BEFORE THE CHRISTCHURCH CITY COUNCIL

IN THE MATTER	of the Resource Management Act 1991 ('the Act')
AND	
IN THE MATTER	Of Resource Consent Application RMA/2020/2852 for the Canterbury Museum Trust Board for a comprehensive redevelopment of the Canterbury Museum complex including the Robert McDougall Art Gallery
BETWEEN	**THE CANTERBURY MUSEUM TRUST BOARD** Applicant
AND	**CHRISTCHURCH CITY COUNCIL** Local Authority

EVIDENCE OF MR JAMES (JIM) GARD'NER ON BEHALF OF THE CANTERBURY MUSEUM TRUST BOARD

Dated 25 MAY 2021

Presented for filing by:
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INTRODUCTION

1 My name is James (Jim) Maitland Gard'ner.

2 My current role is Director of GJM Heritage (ARBV 51910) operating from Level 3, 124 Exhibition Street, Melbourne, Victoria 3000, Australia.

3 I hold the qualifications of Bachelor of Building Science and an honours degree in Architecture from Victoria University of Wellington (New Zealand), a post graduate diploma in building conservation from the Architectural Association of London and a graduate certificate in visual arts from Harvard University. I am registered with the Architects' Registration Board of Victoria (16044) and am a member of the Australian Institute of Architects, the Victorian Planning & Environmental Law Association and Australia ICOMOS (International Council on Monuments and Sites).

4 I have practiced as an architect in New Zealand including with architect Peter Beaven and Athfield Architects. I subsequently practiced in the United Kingdom and have specialised in heritage conservation since 1997. I have worked as Project Architect on commercial projects in the World Heritage Listed City of Bath, and, as a Historic Buildings Architect at English Heritage, I provided technical and regulatory advice on a diverse range of heritage places including Stonehenge, Wiltshire, Bolsover Castle, Derbyshire and the Wellington Arch in London. At the National Trust of Australia (Victoria) I led the classification of heritage places on the National Trust Register and the development of responses to heritage and planning permit applications.

5 In my role as the Director, Strategy and Policy and then as the Executive Director at Heritage Victoria I developed and implemented heritage policy and guidance to assist in the interpretation of the provisions of the *Heritage Act 1995* including *Victoria's Framework of Historical Themes*; *The Victorian Heritage Register Criteria and Threshold Guidelines*; and the *Victorian Government Cultural Heritage Asset Management Principles*. I previously Chaired the Royal Exhibition Building and Carlton Gardens World Heritage Steering Committee and have been a member of the Heritage Chairs and Officials of Australia and New Zealand. From 2012-15 I held the position of Executive Director, Statutory Planning and Heritage in the Victorian State Government where I administered the *Environment Effects Act 1978* (Vic) and advised the Minister for Planning in relation to planning scheme amendments and permit decision making under the *Planning and Environment Act 1987* (Vic).

6 As an independent heritage consultant, I have advised on heritage assessment, management and works to heritage places including private dwellings, places of worship, institutional and commercial buildings, and industrial properties. I continue to advise local and State Governments on statutory planning approvals

and strategic planning matters, and have undertaken place-specific assessments as well as heritage studies for broader areas and precincts. I have experience and expertise in formulating and implementing policy and controls for heritage places.

7 I have remained involved in heritage matters in Christchurch through the Canterbury Heritage Awards for which I have been the international judge on three occasions and have delivered the Heritage Address associated with these awards twice.

8 My involvement in Canterbury Museum has included being a member of the consultant team lead by Dave Pearson Architects (DPA) that prepared the Canterbury Museum Building Conservation Plan (BCP) which was adopted by the Canterbury Museum Trustees on 14 October 2019. In 2020 I was engaged by Canterbury Museum to provide heritage advice and input into the design for the redevelopment of the museum complex and I participated (via video conference) in stakeholder and community consultation. Following the approval of the preliminary design by the Canterbury Museum Trust Board I was commissioned to prepare a Heritage Impact Statement (HIS) (dated 30 November 2020). Subsequently, I provided heritage input into the material prepared on behalf of the applicant in response to the Requests for Further Information from Christchurch City Council (Council). There is no private or business relationship between myself and the Canterbury Museum or Adderley Head beyond my role in providing heritage advice in relation to the proposed redevelopment and acting as an expert witness in this matter.

9 This evidence is limited to historic (non-Indigenous) heritage matters and does not consider below ground Māori or historical archaeology.

10 I have read the Code of Conduct for expert witnesses contained in the Environment Court Practice Note (dated December 2014) and agree to comply with it. My qualifications as an expert are set out above. I confirm that the issues addressed in this statement of evidence are within my area of expertise.

SCOPE OF EVIDENCE

11 On 18 May 2021 I was instructed by Mr Chris Fowler of Adderley Head Lawyers to prepare an expert witness statement to:

1. Include your opinion on whether the proposed redevelopment is consistent with the heritage provisions of the Christchurch District Plan and whether it achieves an acceptable heritage outcome;
2. Respond to submissions received following public notification as they pertain to your area of expertise;

3. Respond to CCC s42A report findings where they relate to your area of expertise, in particular:
    a. Amanda Ohs' Heritage Evidence; and
    b. Heike Lutz peer review of Ms Ohs' Evidence.
4. Be prepared in accordance with Section 7 of the Environment Court Practice Note (2014).

12 The documents I have relied upon in the preparation of my evidence are:

- Resource Consent Application prepared by RMG dated 4 December 2020
- Canterbury Museum Concept Design Report prepared by Athfield Architects and dated 25 November 2020
- Heritage Impact Statement: Canterbury Museum & Robert McDougall Art Gallery, Rolleston Avenue, Christchurch prepared by GJM Heritage and dated 30 November 2020
- Heritage Landscape Assessment prepared by Mandy McMullin and dated 1 December 2020
- Stakeholder and Engagement Report prepared by Canterbury Museum and dated October 2020
- Canterbury Museum Redevelopment – Responses to CCC Queries prepared by Athfield Architects, GJM Heritage and Resource Management Group and dated 15 February & 19 March 2021
- Appendix 1: Supplementary Information to the 15 February 2021 response to Council queries prepared by Athfield Architects
- Chapters 9.3 and 18.4.2.4 of the operative Christchurch District Plan (CDP)
- Citations and schedules for the Canterbury Museum and Robert McDougall Art Gallery, in particular:
    - CDP Heritage Assessment – Statement of Significance Canterbury Museum (1870-1882 Buildings) and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 474
    - CDP Heritage Assessment – Statement of Significance Centennial Wing East Façade and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 1378

- CDP Heritage Assessment – Statement of Significance Roger Duff Wing South and West Façades and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 1379
- CDP Heritage Assessment – Statement of Significance Robert McDougall Art Gallery and Setting, Canterbury Museum – 9 Rolleston Avenue, Christchurch, Heritage Item Number 471
- CDP Scheduled Interior Heritage Fabric Heritage Item Number 471, Robert McDougall Gallery - 4 Rolleston Avenue, Christchurch
- HNZPT Citation Canterbury Museum (19th century portion), 15 Rolleston Avenue, Christchurch, List Number 290
- HNZPT Citation Robert McDougall Art Gallery, 9 Rolleston Avenue, Christchurch, List Number 303

- Canterbury Museum Cultural Narrative prepared by Puamiria Parata-Goodall, Managing Director, Te Pākura Ltd and dated August 2019
- Canterbury Museum: The Museum Project Brief adopted by the Canterbury Museum Trust Board, November 2019
- Canterbury Museum Building Conservation Plan prepared by Dave Pearson Architects and endorsed on 14 October 2019 (provided as ANNEXURE 1 to this evidence)
- Robert McDougall Gallery, Christchurch: A Conservation Plan (Revised Draft) prepared by Dave Pearson Architects and dated June 2013 (two volumes provided as ANNEXURES 2A & 2B to this evidence)
- Summary of submissions received by Christchurch City Council prepared by Graham Taylor of Resource Management Group. In particular, I have considered submissions from:
  - Drs Ian and Lynne Lochhead
  - Ms Annette Mauger
  - Mr Ian John Payton
  - Mr Timothy Patrick Seay
  - The Christchurch Civic Trust
  - Heritage New Zealand Pouhere Tāonga.

- Cultural engagement correspondence from Puamiria Parata-Goodall, Managing Director, Te Pākura Ltd, 1 November 2020

- Report to the Christchurch City Council prepared by Ms Odette White, Senior Planner dated 17 May 2021

- Heritage evidence of Ms Amanda Ohs, Senior Heritage Advisor, Christchurch City Council dated 6 May 2021

- Heritage evidence of Ms Heike Lutz Peer providing a peer review of Ms Ohs' evidence dated 11 May 2021

- ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).

SUMMARY OPINION

13 It is my view that:

- the proposed extent of demolition of later (post 1977) fabric is appropriate as these elements do not form part of, nor contribute to, an understanding of those parts of the Canterbury Museum and Robert McDougall Art Gallery recognised within the Christchurch District Plan or by Heritage New Zealand Pouhere Taonga (HNZPT);

- the loss of historic fabric associated with the creation of a new Rolleston Avenue entry; a new open separation and glazed link between the 1877 Mountfort building and the Centennial Wing; and the new link between the Canterbury Museum and the Robert McDougall Art Gallery and the reconfigured Duff Wing is modest in scale and is, on balance, acceptable in the context of the development proposal;

- the proposed base isolation will protect the heritage significance of the Canterbury Museum and the Robert McDougall Art Gallery and their associated collections through enhanced seismic performance;

- the proposed changes to the junction of the 1877 Mountfort building and the Centennial Wing, and the 1872 Mountfort building and the Duff Wing will reveal historic nineteenth century fabric of greater significance and improve the legibility of the Mountfort-designed buildings;

- the new museum buildings represent a carefully considered contextual design approach that utilises contemporary architectural language and materials. The siting, massing and form of these new structures will ensure they have no adverse impact on the setting of the listed heritage items;

- the introduction of a new entry to the Rolleston Ave elevation of the Centennial Wing assists in revealing the architect's original design intent and provides a necessary additional public entry;

- the alteration to, and vertical extension of, the Duff Wing reorders the majority of the existing fabric using the existing Late Modern architectural language of this element while additionally providing required visitor, staff and exhibition spaces;

- the incorporation of the (currently vacant) Robert McDougall Art Gallery into the Canterbury Museum will enable its reuse and reveal the social significance of the building;

- the redevelopment of the Canterbury Museum complex will enhance public and visitor experience, and the protection and care of its historic fabric and its collections;

- the Resource Consent conditions proposed by Council are reasonable, prudent and commensurate with the scale of the project; and

- the proposed development takes into consideration the heritage significance articulated in the various citations and schedules, and responds appropriately to the heritage provisions of the Christchurch District Plan and the relevant conservation plan policies.

THE SUBJECT SITE

Location and context

14 Canterbury Museum forms a key part of a precinct of Gothic Revival buildings located in Christchurch, which includes the Arts Centre Te Matatiki Toi Ora (diagonally opposite Canterbury Museum on the eastern side of Rolleston Avenue) and Christ's College (to the immediate north of Canterbury Museum). These buildings have traditionally accommodated arts and educational activities and consequently, are connected, not only stylistically, but also through function and use. The Robert McDougall Art Gallery, though designed during the Interwar Period in a Neo-Classical style, is also an important component of Christchurch's major cultural and arts precinct.

15 Canterbury Museum and the Robert McDougall Art Gallery occupy an approximately rectangular site on the eastern edge of the Christchurch Botanic Gardens located on the axis of Worcester Boulevard. The museum and gallery complex is bounded by Christ's College to the north, Rolleston Avenue to the east, and the Botanic Gardens to the south and west. Canterbury Museum addresses Rolleston Avenue and the Robert McDougall Art Gallery addresses the Botanic Gardens to the west. The main entrance to Canterbury Museum is via Rolleston Avenue at the south-east

corner of the site. The buildings that comprise the Canterbury Museum are oriented on the orthogonal grid of Christchurch within the Four Avenues. The Robert McDougall Art Gallery is located directly west of Canterbury Museum, to the rear, and is oriented on a north-west/south-east axis.

16 A statue of William Rolleston is located immediately in front of Canterbury Museum on Rolleston Avenue. Canterbury Museum has a strong visual connection with Christ Church Cathedral, which is positioned on axis at the eastern termination of Worcester Boulevard. The exterior of the Canterbury Museum maintains a strong landmark presence in the city of Christchurch. Together with the fine buildings that make up what is now the Arts Centre and Christ's College, the nineteenth century museum buildings form part of a coherent group of buildings of great historical and architectural significance.

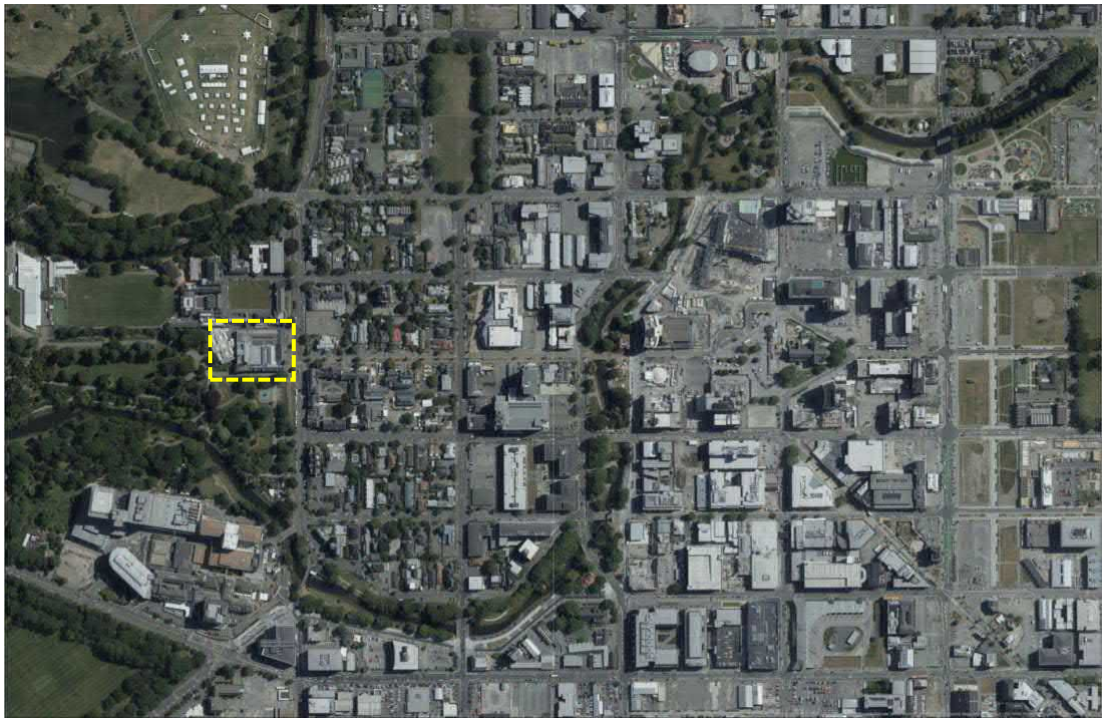

Figure 1. Aerial photograph of central Christchurch – Canterbury Museum and Robert McDougall Art Gallery outlined (Source: Canterbury Maps, 2020)

Outline history – Canterbury Museum

17 Built on the land of Ngāi Tahu, Canterbury Museum is one of the oldest purpose-built museums in New Zealand that has remained in continuous use as a museum since it was opened in 1870.

18 Conceived in the earliest days of Canterbury's establishment, the need for a museum was expounded by Prussian scientist Julius Haast following his arrival in the colony in 1858. The original competition for the design of the proposed museum was won jointly by architects Benjamin Mountfort and Isaac Luck. The outcome was considered inconclusive however and the project experienced

significant delays before tenders were finally called in 1869 to construct a building to Mountfort's Gothic Revival design.

19 The earliest of the nineteenth century buildings dates from 1870. Lack of space necessitated the construction of an addition, also to Mountfort's design, in 1872. Mounfort designed a further two buildings for the Canterbury Museum, also in a Gothic Revival style, which were completed in 1877 and 1882, as well as a front entry porch that dates from 1878. By 1882 an array of sheds and work buildings were located to the north and west of the complex, the most important of which was the 'Māori House' (whare). In 1894, the whare was dismantled, repaired, and re-erected, this time facing south. In the 1950s, the whare was disassembled to make way for the construction of the Centennial Wing in 1958. The whare remains in storage.

Figure 2. Canterbury Museum from the Botanic Gardens, c.1874 (Source: Canterbury Museum)

Figure 3. Canterbury Museum from Rolleston Avenue, c.1905 (Source: Canterbury Museum)

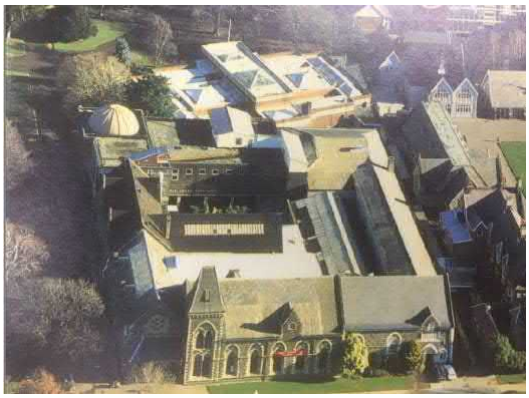

Figure 4. Oblique aerial view of Canterbury Museum , c.1980s (Source: Canterbury Museum)

Figure 5. Construction of the Centennial Wing, 1955 (Source: Canterbury Museum)

20 The second half of the twentieth century saw a second major phase of development for Canterbury Museum, with the Gothic Revival-inspired Centennial Wing of 1958 constructed to a competition-winning design by Dunedin architects Miller, White and Dunn from nearly a decade earlier. The Late Modern Roger Duff Wing, named in honour of the museum's longstanding director, was completed in 1977 to a design by architect John Hendry.

21 The late 1980s saw the first stages of a 10-year program to structurally upgrade and earthquake strengthen the nineteenth century building. The only major addition to Canterbury Museum after the 1970s occurred in 1995 when the Garden Court building was constructed within the formerly open central courtyard which once housed the museum's blue whale skeleton.

22 Canterbury Museum suffered superficial damage in the September 2010 earthquake and more extensive damage in the February 2011 earthquake. Changes to the museum buildings in recent years have largely been limited to internal spaces. Canterbury Museum today comprises a group of late nineteenth century Victorian Gothic Revival buildings with a number of twentieth century additions. The Museum has become a vital part of the cultural life and heritage of the city and the region.

Outline history – Robert McDougall Art Gallery

23 The Robert McDougall Art Gallery was Christchurch's main public art gallery from 1932 until 2002 and was one of a number of significant civic landmarks built in Christchurch during the 1930s Depression. Its Neo-Classical architectural language contrasts with its largely Gothic Revival built context.

24 In 1928, Robert McDougall, in one of the most remarkable acts of philanthropy in the city's history, offered to meet the cost of a new gallery, costing £25,000, on the proviso that the City provide a site for the gallery (preferably in the Botanic Gardens) and that a competition be held for its design. In April 1928, London-based New Zealand-born architect Edward Armstrong was announced as the winner of the architectural competition.

25 The Robert McDougall Art Gallery was erected on the site reserved for a public art gallery within Hagley Park and was opened on 16 June 1932. The new gallery enabled the City Council's permanent collection of paintings and other works of art to be put on display. Modest additions were added to the east (rear) elevation in the early 1960s to provide a night entry and workshop. A new loading dock was added to the night entrance in 1994.

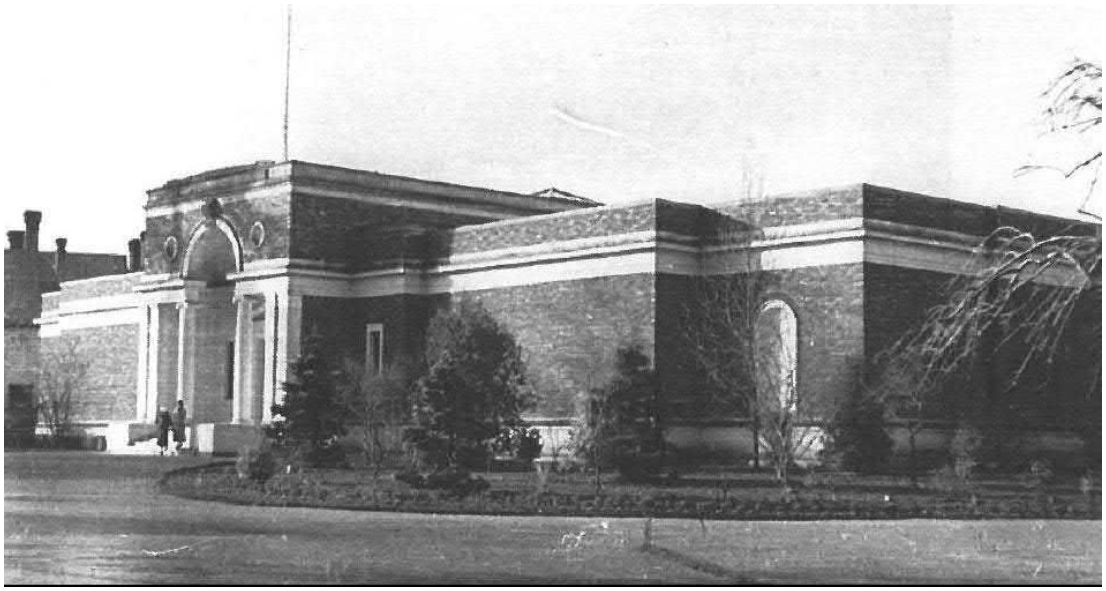

Figure 6. Robert McDougall Art Gallery soon after completion, 1932 (Source: Christchurch City Libraries)

Figure 7. Interior
(Source: *The Robert McDougall Art Gallery 1932-1982*)

Figure 8. Sculpture court with the Ernst Gillick sculpture *Ex Tenebris Lux* in the centre
(Source: *The Robert McDougall Art Gallery 1932-1982*)

26 By the early 1980s the gallery's lack of space necessitated the erection of the modestly-scaled Canaday Wing to the north in 1982 to a design by Neil Carrie of the City Architect's Division of the City Engineer's Department. A comprehensive program to upgrade and seismically strengthen the building between 1995 and 1998 saw significant changes to the interior and more minor changes to the exterior of the building. The collection ultimately outgrew the gallery and in 2002,

the Robert McDougall Art Gallery was closed as the main public gallery for Christchurch. The following year, the new Christchurch Gallery, Te Puna o Waiwhetu, opened on the corner of Worcester Boulevard, Gloucester and Montreal streets. The Robert McDougall Art Gallery remains vacant.

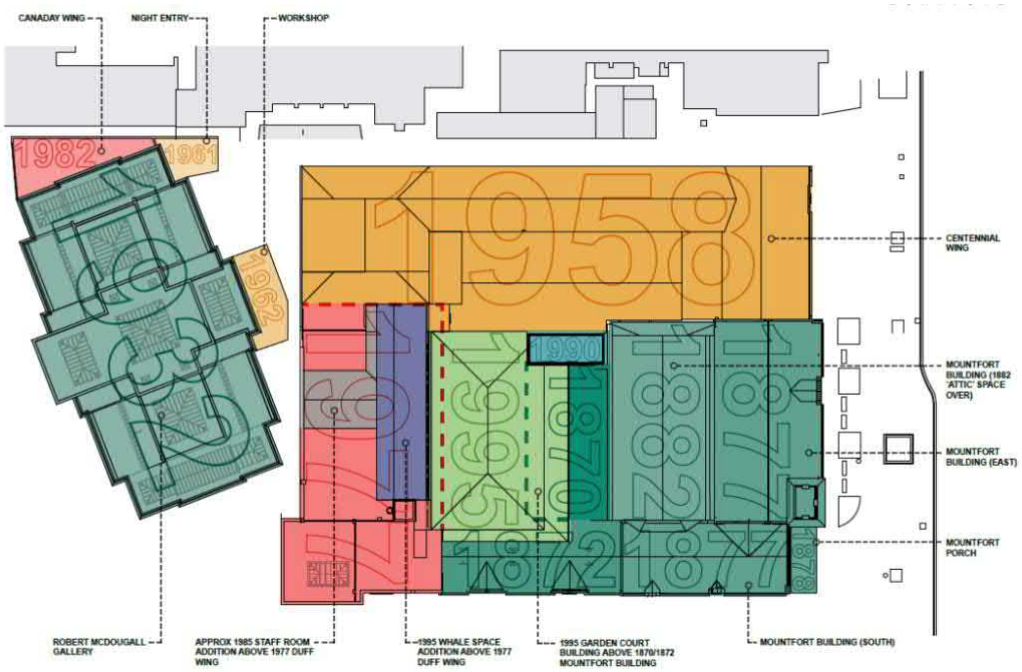

Figure 9. Plan summarising the phasing of development of the Canterbury Museum and the Robert McDougall Art Gallery (Source: Athfield Architects)

Outline description – Canterbury Museum

27 The first Canterbury Museum building, dating from 1870, is designed in a Gothic Revival style and is constructed of random squared bolstered Halswell basalt brought to course with dressed facings of Port Hills trachyte. The pitched roof was timber-framed and clad in corrugated iron. The exterior walls are effectively concealed by the surrounding later additions and the construction of concrete shear walls against the external walls. A large part of the roof is now concealed beneath the 1995 addition.

28 The 1872 building is also designed in a Gothic Revival style. Its southern façade is visible from the Botanic Gardens, while the remainder of the building is concealed by other museum buildings. This building features small blocks of random rubble Halswell basalt brought to course, with Port Hills trachyte dressed facings, stringcourses, quoins and mullions. The steeply pitched roof runs east-west with secondary gables to the south. Clad in short-sheet corrugated steel, much of the original roof structure and cladding materials appear to have been replaced. A buttress in matching stone was added in 1977 as part of the construction of the Roger Duff Wing to terminate the western end of the building.

29 The 1877 building is a major 'L' shaped extension that forms the principal Gothic Revival façades of the Canterbury Museum today. This building comprises south and east wings which present to the Botanic Gardens and Rolleston Avenue respectively. The south wing is connected to the end of the 1872 building and has an entrance in the south wall. The north wall of the 1877 building is now concealed by the 1958 Centennial Wing addition, while the south façade features two gablets which previously supported chimneys. The Rolleston Avenue elevation features a large rose window to the gable end of the southern wing and a prominent tower at the south end of the east wing. The south and east facades are both constructed from larger squared and bolstered Port Hills basalt in regular coursing with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions. The roof is steeply pitched and the visible slopes are clad in Welsh slate with decorative fish-scale courses; the northern and western roof slopes are clad in corrugated steel. Later alterations to the 1877 building include the removal of chimneys and the flèche as part of the 1957 works. As part of initial seismic strengthening works, tie bars with decorative pattress plates (which are visible on the exterior of the building) were inserted.

30 The entry portico to Canterbury Museum was constructed between the two wings of the 1877 building in 1878. It remains the principal entrance to the Museum. It has a slate roof, along with a pediment, column capitals and facings of Oamaru limestone. Hoon Hay basalt has been used for the supporting columns and their bases.

31 The final building that comprises the Mountfort-designed complex of museum buildings is the 1882 building that was inserted between, and connected to, the 1877 and the earlier 1870 buildings. This stone building has a gablet (or 'Dutch gable') roof form. Internally, this building originally comprised a single volume but was subsequently divided into two levels by an intermediate floor.

Figure 10. Composite image of the Rolleston Avenue (east) elevation of the Canterbury Museum showing the 1878 porch and the facades of the 1877 building and 1958 Centennial Wing (Source: Athfield Architects)

Figure 11. South elevation of the Canterbury Museum (Source: GJM Heritage)

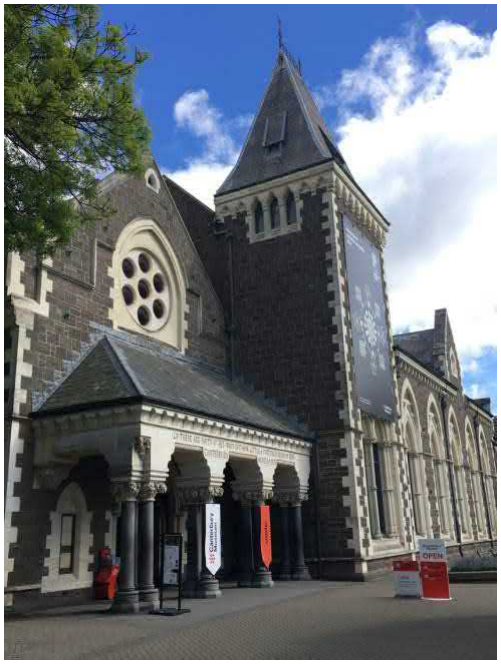

Figure 12. 1877 building and 1878 porch from Rolleston Avenue (Source: GJM Heritage)

Figure 13. Oblique view of the south elevation of Canterbury Museum (Source: Athfield Architects)

Figure 14. Rolleston Avenue (east) elevation of the 1877 building and 1878 porch (Source: Athfield Architects)

Figure 15. South elevation of the 1872 (left) and 1878 (right) buildings (Source: Athfield Architects)

32 Constructed in 1958 to a design by Dunedin architects Miller, White and Dunn, the Centennial Wing occupies the majority of the northern part of the Canterbury Museum site. A longitudinal gable roof with a similar form to the 1877 building extends over the front section of the Centennial Wing and runs parallel to Rolleston Avenue. Beyond this, two lower-pitched gable roofs clad in corrugated asbestos cement and steel run at right angles to Rolleston Avenue, one over the offices and the other over the large exhibition hall. The east and north elevations of the Centennial Wing closely emulated Mountfort's 1877 wing in a contextual or historicist interpretation of nineteenth century Gothic Revival architecture. The final design of the building differs substantially from the 1949 competition-winning design, probably due to budget constraints. The east or Rolleston Avenue façade is clad with a veneer of Port Hills basalt laid as random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions to match the 1877 building. To the west of this façade the majority of the fabric of the Centennial Wing comprises a more utilitarian rendered (plastered) concrete structure with regular square openings to its northern elevation.

Figure 16. Rolleston Avenue (east) elevation of the Centennial Wing (Source: Athfield Architects)

Figure 17. Centennial Wing from the north (Source: Athfield Architects)

Figure 18. Original Rolleston Avenue entrance of the Centennial Wing (Source: Athfield Architects)

Figure 19. Junction of the east wing of the 1877 building (left) and the Centennial Wing (right) (Source: Athfield Architects)

33 The John Hendry-designed Roger Duff Wing was constructed in 1977 to link the 1872 building and the 1958 Centennial Wing. The Hendry design is a Late Modern design that combines the formality of modular exposed basalt aggregate pre-cast panels and slender steel piloti (columns) with parts of the walls clad in Halswell basalt to match the 1872 Mountfort building. While Henry's design envisaged the potential for a five-storey pitched roof addition, the resulting building comprised two floors of exhibition areas and had a planetarium installed on the roof as an external feature on the southwest corner of the building. Some aggregate panels are no longer intact due to the insertion of later openings which were introduced when the planetarium was removed and a cafeteria established in its place. A flat, membrane-clad roof extends over most of the building.

Figure 20. Roger Duff Wing from the southeast (Source: Athfield Architects)

Figure 21. West elevation of the Roger Duff Wing (Source: Athfield Architects)

Figure 22. South elevation of the Roger Duff Wing (left) and the 1872 building (right) (Source: Athfield Architects)

Figure 23. Junction of the Roger Duff Wing (left) and the 1872 building (right) (Source: Athfield Architects)

34 The 1995 Garden Court building, designed by a Christchurch City Council architect, encloses a previously open area between the 1870 building and the Roger Duff Wing. The large low-pitched hipped roof is clad in long-run steel and conceals the west façade of the original 1870 building and extends partly over its roof.

Outline description – Robert McDougall Art Gallery

35 The Robert McDougall Art Gallery is located at the western end of the Canterbury Museum complex, with its west and south elevations facing the Botanic Gardens. It is sited on an axis approximately 20° off the north-south alignment of central Christchurch's 1850 survey grid. The building is symmetrically planned along the east-west axis and is a parapeted Neo-Classical design constructed in red face brick with Oamaru stone dressing, columns and ornamentation. The flat roofs have a membrane finish with substantial glazed lanterns.

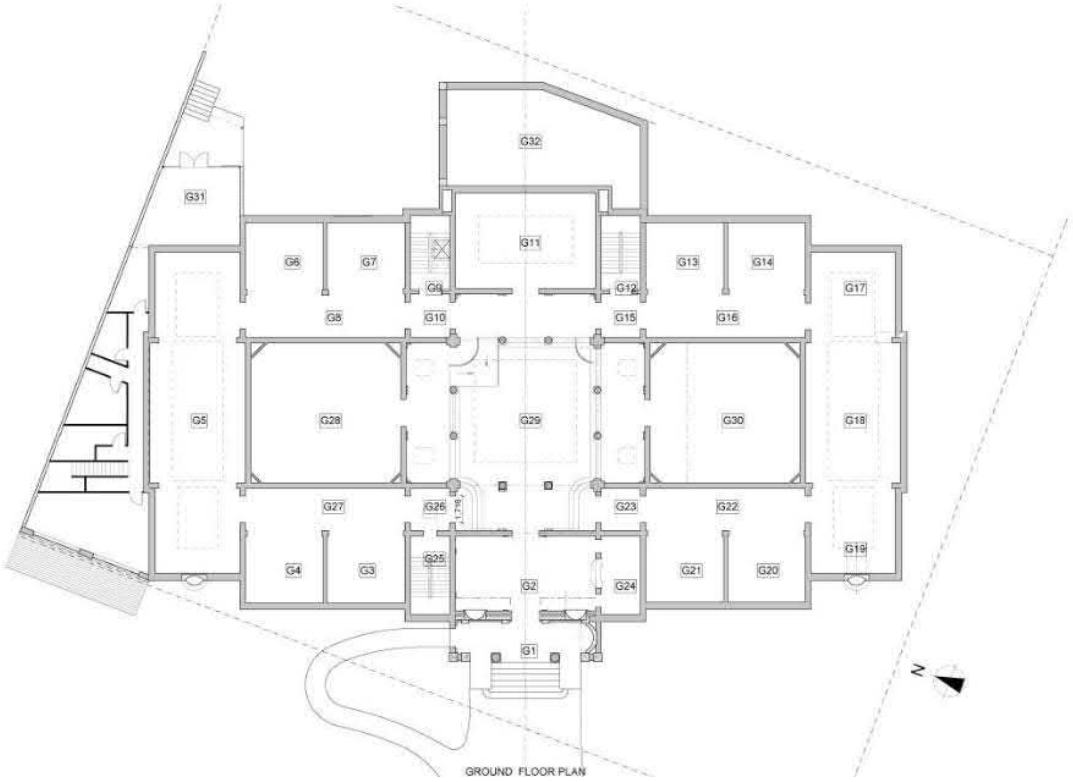

Figure 24. Robert McDougall Art Gallery Ground Floor Plan (Source: Conservation Plan, Dave Pearson Architects)

36 The Robert McDougall Art Gallery is entered from the west via a grand arched portico supported on ionic columns in antis flanked by Doric order engaged piers. Internally, the Robert McDougall Art Gallery comprises three levels: a substantial storage basement, the ground floor containing exhibition spaces and itself comprising three levels, including a basement, and an upper level containing a board room centrally located over the entrance. The decorative mouldings and finishes of the principal interior spaces remain substantially intact.

37 A night entry, packing store and workshop dating from c.1961-62 are single storey brick clad elements of functional utilitarian design. The 1994 loading dock is a simple steel structure.

38 The Canaday Wing is a restrained Modernist single storey addition to the north of the Robert McDougall Art Gallery. It occupies a triangular area of land between the 1932 gallery building and the southern boundary of Christ's College. The principal (west) elevation of the Canaday Wing is aluminium curtain glazed with a small triangular shaped cantilever balcony projecting from it.

Figure 25. Composite image of the west elevation of the Robert McDougall Art Gallery, with the Roger Duff Wing of Canterbury Museum in the background (Source: Athfield Architects)

Figure 26. Robert McDougall Art Gallery from the southwest (Source: Athfield Architects)

Figure 27. Robert McDougall Art Gallery entry portico (Source: Athfield Architects)

Figure 28. Robert McDougall Art Gallery roof (Source: Athfield Architects)

Figure 29. West elevation of the Canaday Wing (Source: Athfield Architects)

Figure 30. Robert McDougall Art Gallery interior in 2000 (Source: Athfield Architects)

Figure 31. Robert McDougall Art Gallery basement storage in 2000 (Source: Athfield Architects)

SIGNIFICANCE

39 The Canterbury Museum and Robert McDougall Art Gallery are two neighbouring heritage places built and used for allied cultural purposes. While the heritage significance of the interior and exterior of the Robert McDougall Art Gallery is recognised in a single Heritage Item (Heritage Item Number 471), only parts of the exterior of Canterbury Museum are included in Council heritage listings.

40 The Canterbury Museum is made up of three separate Heritage Items:

1. Canterbury Museum (1870-1882 Buildings) and Setting (HIN 474);
2. the Centennial Wing East Façade and Setting (HIN 1378); and
3. the Roger Duff Wing South and West Facades and Setting (HIN 1379).

In recognition that these elements form part of a single heritage place built in a number of phases from the late nineteenth to the late twentieth century these three Heritage Items are grouped together as a single 'Listed Heritage Place' in the Christchurch District Plan.

41 The nineteenth century buildings of the Canterbury Museum are of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch and are categorised as 'Highly Significant' (Group 1) in Appendix 9.3.7.2 of the Christchurch District Plan.

42 The extent of listing of the Centennial Wing in the Christchurch District Plan (HIN 1378) is limited to the eastern façade of the structure. While this extent does not include the slate-clad eastern slope of the roof, this element contributes to the legibility of the Centennial Wing façade and the contribution it makes to the Rolleston Avenue streetscape. Appendix 9.3.7.2 identifies Heritage Item Number 1378 as 'Significant' (Group 2). The eastern façade of the Centennial Wing of

Canterbury Museum is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological significance to Christchurch.

43 The extent of listing of the Roger Duff Wing on the District Plan (HIN 1379) is limited to the southern and western façades of the structure. Appendix 9.3.7.2 identifies Heritage Item Number 1379 as 'Significant' (Group 2). The southern and western façades of the Roger Duff Wing of the Canterbury Museum are of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological significance to Christchurch.

44 The Robert McDougall Art Gallery is listed as being 'Highly Significant' (Group 1) in Appendix 9.3.7.2 of the District Plan. It is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch. Unlike Canterbury Museum the listing of the gallery includes scheduled interiors as set out in the Register of Interior Heritage Fabric for Heritage Item 475.

45 In addition to the District Plan listings, the Canterbury Museum (19th century portion) and the Robert McDougall Art Gallery are identified by HNZPT as Category 1 Historic Places (List Numbers 303 and 290 respectively). Detailed assessments of significance are also provided within the Conservation Plan prepared for the Robert McDougall Art Gallery in 2013 and the Building Conservation Plan prepared for Canterbury Museum in 2019.

Table 1: Extract from Appendix 9.3.7.2 – Schedule of Significant Historic Heritage

Street Address		Location	Description and/or Name	Heritage Item Number	Heritage Setting Number	Scheduled Interiors	Group Group 1 - Highly Significant Group 2 - Significant	Heritage NZ Pouhere Tāonga Heritage List number & registration type	Heritage Aerial Map Number	Planning Map Number
9	Rolleston Avenue	Central City	Robert McDougall Art Gallery and Setting	471	256	Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	303 Category 1	118	32C; H15
11	Rolleston Avenue	Central City	Canterbury Museum (1870-1882 buildings) and Setting	474	257		Highly Significant	290 Category 1	124	32C; H15
11	Rolleston Avenue	Central City	Roger Duff Wing South and West Facades and Setting	1379	257		Significant		809	32C; H15
11	Rolleston Avenue	Central City	Centennial Wing East Facade and Setting	1378	257		Significant		808	32C; H15

46 The District Plan listings for Canterbury Museum and the Robert McDougall Art Gallery establishes a clear hierarchy of significance within the heritage items subject to this Resource Consent application, with the Gothic Revival nineteenth century Canterbury Museum buildings (HIN 474) and the Neo-Classical Robert McDougall Art Gallery (HIN 471) being of greater significance than the specific identified elements of the Centennial Wing (HIN 1378) and the Roger Duff Wing (HIN 1379).

47 This view is further strengthened by the listing of the Mountfort-designed sections of the Canterbury Museum and the Robert McDougall Art Gallery as Category 1 Historic Places by the NZHPT. In my view the Centennial and Roger Duff wings are, and have always been, secondary elements of the Canterbury Museum that were designed to be respectful of and subservient to the Gothic Revival Mountfort buildings. Further, I am of the opinion that it would be unlikely that either the 1958 Centennial Wing or 1977 Roger Duff Wing would warrant inclusion in the District Plan as 'Significant' Heritage Items in their own right if they existed in isolation of the nineteenth century Canterbury Museum complex.

48 The Canterbury Museum and the Robert McDougall Art Gallery each has its own defined setting; Heritage Setting Numbers (HSN) 256 and 257 respectively. In the case of the Canterbury Museum complex the setting is limited to the service lane to the north, the footpath, and part of the Rolleston Avenue carriageway including the intersection with Worcester Boulevard. The setting of the Robert McDougall Art Gallery is more expansive, extending into the Botanic Gardens to the south, west and east as far as the Peacock Fountain.

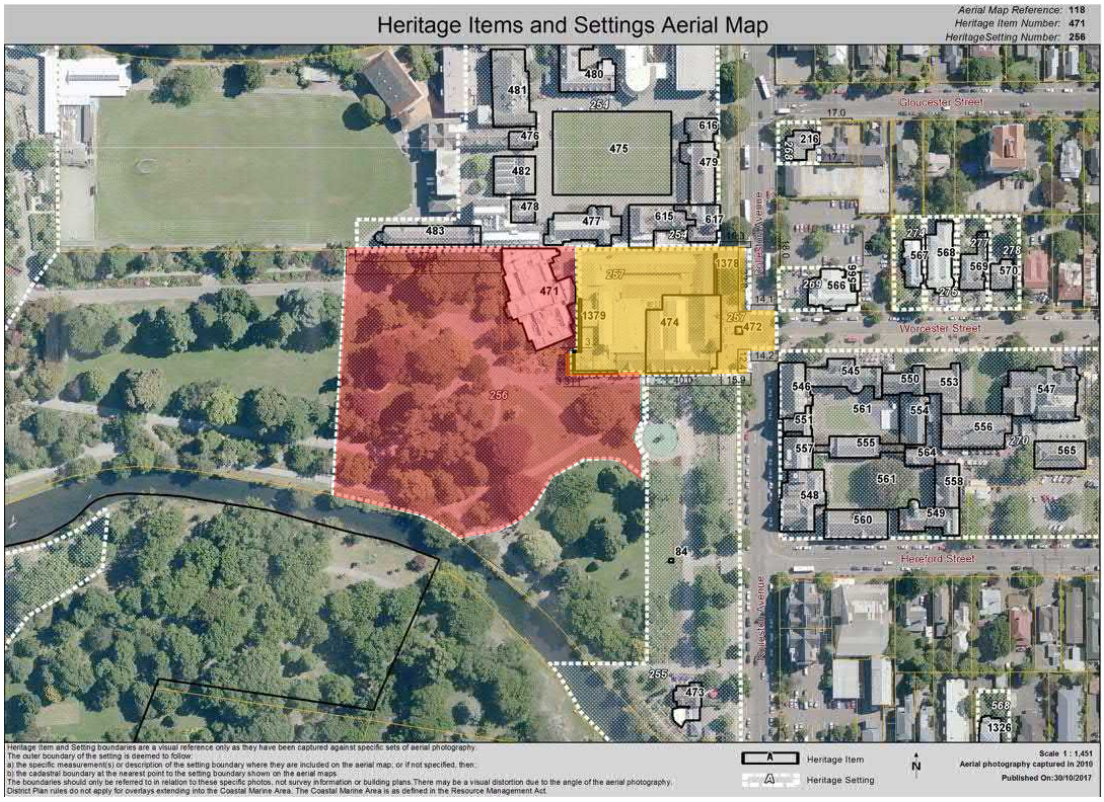

Figure 32. Heritage Items and Setting Aerial Map No. 118 showing the context of the Canterbury Museum (#474, #1378 & #1379) (shaded in yellow) and the Robert McDougall Art Gallery (#471) (shaded in red) (Adapted from: Christchurch District Plan)

49 It is my view that the purpose of heritage listing is not just to identify and protect places of cultural heritage value but also to provide a framework to manage change through adaptation.

PROPOSED DEVELOPMENT

50 The conceptual design for the Canterbury Museum and Robert McDougall Art Gallery redevelopment was informed by Policy 9.3.2.2.3(b) of the Christchurch District Plan, the principles of the ICOMOS New Zealand Charter and the policies of the Building Conservation Plan for Canterbury Museum and the Conservation Plan for the Robert McDougall Art Gallery. Heritage objectives and design principles were also prepared as part of the consultation and schematic design phases to achieve appropriate weighting between the retention of heritage fabric, revealing previously hidden fabric, restoration and reconstruction while also providing for new development and adaptation that will enable the Canterbury Museum and Robert McDougall Art Gallery to continue to fulfil and enhance its historically and culturally significant functions.

51 The following summarises the works that affect the Canterbury Museum and Robert McDougall Art Gallery as proposed in the Concept Design Report entitled *Need for Change: Canterbury Museum's Proposed Redevelopment Project,* Athfield

Architects, 25 November 2020. Particular note is made of works that potentially impact on the identified heritage values of those places.

Canterbury Museum

52 The relevant category within the District Plan ('Highly Significant' (Group 1), 'Significant' (Group 2), un-listed) and the identified significance gradings of the relevant fabric from the 2019 Canterbury Museum Building Conservation Plan ('Primary Significance', 'Secondary Significance', 'Little or No Significance' and 'Intrusive') are noted in the descriptions below.

53 The proposed works to the Canterbury Museum include demolition of the following elements:

- Basements under the Roger Duff Wing and part of the Centennial Wing (unlisted / Little or No);
- 1995 Garden Court building (unlisted / Intrusive);
- 1990 infill building (unlisted / Intrusive);
- 1958 Centennial Wing except for the Rolleston Avenue façade, northern gable end and slate-clad eastern roof slope (unlisted / Little/No);
- 1977 Roger Duff Wing north of the projecting corner element (unlisted / Little/No). Part of the south and west elevations (Significant / Secondary) are proposed to be dismantled but precast panels will be reused to complete the alterations to the remaining elevations; and
- Part of the later reinforced concrete floor (unlisted / Intrusive) erected within the 1882 building (Highly Significant / Primary).

54 The whole of the existing footprint of the Canterbury Museum complex is proposed to be base isolated to create a basement for collection storage and services.

55 Minimal alterations are proposed to Highly Significant fabric, being the Mountfort-designed nineteenth century buildings. Alterations are limited to:

- Removal of non-significant display and exhibition fittings and installation of new museum exhibition, retail and visitor facilities, and a lecture hall;
- Removal of the non-significant stairs and wind lobby at the Rolleston Avenue entrance;

- Creation of a new opening in the ground floor of the north wall of the 1877 (Rolleston Avenue) building and infill of a later non-original first floor opening on the same wall;

- Removal of the buttress at the western end of the 1872 building erected at the time of the construction of the Roger Duff Wing; and

- Partial removal of the cladding on the northern hip of the 1882 building and creation of an opening at first floor level to provide access to the new circulation route.

56 Alterations to the fabric of Significant elements of the Centennial Wing include the creation of an open 'slot' between it and the north wall of the 1877 building and the introduction of a new opening and alteration of two existing openings to create an additional public entrance from Rolleston Avenue.

57 Proposed works to the Significant elements of the Roger Duff Wing include the dismantling and reconfiguring of the existing exposed aggregate cladding panels to alter the existing elevation and the addition of one level and the installation of new glazing on the projecting element to replace previously altered glazing and pre-cast panels. The link between the Roger Duff Wing and the 1872 building will also be altered to create a substantially glazed connection. The basement access will also be removed. The proposed works retain the southern portion of the structure and floor plates of this building and involve changes to retained (unlisted) internal fabric of Little/No Significance.

58 A new structure is proposed to be constructed on land currently occupied by unlisted fabric including parts of the Centennial Wing, the Garden Court and the demolished components of the Roger Duff Wing. These new structures comprise atria, exhibition spaces, vertical circulation, visitor facilities, staff offices, collections handling, conservation and management spaces and building services and plant. The new structures are massed to generally sit lower than the height of the nineteenth century fabric. A cantilevered element projects over part of the service lane to the north to provide additional exhibition, staff and back of house accommodation. The exterior walls (to the north and west) are clad in precast concrete with variations in modulation, texture and colour.

59 The folded low-pitched roof form is glazed above the atria with solid roof cladding to office and other exhibition areas. Clerestory glazing beneath the folded roof form provides lighting to the upper-level offices and back of house facilities. The new roof above the retained parts of the Roger Duff Wing at the southwest corner of the complex is flat.

60 A new single storey linking structure is proposed between the new Canterbury Museum building and the existing east elevation of the Robert McDougall Art Gallery. This element is located on the footprint of the 1962 workshop and an asphalted service yard.

Robert McDougall Art Gallery

61 The interior and exterior of the Robert McDougall Art Gallery is categorised as 'Highly Significant' in the District Plan. The significance gradings ('High Significance', 'Moderate Significance', 'Some Significance', 'Non-contributory' and 'Intrusive elements') of the relevant fabric from the 2013 Conservation Plan are noted in the descriptions below.

62 The works to the Robert McDougall Art Gallery include demolition of the following elements:

- The basement (generally comprising fabric identified as Non-contributory or of Some Significance). Note: the north east stairs (Moderate Significance) and the main stairs to the basement (High Significance) will be retained or reconstructed;
- The 1961 loading dock extension and night entrance (Intrusive);
- The 1962 workshop (Non-contributory). Note: the tapestry brick wall (High Significance) of the original east elevation of the gallery is substantially retained; and
- The 1973 Canaday Wing (Some Significance).

63 The whole of the existing footprint of the Robert McDougall Art Gallery, including the later additions, service yard to the east and triangular area of land is proposed to be base isolated to create a basement for dedicated gallery-related collection storage. Note: the basements of the Canterbury Museum and Robert McDougall Art Gallery will be demarcated by a wall.

64 Alterations will be made to the existing (or reconstructed) stairs to meet compliance requirements. A new entry on the principal southeast-northwest axis of the building will be created in the east wall to provide a new connection to Cantebury Museum. Note: this wall is currently hidden by the 1962 workshop building.

65 The Canaday Wing is proposed to be rebuilt with similar Modernist façade articulation to provide seismic separation and provide visitor and back of house facilities to support the public use of the Robert McDougall Art Gallery.

Conservation Works

66 The redevelopment of Canterbury Museum and the Robert McDougall Art Galllery will involve a suite of beneficial conservation works (preservation[1], restoration[2] and reconstruction[3]) which will enhance the seismic resistance, physical condition, ongoing maintenance and legibility of heritage fabric. These works include:

- Reconstruction of the flèche to the roof of the 1877 (Rolleston Avenue) building;
- Reconstruction of the paired stone chimney to the small gable at the centre of the 1877 (Rolleston Avenue) building;
- Reconstruction of the two paired stone chimneys to the small gables on the 1877 (south) building;
- Revealing fabric of Principal Significance of the Canterbury Museum including:
    - the northern gable end, the west façade and roof of the 1870 building;
    - part of the north elevation and roof of the 1872 building;
    - the northern gable end of the 1877 building; and
    - the end (north) elevation and gablet roof form of the 1882 building.
- Revealing the interior volume and roof trusses of the 1882 building;
- Removal of Non-contributory and Intrusive additions to the east of the Robert McDougall Art Gallery;
- Removal of roof-top building services and plant revealing the roof form (fifth elevation) of the Robert McDougall Art Gallery;
- Repair of the lanterns to the Robert McDougall Art Gallery;
- Making good and repair of heritage fabric where later additions and fabric have been removed;

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1 *Preservation includes stabilization, maintenance and repair* (Article 18, ICOMOS New Zealand Charter).

2 *The process of restoration typically involves reassembly and reinstatement, and may involve the removal of accretions that detract from the cultural heritage value of a place* (Article 19, ICOMOS New Zealand Charter).

3 *Reconstruction is distinguished from restoration by the introduction of new material to replace material that has been lost* (Article 20, ICOMOS New Zealand Charter).

- Preservation of retained heritage fabric; and
- Removal of the reproduction buttress added to the western end of the 1877 wing at the time of construction of the Roger Duff Wing.

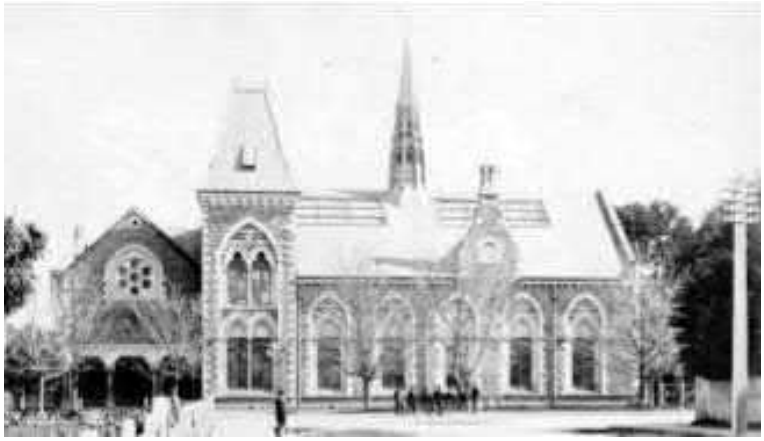

Figure 33. Rolleston Avenue elevation c.1887 showing the paired chimneys and flèche proposed to be reconstructed as part of the conservation works (Source: Canterbury Museum)

HERITAGE OPINION

Requirements of the Operative Christchurch District Plan

67 The heritage requirements of the Operative Christchurch District Plan (District Plan), provided at Chapter 9.3 – Historic Heritage, relate to the management of the Christchurch District's significant historic heritage. The overall objective of Chapter 9 is to maintain the Christchurch District's character and identity through the protection and conservation of significant places in a way which enables and supports the ongoing retention, use and adaptive reuse and the maintenance, repair, upgrade, restoration and reconstruction of historic heritage.

68 There are no 'Prohibited' activities defined within Chapter 9.3.4.1.6 of the District Plan. The proposed works to Canterbury Museum and the Robert McDougall Art Gallery, including the demolition of the basement of the Robert McDougall Art Gallery and the partial demolition of the facades of Canterbury Museum's Centennial and Roger Duff Wings are assessed as alterations and are considered to be 'Restricted Discretionary' activities under the District Plan. In my opinion none of the proposed works to Canterbury Museum and the Robert McDougall Art Gallery constitute 'Non-Complying' activities.

69 Although not a heritage-related control, Chapter 18 – Open Space of the Christchurch District Plan stipulates a 15m height limit for buildings on the Canterbury Museum and Robert McDougall Art Gallery sites, which is a relevant matter in the assessment of this proposal.

ASSESSMENTS OF IMPACTS

70 The Heritage Impact Statement (HIS) prepared by GJM Heritage under my direction provides a comprehensive assessment of the proposed works against the Rules at Chapters 9.3.5 and 9.3.6 of the District Plan and Policies at 9.3.2.2.3(b). The HIS also considered the building height in relation to Chapter 18.4.2.4 and assessed the impacts of the proposed development against the policies included within the relevant conservation plans and the principles of the ICOMOS New Zealand Charter.

71 I have assessed the impacts against the two discrete heritage places, that is, the Canterbury Museum and the Robert McDougall Art Gallery. While having been constructed for allied cultural purposes and having a shared setting within the Botanic Gardens, these two heritage places have different histories, physical forms and extents of listed fabric.

72 I consider the Canterbury Museum complex to be a singular heritage place and have assessed it as such in both the HIS and in the preparation of this evidence. As articulated in Response to Council queries (15 February 2021) I have taken this approach as it is consistent with:

- the heritage provisions of the District Plan, i.e. the matters for discretion at Rule 9.3.6.1 require an assessment of "the proposal" or "the proposed works" as a whole;
- the Canterbury Museum Building Conservation Plan, which contemplates development of the buildings and identifies policies to guide development to ensure new additions maintain the heritage values of the Canterbury Museum as a whole (refer Section 8.8, Policy 8.8.1 and related strategies); and
- the ICOMOS New Zealand Charter which refers to use and adaption of "a place" (see below) rather than a specific protected Heritage Item.

73 Ms Ohs identifies that 'Listed Heritage Place' is not defined in the District Plan and suggests that this term "…recognises that the three buildings [Mountfort-designed museum buildings, Centennial Wing and Roger Duff Wing] are located in a shared setting" (Ohs evidence, para.11). In my view this term should be read more broadly than just referring to the shared setting and should instead recognise Canterbury Museum as a complex of buildings (heritage items) that collectively comprise the heritage place. In my view the covering Statement of Significance entitled *Canterbury Museum – 11 Rolleston Avenue, Christchurch* does not assert that the concept of Listed Heritage Place relates solely to individual heritage items that share a common setting.

Use

74 The proposed development will enable the continued use of Canterbury Museum as a major cultural institution with projected visitor numbers expected to exceed 1

million per annum. The upgraded and new collections storage, management and exhibition spaces will meet current museology standards and enable Canterbury Museum to continue as a single-site institution for a further 50-100 years, thereby maintaining its cultural significance. Likewise, the upgrade and reinstatement of the Robert McDougall Art Gallery for the display of art after an absence of 20 years will reinstate the heritage place's culturally significant use. In my opinion the continuation and restoration of the original use of the two sites will help retain and reveal the historical, social and culturally significance of both the Canterbury Museum and Robert McDougall Art Gallery. Further, it will allow tāonga and other material of spiritual significance to the Tangata Whenua to be cared for and celebrated.

75 In order to retain the current and historic uses of the Canterbury Museum and Robert McDougall Art Gallery change is required to meet current regulatory requirements, provide universal access, achieve museum-standard environmental control, meet contemporary storage, curatorial and display requirements and meet twenty-first century visitor expectations. Canterbury Museum is constrained due to all its public-realm facing elevations being heritage listed and other limitations such as the 15m height limit that applies to the land. In my view, to retain its social and other use-based values into the future a degree of adaptation is required. Ideally, such changes should occur to fabric of no heritage significance. However, in the instance where change to fabric of heritage significance is unavoidable, this should predominantly be limited to fabric that is categorised as 'Significant' in the District Plan in order to preserve and reveal fabric categorised as 'Highly Significant'.

Canterbury Museum (1870-1882 Buildings) and Setting

76 The Mountfort-designed heritage buildings dating from 1870 to 1882 are of the highest identified significance within the Canterbury Museum complex defined in Appendix 9.3.7.2 of the District Plan. It is also policy within the 2019 Building Conservation Plan to retain, conserve and reveal hidden original fabric. The proposed scope of works will, in my view, preserve and restore extant fabric of the nineteenth century buildings. The reconstruction of previously lost elements, namely the flèche to the roof of the 1877 (Rolleston Avenue) building, the paired stone chimney to the small gable at the centre of the 1877 (Rolleston Avenue) building and the two paired stone chimneys to the small gables on the 1877 (south) building, are positive conservation actions that will help reveal the original architectural form of the building that has been absent for more than 60 years. The opening up of blacked out windows facing Rolleston Avenue will enhance the building's contribution to its setting and wider streetscape and will help reveal the contextual significance of the 1877 building.

77 It is my view that the removal of the buttress to the western end of the 1872 building is also a positive outcome that enhances the legibility of the nineteenth century building. The exposure of the northern elevations of the 1870, 1872 and

1882 buildings will, for the first time since their enclosure by the Centennial Wing in 1958 and later the Garden Court building, allow the three-dimensional form of these buildings to be readily understood.

78 I also consider the reveal of the northern gable end wall of the 1877 building to be a positive heritage outcome that outweighs the loss of later fabric. I note that my opinion differs from Ms Ohs (refer Ohs evidence para. 39) in this respect. While I acknowledge there is a modest loss of mid-twentieth century fabric categorised as 'Significant' in the District Plan, this is, in my view, offset by the revealing of more significant fabric, including the decorative quatrefoil within the gable. While the junction of the Centennial Wing roof form with the 1877 gable end might be considered to reflect an architectural response from the mid-twentieth century it is, in my opinion, a poorly executed response that adversely impacts on the more significant nineteenth century buildings. A historic understanding of this approach to additions to heritage fabric could be achieved through photographic recording prior to the works commencing.

79 Likewise, the introduction of modest new openings in the gablet (Dutch Gable) roof of the 1882 building is modest, will enable improved circulation within the museum, and any impacts will, in my view, be more than offset by the removal of a substantial part of the reinforced concrete floor added in the 1980s. The partial enclosing of the nineteenth century buildings with glazed atria is, in my view appropriate and will result in improved legibility of the roof forms and conserve the historic fabric by rectifying longstanding roof drainage and rainwater ingress issues. In relation to the proposed roof repairs, junctions with the new atria and any seismic joints, I concur with Ms Ohs' evidence at paragraphs 48-50 that detailed designs be prepared as a condition of consent.

80 It is my view that the works proposed to the most significant heritage fabric within the Canterbury Museum complex represents a highly desirable outcome that more than offsets any adverse impacts on the less significant fabric of the Centennial and Roger Duff wings.

Centennial Wing East Elevation and Setting

81 The Rolleston Avenue façades of the 1877 building and the 1958 Centennial Wing comprise the principal public face of Canterbury Museum. It has been demonstrated that the 1878 porch and entrance are inadequate for current and projected visitor numbers. An additional entrance/exit is therefore required to rationalise internal circulation and it is considered appropriate in heritage terms that adaption of the heritage fabric to enable this occur in areas of lesser significance, that is the Centennial Wing. While outside the extent of the Listed Heritage Item the proposed design for the new entry retains the roof slope and full form of the northern gable end wall of the Centennial Wing. The removal the later door at the southern end of the façade and the stone infill to the lower part of the arched window at the centre

of the Centennial Wing will, while involving the modest loss of historic (and later fabric, have no adverse effect on the heritage values of the Heritage Item. Likewise, the reglazing of the paired windows flanking the former lecture theatre entrance will have no adverse impact on the legibility of the Centennial Wing.

82 The two main interventions proposed for the Centennial Wing are the creation of a 600mm wide 'slot' to provide visual and physical separation between the northern end of the 1877 building and the Centennial Wing, and the introduction of a new arched opening to match the design of the existing two openings. These interventions do require the removal of some historic fabric but are, in my opinion, justified, providing a more appropriate junction between the two buildings, revealing more significant historic fabric and providing a necessary additional entrance to the Canterbury Museum along the proposed axis of the east-west orientated atrium.

83 As discussed above, the junction of the 1877 building and the Centennial Wing, despite reflecting the contemporary approach of the day, is visually awkward and resulted in the truncation of the Oamaru stone quatrefoil and central buttress. The faithful historicism of Miller, White and Dunn's design also diminishes the reading of this building as a mid-twentieth century addition rather than one that formed part of Mountfort's nineteenth century vision. The separation of these forms with an open gap will – as well as providing the necessary seismic separation (200mm) - enable the full extent of the northern wall of the 'Highly Significant' 1877 building to be revealed, including stone dressings and the remnants of the central buttress.

84 In addition to introducing visual separation to indicate the different development phases and construction methods of the two building, this design response avoids the requirement for a sliding flashing-type seismic junction which would require further intervention to the north wall of the 1877 building. The loss of fabric required by the 'slot' design solution is minimal (2.9m^2). When compared to the extent of listed fabric of the east façade of the Centennial Wing (188m^2 in area), this equates to 2.6% of the listed fabric. While noting Ms Ohs' opinion to the contrary (Ohs evidence paras. 56-61) it remains my view - consistent with the policies within the Building Conservation Plan - that revealing the most significant heritage fabric within the Canterbury Museum complex represents a highly desirable outcome that more than offsets any adverse impacts on the less significant fabric of the Centennial Wing.

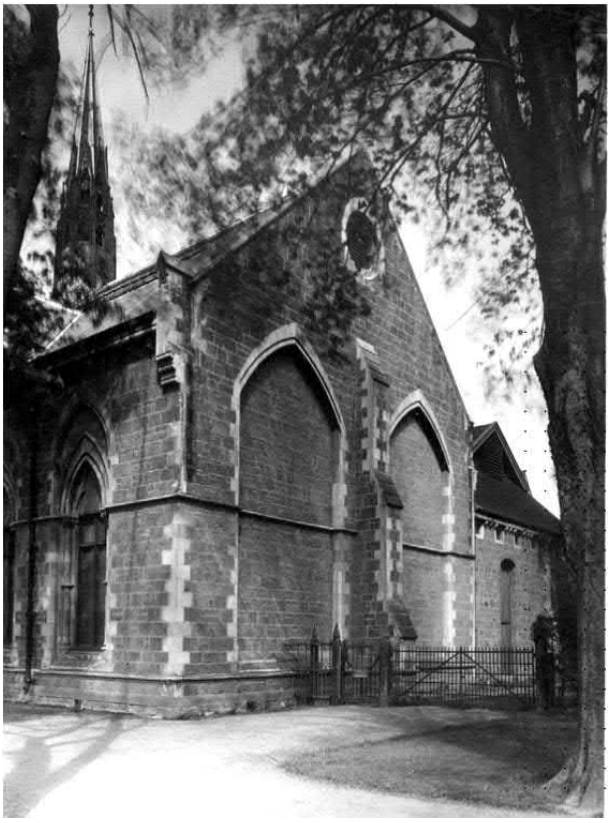

Figure 34. North gable end of the 1877 building with the north wall and gablet (Dutch Gable) roof of the 1882 building visible behind. These elements will be revealed with the alterations proposed to the Centennial Wing. Source: Canterbury Museum.

85 The second intervention to the east elevation of the Centennial Wing is the introduction of a third arched opening to create a second principal entrance to the Canterbury Museum from Rolleston Avenue. The Appendix to the response to Council's queries dated 15 February 2021 provided a summary of various options that were considered for the introduction of a second entry within the façade of the Centennial Wing. These ranged from free-standing canopies to projecting glazed elements and substantial new openings. The proposed solution included within the Resource Consent Application is a well-considered and more subtle response than those previously proposed. In my view, the proposed design strikes an appropriate balance between providing necessary access improvements and respecting the architectural language and design intent of both the 1877 building and the Centennial Wing.

Figure 35. Proposed Rolleston Avenue (east) elevation showing the proposed slot and new opening within the Centennial Wing (Source: Athfield Architects)

Figure 36. Render of the Rolleston Avenue (east) elevation showing the proposed slot and new opening within the Centennial Wing. (Source: Athfield Architects

86 The proposed solution of a third Gothic-arch headed window draws directly on the competition-winning scheme for the Centennial Wing prepared by Miller, White and Dunn in 1949, 10 years before the eventual construction of the addition. The location of the proposed new window continues the rhythm established by the fenestration on the eastern façade of the 1877 building. I do not consider this a conjectural 'fixing' of a past mistake (refer Ohs evidence, para. 63) but rather a solution that reveals the original design intent of the architects. Noting the comments from the NZHPT submission, it is my view that any architectural device to differentiate the new opening from the existing two openings should be subtle and I concur with Ms Ohs' proposal that a condition be applied requiring detailed

documentation be prepared for the new doorway that includes how it is differentiated from its neighbours.

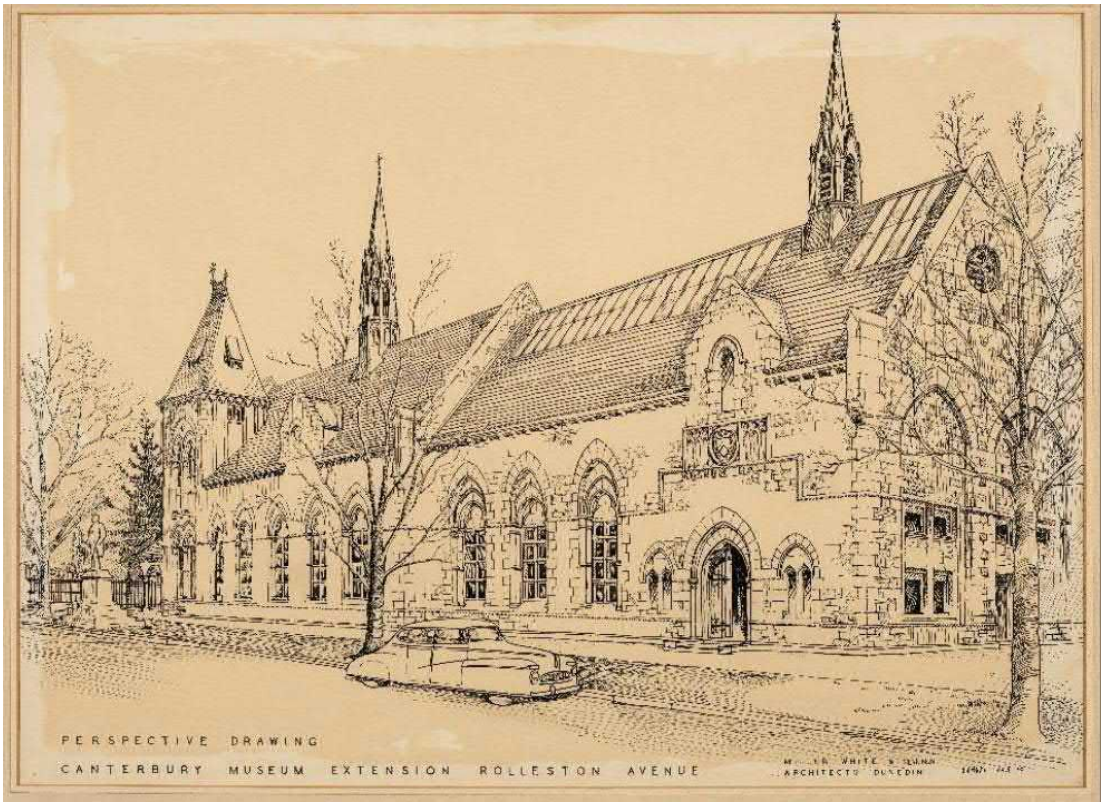

Figure 37. Perspective drawing of the proposed Centennial Wing prepared by Miller, White and Dunn and dated 1949. (Source: Canterbury Museum)

Roger Duff Wing South and West Facades and Setting

87 The proposed works to the south and west façades of the Roger Duff Wing are one of the primary matters of dispute between myself and the other heritage experts. I therefore provide more in depth analysis of this Heritage Item and the proposed works to assist the Independent Commissioner.

The heritage values of the Roger Duff Wing façade and how they are demonstrated through external fabric of the building

88 Of the building fabric readily visible from the public realm (Rolleston Avenue and the Botanic Gardens) the exterior of the Roger Duff Wing has undergone the most substantial level of alteration over its life. These changes have included:

- Removal of the planetarium and prominent dome;
- Internal reordering to create a cafeteria;
- Installation of new windows within the precast panels to the second floor level; and

- Addition of staff facilities and the whale skeleton storage shed on the roof.

89 As a result of these alterations, the Roger Duff Wing has a lower level of authenticity (intactness) to its original form than the other listed Heritage Items that comprise the Canterbury Museum and Robert McDougall Art Gallery. It is also identified as being of lesser significance in the District Plan than the other buildings addressing the Botanic Gardens, including the Robert McDougall Art Gallery, the 1872 Mountfort building and the southern wing of the 1877 Mountfort building. In my opinion, this Heritage Item also bears the least resemblance to the architect's original vision, either as built or as proposed with the substantial multi-storey addition shown on the 1970 drawings. These factors all informed the decision to place much-needed exhibit, visitor and staff facilities and back of house functions in this location by adapting the existing heritage fabric.

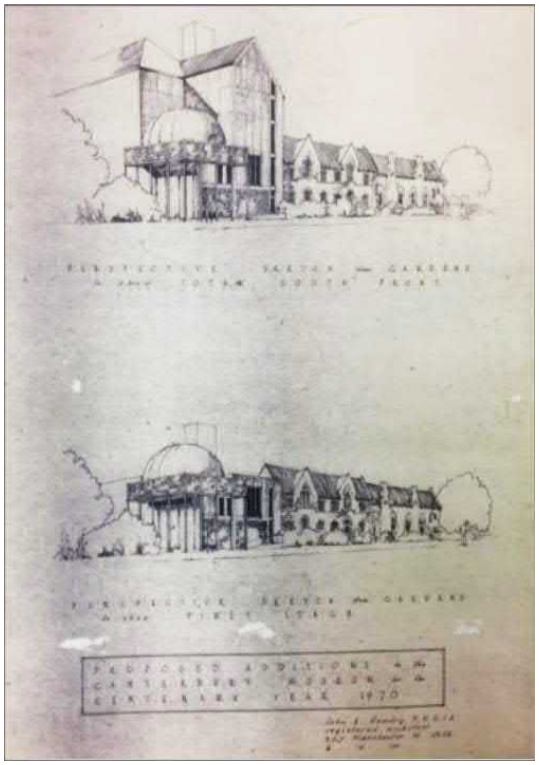

Figure 38. Architect John Hendry's drawings for the proposed 1970 addition showing initial (bottom) and proposed, but unrealised, later stage (top) of development. (Source: Canterbury Museum)

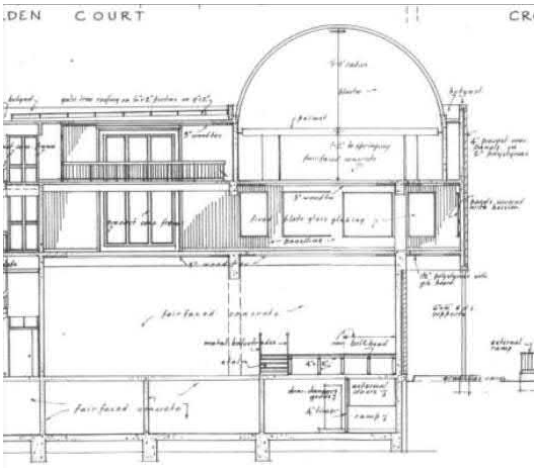

Figure 39. Detail of a sectional working drawing showing Roger Duff Wing with planetarium (removed 1995) (Source: Canterbury Museum)

90 The heritage values of the south and west façades of the Roger Duff Wing as articulated in the Statement of Significance include (in summary):

> *Historical and Social Significance* as part of one of the oldest purpose-built museums in New Zealand and its long-standing association with museum director, Dr Roger Duff;
>
> *Cultural Significance* as part of the province of Canterbury's leading museum;

Architectural and Aesthetic Significance as a Modernist contextual addition to the nineteenth century Gothic Revival museum;

Technological and Craftsman Significance through illustrating 1970s construction techniques and their employment of Halswell stone and exposed aggregate panels as a means of referencing the materials of the nineteenth century buildings;

Contextual Significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings; and

Archaeological Significance for its potential to provide evidence relating to past construction methods and materials and previous human activity on the site.

91 The heritage values identified above are demonstrated in the extant fabric of the Roger Duff Wing through:

- the use, siting and location of the façades;
- the use of Modernist language including:
    - massing and flat roofed form;
    - use of projecting and recessing planes;
    - repetitive precast cladding; and
    - use of slender undecorated piloti;
- the cruciform reinforced concrete structural frame which includes memorialisation of Dr Duff in the incised lettering; and
- the contextual architectural devices employed by architect John Hendry including:
    - vertical proportion of precast panels and fenestration;
    - rhythm and module of the prepcast panels;
    - use of Halswell stone rubble to the lower level; and
    - use of Halswell stone as the exposed aggregate finish to the precast panels.

92 Of these values, archaeological significance appears least likely to be present in the extant fabric given the façades represent only a thin plane that has little or no land

associated with it. The technological and craftsman significance of the wing, while present, has led - through the limitations of 1970s jointing techniques and mastics - to the deterioration of the fabric of this Heritage Item. The original construction techniques are described in the original architectural drawings and the recent condition report prepared by Alexander & Co. in September 2014 and little evidence is likely to be present in the fabric that is not already well understood.

93 I do not consider the Roger Duff Wing to be "…a distinctly Christchurch brutalist building…" (Ohs evidence, para 86) as one might consider Peter Beavan's Lyttelton Road Tunnel Authority Building (1962), or Sir Miles Warren's College House (1964) or Christchurch Town Hall (1966-1972). The wing's slender columns and thin-skin cladding suggest to me a Late-Modern rather than Brutalist design intent. The contextual references to the nineteenth century building are subtle rather than direct and avoid the replication of any Gothic motifs or details in contrast with more recent Post-Modern architectural responses such as Warren & Mahoney's extensions to Christ's College. My analysis is supported by the Statement of Significance referenced to in the District Plan that reads (under the values of Architectural and Aesthetic Significance):

> *Hendry's design for the* [Roger Duff Wing] *did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook a Modernist interpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic Gardens (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building.*

94 While I generally concur with the assessment under the values of Architectural and Aesthetic Significance articulated above, it is my view that the parapeted form of the Roger Duff Wing is Modernist in character and does not form a major part of its contextual design response beyond creating a transitional form and mass between the Gothic Revival museum buildings and the Neo-Classical design for the Robert McDougall Art Gallery by Edward Armstrong.

Proposed changes to the Roger Duff Wing façades

95 The proposed design retains key features of Hendry's design intent including the layering of projecting and recessive building form, vertical window portions and the continuation of the module of the precast panels into the new glazed café space. While taller than the current building by one storey, the proposed redesign of the Roger Duff Wing continues the same language, and retains or reuses the substantial majority of the existing listed fabric.

96 The proposed design recognises the Late Modern architecture of the Roger Duff Wing with its projecting massing, slender piloti (columns) and repetitive façade elements that respond to the rhythm, materials, colours and texture of the nineteenth century fabric of the Mountfort-designed 1872 and 1877 buildings. My view in this respect is shared by submitters Dr Ian and Dr Lynne Lochhead who have recognised qualifications, expertise and experience in architectural history and heritage. Dr and Dr Lochhead submit that:

> *The Roger Duff wing has already undergone significant modification, including the removal of the* distinctive *hemispherical roof of the planetarium. Redevelopment of the exterior of this wing harmonises with the Modernist aesthetic of the original design but also reintroduces a sense of order to these facades that has been lost as a result of incremental change over previous decades. The reuse of original cladding panels helps to retain the character of this wing and to preserve its important commemorative function, while introducing the possibility of more effective use of interior spaces.*
> (Section 2.1 of the Lochhead submission, 1 April 2021).

Figure 40. Render showing the south elevation of the proposed alterations to the Roger Duff Wing and the western part of the 1872 building. (Source: Athfield Architects)

Figure 41. Render showing the west elevation of the proposed alterations to the Roger Duff Wing. (Source: Athfield Architects)

97 The proposed café space, like the new opening within the Centennial Wing, has undergone extensive design options to explore how this part of the museum can function and how this is expressed externally (as described in the Appendix to the response to Council's queries dated 15 February 2021). It should also be noted that, common to buildings of this period with façade panel systems that rely on mastic sealants and flat roofs joints, these elements have failed (or are failing) which will necessitate their reconstruction.

98 Similar to the junction of the Centennial Wing with the 1877 building, the interface between the Roger Duff Wing and the 1872 building reflects its period of construction, resulting in a less than well-resolved junction between the 1977 building and the gable end of the nineteenth century building. A visually lighter-weight interface to the 1872 building, as is proposed, will rectify this detail and provide a clear differentiation at ground floor level than the current matching stone finish does. In addition, a degree of seismic separation is required in this location. The Building Conservation Plan identifies that the most appropriate location is within the Roger Duff Wing rather than the more significant Mountfort building to minimise the impact on significant heritage fabric. I concur with this assessment. As with the Centennial Wing, the current junctions and relationship between the Roger Duff Wing and the 1872 building should be photographically recorded so this aspect of the history and development is conserved.

99 The proposed works to the south and west façades of the Roger Duff Wing will result in more weathertight façades that will enclose twenty-first century exhibition

spaces, visitor facilities and back of house function within a prominent corner of the Canterbury Museum complex whose primary use (housing the planetarium) has long since ceased.

100 The proposed alterations retain the internal structure of the corner part of the Roger Duff Wing and more than 50% of the exterior will remain unchanged. The cladding that is salvaged and reused represents approximately 30% of the wall surface and only 15% of the fabric of the listed south and west facades will be removed. This includes the retention of the cruciform concrete frame with incised lettering commemorating the museum's then director, Roger Duff. The Appendix to the response to Council's queries, dated 15 February 2021, provides detailed analysis of the adaptation of the south and west façades of the Roger Duff Wing.

Impact of the proposed changes on the heritage values of the façade

101 The extent to which the proposed works maintain the heritage values of the Roger Duff Wing façade is, in my view, central to assessment of the impact of the proposed changes. I address each of the identified values of the south and west façades of the Roger Duff Wing as articulated in the Statement of Significance in turn in Table 2 below.

Table 2: Assessment of the works to the south and west façades of the Roger Duff Wing against the identified values of the Heritage Statement of Significance

Heritage Value	**Assessment**
Historical and Social Significance The south and west façades of the Roger Duff Wing form part of one of the oldest purpose built museums in New Zealand and its long-standing association with museum director Dr Roger Duff.	The proposed works will have no adverse impact on the legibility of the Roger Duff Wing as an element of the Canterbury Museum. The role of the building in memorialising Dr Roger Duff is maintained through the retention of the inscription on the cruciform reinforced concrete element.
Cultural Significance The south and west façades of the Roger Duff Wing form part of the province of Canterbury's leading museum.	The proposed works will enhance the exhibition spaces and visitor facilities that occupy the space behind the south and west façades of the Roger Duff Wing.
Architectural and Aesthetic Significance The south and west façades of the Roger Duff Wing is a Modernist contextual addition to the nineteenth century Gothic Revival museum.	The design of the altered facades to the Roger Duff Wing continues architect John Hendry's architectural language. The contextual Modernism of the original design is evident in the: • retention of the majority (approx. 85%) of the historic fabric including the cruciform concrete structure, and slender piloti;

	• continued use of Halswell stone and exposed aggregate cladding panels; • replication of the existing proportions, rhythm and repetitive module of the existing precast panels in the new glazed elements; • retention of the recessive ground floor and projecting mass above; and • use of a simple parapeted building form, including the additional storey.
Technological and Craftsman Significance The south and west façades of the Roger Duff Wing illustrate 1970s construction techniques and their employment of Halswell stone and exposed aggregate panels as a means of referencing the materials of the nineteenth century buildings.	The majority (approx. 85%) of the historic fabric is retained. The detailing of the existing building is well documented through Hendry's drawings and the physical evidence on site. The contextual design features that reference the nineteenth century fabric such as the use of Halswell stone cladding, precast panel aggregate and the use of vertical proportions and existing rhythms is maintained in the altered design.
Contextual Significance The south and west façades of the Roger Duff Wing are of Contextual Significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings.	The contribution that the south and west façades of the Roger Duff Wing make to the wider context, in particular the southern elevations of the Gothic Revival 1872 and 1877 building remains unchanged. The Roger Duff Wing will remain legible as a Modernist design that subtly draws on its nineteenth century context without overtly replicating historic detailing or motifs.
Archaeological Significance The south and west façades of the Roger Duff Wing are of Archaeological Significance for their potential to provide evidence relating to past construction methods and materials and previous human activity on the site.	I consider it unlikely that the south and west façades of the Roger Duff Wing can provide substantial new information on the construction of the elevations due to the comprehensive nature of their existing documentation. Further, the minimal area of land they occupy is unlikely to yield evidence of previous human activity. Having said that, the proposed alterations will not adversely affect this identified value.

Assessment of the proposed changes under the District Plan

102 Alteration of a heritage item is defined in the District Plan[4] and in relation to the proposed works to the south and west façades of the Roger Duff Wing includes, inter alia:

- permanent modification;
- permanent removal of exterior heritage fabric which is not decayed or damaged;
- partial demolition;
- changes to existing surface finishes and/or materials; and
- permanent additions.

103 Of these, partial demolition is further defined as:

> *Partial demolition in relation to a heritage item, means the permanent destruction of part of the heritage item which does not result in the complete or significant loss of the heritage fabric and form which makes the heritage item significant.*

104 In comparison demolition is defined in the District Plan as:

> *Demolition in relation to a heritage item, means permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form.*

105 In my view, limiting the permanent loss of the listed southern and western façades fabric to approximately 15%, combined with the retention of key compositional elements including the cruciform reinforced concrete frame, the recessed lower level, projecting upper mass supported on slender piloti and the overall architectural philosophy (as illustrated by my assessment in Table 2 above), means that the proposed works retain the heritage fabric and form that make the Roger Duff Wing significant. On this basis my view is that the proposed works fall within

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[4] *Alteration of a heritage item - in relation to Sub-chapter 9.3 Historic Heritage of Chapter 9 Natural and Cultural Heritage, means any modification or addition to a heritage item, which impacts on heritage fabric. Alteration of a heritage item includes:*

a. permanent modification of, addition to, or permanent removal of, exterior or interior heritage fabric which is not decayed or damaged and includes partial demolition of a heritage item;

b. changes to the existing surface finish and/or materials; and

c. permanent addition of fabric to the exterior or interior.

…

the District Plan definitions of 'Alteration' and 'Partial Demolition'. The extent of the works cannot in my opinion be reasonably considered to result in the "…*permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form"* as 'Demolition' is defined.

106 It is therefore my view that the proposed design represents an alteration and should be assessed as a Restricted Discretionary Activity under Chapter 9.3 of the District Plan rather than a Discretionary Activity. I note that my opinion in this regard differs to Ms Ohs' and Ms Lutz's views and the conclusion of Ms White, all of whom consider the works to involve works that should be assessed as resulting in the demolition of a Category 2 Heritage Item which constitutes a Discretionary Activity. If, as Council suggests, the works to the Roger Duff Wing ought be considered a Discretionary Activity rather than a Restricted Discretionary Activity, it is my view that it would remain appropriate to assess these works against Rule 9.3.6.1.

107 Notwithstanding this, if I was to consider the proposed works to the already altered façades of the Roger Duff Wing a Discretionary Activity (rather than a Restricted Discretionary Activity) I would remain of the view that the proposed impacts on the Heritage Item would be acceptable as, amongst other matters, the design maintains architectural devices employed in Hendry's original design and retains the heritage values articulated in the Statement of Significance referenced in the District Plan.

108 The HIS prepared as part of the Resource Consent application principally assessed the proposal against the Listed Heritage Place as a whole (i.e. the 1870-1882 buildings, the Centennial Wing East Façade and the Roger Duff Wing South and West Façades, and their setting). The impacts on each individual Heritage Item was considered within that assessment at the time but for clarity I provide the following discrete assessment of the proposed works to the Roger Duff Wing façades against Rule 9.3.6.1 of the District Plan in Table 3 below.

Table 3: Assessment of the works to the south and west façades of the Roger Duff Wing against Rule 9.3.6.1

Rules	**Assessment**
9.3.6 Rules - Matters of discretion	
9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings	Alterations to the south and west elevations of the Roger Duff Wing include: • dismantling and reuse of the existing exposed aggregate cladding panels; • the installation of new glazing on the projecting element to replace previously altered glazing and pre-cast panels; • the addition of an addition level clad in reused existing exposed aggregate cladding panels; and • creation of a new substantially glazed link between the Roger Duff Wing and the 1872 building.
a. The nature and extent of damage incurred as a result of the Canterbury earthquakes of 2010 and 2011 including the costs of repair and reconstruction.	While the previous seismic strengthening of the Roger Duff Wing ensured that the complex avoided major damage, the 2010 and 2011 Canterbury earthquakes exacerbated existing building issues such as leaking roof and wall panel junctions.
b. The level of intervention necessary to carry out the works, including to meet the requirements of the Building Act and Building Code, and alternative solutions considered.	A range of alternative design solutions for the Roger Duff Wing façades were considered to achieve the operational objectives of the Canterbury Museum and meet the compliance requirements of the Building Act and Building Code – these alternatives are discussed in the Appendix to the response to Council's queries dated 15 February 2021. The introduction of physical separation between the masonry walls of the nineteenth century fabric of the 1872 building and the mid-twentieth century fabric of the south façade of the Roger Duff Wing is, in part, being carried out to provide a degree of seismic separation between the structures recognising that, although base-isolated, these elements will respond differently to the load bearing masonry structures.
c. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the heritage item.	The proposed development will enable the continued use of the Roger Duff Wing as a fit-for-purpose component of Canterbury Museum which will provide exhibition space and additional back of house office and

	plant space. The altered façades and internal layout will provide a new café space and hygiene facilities to help accommodate the more than 1 million projected visitor numbers. Together with the works to the rest of the Canterbury Museum complex the upgraded and new collections storage, management and exhibition spaces will meet current museology standards and enable Canterbury Museum to continue to operate as a single-site institution for a further 50-100 years. The changes to the façades will also rectify observed defects and building failures associated with the 1970s technology and detailing.
d. Whether the proposal, including the form, materials and methodologies are consistent with maintaining the heritage values of heritage items and heritage settings, and whether the proposal will enhance heritage values, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings and in particular have regard to: i. the form, scale, mass materials, colour, design (including the ratio of solid to void), detailing (including the appearance and profile of materials used), and location of the heritage item; ii. the use of existing heritage fabric; iii. the extent of earthworks necessary as part of the proposal; iv. the necessity of the removal or transplanting of mature trees; v. the impact on public places; and vi. within a heritage setting, the relationship between elements, such as layout and orientation, form and materials.	The southern and western elevations of the Roger Duff Wing are proposed to undergo the greatest degree of change, which responds, in part, to this element having been substantially altered since its construction in 1977. The key structural elements, namely the expressed concrete frame with inscribed lettering, square section piloti (columns) and the southern section of the building's floor plates will be maintained. Drawing on the Late-Modern architectural language of John Hendry's design the adapted building is reclad in reused and new exposed aggregate precast panels. The existing projecting element of the façade is reinterpreted as a glazed box housing the principal visitor café, a characteristic, and increasingly fundamental, feature of contemporary cultural institutions. This element provides a strong visual connection between Canterbury Museum and the Botanic Gardens and has been designed to reflect the proportions and module of the original pre-cast cladding panels. The altered south and west façades of the Roger Duff Wing will enclose critical exhibition, visitor and back of house facilities and are fully integrated into the revitalised museum complex.
e. The extent to which the works are in accordance with the principles in Policy 9.3.2.2.3(b), and whether the proposal: i. is supported by a conservation plan or expert heritage report; and ii. the extent to which it is consistent with the Heritage	Each part of Rule 9.3.6.1(e) is addressed separately below.

Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).	
Policy 9.3.2.2.3(b): Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles: i. focus any changes to those parts of the heritage items or heritage settings, which have more potential to accommodate change (other than where works are undertaken as a result of damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items; ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings; iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, including from natural hazards; iv. document the material changes to the heritage item and heritage setting; v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.	The policy contained at Chapter 9.3.2.2.3(b) of the Christchurch District Plan has informed, and is consistent with, the conservation philosophy adopted for this project which is described at 4.1 of the HIS. Changes have been largely limited to areas that do not form part of the Heritage Items identified in the Christchurch District Plan. Where change is required to historic fabric this is limited to Significant (Group 2) Heritage Items (Centennial Wing East Façade & Setting (HIN #1378) and Roger Duff Wing South and West Façades & Setting (HIN #1379)) to avoid changes to Highly Significance (Group 1) fabric (Canterbury Museum (1870-1882 Buildings) & Setting (HIN #474). The conservation works will ensure the longevity of the retained and reused fabric of the south and west façades of the Roger Duff Wing and will rectify identified defects. Recording of changes to the south and west façades of the Roger Duff Wing and their setting will be undertaken in accordance with Article 12 (Recording) of the ICOMOS New Zealand Charter. While works will be undertaken in a reversible manner where possible, it is acknowledged that the majority of the changes proposed to the Roger Duff Wing are not readily reversible. The scope of non-reversible works has been minimised wherever possible, and in the case of the Roger Duff Wing will primarily impact previously altered fabric. New work is distinguished through the use of contemporary curtain glazing and detailing. These interventions are integrated in a sensitive manner with the historic fabric through refencing the scale, massing, forms, colour and texture of the façades of the Roger Duff Wing.
i. is supported by a conservation plan or expert heritage report; and	The proposed works are informed by the 2019 BCP and have been tested against the policies of the Conservation Plan Table 3 below.
ii. the extent to which it is consistent with the Heritage	The proposed works are consistent with the relevant statements of significance. The

Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).	project has been assessed against the relevant articles of the ICOMOS New Zealand Charter in Table 4 below.
f. Whether the proposed work will have a temporary or permanent adverse effect on heritage fabric, layout, form or heritage values and the scale of that effect, and any positive effects on heritage fabric, fabric, form or values.	The proposed works will have some impact on the Roger Duff Wing. The proposed works include the introduction of visually lightweight and predominantly glazed links between the mid-twentieth century fabric of the south façade of the Roger Duff Wing and the highly significant Mountfort-designed buildings. The reconfiguration of the façade of the Roger Duff Wing and the addition of substantial glazing requires the adaptation of previously altered fabric. The impacts of these changes are ameliorated by retention of key fabric, including the expressed concrete frame, the slender piloti and the exposed aggregate cladding panels. The use of similar massing, existing material palette and proportional system enables the intent of Hendry's design to remain legible. The Late-Modern architectural expression is maintained and the Roger Duff Wing continues to act as a transitional element between the Gothic Revival forms of the Mountfort buildings to the east and the Neo-Classical language of the Edward Armstrong-designed Robert McDougall Art Gallery to the west. These alterations enable the continued operation of Canterbury Museum and allow for the provision of contemporary visitor facilities and collection display. The commemoration of Dr Roger Duff continues through the retention of the memorial inscriptions in the cruciform concrete façade element.
g. The extent to which the heritage fabric has been damaged by natural events, weather and environmental factors and the necessity of work to prevent further deterioration.	The roof and wall cladding systems of the Roger Duff Wing have known defects that pose an ongoing risk to heritage fabric and museum collections. These matters will be resolved by the proposed works.
h. Whether Heritage New Zealand Pouhere Tāonga has been consulted and the outcome of that consultation.	Senior officers from HNZPT have been consulted as a key stakeholder at project initiation, design review and concept design stages.
i. Whether the site has cultural or spiritual significance to Tangata Whenua and the outcome of any consultation undertaken with Te	Mana Whenua was represented on the steering committee of the BCP and the Board of Canterbury Museum. The design has also been informed by the 2019

Rūnanga o Ngāi Tahu and Papatipu Rūnanga.	Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items.
j. The extent to which mitigation measures are proposed to be implemented to protect the heritage item. Such mitigation measures include but are not limited to the use of a temporary protection plan.	A temporary protection plan will be prepared to protect the heritage items as well as neighbouring and adjacent heritage items.
k. The extent of photographic recording which is necessary to document changes, including prior to, during the course of the works and on completion, particularly in the case of Highly Significant (Group 1) heritage items, the need for a high level of photographic recording throughout the process of the works, including prior to the works commencing.	A substantial number of historical photographs have been sourced from the museum archives and through research undertaken as part of the preparation of conservation plans. This has informed decisions on what historic fabric is most likely to be able to be revealed. Thorough drawn and photographic records exist of the extant heritage items. Documentation of the works (demolition, base isolation and construction of new elements) will be undertaken including photographs taken during the various phases of construction. These will be made available to the CCC and HNZPT and retained in the permanent archive of Canterbury Museum.
l. For new buildings, structures and/or features in heritage items which are open spaces, whether the building, structure or feature will: i. be compatible with the heritage fabric, values and significance of the heritage item including design, detailing and location of heritage item(s) within the open space; ii. impact on views to or from the heritage item(s), and reduce the visibility of heritage item(s) from public places; and iii. the relationship between elements, such as the layout and orientation, form, and materials within the open space.	While the south and west façades of the Roger Duff Wing is not an 'open space' it is located within the Christchurch Botanic Gardens and within a celebrated Gothic-Revival context which includes the nineteenth century components of Canterbury Museum, the Arts Centre and Christ's College. The additional level to the Roger Duff Wing has been designed as a visually restrained element that reuses existing exposed aggregate precast panels. In my view the proposed additional level will not adversely affect the relationship between Canterbury Museum and the Robert McDougall Art Gallery or their settings. The key views of the gallery are maintained and the additional level provides a recessive backdrop to the Neo-Classical building. The visual connections between Canterbury Museum and its Gothic Revival context remains unaltered and the contribution the Museum makes to the streetscape is not diminished.
m. For the relocation of heritage items: …	Not applicable.
n. For temporary event structures in heritage items which are open spaces and in a heritage setting	Not applicable.

…	
o. For signage on heritage items and in heritage settings: i. whether the sign (including its supporting structure and methods of attachment to the heritage item) is compatible with the architectural form, features, fabric and heritage values of the heritage item or heritage setting; ii. the extent to which any moving, or flashing signs detract from the heritage values of the heritage item and/or heritage setting; and iii. whether the sign is temporary or permanent, and if temporary, the duration of the signage.	No new external signage is proposed as part of this resource consent. The commemorative inscription on the expressed concrete frame on the southern elevation of the Roger Duff Wing is retained.
p. For utilities the functional need to be located in or in proximity to heritage items and heritage settings.	New utilities are being carefully incorporated within the mass of the new building. The new and upgraded building services will have no adverse impact on the listed façades of the Roger Duff Wing or its setting. The introduction of contemporary environmental controls will enable Canterbury Museum to meet international standards of collection storage and care for the collection items and tāonga held. In addition, new facilities will provide for greater staff and visitor comfort.
9.3.6.2 Demolition of Christchurch Cathedral	Not applicable.
9.3.6.3 Akaroa Heritage Area	Not applicable.

109 Rule 9.3.6.1 (e) (i) requires that the extent to which the works are supported by a conservation plan or expert heritage report be considered. The works were assessed through the HIS provided as part of the Resource Consent application and were informed by the 2019 Building Conservation Plan. An assessment of the alterations to the south and west façades of the Roger Duff Wing against the policies of the 2019 Building Conservation Plan is provided in Table 4 below.

Table 4: Assessment of the works to the south and west façades of the Roger Duff Wing against the policies of the 2019 Building Conservation Plan

Policy	**Assessment**
Policy 8.1.1 Statutory Approvals All works and development should comply as far as reasonably practicable with relevant legislation and regulations.	The works proposed to Canterbury Museum comply with the relevant rules within Chapter 9.3 of the Canterbury District Plan as set out in Table 2 above.

Policy 8.2.1 Alignment with Heritage Policy and Guidance The management and future of Canterbury Museum's building should meet best practice conservation standards and guidance.	Any required conservation works will be undertaken to best practice guidance and be informed by the ICOMOS New Zealand Charter and other relevant polices and standards.
Policy 8.3.2 Engaging with Community and Interested Parties Engagement and communication with associated communities, cultural groups and other stakeholders should be undertaken prior to decisions being taken and changes being implemented.	Consultation with key stakeholders has occurred, including with representatives of Manu Whenua, the Christchurch City Council, Heritage New Zealand Pouhere Tāonga, the Christchurch Civic Trust, the Christchurch Heritage Trust and the New Zealand Institute of Architects at project initiation, design review and concept design stages. Broad community engagement has also taken place with the general public and museum staff and users.
Policy 8.4.1 Setting The setting of the museum and the contribution it makes to the broader context should be protected and enhanced through future development.	The setting of Canterbury Museum and the contribution it makes to the broader context of the Botanic Gardens and Christchurch's Gothic-Revival arts precinct is maintained through the alterations to the Roger Duff Wing façades.
Policy 8.5.1 Caring for the Building Fabric The building fabric should be cared for by a planned cyclical maintenance and periodic repair programme.	The proposed works will facilitate improved maintenance of the heritage items on the subject site by removing known defects within the façades. The project will include the preparation of a cyclical maintenance and repair programme as part of the building manual.
Policy 8.6.1 Visitor Experience and Management Changes to enhance visitor experience and management should be undertaken in a way that protects the heritage values of the Museum.	The altered south and west façades of the Roger Duff Wing will enclose new visitor facilities including a café. This is located where fabric has undergone a higher degree of alteration than is evident on the other Heritage Items.
Policy 8.7.1 Operation of the Building and Collections Improved collection handling, management and care facilities and other back of house facilities should be located outside areas of primary significance.	The altered south and west façades of the Roger Duff Wing will enclose improved office and back of house accommodation behind the new upper level.
Policy 8.8.1 New Development New additions should be located outside the areas of primary significance and should maintain key views to the fabric of primary and secondary significance and their setting.	The proposed additional floor to the Roger Duff Wing is recessive in form, reuses the exposed aggregate precast cladding panels and continues the massing and form of the wing's Late-Modern design. In my view the proposed additional level will not adversely affect key views of the Robert McDougall Art Gallery and the

	additional level provides a recessive backdrop to the Neo-Classical building.
Policy 8.9.1 Universal Access Policy Universal access solutions should improve accessibility to the building while maintaining heritage fabric.	The altered south and west façades of the Roger Duff Wing will enclose improved circulation and access.
Specific building policies	
Policy 8.10.6 The south elevation and part of the west elevation of the Roger Duff Wing should be retained and conserved.	The substantial majority of the south, and part of the western elevation of the Roger Duff Wing are retained or reused, with only 15% of historic fabric removed. The proposed works also retain the internal structure and floor plates of the southern part of the Roger Duff Wing. While substantial alterations are made to the articulation of the façade, the new glazed element is proposed to be introduced in an area of substantially previously altered fabric. The new design continues the Late-Modern architectural language, proportions and materiality of Hendry's 1977 design. These works will also rectify identified defects within the existing façade and cladding system.

110 The ICOMOS New Zealand Charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. Rule 9.3.6.1 (e) (ii) requires that the extent to which the works are consistent with the principles of the ICOMOS New Zealand Charter is considered. An assessment of the alterations to the south and west façades of the Roger Duff Wing is provided in Table 5 below.

Table 5: Assessment of the works to the south and west façades of the Roger Duff Wing against the princples of the ICOMOS New Zealand Charter

Conservation principles	**Assessment**
2. Understanding cultural heritage value Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural heritage value, both tangible and intangible. The policy for managing all aspects of a place, including its conservation and its use, and the implementation of the policy, must be based on an understanding of its cultural heritage value.	The proposed works have been informed by a thorough understanding of the heritage values of the place as articulated in the 2019 BCP and the HNZPT and CCC Statements of Significance.
3. Indigenous cultural heritage	Mana Whenua was represented on the steering committee of the BCP and the

The indigenous cultural heritage of tangata whenua relates to whanau, hapu, and iwi groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.	Board of Canterbury Museum. The design has also been informed by the 2019 Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items.
4. Planning for conservation Conservation should be subject to prior documented assessment and planning. All conservation work should be based on a conservation plan which identifies the cultural heritage value and cultural heritage significance of the place, the conservation policies, and the extent of the recommended works.	The 2019 Building Conservation Plan was prepared in accordance with best practice, identifies the cultural heritage value and cultural heritage significance of the place and provides specific conservation policies.
5. Respect for surviving evidence and knowledge The conservation of a place should identify and respect all aspects of its cultural heritage value without unwarranted emphasis on any one value at the expense of others. The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.	The proposed development acknowledges and respects the significance of the south and west façades of the Roger Duff Wing. All major periods of development of Canterbury Museum will remain legible and the commemorative role of the Roger Duff Wing will be maintained.
6. Minimum intervention Work undertaken at a place of cultural heritage value should involve the least degree of intervention consistent with conservation and the principles of this charter. Intervention should be the minimum necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.	The alteration of the heritage fabric is limited to fabric identified as Significant (Category 2) in the District Plan i.e. the Centennial Wing (HIN #1378) and the Roger Duff Wing (HIN #1379). These changes are the minimum necessary to ensure the continued historic and culturally significant use of the Canterbury Museum complex and to meet increased visitor numbers, collection handling, storage, management and exhibition needs.
7. Physical intervention Physical investigation should be carried out according to currently accepted professional	Comprehensive visual inspections of the historic fabric have been undertaken to inform both the Building Conservation Plan and the proposed works. No invasive

standards, and should be documented through systematic recording. Invasive investigation of fabric of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of fabric of cultural heritage value, or where it is necessary for conservation work, or where such fabric is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant fabric.	investigation of heritage fabric is anticipated at this stage.
8. Use Where the use of a place is integral to its cultural heritage value, that use should be retained. Where a change of use is proposed, the new use should be compatible with the cultural heritage value of the place, and should have little or no adverse effect on the cultural heritage value.	The works will enable the retention of the original and culturally significant use of the spaces enclosed by the south and west façades of the Roger Duff Wing. The visitor experience, collections management and educational programs of the museum will all be enhanced through this project.
9. Setting Where the setting of a place is integral to its cultural heritage value, that setting should be conserved with the place itself. If the setting no longer contributes to the cultural heritage value of the place, and if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.	The setting of the south and west façades of the Roger Duff Wing is conserved through the proposed works. The proposed additional level is recessive in form and materials and reuses existing precast panels.
10. Relocation The on-going association of a structure or feature of cultural heritage value with its location, site, curtilage, and setting is essential to its authenticity and integrity. Therefore, a structure or feature of cultural heritage value should remain on its original site.	No relocation of significant fabric is proposed beyond the reordering of existing precast panels on the altered facade.
11. Documentation and archiving The cultural heritage value and cultural heritage significance of a place, and all aspects of its conservation, should be fully documented to ensure that this information is available to present and future generations. Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.	The history and significance of the Canterbury Museum as a whole and the Roger Duff Wing in particular has been thoroughly documented through the BCP and the museum's own archives.

12. Recording Evidence provided by the fabric of a place should be identified and understood through systematic research, recording, and analysis. Systematic recording should occur prior to, during, and following any intervention. It should include the recording of new evidence revealed, and any fabric obscured or removed.	The existing fabric of the south and west façades of the Roger Duff Wing has been thoroughly investigated and recorded through the development of the BCP and the redevelopment proposal. The proposed works will be fully documented and any new evidence uncovered during construction will be recorded. Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
13. Fixtures, fittings and contents Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.	The altered south and west façades of the Roger Duff Wing will enclose new exhibition spaces.

111 Rule 9.3.6.1 (e) (ii) also requires that the extent to which the works are consistent with the Heritage Statement of Significance is considered. In this regard I refer to my evaluation provided in Table 2 above.

Overall conclusion

112 While listed as a discrete Heritage Item, the Roger Duff Wing - like the Centennial Wing - does not exist in isolation of the broader Canterbury Museum complex and the impacts when assessed as part of the Listed Heritage Place as a whole are minor. Having said that, even if considered as a discrete Heritage Item, I remain of the view that the identified heritage values of the south and west façades of the Roger Duff Wing will be maintained and that the proposed alterations represent an acceptable heritage outcome that complies with the requirements of Chapter 9.3 of the District Plan.

Other Twentieth Century Buildings

113 The remaining fabric of Canterbury Museum is not listed in Appendix 9.3.7.2 – Schedule of Significant Historic Heritage of the District Plan and the demolition of the un-listed fabric of the Centennial and Roger Duff wings and the Garden Court building will have no adverse impact on the heritage significance of the Canterbury Museum. Likewise, the removal of the later workshop, night entry and loading dock at the rear of the Robert McDougall Art Gallery will have no adverse impact.

New Development

114 In my view the proposed new structures appropriately balance the programme and brief requirements of Canterbury Museum while providing a sensitive connection to the newly revealed heritage fabric. The use of atria will enable the three-dimensional forms of the Mountford-designed buildings to be readily understood for the first time in more than 60 years, as well as allowing for the display of collection items and taonga, such as the Whare Whakairo Hau-Te-Ananui-O-Tangaroa and the blue whale skeleton.

Figure 42. Artist's impression of the blue whale skeleton in the atrium with the 1870 and 1882 buildings in the background (Source: Athfield Architects)

115 The new structures have been designed to minimise their visual impact on the setting of the Canterbury Museum, Robert McDougall Art Gallery and neighbouring heritage places including Christ's College, the Rolleston Statue and the Arts Centre. The simple form of the new building to its northern elevation comprises a two-storey mass cantilevering part way over the service lane. The ground floor is clad in mid-grey precast panels with facetted lighter-coloured panels to the two-storey form that visually 'floats' above the darker base. The module of the panels responds to the rhythm of the Gothic Revival architecture and the restrained material choices and muted colours reflect the natural stone of the Rolleston Avenue façades and retained rendered concrete of the north gable end of the Centennial Wing.

Figure 43. Render showing the cantilevered element over the northern service land viewed from Rolleston Avenue (Source: Athfield Architects)

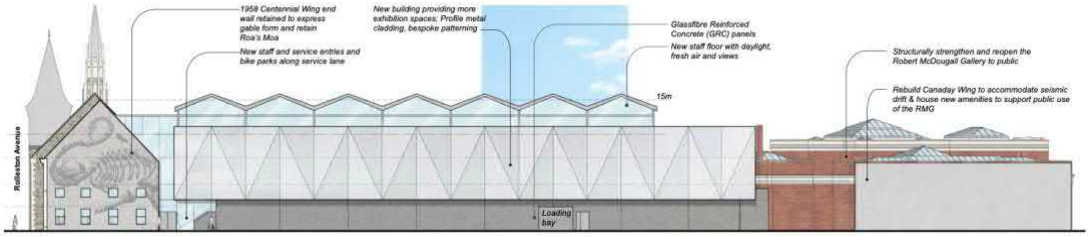

Figure 44. Proposed north elevation (Source: Athfield Architects)

116 Of relevance to an assessment of the proposed new building, the definition of height specifically excludes the following items that would exceed the height limit:

- lift shafts, plant rooms, water tanks, air conditioning units, ventilation ducts, chimneys, antennas and similar architectural features;
- chimneys (not exceeding 1.1 metres in any direction)
- the spires or towers of spiritual activities that exceed the allowed zone height by no more than 3 metres or 20% of the building height (whichever is greater).

117 Roof top plant, lift overruns and the like are provided with an exemption from the 15m height limit. The reconstructed flèche and chimneys above the gable end form at the centre of the eastern elevation of the 1877 building exceed the 15m height limit. However, it is my view that the reconstruction of these elements will be an

accurate reconstruction of lost heritage fabric and their reinstatement is considered a positive and appropriate outcome.

118 The proposed roof form of new structures has been designed to achieve the internal space requirements for Canterbury Museum's back-of-house, conservation and staff requirements while minimising any intrusion above the 15m height plane. The height plane falls at the midpoint of the folded roof form and aligns with the flat roof of the boardroom located within the volume of the Centennial Wing. Approximately half of the folded roof and atrium forms exceed the 15m height limit by up to 1m at the ridge lines with half of the new roof form falling below height plane. The folded roof form helps reduce the apparent bulk of the new building and subtly references the pitch roof forms of Canterbury Museum and its context and I note Ms Ohs' support for this design response (refer Ohs evidence para. 114).

Figure 45. Render of the folded roof from the northwest corner of the Christ's College Quadrangle (Source: Athfield Architects)

119 It is my view that the minor incursion beyond the 15m height limit has no impact on key public realm views of the complex and are substantially obscured from key viewpoints by the nineteenth century fabric of the Museum. The impact on views from within the Christ's College Quadrangle is minor and the folded roof form subtly references the pitched roof forms, gable end and dormer vents of the college's nineteenth century buildings. Further, I do not consider that this minor encroachment above the height plane for part (but not all) of the roof form sets a precedent that would allow more extensive incursions elsewhere in land subject to Chapter 18.4.2.4.

Robert McDougall Art Gallery

120 The works to the Robert McDougall Art Gallery are primarily focused on upgrades required to reinstate the building's historic function as a gallery for the display of art works. This 'light touch' is consistent with the heritage-listed interior spaces identified in the schedule of interior heritage fabric. The Robert McDougall Art Gallery is treated as a separate heritage place from the three heritage items that comprise the Canterbury Museum given the separate history, function and form of this building.

121 The Canaday Wing is a modest single addition occupying interstitial space between the Robert McDougall Art Gallery and the southern boundary of Christ's College. It is identified as being of Some Significance in the 2013 Conservation Plan however its removal will, in my view, have no adverse effect on the presentation or legibility of architect Edward Armstrong's Neo-Classical design. The proposed replacement building, which will provide visitor and back of house facilities necessary for the operation of the Art Gallery is intended to be an equally restrained Modern building with a curtain-glazed façade to the west elevation. In my opinion, this design response will, like the existing Canaday Wing, be an appropriately recessive and respectful addition.

122 The Robert McDougall Art Gallery is currently unused, does not have access to contemporary gallery standard services or facilities and does not provide compliant universal access. The proposed link to be constructed in the location of the existing workshop and rear yard between Canterbury Museum and the Robert McDougall Art Gallery do not affect any significant fabric associated with the Canterbury Museum.

123 Alterations to the exterior form of the Robert McDougall Art Gallery are limited to the creation of a new opening in the east wall on the building's east-west axis. This opening will provide a physical connection for the public from Canterbury Museum and provide universal access. The section of wall to be removed has been obscured by the workshop structure since that addition's construction in 1962 and its removal will have no significant impact on the significance of the Heritage Item. Impacts to ground floor room G11 are limited to the removal of a small proportion (approximately 1.8m wide) of the plastered masonry wall, timber skirting and dado rail. The historic brick will be recovered and stored for reuse in repair work. In my opinion, the impact on the scheduled interiors is minor and all internal spaces identified in the Scheduled Interior Heritage Fabric will remain legible. The new link structure is, in my view, a recessive modest intervention that will enable the reuse of this vacant facility.

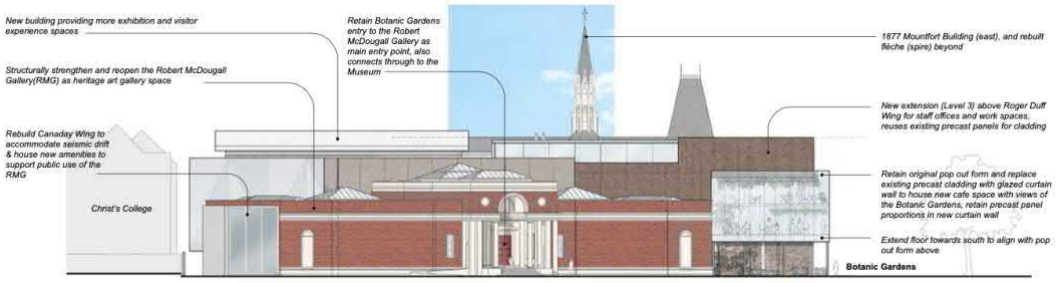

Figure 46. West elevation showing the Robert McDougall Art Gallery in the foreground (Source: Athfield Architects)

124 The basement of the Robert McDougall Art Gallery is identified in the schedule of interior fabric, the majority of which is identified as being in the 2013 Conservation Plan as being as 'Non-contributory' or of 'Some Significance'. The existing basement requires demolition to enable the introduction of a new base isolated basement. Those elements identified as have a greater level of significance, namely the north east stairs (Moderate Significance) and the main stairs to basement (High Significance) will be retained or reconstructed following adaptation to provide Building Code compliance. Considering the substantial benefit that base isolation will bring to the security of the building, its contents, visitors and staff, I consider the loss of scheduled fabric to the basement to be appropriate and warranted.

Seismic Strengthening

125 The whole of the Canterbury Museum and Robert McDougall Art Gallery site is proposed to be base isolated with a water-proofed seismically independent basement. This will not affect any listed heritage fabric other than the basement of the Robert McDougall Art Gallery, as discussed above. In addition to providing necessary storage space for the museum collections and art works the basements will provide seismic base isolation that will protect significant heritage fabric, collections and taonga as well as the staff and visitors occupying the Canterbury Museum and Robert McDougall Art Gallery. These works are necessary to ensure satisfactory structural performance in the event of an earthquake, which in my view more than offsets any associated loss of heritage fabric.

126 The use of base isolation minimises the structural works required above the ground floor plane which otherwise would be more invasive. The introduction of seismic joints between the Centennial Wing and the 1877 building and between the Roger Duff Wing and the 1872 building has, in my view been cleverly incorporated into the architectural response to these issues which avoids less elegant 200mm wide sliding flashings against the heritage fabric. The design response employed at the junction of the Roger Duff Wing and the 1972 building also provides for an appropriate integration of the necessary physical separation into the architectural response.

Conservation Works

127 The proposed redevelopment of Canterbury Museum and the Robert McDougall Art Gallery provides for a range of repair, restoration and reconstruction works that will rectify existing defects and improve the weather tightness and long-term performance of the Listed Heritage Items. In my view the reconstruction of key architectural features, including the paired chimneys and prominent flèche to the 1877 building, will greatly enhance the presentation of Canterbury Museum to Rolleston Avenue and enhance its contextual value. It is my opinion that the revealing of previously hidden historic nineteenth century fabric, including the north wall of the 1870, 1872, 1877 and 1882 buildings, will have a substantial positive impact on the presentation and understanding of the Canterbury Museum and Robert McDougall Art Gallery. Likewise, I consider that the removal of elements that reduce the legibility of the heritage buildings, such as the buttress at the western end of the 1872 building, is a positive outcome that will enhance the cultural significance of the listed Heritage Items.

RESPONSE TO SUBMISSIONS

128 I note that the substantial majority of submissions received by Council were in support of the proposed redevelopment. In addition I acknowledge the letter of support provided by Ms Puamira Parata-Goodall, Managing Director of Te Pākura Ltd. Those submissions that raise objections or partial-objections are discussed below.

Drs Ian and Lynne Lochhead

129 I note Drs Ian and Lynne Lochhead's support for a substantial component of the redevelopment. In particular Dr and Dr Lochhead support the introduction of an additional window to the Centennial Wing façade to create a second entrance, the creation of a gap between the Centennial Wing and the 1877 building to reveal the latter's north elevation and gable end, the proposed changes to the Roger Duff Wing, the removal of the "…over scaled buttress that demarcates the transition between the 19th century façade and the Duff wing", base isolation of the museum and gallery, the minor encroachment above the 15m height limit noting that a folded roof form is preferable to a more compliant flat roof, and reinstatement of the flèche and chimneys noting that documentary evidence will allow for an accurate reconstruction of these elements.

130 The Lochhead submission seeks the following amendments or clarification:

- Appropriate measures be put in place to ensure the security and safety of the second entry within the Centennial Wing façade;
- The appropriateness and longevity of the proposed entry water feature;

- The height of new street furniture to Rolleston Avenue should not exceed the plinth of the 1877 building;
- Pedestrian and cycle traffic management requires further consideration; and
- Renewal of the Samuel Hurst Seager-designed skylights should preserve the original top-lighting system.

131 It is my view that the matters raised in the Lochhead submission, as they relate to heritage, are relevant and should be addressed either by condition and/or through the detailed design stage.

Ms Annette Mauger

132 Ms Mauger opposes the works to and proposed use of the Robert McDougall Art Gallery. The Robert McDougall Art Gallery has been vacant since the opening of the current Christchurch Art Gallery in 2002 and works are required to enable its reactivation, which I consider desirable and appropriate as discussed in my evidence above. Likewise, I understand that the gallery and its basement, which will be separated from the basement of the Canterbury Museum, will be used for the storage and display of art, which remains the original and most appropriate use for this building.

133 Ms Mauger also objects to changes to the front façade of the Canterbury Museum. For the reasons discussed above I consider that the changes to the Centennial Wing are reasonable, provide for seismic separation, continues the architectural rhythm of the Mountford-designed building and provides for a necessary second public entrance.

Mr Ian John Payton

134 Mr Payton supports the proposed redevelopment generally but expresses particular concern regarding the storage and management of Canterbury Museum's mollusc collection. He also questions the appropriateness of basement storage. The question of the care of museum objects is outside my area of expertise however I note that the proposed redevelopment provides for improvements to object receival, handling and storage, conservation studios, display areas and contemporary museology standards of environmental control. In relation to the use of the basement for storage I note that it will be base-isolated for enhanced seismic performance and waterproofed to meet or exceed British Standard BS8102:2009 (Code of practice for protection of below ground structures against water from the ground).

Mr Timothy Patrick Seay

135 Mr Seay raises legal questions in relation to the *Christchurch City Council (Robert McDougall Gallery) Land Act 2003*, the interpretation of which falls outside my area of expertise. In addition Mr Seay expresses particular concerns in relation to the use of the basement for museum or art collections storage with particular reference to the impact of sea level rise and climate change. I have briefly addressed the issue of waterproofing of the basement in the submissions of Mr Payton above. I do not have specific expertise in climate change mitigation measures and so provide not comment in relation to that matter.

The Christchurch Civic Trust

136 The Christchurch Civic Trust largely support the application including the overall design concept including roof form, interior spatial quality, the revealing of currently hidden fabric and the introduction of base isolation. The Civic Trust expresses particular concerns in relation to the use of the basement for collections storage and make comment on the management and content of the museum's collection. As noted in relation to Mr Payton's submission above, the basement will be waterproofed to meet or exceed British Standard BS8102:2009. The matters regarding the management of the collection fall outside my expertise, although I note that the proposed works provide for increased, environmentally controlled collection storage in accordance with contemporary museology standards.

Heritage New Zealand Pouhere Taonga

137 Heritage New Zealand Pouhere Taonga (HNZPT) notes that Canterbury Museum (19th century portion) and the Robert McDougall Art Gallery are included as Category 1 Historic Places on the New Zealand Heritage List/Rārangi Kōrero (List Numbers 290 and 303 respectively). I note that none of the twentieth century fabric of the Canterbury Museum is included on the List, including the Centennial or Roger Duff wings. HNZPT confirms its support, in principle, for the proposed works and the increased exhibition spaces and improved visitor, staff and collections facilities and expressed strong support for the conservation works and the proposed scale and mass of the new structures, which they consider "… will have no more than minor effects on the visual appearance and setting of the listed historic places within the museum site."

138 While HNZHPT is supportive of the need for an additional public entry to Canterbury Museum and considers the adaptation of the existing doors to potentially be an appropriate way of achieving this outcome. Analysis of the circulation and public entry requirements identified that the existing doors within the eastern façade of the Centennial Wing will not provide for the projected visitor numbers. In relation to the proposal to create a new doorway that realises the 1958 façade rhythm

HNZPT expresses support for a "reduced and simple aesthetic" that is date-stamped and is differentiated from earlier fabric. I note that extensive design exploration has occurred over the past 20+ years in relation to a possible second Rolleston Avenue entry. For the reasons provided earlier in my evidence I consider the design of the new entrance to be appropriate and that the necessary differentiation of the fabric of the new opening can be achieved through detailed design in conjunction with a heritage architect.

139 HNZPT seeks further detail in relation to the proposed new gap and junction between the north façade of the 1877 building and Centennial Wing and the associated water feature to ensure these elements do not have any detrimental impacts on the nineteenth century heritage fabric. It is my view that these matters can be satisfactorily addressed through the detailed design process. Similar issues are expressed in relation to the detail of the new junction between the Roger Duff Wing and the 1872 building.

140 Likewise, HNZPT considers that insufficient detail is provided to enable a full assessment of the proposed linking structure between the new Canterbury Museum building and the Robert McDougall Art Gallery. Again, it is my view that the required detail will be developed during the detailed design process.

141 In relation to historic fabric that is uncovered during the proposed works, HNZPT requests that a condition be applied to the Resource Consent that ensures such fabric is identified, recorded, dismantled and stored (or disposed of) in an appropriate manner. HNZPT goes on to note the protection afforded to archaeological sites through *the Heritage New Zealand Pouhere Taonga Act 2014.* I support the HNZPT's recommendation that advice be sought from an appropriately qualified archaeologist to assess the site and works, and determine whether or not an archaeological authority is required from HNZPT.

142 In response to the matters raised above, HNZPT requests conditions be applied to the Resource Consent. While many of these issues will be resolved during the detailed design process or have been allowed for within the project (such as the recording of uncovered fabric) I consider the scope of the proposed conditions are reasonable and represent good heritage practice.

RESPONSE TO CHRISTCHURCH CITY COUNCIL REPORT

143 I note the officer report to Council prepared by Ms Odette White, Senior Planner and dated 17 May 2021. Ms White's report has been informed by the expert evidence of Council's internal heritage adviser, Ms Amanda Ohs, and the peer review of Ms Ohs' evidence prepared by Ms Heike Lutz, building conservation consultant. While Ms White considers the District Plan as a whole, my comments below are limited to the relevant heritage matters.

144 Ms White concurs with Ms Ohs' and Ms Lutz's opinions that the proposed works to the south and west façades of the Roger Duff Wing constitute 'demolition' as defined by the District Plan and therefore the works to this heritage item constitute a Discretionary Activity. Having considered Ms Ohs' and Ms Lutz's opinions and Ms Odette's conclusion I remain of the view that the works instead constitute an 'alteration of a heritage item' that involves 'partial demolition' and therefore ought to be treated as a Restricted Discretionary Activity. This is discussed in detail in my opinion on the heritage impacts on the south and west façades of the Roger Duff Wing.

145 I concur with Ms White's summary of the proposed works and the positive outcomes she identifies at paragraph 40 of her report. The matters of opinion that differ between myself and Ms Ohs and Ms Lutz are succinctly articulated at paragraph 42 as "…being the proposed changes to the Roger Duff Wing façades facing into the Botanic Gardens and the glazed slice into the Centennial Wing façade facing Rolleston Avenue." Of these, I consider the 'slice' to be a principally open feature rather than glazed element. The design does not propose to glaze the edge of the Centennial Wing façade or eastern roof slope but to leave this open, with glazing limited to the ground floor linking element.

146 Ms White supports the base isolation works, as well as the form, scale, massing, materials and design of the new buildings, and agrees that the Mountfort-designed buildings should be subject to the least degree of change. She supports the proposed revealing of heritage fabric and the associated repair, restoration and reconstruction works that will reinstate lost elements such as the fleche and chimneys. In relation to the Centennial Wing Ms White supports the creation of a new opening and proposes a condition to respond to matters raised by Ms Ohs and HNZPT. The slice element is <u>not</u> supported by Council's heritage experts, however on balance, Ms White considers it acceptable due to the requirement for a degree of seismic separation in this location, the minimal loss of heritage fabric (approximately 5m^2 in area) and the limited visual impact particularly in oblique views. I concur with Ms White's assessment in this regard.

147 Likewise, Ms White expresses support for the base isolation and works to the Robert McDougall Art Gallery, including the minor loss of historic fabric, and considers these impacts to be acceptable.

148 Ms White recognises the need for ongoing heritage conservation and engineering advice during the life of the project, which I understand Canterbury Museum is committed to procuring. Likewise, photograph recording of existing conditions, revealed or uncovered fabric and changes made to heritage fabric will be undertaken in accordance with District Plan Rule 9.3.6.1(k), Principle 12 of the ICOMOS New Zealand Charter and the relevant policies of the 2019 Canterbury

Museum Building Conservation Plan and the 2013 Robert McDougall Art Gallery Conservation Plan.

149 In relation to the works to the Roger Duff Wing, Ms White forms the view that "…even if [the Roger Duff Wing] were to fall below the threshold for listing as its own discrete item, it will still retain some heritage value…" through the retention of the ground floor, reuse of original cladding panels, retention of the piloti and the concrete frame with incised lettering. She goes on to accept the view that "…elements in particular will be recognisable features of Hendry's original design" (refer Council report para. 50). Again, I concur with Ms White's assessment in this regard. Ms White has also considered the landscape and visual impacts of the encroachment above the 15m height limit and the additional storey to the Roger Duff Wing and concludes that any landscape and amenity impacts are acceptable.

150 Ms White assesses the proposed works against the policies contained within Chapter 9.3 of the District Plan and forms the view that the proposal is contrary to a single policy of the District Plan (9.3.2.2.8) in relation to the (part) demolition of the south and west façades of the Roger Duff Wing). Despite this, Ms White concludes that:

> *…overall any adverse effects are acceptable when considered in the context of the whole Museum and RMAG complex and taking into account the significant positive effects of the proposal including the seismic and building upgrades; revealing of heritage fabric; reconstruction of missing heritage features; the intactness of the highly significant Group 1 items; and the future-proofed and enhanced reuse that the proposal will enable.*

151 I concur with Ms White's view in relation to this matter.

Opinion in Relation to Proposed Consent Conditions

152 Ms Ohs recommends a suite of proposed conditions in relation to detailed design, temporary protection measures and demolition/deconstruction methodologies which Ms White supports; these are provided at paragraph 18 (Recommendation) of Ms White's report. I have reviewed the proposed conditions and consider these to be reasonable, prudent and commensurate with the scope of the project.

Response to Evidence Statement of Council's Senior Heritage Advisor (Ms Ohs)

153 I note Ms Ohs' expert evidence dated 6 May 2021 that informed Ms White's report to Council. In relation to the Canterbury Museum component of this assessment I have, like Ms Ohs, considered the impacts of the proposed development both on the Listed Heritage Place as a whole as well as on the individual Heritage Item. I note that Ms Ohs and I are generally of the same opinion in relation to the base isolation, the proposed works to the nineteenth century fabric of the Canterbury

Museum and the Robert McDougall Art Gallery, and the design of the proposed new buildings. The areas of contention between my opinion and that of Ms Ohs' are limited to, in summary:

- the scope of the proposed works to the south and west façades of the Roger Duff Wing constitutes 'demolition' rather than 'partial demolition' (which comprises part of the definition of 'alterations to a heritage item') under the District Plan;
- alternative, and less impactful, design options are available for both the 'slice' between the Centennial Wing and the 1877 building and the proposed changes to the façades of the Roger Duff Wing;
- the magnitude of impact on the Centennial Wing façade and the appropriateness of the 'slice', noting that this is not substantially glazed but is a largely open gap; and
- the appropriateness of the changes proposed to the south and west façades of the Roger Duff Wing and whether the legibility of the contextual Modernist design will retain.

154 I have addressed these points of contention in detail in my evidence above, with specific reference to Ms Ohs' evidence where appropriate.

Response to Evidence Statement of Ms Lutz

155 Ms Lutz has undertaken a peer review of the evidence statement prepared by Ms Ohs, Council's Senior Heritage Advisor. In summary, Ms Lutz agrees with Ms Ohs and recommends no specific changes to, or qualifications of, the advice provided. While supporting the majority of the application Ms Lutz shares the view expressed by Ms Ohs that the proposed changes to the Roger Duff Wing fall under the definition of 'demolition' rather than 'alteration' (which includes 'Partial Demolition'). She concludes that the proposed 600mm separation between the Centennial Wing and the 1877 building and the proposed changes to the south and west façades of the Roger Duff Wing are unacceptable and these aspects of the application should be refused. I disagree with Ms Lutz on the matter of the proposed changes to the Centennial and Roger Duff wings for the reasons set out in my evidence.

CONCLUSION

156 Having considered the submissions received in response to public notifications, the report of council officers, and the expert statements prepared by Ms Ohs and Ms Lutz on behalf of Council, I remain of the opinion that the proposal as a whole represents an acceptable heritage outcome under the Operative Christchurch

District Plan that takes adequate and appropriate account of the relevant Statements of Significance, the Principles of the ICOMOS New Zealand Charter and the policies of the relevant Conservation Plans.

157 The majority of demolition works proposed do not affect Listed Heritage Items and the proposed changes to Category 2 heritage items, namely the east façade of the Centennial Wing and the south and west façades of the Roger Duff Wing are well considered, modest and provide for seismic separation. They will provide for a greatly enhanced visitor experience and improved circulation and will reveal Highly Significant Category 1 heritage fabric. The proposed base isolation of both the Canterbury Museum and the Robert McDougall Art Gallery will protect the heritage significance of the museum and the art gallery and their associated collections through enhanced seismic performance.

158 The project will substantially improve the physical condition and legibility of the heritage fabric through repair and restoration work and the reinstatement of lost elements including the fleche and chimneys to the Mountfort-designed Gothic Revival buildings. These actions will further enhance the setting of Canterbury Museum within the nineteenth century context of the Arts Centre and Christ's College. The new museum buildings represent a carefully considered contextual design approach that utilises contemporary architectural language and materials. The siting, massing and form of these new structures will ensure they have no adverse impact on the setting of the listed heritage items.

159 The incorporation of the Robert McDougall Art Gallery within this development will enable the rehabilitation of this currently unoccupied cultural asset so it can fulfil its historical and culturally significant use. This, together with the redevelopment of the Canterbury Museum complex as a whole, will provide Christchurch with a world-class museum that combines nationally important heritage buildings with twenty-first century exhibition spaces, environmental control, collection management and visitor facilities.

Thank you for the opportunity to present my evidence.

Jim Gard'ner
Director | GJM Heritage
25 May 2021

CANTERBURY MUSEUM
BUILDING CONSERVATION PLAN

Adopted by the Canterbury Museum Trustees

14 October 2019

Canterbury Museum

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1.0 INFORMATION

Subject and Purpose of Building Conservation Plan

This Building Conservation Plan concerns the buildings that collectively make up Canterbury Museum, the earliest of which was designed by Benjamin Mountfort and constructed in 1870. Mountfort designed a further three buildings for the Museum which were completed in 1872, 1877 and 1882. Subsequent additions were constructed in 1958, 1977 and 1995, with significant structural strengthening works being carried out in the late 1980s and early 1990s.

Positioned at the edge of the Botanic Gardens on Rolleston Avenue, Canterbury Museum occupies a prominent location within the city. In conjunction with other buildings in the vicinity, it not only makes a significant contribution to a larger Gothic Revival style precinct but also to an arts and education precinct.

Buildings such as those that make up Canterbury Museum will have Cultural Heritage value which is defined in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value as follows:

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other tangible or intangible values, associated with human activity.

The concept of a Building Conservation Plan was devised by J S Kerr for the National Trust of Australia in his publication *The Conservation Plan,* now in its seventh edition. J S Kerr defines a conservation plan as follows:

At its simplest, a conservation plan is a document which sets out what is significant in a place and, consequently, what policies are appropriate to enable that significance to be retained in its future use and development.

A conservation plan therefore recognises that the use of buildings may change over time and that the building fabric may need to be modified to accommodate that change. A conservation plan acts a guide to manage that change.

The Building Conservation Plan for Canterbury Museum has been designed to inform and guide decisions to be made by the Canterbury Museum Trust Board and the Christchurch City Council (in its capacity as the RMA consenting authority) regarding future management and redevelopment of the Museum to ensure such decisions are sensitive to the important heritage values of the place and its setting.

The Building Conservation Plan outlines a history of the buildings, describes their architectural and other attributes and assesses their heritage values, along with the elements of which they are comprised. At the Museum, pressure is mounting for the experience of visitors to be improved in the light of significant increases in visitor numbers. Additional, well designed, storage and exhibition spaces are also required, along with the need to improve the current confusing and complex circulation routes within the building. In addition, remedial work is required to the buildings following the Canterbury earthquakes.

Section 8 – Conservation Policies provides a series of conservation policies for the buildings, aimed at improving these and other aspects of the Museum's function.

It is intended that this Plan be a user-friendly, workable document that provides the required information in a succinct manner and able to be read by experts and lay persons alike.

Heritage Protection

The 19th Century buildings and their setting are listed as being "highly significant" in the Christchurch City District Plan, while the Rolleston Avenue façade of the Centennial Wing, along with the south and west facades of the Roger Duff Wing and their settings are listed as being "significant'.

In September 1986, the Museum was registered as a Category B (later Category A) Historic Place by The New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). Canterbury Museum (19th Century Portion) is now listed as a Category 1 Historic Place under list number 290.

As of 12 December 2013, the Heritage New Zealand Board agreed that the status of the review of the Canterbury Museum List entry should remain open. This Building Conservation Plan now contains more detail than the review report about the buildings. Accordingly, following the completion of this Building Conservation Plan for the entire Canterbury Museum site, the Museum Trust Board will request that a change be made to the entry in the Heritage New Zealand Pouhere Taonga List Rārangi Kōrero.

Commission and Authorship

Canterbury Museum commissioned DPA Architects to produce this Building Conservation Plan. The work has been carried out with input from the organisations and personnel listed below. Significant input was also provided by Jennifer Storer, Deputy Director, Public Engagement Manager.

Contributors

Company	Personnel	Role
DPA Architects	Dave Pearson, Principal	Overall responsibility for the project
Context	Chris Johnston	Analysis of community connections and social significance
GJM Heritage	Jim Gard'ner	Overall review and assistance with understanding significance and developing policies
Victoria University of Wellington	Professor Conal McCarthy	Writing of the history and architectural influences sections
Otago University	Dr Karen Greig	Archaeology

Information Sources

Two conservation plans had previously been prepared for Canterbury Museum. The first dates from 1992 and was written by Michael M Trotter. A second conservation plan was prepared by Salmond Architects in 2000 and reference has been made to that document in the preparation of this Building Conservation Plan. All other sources of information are referenced throughout the document.

Nomenclature

Canterbury Museum comprises a group of buildings constructed between 1870 and 1995. The original 1870 building was designed by renowned Gothic Revival architect, Benjamin Mountfort, as were further buildings constructed in 1872, 1877 and 1882. These are variously referred to throughout the Building Conservation Plan as the 19th Century buildings, the Mountfort buildings, the Gothic Revival buildings and the Victorian Gothic Revival Buildings.

The Museum was considerably extended in the 20th Century, firstly with the construction of the Centennial Wing in 1958 and then by what is now known as the Roger Duff wing in 1977. These buildings are either referred to as the 20th Century buildings, or by their individual names.

2.0 EXECUTIVE SUMMARY

Canterbury Museum is considered to be an iconic building in the city of Christchurch and a landmark within the immediate area. It is also recognised as one of the oldest purpose-built museums in New Zealand and is notable for the fact it has remained in continuous use as a museum since it was opened in 1870. Over the years, the Museum has become a vital part of the cultural heritage of the city and the region and it should continue to fulfil this role.

The Museum today comprises a group of late nineteenth century Victorian Gothic Revival buildings with some twentieth century additions. The earliest of the 19th Century buildings dates from 1870 and was designed by Benjamin Mountfort. He designed a further three buildings for the Museum which were completed in 1872, 1877 and 1882, as well as a front entry porch that dates from 1878. The 20th Century buildings comprise the Centennial Wing which dates from 1958, the Roger Duff Wing, constructed in 1977 and the Courtyard building built in1995. Significant structural strengthening works were carried out in the late 1980s and early 1990s.

In terms of architecture styles, museums in colonial New Zealand emulated those found in Victorian England. Canterbury Museum followed the common internal planning of a central hall with galleries around it. The galleries were lit naturally from windows and skylights in the roof to enable people to view objects contained in glass display cases.

Designed and constructed over a period of 17 years, the Mountfort buildings closely followed the latest developments in Victorian museums. They demonstrate how a particular architectural style, in this case Gothic Revival, can be adapted for a local situation and made distinctive through the use of locally available materials such as, in this case, kauri timber. The buildings also demonstrate a number of technological advancements with the large open span achieved by the use of timber trusses in the 1882 building being the most significant. The quality of the craftmanship used in the buildings is particularly evident in the stone masonry of the 1878 entry porch.

The 19th Century buildings as a group are united by a consistency of scale and form, being generally of a similar height with steeply pitched gable roofs. The exception is the 1882 building, the roof of which is relatively shallow and finishes with a Dutch gable at each end. There is also a consistency in the materials, colours and details that have been used for the walls with basalt stone sourced from Banks Peninsula being offset by facings and ornate detailing of lighter coloured stones such as limestone and trachyte. The later 20th century buildings include the Centennial Wing, the Rolleston Avenue façade of which seeks to emulate the adjacent 1877 Mountfort building and the Roger Duff Wing with its Modernist architectural style.

Canterbury Museum is historically and socially significant for its association with the distinguished geologist Julius Haast (later Sir Julius von Haast), the Museum's founder and first director, as well as subsequent directors, each of whom made a substantial contribution to its development and expansion. The Museum is held in high esteem by the community for its aesthetic qualities derived primarily from the nineteenth century buildings. It also acts as a cultural and physical landmark due to its position at the western end of a principal city axis, being Worcester Boulevard. At the eastern end of the boulevard is Christ Church Cathedral.

The buildings have contextual value through their relationship with the former Canterbury University College (now the Arts Centre), the buildings of Christ's College and the adjacent Christchurch Botanic Gardens. The Museum buildings also contribute to a wider Gothic Revival precinct within Christchurch that is highly valued by the community and which creates an identifying architectural style for the city. The Museum also provides a strong reference point in community identity and is recognised as a

cultural anchor, connecting the past and present symbolically and through memory, experience, stories and objects.

Between 2010 and 2012, Canterbury was struck by a major earthquake sequence which caused extensive damage, loss of life and ongoing disruption in the city and region. The initial earthquake in September 2010 caused superficial damage to the Museum. This was followed by a more destructive earthquake in February 2011 which caused extensive damage to the buildings and the collections, repairs to which are ongoing.

This Building Conservation Plan includes policies that aim to retain the historic character of the Mountfort buildings by recognising, protecting and conserving key elements of building fabric that contribute to their heritage values. Where the 20th Century buildings are considered to have value, this has also been acknowledged. Wherever a museum is housed in a collection of heritage buildings such as those at the Canterbury Museum, the heritage values of the place must always be taken into account, along with the requirements of the owners of the land and the buildings when changes are being considered.

This Building Conservation Plan recognises that the Museum's changing needs may result in modifications being required to the building fabric. The ability to accommodate these changes while respecting the heritage values of the place will ensure that the Museum continues to be relevant and a vital part of the city's cultural experience.

PART ONE:

UNDERSTANDING THE PLACE

3.0 DOCUMENTARY EVIDENCE

3.1 Introduction

Canterbury Museum remains an iconic building in the city of Christchurch. Comprising an assemblage of Victorian Gothic Revival buildings, as well as more modern elements, the Museum is located adjacent to the Botanic Gardens and was purpose-built as one of New Zealand's earliest museums. The design of museums in the settler colony of New Zealand followed British models and the Gothic Revival style was chosen by architect, Benjamin Woolfield Mountfort, to create this most remarkable museum in Christchurch.

The Gothic architectural style was widely regarded as an appropriate style for ecclesiastical buildings in the colonies, although it was also used for commercial buildings and financial institutions. If a museum can be regarded as a cathedral of science to display a natural history collection to the public, the Gothic Revival style is appropriate. Even with international recognition for the Museum's research and exhibitions, changes in museology over the nineteenth century required different responses to management of collections and displays and this was achieved through expansion. Today these buildings are integral to the cultural heritage of Christchurch and the preservation of their heritage values needs to be carefully managed. The Museum has remained open and in continuous use, apart from four years of redevelopment from September 1955, ten days following the September 2010 earthquake and six months after the February 2011 earthquake. Located on the edge of the original Red Zone (the area worst affected by the Canterbury 2010-11 earthquakes), it became a beacon of hope and normality to affected Cantabrians.

3.2 Historical Background

Beginnings: Māori and Pākehā History

The city of Christchurch is situated on the coastal edge of the Canterbury Plains which extend from the foothills of the Southern Alps to the Pacific Ocean in the east. The plains were formed by outwash from eroding glaciers in the Alps, which deposited the underlying shingle sediments. The area now known as Christchurch was made up of swamp lands and waterways, with a belt of sand hills running parallel to the coast. Two small rivers (the Avon and Heathcote) drained the swamp lands into an estuary.[1]

The first people to arrive in Aotearoa New Zealand, migrants from a central East Polynesian homeland, rapidly explored the country and established settlements around the beginning of the fourteenth century AD.[2] Archaeological evidence from this period has been found around Redcliffs and Sumner at the base of the Port Hills where remains of moa and other extinct birds, as well as marine mammals and distinctive artefacts have been excavated. Evidence of ongoing use of local resources by Māori from this period onwards has been discovered in coastal archaeological sites.[3] The loop in the Ōtākaro Avon River between Victoria Square and Bealey Avenue is associated with an early Waitaha pā (settlement), predating Ngāi Tahu arrival, although little is known about the place or its occupants.[4] A burial ground with links to the pā is located at the corner of Cambridge Terrace and Hereford Street. Taonga

[1] John Wilson. 2013. Contextual Historical Overview for Christchurch City, revised 2013. Unpublished report to Christchurch City Council.
[2] R. Walter, Buckley, H., Jacomb, C. and Matisoo-Smith, E., 2017. 'Mass Migration and the Polynesian Settlement of New Zealand.' *Journal of World Prehistory*, 30(4), pp. 351-376.
[3] Aiden Challis. 1995. *Ka pakihi whakatekateka o Waitaha: The archaeology of Canterbury in Maori times*. Department of Conservation, Wellington.
[4] *I-Hīkoi: A digital guided tour of the Māori history of Ōtautahi:* https://my.christchurchcitylibraries.com/ti-kouka-whenua/puari/

(treasured possessions) and isolated burial places have been found throughout the city, including a single burial near the site of the present-day Museum.[5]

By 1848, the place Māori called Ōtākaro was a primary mahinga kai (food gathering place) for Ngāi Tūāhuriri, a hapū of Ngāi Tahu, providing food for their own consumption and for trade with Europeans.[6] Market Square (now known as Victoria Square) was the location of much of this trading activity. The estuary of Ōtākaro Avon and Ōpāwaho Heathcote Rivers, Te Wahapū and the rivers themselves were part of a large network of food resources extending from Kaiapoi in the north and then southwards down as far as Horomaka Banks Peninsula. Very few people, however, lived in the area, due to its swampy nature. People mostly made seasonal visits in the summer to gather food. Leading rangatira of Ngāi Tahu signed the Treaty of Waitangi at Akaroa in 1840 in the expectation of beneficial co-development. However, with the Kemp purchase of 1848, which acquired 8 million hectares of Canterbury land for a mere £2000, these hopes were dashed. After decades of poverty, protest and attempts at redress, the tribe underwent a resurgence in the late twentieth century culminating in the settlement of their claim to the Waitangi Tribunal in 1995.[7] The history of Ngāi Tahu is inextricably entwined with Canterbury Museum which has cared for and displayed their cultural heritage for over a hundred and forty years.

In 1848, the Canterbury Association was established by Edward Gibbon Wakefield and John Robert Godley. Organised European settlement of the Canterbury region began in 1850 with the arrival of the Canterbury Association's legendary first four ships. Edward Jollie drew up a plan for a town on the Canterbury plains following the standard rectangular grid of colonial settlement. To the west of the grid a large area was reserved as a Government Domain, which was to become known as Hagley Park (including a site identified for the Museum).[8] The Canterbury settlement was intended to have an urban centre and that centre – with the appropriately English name of Christchurch – was planned with institutions and amenities expected of a British city of the Victorian period.[9] As early as 1850, a museum, a library, and botanical gardens were being promoted as essential ingredients of the planned colony.[10] As early as the 1850s, the *Lyttelton Times* mentions discussions regarding the establishment of a museum, for example, a public meeting held in 1859 called for a museum of Natural History.[11]

The 'museum' we know it today is a western invention, which was adopted around the world during the period of European expansion and trade in the late eighteenth and nineteenth centuries. In the settler colony of New Zealand, museums were built on British models and copied their designs and layout from predecessors in England and Scotland. The colony's four largest museums, located in Auckland, Wellington, Christchurch and Dunedin were established in permanent buildings between the years 1865 and 1877.[12] Of these, only Canterbury Museum was designed in a Gothic Revival style, reflecting the cultural ethos of the Canterbury settlement and its talented architect, Benjamin Woolfield Mountfort, who almost single handily created what came to be recognised as one of the most remarkable colonial cityscapes in the world. Mountfort, a skilled professional who trained with RC Carpenter in England, was the 'pre-eminent exponent of the Gothic Revival style in nineteenth-century New Zealand'.[13]

[5] See archaeology section below. M35/320 on NZ Archaeological Association Site Recording Scheme: www.archsite.org.nz. (accessed 24 January 2018).
[6] *I-Hīkoi* op.cit.
[7] Te Maire Tau, 'Ngāi Tahu', *Te Ara - the Encyclopedia of New Zealand*, http://www.TeAra.govt.nz/en/ngai-tahu (accessed 16 February 2018). Story by Te Maire Tau, published 8 Feb 2005, updated 1 March 2017. The deed of settlement was signed in 1997.
[8] Jollie's plan of Christchurch, 1850, also known as the Black Map of Christchurch (CH1031/179 273 1, Archives New Zealand, Christchurch).
[9] Barbara Black, *On Exhibit: Victorian's and Their Museums*. Charlottesville and London: University Press of Virginia, 2000.
[10] See Canterbury Papers No. 1 and 2, 55.
[11] *Lyttelton Times*, 17 August 1859, 4.
[12] Richard Dell, 'Museums.' *An Encyclopedia of New Zealand*, edited by A.H. McLintok, pp.602-5. Wellington: Government printer, 1966.
[13] Letter from Haast to the Secretary for Public Works, 30th June 1868, Provincial Council Papers, Archives New Zealand Christchurch, CP349B. Peter Shaw, *A History of New Zealand Architecture*. Auckland: Hodder Moa Beckett, 2003, 29.

The establishment of Canterbury Museum was largely due to the drive of Prussian scientist, Julius Haast, who arrived in the colony in 1858 and in the following year accompanied Austrian scientist Ferdinand von Hochsetter on geological expeditions in the North Island and Nelson.

Sir Julius Von Haast, 1888.
A B Cambridge oil painting, Canterbury Museum, Accession number: ABC2.

Haast was then appointed geologist to the Canterbury Provincial Council.[14] His work at Moa Bone Point Cave, Sumner, which advanced now discredited theories about pre-Māori moa hunters, was the first stratigraphic excavation to be carried out in Polynesia and the outcomes were disseminated in the country's first excavation report.[15] At his Presidential address to the Philosophical Institute, he expounded the virtues of a museum, emphasising the scientific value of the research collections for the colonial economy and the rational recreation for everyday visitors: "The erection of a museum of economic geology and of natural history generally, will also be of the highest importance…[for] those who understand the great value of well-arranged collections as aids to the development of the resources of the Province."[16] Colonial science and its institutions followed British and European patterns of intellectual development, generally a movement towards the professionalisation and specialisation of the natural sciences, with distinct local inflections, such as the enthusiasm in New Zealand for Darwinian ideas not favoured in Australia.[17]

Haast excavated the large deposit of moa bones found in the 1860s at Glenmark Station in North Canterbury during the draining of a swamp. Through exchanges, mainly of moa bones and bird skins, Haast formed the basis of what was to become the Canterbury Museum collection.[18] These bones, along with geological, zoological, and botanical specimens from his own expeditions, as well as material from Hochstetter, were initially displayed in the Provincial Council buildings, a magnificent monument to local government designed by B W Mountfort from 1867. Public pressure was mounting for the erection of a 'proper' museum, "a department of indispensable necessity in any country – ten times more necessary in a new country than any other…".[19] 'Of all our public buildings,' declared *The Press*, "a Museum most demands the stamp of excellence and completeness…an edifice which might fairly be called the Cathedral of our Art."[20] The provincial government responded by arranging a design competition for a new museum, won jointly by Mountfort and Isaac Luck along with Robert Speechley. Unfortunately, the outcome was inconclusive and after delays and a period of indecision about the design and site, Haast appealed to the government to make a decision. "As a means of practical

[14] Anthony Wright and Sally Burrage, 'A brief history,' Canterbury Museum website 2013 https://www.canterburymuseum.com/about-us/a-brief-history/. Peter B. Maling. 'Haast, Johann Franz Julius von', *Dictionary of New Zealand Biography*, 1990, updated October 2017. *Te Ara - the Encyclopedia of New Zealand*, https://teara.govt.nz/en/biographies/1h1/haast-johann-franz-julius-von (accessed 11 February 2018). See also: Sascha Nolden, 'The life and legacy of Sir Julius von Haast; exploring archival documentary heritage collections,' Records of the Canterbury Museum vol. 30, 2016: 65-80.
[15] Yaldwyn, J. Dawson and J. Davidson (2006). 'The first ethical controversy in New Zealand Archaeology: Joseph Hooker's confidential ruling in the Haast v. McKay case.' *Archaeology in New Zealand* 49(4): 282-292.
[16] *The Press*, 24 September 1862, 2.
[17] John M. MacKenzie, *Museums and Empire: Natural History, Human Cultures and Colonial Identities*. Manchester: Manchester University Press, 2009. Ross Galbreath, 'Colonisation, Science and Conservation: The Development of Colonial Attitudes Towards the Native Life of New Zealand with Particular Reference to the Career of the Colonial Scientist Walter Lawry Buller (1838-1906).' PhD thesis History, University of Waikato, 1989.
[18] Wright and Burrage 2013.
[19] *The Press,* September 21, 1862, 2.
[20] *The Press*, 9 May 1865, 2.

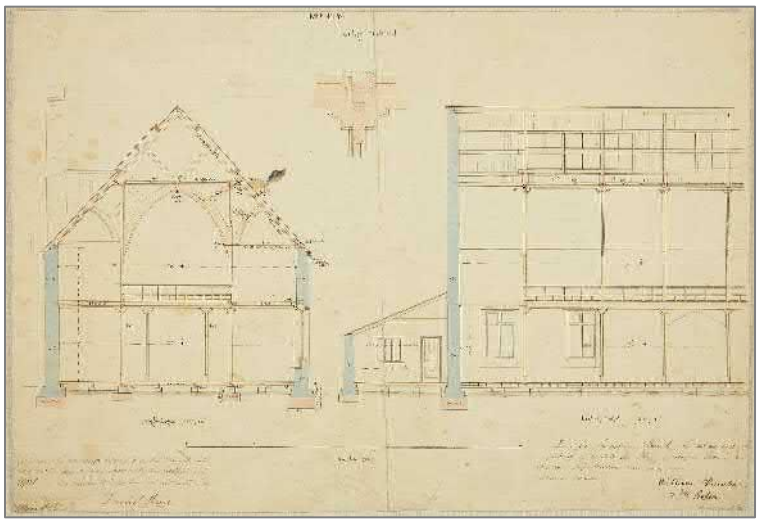
education in Geology and Natural History, which is of the highest importance for a Colonist,' he wrote, 'nothing is more useful than a well arranged and accessible museum."[21]

Until the 1850s, the new building form that was the public museum was typically designed in a neoclassical style. However, the Gothic Revival style was chosen for the new Museum of Natural History at Oxford University in 1855-60. The case had been made publicly for the appropriateness of this style by British architect G E Street, as its 'natural forms' were appropriate for 'a collection of Natural History'.[22] Moreover, Gothic architecture was regarded as the appropriate style for a colony that claimed such close links with the mother country, particularly the Victorian medievalism which was so important in the Anglican Canterbury settlement.[23] Indeed, this case was put forcefully by (probably) James Edward Fitzgerald, the Superintendent of the Canterbury Province (who had worked at the British Museum in the 1840s). "Of all our public buildings, a Museum most deserves the stamp of excellence and completeness," he wrote. "Beyond being commodious for the reception and display of its contents, the building itself ought to be as good a specimen as may be possible of the architecture of our day."[24]

3.3 The Beginnings of Canterbury Museum

The Mountfort Period 1870-82

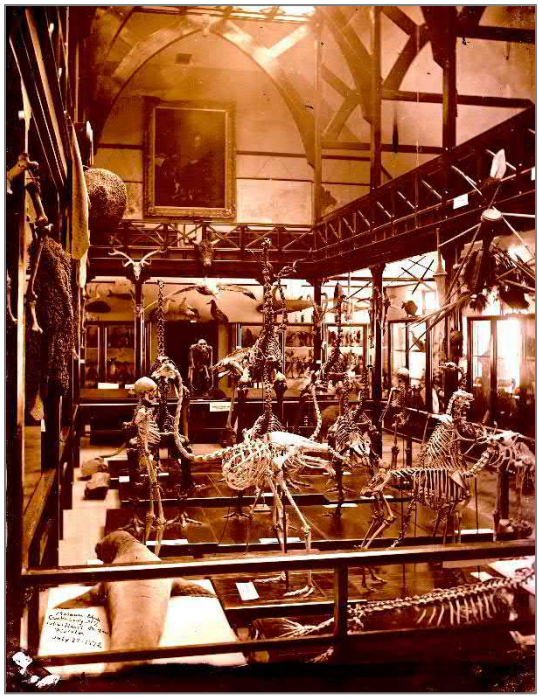
Finally, the Provincial Government acted and set aside £1200 for a building in the Domain, now the Botanic Gardens next to Hagley Park, south of Christ's College and set back from Antigua Street (now Rolleston Avenue) opposite Worcester Street. Haast, now working as the Museum's Director, sought a building grander than this sum would allow and successfully appealed to the public for more funds.[25] This allowed Mountfort to go ahead and construct a building higher than that originally planned, forming the first part of the total design he envisaged.[26]



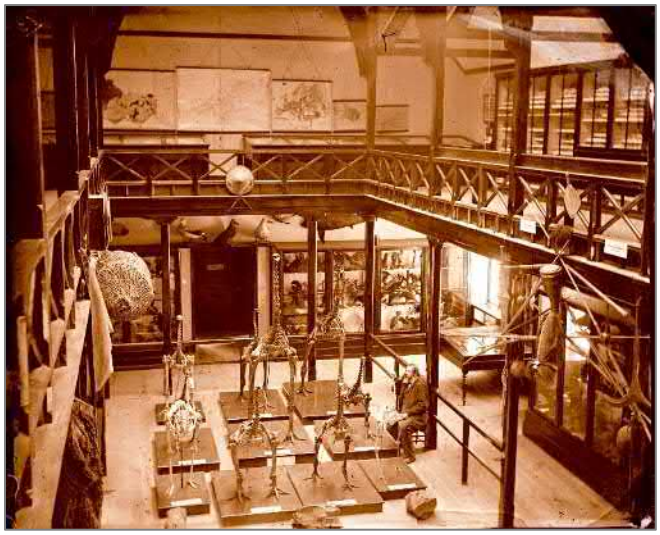
B W Mountfort's sectional drawings for the first museum building, April 1869.
B W Mountfort architectural plan, Canterbury Museum, Accession number: Plan 655.

[21] Letter from Haast to Secretary for Public Works, 30 June 1867, Canterbury Provincial Papers, Archives New Zealand, Christchurch CP349b.
[22] GE Street, *An urgent plea for the revival of the true principles of Architecture in the public buildings of Oxford,* Oxford, 1853, 17.
[23] Ian J. Lochhead, *A Dream of Spires: Benjamin Mountfort and the Gothic Revival.* Christchurch: Canterbury University Press, 1999, 4.
[24] Editorial *The Press* 9 May 1862, 2. This was anonymous but has been attributed to Fitzgerald. See: Lochhead 1999, 263.
[25] *The Press*, 1 January 1869, 3.
[26] *The Press*, 16 February 1869, 2.

The roof was timber framed, covered in corrugated steel, with skylights along its ridge. This building, which houses what is now called the Mountfort Gallery, was subsequently surrounded by later structures added between 1872 and 1995. The gallery was supported by 30 feet (9m) high timber columns of heart kauri. At the northern end of the new building was an office and work room housed in a temporary lean to. Visitors gained entrance from a small porch in the centre of the eastern façade, opposite the end of Worcester Street. The proportions of the building with its steeply pitched roof gave it a vaguely Gothic appearance, but there was little decoration except for some details in the interior woodwork.[27]



Julius Haast (as he was then) in the central Skeleton Hall, Canterbury Museum, 22 July 1872.
Dr A C Barker photograph, Dr A C Barker collection, Canterbury Museum, Accession number: 1944.78.213.



Johann Franz Julius Haast seated in the Mountfort Gallery, Canterbury Museum, circa 1872.
Dr A C Barker photograph, Dr A C Barker collection, Canterbury Museum, Accession number: 1944.78.66.

Tenders were called in February 1869 and contracts were subsequently awarded to Prudhoe and Cooper for the stonework and Daniel Reece for the interior timber work. Construction was complete before the end of the year, however, the Museum did not open to the public until October 1870 when the exhibits were moved in and displays erected. There was a chance to see inside the new building in February during a temporary art exhibition, when the Superintendent of the Province, William Rolleston, outlined the educational objectives of the Museum and other cultural institutions: namely "the

[27] *Lyttelton Times*, 2 December 1869, 2.

cultivation and general study of the various branches and departments of Art, Science, Literature and Philosophy."[28] In this early period, the fledgling Museum was indeed associated with related cultural institutions such as the library, built in 1875 to a Venetian Gothic design by W B Armson.

Haast lobbied for a School of Mines and became the lecturer in Geology at the educational institution across the road which became Canterbury College of the University of New Zealand (later the University of Canterbury and now the Arts Centre of Christchurch). With the abolition of the provinces in 1876, the governance of the Museum fell into the hands of the University until 1948, as it was with Otago Museum in Dunedin. Therefore, from the beginning, the Museum was closely associated with adjacent educational institutions, Christ's College on one side and the University College across the road, as well as being linked with them visually through the Gothic style adopted by the same architect, Mountfort (below). Meanwhile, in 1875, Haast received a hereditary knighthood from Ferdinand, the Emperor of Austria, which entitled him to use the prefix 'von'. In 1887 Queen Victoria made him a Knight Commander of the Order of St Michael and St George, entitling him to be known as Sir Julius von Haast.

Portrait photo of Benjamin W Mountfort, circa 1860.
Dr A C Barker photograph, Canterbury Museum, Neg 5279.

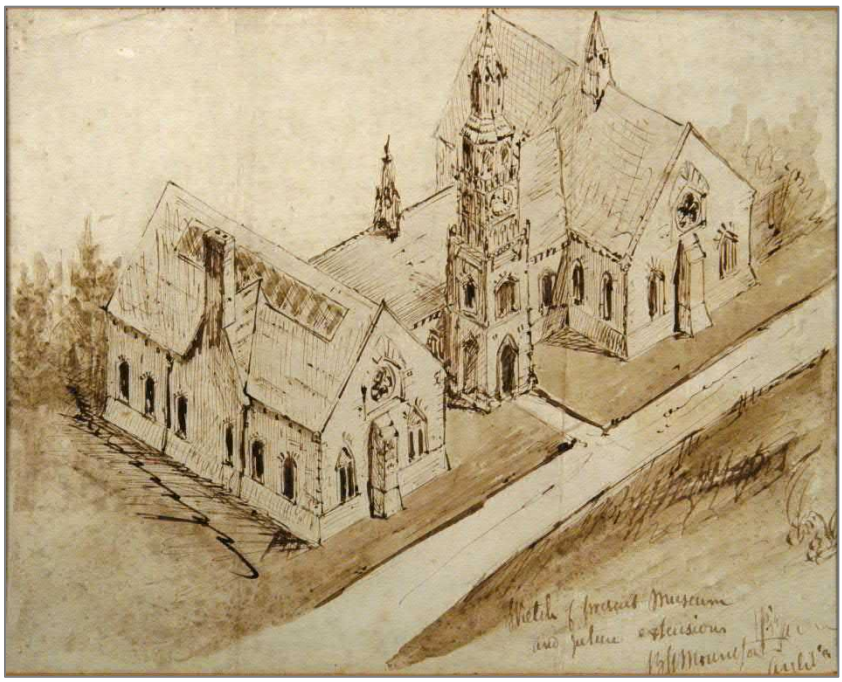
The Museum had no sooner opened than the Director was complaining about a lack of space for the collections and plans were made for additions.[29] Tenders were called in October 1871 and a new building was constructed adjoining the south wall of the 1870 structure, extending to the west so that the two parts together formed an L shaped plan. The Museum was closed for a period of one month in July/August 1872 while the alterations were being carried out.

1870 building with the lean-to to the left and the 1872 building to the right.
The expanded Museum viewed from the Botanic Gardens circa 1874.
Canterbury Museum, Neg 6626.

[28] H.F. Von Haast, *The Life and Times of Sir Julius Von Haast: Explorer, Geologist, Museum* Builder. Wellington: Avery Press, 1948, 599.
[29] Reports on the Canterbury Museum by the Trustees and Director thereof, for the year ending 30th September 1871 (Christchurch 1872), 12.

Completed in 1872, the exterior was described by journalists as 'modern Gothic in style', with more elaborate pointed windows on the south façade recessed into arches and two subsidiary gables along the south façade, adding variety to the otherwise plain form of the roof.[30]

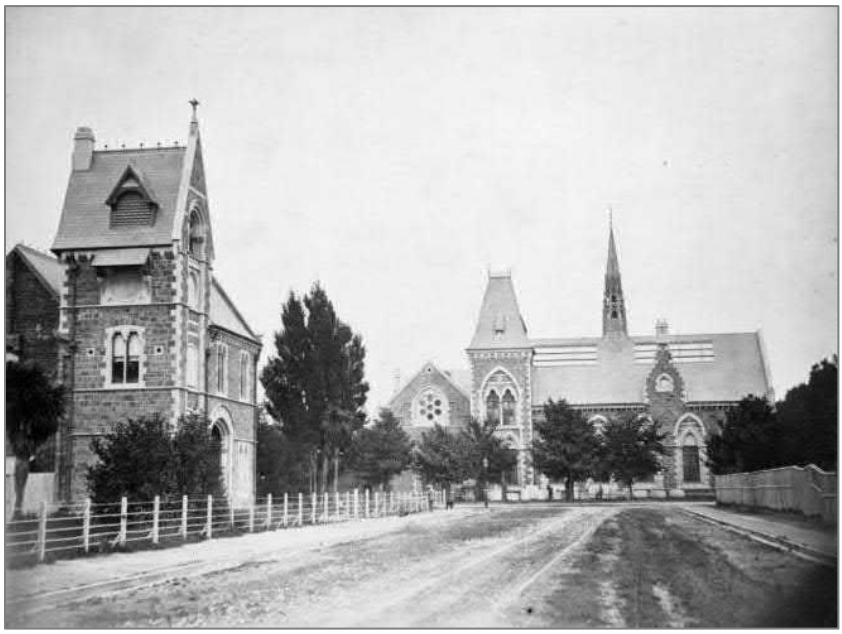
Further additions were planned in 1873 and in the following year, Haast sent a memo to the Government with sketches showing proposed major extensions to the Museum.



Mountfort's Sketch of present Museum and future extensions, circa 1865 with the original 1870 building on the left.
B W Mountfort ink and sepia washed sketch, Canterbury Museum, 1951.169.2.

Haast justified the expense of these additions by stressing the importance of 'properly and scientifically' arranging the collections lest they become 'simply a congeries of rooms without purpose and design.'[31] Haast received the finance and Mountfort prepared plans in 1875, with a rather different arrangement from his earlier sketches. However, a change of government and a standoff with the College Board brought a halt to progress and when the impasse was resolved, there were extensive alterations to the plans to reduce their size and cost. The alterations took the form of an extension of the 1872 wing towards what is now Rolleston Avenue and a second block parallel to the street edge and to the 1870 wing. The south elevation (which is visible from the adjacent Botanic Gardens) included a pair of gablets from which chimneys extended, along with arched openings typical of the Gothic Revival style.

[30] *Lyttelton Times*, 25 October 1871, 2.
[31] Haast's memo can be found in the Provincial Council papers, Archives New Zealand Christchurch, CP658a/21.



Canterbury Museum front (east) façade 1877 showing the chimney of the east façade, with Canterbury College (now the Arts Centre) on the left.
PA1-f-032-18. Alexander Turnbull Library 554425-1/2.

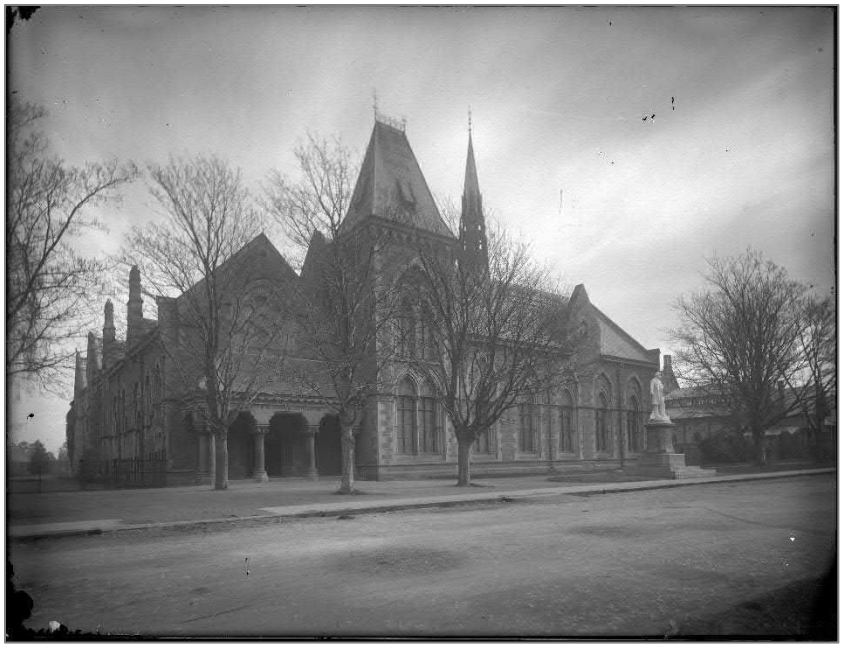
Canterbury Museum, 1877 as seen looking north along Rolleston Avenue. Chimneys are visible on the east and south elevations.
Canterbury Museum, circa 1870, Wynn Williams album, Canterbury Museum, 1982.199.5.

Mountfort plans for Canterbury Museum south façade 1872 and 1877.
The additions to Canterbury Museum from the south elevation.
Canterbury Museum, Plan 681.

Canterbury Museum from Botanic Gardens showing 1872 and 1877 wings, showing the two chimneys on the south façade and fleche.
W A Taylor photograph, W A Taylor Collection, Canterbury Museum, 1968.213.633.

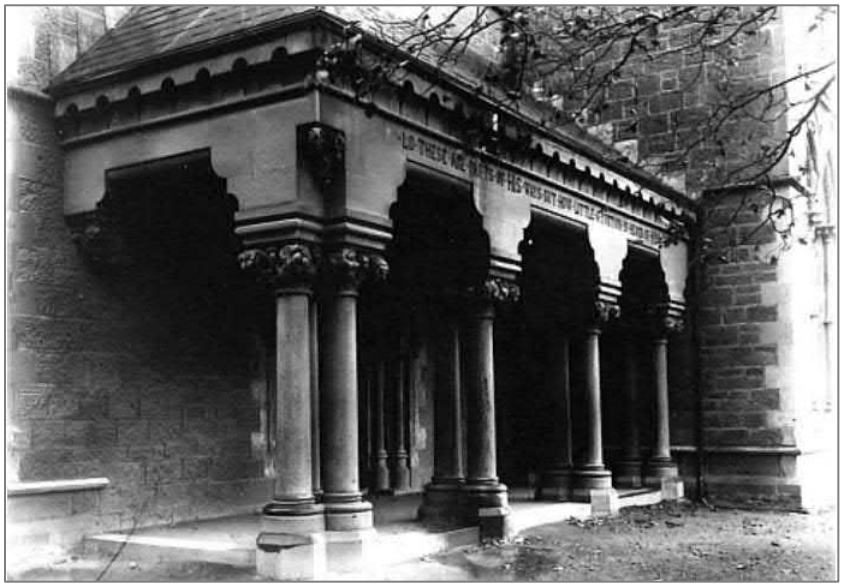
The wing along the street had an interior similar to the 1870 building: a single top-lit space with a gallery around the four walls at an upper level. These extensions, completed in 1877, brought the entrance to its current location, more directly off the street, while Mountfort's signature geometric rose window featured in the gable above the entrance.[32]

[32] *The Press,* 9 May 1878, 2.



Canterbury Museum as completed in 1878, showing the south facade with the porch in place on the east facade.
Charles Beken photograph circa 1905, Charles Beken collection, Canterbury Museum, 1955.81.677

The entry portico with its decorative stonework was added in 1878 and clearly defines the entry to the Museum.

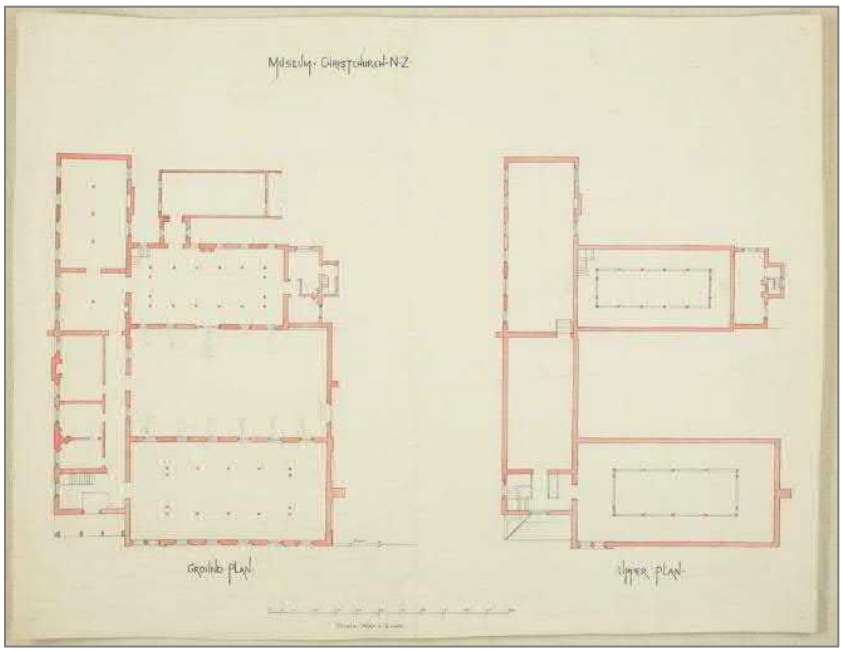


Hoon Hay Basalt columns of the 1878 porch.
MB 1051, Charles Chilton photographs, Reference code 16725, Photograph by Charles Chilton, Macmillan Brown Library, University of Canterbury – https://blogs.canterbury.ac.nz/librarynews/category/imageoftheweek/page/5/

The portico has columns of grouped stone shafts on a base with each of the columns having a highly ornamental capital carved in Oamaru stone by John Smith. The designs feature foliage with animals and birds peeping out, appropriately for a museum of natural history. The inscription over the entrance, suggested by William Rolleston as being a suitable text, was carved by Claudius Brassington in 1896. It reads, “LO THESE ARE PARTS OF HIS WAYS BUT HOW LITTLE A PORTION IS HEARD OF HIM”

(Job 26.14).[33] The Rolleston Avenue façade also has decorative stonework embellishing the capitals recessed within the window arches, again displaying a variety of foliage, however, this time it was the work of William Brassington who had won the tender for the masonry.

The last building work undertaken at the Museum to Mountfort's designs occurred in 1882 and enclosed the courtyard which had been created by the addition of the 1877 wing to the 1870 and 1872 buildings.



BW Mounfort 1881 plan showing the completed buildings. The floor and upper plan of the Canterbury Museum.
B W Mountfort architectural plan, Canterbury Museum, Plan 661.

In 1882 addition opened as a technology gallery – although photographs of the time also show ethnological material on display.[34]

Canterbury Museum interior of the 1882 building. Photograph by A W Reid.
Puke Ariki PHO2012-0452: https://collection.pukeariki.com/objects/166900

[33] The inscription 'Canterbury Museum 1870' was added by Cecil Dunn in 1957.
[34] *Lyttelton Times*, 16 February 1882.

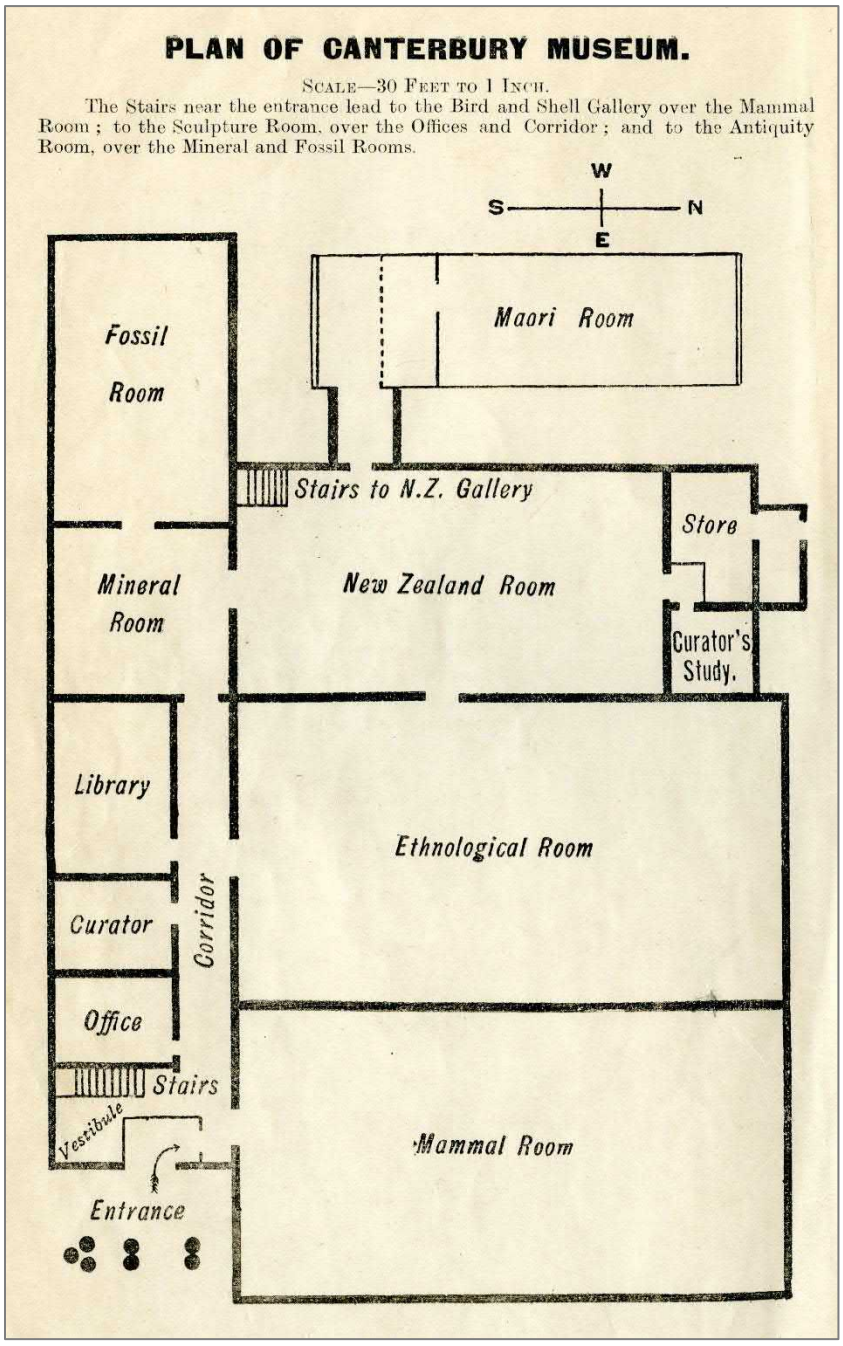
Canterbury Museum 1882 building, with glazed displays, Ethnology Room.
Christchurch Heritage, (Auckland, Random House: 2011), 53.

The 1882 building was a major engineering feat. The roof spanned 48ft (14.6m) and was one of the "most impressive interior spaces built in nineteenth-century New Zealand".[35] The museum remains today as a tribute to the extraordinary energy of Haast which resulted in the construction of four separate but connected buildings, all of which were completed within a period of 12 years. By comparison, Christ Church Cathedral was not completed until 1904, some 40 years after construction began.

By 1882, there was also an array of sheds and work buildings to the north and west of the complex. The most important of these was the so-called 'Māori House', which is worth examining more closely because of the information it provides on the Museum's ongoing relationship with Māori people. The incomplete carvings of *Hau-te-ana-nui-o-Tangaroa*, from Tokomaru Bay on the East Coast, were bought from Ngāti Porou chief, Henare Potae. Two carvers from this iwi, Hone Tāhu and Tāmati Ngākaho, were brought to Christchurch and paid to complete the carvings.[36] There was some debate about the way the house was installed on a concrete platform with a corrugated steel roof, just to the east of the 1870 wing (in what later became the courtyard space). The interior of the meeting house was used to exhibit clothing and weapons hung on the walls between the *poupou* and table cases with smaller objects. The general public seemed to regard it as a curiosity.[37]

Despite this reaction from European visitors, the whare received the praise of prominent Ngāti Porou leader, Ropata Wahawaha, who visited Christchurch in 1874 with politician Donald McLean and saw it being carved. Wahawaha praised the work of his cousins and wrote that the house was being restored "so that the learned works of the ancestors of this land may be seen".[38] In 1881, the whare was dismantled to make way for the enclosure of the courtyard where it was located. It was moved to the western side of the 1870 wing and skylights were installed. In 1894, it was dismantled again, repaired, and re-erected, this time facing south. In the 1906 *Guide to the* Collections, the house is described in this location with photographs showing its displays. In the 1950s, the whare was finally disassembled to make way for the Centennial Wing and now remains in storage.

[35] Lochhead 1999, 271.
[36] The correspondence about the whare is in the Canterbury Provincial papers, Archives New Zealand Christchurch, CP349d. See also: James Stack, "An Account of the Maori House Attached to the Christchurch Museum." *Transactions of the New Zealand Institute* 8 (1875): 172-76. Conal McCarthy, 'The Travelling Other: A Māori Narrative from a Visit to Australia in 1874.' In *Britain and the Narration of Travel in the Nineteenth Century: Texts, Images, Objects*, edited by Kate Hill, 153-74. Farnham: Ashgate, 2016. Paul Walker, 'The "Maori House' at the Canterbury Museum." *Interstices* 4 (1991): 1-11.
[37] *Illustrated New Zealand Herald*, 6 November 1875, 4.
[38] *Te Waka Maori*, 10.16, 11 August 1874, 193.



Plan of Canterbury Museum from 1900 showing the whare location and the vestibule next to the entrance.
Canterbury Museum, LIB5991.

At the time, Canterbury Museum was seen as one of the leading museums in the colony with its impressive collection of buildings comparing favourably with Auckland's Italianate designed 1876 building in Princes Street, Mason and Clayton's 1865 wooden Colonial Museum in Wellington and David Ross's neoclassical1877 Otago Museum. Canterbury Museum is now recognised as one of the "oldest purpose-built museums in New Zealand to have been in continuous use since it was opened".[39]

[39] Canterbury Museum, Christchurch City Council District Plan HID 474, 2014.

The vacated earlier Auckland Museum, image circa' 1930s.
The larger Auckland War Memorial Museum opened in November 1929.
Tāmaki Paenga Hira. C 14942. M752/23A-24A.

Colonial Museum, Wellington, 29 September 1934.
Photograph: Leslie Adkin. Gift of G. L. Adkin family estate, 1964. Te Papa (A.005434)

Otago Museum, image circa1950s.
https://otagomuseum.nz/about/history/

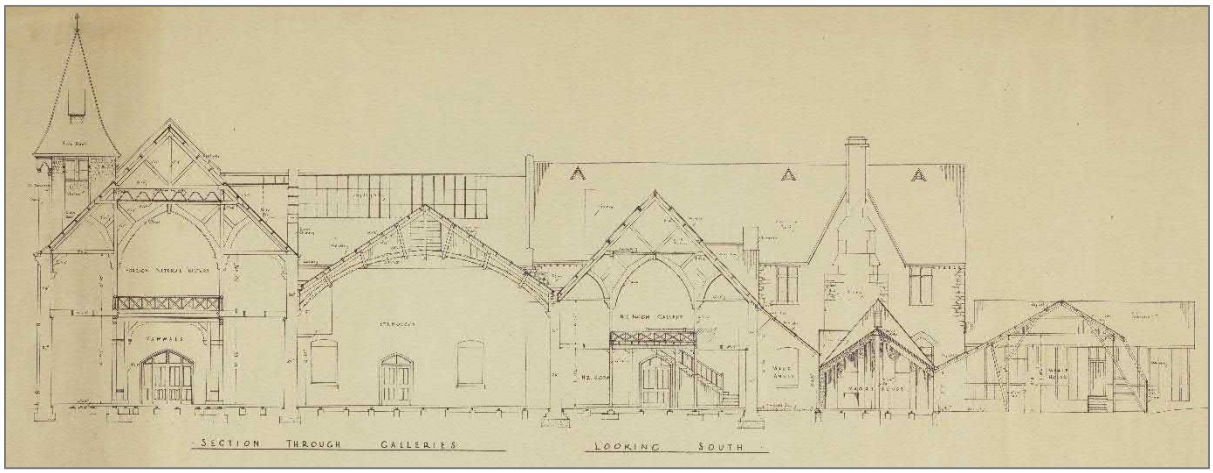
Sketch of the collection of Mountfort buildings.
1879 Zincography printed in Vienna by Rudolf von Waldheim as frontispiece for Haast.

View back from the botanical gardens showing the fleche and the 1872 and 1877 buildings circa 1900.
Archive 334, 90, Photo CD 3, IMG0037

The ever-increasing array of objects contained in the buildings and the way they were managed, interpreted and displayed underwent significant changes. After an initial dynamic period of foundation, museums went through a period of consolidation. Canterbury Museum was highly regarded, both locally and internationally, not only for its scientific research but for the exhibitions (although the increasingly cramped building received some criticism).[40] An indication of the popularity of the Museum and the quality of the visitor experience can be gained from the *Guide to the Collections*, the third edition of which was published in 1906.[41] But the 'new museum idea' popularised at the Museum of Natural History in London in the late nineteenth century, which advocated the educational use of museum

[40] See Bather 1894. See also: SF, Markham, and WB Oliver. "A Report on the Museums and Art Galleries of Australia and New Zealand." London: Museums Association, 1933.
[41] *Guide to the collections in the Canterbury Museum, New Zealand*. 3rd Edition ed. Christchurch: Canterbury Museum, 1906.

displays through a smaller number of objects, gleaned from the mass stored collections which were moved back of house – a major reorientation in internal museum space – did not reach New Zealand museums until the interwar years.[42] These changes in museology also meant that staff had to alter the spaces they worked in to manage collections, exhibitions and public programmes in different ways in order to respond to new circumstances and challenges – and this meant making changes to the rooms and buildings they worked in, a constant and ongoing process of adaptation which was, and is, a pragmatic reality of museum work.



Section through Canterbury Museum from Rolleston Avenue – October 1948. From left to right; 1877 East wing, 1882 wing, 1870 wing, 1872 building behind wh are in foreground and structure to the far right may be the shelter for the blue whale.
Sheet No 4, 08 October 1948, J G Collins architectural plan, Canterbury Museum, Mu 5.

3.4 Consolidation and Expansion

The Centennial Wing 1958

The general layout of Canterbury Museum remained unchanged for another 60 years. It was not until the energetic ethnologist, Roger Duff became Director (1948-1978) that it had an advocate as effective as Haast. After a period of financial constraint and institutional stagnation, Duff revitalised the institution, with his "strong vision of the Museum as a lively and popular centre of public education".[43] Duff's pioneering research at Wairau Bar near Blenheim demonstrated that early Polynesian people were the ancestors of the Māori and not a separate population.[44] He not only continued to build up the collections of natural sciences, but arranged the gifting of the Rewi Alley Collection of objects from China purchased by the New Zealand government and negotiated the loan of the William Oldman Collection of Polynesian and Māori artefacts.

Another key museological development in this period related to the increased interest in the history of New Zealand. After the earlier interest in early colonial heritage, by the 1950s, the social history collections bulged with new acquisitions in clothing, furniture, household items, stamps, artworks, architectural plans, maps, photographs, diaries, personal papers and publications. Honorary Curator, Rose Reynolds pioneered the collecting and display of dress, costume and fashion, while the Museum's centennial displays and its ever-popular colonial street, drawn from English precedents, were the first

[42] Kenneth Hudson, *Museums of Influence*. Cambridge: Cambridge University Press, 1987.
[43] Janet Davidson, 'Duff, Roger Shepherd', *Dictionary of New Zealand Biography*, 2000. *Te Ara - the Encyclopedia of New Zealand*, https://teara.govt.nz/en/biographies/5d27/duff-roger-shepherd (accessed 16 February 2018). See also: AR 1948-9, 8.
[44] Roger Duff, *The moa-hunter period of Maori culture*, Wellington: Department of Internal Affairs, 1950.

of many such displays around the country.[45] The Museum also boasted internationally significant Antarctic collections, which were of worldwide interest.

In various plans to extend the Museum throughout the twentieth century, staff noted that any new buildings would require a radical reorganisation of the internal museum spaces, as it is 'an organic whole, all the parts of which require room for expansion'.[46] Annual reports also chronicle the gradual deterioration of the original buildings, with frequent mentions of repairs and maintenance, especially to the wooden structures. Successive directors complained about the lack of space and the overcrowding of collections.[47] Staff also called for extensions to the buildings, to no avail. The only exception was a shelter to house one of the Museum's most spectacular exhibits, a 26m skeleton of a Blue whale, which was set up to the west of the meeting house in 1920.[48] Other minor alterations included the space between *Hau-te-ana-nui-o-Tangaroa* and the 'New Zealand Room' (the 1870 building) which was enclosed and made weather tight in 1914-15[49] and a 'model room' built to the west of the 1872 wing, adjacent to the whale, to house a 3D topographical map of the Canterbury Province, originally exhibited at the Centennial Exhibition in Wellington in 1940.[50]

Initiatives that would finally culminate in extensions being realised began in 1944, when Director, Robert Falla called for the addition of a new wing to celebrate the upcoming Centennial of the Province in 1950. A deputation approached local bodies, including Christchurch City Council, for support and received a good response.[51] This led to changes in the Museum's governance structure and funding. From 1 April 1948, control of the Museum was vested in a new trust board under the provisions of the Canterbury Museum Trust Board Act 1947.[52] This arrangement gave the Museum a much sounder financial basis on which to plan and steps were taken immediately to build extensions. Growing popular support for the Canterbury Museum also led to better funding.[53] The Museum School Service began in 1944, supported by the US Carnegie Corporation which funded museum education and display and libraries throughout the country.[54]

An architectural competition was held in 1949 under the auspices of the New Zealand Institute of Architects, for plans which would be achieved "without destroying the external character of B W Mountfort's original Gothic conception".[55] The competition entry from Dunedin architects Miller, White and Dunn who had been the architects for many civic and public buildings during the early part of the twentieth century, was accepted. The Miller, White and Dunn design involved extending the Museum to the north, with the Rolleston Avenue façade maintaining the style of Mountfort's 1877 design. The new building provided a large exhibition hall, urgently needed by the expanding Museum and an auditorium, along with smaller exhibition galleries, offices, collection storage and workshop areas which were laid out on three floors surrounding the large hall to the west, north and east.

Miller, White and Dunn's winning design, while stepping back from Mountfort's 1877 building, extended the Rolleston Avenue façade of the building and echoed the Gothic arches and stonework of the original. As designed, the Gothic style returned around the corner along the north façade of the building.

[45] Bronwyn Labrum, 'The Female Past and Modernity: Displaying Women and Things in New Zealand Department Stores, Expositions and Museums, 1920s-1960s,' in *Material Women 1750-1950: Consuming Desires and Collecting Practices*, edited by Beth Fowkes Tobin and Maureen Goggin, pp. 315-40. London: Ashgate, 2009.
[46] Annual Report Canterbury College 1919, p. 33. See also: AR 1933-34, 28.
[47] See for example Annual Report 1907, 31.
[48] Annual Report Canterbury College 1912, 26.
[49] Canterbury College Annual Report 1915, 28.
[50] Annual Report Canterbury College 1941, 18.
[51] Annual Report Canterbury College 1944, 21.
[52] Wright and Burrage, 2013.
[53] Thomson1981, 78.
[54] H C. McQueen, *Education in New Zealand Museums: An Account of the Experiments Assisted by the Carnegie Corporation of New York*. Wellington: New Zealand Council for Educational Research, 1942. See also: Conal McCarthy and Joanna Cobley. 'Museums and Museum Studies in New Zealand: A Survey of Historical Developments.' *History Compass* 7 (2009).
[55] Canterbury Museum Annual Report 1948-9, 8.

However, due to financial constraints, what was ultimately built was a Gothic Revival stone 'skin' adhered to the Rolleston Avenue façade with the remainder of the building following a utilitarian design consisting of a concrete structure with steel windows.

The stone detailing to the north façade was never realised.
Perspective Drawing Canterbury Museum Extension Rolleston Avenue 1949,
Miller, White and Dunn drawing, Canterbury Museum, Mu 30a.

Progress on the new extension happened quickly. Tenders were called in December 1954 and the Museum was closed from 9 September 1955 to 10 November 1958 to allow for the construction of the new building as well as major internal renovations elsewhere.

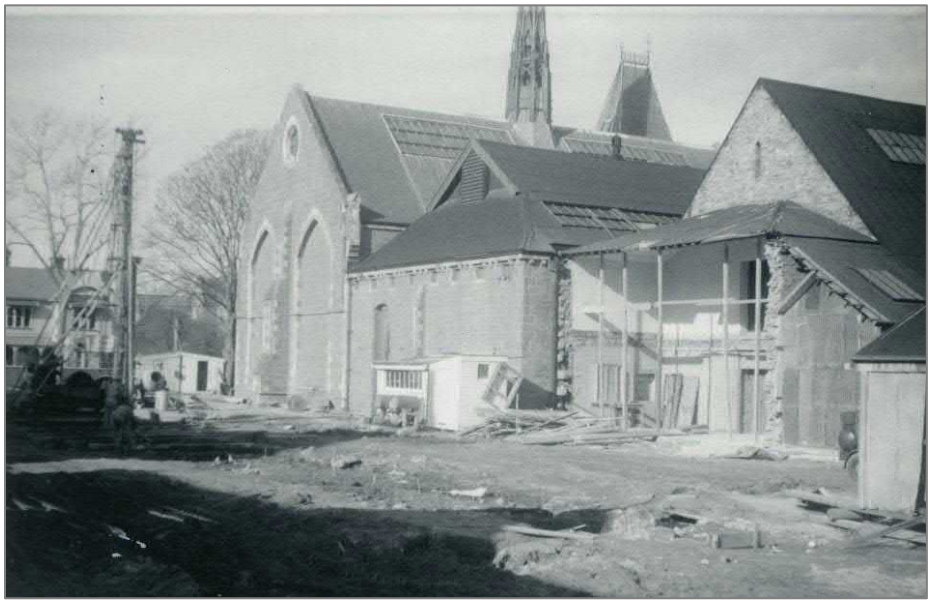


Image from 1955 prior to the Centennial Building works showing the north ends of the 1877, 1882 and 1870 wings. The lean-to on the 1870 wing has had an additional storey added.
Canterbury Museum 1955, Canterbury Museum.

These included the replacement of the gallery in the upper level of the 1877 Rolleston wing with a full floor, creating a space for a new bird gallery to be installed beneath a barrel-vaulted ceiling. In 1957, as part of the work, the fleche or spirelet which had deteriorated into a state of decay was removed from the roof. This was a considerable loss, as the fleche features prominently in many photographs, sketches and drawings of the period, such as the historic photograph on page 18. At the same time, the meeting house was dismantled to make room for a garden court between the Centennial Wing, the 1870 and 1872 buildings and the whale enclosure. The Museum finally reopened in November 1958, with some new exhibitions unveiled the following year, notably the Christchurch Street, which occupied the ground floor of the 1872 wing.[56] The recreated Christchurch street of the 1860s, with its shops and cob houses, complete with a horse and coach, proved popular with the public.[57]

The new wing added 3,700 square metres, doubling the area of the Museum. The exhibitions were a great success. The Edgar Stead Hall of New Zealand Birds at Canterbury Museum was the first to remove birds from wooden stands and display them in natural habitat dioramas. It is probable that, like Haast before him, Duff exerted a considerable influence on the design of the Centennial Wing, informed by his tour of English museums and other sources. While this is evident for the internal displays and other spaces within the building, it is difficult to be precise about his impact on the external design, aside from the general sense, shared by the trustees, that it should be in keeping with the style of the now historic adjacent Mountfort building.[58] In the succeeding years since Centennial Wing was constructed, some of the openings on the Rolleston Avenue façade have been infilled with joinery that is inconsistent with that found in the Mountfort buildings and this detracts from the effective reading of the façade as a harmonious entity.

The Roger Duff Wing

Within four years of the Centennial Wing being opened, Duff was again agitating for further extensions, partly due to the fact that Miller, White and Dunn's design was not realised to its full extent. Plans and fundraising were underway by 1962 for a building to house a 'Rutherford Hall of Science' where the unbuilt part of the 1958 design would have been. It was hoped that the new wing would be ready for the Museum's centennial in 1970.[59]

The new wing was to be designed by well-known Christchurch architect, John Hendry who was a founding member of the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). However, delays meant that Hendry was not appointed until 1969 [60] and, due to problems with the construction, the project was not completed until 1977.[61] Hendry's sketch design shows a building that was to link the 1872 block with the 1958 Centennial Wing to be constructed in two stages.

The first stage comprised a main exhibition space which was now intended to be a Hall of Antarctic Discovery, was supported over the area occupied by the whale enclosure on the west side of the garden court. At the same time, a new home was provided for the whale skeleton, one of the Museum's most popular exhibits. The new wing contained a basement below two main floors, being ground level and upper exhibition areas, each with a mezzanine above. The new building, the floor levels of which were designed to align with those of the 1958 wing, provided much needed storage areas, public exhibition spaces and a research library. The planetarium was moved from the 1882 section of the Museum, where it had been installed in 1959, to the upper mezzanine above a public lounge. This enabled the

[56] Annual Report Canterbury College 1958-9, 7.
[57] Thomson 1981, 77.
[58] Davidson 2000. See also: Annual Report Canterbury College 1948-9, 8.
[59] Annual Report Canterbury College 1960-62, 8.
[60] Annual Report Canterbury College 1969-71, 6.
[61] Biennial reports 1974-6, 13, and 1976-8, 6. See also Salmond Conservation Plan 2000.

1882 wing to be used for the Hall of Canterbury Settlement set up in 1980. This stage was the only part of the building that was ever constructed.

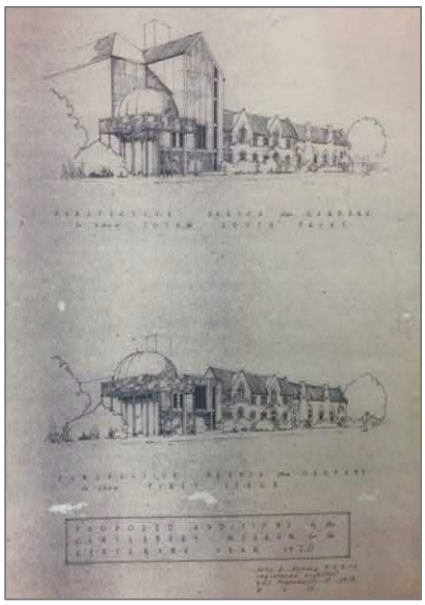
The unrealised second stage envisaged additional floors being constructed above the Stage One building. It was to include a south facing gable overlooking the Christchurch Botanic gardens and narrow slotted windows with the gable and the windows designed to reference the forms of the adjacent 19th century buildings.

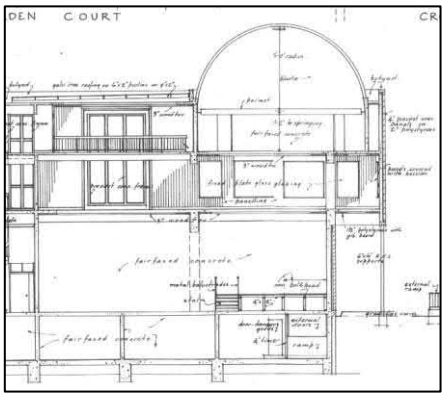
However, the new wing, due to various delays, was not finally completed until 1977 and the sudden death of the widely admired director, Roger Duff, in the following year resulted in the building being named after him. In fact, Duff's body lay in state in the Museum as in a tangihanga on the marae, reflecting his high standing in the Māori community. By the early 1980s, Canterbury Museum had the largest gallery display area of any New Zealand museum.[62]

The building that would later be named the Roger Duff Wing represents a contemporary interpretation of key design elements used by Mountfort in his nineteenth century buildings. The southern elevation of the Roger Duff Wing building in its current form is of secondary architectural significance as a sympathetic Late-Modernist design[63] response to the architectural language used by Mountfort in the adjoining buildings.

Although no effort was made at this time to reproduce the Gothic detailing of the adjacent 1872 wing, Hendry's designs for the exterior walls (where visible from the Botanic Gardens) reflected the materials of the earlier buildings by using panels of Halswell basalt set between concrete frames and concrete panels with a facing of Halswell basalt aggregate. The original design, featuring the planetarium dome, provided a commanding corner element as seen from the Botanic Gardens, while the section of the west wall behind the Robert McDougall Art Gallery echoed the utilitarian concrete and orderly fenestration of the west and north walls of the 1958 wing.

The subsequent removal of the planetarium dome and the addition of window openings in the pre-cast concrete panels, has impacted on the integrity of the Late-Modern design.

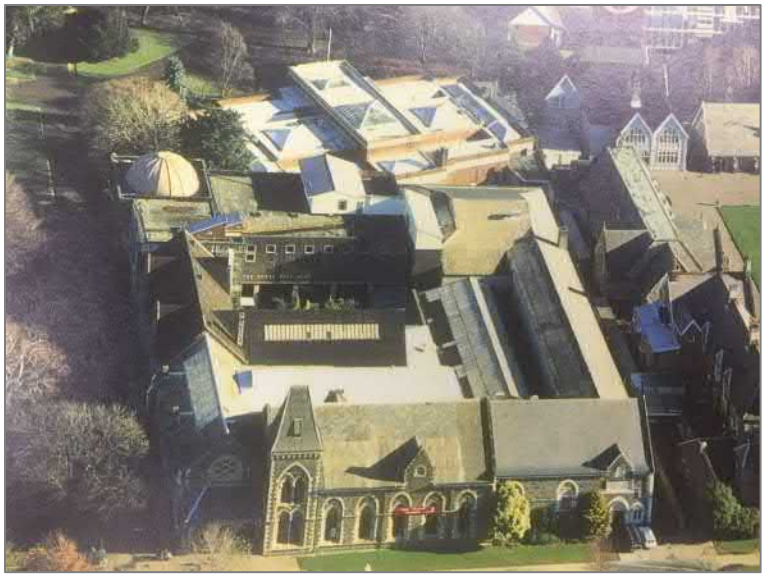




Part of a working drawing showing the cross section of the Duff Wing with Planetarium.

Hendry's architectural drawings for proposed 1970 additions with the Planetarium roof element (left).
J A Hendry drawing, Canterbury Museum, Mu 219.

[62] Thomson 1981, 77.
[63] Late-modern architecture in the 1970s, as defined by Charles Jencks, a cultural theorist and architectural historian, was more refined than Brutalism and less picturesque than Postmodernism.



Aerial view of the Museum from Rolleston Avenue with the completed Roger Duff wing and planetarium showing the open garden court in the centre.
Canterbury Museum Archives.

Roger Duff Wing 2018, (2018, DPA Architects).

In general terms, Canterbury Museum's expansion during this period reflected international museological trends. In the years following the Second World War, there was a rapid increase in the number and types of museums. These institutions became increasingly specialised in their internal organisation. Previously staff consisted simply of directors, generalist curators and technical staff, however, by the 1960s, there were separate roles for managers, collection managers, designers, conservators, educators and others, all of whom required space and resources which placed increasing demands on museum architecture.[64] There was even greater pressure on space for stored collections due to new collecting in different branches of the natural sciences, social history, decorative arts, clothing and textiles and photography and pictorial media.

Ongoing Developments

After Duff's death in 1978, Michael Trotter became the Museum's Director and continued the Museum's distinguished tradition of archaeological research, as well as its work in the natural sciences and human history. In his Director's report for 1984-85, Trotter relates how, just two days after this appointment as Director, a lump of stone fell from the building. Trotter also commented that alterations were necessary to improve both visitor facilities and storage in the old parts of the Museum. In September 1986, the

[64] Patrick J. Boylan, "The Museum Profession." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 415-30. Malden MA: Blackwell, 2006.

New Zealand Historic Places Trust gave the Victorian buildings and the Rolleston Avenue front of the Centennial Wing a 'B' classification, although subsequently, they were reclassified 'A'.[65] These imperatives led to a three-stage plan to strengthen the historic fabric of the building and to reorganise the exhibition areas.[66]

The design work for the structural upgrade was undertaken by the architects and engineers of the Christchurch City Council. The first stage of this involved work on the 1877 wings, the stone masonry walls of which were strengthened with reinforced concrete on the interior while new concrete floors were also introduced. The work involved raising the upper floor over the southern portion of this part of the building by 1.5m, so that it aligned with the rest of the Museum's upper level galleries. The entrance at the southern end of the Rolleston Avenue façade was temporarily closed and the entry into the 1958 wing used instead. Some interior spaces, notably the Museum lecture theatre, were demolished. On the first floor, the Edgar Stead Hall of Birds was subsequently reconstructed and its famous dioramas reinstalled. A new gallery of Asian art was later established on the newly raised Level 1 in the former "Antiquities Room".[67]

Stage 2 involved strengthening the 1882 wing and the introduction of a new Level 2 to act as a 'diaphragm' and to provide additional floor space. Stage 3 involved strengthening the 1870 and 1872 wings with concrete shear walls. Although an effort was made to return the interiors to their original appearances, certain features such as fireplaces, along with some of the stone walls were now concealed behind the shear walls. Despite the changes, the conservation of the interior hall in the first 1870 Mountfort building retained much original fabric and this space with the distinct character of a nineteenth-century interior, has housed temporary artist installations, applied arts and other displays. The hexagonal form of the new cases in the 1870 wing was intended to complement the original skylights.[68]

Stage 3 saw some reworking of the 1977 Roger Duff Wing, including the removal of the planetarium and the replacement of its dome with a smaller glazed gable roof. The upper mezzanine level became a cafeteria and the temporary exhibition area at Level 1 was converted into storage space. The new structure had three floors built over the garden court to create a new Level 1 exhibition space and a series of storage/work areas above. The only major addition to Canterbury Museum after the 1970s occurred in 1995 at the conclusion of the 10-year earthquake strengthening project. The work involved the construction of the Garden Court building in the formerly open Garden Court and although the building had little impact externally, it significantly increased the floor area of the Museum.

In 1996, Anthony Wright became the Director of Canterbury Museum. A botanist, Wright has maintained the Museum's proud record of scientific collecting and research and has overseen the continued professional growth and development of the Museum over the last twenty years, including a dramatic rise in visitation to over 800,000 people annually. There have been major museological shifts during this period, but these are rarely evident in the Museum architecture. There have been no major additions to the buildings during this time.

The 1990s and 2000s, both locally and globally, saw an unprecedented museum building boom offering an enhanced aesthetic experience and this continues to the present day. Several new museums and art galleries have been constructed and these have become the focal point of regional and national identity and culture. The rush to keep up with a competitive leisure sector led to refreshed facilities, new wings and major building projects in museums which sometimes combined with libraries, archives

[65] Michael Trotter, *Canterbury Museum Conservation Plan* (Christchurch: 1992), 6.
[66] *Canterbury Museum News*, March 1988 and March 1989.
[67] *Ibid*, March 1994.
[68] From notes provided by Jennifer Quérée, Senior History Curator, Canterbury, Canty Museum, December 1998.

and information centres in several cities.[69] The building boom has only subsided in recent years following the recession of 2008. Nevertheless, museums continue to reinvent themselves and, as well as the traditional pursuits of research and collections, also reach out to engage with more diverse audiences, raise revenue and experiment with new technology.

1997 – 2006 Revitalisation Project

Following the preparation of a master plan for Canterbury Museum in 1997-1998, Athfield Architects was commissioned to prepare a proposal for the future development of the Museum, which became known as the Revitalisation Project. This sought to address a number of long standing issues, including complex and poor visitor and staff circulation, inadequate visitor facilities (especially to accommodate significant visitor growth), insufficient space for collection storage and short and long-term exhibitions, lack of appropriate environmental control within collection stores and exhibition galleries and the inability to display significant Museum taonga such as the large Blue Whale skeleton and Whare Whakairo. Areas of the complex which did not meet fire and accessibility code requirements needed to be upgraded and improvements were also required to a deteriorating weather-tight building envelope.

The Revitalisation Project proposed to rebuild the central section of the 1958 wing, including a basement, to provide a generous central circulation spine which celebrated the Blue Whale skeleton and to introduce a second entrance from Rolleston Avenue. It connected to the Robert McDougall Gallery with a new link building, thus creating a 'free street' from Rolleston Avenue to the Botanic Gardens. The project also proposed to provide enhanced visitor facilities, expanded collection storage areas and exhibition galleries, along with the re-introduction of the Whare Whakairo at high level above the eastern section of the Robert McDougall Gallery. New office, workroom, storage and plantroom additions were to replace the existing staffroom, whale store and storage spaces above the 1977 and 1995 buildings. New openings were proposed in the 1877 and 1882 buildings to facilitate improved circulation.

Key Findings from the Outcome of the RMA Process

The Christchurch City Council (through independent commissioners) granted resource consents for the work, however, objectors appealed this decision to the Environment which allowed the appeal.

In a decision on 17 May 2006 the Environment Court concluded that the positive aspects of the Revitalisation Project were outweighed by the adverse effects on the heritage value of the Museum complex and the Robert McDougall building and the resource consent application was declined. The key considerations from the Environment Court decision in relation to the proposed project were;

- *because the heritage items are in question and since both the RMA and the City Plan are very conservative documents about historic heritage, we must respect their priorities;*
- *that the Board and its experts have undervalued the context of the Museum and the Art Gallery especially the relationship of those buildings with the Botanic Gardens;*
- *that the Board has not applied the detailed policies of its own Conservation Plans as to heritage fabric and / or the conservation of exterior features in relation to the 1877 and 1882 Mountfort buildings and the Art Gallery;*
- *that the Board's proposal strongly diminishes the integrity and harmony – which the plans seek to protect – of the Robert McDougall Art Gallery by building over it;*
- *that to allow adverse effects on the Mountfort buildings – the signature buildings of the Museum – would be to condone irreversible damage to the fabric or values which would be unthinkable if performed on any other valuable objects in the Museum's collections.*

[69] See McCarthy, 'Museums,' Te Ara.

In a separate exercise in 2005, the High Court, pursuant to section 7 of the Judicature Amendment Act 1972 considered three questions in relation to the proposed project and the Canterbury Museum Trust Board Act 1993. These were;

(a) Whether the Board has the power to alter the façade of the Museum building
(b) Whether various commercial activities in the Museum fall within the powers of the Board
(c) Whether or not the Board has the power to allow overnight accommodation at the Museum associated with the re-establishment of the Whare Whakairo Hau te Ananui o Tangaroa.

In the result the High Court ruled;

(a) That in deciding to alter the façade of the Museum building the Board had not given adequate consideration to its obligations under the 1993 Act to retain that building. The Court directed the Board to do so in the light of its discussion of the Board's functions under section 9 of the 1993 Act.
(b) That in effect, commercial activities in the Museum building have to be ancillary or incidental to the functions of the Museum as a museum. That is to say, by way of example, a stand-alone restaurant to generate revenue was not within the powers of the Board.
(c) That providing overnight accommodation as a cultural education experience in the Whare Whakairo was within the Board's powers under the Act.

Canterbury Museum and the Earthquakes: 'A Beacon of Hope'

In 2010-11, Canterbury was struck by a series of major earthquakes which caused extensive damage, tragic loss of life and ongoing disruption in the city and region. In September 2010, Canterbury Museum suffered superficial damage and closed for only ten days. However, a second earthquake in February 2011, which measured 6.3 on the Richter scale, caused more extensive damage to the buildings. The collections also suffered, but fortunately staff and visitors were unharmed. No stonework fell from the historic facades, however, there was loose masonry on the parapet and tower which had to be secured. Within the exhibitions, 188 objects out of the 2500 on display were damaged, including furniture, natural history specimens and ceramics. In the collection storage areas, there was more extensive damage affecting approximately 95,000 objects. The greatest damage occurred in the Photo Cool Store on Level 0 where cabinets tipped over, breaking more than 1,000 glass plate negatives.[70]

The Museum was closed for six months while the structural and visible damage was assessed and repairs undertaken. Initially only 5-6 staff were allowed in the building at any one time, wearing hard hats and safety gear, while the Museum operated out of Anthony Wright's home. On the edge of the red zone, the area worst affected by the quake, the Museum was a beacon of hope and normality. Unlike many of the heritage buildings in the central city, the older sections of Canterbury Museum survived relatively unscathed, due to the earthquake strengthening of the 1980s-1990s. Ironically, this conservation work had been criticised at the time as being too invasive, however, its resilience through the earthquakes vindicated the decision of the Trust Board at that time to structurally upgrade the buildings. 'By request of national and civic leaders,' read a Museum report, 'the initial priority for the Museum was to make the buildings safe and re-open the Museum to the public as soon as possible.'[71]

Sufficient construction work and repairs to the visible damage in the public spaces were completed to allow a partial re-opening of the Museum on 2 September 2011, the first institution in the inner city to do so. Despite the numerous aftershocks and the impact of the quakes on their own lives, staff and contractors worked long hours to get the building ready. The 'Certificate of Public Use' was received at 5pm the day before the opening of a function that evening. Wright recalls that despite the many

[70] Nigel Tecofsky, 'Earthquake Recovery: Report', Finance and Services Manager, Canterbury Museum, June 2018.
[71] Tecofsky, 2018.

difficulties and challenges, they were able to get back on their feet, thanks to 'the amazing dedication and loyalty of the staff', who were determined to reopen for the sake of the people of Christchurch.[72] In fact, the Museum became a leader in the inner city recovery and played a central role in restoring community cohesion and a sense of normality.

Over the next two years the Museum underwent a more detailed assessment and 'an extensive recovery and remediation programme' comprising exhibitions, remaining public spaces and the high priority back-of-house staffing areas including collection stores.[73] The assessment revealed that parts of the 1958 and 1977 buildings were badly damaged and that there had been significant damage to collections in the 1995 building. In fact, the parts of the Museum constructed in the middle period of its history fared worse than the older heritage buildings, due partly to their poor condition and the fact that no strengthening work had been undertaken on them. One major problem concerned micro-cracking throughout the stonework, requiring extensive repairs through the application of epoxy resin to fill the cracks. There were also problems with uneven floor levels and out-of-vertical walls, roofs and foundations.

The buildings are currently classed as being of Importance Level 3 (IL3), defined as buildings that could contain crowds or have contents of high value to the community. Repair work costing over 10 million dollars was instigated with the aim of lifting the buildings to 67% of the NBS (New Building Standard).

Some of the buildings, however, were clearly not resilient enough to protect the collections that they were designed to house and, in fact, their construction contributed to the damage of those collections. Unfortunately, one of the worst-performing buildings was the 1995 wing, as the method of construction resulted in more movement and thus worse damage to objects in the collections. It could have been worse, but thanks to restraints, packing and other good collection care practice, the damage to collections while 'widespread was low level'.

The Museum was closed from 22 February to 3 September 2011. On 15 April 2012, the Museum was closed again and then partially reopened in June 2012. Throughout 2012, exhibitions and other spaces gradually re-opened and finally, the Museum was fully re-opened on ANZAC Day, 25 April 2013. The Museum also opened a 'second central city site in 2013, *Quake City*, to tell the earthquake stories.'[74]

While changes to Canterbury Museum during recent years have largely resulted in alterations to the internal spaces of the twentieth century buildings (except to some extent the Mountfort Gallery), the exterior of the Canterbury Museum retains a strongly iconic presence in the city of Christchurch. Together, with the fine buildings nearby that make up what is now the Arts Centre and Christ's College, the 19th century Museum buildings form part of a coherent group of buildings of great historical importance and architectural character.

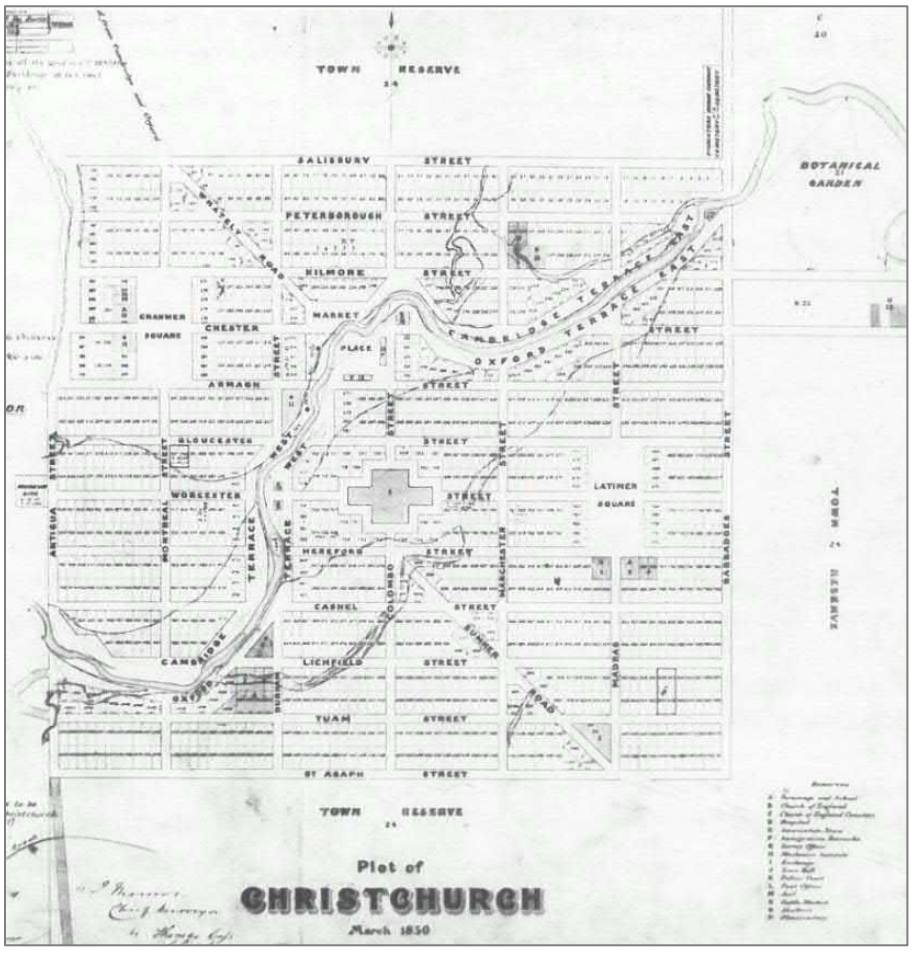
One important change in attitude has been an acceptance that the historic 19th century buildings are themselves important artefacts. While there may be conflicting requirements arising from the desire to create a contemporary museum in the 21st Century, along with the need to conserve important museum collections against external threats to their existence, the heritage values of the buildings must always be taken into account when changes are being considered.

[72] Interview Anthony Wright Director, 8 June 2018.
[73] Wright and Burrage, 2013.
[74] Website, February 2018.

4.0 PHYSICAL EVIDENCE

4.1 Location and Setting

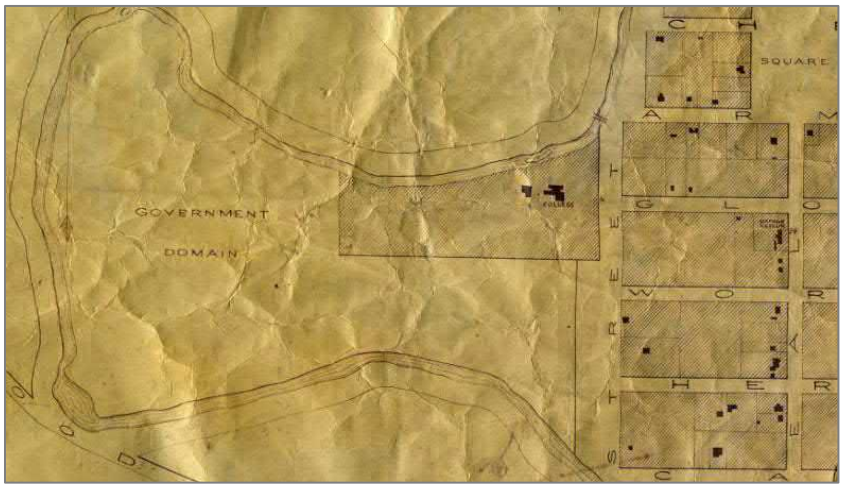
It is likely that the early city planners wanted to establish a strong association and connection between the Museum and Christ Church Cathedral – another Gothic Revival building. The Museum is positioned at one end of Worcester Boulevard, while a few blocks further east along Worcester Boulevard, is the Cathedral. A site for the cathedral had been identified as early as 1850 as seen in the plan of Christchurch of that date[75] prepared by Edward Jollie and while construction commenced in 1864, it was not completed until 1904, by which time all the Mountfort buildings at the Museum had long been constructed.



Jollie's Plan of Christchurch - March 1850
Lochhead, Ian J. *A Dream of Spires: Benjamin Mountfort and the Gothic Revival.* (Christchurch: Canterbury University Press, 1999), 251.

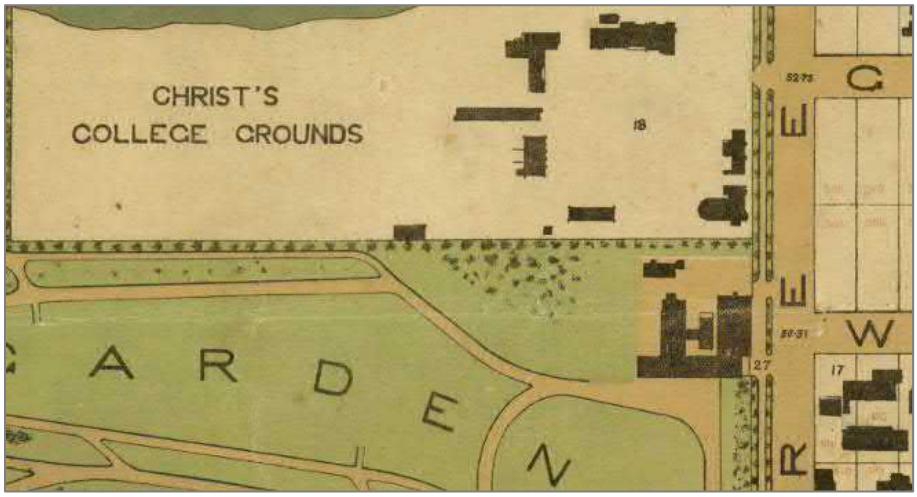
[75] Jollie's Plan of Christchurch, also known as the Black Map of Christchurch (CH1031/179 273 1, Archives New Zealand).

In 1862, a map of central Christchurch was prepared by Charles Edward Fooks which shows the Government Reserve prior to the construction of the first Museum building.

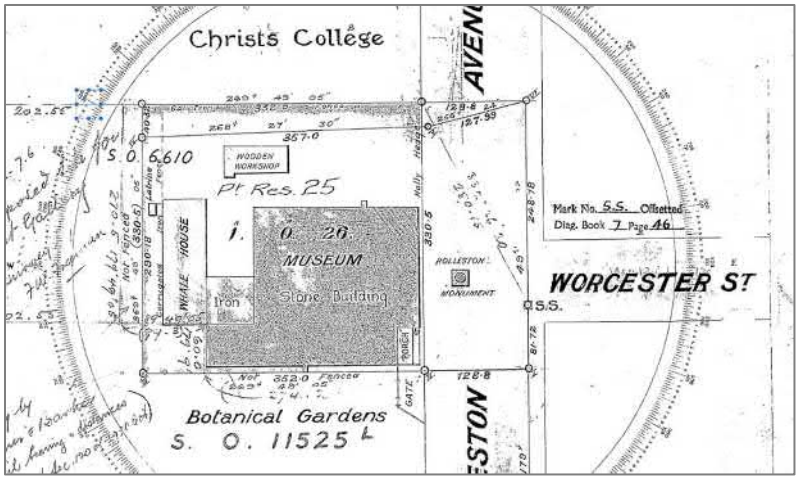


Detail of Fooks' 1862 map of Christchurch showing Government Domain and Christ's College, prior to the construction of the Museum (Fooks 1862, Christchurch City Libraries).

A historical plan from 1877 documents changes to the footprint of the Museum buildings in the second part of the nineteenth century. Sited at the edge of the Botanic Gardens and opposite the buildings that make up what is now known as the Arts Centre, Canterbury Museum has retained a prominent position within the cityscape of Christchurch since its inception.



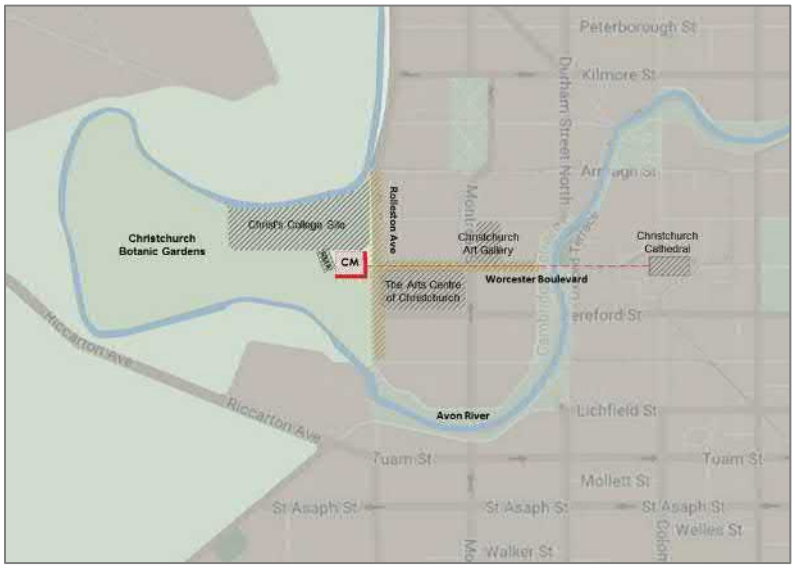
Detail of Strouts' 1877 map of Christchurch showing the Christ's College grounds and Canterbury Museum buildings, as well as development of the Public Botanic Gardens (Strouts 1877: Christchurch City Libraries).



Detail of a 1920 survey plan (SO 4857) showing features including corrugated steel fence, porch, Rolleston monument, wooden workshop etc.

Current Situation

The Museum occupies what is essentially a square site, with its two principal facades being visible from Rolleston Avenue and Worcester Boulevard. The facade running parallel to Rolleston Avenue is orientated in a north-south direction, while the other façade lies at right angles to the avenue and extends along the edge of the Botanic Gardens. The entrance to the Museum is via a porch from Rolleston Avenue, at the south-east corner of the site, next to the entrance to the Gardens. The two less prominent façades face the adjoining Christ's College site and the rear of the Robert McDougall Art Gallery.



Map showing the key features of the setting of Canterbury Museum (DPA 2018, adapted from Google Maps).

The Museum is part of a precinct of Gothic Revival buildings which includes the Arts Centre and the buildings of Christ's College. These other buildings have also traditionally housed arts and educational activities. Consequently, the buildings in the group are not only connected stylistically, but also through their uses. The Robert McDougall Art Gallery, although designed in a Neo-Classical style, is also an important member of this precinct.

4.2 Physical Description of Buildings

The Museum is made up of a series of buildings, constructed at various stages throughout its history. (Refer to plan on following page).

Mountfort 1870:
The first building at the Museum was constructed in 1870 and had a lean-to attached to the northern end. The entrance was located on the eastern side. The exterior of this first Museum building is now largely hidden. The exterior walls are effectively concealed by the surrounding later additions and the construction of concrete shear walls against the external walls. The gable roof form was a significant element of the building and while the large part of the roof is now concealed beneath the 1995 addition, part of it, along with a section of the walls and gables can be viewed under the overhanging section of the 1995 building. This area, however, is not accessible to the public. The 1870 building featured Halswell basalt in random squared bolstered stones laid in courses with dressed facings of Port Hills trachyte.

Mountfort 1872:
The southern façade of this building is visible from the Botanic Gardens, while the remainder is surrounded by other Museum buildings. This building features blocks of Halswell basalt in random rubble brought to course, with Port Hills trachyte dressed facings, stringcourses, quoins and mullions. The roof form comprises a main central gable running east/ west. Two smaller secondary gables projecting at right angles to the main roof are visible along the southern side of the building. The roof form can be considered as the most significant part of the roof, despite the fact that much of the original roof structure and cladding materials appear to have been replaced.

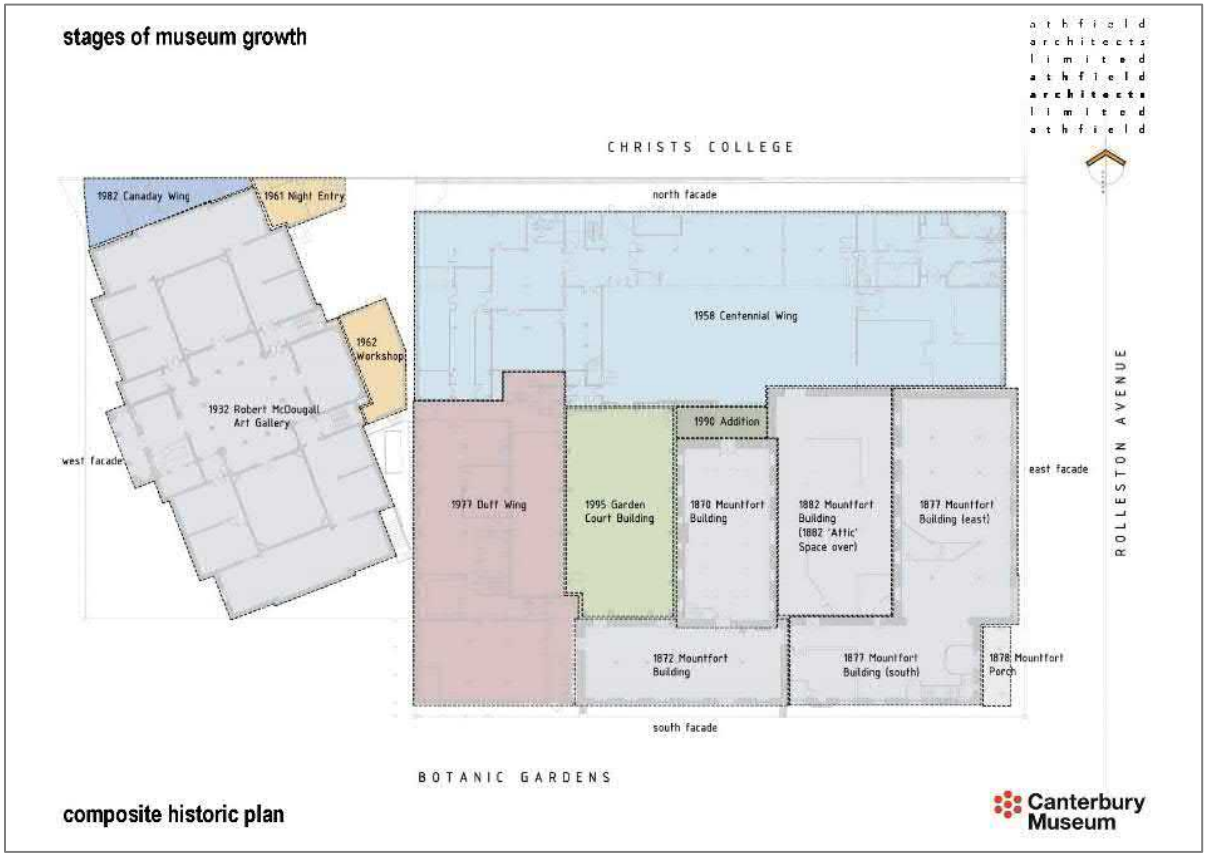
Mountfort 1877 and Porch 1878:
In 1877 a major 'L' shaped extension to the Museum was constructed. This extension comprised a south and an east wing which are visible from the Botanic Gardens and Rolleston Avenue respectively. The south wing was connected to the end of the 1872 building and had an entrance in the south wall. This opening is still discernible, although now infilled with a timber and glazed panel. The extension then turned 90° to run parallel to Rolleston Avenue.

The north wall is now concealed by the 1958 Centennial Wing addition, while the south façade features two gablets which previously supported chimneys. A third gablet which once also supported a chimney, is seen at roof level above the east façade. The chimneys have since been removed and the gablets reduced in size. As part of initial seismic strengthening works, tie bars with decorative pattress plates that are visible on the exterior were inserted. A gable roof covers each wing, with the tower and its roof on the eastern elevation being the key formal element of the composition. The original fleche that was removed in 1957 was also a significant architectural feature.

Viewed from Rolleston Avenue, the east wing with its prominent tower positioned towards the southeast corner, together with the entry portico located next to the entrance to the Botanic gardens, presents a more complex arrangement of forms. The south and east facades, both of which are constructed from Port Hills basalt in random squared and coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions are generally intact and have the greatest significance.

The portico, which was constructed between the two wings in 1878, remains the principal entrance to the Museum. It has a slate roof, along with a pediment, column capitals and facings of Oamaru limestone. Hoon Hay basalt has been used for the supporting columns and their bases.

Mountfort 1882:
The final building that made up the Benjamin Mountfort group of buildings was the 1882 building that was inserted between, while also connecting, the 1877 and the earlier 1870 buildings. The building originally comprised a single volume but was subsequently divided into two levels by an intermediate floor.



Stages of buildings that make up Canterbury Museum.
Plan from Athfield Architects.

Centennial Wing 1958:
The 1958 Centennial Wing designed by Miller, White and Dunn was constructed to the north of the 1870, 1872 and 1882 buildings and the east wing of the 1877 building. A longitudinal gable roof with a similar form to the 1877 building extends over the front section of the Centennial Wing running parallel to Rolleston Avenue. Beyond this, two further gable roofs run at right angles to Rolleston Avenue, one over the offices and the other over the large exhibition hall.

As designed, the Centennial Wing more closely emulated Mountfort's 1877 wing. It had a stone façade that extended along Rolleston Avenue and returned along the north wall. A fleche on the roof also matched that on the earlier building as seen on the drawing on page 28.

The final design of the building, however, ended up being very different from the original concept, probably due to budget constraints. It is, in essence, a large shed behind a façade. The building has walls of concrete, which are simply plastered on the north and west facades. The south facade is not seen as it abuts the other buildings. The east or Rolleston Avenue façade is clad with a veneer of Port Hills basalt laid as random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions to match the 1877 building. It was during the construction

of the Centennial Wing addition in 1957, that the fleche was removed from the eastern wing of the 1877 building.

Roger Duff Wing 1977:
In 1977, John Hendry designed what became the Roger Duff Wing to link the 1872 building and the 1858 Centennial Wing. The original Hendry design concept showed a building that extended over several floors as seen in the sketch on page 30. As constructed, however, the building comprised two floors of exhibition areas and had a planetarium installed on the roof as an external feature on the southwest corner of the building. The Hendry design has slender steel columns and features walls which are a combination of raw concrete and pre-cast panels with exposed basalt aggregate, while a section of wall featuring random coursed rubble abuts the 1872 building. Some of aggregate panels are no longer intact due to the later openings which were inserted at the time the planetarium was removed and a cafeteria established in its place. A flat, membrane clad roofs extends over most of this building.

Garden Court 1995:
The final building, designed by a Christchurch City Council architect, comprised the 1995 Garden Court building. The building with its substantial hipped roof form infilled the courtyard between the 1870 building and the Hendry building. It concealed the west façade of the original 1870 building and extended partly over its roof.

4.3 Architectural Description

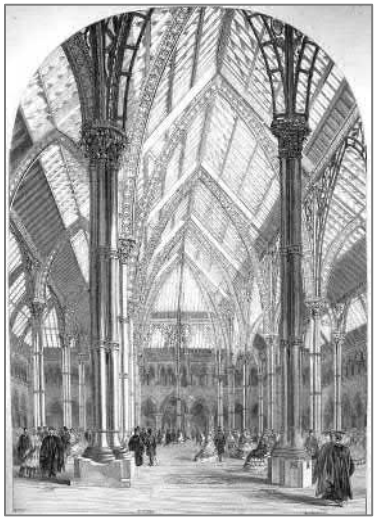
Character and Sources of the Architecture

The Canterbury Museum comprises an interconnected group of buildings. Less than half the fabric of the whole complex is of Victorian origin, however, these 19th century structures, with their Gothic forms and details, are considered to have greater architectural significance than their twentieth century counterparts and established the architectural identity of the institution. It is the character of that architecture and its sources and motivations that form the focus of this section.

The most important statement made by Mountfort concerning his own architectural theory certainly suggests the influence of Augustus Pugin. Mountfort had trained with prominent English architect, Richard Cromwell Carpenter, who was a friend of Augustus Pugin. Pugin was an important advocate of a strict revival of English Gothic architecture and culture, producing works such as *The True Principles of Pointed or Christian Architecture* (1841) and *An Apology for the Revival of Christian Architecture in England* (1843).[76] Mountfort owned both of these works and he may have produced them when, in 1857, Mountfort with his then partner Isaac Luck, defended their professional competence as they tried to secure the commission for Government House in Auckland. This defence was necessary because Mountfort's early reputation suffered from the failure of his Holy Trinity church, built in Lyttelton in 1852 and abandoned soon after because of its apparent structural instability.[77] Mountfort's 1857 statement of principles is offered in a form that Pugin had used – a contrast of ancient (good) and modern (bad) principles. Mountfort states, also in 'Puginian' vein, that architecture "proposes to go to nature for lessons if not for models.' 'Accordingly, we see in Nature's buildings," he

[76] Ian Lochhead, *The Early Works of Benjamin Woolfield Mountfort* 1850-1865, unpublished M.A. thesis (Auckland: University of Auckland, 1975).
[77] *Ibid*: 44-47. See also: Ian Lochhead, 'The church in Lyttelton: An ecclesiological journey, 1851 to 2015', in Conal McCarthy and Mark Stocker (eds) *From Colonial Gothic to Māori Renaissance: Essays in Memory of Jonathan Mane-Wheoki*, Wellington: Victoria University Press, 55-69.

continued, “the mountains and hills; not regularity of outline but diversity…”. “The simple study of an oak or an elm,” he concluded, “would suffice to confute the regularity theory.”[78]



The Central Court and Arcades of the Oxford University Museum
Illustrated London News, 6 October 1860

Complex associations such as religious, historical, national and architectural can all be read in the vernacular stonework and timber form of the Canterbury Museum. Mountfort’s timber framing has been referred to as an Antipodean response to the structural interior ironwork of Dean and Woodward’s Oxford University Museum (1860). Due to the inability in colonial New Zealand to obtain industrial age materials such as iron that were in use in England, Mountfort was obliged to consider other construction materials. Such was his ability that, instead of timber being considered an inferior product, it came to have a beauty of its own and a worthy material in the hands of a skilled architect. In Mountfort’s buildings, natural light was allowed to enter the spaces through large glazed laylights in the roofs, a technique that had been utilised for many exhibition spaces in the 1860s in England, including the Oxford University Museum. The use of this layout is significant as it demonstrates that the Mountfort followed the latest nineteenth century design trends and his museum encapsulates the distinct character of colonial Gothic Revival architecture.

The 1977 Roger Duff wing has an exterior that relates to the adjacent fabric more abstractly. The vigorous expression of concrete frames and steel columns relates to the ‘structural’ elements – arches – used by Mountfort to adorn the external walls of his designs. The use of Halswell stone and concrete panels with Halswell aggregate on the building is another contextual gesture: while the adjacent Victorian fabric sets the tone for the whole assemblage.

Critical Assessment of the Canterbury Museum’s Architecture

New Zealand authors have generally praised the architecture of Canterbury Museum as one of Mountfort’s most accomplished designs, particularly with the way it adapts Gothic Revival architecture to a new building type in a colonial setting, forming an integral part of the townscape and realising the vision of the Anglican founding fathers who dreamed of English Gothic spires on the Canterbury plains. Peter Shaw, in his history of New Zealand architecture, praises Mountfort’s professionalism and skill. While acknowledging his links to the Oxford movement and the Ecclesiologists, he notes that the Museum is designed in a ‘more free Gothic style,’ as seen in as the pointed windows set within taller recessed arches and the rose window above the entrance portico.[79] John Stacpoole and Peter Beaven were not sure about the window, commenting that it was ‘more original than successful’.[80]

Later Stacpoole wrote that Mountfort’s Museum was “a most interesting building” which complemented the three across the road; the University Hall (1882) and Clocktower block (1877) by Mountfort and Thomas Cane’s School of Art/Girl’s High School (1877). “Of all Mountfort’s buildings,” he concluded, “this seems most indulgent to the play of street architecture, to the theatricality inherent in much Gothic design.”[81] Frances Porter thought the building ‘decidedly ecclesiastical’. The tower with its steep pavilion roof which “looks down Worcester Street to the cathedral,” reflects the “linkage of religion and science

[78] Letters to the Governor of New Zealand concerning the designs for the new Government House, Auckland (1856-1857), Colonial Secretary’s Notebook, National Archives, Wellington: IA1 60/1708
[79] Shaw 2003, 31.
[80] John Stacpoole and Peter Beaven, *New Zealand Art: Architecture 1820-1970*. Wellington Sydney London AH and AW Reed, 1972, 31.
[81] John Stacpoole, *Colonial Architecture in New Zealand*. Wellington: Reed, 1976, 114.

which was the aim of the Museum's founders".[82] Alongside the nearby Canterbury College buildings, she felt that the Museum successfully conveyed the vision of the Anglican settlement of Christchurch as a 'new old England'.[83] There is little doubt that the different Mountfort designed buildings that make up the 19th century complex, while incorporating subtle style changes, together result in a pleasing collection of buildings that have considerable unity while displaying the architect's complete understanding of the nuances of Gothic Revival architecture.

The Oxford University Museum exterior 1860 - *Oxford Almanack for 1860*, by John Le Keux

One aspect of the architecture which has not garnered much comment, even in previous Conservation Plans, is the interior of the 1870 wing. Today, this space, despite being partially reconstructed, is the most impressive Victorian museum interior in the country, surpassing the smaller attic of the Otago Museum in Dunedin and the later McKelvie Room in the Auckland Art Gallery and is considered to be on a par with the Long Room in the Australian Museum in Sydney.[84] For the visitor standing in the space, it transports them to another world, and gives them a visceral sense of the spectacle, profusion and diversity that was the Victorian museal vision of the nature and culture.

When opened in February 1870, the building's 'impressive interior' made a big impression on viewers, with the timber columns rising 30ft from floor to ceiling, incorporating a gallery at level 1.[85] The glazed ceiling 'throws a beautifully broken, silvery light over all the building, which seems eminently suited to the purposes of a museum.'[86] Scholars point out that the architect's design owed much to George Gilbert Scott's first design for a wooden Christ Church Cathedral, for which Mountfort, of course, was the supervising architect and which was basically an 'aisled nave with an internal structural frame of timber enclosed by stone exterior walls'.[87] Overall, concluded the *Lyttelton Times*, the Canterbury Museum was a "judicious and liberal attempt to provide a fitting receptacle for the fine collection now shewn [sic]".[88]

Centennial Wing

The architects for the 1958 Centennial Wing, Miller, White and Dunn, were constrained by the brief which stipulated that the new wing not alter the external character of the Mountfort building. While it

[82] Porter, Francis. *Historic Buildings of New Zealand: South Island*. Auckland: Methuen, 1983, 87.
[83] Porter 1983, p. 82.
[84] Nour Haydar, 'Australia's oldest gallery reopens as 'jewel box' of nation's historical treasures,' ABC News, 13 October 2017, online at: http://www.abc.net.au/news/2017-10-13/australias-oldest-gallery-reopens-with-historical-treasures/9045230
[85] Lochhead 1999, 267.
[86] *Lyttelton Times* 1 October 1870, 2.
[87] Lochhead 1999, 267.
[88] *Lyttelton Times* 1 October 1870, 2.

appears that the brief did not specifically require that the new wing should closely follow the style of Mountfort's buildings, the architects seem to have the brief literally. Other forces may also have shaped the design of the Centennial Wing, in particular, the interest by the general public in celebrating the colonial settlement of Canterbury at the time of its centenary.

The result was a building that outwardly reflected the architectural style of the adjacent 1877 Mountfort building but which lacked the deft hand of a master who had immersed himself in the finer niceties of the Gothic Revival style for over 20 years.

In the perspective drawing prepared by Miller, White and Dunn, the section nearest the Mountfort building contained three tall windows which replicated the windows used by Mountfort. There was then an entry door with a Gothic arched head, flanked by two pairs of small windows, also with Gothic arched heads. Above the doorway was the Canterbury shield, flanked on each side by a series of blind arcades. A small gablet at roof level also contained a blind arch. The Gothic detailing then extended around the north face with two large arched openings. On the ridge of the gable roof was a fleche that replicated the original fleche designed by Mountfort.

The building that was finally constructed only had two Mountfort styled windows in the east elevation, the fleche was omitted from the roof and most significantly, the Gothic detailing was absent from the north elevation which became a utilitarian plastered concrete box. The elimination of the Gothic detailing from the north elevation destroyed any illusion that the building might be authentic and that the stonework on the face was anything more than a skin-deep veneer. The 'missing' window on the east elevation and the inconsistent scales of the other windows and the single height doors with the smaller windows to either side results in an awkward juxtaposition of elements.

Roger Duff Wing

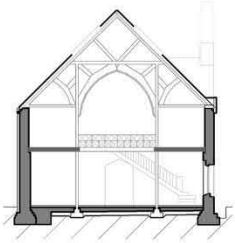
The Duff Wing represented a departure from the polite historicism of the façade of the Centennial Wing. Local architect John Hendry's 1977 design, while never fully realised, consciously abstracted the forms and materials of the Mountford buildings, particularly the southern elevations of the 1872 and 1877 buildings.

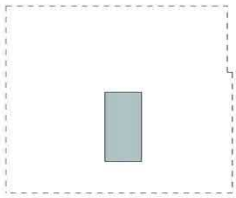
Hendry's addition is distinctly Late-modern with its strongly rectilinear form, expressed reinforced concrete structure and fine steel square section posts supporting the projecting upper floor. The exposed concrete, contextual use of Halswell stone rubble to the lower level and exposed aggregate precast panels speaks to contemporaneous work by Warren and Mahoney and others. The, now heavily altered, interiors of the Duff Wing represent an orthodox response to the need for additional exhibition and hospitality spaces within the expanding museum.

Summary

Today, Canterbury Museum comprises a collection of buildings dating from the 19th and 20th centuries. The five 19th century buildings were all designed by Benjamin Mountfort and while each building has its own subtle variations, the buildings together have well-defined architectural style. The two later 20th Century buildings have different styles, one intending to be a continuation of the earlier Mountfort buildings, while the other which was designed in the Post-Modern style, more subtly reflects the earlier buildings. As a whole, however, the assemblage of buildings reflects the changing needs of the Museum and on-going community expectations all on a constrained site and often executed with a less than generous budget.

4.4 Construction and Key Physical Changes



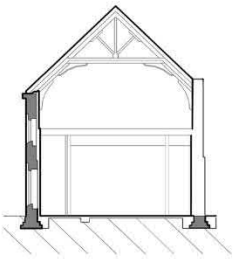


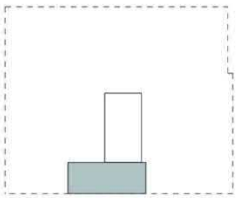
Mountfort, 1870

The first Mountfort building is relatively simple with little adornment of the exterior. Load-bearing basalt walls contained simple arched Gothic Revival openings, with a steeply pitched corrugated steel roof.

Internally, however, the timberwork was decorative as well as functional with large arched trusses, columns and galleries around the perimeter of the building and an impressive open volume in the centre. Glazed laylights within the roof plane provided extensive natural light.

Concrete shear walls and ply diaphragms now provide earthquake resistance to the building. The roof cladding has been partially changed to new corrugated steel and the laylights removed.



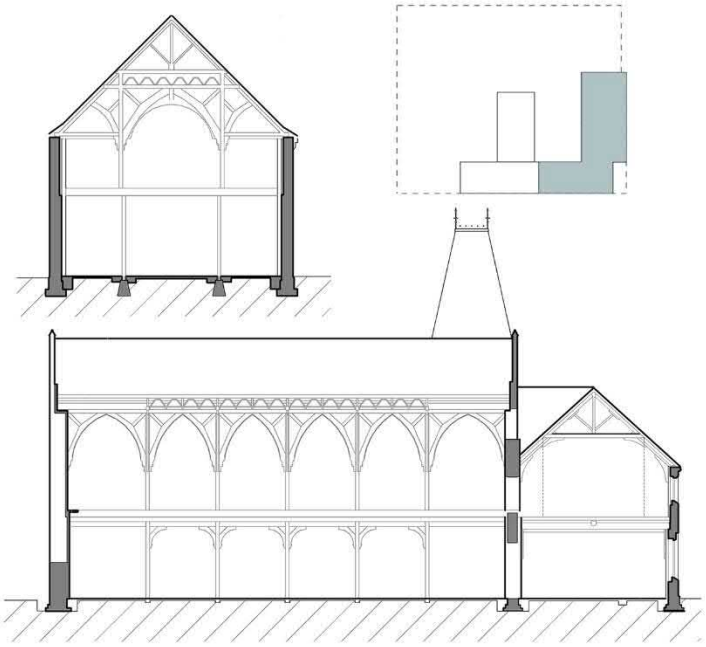


Mountfort, 1872

The second Mountfort building was also rectangular in plan but had two full floors.

Similar construction materials were used including load-bearing basalt walls with timber trusses and a corrugated steel roof.

Concrete shear walls and slabs now provide earthquake resistance to the building. The roof cladding is new corrugated steel.

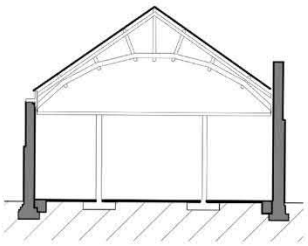


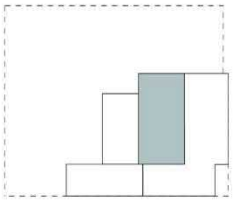
Mountfort, 1877 & 1878 Porch

A large extension was built in 1877, adding two new wings to the museum. The east wing is essentially a larger version of the 1870 one, although it contains the tower structure. It also had a fleche which has since been removed. The south wing features two full storeys with a suspended ceiling.

Similar construction materials continued to be used, including, load-bearing basalt walls, timber trusses and a slate roof, with glazed laylights. The porch, constructed a year later, features highly ornate stone carving.

Concrete shear walls and slabs now provide eathquake resistance to the building. Some of the original slate roof cladding has been changed to corrugated steel and the laylights covered over. The earthquake strengthening in the 1990s and the Bird Hall constructed in the 1950s damaged and concealed the original ornate trusses and the ornate timber work of the roof structure.



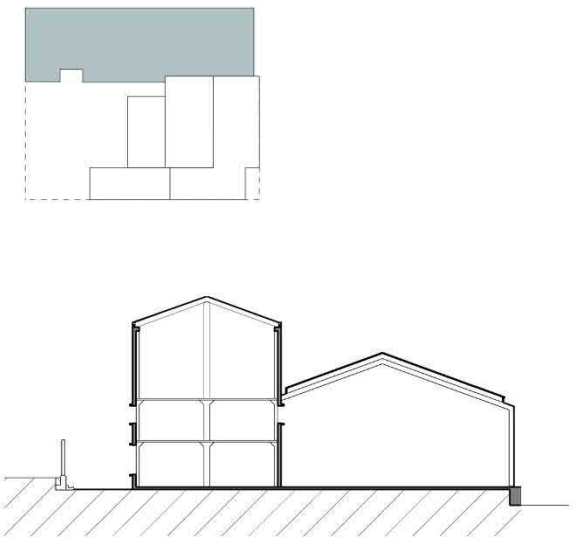


Mountfort, 1882

The final Mountfort building was constructed as a single space, with a width of 14.6m.

Similar construction materials were used, but the timber trusses are more utilitarian. Extensive glazed laylights were a key feature of this building.

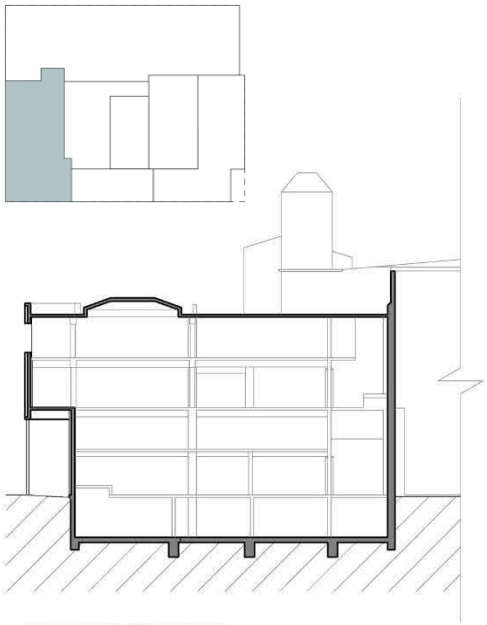
Concrete shear walls now provide earthquake resistance to the building and a concrete floor slab divides the space into two levels. The roof cladding was always corrugated steel. The laylights have been removed.



Centennial Wing, 1958

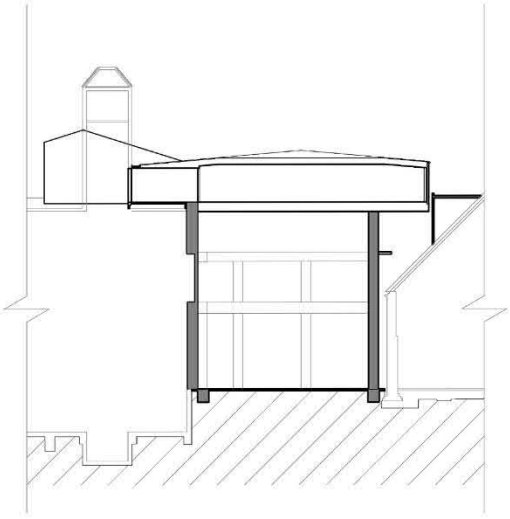
This wing is constructed out of reinforced concrete slabs and columns and walls, with concrete foundations. Steel joinery has been used with the exception of the Rolleston Avenue façade, which contains timber joinery.

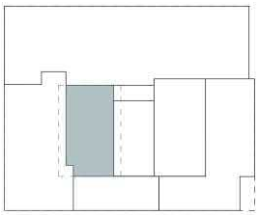
The Rolleston Avenue façade is clad with basalt to replicate the adjoining Mountfort buildings. However, the other two facades feature plastered concrete walls. The roof structure is steel and the cladding is slate on the Rolleston Avenue side with corrugated asbestos composite sheets on the remainder of the roof.



Roger Duff Wing, 1977

Concrete was again used for the construction of this wing. A system of concrete slabs and columns, with concrete foundations has been used. Externally the building features bare concrete and pre-cast concrete panels with exposed basalt aggregate. Steel joinery was used in the original construction, however, when the changes were made in 1990s, aluminium joinery was used for the new openings. The wing features a flat, membrane roof.





Garden Court, 1995

As with the other 20th century buildings, this building was constructed out of reinforced concrete, with a system of slabs and concrete columns. As it is enclosed on all sides by the other buildings it does not have any exposed walls with the exception of level five which has fibre cement cladding and sandwich plastered panels to the whale store. The roof is made up of a series of steel portals and is clad with corrugated steel.

5.0 COMMUNITY CONNECTIONS

5.1 Background

This section describes the approach to considering social and cultural values as part of the research undertaken for the Canterbury Museum Building Conservation Plan. Community connections is shorthand for the complex of community values considered in this section.

The Building Conservation Plan focuses on the buildings and their setting. In engaging with the community, it was important to offer people the chance to also consider the importance of Canterbury Museum as a place of experiences and as a cultural institution responsible for collecting, conserving, curating and researching the natural and cultural history of the Canterbury region and beyond. This broader scope is reported in a Background Report. As the approach used here to investigate community connection is not common practice in New Zealand, the method used is briefly outlined below.

The Building Conservation Plan applies the heritage values adopted in the Operative Christchurch District Plan. The relationship between these values/criteria and those used nationally is provided elsewhere in this document.

Cultural and spiritual values as defined in the District Plan are of greatest relevance to understanding contemporary community connections to place.

"Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including:

- the symbolic or commemorative value of the place;
- significance to tangata whenua; and/or
- associations with an identifiable group and esteemed by this group for its cultural values."

Our interpretation of cultural and spiritual values is that these values are contemporary – that is held by an existing community or communities – and that the values may vary between different communities that have a connection to the place.

Based on the use of terms such as 'phase' and 'patterns', historical and social value in the District Plan is considered to primarily refer to history and social history. Past associations between people and a place may create the foundation for continuing associations and provide those associations with a time-depth that adds to the significance of those associations. Past connections and meanings, if no longer continuing, are outside the community connections component, but would be considered within the historical values assessment.

To some extent contextual value may also be relevant in that it refers to 'landmarks and landscape which are recognised and contribute to the unique identity of the environment'. Aspects of community identity can be understood to be closely linked to place identity.

The following indicators of significance drawn from the Christchurch District Plan and the 'Sustainable Management of Historic Heritage Guidance: Information Sheet 2' (2007) prepared by the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) have been applied in our analysis:

- **Identity**:
  Is the place or area a focus of community, regional or national identity or sense of place, and does it have social value and provide evidence of cultural or historical continuity?

- **Public esteem**:
  Is the place held in high public esteem for its heritage or aesthetic values or as a focus of spiritual, political, national or other cultural sentiment?
- **Commemorative**:
  Does the place have symbolic or commemorative significance to people who use or have used it, or to the descendants of such people, as a result of its special interest, character, landmark, amenity or visual appeal?
- **Tangata whenua**:
  Is the place important to tangata whenua for traditional, spiritual, cultural or historical reasons?

5.2 Investigating Community Connections: Methodology

Research into the cultural and spiritual values associated with community connections to Canterbury Museum involved a series of steps:

- **Step 1:** Identifying the contemporary communities and cultural groups that may have a connection to Canterbury Museum, including the communities of Christchurch and Canterbury, and smaller communities or cultural groups such as those who have worked at the Museum, volunteers and researchers, donors, and those who have traditional or spiritual connections to materials held in the Museum. Our focus was on those with established and medium to long standing connections to Canterbury Museum.

- **Step 2:** Identifying appropriate ways to engage with each community or cultural group, based on factors such as their location, likely interests etc. For this project the three primary methods were an online survey, three focus groups and interviews with selected individuals.

- **Step 3:** Framing questions designed to explore the nature, extent and duration of association between the community/cultural group and Canterbury Museum, to understand whether or not heritage values arise as a result and to identify the tangible and intangible attributes that embody those values.

- **Step 4:** Inviting people to engage in the research process by invitations issued by Canterbury Museum.

- **Step 5:** Analysing the data in relation to the values and indicators (presented in this Chapter).

- **Step 6:** Preparing an analysis of significance and contributing to an overall statement of significance in relation to cultural and spiritual values (see Chapter 6).

- **Step 7:** Identifying requirements for the retention of cultural and spiritual values in the form of specific conservation policies.

Communication with potential participants was managed by Canterbury Museum, and the design of the research and engagement processes was by the project team. The engagement activities were selected to suit the research rather than a public participation process. The three research methods were an online survey, three focus groups and interviews.

The primary method was an on-line survey, targeted to the broad range of people who visit the Museum regularly. Invitations to participate were issued via the Museum's e-news, received by around 1600 people/families, and through other media and direct mailings by the Museum. The online survey was

open from 20 November 2017 to 12 February 2018, a total of 12 weeks. It was promoted several times during that period, and most responses were received in the first 3-4 weeks to mid-December, and then around mid-January. The survey contained 25 questions; 355 people started the survey and 278 completed it in full.

Recognising that there is a diversity of community connections with Canterbury Museum, two other methods were then used to engage with some specific cultural and interest groups: these were focus groups and interviews.

Three focus groups were held, each for 2-3 hours. The staff focus group comprised 11 people from across all areas of the Museum's workforce, with most being long serving staff. A second focus group was recruited through the Museum's e-news; participants included a volunteer/external researcher, a member of the Friends of Canterbury Museum group, several long-standing visitors, and a recent resident. A third focus group was held with the Ōhāki O Ngā Tīpuna advisory committee with the chair and another senior member attending.

Interviews were also held, with invitations sent to a range of other stakeholder organisations and individuals. Each was invited to respond to four questions via a face-to-face interview, a phone interview or email. Of the 20 people invited, 6 responded.

Each of these methods used a similar sequence of questions:

- **gathering basic information about the person**:
  age, gender, home location
- **exploring their connections to Canterbury Museum**:
  type of connection, duration of their connection, number of recent visits, length of time they have been visiting Canterbury Museum, and their primary focus when visiting
- **exploring what makes Canterbury Museum special:**
  this was asked in several ways including both multiple choice and open-ended questions. Participants were asked to respond to or generate key words;, indicate their strength of agreement/disagreement to a list of values statements; express the importance of the Museum in their own words; indicate any changes they would like to see made to Canterbury Museum; compare the relative importance of the collection and exhibitions, the buildings and the role of the Museum as a cultural institution; and last consider whether Museum's buildings are a 'defining element' of Christchurch, and if so in what way/s.

Who Participated?

Around 300 people participated through these three methods. Most participants were Christchurch residents, with some from the Canterbury region, and most identified their connection to the Museum being as 'visitors'. As indicated above, we also sought out people representing other categories of connection such as staff, volunteers and researchers, donors, members of the Friends of Canterbury Museum, including Ōhāki O Ngā Tīpuna.

Overwhelmingly, those who participated had a long connection with Canterbury Museum, often for their whole lifetime. Most visit regularly, some very frequently (daily or weekly), but most a few times a year. Most people who come as visitors, come for a general visit to the Museum or to see a specific gallery or exhibition. Quotes are used in sections 5.3 and 5.4 to bring the analysis alive using participants' actual words. These quotes – in italics – are noted as being from the online survey (S), one of the focus groups (FG) or an interview.

5.3 Appreciating Community Connections

This section summarises the cultural and spiritual values expressed by participants. A fuller account is provided in a Background Report. The values are presented in relation to a series of themes that emerged from our analysis.

Canterbury Museum is an iconic Christchurch landmark with its distinctive architecture and important setting

Canterbury Museum – as a physical place – is part of the valued historical landscape of Christchurch. It is much more than just a container for the collection. Rather it is a cultural and physical landmark and is equally part of the collection that it houses.

Building and Architecture

In the research, nine values statements drawn from existing material about the heritage values attributed to Canterbury Museum were tested. Two related to the Museum building and both gained strong support (92% and 91% respectively): 'The nineteenth century Museum buildings show wonderful stone craftmanship' and 'The Museum's Gothic architecture is striking and beautiful'. Asked about the experience of visiting the Museum, 40% of responses identified that they gained equal enjoyment from the experience of the building, its architecture and setting as from the exhibitions and displays, with another 42% saying that the building, its architecture and setting support their enjoyment of a visit to the Museum.

Symbolically, in its form, stonework, position and architecture, the building evokes its purpose as 'museum'. Canterbury Museum is seen as a key part of the fabric of the city – part of yesterday, today and tomorrow – linking past and future, creating a strong sense of history and of permanence. The main façade evokes 'museum'.

It's old and has a presence … it's become a very fitting building for a museum, the façade.' (FG)

A jewel of a building housing the heritage of a city and region that has lost so much. (S)

It is an iconic building that speaks to our past and it provides a space for both locals and visitors to learn about our history. (S)

'The grey stone itself just suggests that history is held within it. It appears cool and somewhat spooky in some ways; it looks like it holds secrets!' (S)

'I love the gothic architecture of the older buildings. Not so much the newer buildings, but the important place that the architecture holds … (like) when you see our carved meeting houses there's a whole story there.' (FG)

The experience of approaching the Museum building, appreciating the façade's strength, grandeur and beauty, and entering through the highly carved portico is enhanced by making connections to the interior spaces of the earliest Museum buildings.

People value the aesthetics and craft qualities of the architectural expression of main façade and south-facing Mountfort elements, describing the building as beautiful, grand, elegant, imposing, strong, well-made, and inspiring. The visual strength of the stonework, the grey and cream colours, and the craftmanship evident particularly at the main entrance are admired. For most people it is the early sections of the Museum buildings that they find most appealing, although a few did appreciate being able to see a sequence of buildings from different periods.

''The details: the drain pipes with vines growing up them for example' (FG)

'the stone talks to me about permanence … been here for very long time and don't intend to go anywhere' (FG)

'The entrance is memorable. With the verse which is engraved on it. Each time I visit its welcoming and familiar' (S)

Elements such as the rose window, the tower, original door and window openings, and the Gothic Revival architecture are identified as valued elements.

Internally, the spaces that are appreciated include the Mountfort Gallery and the Victorian Room; these create a connection between the inside and outside of the Museum and evoke the story of the Museum's development. For those who can go 'behind the scenes', they value the opportunities to see the outside of the earlier buildings that are now enclosed by later structures:

'Internally, in terms of spaces, it is probably only the earliest Mountfort building, the original Museum that is most memorable and important to me.' (S)

'The places inside where the spaces connect to the recognisable features of the exterior (e.g. the iconic round windows seen from inside, looking out through the sash windows to the gardens in 'Haast's office').' (S)

''The interior roof vaulting is a continuation of the exterior façade. So, the neo gothic vaulting is in the same style as the exterior façade facing Rolleston Avenue.' (FG)

Other specific internal features mentioned included: views out to the Botanic Gardens, the Rose Window from the inside, the diversity of spaces – from small enclosed areas to those with soaring ceilings offering a wide view.

As Part of an Important Precinct

Canterbury Museum is valued as part of a precinct that has become the cultural 'heart' of the city. The survival of the Museum, the reconstruction and repair of the Arts Centre buildings and the adjoining Christ's College, along with the backdrop of the Botanic Gardens appears to have strengthened the sense of this precinct as alive and resilient, compared to the continuing state of disrepair at the other end of the axis around Cathedral Square. The precinct expresses and provides an important historical context for the city today. The visual relationships between these elements are well recognised and valued.

'… walking down the boulevard, and you see this impressive stone building, and whether you knew it was a museum or not, it certainly would create curiosity towards that building. It stands in a very prime area, and dominant.' (FG).

'I love the old stone buildings with their Gothic Revival exterior and love the way this connects them to our Arts Centre, Provincial Council Chambers and Cathedral. They blend beautifully with Gothic Christ College. I love the old Art Gallery in the Gardens. It's important to care for these because they are part of the fabric of our city's history.' (S)

'External – the Museum entry sets the scene, a wonderful historical building which has so much "street" appeal. The entry area always has a bit of a buzz and one feels welcome and it provides "anticipation"' (S)

'South façade coming along the path towards the Museum …that's a very pleasant view of the Museum' (FG)

'… walking through the Botanic Gardens to get to the Museum gets you into the right mood' (FG)

'I would miss the Mountfort building facades as part of an historic, familiar streetscape that is made up of numerous buildings with similar age and character that give this area such a sense of history and place.' (S)

As a Survivor

Part of the cultural value attributed to Canterbury Museum today is connected to its survival in the face of the loss of so many historic buildings in Christchurch as result of the earthquake.

'The history that it reminds me. Looking at the building reminds me of the time before the earthquake and it gives me the sense of heritage.' (S)

'And it's become more important since we we've lost so many of the buildings … the few that are still standing are noted reminders of what the city used to look like …' (FG).

'It is enduring link with past when so many heritage buildings have gone since quakes' (S)
'The Mountfort buildings are nationally important, especially with their setting (Christ College, Arts Centre, Botanic Gardens), to Christchurch's architectural heritage. The loss of so many other heritage buildings of a similar age during the quakes makes them even more special' (S)

For the Ōhāki O Ngā Tīpuna focus group, it is also the land itself on which the Museum has been built that is important:

'the land and what happened with the land here, before the building was put up. That is so, so important to the local people, that is their history, and you can't rub that history out by putting a building on top' (FG).

Canterbury Museum holds safe our stories and our treasures: our history, memories and knowledge

The role of Canterbury Museum as storyteller, holding and sharing the stories of local people and groups is a strongly expressed aspect of community connection. The values statement "Canterbury Museum helps me understand and connect to our history and stories" was strongly supported (89.1% agreed or strongly agreed).

It holds the treasures of the city, which have the opportunity to provide learning and interest for the Christchurch community, to tell us where we have come from, and as a place where we can tell our stories and share them with the wider community and visitors. (S)

'All the time people say something like, "Oh, my grandfather was in the wreck of the …. We've got to see that thing." … it's their history … this is my story from my family.' (FG)

'…the ability for a wide range of groups/people to engage with the objects and their stories' (FG).

Many people emphasised the importance of the Museum's focus on the stories of Canterbury – Māori and Pākehā – that is 'our stories' and in revealing what 'life was like' and what has interested local people in the past (as reflected in the collection for example). In one respondent's words the Museum is the "keeper of the stories of the region":

'The Canterbury museum collects and provides a story of Canterbury and New Zealand.' (S)

'Education on life in early Canterbury as well as connections to the world … stories and then our connection to them.' (S)
'Local history about the people who lived around here. Looking at the past objects of daily life both Māori and Pakeha.' (S)

These connections between the Museum and the identity of Cantabrians, expressed through stories that continue to be available and shared across generations, and in the valuing of the familiar elements of the Museum are strong. For staff and external/volunteer researchers, working where others have worked and researched, creating the foundations for today's research, connects them actively to the stories and events of the past, bringing them alive again through their work.

This theme also suggests the indivisibility of the place and the treasures. It reflects the land as the foundation of the Museum, the aspirations of those who have created and sustained the Museum, those who have gifted treasures to the Museum, the efforts of those who have cared for the taonga – in the past, in the present and will continue to do so into the future.

'It covers the spectrum of time always growing into the future but acknowledging and caring for our taonga and past. It provides a medium for the community to unite under and fosters the Cantabrian spirit.' (S)

'The museum has its purpose. It houses all the treasures that are within it and all associated with the Museum, that makes it a museum.' (FG).

Canterbury Museum is seen as holding safe the 'treasures' of the Canterbury community. People connect to the idea of the Museum as a 'stronghouse'. This value was strongly articulated:

From the founding of Christchurch, the Museum has been a guardian of local knowledge. (S)

… and it is a place which will keep and preserve items which represent and remind us of who we are and what our past has been. (S)

'A cultural institution that holds in perpetuity the records and artefacts of the unique history of our city, province and beyond. It's a vital asset for telling the stories of the identity and history of the area as well as being a vital resource for researchers.' (Interview 5)

That the Museum provided constancy through decades of change and then through the disruptive destruction of the earthquakes appears to be an important aspect of this theme. A sense of permanence is expressed visually in the solidity of the building and the strength of stone (while recognising that other stone buildings did not withstand the earthquakes nearly as well).

The Museum's collection, built up over a long period, are 'treasures' that are entrusted to the Museum in its role of 'holding safe'. Notions of treasure and heritage were interwoven and often linked to history and architecture, past and future. The Museum buildings – the main façade and Mountfort buildings – are part of these 'treasures'.

''The building is one of the Museum's most precious taonga and is interwoven with its history. We are so lucky that it survived the 2011 earthquake, that we have a responsibility to care for it in perpetuity. The vastly diminished heritage buildings of Canterbury are the anchors that tie us to the history of our built environment.' (S)

Canterbury Museum is part of us

Canterbury Museum is a key element in community identity for Cantabrians. It holds the stories and objects that are foundational in many people's sense of shared identity as Cantabrians; as well it holds personal stories and family stories.

'The Museum and the Cathedral were seen as the spiritual and cultural heart of the settlement. The former fleche on the Museum was deliberately aligned with the Cathedral spire.' (S)

Connection to place is closely linked to a sense of shared identity. Pride is an outward expression of identity, and the Museum is an expression of 'what we have achieved'. This theme emphasises the localness of Canterbury Museum, and that it is 'our place' – a place that we have built, supported and enjoyed over generations. It stands as a witness to the endeavours of this community. The grandeur of the Museum building and its position at the end of the city axis is one physical expression of this pride.

Its buildings stand as a testimony to past pride and traditions. It is a place that helps me to know who I am. (S)

Together the buildings and collection embody for me the essence of what it is to be a Cantabrian. (S)

It's a stunning building that we can be proud of. Especially when our city is filling up with very average architecture. (S)

The importance of the Museum in relation to a sense of collective identity was expressed in many ways, linked to the buildings and to the collections, and particularly linked to the Museum's ability to evoke memory:

'It's an essential part of the collective memory of the city and a critical link to the past.' (S)

'Been there my whole life – gives me a sense of belonging to a community, a historical nest of all our day to day lives over the years' (S)

'… buildings are the fabric that bind it to the community around it.' (S)

Canterbury Museum reflects the importance of the familiar and the continuity over time. The ability to go to Canterbury Museum and see something familiar is highly valued, as is the opportunity to share experiences and memories with the next generation. Familiarity, and the pleasure that it brings can be seen throughout many responses. Familiarity is connected to comfort and safety. The Museum is a bit like 'home' – a place where one can relax and enjoy. This sense of familiarity is present in the external appearance of the Museum, in certain much-loved exhibits and objects.

'It's part of my life History. We walked to it with our Mother so often and It has always been so important as part of our lives. Including all my grandchildren and their children.'(S)

'The smell of the inside brings back mementoes of when I was a child. Also walking through past the cave near the entrance and into the dark Māori exhibit was my favourite part.' (S)

'… remembering visits during childhood (Christchurch Street, blue whale) – and now seeing the next generation gaining pleasure there' (Interview 2)

Canterbury Museum offers powerful engaging experiences

Canterbury Museum is not just a building and a collection – rather it is an experience. For staff engaging with the objects, creating exhibits and telling stories is often highly emotionally charged. The objects are affective. For visitors too, the experience of visiting familiar galleries can be emotional, bringing back memories of past visits in childhood for example. New exhibitions are equally likely to evoke powerful emotions.

'It is a highly emotive place for me.' (S)

'it has an atmosphere about it that is accentuated by parts of the old buildings' (FG).

Experiencing the building itself involves responding to its aesthetic qualities. These may be positive attributes – grand, jewel, beautiful, elegant – or negative – dark, scary, confusing. The Museum experience can also be exciting and fun. In triggering emotional responses, the Museum is engaging people at a very deep level.

Canterbury Museum offers opportunities to learn and engage in a variety of ways and levels with remarkable and diverse collections (from research to learning and play); it is egalitarian and open to all.

People connect to Canterbury Museum as a place to go, to experience, to share, to learn and investigate, and to play. These active connections are some of the most strongly expressed in the research undertaken and reflect what people perceive as the primary purpose of the Museum. These opportunities are seen as being open to everyone, and this enhances a sense of connection that crosses generations.

Canterbury Museum provides my family with fun, engaging, informal learning and recreational opportunities (S)

The familiarity of long-serving exhibits appears to enhance the sense of sharing across generations, enabling people to bring children and grandchildren into a known place.

I am proud of the Museum; I have visited it since I was a child and now I take my children there. The Museum itself is such an important piece of the history of Canterbury, not just the beautiful building but the information inside as well. (S)

The collection is at the heart of these opportunities for engagement with the staff helping to create connections from object to story and story to object. For staff, the opportunity is to engage in research, make and share discoveries and be part of an ongoing cycle of activity.

Rich collections housed in a beautiful building and cared for by passionate and knowledgeable people reaching out to the community. (S)

The values statements 'Canterbury Museum is a great place for learning' and 'Canterbury Museum is a treasure trove; there is always something new to discover' were both strongly supported (88.8% and 80.1% respectively agreed or strongly agreed).

5.4 Conclusions

This section analyses the data gathered through the described research process and presents it in relation to the themes that have emerged from the analysis. These themes summarise the meanings and values of Canterbury Museum as a place to the Canterbury community. In Chapter 6, the cultural and spiritual significance of the Canterbury Museum are assessed in relation to the Christchurch District Plan value and indicators. Attributes associated with these values are also defined, including both tangible or physical attributes and intangible attributes such as use, cultural practices, knowledge etc.

6.0 ASSESSMENT OF SIGNIFICANCE

6.1 Current Heritage Listings

The 19th century buildings and their setting are scheduled as being "highly significant" in the Christchurch City District Plan, while the Rolleston Avenue façade of the Centennial Wing and the south and west facades of the Roger Duff Wing and their settings are scheduled as being "significant'.

Canterbury Museum (19th Century Portion) is currently listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga in the New Zealand List/Rārangi Kōrero. It was originally registered by the New Zealand Historic Places Trust, as it was then, in September 1986 under list number 290.

6.2 Approach

The approach used to assess heritage values for this Building Conservation Plan follows the criteria adopted by Christchurch City Council. In the District Plan, heritage values means the following tangible and intangible attributes which contribute to the significance of a heritage item and its heritage setting:

- historical and social values
- cultural and spiritual values
- architectural and aesthetic values
- contextual values
- technological and craftsmanship values
- archaeological and scientific values

The significance of the Museum buildings is assessed under each of these values below in Section 6.3. To inform the values assessments, the Christchurch City Council and Heritage New Zealand criteria were mapped against each other and thresholds or levels of significance were established. A table comparing the Christchurch City Council and Heritage New Zealand criteria is provided in Appendix C.

Levels of Significance:

The various areas of the Museum and the Museum as a whole have been assessed as having either National or Local significance under the criteria as adopted by the Christchurch City Council. The levels of significance identified in this conservation plan are as defined below.

- National - Possessing heritage values of significance to Aotearoa New Zealand.
- Local - Possessing heritage values of significance to the people of Canterbury and/or Christchurch.

6.3 Values Assessment

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Whole Site

Canterbury Museum has remained in constant use as a major cultural institution since opening on its present site in 1870. It was one of the four large museums established in permanent buildings across

New Zealand in the period 1865-77 in Auckland, Wellington, Christchurch and Dunedin. Of these, only Canterbury Museum was designed in a Gothic Revival style, reflecting the cultural ethos of the Canterbury settlement.

Canterbury Museum has played a key role in the history of Christchurch and Canterbury. It holds strong memories for its visitors – both Māori and Pākehā – and helps them to connect with their history and stories. The Museum holds important taonga (on trust) and many donated items in the collections, creating other personal, family and community connections with the Museum. Canterbury Museum is therefore significant as the holder of nationally and internationally important collections.

Today the Museum buildings demonstrate the organic evolution of the Museum as an institution. The original building that dates from 1870 was followed in the 19th century by another four buildings, each of which was conceived as an addition to the previous building(s). Two further buildings were constructed in the 20th century, being the Centennial Wing in 1958 and the Roger Duff Wing in 1977. At the same time the 19th century buildings were adapted and modified to meet changing needs.

As a survivor of the Canterbury earthquakes, Canterbury Museum has increased in importance in the eyes of the local community. It is of national and local historical and social significance.

The First Mountfort Building, 1870

The first Mountfort building is the oldest, purpose-built, museum building still in use in New Zealand. It has also remained in constant use as a museum since its opening in 1870.

The Canterbury Museum is of national historical significance for its association with Julius (later Sir Julius von) Haast, who arrived in New Zealand in 1858. Haast is inextricably linked with the development of science and art in the region, as well as with Canterbury Museum as the founding institution for the collecting and displaying science and art exhibits in Canterbury.

Benjamin Mountfort was selected as the architect for the Museum, following a competition in 1864. By this stage he had already completed a substantial body of work and was highly regarded for his civic and ecclesiastical projects. Mountfort is renowned for his Gothic Revival buildings and is one of the most important 19th century architects in New Zealand, where his career spanned from his arrival in New Zealand in 1850 until his death in 1898.

The first Museum building was constrained by a minimal budget and was, therefore, a simple functional response. However, it was to become the nucleus of the Museum and the earliest location for the display of the collection. This building, therefore, is a key component of the history of Christchurch and Canterbury for both Pākehā and Māori people. It also has national historical and social significance through its close links with Sir Julius von Haast and the extensive collection he amassed and exhibited within this building.

Later Mountfort Buildings, 1872, 1877, 1878 and 1882

The later buildings designed by Mountfort resulted in a considerable expansion of the Museum, demonstrating the value of such an institution for the local community. As with the initial building, the later buildings were also purpose-built and have remained in constant use as museum buildings since their construction. Mountfort worked on the design of the Museum buildings for 17 years, with each phase demonstrating his commitment to the Gothic Revival style and his architectural expertise.

The 1872, 1877, 1878 and 1882 Mountfort buildings, as a group, have national historical and social significance for their association with Benjamin Mountfort and (Sir) Julius von Haast for their ability to demonstrate an important phase in the city's foundation and expression of its emerging identity, as well as their enduring use as museum buildings.

Von Haast continued as the Museum's Director until his death in 1887. During his tenure as the Museum's director, he commissioned all the Mountfort designed buildings, while his dedication and enthusiasm for the natural sciences won him many accolades and personal honours, nationally and internationally. These included the KCMG (Knight Commander of the Order of St Michael and St George) conferred on him in 1887 by Queen Victoria prior to the Colinderies Exhibition (Colonial and Indian) of 1886, adding to the national profile of the Museum.

The Centennial Wing, 1958

The Centennial Wing has local historical and social significance as it marks a decision to celebrate the Centennial of the Province in 1950 with an expansion of the Museum and the construction of a new wing. Funding was provided through the 1944 Museum School Service. This addition continued the additive design character of the earlier buildings erected as part of the Museum's ongoing development.

The new building provided a large exhibition hall, urgently needed by the expanding Museum and smaller exhibition galleries, offices, collection storage and workshop areas which were laid out on three floors to the west, north and south of the large hall.

The Roger Duff Wing, 1977

The Roger Duff Wing has local historical and social significance, as it is named after Director of the museum, Roger Duff and commemorates his life's work.

1990 Addition at the Northern End of the 1870 Building

This small addition replaced an original lean-to structure at the north end of the 1870 building that housed the original director's office. It has no historical or social significance.

The Garden Court Building, 1995

The Garden Court Building infilled an open courtyard, a feature remembered fondly by visitors, and removed the opportunity to appreciate the original 1870 building. This building is considered to be intrusive and to detract from the overall historical and social significance of the Museum.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to tangata whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

In this section, community refers to the communities of Christchurch and the Canterbury region, whose members are colloquially known as Cantabrians. Any other connected communities are specifically referred to in the text.

Canterbury Museum as a Whole

Identity: Canterbury Museum is of local cultural significance for the communities of Christchurch and the Canterbury region. It is regarded as iconic, occupying a unique place in the minds of Cantabrians. Canterbury Museum is a strong reference point in community identity and is recognised as a cultural anchor, connecting the past and present symbolically and through memory, experience, stories and objects.

Canterbury Museum is the place where important history, stories and objects are held and cared for. It is significant as a repository of community memory and plays a vital role in 'holding safe' things that the community treasures. It is also a place of long association, stretching back over generations and where traditions of visiting and engaging with specific exhibits is actively passed down through the generations.

Public esteem: Canterbury Museum is held in high community esteem as one of the key cultural institutions in Christchurch that has been continuously used as a museum since 1870. Its survival and early reopening post the 2010-11 Canterbury earthquakes has reinforced and strengthened community cultural connection to this familiar and much-loved place at a time when so much was lost.

Focus of public sentiment: Canterbury Museum has been and continues to be a strong focus of community cultural sentiment, having served as an important cultural and community institution for the sharing of knowledge, amongst and between generations and for the intercultural learning and exchange.

Canterbury Museum represents important shared community meanings as well as a range of specific meanings for individuals, families and cultural groups within the community of Canterbury.

Symbolic: Canterbury Museum has symbolic significance associated with its roles as a repository, a place for research and for the knowledge embedded within the collections, as well as past research work. For researchers and other users, Canterbury Museum symbolises the development of knowledge through the research undertaken in relation to the collections. Parts of the building may symbolise the legacy created by previous generations of museum-based researchers.

Tangata Whenua: Canterbury Museum is significant to tangata whenua for the taonga held within the Museum.

Buildings and Streetscape

Canterbury Museum is of local cultural significance for the communities of Christchurch and the Canterbury region as a familiar and well-loved cultural institution. The external built form of the Museum and its position on a principal city axis, symbolises its important role as a cultural guardian.

The Museum is held in high community esteem for its aesthetic qualities derived primarily from the 19th century buildings and its setting. The aesthetic qualities valued by the community include: The Gothic Revival architectural expression; their beauty, grandeur and elegance; the visual and craft qualities expressed through the exterior design, detailing and stonework; and two interior spaces – the Victorian Museum room and the Mountfort Gallery.

Canterbury Museum is of local cultural significance as a defining landmark for the community, embodying a strong sense of place, through its physical and aesthetic qualities, its location at one end of the city's main symbolic axis, the other end being occupied by Christ Church Cathedral.

The Museum and the buildings of the Arts Centre and Christ's College, along with the nearby Botanic Gardens closely relate visually to one another. They and their wider setting form a precinct that is highly valued by the community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Whole Site

Canterbury Museum is of architectural and aesthetic significance to New Zealand due to the Benjamin Mountfort designed Gothic Revival buildings which demonstrate an evolution of the Gothic Revival Style, along with a combination of craftsmanship and technology that was brought from Great Britain but executed in locally available materials. The local buildings utilised stone for the external walls and used mostly timber rather than iron for the structural members to create a vernacular style that has since been referred to as "Antipodean Gothic".

The Mountfort buildings of the Canterbury Museum are of local and national architectural and aesthetic significance as being outstanding examples of Gothic Revival architecture and demonstrate the cultural links to the Gothic Revival movement led by the likes of Augustus Pugin and John Ruskin in England. The buildings themselves have become artefacts in their own right and are rich in formal complexity through the use of scale, proportions and materials.

The Mountfort Buildings

The nineteenth century Canterbury Museum buildings, designed by the renowned architect, Benjamin Mountfort, are nationally significant examples of the Gothic Revival style. Their significance comes from a combination of their aesthetic qualities and exemplary architectural design.

Mountfort designed many prominent civic and educational buildings in Christchurch following his arrival in 1850, until his death in 1898. They included the Canterbury Provincial Council Buildings, as well as many of the buildings at the former Canterbury College and Christ's College. Subsequent architects in Canterbury followed Mountfort's lead, resulting in a large collection of Gothic Revival styled buildings which contribute to a unique architectural precinct in the heart of the city. The other architects included William Crisp and Robert Speechly who designed the The Church of St Michael and All Angels in 1870; Thomas Cane who was responsible for the design of the original Christchurch Girls' High School in 1878; Frederick Strouts who was associated with Christ Church Cathedral, originally designed in 1861; Samuel Farr who designed Trinity Congregational Church in 1864 and Knox Church in 1880 and William Armson who was the architect for the Christchurch Boys' High School, constructed in 1881. The Girls' and Boys' High Schools are now part of the Arts Centre of Christchurch.

The first museum building designed by Mountfort in 1870, showed a simple application of the Gothic Revival style, incorporating some of its key elements. These included the vertical proportions and the form of the building – a steeply pitched roof and pointed arched windows as well as pointed arched timber trusses within the building. Decoration was sparse and limited to only a minimal embellishment of the interior woodwork. It is the restrained and sophisticated use of the Gothic Revival style, incorporating local materials that gives the building national architectural and aesthetic significance.

The 1872, 1877 and 1878 buildings embraced many details typical of the Gothic Revival style. As with the first building, these included the steeply pitched roofs and the pointed arched openings, but also

details such as an intricate rose window, the tower and the fleche (now removed) as well as elaborately carved stonework. The attention to detail is particularly evident around the porch, which features elements from nature such as animals and foliage. The inclusion of characteristic Gothic Revival decoration and motifs contribute to the buildings' national architectural and aesthetic significance.

The buildings were all constructed of load-bearing basalt walls; Halswell basalt in the earlier buildings and Port Hills basalt in the later ones. Port Hills trachyte facings were used in the earlier buildings, while the later ones feature Oamaru stone facings. The use of the different stone types, quarried from different sites, adds to an appreciation of the Museum's growth and development over time and contributes to its aesthetic and architectural significance.

The interior of the first and the two subsequent buildings followed a similar layout with decorative carved timber trusses and columns and a gallery around a central, double height exhibition space. Natural light entered the spaces through large glazed laylights in the roofs. A similar format had been used in the design of many exhibition spaces that had been recently built in England, including the building constructed for the Oxford University Museum (1860), the South Kensington Museum (1861) and the Exhibition Building in South Kensington (1862). The use of this layout is significant as it demonstrates that the Canterbury Museum buildings followed the latest 19th century design movements.

Mountfort's final building, constructed in 1882, demonstrates a different approach. This building involved the enclosure of the courtyard that had existed between the 1870 and 1877 wings and created a large, open gallery that incorporated extensive roof glazing and trusses spanning an impressive 48 feet (14.6m). Compared with the more ornately decorated trusses found in the earlier Museum buildings, these trusses are more utilitarian, suggesting Mountfort was focused on achieving the increased span, rather than on embellishment. The curved shapes of the chunky three-piece trusses with their substantial bolted connections are likely to have been influenced by contemporary engineering feats such as St Pancras Station (1868), in London.

Mountfort was no doubt familiar with St Pancras Station as it was considered a masterpiece of Victorian engineering and Gothic architecture – both subjects that Mountfort was passionate about. In England, the development of construction techniques using iron gave rise to lattice-like components creating the feeling of a "light" structure which aimed to reduce the structural element to its most essential components. Mountfort attempted this in the 1882 building, but of necessity worked with timber rather than iron, which was not readily available in New Zealand.

As museologist Keith Thomson has written, on its completion Canterbury Museum was very impressive, a large 3,700 square metre two storied building, with comprehensive and imaginative displays, in the attractive setting of the Botanic Gardens and at the centre of an extraordinary assemblage of Victorian Gothic Revival buildings that belied its size and age. Thomson concludes: "Mountfort's architecture brought dignity to a town little more than 30 years old and with a population under 20,000."[89] This significance seems to have been recognised even at the time. In his speech at the opening of the 1877 wing, the Governor, Lord Normanby, commented that, even though the [European] settlement of Canterbury was only 30 years old, "There are few cities even in the Old Country which can boast of a museum which is superior to this…". [90]

The distinctive architectural character of the 19th century Museum buildings is a significant example of the Gothic Revival style. Furthermore, the buildings define a domestic or an "Antipodean Gothic"[91] – a

[89] Keith W. Thomson, *Art Galleries and Museums of New Zealand*. Wellington: Reed, 1981, 76.
[90] *Lyttelton Times* 6 Sept 1878, 3.
[91] This expression, coined by Ian Lochhead, expresses the adaptation of the Gothic Revival to colonial conditions and materials which distinguishes Mountfort's work. See: Lochhead 1999.

term coined by architectural scholar and historian Dr Ian Lochhead, referring to an adaptation of the Gothic style expressed in locally available natural materials.

The Centennial Wing, 1958

The competition brief required no alteration to the 'external character' of Mountfort's buildings. Hence the new wing was given a Gothic Revival stone 'skin' which was adhered to the Rolleston Avenue concrete façade. Although a number of elements replicated those used by Mountfort, the rhythms were inconsistent and additional elements were introduced, producing a rather disjointed result. In essence, it masquerades as a Gothic Revival building, however, the ruse is revealed when the northern concrete facade is discovered.

Some of the openings on the Rolleston Avenue façade have subsequently been infilled with joinery that is not consistent with that found in the Mountfort buildings and this also detracts from the effective reading of this façade as a consistent whole. Other than the façade, the building as a whole has little or no architectural significance.

Roger Duff Wing, 1977

The Roger Duff Wing utilised Late-Modernist cultural theories as a response to the architectural language used by Mountfort in the adjoining buildings.

The wing was altered in the 1990s with the removal of the planetarium dome and the addition of windows into what became a cafeteria. Prior to the removal of the planetarium, there was clear evidence of the building's use. However, with the removal of the dome and provision of additional windows, not only has the use of the building changed, but the clear reading of its original use has been lost.

Nevertheless, while the alterations have reduced the overall significance of the building, its overall proportions have generally survived and the visual characteristics of the building remain basically unchanged. As a straightforward, honest example of a modernist building, the facades of the Roger Duff Wing are considered to have architectural value.

Internally, key design elements included the bridged walkway, double height spaces and associated areas, which provided access to the planetarium. These elements have been also altered and are no longer as conceived by Hendry. The interior, therefore, is considered to have little architectural or aesthetic significance.

1990 Addition at the Northern End of the 1870 Building

This structure to the north of the original 1870 building has no architectural or aesthetic significance.

Garden Court Building, 1995

Lack of space has proven to be an ongoing concern for the Museum almost from its inception and the decision to enclose the Garden Court was a reaction to that pressure. The building is a utilitarian concrete and steel design executed by the Christchurch City Council Architect. It has no aesthetic or architectural value and detracts from the architectural and aesthetic values of the surrounding buildings, particularly the 1870 Mountfort building. The building conceals the west façade that was previously visible from the open courtyard and overhangs the roof structure of the 1870 building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The First Mountfort Building, 1870

This building is modest in its external design and while it is able to demonstrate stonemasonry techniques of the late nineteenth century, these are not unique to this building.

The layout of the central open space with a first-floor gallery around the perimeter and plentiful daylight became a popular model for the design of exhibition spaces as demonstrated in the Oxford University Museum of Natural History. The 1870 building is an example of technological advances in exhibition spaces during this period and demonstrates how this model was translated from Great Britain to the New Zealand situation where local materials had to be used. It therefore has technological significance as the oldest known surviving example of a building of this type in New Zealand.

Mountfort Building, 1872

The 1872 building has comparable architectural qualities to the 1870 building and similarly used local materials. However, the stonemasonry is of a higher quality and the embellishments more elaborate, all of which contributes to its craftsmanship significance.

Mountfort Building 1877 and the 1878 Entrance Porch

The 1877 building follows the principles set out in the earlier buildings and includes two outstanding features – the tower and the rose window. The stonemasonry is more elaborately decorated and includes the intricate stone detailing of the 1878 entry portico. The detailing of the portico demonstrates accomplished sculptural stonemasonry techniques which were not able to be included in the 1870 building, due to budgetary constraints. Intricate foliage and animal sculptures were incorporated into the column capitals, while local Hoon Hay basalt was used for the columns themselves. The entry portico is an outstanding example of Gothic Revival detailing within Christchurch and one of the finest examples in New Zealand.

Mountfort challenged himself by designing this building with a larger span and proportions than the 1870 building, effectively adopting its form while enlarging the scale. The fleche which was removed in the 1957 was designed as part of a natural ventilation system for the building – a concept that was developed in mid-nineteenth century Britain to draw warm, stale air out of the building, through the ventilation louvres within the fleche. This feature was a fundamental component of the design and evidence of Victorian technological advancements being applied with New Zealand.

The 1877 Mountfort Building and 1878 Entrance Porch are considered to have national craftsmanship significance for their fine stonemasonry. The building is also considered to have had technological significance on account of its Victorian-era natural ventilation system.

Mountfort Building 1882

The extensive span of the trusses in the 1882 building is of technological significance at a national level. With timber trusses spanning 14.6 meters (48 feet), this was an impressive engineering achievement for its time in New Zealand. The building originally comprised one large volume, rather than being

divided into two levels as it is now and would have been an imposing space with what is believed to have been the largest clear span of its time in New Zealand. As with the 1870 and 1877 buildings, natural daylighting was a key feature, created through the use of large glazed laylights within the roof.

The Centennial Wing, 1958

This building was constructed using utilitarian concrete construction techniques, typical of the 1950s. As a whole, it is not considered to have any technological significance. The craftsmanship evident in the stone veneer, which replicates the stonework on the adjoining 1877 building is of secondary importance.

The Roger Duff Wing, 1977

The sole feature of the Roger Duff Wing that demonstrated an aspect of technological significance was the planetarium. Following its removal, the Roger Duff Wing is now not considered to have any technological significance.

1990 Addition at the Northern End of the 1870 Building
Garden Court Building, 1995

The 1990 addition and the Garden Court building are utilitarian structures with no technological or craftmanship value.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

19th Century Mountfort Buildings

The 19th Century Gothic Revival buildings of the Canterbury Museum are of national contextual significance for their contribution to a Gothic Revival precinct which includes the adjacent Christ's College buildings and the Arts Centre buildings across Rolleston Avenue. This Gothic Revival precinct helps to create a strong and readily identifiable architectural character in the centre of Christchurch which distinguishes it from other cities in New Zealand. The strong visual and axial relationship between the Museum and Christ Church Cathedral – another Gothic Revival Building – is achieved by way of a view shaft where the buildings can be seen from one another. The two buildings are also within easy walking distance of each another. The sites for the Cathedral and the Museum were indicated on the proposed town plan for Christchurch drawn by Edward Jollie in 1850. The decision to locate the Museum in such a prominent location and to identify it in the very first proposed city plan demonstrates the high value that the early settlers placed on the establishment of this cultural institution.

The Gothic Revival group of Museum buildings are also united by a consistency of scale and form. The buildings are generally of a similar height with steeply pitched gable roofs predominantly clad with Welsh slate. The materials, colours and details are consistent, being all constructed of grey basalt with lighter stone facings (such as Oamaru stone) and they feature ornate detailing typical of the style and period. Given their clearly identifiable visual qualities and the longevity of their presence on the site, these buildings, as a group and individually, act as landmarks for Christchurch city.

The 19th century Gothic Museum buildings are locally significant for their contribution to the Rolleston Avenue and Worcester Boulevard streetscapes where they are a defining feature at the edge of the Botanic Gardens. The Gothic Museum buildings also contribute to a larger arts and education precinct which encompasses not only Christ's College and Arts Centre buildings but also the Robert McDougall Art Gallery and, slightly further afield, the Christchurch Art Gallery.

The Centennial Wing, 1958

The Centennial Building has the outward appearance of a Gothic Revival Building and attempts to replicate the adjacent 1877 Mountfort building. However, it lacks the rhythm and competence of the 1877 building and hence makes only a minor contribution to the contextual values of the Museum.

The Roger Duff Wing, 1977

The Roger Duff Wing, as designed, reflects the rhythms of the 19th century buildings, without resorting to imitation. It stands as a product of its time and makes a contribution to the contextual values of the Museum.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The archaeological value of the Museum buildings relates to their ability to provide information that may contribute to the understanding of the processes of construction, the chronology of physical changes and adaptation and continuing use of the buildings. Information may also be obtained about the buildings 'as built' which may complement documentary sources. In addition, archaeological evidence may provide information regarding construction methods that could contribute to an understanding of the technological value of the buildings.

6.4 Statement of Significance

Canterbury Museum is of national significance for its finely executed 19th century Gothic Revival architecture and its historic and continuing function as a major purpose-built museum. The Museum is also of significance for its role in housing taonga and retains community connections with Canterbury's past.

The prominent location of Canterbury Museum at the end of Worcester Boulevard, with its tower acknowledging the spire of the Christ Church Cathedral in Cathedral Square, together with its grey stone and elegant Gothic Revival detailing matching the buildings across Rolleston Avenue at the Arts Centre make the Museum a central pivot of a visually unified townscape.

National Significance

Canterbury Museum is of national **historical and social** significance for its association with the distinguished geologist Sir Julius von Haast, the Museum's founder and first director and Benjamin Mountfort as the architect of the complex comprising the nineteenth century buildings.

The Museum is of national **cultural** significance due to its ongoing operation as a major cultural institution on the same site since 1870.

The 19th century Gothic Revival buildings at Canterbury Museum are of national **architectural and aesthetic** significance as outstanding examples of the Gothic Revival style as designed by the pre-eminent nineteenth century architect, Benjamin Woolfield Mountfort, the proponent of this style in New Zealand between 1850–98.

The Mountfort designed buildings embody a localised form of Gothic architecture which combines the Gothic Revival style as it came from Great Britain with locally sourced New Zealand materials, creating an architectural language that is distinct from that of the Gothic Revival architecture of Great Britain. Mountfort is regarded as one of the most important nineteenth century architects in New Zealand and his Canterbury Museum buildings as amongst his finest works.

The Mountfort buildings are of national **contextual** significance for their major contribution to the wider Gothic Revival precinct within Christchurch which creates an identifiable architectural style for the city.

Local Significance

Canterbury Museum has particular local **cultural** significance to the communities of Christchurch and Canterbury as an important reference point in community identity. This sense of enduring and contemporary connection is strongly expressed today in an appreciation of elements of the Museum buildings and in its role and functions. Canterbury Museum is also of local **cultural** significance as a symbol of continuity, familiarity and survival, holding safe the stories, objects and knowledge that are regarded as community treasures.

In addition, Canterbury Museum is of local **cultural and spiritual** significance to many tangata whenua for the taonga held within the Museum, and for the relationships between people, objects and stories facilitated by the Museum's existence, values and roles which have existed since its inception.

Canterbury Museum buildings are held in high community esteem for their **architectural and aesthetic** qualities derived primarily from the 19th Century buildings and their setting. The Museum is a physical landmark with its position on a major city axis symbolising its important role as a cultural guardian.

Canterbury Museum is of local **contextual** significance as an outstanding feature within the wider arts and education precincts, contributing to both these precincts and helping to define the streetscapes of Worcester Boulevard and Rolleston Avenue. Through their strong visual relationship with Christ Church Cathedral, the Gothic Revival buildings of Canterbury Museum contribute to the heritage values of the wider city centre. The Museum's relationship to the Botanic Gardens is also important.

The Mountfort buildings, constructed over a period of 17 years, are of local **technological and craftsmanship** significance as they demonstrate, what were at the time, the latest developments in Victorian museum design and advancements in building technology. The large open span achieved in the gallery of the 1882 building is particularly significant. The fine masonry used on all of the Mountfort buildings and, in particular, the 1878 entry porch demonstrates fine craftsmanship.

6.5 Heritage Inventory Table

Heritage Fabric in the following section is defined as being:

- **OHF** (original heritage fabric): Fabric that dates from when a particular building was constructed.
- LHF (later heritage fabric): Fabric that was subsequently added and now is considered to have heritage value, as it contributes to the social context and meaning of the building.

Non-Heritage Fabric in the following section is defined as being:

- NHF (non-heritage fabric): Fabric that was subsequently added and neither detracts nor adds to the building's heritage value and may be necessary for the building's functionality.
- INT (intrusive): Fabric that detracts from the heritage value of the building.

Tangible Heritage Attributes

Tangible attributes include: physical layout, structures and buildings, fabric, interior elements and spaces and the external setting, physical relationships between the museum and related places, buildings and/or phases of development as well as uses. Relative significance of elements of the place:

1. **Primary Significance.** An element is considered to be of **primary significance** if it is a key component of the place and makes a fundamental contribution to its heritage values. These elements will generally be intact and have very high heritage value in their own right. They will also form an essential part of the history and meaning of the place. Conservation is a priority and any change to these elements will require a defined and compelling need and/or demonstration that the significance of the place will still be retained, reinforced or revealed following the change.

2. **Secondary Significance.** An element is considered to be of **secondary significance** if it makes an important contribution to the heritage values of the place. These elements may have heritage value and also assist in conveying the cultural heritage values of the place. However, they may be less intact. Secondary elements should be conserved, although a greater degree of change to these elements may be possible compared with those of primary significance.

Elements having lesser heritage value, as defined below, would not meet the threshold for statutory protection.

3. **Little/No Significance.** An element can be of **little significance** if it makes a minor or minimal contribution to the heritage values of the place or has a low degree of intactness. It may have **no significance** if it makes no contribution to the heritage values of the place. These elements may be more recent additions which have been carried out in an ad hoc or piecemeal way. Change to, or removal of, these elements or aspects is likely to be acceptable.

4. **Intrusive Elements.** An element is considered to be **intrusive** if it detracts from the integrity or understanding of the place. Removal of intrusive elements should be encouraged, particularly where this may lead to elements of the place that are of primary or secondary significance being revealed or where their removal assists in revealing the significance or an aspect of the place.

WHOLE SITE

Setting

The setting of the Museum is of **primary** significance as it makes an important contribution to the neighbouring heritage buildings and streetscape.

Views: The Museum makes a significant contribution to the surrounding streetscapes as viewed from Worcester Boulevard, Rolleston Avenue and the Botanic Gardens A strong link is established between the Museum and the Christ Church Cathedral.	**primary** **primary**
Context: The Mountfort buildings contribute to a larger Gothic Revival precinct that includes parts of Christ's College and the Arts Centre. The Museum also contributes to a larger Arts precinct including the Christchurch Art Gallery.	**primary** **primary**

MOUNTFORT BUILDING, 1870

Exterior

The exterior of the original 1870 building on the Museum site is of **primary** significance. Although it is now completely enclosed by other buildings, some fabric is visible from within the Museum.

Roof		
Gable roof form, with approximate pitch of 45 degrees	**OHF**	**primary**
Roof cladding - remnants of original corrugated steel on west face	OHF	secondary
Roof cladding – later corrugated steel roofing	NHF	no significance
Roof structure – plywood diaphragm fitted over timber purlins. Gutters, downpipes and flashings – all steel	NHF	no significance
Air handling ducts	INT	intrusive

Walls		
West façade – potential for original stonework be exposed	**OHF**	**primary**
Timber framed wall currently concealing west facade	NHF	intrusive
Shear wall and small addition concealing North facade	NHF	intrusive
East façade – Concrete shear wall concealing this face	NHF	intrusive
South façade – Concrete shear wall concealing this face	NHF	intrusive
Walls and Structure: Stucco panels infilling original window openings Proximity and overhang of 1995 addition	INT	intrusive

Openings		
West wall – potential for original window openings and joinery to be exposed	**OHF**	**primary**
East wall -potential for opening to be exposed	OHF	secondary
Recent window joinery – timber, painted green to match original. Recent door joinery – timber, painted green, made to match original	NHF	no significance
Later fabric obscuring original window and joinery	NHF	intrusive
Later fabric obscuring original door and joinery	NHF	intrusive

Other Features		
Original chimney breast and chimney, original fabric – visible within roof space below Garden Court building	**OHF**	**primary**
Chimney has been modified and reduced in size with later fabric being introduced.	**OHF**/LHF	secondary
Tie bars with decorative pattress plates – inserted as part of initial seismic strengthening works.	NHF	no significance

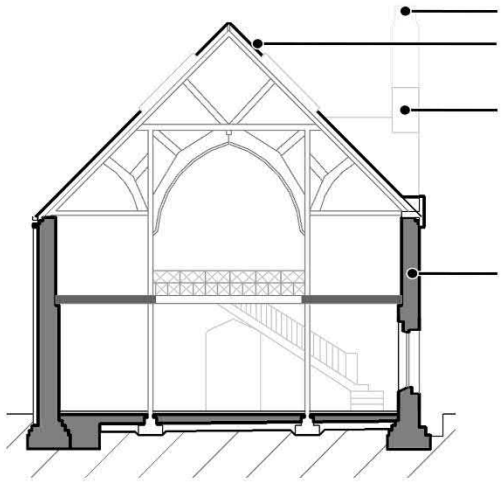
Canterbury Museum: Mountfort 1870 - Original External Fabric

The original building on the museum site is now completely enclosed by other museum buildings. Some fabric is visible from within the museum.

Original Heritage Fabric (OHF):
Roof - West side corrugated steel roofing.

Non-Heritage Fabric (NHF):
Walls and Structure - North façade – concealed by shear wall and small addition. East façade – concrete shear wall has been constructed against this face. South façade – concrete shear wall has been constructed against this face.
Roof - Corrugated steel roofing (except west side), image 3. Roof structure - plywood diaphragm fitted over timber purlins. Gutters, downpipes and flashings – all steel. Air handling ducts.
West Wall Windows and Doors – Recent window joinery – timber, painted green to match original. Recent door joinery – timber, painted green, made to match original.
Other Features – Tie bars with decorative pattress plates – inserted as part of initial seismic strengthening works.

Intrusive (INT):
Walls and Structure - Stucco panels to infill original window openings. Proximity and overhang of 1995 addition.



Original chimney height (dotted).

Roof
Gable roof form, with approximate pitch of 45 degrees. (OHF) images 1 and 2.

Other Features
Original chimney breast and chimney – visible within roof space below Garden Court building. Chimney has been reduced in size. (OHF) (LHF) image 7.

West façade – (OHF) a timber framed wall has been constructed in front of this wall – potential for original stonework and joinery to be exposed, image 4.

West Wall: Windows and Doors
Original window openings – may exist behind later fabric (OHF) images 5 and 6.

Original window joinery – (OHF) may exist behind later fabric.

Original door openings – may exist behind later fabric. (OHF)

Original door joinery – may exist behind later fabric. (OHF)


(1)


(2)


(3)


(4)


(5)


(6)


(7)

Interior

The 1870 interior space is of **primary** significance.

Internally the earliest Mountfort building is the most intact of the nineteenth century buildings and the original spatial configuration has been retained, as well as the gallery. The roof structure comprises pointed arch trusses and supporting struts, all of which have been preserved. The interior originally allowed for natural light, however, now relies on artificial illumination through polycarbonate sheeting.

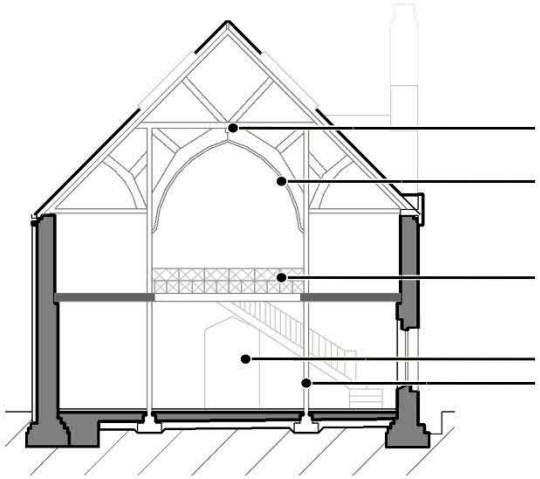
Plan Layout: The original plan layout remains with all structural elements in the original locations. Some window and door openings have been concealed or filled in but could be re-instated.

Timber pointed arch trusses	**OHF**	**primary**
Lantern light	**OHF**	**primary**
Gallery: Timber beams, flooring and balustrades	**OHF**	**primary**
Later fabric obscuring original fanlight	**OHF**	**primary**
Stair: Timber stair to mezzanine level	**OHF**	**primary**
Four original columns supporting mezzanine floor.	**OHF**	**primary**
Later steel and timber posts supporting mezzanine	NHF	no significance
Gallery: Additional rail added to balustrade, later soffit	NHF	no significance
Ceiling: Plasterboard on timber framing	NHF	no significance
Ceiling: Polycarbonate panels	NHF	no significance
Walls: Plasterboard on frame and solid plaster on concrete shear walls	NHF	no significance
Floor: Polyurethane finish over rimu tongue and groove from the 1990s	NHF	no significance
Doors: Timber and glazed doors to 1872 wing. Solid door to small addition – mezzanine level	NHF	no significance

Canterbury Museum: Mountfort 1870 - Internal Fabric

Internally the earliest Mountfort building is the most intact where the original spatial configuration has been retained, as well as the gallery. The roof structure which is of note comprises pointed arch trusses and supporting struts, all of which have been preserved. The interior originally allowed for natural light, however now relies on artificial illumination through polycarbonate sheeting. Plan Layout: The original plan layout remains with all structural elements in the original locations. Some window and door openings have been concealed or filled in but could be reinstated.

Non-Heritage Fabric (NHF):
Walls - Plasterboard on frame and solid plaster on concrete shear walls.
Floor - Polyurethane finish over rimu tongue and groove from the 1990s.
Doors - Timber and glazed doors to 1872 wing. Solid door to small addition – mezzanine level.
Ceiling - Plasterboard on timber framing, polycarbonate panels.
Gallery - Additional rail added to balustrade.



Lantern light. (OHF) images 4 and 5.

Timber, pointed arch trusses. (OHF) images 4 and 5.

Gallery: Timber beams, flooring and balustrades are predominantly original. (OHF)

Stair: Timber stair to mezzanine level. (OHF)

Columns: Columns supporting mezzanine floor have been modified and now contain steel posts inside a timber cladding, part of which may be original fabric. (OHF/NHF)

(1) Timber and glazed doors to 1870 wing, ground floor. (LHF)

(2) Timber doors. (LHF)

(3) Timber doors, upper level. (LHF)

(4) Decorative arts area showing pointed arch trusses (OHF).

(5) Timber pointed arch trusses and the surrounding gallery (OHF).

(6) Timber door with stairway to the side. Original fanlight may be concealed behind later fabric (OHF).

MOUNTFORT BUILDING, 1872

Exterior

The exterior of the 1872 building is of **primary** significance.

The southern façade of this building is visible from the Botanic Gardens. The remainder of the building is enclosed by the other Museum buildings.

Roof		
Gable roof form – approximate pitch of 45 degrees – with secondary gables	**OHF**	**primary**
Roof structure – timber trusses rafters, purlins	**OHF**	**primary**
Cast iron downpipes and rainwater heads and securing brackets	**OHF**	**primary**
Roof structure – plywood diaphragm	NHF	no significance

Walls		
Halswell basalt walls and Port Hills trachyte string-courses	**OHF**	**primary**
South façade – externally, the wall is fully visible and generally intact	**OHF**	**primary**
Pointed arched heads, reveals	**OHF**	**primary**
North façade – visible from Garden Court building	**OHF**	**Primary**
East and West façades Concrete shear walls have been constructed against these walls – recovery of heritage fabric is virtually impossible	NHF	intrusive

Openings		
Original entry door opening	**OHF**	**primary**
Original window openings and joinery along south façade – visible externally	**OHF**	**primary**
Tie bars with decorative pattress plates – inserted as part of initial seismic strengthening works	NHF	no significance
Recent window joinery in opening above former entry door – steel and timber, painted green to match existing	NHF	intrusive

Canterbury Museum: Mountfort 1872 - External Fabric

The southern façade of this building is visible from the Botanic Gardens. The remainder of the building is enclosed by the other Museum buildings.

Non-Heritage Fabric (NHF):
Tie bars - tie bars with decorative pattress plates - inserted as part of initial seismic strengthening works.
East and West façades – concrete shear wall has been constructed against these walls. Recent window joinery in opening above former front door (steel sashes in timber frame) and timber, painted green to match existing. Other recent joinery along south facade? Gutters and flashings.

Roof
Gable roof form – approximate pitch of 45 degrees – with secondary gables. (OHF)

Roof structure – timber rafters, purlins and plywood diaphragm. (OHF)

Cast iron downpipes (lower level of downpipes are colour steel) and rainwater heads and securing brackets. (OHF)

Walls
South façade – externally, the wall is fully visible and generally intact. (OHF)

Halswell basalt walls and Port Hills trachyte stringcourses. (OHF)

Pointed arched heads, reveals (OHF)

Openings
Original window openings and joinery along south façade – visible externally. (OHF)

Original door now infilled with timber and glazed panels. (INT)

Interior

The 1872 interior space is of **secondary** significance.

This wing has been the subject of major structural intervention to increase earthquake resistance. Nearly all of the original wall, floor and ceiling surfaces have been concealed by this process.

Plan Layout: The plan layout has changed with the stair and foyer possibly being removed when the 1877 building was constructed.

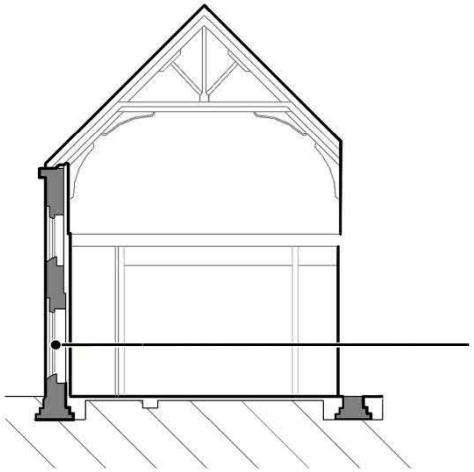
Level 1		
Original timber columns – these could potentially be exposed, currently concealed by exhibition	**OHF**	**primary**
Window openings – potential to be exposed Window openings currently concealed by exhibition	**OHF**	**primary**
Parts of original beams, some with knee brackets, remain – though these have been trimmed and re-fixed following strengthening works	**OHF**	secondary
Ceiling: Plasterboard on frame	NHF	no significance
Lighting: Track lighting system fixed to timber beams	NHF	no significance
Walls: Solid plaster on concrete shear walls and plasterboard on frame on other walls	NHF	no significance
Door opening formed in North wall in 1990's – probably located in former window opening. New door in 1990's opening; new fire doors between Duff Wing and 1872 wing on both floors	NHF	no significance
Floor: Concrete floor included as part of the seismic strengthening works	NHF	no significance
A concrete slab was inserted as part of the 1990s strengthening works and the floor level was raised to match the adjoining wings	NHF	no significance

Level 2		
Structure: Original trusses within the roof space. Exposed knee brackets supported on timber pilasters – partially concealed by exhibition set up – could be further exposed	**OHF**	**primary**
Window openings – potential to be exposed window openings currently concealed by exhibition	**OHF**	**primary**

Canterbury Museum: Mountfort 1872 - Internal Fabric

This wing has been the subject of major structural intervention to increase earthquake resistance. Nearly all of the original wall, floor and ceiling surfaces have been concealed by this process. Plan Layout: Plan layout has changed - see original drawings - stair and foyer removed possibly when the 1877 building was constructed. (OHF)

Non-Heritage Fabric (NHF): Walls - Solid plaster on concrete shear walls and plasterboard on framing on other walls. **Ceilings** - Plasterboard on timber framing. **Floors** - Built up timber floor over concrete slab as part of the seismic strengthening works. A concrete slab was inserted as part of the 1990s strengthening works and the floor level was raised to match the adjoining wings. Door opening formed in North wall in 1990's – probably located in former window opening. New door in 1990's opening; new fire doors between Duff Wing and 1877 wing on both floors.



Upper Floor: Original trusses within roof space (OHF) image 3. Exposed knee brackets, supported on timber pilasters partially concealed by exhibition set up – could be further exposed. (OHF)

Ground Floor
Structure: Original timber columns (OHF) – (concealed by current exhibition)

Window openings: Concealed internally on the north and south walls and by exhibition set up (OHF) – Heritage values could be revealed by reinstatement of windows.

(1) Opening, west end of north wall. (LHF)

(2) Living Canterbury, upper floor.

(3) Roof space showing trusses (OHF) and plywood bracing. (NHF)

(4) Christchurch Street, ground floor.

(5) View to the 1872 east wall with trachyte stone work, as seen from the 1877 building roof space.

MOUNTFORT BUILDING, 1877

Exterior

The exterior of the 1877 building is of **primary** significance.

The 1877 building addition comprised two wings, a south wing extending eastwards from the 1872 building and an east wing located along Rolleston Avenue. This section of the Museum features a tower at the southern end of the east wing and the entrance portico on the eastern end of the southern wing.

Roof		
Tower roof including wrought iron cresting and finials	**OHF**	**primary**
Roof lights	**OHF**	**primary**
Cast iron downpipes on tower	**OHF**	**primary**
Slate roof, lead gutters and flashings – including later fabric repairs	**OHF** LHF	**primary** secondary
Copper gutters and downpipes on tower	LHF	no significance

Walls		
The south and east facades are generally intact and have the greatest significance – constructed from Port Hills basalt in random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions	**OHF**	**primary**
Original north stone façade currently concealed. Potential to expose stonework.	**OHF**	**primary**
Oamaru stone fascias, corbels/brackets	**OHF**	**primary**

Openings		
Original window openings and timber joinery	**OHF**	**primary**
Oamaru stone window details including reveals, sills, gothic arched heads and quoins	**OHF**	**primary**
Original window openings and timber joinery	**OHF**	**primary**
Timber glazed front door	NHF	no significance
Tie bars with decorative pattress plates – inserted as part of initial seismic strengthening works	NHF	no significance

Entrance Porch		
Form of rose window above entrance porch	**OHF**	**primary**
Oamaru limestone cornice, column capitals and facings; Hoon Hay basalt columns and bases	**OHF**	**primary**
Other features – Boot scrapers set into asphalt (assumed original)	**OHF**	**primary**
Red glazing to rose window	LHF	no significance

Canterbury Museum: Mountfort 1877 and Porch 1878 - External Fabric

The 1877 building addition comprised two wings, a south wing extending eastwards from the 1872 building and an east wing located along Rolleston Avenue.
This section of the museum features a tower at the southern end of the east wing and the entrance portico on the eastern side of the southern wing.

Non-Heritage Fabric (NHF): Roof – Doors - Timber glazed front door. **Tie bars -** Tie bars with decorative pattress plates - inserted as part of initial seismic strengthening works.
Other features - Boot scrapers.

Tower roof including wrought iron cresting and finials. (OHF)

Slate roof, lead gutters and flashings. (OHF) / (LHF)

Roof lights. (OHF)

Copper gutters and downpipes on tower. (LHF)

Gable roof forms (OHF)

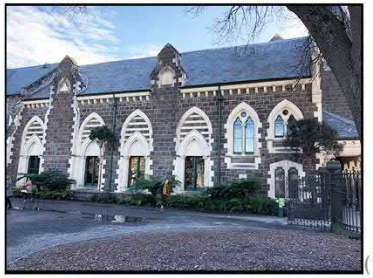
Slate roof. (OHF/LHF)

Gablet on the east façade; (OHF) the chimneys have been removed and the gablet reduced in size. heritage value could be revealed by reinstating of chimneys.

Oamaru stone fascias, corbels/brackets. (OHF)

Original window openings and timber joinery. (OHF)

Oamaru stone window details including reveals, sills, gothic arched heads and quoins. (OHF)



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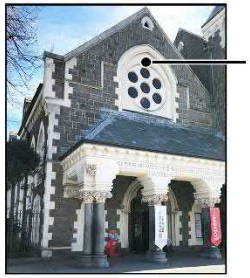


Entrance Porch:
Rose window above entrance porch. (OHF)

Oamaru lime stone cornice, column capitals and facings; Hoon Hay basalt columns and bases. (OHF)

The south facade features two gablets, which previously supported chimneys, as shown in historical photo. (OHF) images 1 and 2.

Interior South Wing

The 1877 South Wing interior space is of **secondary** significance.

This wing has been altered with the creation of a larger opening through to the 1877 East Wing on each level. The stair and entrance layout have also been reconfigured. Of the three small original rooms within this space, now only one now remains. Level 1 contains the 'Victorian Museum' which is of **primary** significance. The shop and stairs are later fabric and are not significant. The space on Level 2 which contains the Asian Gallery is of **primary** significance.

Level 1		
Window openings: Original openings are visible on Level 1 of the south wing	**OHF**	**primary**
'Victorian Museum': This room was originally a library but is now set up as a 'Victorian Museum'. Original fabric in the space includes the chimney breast and fireplace, as well as beams and corbels on the south wall which were reinstated after seismic work which included the construction of concrete shear walls had been completed. Some dadoes, dado rails, timber floorboards and window joinery are also original.	**OHF**	**primary**
South and west walls (now overlaid with concrete shear walls).	**OHF**	secondary
Non-original fabric within the 'Victorian Museum', including sections of the dado.	NHF	no significance
Entrance vestibule: Recent fabric, although it appears from historic plans that a vestibule previously existed	NHF	no significance
Level 1 ceiling and screen to stairs	NHF	no significance
Ceiling: Plasterboard on frame. Lantern ceiling in shop	NHF	no significance
Walls: Solid plaster over shear walls (north and south)	NHF	no significance
Plastic infill panels in 'lantern' ceiling	NHF	no significance
Concrete floor added as part of the seismic strengthening works	NHF	no significance
False stone applied opposite Victorian Museum	NHF	intrusive

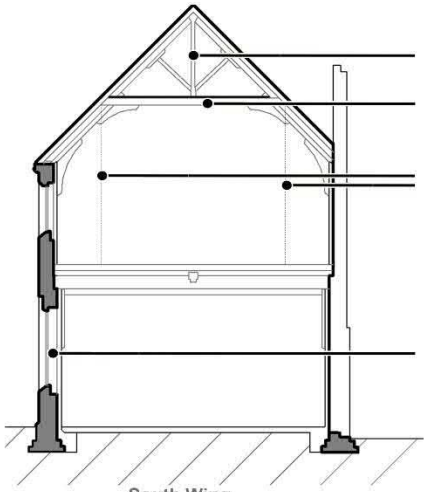
Level 2		
The rose window opening over the stair at the eastern end is a key feature of this space	**OHF**	**primary**
Original lantern ceiling exposed with knee brackets visible Infill ceiling panels	**OHF**	**primary**
Ceiling: Plasterboard on frame	NHF	no significance
Walls: Solid plaster on concrete shear walls and plasterboard on frame on other walls	NHF	no significance

Canterbury Museum: Mountfort 1877 South Wing - Internal Fabric

This wing has been altered with the creation of a larger opening through to the 1877 East Wing on both levels. The stair and entrance layout has also been reconfigured. Of the two small original rooms within this space, now only one remains.

Non-Heritage Fabric (NHF):
Ceiling – Plasterboard on frame. Lantern ceiling in shop. Ground floor ceiling.
Entrance vestibule – Recent fabric, although it appears from historic plans that a vestibule previously existed.
Walls – Solid plaster over shear walls (north and south). Glazing to rose window.
Other features – Stairs and screen to upper level.

Intrusive (INT):
Walls - False stone applied to south wall of 1882 wing.
Ceiling - Plastic infill panels in "lantern" ceiling.



South Wing

Trusses within roof space (OHF) image 4.

Original "lantern" ceiling (OHF) image 2.

Display walls (dotted).

Image 2 – rose window (OHF)

Window openings: Original openings are visible in this space. (OHF) image 3

Ground Floor: Contains the entrance, shop and "Victorian Museum".

"Victorian Museum": Originally a library but now an exhibition space intended to be a representation of an office that Haast may have occupied. The space does not necessarily represent the true original size of the library - it has since been modified with the inclusion of a shear wall. (some OHF, some repositioned)

Original fabric in the "Victorian Museum" includes chimney breast and fireplace (OHF) image 3

Beams and corbels on the south wall replanted after seismic work (OHF) image 3

Dados, dado rails, timber floor boards and window joinery feature some original fabric and some recent fabric. (OHF/NHF)

(1) Original rose window (OHF) (excluding glazing)

(2) Original lantern ceiling. (OHF)

(3) Original beams and corbels. (OHF)

(4) Timber trusses in roof space looking west. (OHF)

Interior East Wing

The 1877 East Wing interior space is of **secondary** significance.

Within the 1877 East Wing some heritage fabric has been removed or modified and some has been concealed under new construction. Level 1 containing taonga Māori and Level 2 containing the Bird Hall are of secondary significance. The eastern wing has the potential to become a space of primary significance if it were to be returned to its original earlier form.

Plan Layout: The plan layout has been largely altered firstly with the creation of a larger opening through to the 1877 south wing on each level. Previously this wing consisted of a large open double height space with a gallery. However, now a concrete slab floor has been inserted, separating the two levels.

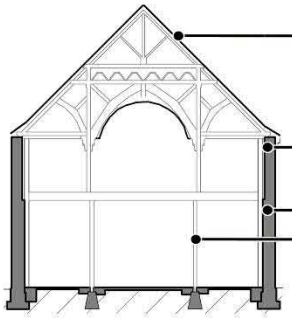
Original trusses and remnants of original lantern ceiling remain above the existing ceiling. Trusses damaged during structural upgrading works	**OHF**	**primary**
Original columns and brackets. Some original structural beams with knee brackets and columns remain at Level 1. Other items replicated with steel inserts during structural upgrading work	**OHF/**NHF	**Primary**/no significance
The north gable of the 1877 eastern wing was originally an external face. An original opening in this face is now bricked in but is visible within the roof space of the 1958 Centennial Wing. There is potential for the gable end to be exposed	**OHF**	secondary
Floor: Concrete floor added as part of the seismic strengthening works	NHF	intrusive
Barrel vaulted Bird Hall ceiling	NHF	intrusive
Ceiling: Plasterboard on framing (original ceiling now filled in)	NHF	intrusive
Walls: Solid plaster on concrete shear walls and plasterboard on frame on other walls.	NHF	intrusive

Canterbury Museum: Mountfort 1877 East Wing - Internal Fabric

The 1877 Mountfort east wing has had some of its heritage building fabric removed or modified with some heritage fabric concealed under new construction.
Plan Layout: The plan layout has been largely altered firstly with the creation of a larger opening through to the 1877 south wing on both levels.
Previously this wing consisted of a large open double height space with a gallery. However, now a concrete slab has been inserted, separating the two levels.

Non-Heritage Fabric (NHF):
Walls – Solid plaster on concrete shear walls and plasterboard on frame on other walls.
Ceiling – Plasterboard on framing (original ceiling now filled in).
Floor – Exposed concrete floor included as part of the seismic strengthening works.

Intrusive (INT):
Ceiling - Barrel vault ceiling, at upper level.



Cross Section

Original window opening infilled. (OHF)

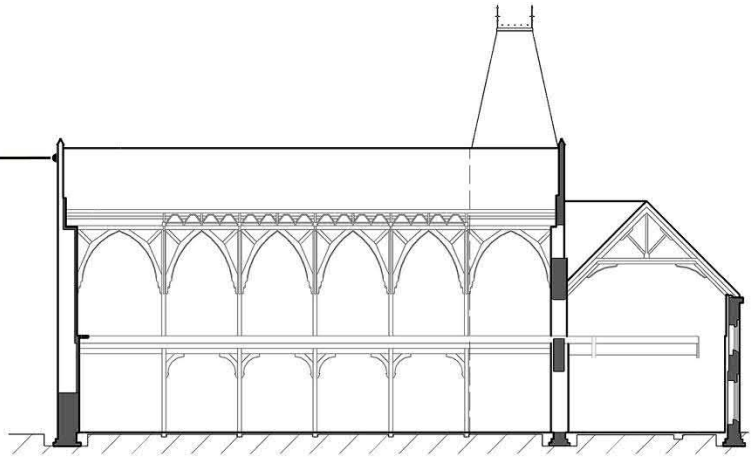
Structure Upper Floor: Original trusses and lantern ceiling remain above the barrel vault Bird Hall ceiling. (OHF) image 2. Trusses visible only in roof space. Original trusses have been damaged by the installation of the Bird Hall barrel vault ceiling and seismic strengthening.
Potential to reveal heritage value by removal of barrel vault ceiling.

Original window openings hidden behind sheer wall. (OHF)

Original window opening concealed. (OHF)

Some original columns and brackets. Some of the original structural beams with knee brackets and columns remain, though many have since been replaced with steel posts. (OHF) image 6.

Image 3 is located on the upper floor at the north gable end and shows an earlier opening, now bricked up, visible from within the roof space of the 1958 Centennial Wing.



Longitudinal Section

Image 1 shows door inserted in north wall between Centennial wing. Original stone work. (OHF)

(1) Original stonework. (OHF)
Door inserted into north wall.

(2) Original lantern ceiling and trusses, visible only in roof space. (OHF)

(3) Original window opening infilled. (OHF)

(4) View looking into the tower. (OHF)

(5) Original columns and brackets. (OHF)
NB: Some knee braces are not orientated as they were originally.

MOUNTFORT BUILDING, 1882

Exterior

The exterior of the 1882 building is of **secondary** significance.

It was constructed to enclose a courtyard which previously existed between the 1870 and the 1877 (east) buildings. A substantial gable roof spans this space and runs parallel to Rolleston Avenue.

Roof		
Gable roof forms, with approximate pitch of 45 degrees	**OHF**	**primary**
Original corrugated steel roofing	**OHF**	secondary
Later corrugated steel roof cladding over previous skylight openings, spouting and gutters	NHF	no significance

Interior

The 1882 interior space is of **secondary** significance.

Within the 1882 Mountfort building much of the original building fabric has been removed or concealed by the structural strengthening works.

Originally one large open space, this wing has been substantially altered with the addition of a concrete floor slab to divide the space into two levels. Level 2 is currently used for mammal storage and is not accessible to the public while Level 1 contains the ancestor treasures and early European galleries.

Large span 'double' trusses.	**OHF**	**primary**
Timber rafters and purlins	NHF	no significance
Acoustic panels were installed and an intermediate concrete floor was added as part of the structural strengthening works. No heritage fabric remains visible at level 1. Concrete columns and shear walls now support this building.	NHF	No significance/ intrusive

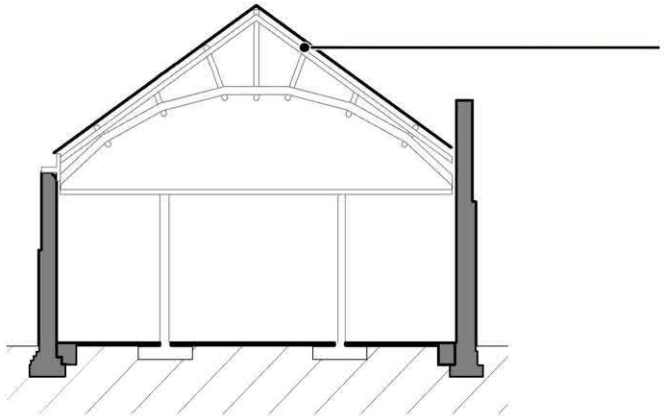
Canterbury Museum: Mountfort 1882 - Internal Fabric

Within the 1882 Mountfort building much of the original building fabric has been removed from this space or concealed over by the structural strengthening works.

This wing originally was one large open space. It has been substantially altered with the addition of a concrete floor slab to divide the space into two levels.

Non-Heritage Fabric (NHF):
Walls - Acoustic panels were installed as part of the structural strengthening works.

No heritage fabric remains at ground floor level. Concrete floor slabs, columns and shear walls now support this building.



Significant heritage fabric inside this space - the large spanning, "double" trusses. (OHF) images 2 and 3.

Upper Floor: Currently used for mammal storage and is not accessible to the public.

Ground floor: Contains the Ancestor treasures and early European galleries. Image 1.

(1) View of the ground floor containing the Ancestor Treasures.

(2) Original timber "double" trusses in space used for mammal storage. (OHF)

(3) Historical photo showing the timber "double" trusses. (OHF)

CENTENNIAL WING, 1958

Exterior

The roof form and façade of the Centennial Wing facing Rolleston Avenue are of **secondary** significance.

A gable roof extends over the eastern section of the 1958 wing and runs parallel to Rolleston Avenue with roof forms comparable to the adjacent 1877 building. Internally the Centennial Wing building provides many functional spaces but contains no heritage fabric.

The east façade and the east-facing roof plane are considered to be of **secondary** heritage value. The east or Rolleston Avenue facade is clad with Port Hills basalt over concrete in the form of random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions to match the adjacent 1877 building. Internally, this building has concrete walls with a painted finish on the north and west elevations.

Roof		
Slate roof on steel frame – east façade	LHF	secondary
Corrugated asbestos and plastic sheets on roof	LHF	no significance
Steel rafters and timber purlins	NHF	no significance

Walls (east façade)		
Oamaru stone facings	LHF	secondary
Gablet or blind opening	LHF	secondary
Canterbury Coat of Arms	LHF	secondary
2 x downpipes	LHF	no significance
Walls: north and west facades	NHF	no significance

Openings		
Door: timber doors	NHF	no significance
Windows infilled with timber and brick	INT	intrusive

Interior

The interior of the Centennial Wing is a utilitarian structure which contains a large space designed to display exhibits. The western section of the wing contains offices for museum staff. The interior of the Centennial Wing is considered to have little or no significance.

Interior of Centennial Wing

Canterbury Museum: Centennial Wing 1958 - External Fabric

A gable roof extends over the 1958 wing and runs parallel to Rolleston Avenue with comparable roof forms to the adjacent 1877 building. The east facade and the east-facing roof plane (shown in the image below) are considered to have some heritage value.

Non-Heritage Fabric (NHF):
Roof – Steel portals and timber purlins.
Door – Timber doors.
Walls – North and west plastered walls.

Intrusive (INT):
Walls and Structure – Windows infilled with timber and brick.

The Centennial Wing building provides many functional spaces but contains no heritage fabric.

Walls
This building has concrete walls with a plastered finish on the north and west elevations.

The east or Rolleston Avenue facade is clad with a veneer of basalt to match the 1877 building. It includes Port Hills basalt over concrete in random sqaured coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions.

Slate on steel frame (LHF)

Gablet or blind opening. (LHF)

Canterbury Coat of Arms. (LHF)
The coat of arms displayed is a version of the coat of arms of the Canterbury Provincial Government founded in 1873. A similar coat of arms can be seen on the Clocktower of the Arts Centre, previously Canterbury College.

2 x downpipes (LHF)

Oamaru stone facings. (OHF)

ROGER DUFF WING, 1977

Exterior

The Roger Duff wing is of **secondary** significance.

This extension was constructed to the west of the other buildings. It features walls which are a combination of raw concrete, basalt stone veneer over concrete and pre-cast panels with a facing of exposed basalt aggregate.

A flat, membrane clad roofs extends over most of this building. The planetarium dome installed at the time of construction has been removed although it could be reinstated to reveal original heritage value. While the modifications have compromised its original character, the building is considered to retain secondary heritage value. The most significant sections of the building, externally, comprise the south elevation and part of the west elevation.

Roof		
A flat, membrane clad roof extends over most of this building. Large, glazed, pitched roof light is positioned over what is now the café space in place of the planetarium dome	NHF	no significance

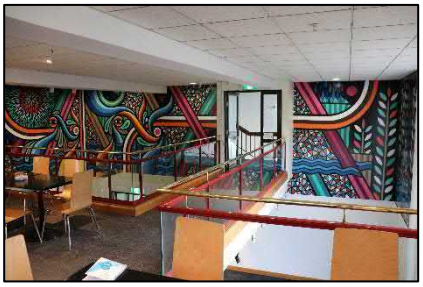
Walls (south and west facades)		
This building features walls which are a combination of raw concrete and pre-cast panels with exposed, basalt aggregate and a stone veneer. However, some of the panels are not intact due to the openings which have been formed for the café windows and the walls have the potential to be returned to their earlier form	LHF	secondary
Halswell basalt veneer	LHF	secondary
Steel columns	LHF	secondary

Openings		
Windows have been added to the area that became the cafe after the planetarium was dismantled	INT	intrusive

Interior

The interior of the Duff Wing comprises largely functional spaces that have been extensively modified following the removal of the planetarium and the establishment of the cafeteria. The staircase and the bridge, along with the remainder of the interior, are considered to have little or no significance.





Interior of Duff Wing. Staircase (left) and cafeteria (right).

Canterbury Museum: Roger Duff Wing 1977 - External Fabric

This wing extension was constructed to the west of the other buildings. It features walls which are a combination of raw concrete and pre-cast panels with exposed basalt aggregate. A flat, membrane clad roof extends over most of this building. The original planetarium dome has been removed, however, it could be reinstated to reveal original heritage value. While the modifications have compromised its original character, it is considered to retain some heritage value. The most significant external sections of the building include the south elevation and part of the west elevation.

Non-Heritage Fabric (NHF):
Roof - Flat, membrane clad roofs extend over most of this building. A large, glazed, pitched roof light is positioned over what is now the café space in place of the planetarium dome.

Intrusive (INT):
Walls and Structure - Windows have been added to the area that became the cafe when the planetarium was removed.

The Roger Duff Wing building provides many functional spaces but contains no internal heritage fabric.

This building features walls, which are a combination of raw concrete and pre-cast panels with exposed, basalt aggregate. However, some of these are not intact due to the openings which have been formed for the café windows. (LHF)

This Halswell Basalt Veneer. (LHF)

Steel columns. (LHF)

GARDEN COURT BUILDING, 1995

The 1995 space is considered to be **intrusive**.

Exterior
This extension enclosed the courtyard that previously existed between the Roger Duff wing and the west side of the 1870 building. It contains no heritage fabric. At the same time as the Garden Court building was constructed, a store for the whale skeleton, constructed of "Bondor" wall and roof panels and a staffroom were built on top of the 1977 Centennial Building.

Roof		
A substantial hipped roof form, of approximately 5° spans over this building, extending partly over the 1870 building.	INT	intrusive

6.6 Summary of Significance of Elements

The following table summarises the significance of the elements that make up Canterbury Museum.

Area	**Architect**	**Exterior**	**Interior**
1870 Wing	B W Mountfort	Primary	Primary
1872 Wing	B W Mountfort	Primary	Secondary
1877 Wing and1878 Porch	B W Mountfort	Primary	Secondary
1882 Wing	B W Mountfort	Secondary	Secondary
1958 Centennial Wing	Miller, White and Dunn	Secondary	Little or none
1977 Roger Duff Wing	John Hendry	Secondary	Little or none

These ratings are generally in agreement with the ratings for the various areas contained in the Operative Christchurch District Plan which are as follows:

Canterbury Museum (1870 – 1882) Buildings and setting	Highly Significant
Roger Duff Wing South and West Facades and Setting	Significant
Centennial Wing East Façade and Setting	Significant

6.7 Intangible Heritage Attributes

A building such as Canterbury Museum may also have Intangible attributes. These may include: use, meanings, associations/connections, cultural practices, traditions, and knowledge and language associated with the place.

1. Canterbury Museum – as an institution – embodies **traditions** and **cultural practices** that contribute to its significance. These include:

   - The strong sense of continuity and connection that arises from its continuing purpose as a guardian of cultural treasures
   - The practices of care, conservation and research
   - The traditional point of entry experienced across generations
   - The memories evoked by long-standing exhibits and galleries

- Keeping alive and continuing to regenerate cultural meanings, important stories and traditions across generations of Cantabrians

- Naming of buildings and exhibits which helps retain memories of important people and events relevant to Cantabrians.

2. Canterbury Museum acts as a repository of **knowledge** for the community and supports knowledge transmission and experiential learning through engagement with the exhibits and staff.

Table of Intangible Values

Museum as a Whole	**Primary**
The Canterbury Museum as an institution has primary intangible values as the principal guardian of cultural treasures and memories within Canterbury. With the earliest section of the Museum dating back to 1870, it evokes a strong sense of continuity and connection in the minds of Cantabrians. It embodies practices of care, conservation and research. It also keeps alive important stories and traditions from the past, as well as continuing to generate new stories that will in the future also become part of those traditions represented in the Museum.	
1870 Building	**Primary**
The original 1870 building has intangible values in that it was the original building on the site and established the tradition of the museum as a guardian of cultural treasures. Its long-standing exhibits evoke memories and keep alive stories and traditions across generations of Cantabrians.	
1872 Building	**Primary**
The 1872 building continued the tradition of the museum as a guardian of cultural treasure established by the original building. Its long-standing exhibitions including the Canterbury Street evoke memories and keep alive stories and traditions across generations of Cantabrians. The 1872 wing became the principal point of entry into the Museum prior to the construction of the 1877 wing and 1878 porch.	
1877 Building and 1878 Entry Porch	**Primary**
The 1877 building was the most substantial addition to the Museum up to that time. It gave the Museum a strong presence in the city and established it as a significant cultural institution and guardian of treasures and memories. The 1877 wing became instantly recognisable as the Canterbury Museum to generations of Cantabrians. Within the ground floor of the 1877 building is a long-standing exhibition known as Iwi tawhito – whenua hou/Ancient peoples – new lands which evokes memories in the minds of generations of Cantabrians. At the upper floor level is the long-established Bird Hall which evokes treasured memories in the minds of generations of Cantabrians. The 1878 entry porch constructed a year later became the traditional point of entry and that continues to this day.	
1882 Building	**Secondary**
The upper level of the1882 building is a staff area which is associated with the practices of care, conservation and research. The gallery at ground floor level houses a long-standing exhibition known as Ngā taonga tuku iho o nga tupuna/Treasures left to us by the ancestors.	

1958 Centennial Wing	**Secondary**
The 1958 wing has the inscription of CENTENNIAL MEMORIAL WING over the entry and was constructed in recognition of the centenary of the Canterbury Province in 1950, an event that is of considerable significance to Cantabrians. The wing currently houses the "Paua House", an example of a tradition of personalising individual dwellings.	
1977 Duff Wing	**Secondary**
The Duff Wing is named after Roger Duff who was a well-respected director of the Museum. At the time it was built, its modernist architectural style symbolised the Museum's desire to create new stories which would, in time, become part of its traditions. The original location of a planetarium on the roof reinforced the Museum's commitment to keeping up with modern advances in technology.	

PART TWO:

CONSERVATION OF THE PLACE

7.0 DEVELOPMENT OF CONSERVATION POLICY

7.1 Factors Influencing Conservation Policies

A number of factors will influence any conservation policies that are formulated for Canterbury Museum. Identified factors include the following:

Regulatory Requirements

- The obligations of heritage protection including:
  - The Resource Management Act as it relates to listed buildings.
  - Christchurch District Plan (Operative 17 December 2019)
  - Archaeological Sites.

- Legislation including:
  - Building Act 2004.
  - Earthquake prone buildings.
  - Access and provisions for persons with disabilities.
  - Safety from fire.

- Te Tiriti o Waitangi the Treaty of Waitangi)
- The Canterbury Museum Trust Board Act 1993.

Non-Regulatory Requirements

- The cultural significance and heritage values of the building.
- The requirements of the buildings' owner and occupiers.
- ICOMOS NZ Charter for the Conservation of Places of Cultural Heritage Value (revised 2010).
- Christchurch City Council Our Heritage, Our Taonga – Heritage Strategy 2019-2029.
- The need to maintain conservation standards.
- The physical condition and the need to maintain the buildings.
- Risks facings the buildings and contents.

7.2 Heritage Protection

Resource Management Act 1991

The Resource Management Act of 1991 is the formal legislation that manages the environment. It promotes the sustainable management of natural and physical resources such as land, air and water. Section 6 of the RMA refers to Matters of National Importance. The RMA Amendment Act 2003 added the "protection of historic heritage from inappropriate subdivision, use and development" to the list of matters of national importance.

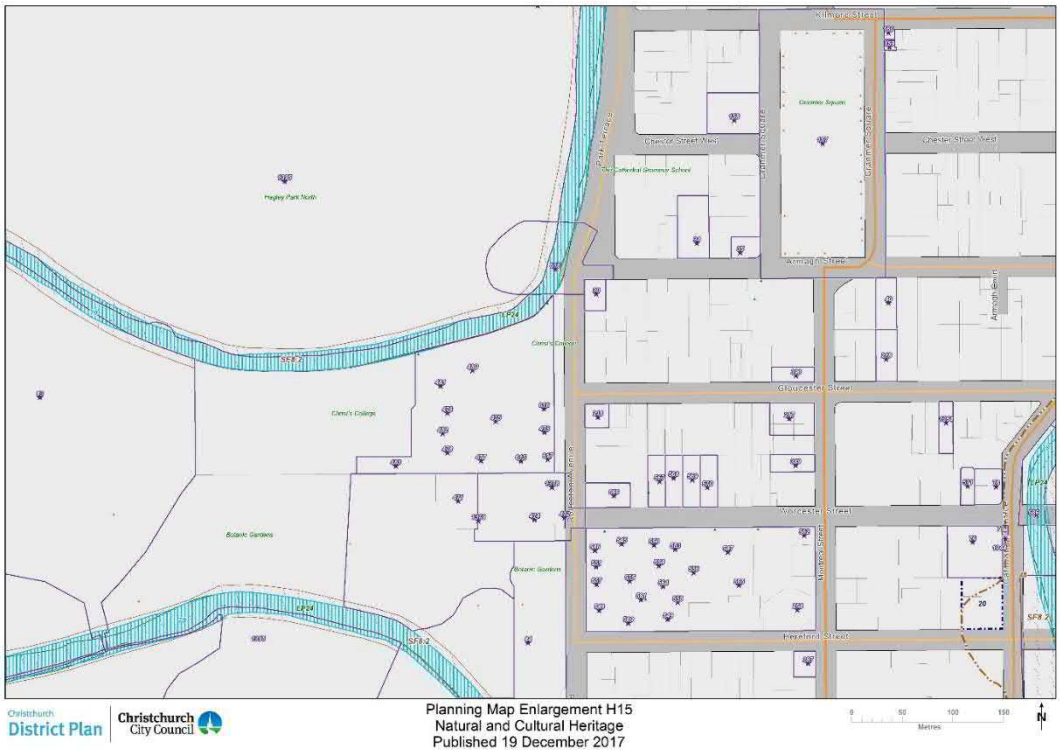
Christchurch District Plan (Operative 17 December 2019)

In Appendix 9.3.7.5 – Schedule of Significant Historic Heritage, the Operative Christchurch District Plan identifies Canterbury Museum (1870-1882 buildings) and Setting as being "Highly Significant", although part of the 1872 building appears to be outside the boundary of the heritage item which is likely to be an error. The later parts of the Museum being the Roger Duff Wing (south and west facades and setting)

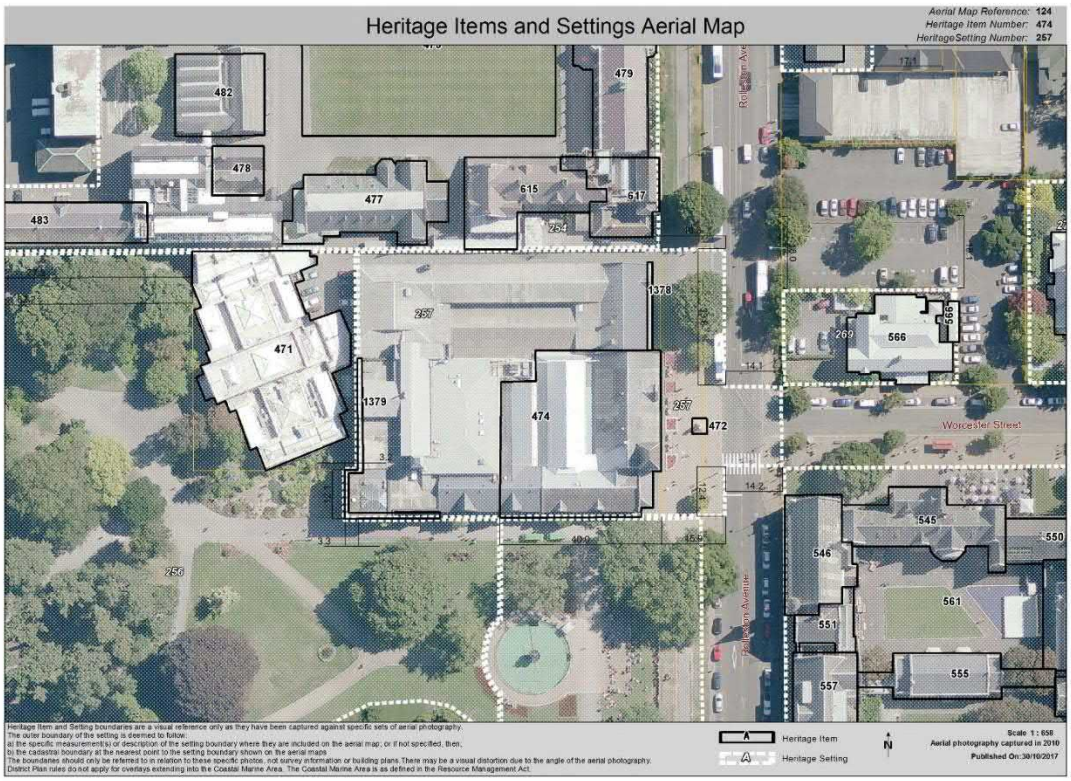
and the Centennial Wing (east façade and setting) are identified as being "Significant" as per the table below.

Description/name	Heritage item no	Heritage setting no	Scheduled interiors	Group 1 – Highly Significant Group 2 – Significant	Heritage area map no
Canterbury Museum (1870-1882) buildings and setting	474	257	No	Highly Significant	124
Roger Duff Wing South and West Façade and Setting	1379	257	No	Significant	809
Centennial Wing East façade and Setting	1378	257	No	Significant	808

The setting for the Museum extends over the entire floor plate. Along the eastern side it extends out to the edge of Rolleston Avenue and includes the Rolleston Avenue/Worcester Boulevard intersection. The eastern façade of the Centennial Wing and the southern and part of the western façades of the Duff Wing are included in the Museum setting.



Planning Map showing Historic Heritage items including Canterbury Museum fronting onto Rolleston Avenue and bounded by Christ's College and the Botanic Gardens *(Christchurch Operative District Plan).*



Heritage Items and Settings Map showing Canterbury Museum buildings (centre) with the buildings of Christ's College to the north, the Robert McDougall Art Gallery to the west and the Botanic Gardens to the south *(Christchurch Operative District Plan).*

Canterbury Museum's 19th century buildings are scheduled as being Highly Significant under the Christchurch District Plan and parts of the facades of the 20th century buildings are scheduled as being Significant. The buildings are all included within the wider setting. A Resource Consent is likely to be required for any modifications to the external facades and the roof of any part of the Museum.

It is noted that following the District Plan hearings, the interiors of the buildings are not currently protected under the Christchurch District Plan and therefore changes can currently be made to the interior without the need for a Resource Consent.

Chapter 9.3 – Historic Heritage of the Operative Christchurch City District Plan contains Objectives, Policies and Rules relating to historic heritage. Section 9.3.2.1.1 - Objectives states *the overall contribution of historic heritage to the Christchurch District's character and identity is maintained through the protection and conservation of significant historic heritage across the Christchurch District.*

Policies include: Identification and assessment of historic heritage for scheduling in the District Plan; Management of scheduled historic heritage; Archaeological sites; On-going use of historic heritage items and their settings and Awareness and education of historical heritage.

Section 9.3.4 Rules sets out rules relating the management of historic heritage and Activity Tables are found at section 9.3.4.1. The tables describe Permitted Activities, Controlled Activities, Restricted Discretionary Activities and Non-complying Activities which include the demolition of Highly Significant Group 1 items. Section 9.3.5 Rules - Matters of Control include Heritage Upgrade Works and Section 9.3.6 Rules – Matters of Discretion lists under 9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings.

The impact of any proposed changes to the external envelope of Canterbury Museum will be assessed under the criteria in Section 9.3.6.1. The criteria include;

c. Whether the proposal will provide for the ongoing and viable uses including adaptive reuse of the heritage item.

e. The extent to which the works are in accordance with the principles in Policy 9.3.2.2.3(b) and whether the proposal:

   i. is supported by a conservation plan or expert heritage report and
   ii. the extent to which it is consistent with the Heritage Statement of Significance and Conservation Plan and he ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).

h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that discussion.

Any proposals for work on the building should be discussed at an early stage with the Christchurch City Council's heritage team, to ensure that the work is in accordance with the principles and policies as set down in this Building Conservation Plan and the requirements of the Christchurch District Plan.

Archaeological Sites

The Heritage New Zealand Pouhere Taonga Act 2014 contains a consent (authority) process for any work affecting archaeological sites. The Act defines an archaeological site as any place associated with human activity that occurred before 1900 that may provide, through investigation by archaeological methods, evidence relating to the history of New Zealand. As the museum precinct has been in use since the 1870s, any work involving ground disturbance will require an archaeological authority.

In 2015, Heritage New Zealand Pouhere Taonga produced guidelines for the archaeological investigation and recording of buildings. These guidelines recognise the interlinked nature of buildings and the in-ground components that lie beneath them. If substantial work is to be undertaken on the Mountfort buildings, documentation of work should be consistent with these guidelines.

7.3 Legislation

Building Act 2004

The Building Act 2004 is the legislative framework whereby building work and building practitioners are required to comply with the Building Code. The purpose of the Building Act is primarily to ensure that buildings are "safe and sanitary" for users. If major alterations are proposed to an existing building or if its use changes, requiring alterations, Section 46(2) of the *Building Act* requires the territorial authority to be satisfied on reasonable grounds that, in its new role, the building will comply with the provisions of the Building Code, as nearly as possible if it were a new building.

Under Section 47(j) of the *Building Act,* territorial authorities are expected to have due regard to special cultural and historical value. A Building Consent is likely to be required for any work undertaken at the Canterbury Museum, other than maintenance.

Earthquake Prone Buildings

The Canterbury Earthquake Recovery Act 2011 is the legislative act for buildings located in Christchurch and required that a structural assessment of the Canterbury Museum buildings be undertaken following the Canterbury earthquake sequence.

This new policy aims to increase the strength of Christchurch buildings to minimise the chance of future damage to both people and property in the event of future seismic events. It affects buildings constructed prior to 1976, however, buildings strengthened to the 1976 NZS 4203 Building Codes and subsequent codes are not affected by this policy, unless they have a critical structural weakness.

Access and Provisions for Persons with Disabilities

Section 118(1) of the Building Act 2004 outlines specific provisions of access for people with disabilities in buildings. If a building is to be altered, adequate provision and sanitary facilities must be provided for persons with disabilities. Reasonable and practicable access to buildings for people with disabilities is acknowledged in the United Nations Convention on the Rights of Persons with Disabilities (ratified by New Zealand in 2008) and as a right under the New Zealand Human Rights Act (1993).

Safety from Fire

Section C of the Building Code outlines requirements to safeguard people from unacceptable risk of injury and illness caused by fire. Materials used as internal surfaces must meet performance criteria regarding spread of flame. Section 47 of the Building Act notes that Fire and Emergency New Zealand may provide advice to the building consent authority regarding means of escape from fire.

7.4 The Requirements of the Owner and Occupiers

Background. It is the intention of Canterbury Museum to be part of the wider arts and education precinct, whilst developing exhibitions and displaying its extensive collection to the wider public. Canterbury Museum is the repository of community memory and objects and has remained in constant use as a museum since 1870. In any redevelopment proposals, whether involving new structures or modifications to existing buildings, the Canterbury Museum Trust Board as owner of the Museum, will need to carefully evaluate the impact on any proposed changes on the heritage values of the 19th century buildings, in particular.

New Development. To retain the important function of Canterbury Museum as a key cultural institution, new gallery, exhibition and education spaces are required. The Museum is also at capacity in terms of object storage and does not meet best practice standards for object retrieval, handling, conservation and storage. Likewise, front of house visitor facilities and staff, along with volunteer and conservation spaces require upgrading and expansion to meet twenty-first century expectations and standards. There is also a desire to integrate the Robert McDougall Art Gallery with the Museum and to create physical and visual connections between the two buildings.

Visitor Experience. The Museum Trust Board accepts that the current experience of visitors to the Museum is out of step with basic physical, cultural and technological expectations of the modern museum visitor. If the experience of visitors is enhanced, they are more likely to see value in their visits and return for further visits. Section 8.7 - Visitor Experience includes policies that are aimed at improving the experience of visitors and others who work in the buildings.

Earthquake Prone (EQP) Buildings. The Museum buildings are classed as being of Importance Level 3 (IL3) as their contents are of high value to the community. The buildings have various Detailed Engineering Evaluation (DEE) ratings and the NZSEE guidelines recommend that buildings be upgraded to between 67% and 100%. The Museum Trust Board position is to have all buildings structurally upgraded to 100% NBS to protect the collections, people within or near the buildings and the buildings themselves.

Operation of the Building. The Museum Trust Board acknowledges that the current facilities for the care of the collections and that security and environmental controls do not meet expected standards. Section 8.8 - Operation of the Building includes policies aimed at improving these requirements to ensure that collections are properly provided for.

It is imperative that these requirements be addressed if Canterbury Museum is to maintain its position as an innovative and advanced institution that meets the expectations of the community that it serves, while also providing the optimum environment for the care and display of the collections held within its walls.

7.5 Conservation Standards

Heritage New Zealand Pouhere Taonga

In September 1986, Canterbury Museum (19th century portion) was listed as a Category 1 Historic Place (list number 290) by the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). Category 1 Historic Places are defined as to places of *special or outstanding historical or cultural heritage significance or value.*

The Heritage New Zealand website includes the following information:

The list is an information tool – it identifies and provides information on significant heritage places throughout New Zealand. Entry on the List:

- *does not equal automatic protection*
- *does not directly create regulatory consequences or legal obligations on property owners*
- *does not directly create specific rights or control property*

The Board of Heritage New Zealand Pouhere Taonga agreed in December 2013, that the status of the review of the Canterbury Museum List entry remains open. Following the completion of this Building Conservation Plan for the entire Canterbury Museum site, the Museum Trust Board will request that a change be made to the entry in the Heritage New Zealand Pouhere Taonga List Rārangi Kōrero.

Heritage New Zealand Pouhere Taonga has produced a guidance series called **Sustainable Management of Historic Heritage** which aims to assist building owners in the protection and conservation of historic heritage. The Guidelines provide information including Resource Consents, Building Act and Earthquake Prone policies, New Guides including Fire Safety and Heritage Places and Provisions for Physical Access to Heritage Places, as well as Discussion Papers on Repairs and Maintenance for Heritage Places and Alterations and Additions to Historic Buildings. Reference should be made to these documents where applicable.

7.6 ICOMOS New Zealand

The acronym ICOMOS stands for the International Council for Monuments and Sites and is a world-wide body dedicated to the protection of heritage. In 1993, ICOMOS New Zealand was established with its own Charter (revised 2010) and that continues to be the principle guiding document for heritage conservation in this country.

As a way of maintaining the integrity of the place, work should as far as practicable conform to the principles set out in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter Revised 2010). Records should be kept of any changes that might occur to the building. This is particularly important in areas where heritage fabric is being removed or modified.

7.7 Condition of the Building

A number of reports have been prepared for the Museum buildings in the years following the Canterbury earthquakes. These have included: *Detailed Engineering Evaluation*, November 2012, Canterbury Museum/Athfield Architects, *Report on Building Enclosure*: Canterbury Museum Christchurch, Report by Steve Alexander, December 2014, *Review of Stonework*: Canterbury Museum, Goldfield Stone Ltd, August 2018, *Canterbury Museum External Steel Review*, Holmes Consulting Group, September 2015 and Canterbury Museum Earthquake Damage Assessment prepared for Canterbury Museum by Holmes Consulting Group, September 2015. It is not the intention of this Building Conservation Plan to repeat the findings of these reports as the condition of the buildings can change as remedial and maintenance work is undertaken.

Structural Condition

Due to the structural upgrading works that were carried out in the 1980s and 1990s, the buildings fared reasonably well in the 2010-2012 Canterbury earthquakes and for the most part sustained little damage. The buildings are classed as Importance Level 3 (IL3) structures as they contain contents of high value to the community.

As such, they should be able to withstand earthquake loads that are 30% greater than that used for typical IL2 commercial buildings. In 2012 each building was evaluated – the Mountfort buildings 1870-1882 IEE at 70% NBS, the 1958 Centennial Wing IEE at 35% NBS and DEE and then after phase 1 remedial works 50% NBS and phase 2 works 67% NBS, the 1977 Duff Wing IEE at 34% NBS and DEE initially and then at 70% NBS following remedial works and the 1995 Garden Court at 80% NBS. The NZSEE guidelines recommend that buildings be upgraded to between 67%-100% NBS.[92] The Museum Trust Board position is to have all buildings at 100% to protect the collections, people and the buildings themselves.

Roofing

The roof areas comprise a combination of slates, corrugated materials including steel, asbestos cement and plastic and flat membranes. On slate roofs the steel fixings are liable to fail over time, causing the slates to be become detached. Similarly, corrugated steel sheets while being an economical means of excluding water from a building are prone to rusting and have a limited life span. Proprietary membranes used to overlay flat roofs also are prone to failure if not laid properly. The roofs of the 1958 Centennial Wing building have been sheathed with large profile corrugated asbestos cement sheets with a trade name of "Super Six". Although asbestos cement sheets are relatively stable, providing they are not disturbed, over time, they can become brittle and asbestos fibres can find their way into roof spaces. Large areas of the roof that were clad with asbestos cement sheets are now clad with plastic sheets as the asbestos cement sheets failed.

All areas of the roof and water collection points such as spoutings, internal gutters and sumps should be routinely inspected for leaks and other defects and any debris cleared as part of a planned maintenance regime. This will highlight potential problems before they cause significant issues. A report should also be compiled that assesses the likely life span of the various sections of the roof, noting when replacement may be required to enable budgets to be set.

[92] *Detailed Engineering Evaluation*, November 2012, Canterbury Museum/Athfield Architects.

Stonework: Walls

The Canterbury Museum has external walls that are a mixture of Halswell Basalt and Port Hills Basalt. The columns at the front of the building are made from Hoon Hay Basalt. Oamaru Limestone and Trachyte (in the case of the 1870 and 1872 buildings) have been used for details such as window and door surrounds, cornices, quoins, brackets and column capitals at the entry porch.

Halswell Basalt is a volcanic stone and is one of the hardest stones available in Canterbury. It is extremely durable, although in very rare cases, the stone has been known to deteriorate where unsuitable pointing has been used. Port Hills Basalt is also volcanic stone, however, it is less durable, and is prone to weathering due to the relatively open nature of the material, particularly where it is not laid to its natural bed.

Oamaru Limestone is variable in its nature, depending on where it was quarried. Stone that has been in place for some time is generally denser and more durable, compared with some stone that is currently generally being supplied which is more open and will probably deteriorate more quickly. Typical defects that can occur over time include blistering, erosion due to the use of inappropriate mortars, salt crystallisation within the stone, the effects of air pollution, soiling, establishment of plant life, cracking and splitting through stresses, delamination, exfoliation, blistering, crumbling, spalling, staining, efflorescence, honeycombing and damage due to embedded steel fixings.

The limestone and trachyte and to a lesser extent the Port Hills stone should be regularly surveyed for defects as part of a planned maintenance regime. This will highlight potential problems before they cause significant issues. The stonework should be subject to continuing scrutiny and repairs made where necessary. One of the main sources of deterioration of stonework is water penetration, either through weathered pointing or other defects such as structural failure. Stonework should be repointed where the pointing has significantly weathered.

The choice of mortar is also fundamental as incorrect mortar can significantly accelerate the deterioration of limestone and, to a lesser extent, the volcanic stone. Mortar should generally be softer and more porous than the stone to encourage moisture and any salts which may be within the wall to exit through the mortar joints, rather than the stone.

A report should be compiled that assesses the likely life span of the limestone, in particular, noting when replacement of stonework may be required to enable budgets to be set.

Timber Joinery

Timber joinery can deteriorate where it is exposed to the sun which causes sills and other horizontal members in particular to crack and sometimes twist. Water penetration into the joints and where the timber has cracked can cause decay. Deteriorated or missing putty can also accelerate decay in timber joinery. Joinery should be regularly inspected as part of a regime of programmed maintenance and to be regularly maintained to slow down the rate of decay.

Water ingress

The Museum abuts the Christchurch Botanical Gardens and ingress of moisture has occurred in the past where the gardens around the building were over-mulched or overwatered. The gardens around the building should be regularly surveyed to ensure that the presence of vegetation and watering is not causing the ingress of moisture into the fabric of the Museum buildings.

External Walls (Twentieth Century Buildings)

The later buildings including the Centennial and Duff Wings should be checked for defects such cracking in the case of concrete walls in the Centennial Wing which may allow the ingress of moisture into the fabric. The Duff Wing is partly clad with precast concrete panels and the joints between panels can fail, leading to efflorescence through water penetration. The wing also has exposed structural steelwork which may rust over time. These building should be regularly inspected and remedial work undertaken as required.

7.8 Risks Faced by the Buildings and Contents

Every building of heritage value faces a number of risks to the fabric and whatever may be contained within. Buildings located in seismically active zones face additional risks and buildings such as museums which contain historical collections face particular risks. Although work has been undertaken to strengthen the building fabric, the contents and heritage fabric is still considered to be at high risk from seismic activity, although life would likely be preserved. Risks identified as being faced by the Canterbury Museum include the following:

- Damage to building fabric and contents as a result of seismic activity.
- Water ingress through old roofing, gutters and downpipes causing damage to building fabric and contents.
- Damage to building fabric including stonework and slate roofing through natural weathering processes.
- Damage to building fabric, including joinery through lack of maintenance.
- Flooding due to excessive rainfall and potential overwatering within the Botanic Gardens
- Damage particularly to collections and other contents through ingress of vermin including insects, birds, mice and rats.
- Vandalism to building fabric including graffiti.
- Damage to exhibits through public interaction.
- Theft of contents.

A Risk Management Plan should be prepared to identify risks and weaknesses with programmes and processes put in place to mitigate these risks.

8.0 CONSERVATION POLICIES

The following conservation policies have been developed to ensure all works, development proposals and/or changes of use respect the cultural heritage significance of the buildings within Canterbury Museum. The policies are aimed at providing guidance for the ongoing and future conservation and management of the buildings, as well as the future development of the Museum.

The conservation policies apply generally to the buildings and include the setting and all fabric and internal spaces. They have been developed with regard to the assessed significance of the place and the elements of which it is comprised and they aim to:

- Ensure the significant architectural qualities of the area, including views to key buildings as outlined in Section 6.0, are maintained.
- Ensure the significant external and internal fabric of the Canterbury Museum buildings and elements on the site are retained.
- Ensure the setting of the buildings are maintained.
- Provide for adaptation and new works which are compatible with the above.
- Outline procedures by which the above objectives may be achieved.

Wherever work is proposed to be undertaken to the Museum buildings, statutory approval may be required from the Christchurch City Council and Heritage New Zealand Pouhere Taonga. In addition, consultation may be sought with the following interested groups; Museum (Board, Staff and Friends), ICOMOS NZ, community organisations (Heritage Aotearoa, Civic Trust), local community interest groups and local iwi. Opportunities to work with tangata whenua and local iwi in activities to recognise and interpret their culture, heritage and connections to the Museum should also be sought.

PRINCIPLES THAT UNDERPIN POLICY

The following principles have informed the conservation policies for the management of the Canterbury Museum buildings and guide their future development:

- That the Museum be managed in accordance with obligations relating to the Treaty of Waitangi / Te Tiriti o Waitangi.
- That the heritage values of the Museum buildings and their setting should be preserved.
- That all Museum functions, activities and operations be retained on site where possible.
- That the Museum continues to contribute to the cultural life of the Canterbury Region.
- That any proposals be generally consistent with the principles of the ICOMOS New Zealand Charter.
- That any proposals comply with applicable legislative and regulatory requirements.
- That early consultation with internal and external interested groups relevant to the proposed changes be implemented, including consideration of values held by associated communities not able to be directly consulted.
- That any changes to intact nineteenth century elements and areas of 'primary significance' should be minimised.
- That, wherever possible, changes and new development should be confined to elements and areas that have been assessed as having 'little or no significance'.
- That removal of 'intrusive' elements should be encouraged where this work may further reveal the heritage values of the Museum buildings.

8.1 Statutory Approvals

Rationale

Any proposals for works or future development planned for the Canterbury Museum are likely to require building and resource consents to be obtained from the Christchurch City Council as the local territorial authority. The proposals should comply with the Building Act as far as possible, taking into account the physical constraints of the buildings. The proposals should also comply with the requirements of the Christchurch District Plan.

In addition, works requiring a building consent may trigger the need for the Museum buildings to be upgraded with respect to fire protection and facilities for persons with disabilities.

Policy 8.1.1: All works and development should comply as far as reasonably practicable with relevant legislation and regulations.

Strategies to implement the policy

The following strategies should be implemented:

1 All works at the Museum will need to comply with the Building Act 2004 as far as reasonably practicable.
2 All works at the Museum should endeavor to comply with the requirements of the Operative Christchurch District Plan.
3 Seismic upgrading and any other structural work required by legislation should respect the Canterbury Museum buildings' heritage values.
4 Works required to upgrade fire detection and prevention systems should respect the Canterbury Museum buildings' heritage values.
5 Alterations to improve universal access and facilities for persons with disabilities should respect the Canterbury Museum buildings' heritage values.

8.2 Alignment with Heritage Policy and Guidance

Rationale

The Board and Management of Canterbury Museum have an obligation to manage and care for the Museum in accordance with current heritage policies and guidance.

Policy 8.2.1: The management and future of Canterbury Museum's building should meet best practice conservation standards and guidance.

Strategies to implement the policy

The conservation and management of the built forms and heritage fabric of Canterbury Museum should be carried out in accordance with the principles of the following documents:

1 ICOMOS New Zealand *Charter for the Conservation of Places of Cultural Heritage Value* (2010).
2 Heritage New Zealand *Pouhere Taonga, TAPUWAE Te Kōrero a te Kaunihera Māori o te Pouhere Taonga* (2017).
3 Heritage New Zealand *Sustainable Management of Historic Heritage* guidance series.

8.3 Engaging with Community and Interested Parties

SUSTAINING SIGNIFICANT ASSOCIATIONS

Rationale

The Canterbury Museum is highly valued by the communities of Canterbury for its buildings, exhibitions, collections, and the experiences it offers. These associations are recognised within this Building Conservation Plan as part of the significance of the Canterbury Museum.

Canterbury Museum has spiritual and cultural significance to tangata whenua for the taonga held within the Museum and for the relationships between people, objects and stories facilitated by the existence of the Museum and its roles. As such it may be regarded as a place of Māori heritage.

Policy 8.3.1: The Museum as a place and a repository that holds significant objects and reflects aspects of community identity should respect and help sustain significant associations between the communities of Canterbury, including Māori (tangata whenua and local iwi).

Strategies to implement the policy

The following strategies should be implemented:

1 Work closely with the Ōhāki Advisory Committee as an important conduit between the museum and those Māori people with connections to the museum.
2 Support engagement of community stakeholders with the Museum and in the activities of the Museum that represent or interpret spiritual and cultural associations.
3 Where an element of the Museum has a significant association with a specific group of people, these associations should be documented, respected and the significance attributed to those parts of the Museum be understood as part of future management planning.
4 From time to time, associated groups or communities may seek changes to an element that is significant to them so that it better reflects changing cultural needs or perspectives. Such changes should be considered with due respect to the contribution of that element to the significance of the place as a whole, and the importance of the change to the heritage values attributed by that associated group or community.

ENGAGEMENT AND COMMUNICATION WHEN CHANGE IS PROPOSED

Rationale

The ways that groups and communities seek to express their connection with the Museum may evolve and change over time in response to new understandings of the past, new cultural practices and changing relationships between cultural groups and with the Museum. This may result in requests to make changes to elements of the Museum that form part of its heritage significance.

Policy 8.3.2: Engagement and communication with associated communities, cultural groups and other stakeholders should be undertaken prior to decisions being taken and changes being implemented.

Strategies to implement the policy

The following strategies should be used to involve community stakeholders in decision making:

1 Use consultative approaches that are transparent, well-communicated and able to be understood by associated communities and cultural groups. When significant changes are proposed, inform stakeholders of such proposals and provide them with an opportunity to comment and/or seek further information. All such decisions and the associated actions undertaken will be documented and these records kept for future reference.
2 Maintain a list of relevant stakeholders and identify the scope of their interests and the specific areas or features that are of most significance to them. Use the register to maintain regular contact, and to ensure that the Museum can consult effectively when change is proposed.

8.4 Setting

Rationale

The Gothic Revival buildings of the Canterbury Museum and the Museum's position on a principal city axis gives it prominence within the Christchurch cityscape. The Canterbury Museum is sited at the edge of the Botanic Gardens and is situated within a precinct of other Gothic Revival buildings including the Arts Centre and Christ's College. The physical connection between Canterbury Museum and the Robert McDougall Gallery is currently poorly resolved and compromised by later additions.

Policy 8.4.1: The setting of the museum and the contribution it makes to the broader context should be protected and enhanced through future development.

Strategies to implement the policy

The following strategies should be implemented to protect and enhance the setting and contextual values of the Museum:

1 Important vistas into and out from the Museum should be maintained and enhanced where appropriate.
2 The streetscape and 'contextual' values which contribute to the unique identity of the surrounding area should be maintained.
3 The fleche should be reinstated to the Rolleston Avenue roofline of the 1877 building to provide a counterpoint to the spire of Christ Church Cathedral as a way of strengthening the relationship between the two buildings.
4 The current relationship of Canterbury Museum to the surrounding Botanic Gardens should be enhanced.
5 A physical connection to the Robert McDougall Art Gallery should be instigated. Any new linking structure/s should respect the significance of both buildings.

8.5 Caring for the Building Fabric

Rationale

Canterbury Museum overall generally appears to be in good structural condition due to the seismic upgrading works carried out in the 1980s and 1990s; this work ensured that the Category 1 buildings fared reasonably well in the recent earthquakes and for the most part these buildings have sustained only relatively minor structural damage. The more recent buildings and additions were more seriously affected.

Fabric that provides evidence and an understanding of the cultural significance of Canterbury Museum should be retained and conserved. A regular maintenance programme should be incorporated into the management of Canterbury Museum to help reduce the need for significant repairs in the future.

Policy 8.5.1: The building fabric should be cared for by a planned Cyclical maintenance and periodic repair programme.

Strategies to implement the policy

The following strategies should be implemented to enable the appropriate care of the Museum buildings:

1 Any maintenance and repair work should be undertaken by individuals who are appropriately skilled in the work required.
2 Materials used for repairs should seek to match that of the heritage fabric. If the original materials are not available or their use is no longer appropriate, compatible materials with a close visual match should be used. Traditional building techniques should be used where appropriate.
3 All works, including the removal of fabric of 'little or no' significance, should be fully recorded and a permanent record retained by the management of Canterbury Museum.
4 The reconstruction of lost elements should be considered if their reconstruction is informed by sufficient documentary and physical evidence and conjecture is avoided.
5 Care should be taken to ensure that rainwater systems such as gutters, downpipes and stormwater drains that convey water away from the building are maintained in good condition.
6 The design and installation of building services should not adversely impact on the heritage fabric of Canterbury Museum. New openings in historic fabric to enable the introduction of services should be minimised; elements of primary significance should not be subject to new openings.
7 Environmental sustainability should follow the Heritage New Zealand Sustainable Management of Historic Heritage guidelines.
8 Earthquake strengthening and seismic movement joints should be designed to minimise impact on heritage fabric. Where seismic joints are required between buildings they should be located in areas/elements of least significance.
9 Solutions to allow access for maintenance should avoid impacting the heritage fabric.
10 Pest management and environmental control systems should be discreetly located.

8.6 Visitor Experience and Management

Rationale

Aspects of the current visitor experience of the Canterbury Museum are out of step with basic physical, cultural and technological expectations of the modern museum visitor. If visitors to Canterbury Museum have an enhanced experience, they are more likely to perceive value in their visit and to undertake return visits. Improvements to the visitor experience – including an enhanced public entrance, wayfinding, circulation and visitor facilities – will make it easier for individuals, families, associated communities and cultural groups to navigate their way through the Museum. As a result, their enjoyment and satisfaction levels are likely to increase. Likewise, upgraded café and retail offerings will improve the overall visitor experience.

The interior spaces of the 1872 Mountfort building once had a strong visual connection with the Botanic Gardens through the placement of windows on the south elevation, while the 1877 building had connections with both Rolleston Avenue and the Botanic Gardens. Many of these visual connections have been lost over time through the blocking up of windows and doors. Reinstatement of visual links to the Botanic Gardens from within the Museum should be considered.

Efforts should be made to enhance the experience for researchers as well as school and other educational groups through the provision of research facilities, classroom spaces and/or an auditorium. The provision of these facilities may require changes to the existing buildings.

Future redevelopment of the Museum may also involve the creation of a link to the Robert McDougall Gallery. An additional entry from Rolleston Avenue may be able to be provided, although changes to the nineteenth century buildings should be avoided.

Interpretation of the buildings that make up Canterbury Museum can help enrich the visitor experience and public appreciation of the architectural design and craftsmanship of the Mountfort buildings. It can also help to tell the story of the development and function of the museum and record elements that have been lost. Interpretation can take the form of traditional plaques or information boards but may also include web-based content or mobile phone apps using multimedia or augmented reality techniques.

Policy 8.6.1: Changes to enhance visitor experience and management should be undertaken in a way that protects the heritage values of the Museum.

Strategies to implement the policy

The following strategies seek to guide changes to enhance the visitor experience:

1 The 1878 portico is the historic location of the principal public entrance to the Museum since it was constructed and this entry point should be retained. Consideration could be given to the provision of a second entrance off Rolleston Avenue, if required, to improve circulation and visitor management within the buildings. Any such entrance should be provided in the twentieth century Centennial Wing to avoid making changes to the exterior of nineteenth century buildings.
2 The nineteenth century buildings – particularly the 1870s Mountfort building – should retain their interior volumes and continue to be accessible to the visiting public.
3 Back of house, storage and visitor comfort facilities should be located in areas of lesser significance.
4 Any new structures that link the Museum and Robert McDougall Gallery should respect the significance of each building.
5 New classrooms, auditoria or other large public spaces should be located in areas of lesser significance.
6 New vertical circulation including lifts and stairs should be located in areas of lesser significance.
7 Significant community connections and participation in cultural activities at the Museum should be supported by enabling continued access to key areas for each group and providing suitable amenities.
8 New wayfinding and signage should be provided to ensure visitors are able to locate gathering spaces and have access to water, shelter and toilet facilities. Egress and other signage should be positioned and fixed in locations that avoids damage to heritage fabric, while also not detracting from or obscuring significant fabric. Wayfinding and signage need to be augmented with good modern visitor and customer service.
9 The possibility of providing improved visual connections between the Museum and Rolleston Avenue and the Botanic Gardens by reinstating the previously blocked up doors and windows should be investigated.
10 Interpretation should communicate the recognised heritage values of Canterbury Museum and physical interpretation (plaques and signs) should be located so as not to damage, detract from or obscure significant fabric. To the extent that interpretation relies on, or uses information from associated communities, cultural groups, other stakeholders or interested parties, they should be consulted throughout the interpretation planning process and appropriately credited.

8.7 Operation of the Building and Collections

Rationale

Canterbury Museum's public responsibility encompasses the ethical care, use and display of collections, as well as proper institutional management. Canterbury Museum preserves Canterbury's collective memory as expressed tangibly and intangibly and should use a variety of methods to inform and engage associated communities and stakeholder groups regarding the management of the Museum's heritage values. The Museum should maintain proper operating systems and procedures which follow accepted museological practices.

Separate circulation spaces from those used by the visiting public are required including a lift capable of transporting large collection or exhibition items.

The facilities to receive, handle and store collection items currently do not meet expected storage standards, security or level of environmental control. The conservation and photographic studios also require improved facilities to meet best-practice museum standards.

Policy 8.7.1: Improved collection handling, management and care facilities and other back of house facilities should be located outside areas of primary significance.

Strategies to implement the policy

The following strategies should be implemented to improve the operations and collections management:

1 The creation of separate circulation routes for staff and volunteers should avoid the need to form new openings within heritage fabric of primary and secondary significance.
2 Spaces of primary significance should be publicly accessible.
3 Loading docks, parking and collections receival and handling should be located away from significant façades. No new openings should be created in the nineteenth century Rolleston Avenue or Botanic Gardens façades.
4 New vertical circulation for staff, volunteers and collections movement including stairs and a lift for large exhibition objects should be located outside areas of primary significance.
5 Storage for collections should be located within dedicated spaces designed to provide the appropriate levels of security and environmental control and to meet the spatial requirements of significant objects.
6 New wayfinding, egress and other signage should be located and fixed to avoid damage to heritage fabric.

8.8 New Development

Rationale

Over the years, the Museum has expanded as the need for additional exhibition spaces, storage and other facilities has arisen. The earlier additions to the Museum that occurred within the nineteenth century were all designed by Benjamin Mountfort and respected the scale and form of each preceding structure.

Beginning in the 1950s and 1970s, the need for further space increased substantially and larger additional structures were constructed. While some attempts were made to respect the earlier buildings, this was not always successful and parts of the earlier buildings were concealed from public view. The

need to structurally upgrade the buildings to meet seismic loading led to heritage fabric being further concealed by concrete shear walls.

Within the foreseeable future, further development will be required to again provide additional space to accommodate the expanding Museum functions and to meet contemporary needs and visitor expectations. Issues such as the condition of the heritage buildings, and the subsequent risks to collections posed by the buildings and by the owners' requirements will also need to be addressed.

Any future development should generally avoid the areas of the Museum that have the highest heritage values. However, consideration should be given to revealing elements of the nineteenth century fabric that are currently not visible as a way of enhancing the Museum's heritage values and enriching the experience of visitors.

Policy 8.8.1: New additions should be located outside the areas of primary significance and should maintain key views to the fabric of primary and secondary significance and their setting.

Strategies to implement the policy

The following strategies should be implemented to ensure new additions maintain the heritage values of the Museum:

1. Elements of 'primary significance' must be retained, although limited alteration or modification may be permissible if there is no reasonable alternative.
2. Elements of 'secondary significance' should generally be retained, although alteration or modification could also be considered.
3. Elements that are of 'little or no significance' may be able to be removed as long as this does not adversely affect fabric of 'primary' or 'secondary' significance.
4. Removal of elements that are 'intrusive' or detract from the significance of the Museum should be considered, especially where their removal will reveal significant fabric. This may include the Garden Court building as its removal would allow the 1870 building to be more fully revealed.
5. New work should not obscure building forms or heritage fabric of 'primary' or 'secondary' significance.
6. The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.
7. New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.
8. Preference should be given to the use of recessive materials, finishes and colours that may reference existing materials and colour palette while avoiding inappropriate or incompatible contrasts with the heritage fabric.
9. Reversible, contemporary and visually lightweight elements should be used to link heritage fabric to any new development.
10. The architectural design and articulation of any new development should complement the heritage forms and fabric while being contemporary in style, in order to ensure that it is not mistaken as heritage fabric.

8.9 Universal Access Policy

Rationale

Canterbury Museum recognises persons with disabilities as equal participants who need to be able to move independently and safely.

Wheelchair access and access to sanitary facilities that meet the universal access design standard are required for staff, volunteers and visitors alike.

Policy 8.9.1: Universal access solutions should improve accessibility to the building while maintaining heritage fabric.

Strategies to implement the policy

The following strategies should be implemented to provide for universal access:

1. A comprehensive strategy should be developed to address accessibility, rather than carrying out piecemeal and incremental improvements.
2. New vertical circulation (lifts and stairs) should generally be located outside areas of 'primary' or 'secondary' significance.
3. Any alterations that involve heritage fabric should be designed to ensure they can potentially be reversed.

8.10 Specific Building Policies

Mountfort 1870 Building

Rationale

The 1870 building was the first to be constructed on the site and currently houses an exhibition of decorative arts. Since the 1870 building was constructed, the Museum has been extended to the point where it is now completely surrounded by later structures. The interior of the building has been restored and is in relatively original form, comprising a double height space with an upper-level gallery and exposed timber trusses. The exterior of the building is not visible or able to be viewed by the public although part of the roof and a small section of the west wall, including a gable end and a chimney, are visible beneath the overhanging section of the 1995 Garden Court building.

The building was the original Museum on this site and the first section of Mountfort and Haast's vision to be realised. It is considered to have 'primary' significance with the status of a significant artefact in its own right. In any future development, the opportunity should be taken to investigate the possibility of revealing heritage fabric that is currently concealed. This may include the west wall, chimney and the western face of the roof as viewed from where the former garden court was formerly located.

Policy 8.10.1: The Mountford 1870 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountford 1870 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.

2 The west wall, including the gable end and chimney and the roof, should be revealed and restored as faithfully to their original form as possible. All available documentary and physical evidence should be examined to ensure all restoration work is authentic and avoids conjecture.

3 The window openings and their relationship to the courtyard should be reinstated. However, it is accepted that there may not be able to be a visual connection between the building and the exterior.

4 The original form of the roof including the gutters and flashings should be restored.

5 The interior of the building has previously been structurally upgraded and restored and should be maintained in its present form.

Mountfort 1872 Building

Rationale

The second Mountfort building was constructed in 1872 and faces south to the Botanic Gardens. It comprised two storeys and had simple timber trusses supporting the roof. It currently houses the Canterbury Street on the Level 1 and the Living Canterbury exhibition on Level 3. It is proposed that the building should generally be retained in its present form.

Policy 8.10.2: The Mountford 1872 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountford 1872 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The southern facade of the building should be retained in its present form.
3 Consideration should be given to reintroducing views from within the building out to the Botanic Gardens by reactivating blocked windows and doors.
4 The potential to expose part of the original north wall should be investigated. (Refer to Plan Layout on page 115).

Mountfort 1877 Building and 1878 Porch

Rationale

The 1877 addition comprised two wings: a south wing extending eastwards from the 1872 building and an east wing positioned along Rolleston Avenue. The south wing is two-storeyed and has simple timber trusses supporting the roof. It currently houses the Museum Shop and the interpretive 'Victorian Museum' at Level 1 (ground) and the Asian Arts gallery on Level 3.

The east wing was designed as a larger version of the 1870 building and originally comprised a double height space with an upper-level gallery and exposed roof trusses. Currently the wing contains the Museum reception and the Iwi Tawhito - whenua hou (Ancient Peoples - New Lands) exhibition on Level 1, with a full width floor above housing the Hall of New Zealand Birds. The Bird Hall exhibition was installed in the 1950s and has a barrel-vaulted ceiling. The installation of the ceiling and the steel diaphragm cross bracing at each end of the building resulted in considerable damage to the original roof trusses.

It is considered that the 1877 east wing has the potential to be restored and its original form revealed. This could involve the removal of the Level 3 floor and reinstatement of the gallery at this level. The removal of the Bird Hall would allow the vaulted ceiling to be removed and the original roof trusses to be restored. Externally, this wing originally had a fleche on the roof that can be seen in many historic photographs. Its removal had a significant impact on the Museum's heritage values, particularly its architectural and aesthetic values and reinstatement of this feature should be contemplated.

Policy 8.10.3: The Mountford 1877 building and 1878 Porch should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountford 1877 building and 1877 Portico:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The building exterior should be retained in its present form.
3 The existing portico should be retained as the principal and traditional entrance to the Museum.
4 Consideration should be given to revealing the original form of the east wing by reconstructing the fleche.
5 Internally, potential exists to further expose the north wall of the east wing. (Refer to Plan Layout on page 115).
6 Long-term, consideration could be given to reinstating and restoring the original roof trusses currently concealed by the present vaulted roof form on Level 3.
7 Consideration should be given to reintroducing views from within the south wing of the building out to the Botanic Gardens by reactivating blocked windows.
8 The windows in the east wing along Rolleston Avenue should be reactivated where feasible.

Mountfort 1882 Building

Rationale

Mountfort's 1882 building infilled the space between the original 1870 building and the 1877 east wing. It was originally a double height space with a series of roof trusses which, while being notable for their large span, were simpler in form than the finely detailed trusses of the earlier buildings. An intermediate floor of reinforced concrete has been installed below the trusses as part of the structural upgrading work. The building currently houses Ngā Taonga tuku iho o nga tupuna and an early European colonisation exhibition on Level 1, while Level 2 is used for collections storage.

The intermediate floor acts as a structural diaphragm providing lateral restraint to the Museum buildings and its function and method of construction makes its removal less practical. For this reason and due to the fact that the trusses are relatively plain in comparison with other more intact Mountfort buildings, restoration of this space is not considered to have the same priority as the other spaces. The lower level of intactness and its proximity to the main Rolleston Avenue entrance potentially provides an opportunity for the introduction of new back of house and visitor facilities as well as new vertical circulation within this building.

Policy 8.10.4: The Mountford 1882 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountford 1880 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The original double height space could, subject to structural and other considerations, potentially be recovered by the removal of the intermediate floor. The roof trusses could also be restored.
3 The 1882 building, being less intact than other Mountfort-designed buildings, offers greater opportunities for adaptation.

Centennial Wing 1958

Rationale

The Centennial Wing dates from 1958, with the east elevation being envisaged as a continuation of the façade of Mountfort's 1877 east wing. An architect's drawing shows the Gothic Revival architectural vocabulary being extended around the corner and part-way along the north elevation. This was never realised and what was constructed is a utilitarian rendered concrete wall with steel joinery with the Gothic form being limited to the east façade of the wing and the east-facing slate roof. Various changes have since been made to the openings in the east façade.

The east elevation of this building in its present form is a rather uncomfortable juxtaposition of joinery and limestone surrounds of varying scale and heights. If the Gothic treatment had been applied to the north façade, the building may have been a more successful composition.

The Centennial Wing provides a potential location for redevelopment, although the east façade and the east-facing roof plane should be retained as they make a contribution to the heritage values of the Museum and its context, albeit a relatively minor one. The interior of the building is not considered to have any significant fabric and, therefore, beyond the façade and the roof plane above it, a new building could be constructed that potentially exceeds the present height controls as no overshadowing would occur to the neighbouring property. Although consideration could be given to the option of modifying the north façade to realise the architect's original concept, it is suggested that the architectural design of the building is not of such quality as to warrant such an action.

Policies 8.10.5: The Rolleston Avenue façade and roof plane of the Centennial Wing should be retained.

Strategies to implement the policy

The following strategies should be implemented to manage the Centennial Wing:

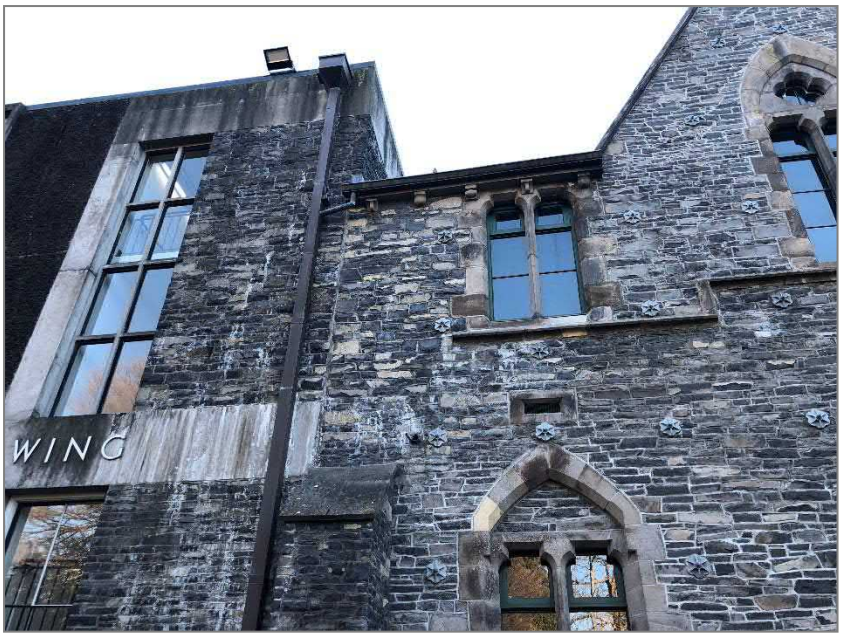
1 The fabric of the Rolleston Avenue façade and roof plane should be retained.
2 The joinery of the Rolleston Avenue façade could be rationalised and modified if required to accommodate the on-going requirements of the Museum.
3 Fabric of 'little or no significance' could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

Roger Duff Wing 1977

Rationale

The two storeyed Roger Duff Wing was designed by John Hendry and dates from 1977. It demonstrates Late-Modernist characteristics and Hendry envisaged that eastern end of the wing could potentially be five storeys in height with a pitched roof form that more overtly referenced the adjacent Gothic Revival buildings. However, the junction between the Roger Duff Wing and the 1872 Mountfort building along the south elevation remains as a disparate connection. There is no distinction or visual relief between the two buildings and the Roger Duff wing does not respond to the proportions of the 1872 building. The two stone walls collide with each other and the Roger Duff Wing stops halfway up the 1872 end gable creating a poor transition that can be viewed as unfinished. Hendry's original drawings (page 30) show a more definitive separation of the buildings.

Various modifications have been carried out to this building including the removal of the planetarium from the roof and the conversion of the upper level into the Museum cafeteria, which required the insertion of additional windows in the precast concrete panels with their basalt aggregate finish. While the modifications have somewhat compromised its original character, the southern (Botanic Gardens) elevation and part of the western elevation as far as the Robert McDougall art gallery are considered to make a contribution to the overall heritage values of the Museum complex.



The existing junction between the Roger Duff Wing and the 1872 Mountfort building is unresolved and does not provide adequate seismic or appropriate visual separation. Improved seismic separation is likely to be required in this location and should be designed to only impact on the later Duff Wing. (2018, DPA Architects).

The limited extent of secondary heritage fabric and the later changes provide an opportunity for the Roger Duff wing to be further modified as required or returned to an earlier form. It is also likely that a vertical seismic joint will be required between it and the 1872 building.

Policy 8.10.6: The south elevation and part of the west elevation of the Roger Duff wing should be retained and conserved.

Strategies to implement the policy

The following strategies should be implemented to manage the Roger Duff wing:

1 The secondary elements including the south (and part of the west) façades should be retained.
2 Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored.
3 The junction between the Roger Duff Wing and the adjacent 1872 building, which has primary significance, was poorly handled. If a seismic gap is required between the two buildings, the opportunity should also be taken to visually improve the junction between the two buildings.
4 The possibility of adding further floors, perhaps referencing Hendry's original design, could be considered.
5 Fabric of 'little or no significance' could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

1990 Addition at the Northern End of the 1870 Building

Rationale

The 1990 addition is a small infill building immediately north of the 1870 Mountfort Building and houses a staircase and building services. It is does not contribute to the significance of the Museum.

Policy 8.10.7: The 1990 addition has no heritage value and could be removed if required.

The following strategies should be implemented to manage the 1990 addition:

1 The 1990 addition could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

1995 Garden Court Building

Rationale

The Garden Court building dates from 1995 and was the last major structure to be built at the Museum. It essentially infilled what had previously been an open garden courtyard which still remains within the consciousness of many Cantabrians. On the western side of the courtyard a structure housed a whale skeleton while Mountfort's original 1870 building formed the eastern side of the courtyard. When the Garden Court building was constructed, the whale skeleton was placed in storage where it remains and Mountfort's building was lost to public view.

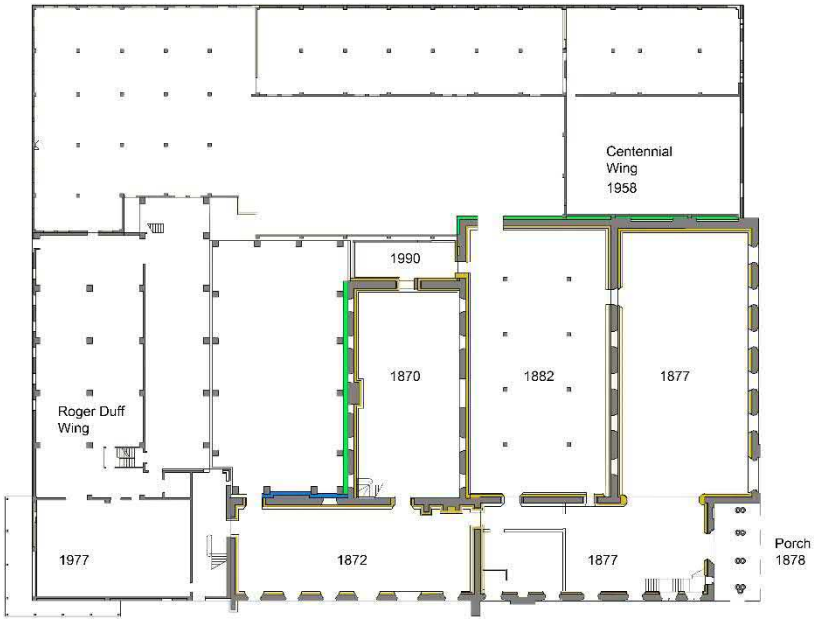
Consideration should be given to removing the garden court building. If additional space is required, the ability for the public to view the western face of the 1870 Mountfort building as a significant artefact should be given priority.

Policy 8.10.8: The Garden Court Building has no heritage value and could be removed if required

The following strategies should be implemented to manage the Garden Court Building:

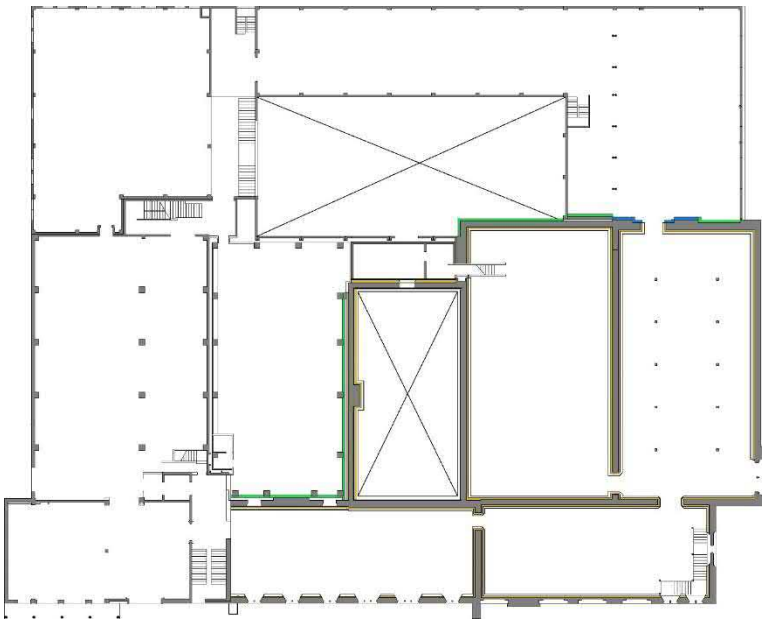
1 Consideration should be given to the option of removing the Garden Court building (following archival recording) to reveal presently concealed heritage fabric, including the west wall and roof of the 1870 building.

2 The courtyard as a heritage space that once housed the whale skeleton should be acknowledged.



Plan layout: Level 1

(Plan by DPA Architects adapted from Athfield Architects Plan)



Plan layout: Level 2

(Plan by DPA Architects adapted from Athfield Architects Plan)

LEGEND

Shear Wall locations

Current exposed stone facade

Potential additional stone facade exposure

9.0 ADOPTION, USE AND REVIEW OF BUILDING CONSERVATION PLAN

This document should be formally adopted by Canterbury Museum Trust Board as a recognised guide for the ongoing conservation, management and development of the buildings. Reference should be made to the Plan to inform the ongoing management of the Museum buildings as well as physical works and major development proposals.

Endorsement of the Plan should be sought from Christchurch City Council and Heritage New Zealand Pouhere Taonga as key stakeholders. It is anticipated that this document will inform statutory decision making and referral responses from these bodies.

Once adopted and endorsed, the Plan should be made available on the Museum's website to provide transparency and to inform the wider Canterbury community with respect to the heritage values of the Museum buildings and the policies that will inform their long-term management and future development.

It is also important that provision be made for the Plan to be reviewed on a regular basis to allow for changing circumstances, further knowledge and community values to be incorporated. Periodic review of the Plan will ensure it is kept up to date and continues to be an essential tool to assist in the management and conservation of Canterbury Museum. The Plan should be reviewed on a five-yearly basis or more frequently if significant new information is discovered or if major changes are proposed to the Museum.

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APPENDIX A

Chronology of Events

Date	Event
1850	The site for the Museum is identified
21 December 1858	Julius Haast arrives in New Zealand
1861	Haast undertakes a geological survey of Canterbury
September 1864	Calls are made for the foundation of a museum to be built in Christchurch
October 1864	The Canterbury Provincial Government holds a competition for the design of the Museum
May 1865	Mountfort and Speechly divide the winning £50 prize
February 1867	Mountfort presents his designs to the Provincial Government
February 1869	Haast is appointed as curator of the Museum Contracts are awarded to Prudhoe and Cooper for the stonework and Daniel Reece for the interior woodwork
October 1870	The first Mountfort museum with lean-to attached to the northern end is opened to the public
October 1871	Another building to adjoin the south wall of the 1870 structure is planned
1872	The second building attached to the 1870 building is opened
July 1873	The Provincial Government provides £260 for purchase of the whare Hau-Te-Ananui-o-Tangoroa
1875	Ferdinand the Emperor of Austria confers on Haast a hereditary knighthood
1875	Mountfort prepares plans for an extension of the Museum to the east
1876–1948	The University has governance of the Museum
1877	L shaped building with one wing facing Rolleston Avenue and the other parallel to the street edge and to the 1870 wing is completed
1878	The portico with its decorative stonework is added
1881	The Whare is dismantled and re-sited to the west of the 1870 wing
1882	The Technology gallery which enclosed the courtyard created when the 1877 wing was added to the 1870 and 1872 buildings is opened
1887	Haast is knighted by Queen Victoria
August 1887	Sir Julius von Haast dies in Christchurch
1894	The Whare is taken down, repaired and re-erected facing south
1920	The Blue whale is set up to form an entrance to the west of the whare
1944	The idea is conceived of a new wing to celebrate the upcoming Centennial of the Province in 1950
April 1948	The Museum governance is taken over by a new trust board under the provisions of the Canterbury Museum Trust Board Act 1947
1949	A competition is held for a Centenary project that maintains a strong visual connection to Mountfort's architecture – Dunedin architects Miller, White and Dunn win the commission
1950s	The whare is dismantled to make way for the Centennial Wing and placed in storage
December 1954	The contract for the construction of the 1958 Centennial Wing is awarded to CS Luney Ltd
September 1955–1959	The Museum is closed for building and major internal renovations
1957	The fleche is removed as it has been found to be in an advanced state of decay
November 1958	The Centennial Wing opens
1962	Fundraising begins for a building to house a 'Rutherford Hall of Science'
1969	John Hendry is appointed with plans for a building linking the 1872 building and the 1858 Centennial building
March 1977	The Roger Duff Wing is completed and opened by the Duke of Edinburgh
1978	Roger Duff dies and the new wing is named in his honour
1987	10-yeear earthquake strengthening project commences The 1877 wing is the first to be strengthened with concrete shear walls The auditorium in the 1958 Centennial Wing is demolished

September 1986	The Museum (19th Century Portion) is listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga
1989	Strengthening work is carried out in the 1882 building
1991	Level 2 is installed in the 1882 building floor to act as a structural 'diaphragm' and to provide more floor space
1993	Strengthening work is carried out in the 1870 and 1872 buildings
1995	The planetarium is removed from the 1977 Roger Duff Wing and replaced by a smaller glazed gable roof The Garden Court building is constructed
1997	The Mountfort Gallery is opened in the original 1870 building
4 September 2010	The Canterbury Museum suffers superficial damage and is closed for only 10 days after an earthquake with a magnitude of 7.1
22 February 2011	An earthquake with a magnitude of 6.2 causes more extensive damage to the buildings; the Museum is closed.
2 September 2011	The Museum is partially reopened, the first institution in the inner city to do so
ANZAC Day, 25 April 2013	The Museum is fully re-opened
December 2013	The review of the Canterbury Museum List entry by Heritage New Zealand remains open
December 2017	The Canterbury Museum marks 150 years since its founder, Sir Julius von Haast opened the doors to the public at its previous Provincial Council buildings site.

APPENDIX B

Comparative criteria for identifying heritage significance between the Christchurch District Plan and Heritage New Zealand Pouhere Taonga List / Rārangi Kōrero:

CHRISTCHURCH DISTRICT PLAN	HERITAGE NEW ZEALAND POUHERE TAONGA
Appendix 9.3.7.1 Criteria for the assessment of significance of heritage values:	Heritage New Zealand Pouhere Taonga may enter any historic place or historic area in the New Zealand Heritage List/Rārangi Kōrero if it is satisfied that the place or area has aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological or traditional significance or value historic place is assessed under section 66(3) of the *Heritage New Zealand Pouhere Taonga Act 2014* having regard to the following criteria*:
Historical and social value (criterion a). Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns;	**Historical significance or value** **Social significance or value**
Cultural and spiritual value (criterion b) Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to tangata whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values;	**Cultural significance or value** **Spiritual significance or value**
Architectural and aesthetic value (criterion c) Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place;	**Aesthetic significance or value** **Architectural significance or value**
Technological and craftsmanship value (criterion d) Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period;	**Technological significance or value**
Contextual (criterion e) Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment;	**Aesthetic significance or value** **Architectural significance or value** Note: there is no equivalent s.66(3) criteria to Contextural value, however the Christchurch Distruct Plan description of this criterion suggests that Aesthetic and Architectural significance or value may be anologous
Archaeological and scientific significance value (criterion f) Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social, historical, cultural, spiritual, technological or other values of past events, activities, structures or people	**Archaeological significance or value** **Scientific significance or value**

* *Significance Assessment Guidelines: Guidelines for Assessing Historic Places and Historic Areas for the New Zealand Heritage List/Rārangi Kōrero,* Heritage New Zealand Pouhere Taonga, March 2019.

Historic places must be further identified as Category 1 or Category 2 where; CATEGORY 1: places are of special or outstanding historical or cultural heritage significance or value; and CATEGORY 2: places are of historical or cultural heritage significance or value.

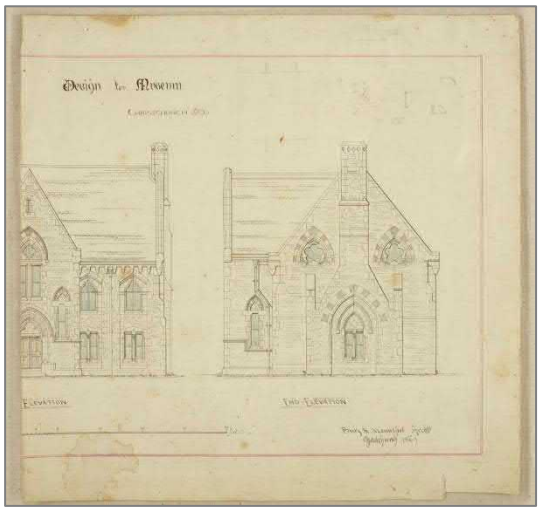
However, there are no regulations currently in place for assigning Category 1 or Category 2 status.

APPENDIX C

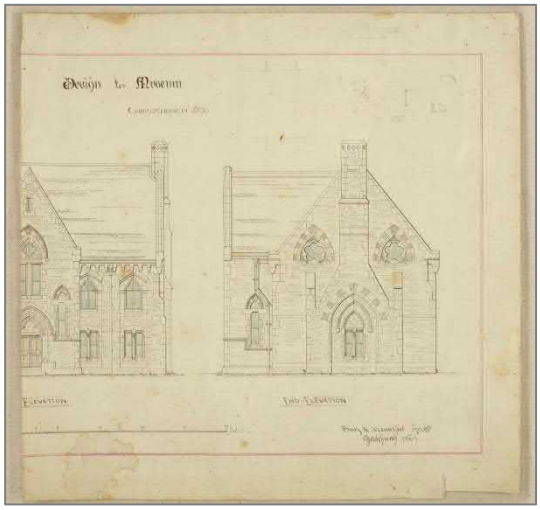
Other Key Relevant Drawings

The following images are a selection of drawings from Canterbury museum archives including some by Benjamin Mountfort.

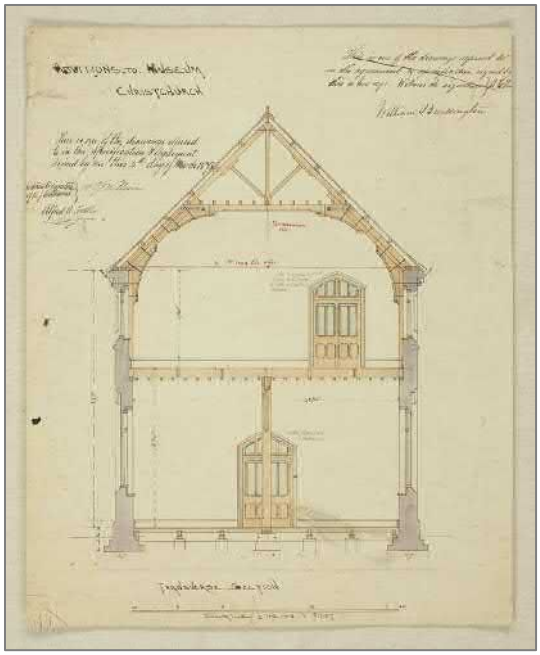
circa 1865
Canterbury Museum, 1951.169.2.



1867
Canterbury Museum 651.
(Benjamin Mountfort)

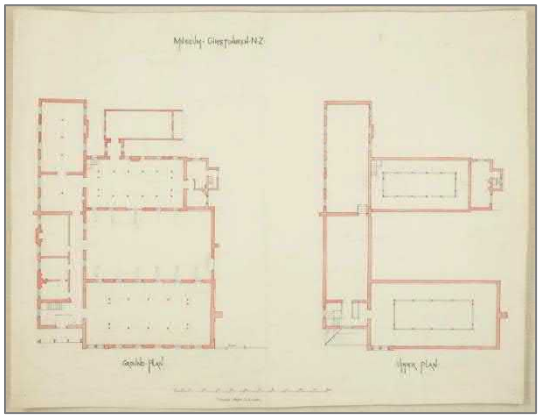


April 1869
Canterbury Museum, Accession number: Plan 655.

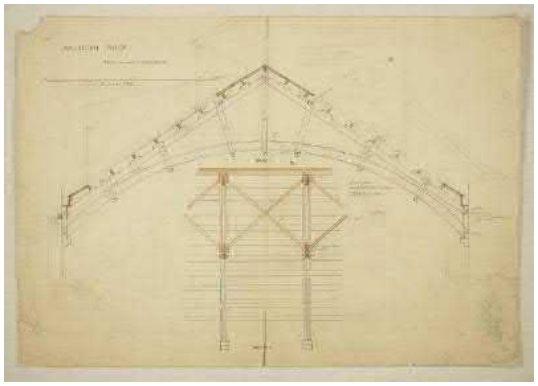


1878
Canterbury Museum 44553. 682
(Benjamin Mountfort)

circa 1870s.
Canterbury Museum, Plan 681.

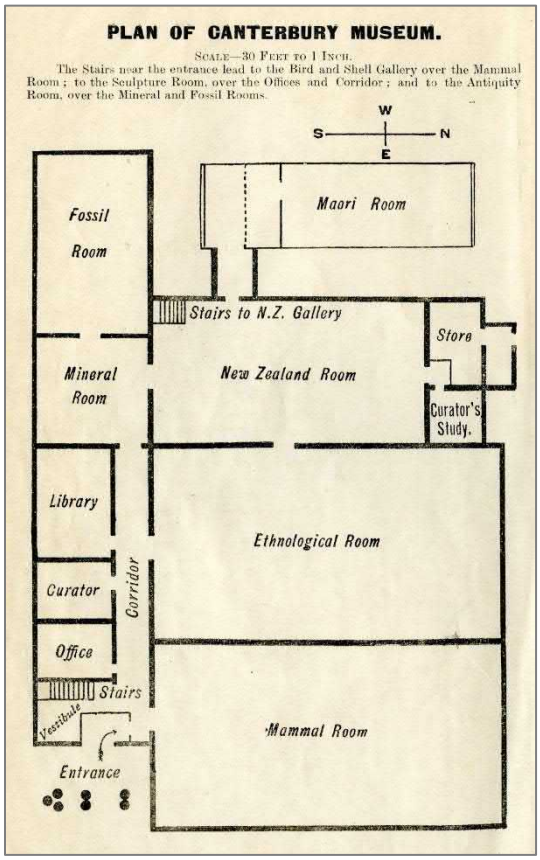


1881 plan
Canterbury Museum, Plan 661.

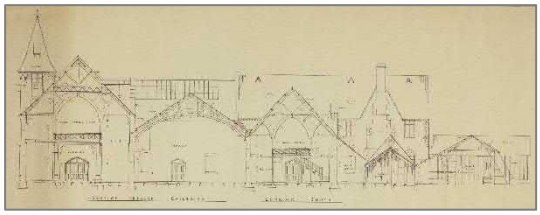


1881
Canterbury Museum 46776. 700
(Benjamin Mountfort)

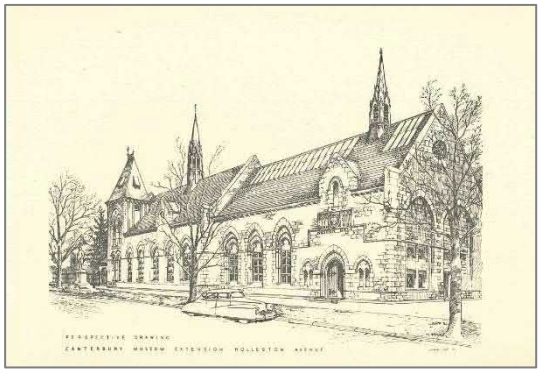
1879 Zincography printed in Vienna by Rudolf von Waldheim as frontispiece for Haast.



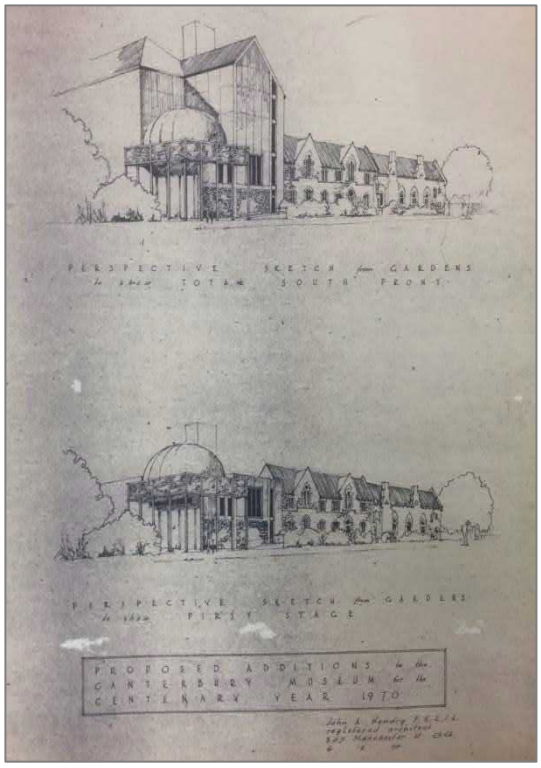
1900 Plan of the Canterbury Museum
Canterbury Museum LIB5991



Section October 1948
Canterbury Museum Archives: Mu5, Sheet No 4, JG Collins.
(Benjamin Mountfort)



Extension
Canterbury Museum Annual Report 1949-50.



1970
Canterbury Museum, Mu 219.
(J A Hendry)

APPENDIX D

ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (revised 2010)

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places** of **cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places** of **cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places** of **cultural heritage value**.

In general, such **places**:

(i) have lasting values and can be appreciated in their own right;
(ii) inform us about the past and the cultures of those who came before us;
(iii) provide tangible evidence of the continuity between past, present, and future;
(iv) underpin and reinforce community identity and relationships to ancestors and the land; and
(v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places** of **cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values,** is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place.**

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

(i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
(ii) include an assessment of the **fabric** of the **place**, and its condition;
(iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
(iv) include the entirety of the **place**, including the **setting**;
(v) be prepared by objective professionals in appropriate disciplines;
(vi) consider the needs, abilities, and resources of **connected people**;
(vii) not be influenced by prior expectations of change or development;
(viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
(ix) make recommendations for the **conservation** of the **place**; and
(x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

(i) consultation with interested parties and **connected people**, continuing throughout the project;
(ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
(iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
(iv) physical investigation of the **place** as appropriate;
(v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
(vi) the preparation of a **conservation plan** which meets the principles of this charter;
(vii) guidance on appropriate **use** of the **place**;
(viii) the implementation of any planned **conservation** work;
(ix) the **documentation** of the **conservation** work as it proceeds; and
(x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

(i) **preservation**, through **stabilisation, maintenance**, or **repair**;
(ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
(iii) **reconstruction**; and
(iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place,** or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement,** and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric,** and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place,** and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values,** such as the spiritual associations of a sacred **place,** may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place,** and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value. Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place.** Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values.** Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place,** and which has little or no adverse impact on its **authenticity** and **integrity.**

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value.**

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric,** and **cultural heritage value** of a **place**, assesses its **cultural heritage significance,** describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place,** and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values,** associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric,** and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga.**

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from
ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.

NOTE: This draft Conservation Plan is a partly updated 2010 version that has not been fully reviewed or finalised. It is provided as a guide in relation to the history and importance of this heritage building. Other information (including any information relating to the District Plan, Building Code, Council's Earthquake Prone Buildings Policy and legislative requirements) is out of date and should not be followed.

ROBERT McDOUGALL GALLERY CHRISTCHURCH

A CONSERVATION PLAN

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A CONSERVATION PLAN

Prepared for the
Christchurch City Council

By
Dave Pearson Architects Limited

93 Victoria Road
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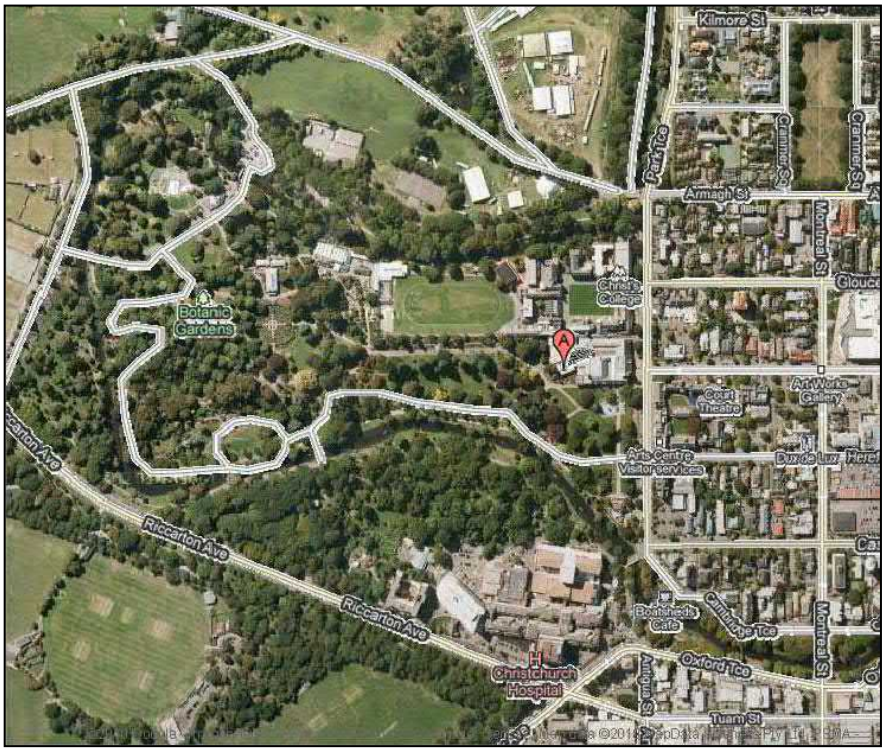
INFORMATION

INFORMATION

EXECUTIVE SUMMARY

This conservation plan concerns the Robert McDougall Gallery, located at 9 Rolleston Avenue, Christchurch, directly behind the Canterbury Museum in the Christchurch Botanic Gardens.



The Robert McDougall Gallery is located by the red marker on the edge of the botanic gardens (Google Maps).

Part 1 of the conservation plan details the history of the place and assesses its heritage values. In the assessment of significance, the gallery has been assessed as having high heritage values. The design of the building, the novelty of the lighting system at the time it was built, the eminent architects involved in its design, the associations the gallery has with its benefactors, artists and others and its landmark values within the Christchurch Botanic Gardens are all contributing elements to its heritage significance.

The Robert McDougall Gallery is identified in the Christchurch City Council City Plan, Part 10, Heritage and Amenities as a Group 1 building. Group 1 items are defined in The City Plan as buildings, places and objects of international or national significance, the protection of which is considered essential.

The building is also listed with the New Zealand Historic Places Trust – Pouhere Taonga as a Category One building, Registration Number: 303. Category One is given to places of 'special or outstanding historical or cultural heritage significance or value'.[1] The gallery was first registered on 2 April 1985.

The first section of Part Two of the Conservation Plan provides a framework to inform conservation policies. This takes into account the factors affecting the Robert McDougall Gallery, including the client's interest and any constraints arising from the statement of

[1] Historic Places Trust website, www.historic.org.nz

significance. Legislation and the protection afforded by heritage listings are also outlined. This section also describes the physical condition of the building and its setting.

Part Two of the conservation plan also includes conservation policies aimed at protecting, retaining and recovering the heritage values of the building and its environs. The underlying direction of the policies is that the building should be returned to its original form as far as possible, while allowing it to be adapted for a new use. The necessity of meeting conservation standards by involving the appropriate authorities and the use of qualified conservation professionals is also emphasized. The gallery sustained minor damage as a result of the Canterbury earthquake in February 2011. The plan also addresses structural and remedial work that may be required as a result of earthquake damage.

The third section of this part of the conservation plan comprises a series of specific recommendations with the aim of implementing the conservation policies. Recommendations are made for work to recover the building's heritage values while adapting it for a new use. The process of adaptation may include the provision of new services and the need to structurally upgrade the building.

The final section provides a schedule of remedial work required to return the building to a good condition. A cyclical maintenance plan is also included.

PURPOSE OF CONSERVATION PLAN

The Robert McDougall Gallery building dates from 1932 and was the Christchurch City Art Gallery until the completion of the new Art Gallery in Montreal Street in 2003.

With the opening of the new gallery, the Robert McDougall Gallery no longer fulfils the role of the City Gallery and it has only been used on an intermittent basis, the last exhibition being Te Hokinga Mai presented by Ngai Tahu Whanui from 20 February 2010 to 20 June 2010. In the future, it is intended that the Robert McDougall Gallery be integrated with and be used as an extension of the museum. The conservation plan is intended to inform and guide the process of integration.

The conservation plan includes the Robert McDougall Gallery and its environs. The Robert McDougall Gallery is located within the Christchurch Botanic Gardens and the environs comprise the immediate area surrounding the gallery.

APPROACH AND METHODOLOGY

The Christchurch City Council has prepared its own brief for consultants preparing conservation plans. This conservation plan follows the format prescribed in the Consultant's Brief for the Preparation of a Conservation Plan.

The document also generally follows the format of a conservation plan as described in the publication *The Conservation Plan; a Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (sixth edition) prepared by J S Kerr for the National Trust of Australia. Reference is also made to the Department of Conservation's *Standard Conservation Plan Contents Specification* and the *Guidelines for Preparing Conservation Plans*, prepared by the New Zealand Historic Places Trust.

This conservation plan is consistent with the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (1993). The definitions in the conservation plan are as defined in the Charter. (See Appendix V).

AUTHORSHIP

The conservation plan was developed by Dave Pearson, principal and Megan Walker, architectural graduate of Dave Pearson Architects Limited, Devonport Auckland. The historical account was prepared by historian John Wilson. The landscape history and heritage landscape assessment sections were prepared by heritage landscape architect Louise Beaumont.

LEGAL DESCRIPTION AND OWNERSHIP

The Robert McDougall Gallery's land on which the building stands is Lot 1 DP 45580. This is detailed in Certificate of Title CB24A/544 issued on 6 October 1982 which is found in Appendix VI. The proprietor of the land is the Christchurch City Council.

PHOTOGRAPHIC SOURCES

The sources of the historical photographs are as noted. The contemporary colour photographs were taken by Dave Pearson Architects Ltd and Louise Beaumont.

ACKNOWLEDGEMENTS

The invaluable assistance of Neil Carrie and Amanda Ohs of the Heritage Team, Christchurch City Council is acknowledged. Thanks are also due to staff at the Canterbury Museum and Tim Jones, Librarian, and Martin Young, technician of the Christchurch Art Gallery Te Puna o Waiwhetu.

Further thanks are due to the following people for their assistance regarding the history of the gardens - Eva Sullivan, Archivist, Christchurch City Council; John Clemens, Curator, Christchurch Botanic Gardens; Jane Teal, Archivist, Christ's College; Jeremy Harkness, Botanical Services Operations Team Manager, Christchurch Botanic Gardens; Lynda Burns, Visitor Services Team Leader, Christchurch Botanic Gardens, Sue Molloy, Botanical Resources Coordinator, Christchurch Botanic Gardens

PART ONE
UNDERSTANDING THE PLACE

1 HISTORICAL BACKGROUND

PRE – EUROPEAN HISTORY OF THE AREA

The landscape of the Christchurch area developed during the post glacial formation of the Waimakariri River delta.[2] This resulted in the formation of multiple layers of gravels interspersed with impervious layers of sediments which supported aquifers. Water feeding through the upper aquifers from the Waimakariri River led to the formation of the Avon (Ōtākaro) River which flows around the Gardens.

Prehistoric vegetation patterns probably varied from hardwood forest, dominated by kahikatea, totara and matai on the imperfectly drained Kaiapoi soil series, to short tussock grassland on the drier Waimakariri soils. Swamps vegetated with flax and sedges occurred on the poorly drained sites and lined the river margins.[3]

It is generally accepted that the incidence and severity of floods and natural fires, combined with the prevailing climate, led to a changing vegetation matrix within the Botanic Gardens, moving from forest to swamp to grassland over many thousands of years. Increasing numbers of large fires on the plains would also have affected the vegetation of the Hagley Park and Botanic Gardens area.

Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was the site of an extensive settlement of Māori people. The Ngāi Tahu tribe is reported to have cultivated the site of the Gardens [4] with a pa being located just to the north in what would later become Hagley Park until around 1500.[5] The Avon (Ōtākaro) River which meanders through the Botanic Gardens to the north and south of the Gallery site was an important resource for Ngāi Tahu. As well as supporting fish and bird life, its waters were used in religious ceremonies and for recreation. Much of its associated plant cover was valued for fibre.

By 1848, there were nine pas, two villages, three kaingas and several whares within a 12.8 kilometre radius of Cathedral Square. After European settlers arrived, Pilgrims Corner was set aside in Hagley Park for Māori to use as a meeting or resting place when visiting Christchurch [6]. This site is understood to have been the location of rest whare historically used by Māori travelling between Horomaka (Banks Peninsula) and the northern coastal settlement of Kaiapoi. [7]

While no confirmed record exists of encampments on the site of the gallery and its immediate surroundings, anecdotal records document the discovery of historical artifacts and physical remains in the early twentieth century. These finds by gardening staff included a Māori axe found in the 1920s and a number of human bones.[8]

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2 *Hagley Park and Botanic Gardens Master Plan 2007*

3 *Christchurch Botanic Gardens Management Plan 2007*, p. 16

4 Evison, *The Long Dispute:Maori Land Rights and European Colonisation in Southern New Zealand.*

5 Evison, *The Long Dispute:Maori Land Rights and European Colonisation in Southern New Zealand.*

6 1862 Customary right to camp

7 *Christchurch Botanic Gardens Management Plan 2007*, p. 16

8 Unprovenanced newspaper clipping dated 30 July 1930, Clipping file: Reserves, CMDRC; 'Mr James Knights story: memories of a wilderness', *Christchurch Press*, September 1920 quoted in Wieck, *The Happy Heterotopia*, p. 50

EUROPEAN SETTLEMENT AND THE ESTABLISHMENT OF THE BOTANIC GARDENS

The Government Domain (1850-1880s)

The first layout plan for the city of Christchurch was drawn up in 1850 and provided an open space for recreation, common to other British colonial settlements. It included spacious areas designated as Town Reserves including what would later become the Government Domain, (now known as the Botanic Gardens).

Originally reserved as a site for the residence of a Superintendent or other chief officer of the Government, the Government Domain was an area of approximately sixty-four acres. Over a period of fifteen years it was incrementally reduced in size with land variously allocated for a hospital, Christ's College, the Canterbury Museum and a Magnetic Observatory. In addition, approximately 1.6 hectares was leased to the Acclimatisation Society in 1864 for gardens.[9]

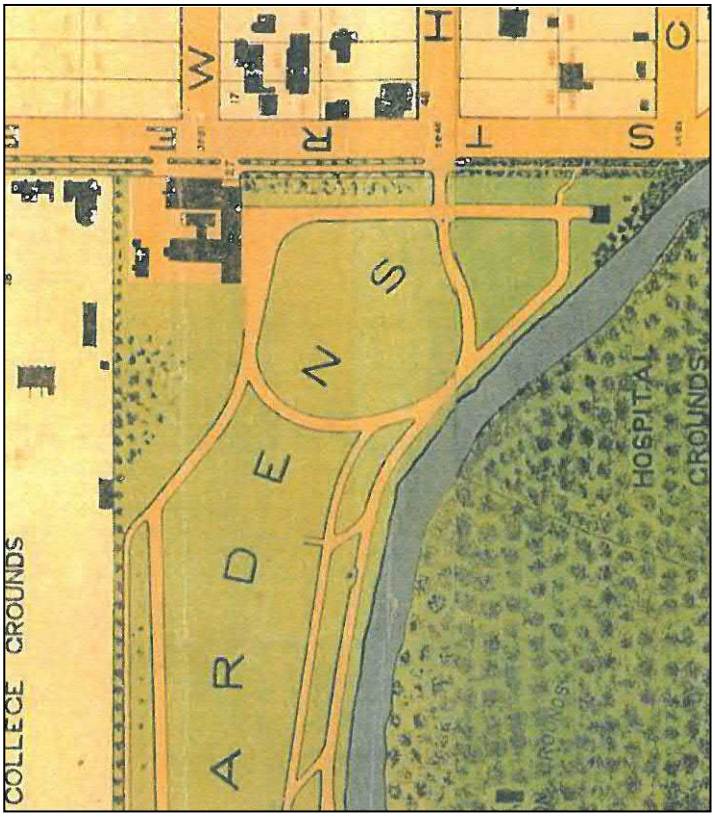
Enoch Barker, the first Provincial[10] Gardener was appointed around 1859-1860 and he began planting, trenching and forming walks in the Domain in 1864. At the time of his appointment the Museum buildings had not been erected and accounts of the Domain landscape describe it as "a wilderness and solitary place ...to all appearances totally unfit for vegetation."[11] The terrain was characterised by swamp, shingle beds and tussock. "Three sand-dunes were very conspicuous, one occupying the site of the present Museum, a large one where the first grove of pines (Pinus Pinaster) now stands, and a smaller one between these two."[12] These sand-dunes were covered with fern and occasional *Discaria.*[13]

The Armstrong Lawn

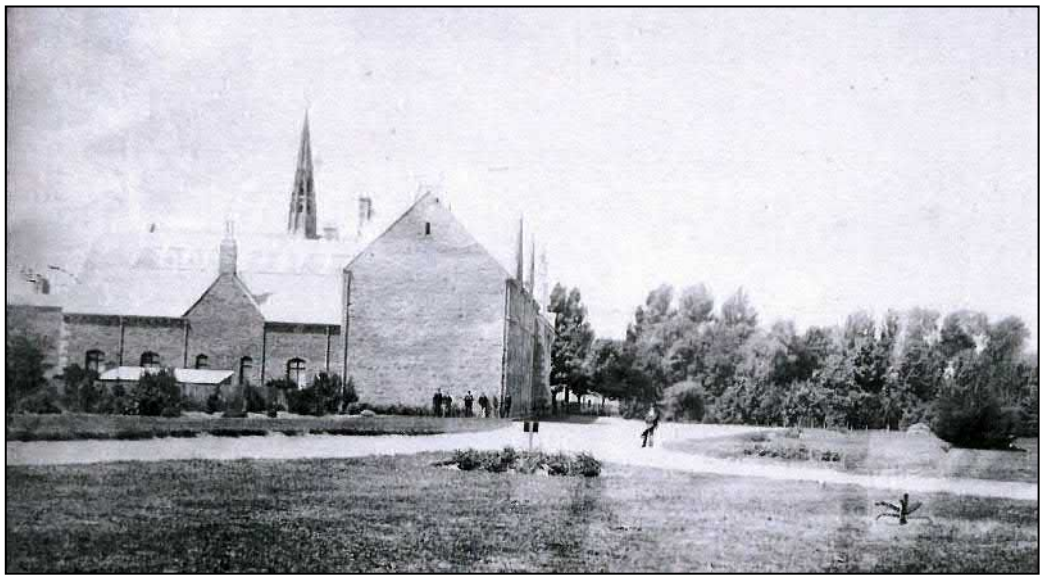
Having established a nursery garden, Barker concentrated on planting the perimeter of the Domain and laid walks around the edges of what is now known as the Armstrong Lawn. By 1867 "trees and shrubs from all parts of the world" had been planted on the Armstrong Lawn[14] and a *Canariensis* is understood to have been located in the area now occupied by the Robert McDougall Gallery. Reference to this was recorded in the 1930s in Domains Board Minutes when it was resolved by the Board that a photograph of Mr Barker was to be framed "from the Canariensis which Mr Barker had planted where the Robert McDougall Gallery stands" and hung in the Curator's office.[15]

By the early 1880s trees had been planted on the gallery site and an additional belt of screening on the shared boundary between Christ's College and the Domain was well established. Enoch Barker's original pattern of walks had been modified to accommodate the Museum, the first section of this building having been erected in 1870. The area now occupied by the Robert McDougall Gallery was a well-defined space which was bounded to the north by the fenced grounds of the Christ's College Quadrangle, to the east by the wall of Museum and in a westerly direction by a gently arcing walk which led to the Domain nursery.

9 Druett, *Exotic Intruders*, p. 90; *The Star*, 8/2/1971; *The Press* 25/5/1928, Jubilee section, p. 9
10 Later referred to as the Government Gardener
11 *Lyttelton Times*, 15 October 1864, quoted in Challenger, *The Landscape*, p. 10
12 Heriott, A history of Hagley Park, Christchurch. *Transactions and Proceedings of the New Zealand Institute*, 51, p. 431
13 Much-branched rigid shrubs or small trees, with opposite often spinous branchlets
14 *Lyttelton Times*, 15 October 1864, quoted in Challenger, p. 10
15 Minutes, Domain Board, 3 November 1933, CBGA



Detail from 1877 map showing the early system of walks and planting across the Domain. A stand of trees is depicted on the site of the Robert McDougall Gallery. (*Christchurch, Canterbury compiled from data supplied to the City Council and District Drainage Board)*



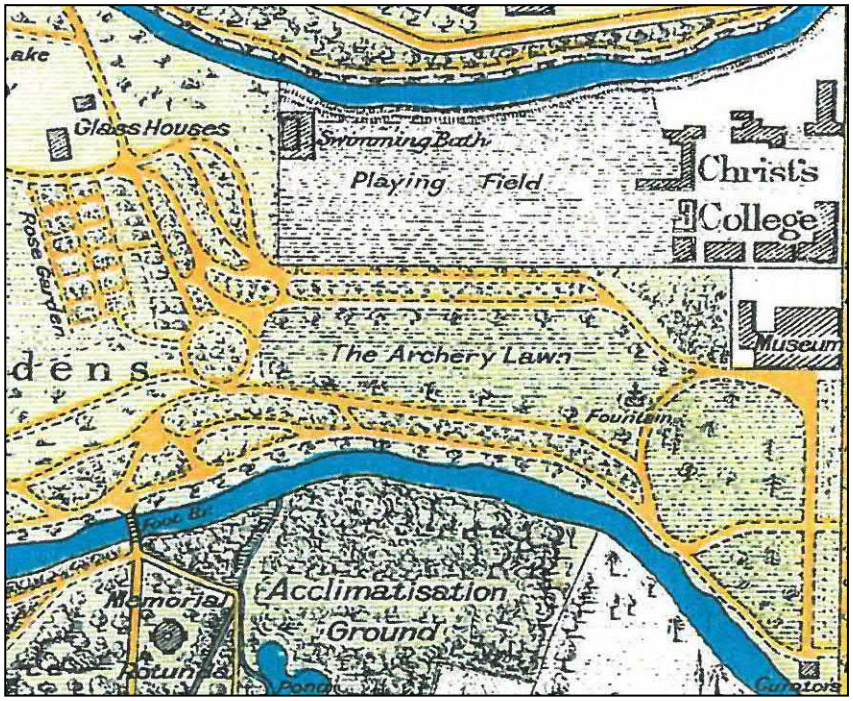
Late 1870s view of the rear of the Museum showing planting in the area now partly occupied by the gallery. Plant species appear to be approximately 10 years old. *(Wynn Williams collection, Canterbury Museum, Ref 1982.199.7)*

1890s- 1920

Ambrose Taylor was appointed Curator in 1889 and is credited with much of the structural plantings in both the Botanic Gardens and Hagley Park. During his time a

fernery [16] was introduced as part of the garden's attractions in the general area of the gallery site. Water tanks were also noted on the site prior to the construction of the gallery, along with a seat.[17] Both of these items, it was reported would not be affected by the erection of the gallery.

In 1898 a serious fire broke out in grass behind the Museum and was reported to have destroyed a number of valuable trees and shrubs, along with five chains of picket fence close to the outbuildings of Christ's College.[18] No specific details of its impact on planting in the area of gallery site have been located. However, Ambrose Taylor's son referenced this in general terms in his diary, noting that many of the older trees survived, together with a few shrubs which although badly damaged, recovered after pruning.[19]



Detail from a 1926 plan of the city of Christchurch showing dense planting in the area of the Robert McDougall Gallery. The Peacock fountain is by this time a feature in the Archery Lawn. *(City of Christchurch 1926, CCL Maps 365579, CCL)*

THE CANTERBURY SOCIETY OF ARTS

Until the opening of the Robert McDougall Gallery in 1932, the only public art gallery in Christchurch was that of the Canterbury Society of Arts (CSA) at the corner of Durham and Armagh Streets. The CSA was formed in 1880 and since that date has continued to be the city's foremost society concerned with the arts.

Ten years after it had been founded, the Society built its first gallery on the corner of Durham and Armagh Streets. Designed by Benjamin Mountfort, this gallery building was striking for its simplicity and its creative use of brick. It was opened on 4 November 1890. In 1894, an addition, designed in a more conventional Venetian Gothic style by Collins and Harman, was built north of Mountfort's original building.[20]

16 The fernery was designed by well-known Christchurch architect, Hurst Seager.
17 Letter, Hurst Seager to Robert McDougall, 26 March 1929, Box 2, Folder 2a, McDougall Gallery Archive, CAGL
18 *Bay of Plenty Herald*, 15 January 1898, p. 2
19 Edgar Taylor, transcribed in Duff, *Looking Back in Time, The History of the Botanic Gardens and Hagley Park*, p. 4
19 *The Press*,

The two (joined) buildings provided the Society with spaces it used to display its steadily growing permanent collection and for the regular shows of the work of practising Christchurch artists. The 'Durham Street Art Gallery' as it was familiarly known also became a fashionable social venue and the scene of balls and other similar events.

However, its varied uses and ownership by an independent society meant that it was never intended to be, and never became, a true civic art gallery housing a large permanent collection of art works. Nevertheless, it did house a small permanent collection for the artistic education and edification of the residents of Christchurch.

The key part it played in the establishment of the Robert McDougall Gallery was only one of many contributions the CSA has made to the cultural life of Christchurch. Although its role as a gallery displaying art was taken over by the Robert McDougall Gallery in the 1930s, the society has continued to provide opportunities for artists to exhibit their work. The CSA continues to operate from a new purpose-built gallery on Gloucester Street, known as the Gloucester Street Gallery, constructed in 1968.

HISTORY OF THE ROBERT MCDOUGALL GALLERY

Planning for the Gallery

In 1913 prominent Christchurch architect, Samuel Hurst Seager requested a meeting of the Canterbury Society of the Arts to discuss the need for a formal Christchurch Gallery to exhibit art. He was keen to use the Botanic Gardens as a site for a gallery, however, it was not until August 1923 that a deputation from Canterbury Society of Arts successfully petitioned the Domains Board for a site for a new art gallery on the west side of the museum.[21] As part of the Society's submission, the speaker produced a photograph of the Sydney National Art Gallery (located in the Sydney Domain) and explained that they proposed to erect a similar portico, which they believed would greatly add to the attractiveness of the gardens.[22] Their desire to see the Domain as the setting for the gallery may have also been fueled by construction of the Sarjeant Gallery in the Queen's Gardens in Whanganui in 1919.[23]

This pairing of art and nature was a common late Victorian-era concept. At this time the value of public gardens, parks and Botanic Gardens was considered to extend far beyond the opportunities they offered for recreation and communion with nature. They were regarded as 'civilizing terrain' or places of betterment, offering educational and improving pursuits for 'all levels of society' and museums, art galleries and libraries were frequently situated alongside of, or within their grounds.[24] This mutually beneficial coupling was further promoted in the early twentieth century by urban planners and architects who advocated the separation of these cultural institutions from the everyday world.

The Domains Board responded to the deputation by offering the Society a quarter acre (0.1 of a hectare) of land on the west side of the museum.[25] (This was the site on which theRobert McDougall Gallery was eventually built, but only after the protracted discussion about alternative sites.

21 *The Press*, 4 August 1923, p. 11
22 ibid
23 *The Press*, 12 March 1920, p. 5
24 Cherry, G. E, et al, Gardens, Civic Art and Town Planning: the work of Thomas H. Mawson (1866-1933), *Planning Perspectives*, 8 (1993), pp. 307-332
25 *New Zealand Building Progress*, August 1923, p286.

Little progress was made until February 1925 when James Jamieson, a prominent Christchurch building contractor and avid art collector, formulated a plan to place pressure on the Mayor and councilors.[26] Jamieson offered to leave his considerable private collection to the Society of his "pictures, oils and watercolours...mezzotints, pieces of antique furniture, chinaware and articles of virtue." His collection was to be gifted, provided that it was housed, "in a suitable art gallery or building to be erected in the public Domain or Botanic Gardens … four years from the 1st day of May 1925."[27]

James Jamieson's private collection (*The Robert McDougall Gallery, A profile of the Art Gallery of the City Of Christchurch, 1932-1982)*

In September 1925 clause 54 was added to the Reserves and Other Lands Disposal and Public Bodied Empowering Bill (Parliament's annual 'washing-up- bill) which vested a portion of Hagley Park (part of Reserve 25) in the Christchurch City Corporation as a site for a public art gallery. No buildings other than an art gallery were to be erected on the site and the design of the gallery was to be approved by the Christchurch Domain Board. If no building had been erected within five years, or if any building erected ceased to be used as an art gallery, the land was to become again part of Reserve 25.[28]

In the following month, October 1925, a proposal was put to the citizens of Christchurch that a loan of £25,000 be raised to erect an art gallery. (It was then the law that local bodies were required, in certain circumstances, to poll ratepayers if they wanted to raise a loan.) The poll was held on 22 October, with a poll on the same day authorizing the Council to raise a loan of £12,000 to enlarge and improve the city's abattoir.

The *Press* ran an editorial on the day of the poll. It observed that not a large number of people were interested in art at any time and that a considerable number of householders would object to any increase in their rates (to service and eventually repay the loan). But, the *Press* argued, if citizens sanctioned the loan, they would secure immediate value for their money. The gallery might be a costly building in which many ratepayers would never spend even an hour, but the city would receive, if the gallery were built, a gift of pictures worth conservatively £20,000 – 'a distinctly good bargain'.

Even those objecting to the site in the Domain, the *Press* continued, did not deny that an art gallery was urgently needed. A gallery would adorn the city wherever it went and the site on offer had everything in its favour, but for the fact that it was a piece of the Domain. It would be a pity if only those voted who would have art at any price and those who would not have an increase in their rates for any kind of reward. The

26 Feeney, W. (2008) *Canterbury Society of Arts 1880-1996: Conformity and Dissension revisited*, p. 114

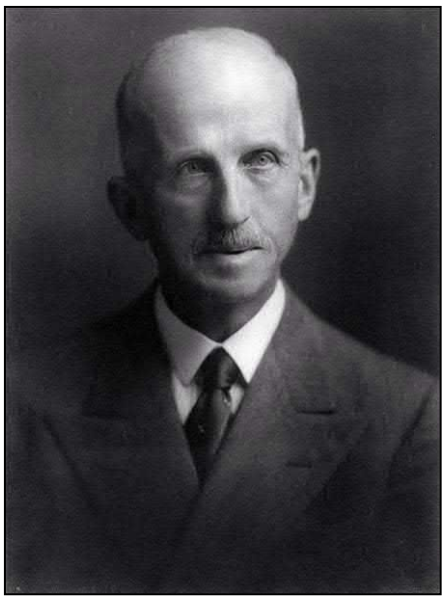
27 *CSA Minutes*, 2 February 1925; *Codicil to the Will of J. Jamieson*, Buildings: Robert McDougall Gallery Clipping file, CMDRC

28 *C'Ailceta*, p.11

Press concluded with the hope that a great body of ratepayers would realise 'that the dignity of Christchurch is involved as well as the pockets of its citizens'. The present gallery was 'a quite impossible temple of art for the most aesthetic city in the Dominion'.[29]

But the hopes expressed by the *Press*, that the loan would be approved, were dashed. Interest in the poll was not high – only 3,950 of the 18,000 qualified voters cast a vote on the art gallery loan proposal. Of those 3,950, 1,090 voted in favour of the loan and 2,860 voted against. The majority against was 1,770. (The proposal to raise a loan for the abattoir was also defeated, but by a much smaller margin of just 233 votes, 1,855 voting for that proposal and 2,088 against.) [30]

At the opening of the gallery on 16 June 1932 Mayor D.G Sullivan recalled that after the failure of the poll, the then Mayor, J.K. Archer, had approached Robert McDougall, the managing director of Aulsebrooks, suggesting he give a gallery to the city. McDougall was not, at that stage, in a position to do so, but he made an offer of £500 to head a subscription list. Unfortunately, no other offers were forthcoming from other members of the public.



Robert McDougall (1860-1942)

In 1927 James Jamieson died and the city council was no closer to attaining the money required to build a new gallery. The need to submit a new local proposal to ratepayers was overtaken when, in 1928, McDougall, in one of the most remarkable acts of philanthropy in the city's history, offered to meet the cost of a new gallery costing £25,000. His only stipulations were that the city provide a site for the gallery (preferably in the Botanic Gardens) and that a competition be held for the design of the gallery. He forwarded a cheque to the city for £25,000 on 2 April 1928.[31]

However, between 1925 and 1928, and then again between 1928 and 1930, the site was much criticised. Some of those taking part in the debate thought it was wrong to build in the Botanic Gardens. Even those who favoured a site in the Gardens were not convinced that the chosen site behind the Museum was sufficiently accessible or prominent for a public gallery. McDougall's own preference was for 'a distinctive site in the ... Gardens, well away from the Museum, so that the art gallery will stand out by itself' [32]

Not everybody agreed that accessibility was the major point at issue in selecting a site for the gallery. Samuel Hurst Seager, the Christchurch architect who had significant input into the design of the gallery through his involvement with the architectural competition, favoured it being a 'temple in the park'. He had recently toured America and Europe visiting galleries and many of the galleries he viewed in America in particular would have been just that. Hurst Seager was also aware of the park location

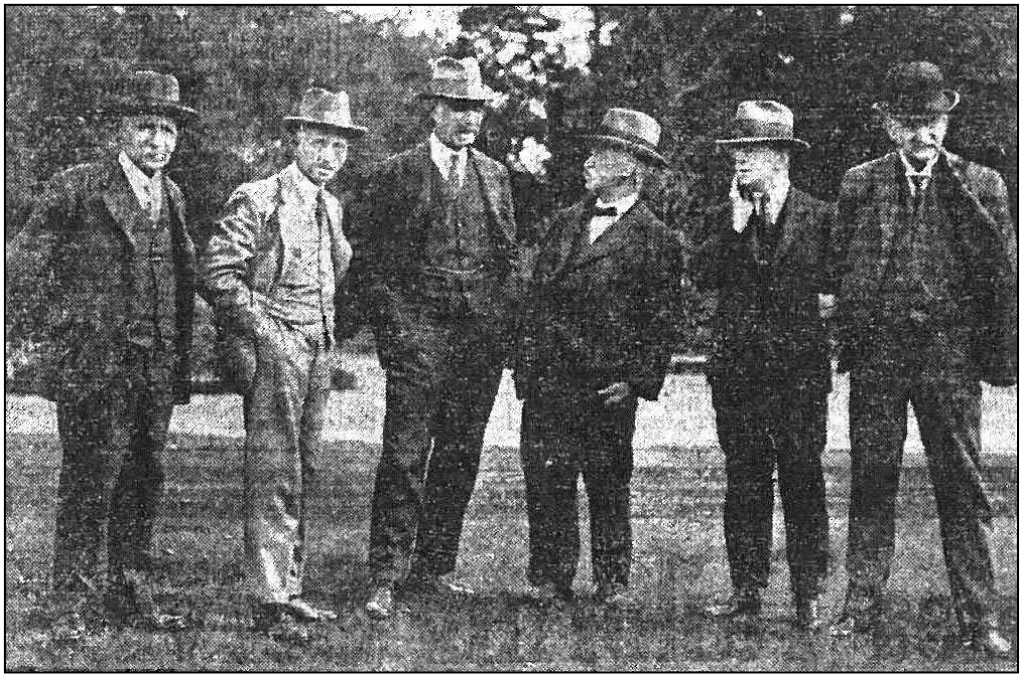
29 *The Press*, 22 October 1925, p.10
30 *The Press*, 23 October 1925, p12
31 *The Press*, 16 June 1932, p6, See also C'Ailceta, p14.
32 *The Press*, 12 March 1928, p8. See also C'Ailceta, p14.

of the Sydney Art Gallery. In Dunedin, a new gallery in Logan Park had recently replaced that city's 1882 gallery, located on a downtown site. [33]

The controversy over the site involved disagreements not just about where the gallery should be but what role it should play in the life of the city. Very similar issues were to be discussed in the 1990s when the question of a replacement for the Robert McDougall Gallery arose.

Many of those who objected to the site set aside in 1925 were concerned not about encroachment on the Botanic Gardens but because the site would result in the gallery's being 'hidden' behind the Museum. Those who pushed for an alternative site in the Gardens, or for a site in the central city, wanted a visit to the gallery to be seen as part of everyday life in the city. G.H.L. Lester, a leading member of the Society of Arts, and W.H. Jamieson (one of James Jamieson's trustees) thought the site behind the museum was 'a great mistake'.[34]

Alternative sites fronting Rolleston Avenue or on the hospital side of the Avon River were considered. The Domain Board was willing to offer an alternative site in the Gardens or Hagley Park in exchange for the site behind the museum. The Council cut the debate short with a decision, on 2 September 1930, that the gallery would be built on the site originally proposed and approved in 1925.[35]



The Members of the Robert McDougall Gallery Committee considering sites in the Botanic Gardens, March 1928. From left, Messrs. McGregor Wright (CSA), Robert McDougall, H. Beswick, (Domains Board), James Young (Botanic Gardens Curator) R Wallwork (CSA) and G. Harper (Domains Board). *(The Star, 15 March 1928)*

33 *The Press*, 2 June 1927, p.10, Also C'Ailceta, pp17-18.
34 *The Press*, 17 June 1932, p15
35 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002. pp 3-4'

Robert McDougall laid the foundation stone for the gallery behind the Museum, fulfilling the stipulation of the late James Jamieson's will. This was followed by a tree planting ceremony on the south side of the Archery Lawn,[36] which was also linked to the city's Jubilee celebrations.[37] Planting the only *Agathis australis* (kauri) in a group of ceremonial exotics, Mr McDougall christened the tree 'the British Empire tree', exhorting it to grow and improve like the British Empire.[38]

Laying the Foundation Stone in 1928.

A brief for a competition had been drawn up by Samuel Hurst Seager and in April 1928, Edward Armstrong was announced as the successful winner. In London at the time, Armstrong returned to New Zealand to begin his construction drawings. He described spending a number of days walking in the Domain trying to visualise the ideal location for his design. Initial reports documented his view that the art gallery should harmonise with the gardens and to this end it was noted that he planned to suggest a number of slight alterations to the (gallery) plans and propose certain improvements to the path system. This, he considered would help to make the gardens more attractive and improve the setting of the gallery. It was noted that Mr Armstrong did not consider this an ideal site. However, as it had been chosen he felt sure he could make good use of it.[39]

Less guarded about his view of the site in subsequent interviews and discussions, Armstrong commented at a public meeting:

> If the building is going to be in the gardens, why try and hide it? The site behind the Museum seems to me an extraordinarily fatuous one. In the first place, the whole of one side of the gardens is being eaten out with buildings and all the trees cut out. Not only that, but all the buildings are entirely diverse in character, construction, shape and height and would never fit together. According to the formation of paths, the Museum building is further forward than the gallery would be. The site proposed certainly has high trees, but the trees are on the land where the gallery would be, so that when the trees came out nothing would be left for the background.[40]

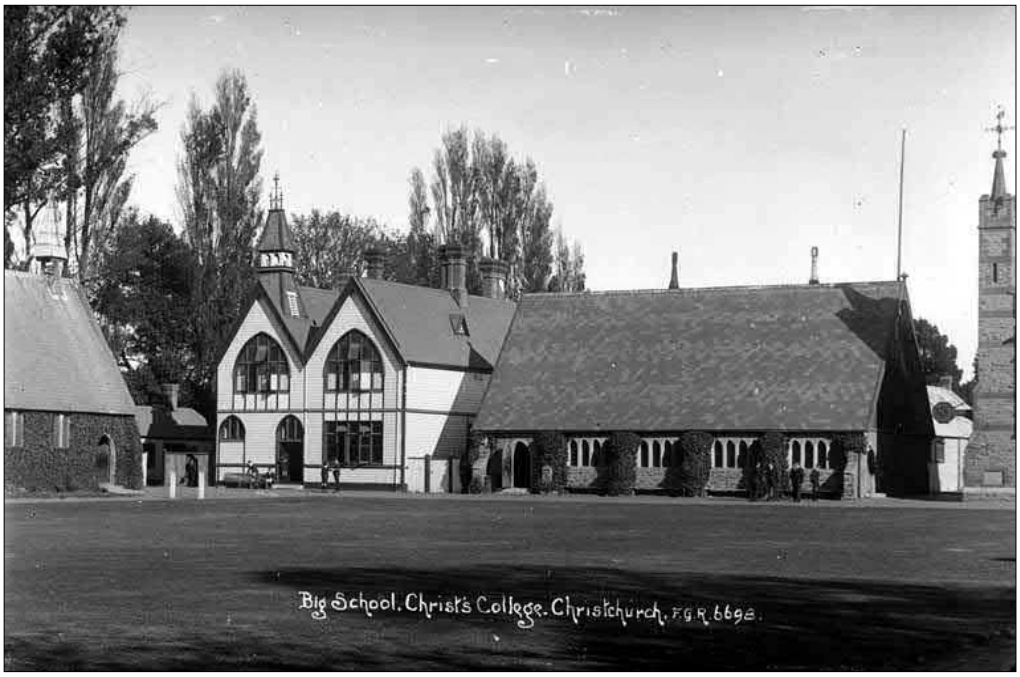
36 *The Press* 29 May 1928, p.9

37 Although the Botanic Gardens do not have a formal record verifying this planting it is recorded in the Domain Board Minutes, 14 May 1926 to 6 May 1932, page 94, 1928, that McDougall planted a kauri at the west end of the Archery Lawn. A kauri is noted to be still growing in this area. Perscom: L. Beaumont / S. Molloy, 17/5/2010.

38 *The Press* 29 May 1928, p. 9

39 *Lyttelton Times*, 2 April 1930, p. 8

40 *Lyttelton Times*, 12 April 1930, p. 9



1910-1920s view of Christ's College Chapel (hard left of photograph) and Condells House (white building). Between these two structures and behind the Chapel, boundary poplars and other sizable trees can be seen in the area where the McDougall Gallery was constructed. *(Radcliffe collection, 35-R407, APL)*

Despite his desire to see the gallery fronting Rolleston Avenue, work clearing the area behind the Museum began in September 1930 and by October the Board Minutes record that rhododendrons, trees and other flowering shrubs had been transplanted in various parts of the gardens and water supply tanks and pipes had been removed from the site in preparation for the Gallery's construction.[41]

At the same time most of the large trees on and near the gallery's footprint were felled, some of which are likely to have been used within the grounds for seating fencing and other ornamental projects.

Across the site most of the large trees, which had been planted over 60 years earlier, were felled, the timber from some of which is likely to have been used within the grounds for seating, fencing and other ornamental projects.

One month later the orientation of the gallery was changed to keep its footprint within the 2 rood 7.6 perch site. Originally intended to face the walk which ran parallel to the Museum, the gallery was pivoted so that its portico faced the Archery Lawn. This created a fortuitous view shaft to the Peacock fountain which had been repositioned on the Archery lawn.[42] Initially however, it was noted that views to the Peacock fountain were obscured by a border of shrubs.

Construction of the Gallery

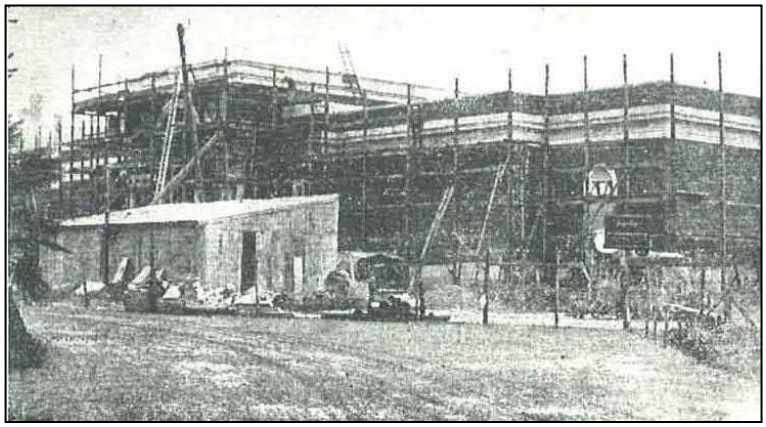
Tenders for construction of the gallery were called in September 1930, with a closing date of 17 October. The lowest tender received was for £32,709, a figure considerably higher than the Council had at its disposal. The Council subsequently entered into negotiations with the firm lodging that tender and agreed on deductions totaling £5,042-10-0. The most significant items in the schedule of changes were that

41 *Domains Board Minutes*, 5 September 1930 and 8 October 1930, CBGA

42 Originally on the path near the gallery site it was relocated further west of its original position in a location slightly to the south of the current fountain

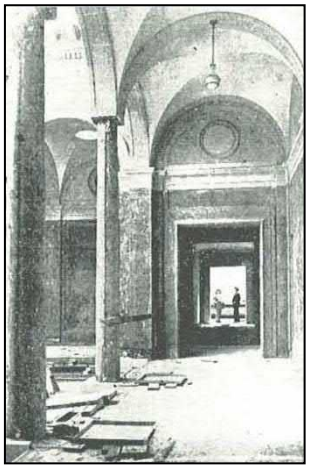
the columns in the sculpture hall were to be of reinforced concrete finished in scagliola rather than marble, that terrazzo was to replace marble for the paving and seats in the sculpture hall, portico and vestibule and that Oamaru stone was to be used instead of Portland stone for the steps, plinth and cornice. The final contract price was £27,750.[43] The difference between that sum and the £25,000 given by McDougall in 1928 was covered by interest earned on the money McDougall had given.[44]

After winning the architectural competition, Armstrong moved to Christchurch to work on the detailed drawings for the gallery. He remained there until after construction had started in November 1930 but in the following month he married and subsequently returned to London, where he had been working in previous years. The task of supervising the construction of the gallery was then taken over by William Trengrove, a Christchurch architect described by Armstrong many years later as 'my staunch architectural friend'.



Construction of the Gallery, September 1931 (*The Robert McDougall Gallery, A profile of the Art Gallery of the City Of Christchurch, 1932-1982)*

The Council passed a resolution approving Trengrove's appointment as supervising architect on 24 November 1930. Trengrove also designed furniture for the gallery and board room. Armstrong remembered in 1980 that the building was 'practically completed' when he returned to London, but in fact well over a year elapsed between his departure and the opening. Even though absent from Christchurch for most of the period of construction, Armstrong continued to give his attention to matters of detail and after he returned to London he made two visits back to Christchurch for this purpose. [45]



The interior, Jan 1932 (*The Robert McDougall Gallery, 1932-1982)*

The contract signed in 1930 had specified a completion date of 1 March 1932. The contractors, J and W Jamieson, did not quite meet this deadline. The roof had been completed by May 1931, but exterior work continued until early February 1932. In early March, finishing touches were being put on the walls and ceilings and the last work was being done to the skylights.

The *Christchurch Times* noted in early March that up till then what had been going on inside the gallery had been mysterious and reported that

43 Contract signed 29 October, RMAG Archive Box 4, Folder 4E

44 *The Press*, 16 June 1932, p6; 17 June1932, p.15

45 Edward Armstrong to T.L.R. Wilson, 25 May 1980, RMAG Archive Box 4, Folder 4e. *Art in New Zealand*, December 1932, p. 111

now, with the end almost in sight, the interior had been advanced far enough to look almost as it would on the day of opening. The terrazzo floor of the entry and sculpture court was being polished and cork being laid on the floors of the galleries. (Details of the description of the interior given in this long report are included in the section below on 'The Gallery "as built"'.) The work was finally completed in May 1932.[46]

As was often the case for contracts of this size, a dispute between the contractors and the supervising architect over a relatively small amount went to arbitration before the final bills for construction of the gallery were paid. The total cost was £31,745-12-9. This total included £28,145-12-8 as the cost of erecting the building, £1,575-7-10 as architect's fees, £332-17-6 as the cost of the architectural competition and £266-18-8 for furniture and fittings. Robert McDougall had paid over to the Council a sum totally £27,911-8-3. A sum of £3,809-2-11 had been earned as interest. The only cost to the Council had been £25-1-7, half the cost of the arbitration.[47]

The Mayor of Christchurch, D.G. Sullivan M.P., opened the Robert McDougall Gallery on 16 June 1932. Also present were Mr and Mrs McDougall and Dr. G.M.L. Lester, President of the Canterbury Society of Arts. A crowd of between 500 and 800 had gathered for the occasion at the front entrance to the gallery.

Crowds outside the Gallery on the day of opening (*The Robert McDougall Gallery, A profile of the Art Gallery of the City of Christchurch, 1932-1982)*

View of the newly completed gallery as seen from one of the walks bordering the Archery Lawn. Lengthy vistas from this location were lost as a consequence of the Eveleyn Couzins Memorial. *(Photographic collection, Botanic Gardens, 24, No. 2705)*

46 *Christchurch Times*, 8 March, 1932, p6, pp3,9. Conservation Plan, pp 9-11.

47 Report of the Chairman of the Robert McDougall Gallery Committee, RMAG Archive, Box 4, Folder 4e

Although it was not recognised at the time that Armstrong's design for the Robert McDougall Gallery was of international architectural interest, it was praised by contemporaries as a building of architectural merit or quality and one admirably suited to its purpose. At the opening of the gallery in June 1932, McDougall told the gathering that in Paris the previous year he had seen 'a gallery there that was not a patch on this one'. [48]

On the day of the opening, the *Press* commented at some length on the design of the building. The gallery was not, the *Press* observed, blatantly imposing or ornate; it has a quiet beauty that is in keeping with its purpose – to be a place where the art treasures of the city may be seen to advantage, under conditions that do not detract from their value, and that will ensure their preservation for future citizens. That the gallery itself is a notable addition to the architecture of the city is incidental to the main purpose of the gift, but it can be the source of an added satisfaction that the gallery itself is no less a work of art than the pictures it has been built to house.[49]

In the same article, the *Press* declared that the building was, externally, 'pleasing by its simplicity'. The walls, necessary in an art gallery, were not broken by windows and 'no confusing ornament has been permitted to distract from their essentially pleasing proportions'. The tapestry bricks used for the walls had, the Press declared, a 'pleasing softness' and, within a low range, variety of colour, while the lighter facings of Oamaru stone toned in well with the rest of the building. The portico, the *Press* continued, with its Classical arch and graceful columns, was 'imposing and attractive' and gave only slight indication of the quiet beauty of the interior. Throughout, in keeping with the purpose of the building, there was nothing flamboyant. The aim of the architect seemed rightly to have been to provide a worthy setting for works of art and that setting never erred by overshadowing the works of art or by calling attention to itself to the detriment of those works.[50]

The *Christchurch Times* was equally complimentary in a slightly earlier description of the building. It was, the paper declared, a building of beauty, with 'dignity and a classic severity of line'. The building stood 'square and clean-cut in the sunlight'. The smooth front of tapestry bricks, the warm blended colouring of which was picked out by the facing of dead-white stone and broken once by the tall pillars of the entrance then again by the curved niches 'where statuary may find a place'. [51]

The impression of being 'clean-cut' which the walls gave the *Christchurch Times* reporter was achieved partly by placing the downpipes, from the roof to sumps at their lower ends, within the external walls. [52]

The Hurst Seager Lighting System

The architectural competition stipulated that the design of the gallery was to incorporate the 'top-side' gallery lighting system which had been developed by Samuel Hurst Seager. Seager himself drew up the conditions of the competition and assessed the entries before three of them were passed on to the jury to pick a winner. Samuel Hurst Seager had travelled overseas regularly after leaving New Zealand to study in the 1880s. He had not been impressed by the 'lantern' system for the natural lighting of art galleries which was then standard in Britain and Europe. He believed

48 *The Press*, 17 June 1932, p15
49 *The Press*, 17 June, 1932, p6
50 ibid
51 *Christchurch Times*, 8 March 1932, p9
52 File of Plans held by Christchurch City Council, 31 August, 1930

the system diffused too much light throughout the galleries which created problems of reflection on glazed works. In the early 20th century he developed a new system for 'top-side' lighting by suspending 'lanterns' from the ceiling in a manner which directed the light onto the walls on which the paintings were hanging. He published an article in 1912 in the *Journal* of the Royal Institute of British Architects outlining his ideas.[53]

The article earned for Seager an international reputation as a specialist in the lighting of art galleries. The system had been adopted experimentally in gallery renovation projects overseas before it was used for the Sarjeant Gallery in Whanganui (then Wanganui) in 1919.[54]

The Robert McDougall Gallery was the second major application of the Hurst Seager top-side lighting system in a New Zealand gallery. The system consisted of a lowered ceiling in the centre of each space from which glass panels rose at an angle to meet the walls. One particular further refinement in the installation of the system at the Robert McDougall Gallery was the use of a special prismatic glass which evened out the concentration of light on the gallery walls.[55]

The sculpture court of the Robert McDougall Gallery was lit differently from the galleries themselves. The high flat roof was deeply coffered admitting light through cellular openings' which prevented the rays of the sun entering directly. [56]

In contemporary newspaper reports, the gallery's lighting system was singled out for attention. When the *Christchurch Times* reported on progress towards completion of the gallery in March 1932 it noted that 'the diffused light falls softly through cunningly angled glass onto walls covered with a gray woven fabric'. The report went on to note that in the 'statuary hall' the light fell upon the floor through a lattice of small square panes of glass. On the roof, the glazing reminded the reporter of a garden full of glass-houses'.[57]

The *Press* commented on the particular care given to lighting the gallery. It noted that windows would have given glare where it was not wanted and that light needed to be directed onto 'the objects of interest'. The top-side lighting gave a diffused light from above. What the paper described as 'an opaque false ceiling', coming 'fairly low' and linked back to the walls at a higher level, which contained 'translucent, slanting glass panels', directed light down at an angle which meant that the pictures on the walls stood out 'with exceptional and pleasing brilliance'. The *Press* observed that the gallery would under normal circumstances be open only in the day, when there would be no need for artificial light, but that for 'exceptional occasions' there was an artificial lighting system, 'just as carefully planned'. With the exception of some of the smaller bays, no artificial lighting fixtures were visible as most were positioned above the 'false ceilings' of the top-side lighting system. The light thus struck the pictures 'in the same way by night as by day'. [58]

The *Press*, in its report of the opening, ran an extended item on Hurst Seager's system for lighting art galleries, quoting a speech given by Lord Rutherford when he replied

53 S. Hurst Segar, '*The Lighting of Picture Galleries and Museums*' *RIBA Journal*, 23, November 1912, pp 43-54
54 Sarjeant Gallery, Historic Places Trust.
55 Bulletin of the Robert McDougall Gallery, March-May, 2001, p.28
56 *Art in New Zealand*, Dec 1932. pp107-108, The *Press* 16 June 1932, p6
57 *Christchurch Times*, 8 March 1932, p. 9
58 *The Press* 16 June 1932, p6

to the toast to 'Science' at a Royal Academy banquet. In the speech, Rutherford referred to the 'efficacy' of Hurst Seager's system of top-side lighting for art galleries. After quoting remarks made by John Ruskin in 1853 on the visibility of paintings in galleries, Rutherford commented on the way in which 'imperfect architectural design and lighting in most of our galleries' resulted in eye-strain, irritation and fatigue then continued that 'adequate and simple systems' for daylight lighting of picture galleries had been proposed, particularly by an old friend of his, Samuel Hurst Seager, a well-known architect in New Zealand, who had pioneered improvements in the lighting of picture galleries. After a long period of study, Rutherford observed that Seager had devised and then successfully applied a simple method of construction which lit pictures from the opposite top side of the gallery, leaving the observer in shadow. Rutherford referred to the incorporation of Seager's 'main ideas' in the new Marley Gallery at the Fitzwilliam Museum in Cambridge. Any visitor to these beautiful galleries, Rutherford claimed, could not fail to appreciate the advantage of that form of lighting.[59]

The use of the lighting system was 'quite satisfactory' to Hurst Seager himself. Richard Wallwork, a member of the jury which selected the winning entry, observed that the system was not absolutely perfect but was as near to perfect as it could be made and eliminated a large amount of reflection.[60] In his speech at the opening of the gallery, McDougall praised the 'great capabilities' of Armstrong and Hurst Seager and expressed confidence that the lighting of the gallery would be regarded as 'efficient'.[61]

The requirement that he incorporate Hurst Seager's 'top-side' lighting system influenced the character of the gallery that Armstrong designed. When he wrote in 1980 to the then director of the Robert McDougall Gallery, T.L. Rodney Wilson, he noted that Seager had spent much time abroad visiting and studying galleries. Seager, he wrote, had been struck by the fact that many galleries failed in overcoming reflections when glazed pictures were lit by daylight. Seager had then devised, Armstrong told Wilson, the Hurst Seager 'top-side lighting system' which directed natural daylight onto the pictures while the observer was in shadow. This eliminated or effectively reduced the observer's reflection. Armstrong observed that this result was obtained by 'a particular structural arrangement between roof and ceiling'.

Armstrong told Wilson he liked to think he had been reasonably successful in incorporating Hurst Seager's lighting at the Robert McDougall Gallery. He also noted that the system did demand a relatively modest ceiling height, which in turn resulted in a small over-all scale throughout the rooms of the gallery. He added that modern galleries had artificial white light of controlled intensity (from lamps that were not available in the early 1930s) which could be directed onto the picture wall. Modern galleries could therefore, Armstrong added further, be more monumental in scale while still preserving 'the Hurst Seager principle' of light on the picture, shadow on the viewer. 'The McDougall Gallery may be unique' he concluded, 'in the attempt to meet this requirement by directional control of light from the sky only'.[62]

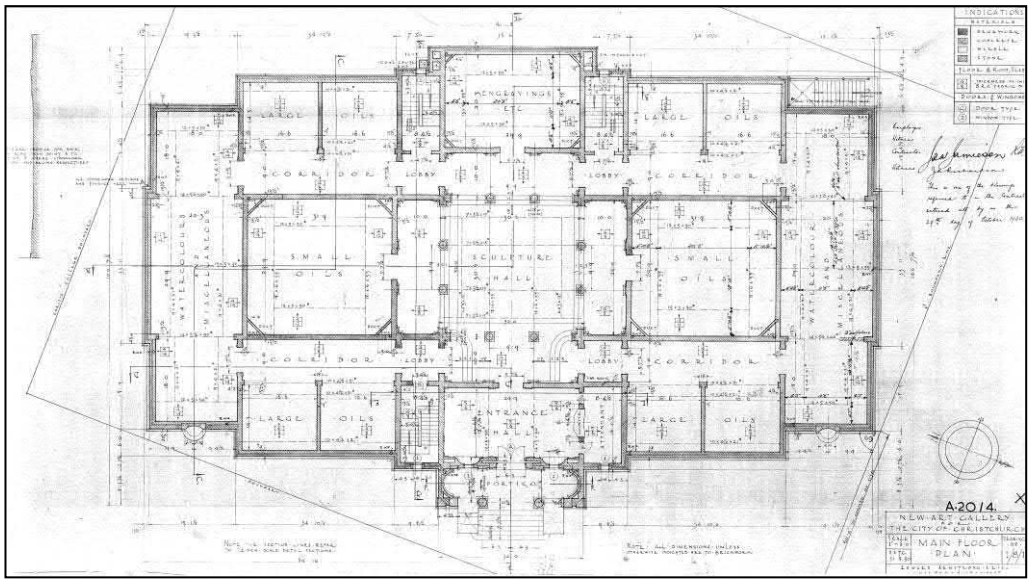
The Original Lay-out of the Gallery

The lay-out of the gallery was described in the year it was opened as 'perimetrical'. This referred to the fact that a visitor to the gallery could 'perambulate' around the

59 *The Press*, 17 June 1932, p.15
60 ibid
61 ibid
62 Edward Armstrong to T.L.R. Wilson, 23 May 1980. RMAG Archive, Box 4, Folder 4e

central block, which consisted of the sculpture hall and two square galleries opening off it, through a series of open bays which were located around the perimeter of the building. [63]

From the entrance hall, stairs, approached by way of a short corridor to the left, led to the board room, above the entrance. In the entrance hall, on the right was a small reception area. Except for the board room above the entrance lobby, the gallery was basically one level, though the central sculpture court was at a slightly lower level. The bays on all four sides of the sculpture court were three steps higher giving it according to the *Press*, the 'impression of a fountain court'. At the time the gallery was opened a small bronze figure on a pedestal was placed at the centre of the sculpture court. [64]



Main Floor Plan (*Christchurch City Council*)

On the east side of the gallery, stairs led down on each side of the engravings gallery to toilets and a boiler room (described in the contract documents as a heating and ventilation chamber) at basement level. The flue from this 'chamber' was on the east (rear) wall of the gallery. This chamber and the toilets were the full extent of the original basement. Later excavations to create additional space at basement level are discussed below. [65]

The Original Interior Finishes

The interior of the gallery was finished to a high standard. The main entrance doors were panelled with star and fleur-de-lis motifs. The floor of the entrance was cream and white terrazzo, with black Belgian marble terrazzo in strips inset at the bases of the walls. The sculpture hall was of particular distinction. It was described in the *Press* at the time of the opening as 'architecturally the most ornate part of the building'. It was spacious, with a lofty roof, and Corinthian columns given a 'veined orange marble effect'. [66]

63 *Art in New Zealand*, December 1932, pp. 107-8. *Christchurch Times*, 8 March 1932, pp. 3, 9
64 *The Press*, 16 June 1932, p6
65 Some of the detail about the original lay-out of the gallery has been sourced from the plans dated 31 August 1930 in the file held by the Christchurch City Council.
66 *The Press*, 16 June 1932, p. 6

In a similar vein, the Christchurch Times declared that the 'statuary hall' (the sculpture court) 'shows in every line it is the predominant motif of the building'.[67]

The columns were originally to have been marble. When concrete was substituted to save money, the columns were to be coloured in scagliola. However, the contract did not define the colours to be used and this became a point of disagreement between the architect and the donor. Robert McDougall wanted the pillars finished in green and gold, but Armstrong, who wanted them gold alone, over-rode McDougall's wish.[68]

The flooring of the sculpture hall was marble terrazzo with black, cream, yellow and white being used in a bold star pattern. The wall surfaces in the sculpture hall were of white cement and yellow sand. In the galleries themselves, the skirtings were 8-inch Tasmanian blackwood, the same timber as was used for the dado rail. The dado itself was plastered with a 'craftex' finish. The watercolours gallery had, instead of skirting boards, reddish concrete patterned with curves which from a distance, the *Christchurch Times* noted, resolved themselves into lights and shadows.[69]

Tasmanian blackwood was also used for the polished panelling in the board room.[70] The fabric on the interior walls, described as 'burlap' in the contract documents, was coarse in the larger galleries and of finer weave in the small bays. The fabrics were specially made and dyed in Scotland and England to Ballantynes' order.[71]

The low tones of the coarsely woven fabric (similar to that used in the Tate Gallery in London, the *Press* noted) gave, the paper thought, a satisfactory matt surface, which helped the interior to observe the principle that the setting of an art gallery for the works of art should be 'pleasing and unobtrusive'. The fabric was mostly grey, but light chocolate in one bay and green in two of the smaller bays, at the north-east and south-east corners of the building. Above the fabric, the walls were the same light cream-coloured cement finish as the dado, but were decorated in a fan pattern, 'in keeping with the mood of repose which characterises the whole of the interior'.[72] The floors of the galleries laid with half-inch cork incorporating lighter toned borders.

Ventilation and Heating

In later years, perceived inadequacies in the gallery's services lead to the installation of climate control systems that resulted in significant interior modifications to the building. But at the time it was built, however, the gallery was furnished with a heating and ventilation system which, it was claimed, would protect the exhibits from deterioration. The system in the gallery was described in the *Press* as 'essentially modern' and able to keep interior temperature and humidity constant.

In the furnace room in the basement at the rear on the eastern side of the building, air was heated then fed through sub-floor ventilating ducts and concealed pipes to bronze grills high up on the walls. The cold air was returned to the furnace room through large grilles set into the floor of the sculpture court. The furnace was automatic and

67 *Christchurch Times*, 8 March 1932, p. 9
68 *The Press,* 17 June 1932, p. 15
69 *Christchurch Times*, 8 March 1932, p. 9
70 *Christchurch Times*, 8 March 1932, p. 9
71 *The Press,* 16 June 1932, p. 6. The contract documents stated that the 'burlap' on the walls was to be oil-painted to approved tints, but this seems to have been superseded by the use of dyed fabric. File of plans held by the Christchurch City Council dated 31 August 1930.
72 *The Press,* 16 June 1932, p. 6. Some of the detail about the interior finishes is from the *Christchurch Times*, 8 March 1932, p. 9. See also *Art in New Zealand*, December 1932, pp. 107-8

fitted with a thermostat which, the *Press* reported, meant there was no chance of the gallery over-heating on a warm day or becoming cold and damp in winter.[73]

Art in New Zealand advised that an automatically controlled conditioned warm air system ensured the long life of the exhibits and the comfort of visitors.[74]

In the small original basement there was also provision for the storage of pictures. Special care had been taken, specifically by placing a layer of Neuchatel asphalt between the walls, to make sure this area was 'absolutely waterproof'.[75] In 1942, the gallery's basement was requisitioned for the war effort and extended to the west.[76]

The Administration of the Gallery

In 1931, as the gallery was nearing completion, the Council of the Canterbury Society of Arts decided to ask for a Society representative to sit on the City Council's Art Gallery Committee to consider gifts of art to the city. As negotiations for the handing over by the Society of its permanent collection to the city progressed through 1931 and the early part of 1932, the formation of a 'governing body' for the gallery was also discussed. In February 1932, the City Council agreed on the constitution and rules of the Art Gallery Committee. As with the various committees which were formed and reformed as arrangements for building the gallery progressed, the members of the proposed Art Gallery Committee were drawn from both the Council and the Society.

A clear distinction was drawn between the responsibilities of Council and Society representatives on the committee. The four Council representatives were to have sole responsibility for all financial matters while the three Society representatives were to concern themselves with the technical and scientific sides of running the gallery.[77]

The gallery was staffed by volunteers until 1960. In 1949, William Baverstock, who was then Secretary-Treasurer of the Canterbury Society of Arts, was appointed Honorary Curator of the McDougall Gallery. He was not appointed to the full-time post of Director until 1960.

After Baverstock's retirement in the middle of 1969, B.D. Muir was appointed Director. He held the post until 1978, when T.L Rodney Wilson was appointed, in the early years of a distinguished career in museum administration in New Zealand. W.J. Coley succeeded Wilson as Director from 1981 until 1995. Tony Preston was Director from 1995, through the years in which the city's new gallery was planned and built.

With the appointment, from 1960 on, of full-time, professional directors, city councillors generally ceased to be involved in the routine administration of the gallery, though the directors remained accountable to the City Council through the Council's regular administrative channels.

73 *The Press*, 16 June 1932, p. 6. Christchurch Times 8 March 1932, p. 9. File of plans held by the Christchurch City Council dated 31 August 1930.

74 Art in New Zealand, December 1932, pp. 107-8

75 *The Press*, 16 June 1932, p. 6

76 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002. p.39

77 *Baverstock*, pp 67, 69

Uses of the Gallery

The Robert McDougall Gallery was built to enable the City Council's permanent collection of paintings and other works of art to be put on display. This remained the building's main purpose throughout the period from 1932 to 2002 when it was the main gallery in Christchurch.

Quite early in its life, however, spaces in the gallery were used for temporary or loan exhibitions. The first temporary exhibition in the gallery, 'Scottish Art', opened on 26 November 1936. It was quickly followed, in 1937, by the first temporary touring exhibition mounted in the gallery - the 'Chinese Art Loan Collection' which opened on 11 May 1937.[78]

In 1938 the Ernest Gillick's bronze sculpture *Ex Tenebris Lux*, was presented to the gallery by Robert McDougall. It was placed in the central sculpture court as a permanent fixture However in 1980 it was moved into the garden forecourt of the gallery. The sculpture is of a woman reading. The translation of the title is "from darkness, light" symbolising enlightenment.

Ex Tenebris Lux in its original position in the centre of the sculpture court. The Ernest Gillick sculpture remained there until 1980 when it was moved into the gardens next to the gallery. (*The Robert McDougall Art Gallery 1932-1982)*

The 'Portrait of Mexico' exhibition mounted in 1972 attracted the largest attendances since the gallery opened 40 years before.[79] In the late 1970s, The Duke and Duchess of Kent attended the opening of 'A century of Modern Masters' exhibition.

Opening of exhibition in 1969 with the Governor General Sir Arthur and Lady Porritt attending.(*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

78 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002 p. 53

79 *Ibid*, p. 54

The desire of later directors to stage more temporary, touring or loan exhibitions was behind the drive to upgrade the gallery and particularly, its air-conditioning and lighting. These upgrades, in the 1970s and 1980s, resulted in significant changes in the interior of the gallery.

By this time, the gallery was also being used occasionally for other ancillary purposes. The sculpture hall was, for example, used for a fashion shoot in October 1970.[80] These ancillary uses were mostly one-off events.

Performance in Sculpture Court. (*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

Audio visual programmes for exhibitions beside sculpture court (*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

The Growth of the Permanent Collection

The other impetus for alterations at the gallery was the growing size of the permanent collection, coupled with increasingly high standards required for the care and conservation of the works in the collection.

The original impetus for building the gallery had been the 1923 approach of the Canterbury Society of Arts to the Christchurch Domain Board for a site for a gallery in which it could display the works of its own permanent collection to the public. At

80 *The Press,* 21 October 1970

the opening of the gallery, the Society handed over its art to the city for display in the new building.[81]

In the meantime, James Jamieson had offered his own collection of more than 300 works of art to the city. However, only some of the 300 works passed from the Jamieson collection into the gallery. Initially, a sub-committee consisting of the Mayor, J.K. Archer and two others decided that only 12 works from the Jamieson collection were suitable for exhibition as part of the city's permanent collection. Later the city's gallery sub-committee reduced this to three or four works, but after objections from Jamieson's trustees the sub-committee accepted 14 works from the gift. Finally, on 5 August 1932, 28 works were transferred from the Jamieson collection to the gallery.[82]

The permanent collection of the Canterbury Society of Arts had been built up through purchases by the Society using its own funds or occasional grants from the City Council and donations. The collection had been inadequately housed in the Society's own gallery but was formally handed over to the City (on certain conditions) at the opening of the gallery on 16 June 1932. [83]

The gallery's original Catalogue listed 160 works, most originating from the collection of the Canterbury Society of Arts and of James Jamieson. A small number of other works were donated by other individuals, including Petrus van der Valden's *Dutch Funeral*, given by Harry van Asch.[84] The artist, Petrus van der Velden, emigrated to Christchurch from the Netherlands with his family in 1890 as guests of Gerrit van Asch who originally purchased the painting, *Dutch Funeral*. The painting was a key work in a series of paintings completed by van der Velden in the 1870s. The painting has been associated, as a major work with the gallery, and the Christchurch community since it first opened.

Petrus van der Velden (1837-1913),*The Dutch Funeral,* Collection of Christchurch Art Gallery Te Puna o Waiwhetu; gifted by Henry Charles Drury van Asch, 1932

The gallery's permanent collection grew slowly through the next 30 years. In 1934 George du Maurier, a British/French artist, gave a number of drawings to the gallery. Two years later, 30 graphic works and engravings that had been collected by Sir J.J.

81 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002. pp 3-4

82 *Ibid*, pp 3-4, 12-13

83 *The Press*, 16 June 1932, p. 6; 17 June 1932, p. 15

84 *The Press*, 17 June 1932, p. 15

Kinsey, a local lawyer and well known Antarctic Explorer, passed to the gallery by way of a bequest from his daughter. In 1948, just before Baverstock became the gallery's Honorary Curator, there were 248 works of art on display in the gallery.

The most controversial episode in the story of the gallery's gradually acquiring more works for its permanent collection was the offer in 1949 of Frances Hodgkins painting 'The Pleasure Garden'. The offer was initially declined by the conservative members of the Art Gallery Committee who considered the work unsuitable for the gallery. This decision divided the Canterbury Art Community. The display of the painting in the window of a Christchurch department store in 1949 created further controversy in the art community. After lengthy debates, a change in council and with a new arts advisory committee, the painting was finally accepted in to the public collection in September 1951.

The rejection of contemporary works continued well into the 1960s. Parochial attitudes took time to change and city councillors were often opposed to paintings and sculptures offered to the gallery. A sculpture by Marcello Mascherini, *The Bather*, was eventually purchased by the gallery after much heated debate rtegarding its suitability.

By 1961 there were 325 works in the gallery's collection. The collection grew even further with the decision in 1965 to include ceramics and then, in 1972 textiles.[85] The Te Maori exhibition featuring treasured Maori objects displayed at the Robert McDougall Gallery as part of a New Zealand tour after returning from a tour of the United States where it first opened in 1984.

Interior Changes 1949-69

The appointment of W.S. Baverstock as the gallery's Honorary Curator in 1949 inaugurated a first round of changes and additions to the gallery. At the time he took over the gallery (though he was not employed on a full-time basis until 1960) it was rundown. He immediately set about work to refurbish and upgrade the building.

The burlap lining on the interior walls had become 'dingy', so Baverstock had the interior repainted. He also had battens fitted on the walls to facilitate the hanging of works. Prior to this, those hanging or re-hanging pictures had to find, by trial and error, the timber framework behind the burlap.

Baverstock also made the first changes to the lighting system of the gallery. He had become concerned about the intensity of the light falling at certain times on sensitive works (especially watercolours, on paper). He recommended to the City Council that slats that could be adjusted electrically be installed or the use of fibreglass or muslin over the roof window-lights. However, nothing substantial was done by the Council to allay Baverstock's concerns and it was sometime later that artificial lighting systems were installed and the window-lights of Hurst Seager's top-lighting system were painted over.

Night Access and the Packing Store

Concern about inadequacies of the gallery first surfaced significantly in the 1950s. In 1954 the President of the Association of Friends of the Canterbury Museum, G.

85 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002 pp. 12-13

Sandston, condemned the gallery as being 'more like a mausoleum' and for failing to provide a central point in the city's artistic life.

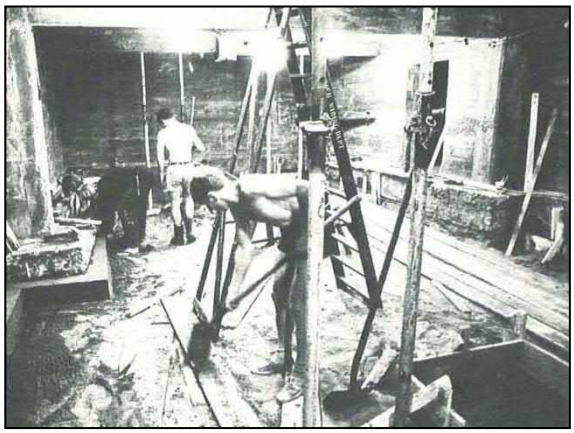
It was suggested that one of the reasons for the gallery failing to play the vital part in the city's life that people thought it should was its location, tucked away behind the Museum and accessible only through the Botanic Gardens, the gates of which were closed at sundown. One solution proposed was that the right of way on the north side of the Museum which led to the back door of the gallery should become a permanent public entranceway to the gallery.[86]

Nothing transpired when Sandston first raised the matter of permanent night access to the gallery. However, in 1959 Sandston, now President of the Canterbury Society of Arts, made further proposals for alterations. These proposals were acted upon in July 1961 when the City Council accepted a tender for additions and alterations. The alterations included a night entrance which was opened on 28 February 1962. A section of the original exterior wall of the gallery had to be breached to provide access to the interior of the gallery at its north-east corner.

By the late 1950s, space for working in the gallery was beginning to be over-taxed and additions proposed in 1961 included building a packing store as a single-storey extension at the rear of the building and a workshop area between the gallery and the museum.[87]

Further Changes: the 1970s and 1980s

In 1969, a new director, B.D. Muir, took office. He placed emphasis on the educational role of the gallery and was also concerned about increasing the gallery's level of professionalism in conservation of the works of art. He initiated changes to help overcome what he saw as deficiencies in the building. He was succeeded in 1978 by T.L. Rodney Wilson, who continued the improvements to the gallery, to enable it to meet modern requirements for the preservation and presentation of works of art.



In the 1970s, pressure on space in the gallery, with a growing staff and a growing collection, led to the excavation of further areas which considerably enlarged the basement, which had originally contained just the boiler room, toilets and a small storage area.

Extensions in the basement between 1978-1982 (*The Robert McDougall Gallery, 1932-1982)*

In 1974-75 a small excavation created space for a photographic darkroom at the rear of the building, adjacent to the existing north-east stairs.[88]

86 *The Press*, 19 November 1954, p. 12. *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002 pp. 14-15

87 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002, pp. 14-15

88 City Architects Division, 26 November 1974, *CCC Archives*

In 1979 a storeroom was created by excavating beneath the south-east end of the gallery.[89] At about the same time a storage mezzanine was built into the workshop area (one of the additions at the rear of the building built in 1961).[90] In 1980-81, the basement was further extended to accommodate an office and conservation laboratory. The 170 square metres of additional space created by this excavation increased the area of the basement to 680 square metres.[91]

Storage facilities for paintings in the basement (*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

In the gallery itself, both Muir and Wilson oversaw changes to bring the gallery up to modern standards. Under Muir, climate control was introduced in the north gallery. Wilson further upgraded the gallery's air conditioning and temperature control systems.[92] By the 1960s, deficiencies in the system used to light the gallery had become of particular concern to successive directors. At the time the gallery was built, natural lighting was considered the only effective system for art galleries and the Hurst Seager top-side lighting system had been extolled.

Conservation Laboratory (*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

Three decades later, problems with natural lighting had been identified. The strong ultra-violet light, which was thought to be a problem peculiar to the southern hemisphere, had faded some of the gallery's water colours. Moreover in summer, in the absence of a full air-conditioning system, temperature and humidity in the gallery rose, especially in the smaller galleries, overheating some of the oil paintings. Early

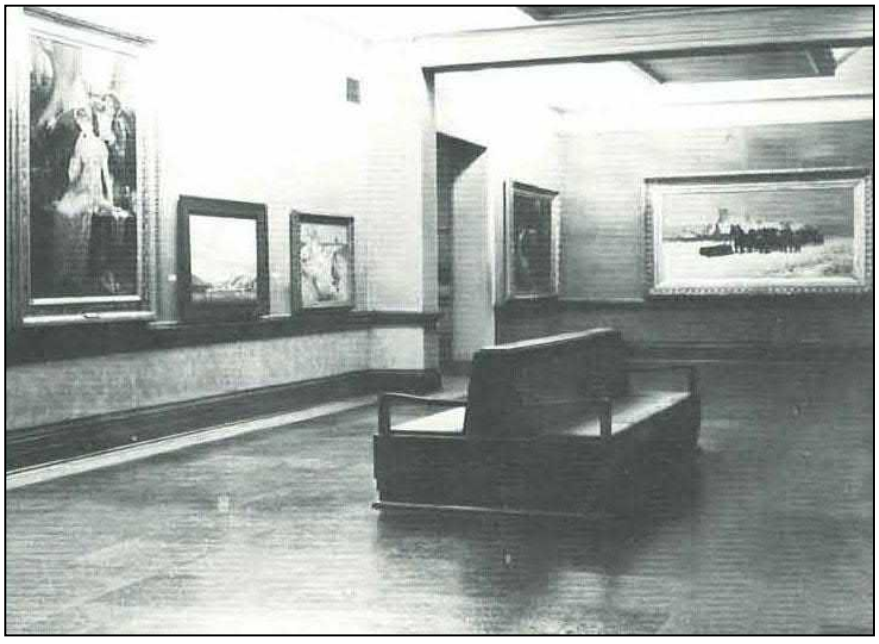
89 Consent notice, 8 December 1978, approved 26 January 1979. *CCC Archives*
90 Consent notice, 19 February 1979, *CCC Archives*
91 Consent notice 13 November 1980,*CCC Archives*
92 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002, pp. 13-14

in the gallery's life, conservation of three works became necessary when condensation behind the glazing resulted in mildew and blistering. Temperature changes also affected the gilt gesso frames of some works and in the 1960s a major re-framing exercise was undertaken.[93]

The first modification of the lighting system was a blind system operated by the gallery's custodian to limit the amount of light that entered the galleries and to lessen any build-up of heat. This proved largely ineffective. The matter became even more urgent when by 1977, the natural lighting system and lack of climate control meant the gallery could no longer host international exhibitions. Eventually, all the angled glass 'skylights' of the Hurst Seager system were blocked out and the gallery became lit entirely by artificial light.

In the design of the building, provision had been made to supply some artificial lighting to the galleries. This was achieved by positioning electric lamps behind the glazing of the top-side lighting system. The lights did not, however, have the capability to be directed onto the works. In the 1960s, fluorescent tube lighting replaced the original night lighting system, although the light they cast proved to be too harsh for satisfactory viewing of the works.

The gallery was now dependent on artificial lighting, however, it was not until the advent of lighting tracks that the ambience of the exhibition spaces was able to be 'revolutionised'. [94] The conversion of the gallery from natural to artificial lighting was completed by the 1980s and air conditioning was installed in 65 per cent of the gallery's space. Security and fire warning and suppression systems were also installed by the end of the decade.



One of the galleries with artificial lighting introduced. A vent can also be seen on the walls. (*The Robert McDougall Gallery, 1932-1982)*

The Canaday Wing

93 Robert McDougall Gallery *Bulletin,* March-May 2001, p. 28
94 Robert McDougall Gallery *Bulletin,* March-May 2001, p. 28

The most significant change to the gallery was the construction of a new wing on its north-western side. In 1973, with additional demands being placed on the building, extensions were proposed and an architectural competition to design them was organised. By 1975, plans had been drawn up. However, public opposition to further extensions of the gallery into the Botanic Gardens thwarted the plan.[95]

By the early 1980s the gallery's space problems had become acute. With plans to expand into the Botanic Gardens stymied, the decision was made to build on land to which the City Council already held title, a small triangular area of land between the gallery's north-west wall and the boundary with Christ's College to the north. The new triangular building was designed by Neil Carrie, an architect employed in the City Architect's Division of the City Engineer's Department.

The ground floor of the two-storey extension contained a staff room, toilets, a small audio-visual theatre and storage space. On the first floor were offices for the gallery's education officer, curator and exhibitions officer. A small patio provided outdoor space for the gallery's growing staff. The plans for the extension had been drawn up by June 1982 and consent obtained for its construction at the end of September. M.L. Paynter Ltd won the contract and began work on the extension on 22 November.

Of the total cost of $188,000, $19,000 came from a 1976 bequest from Molly Morpeth Canaday, and $20,000 from the Department of Internal Affairs. To acknowledge the Canaday bequest, the new building was named the Canaday Wing. Although it was the most substantial addition in the gallery's history, a single breach in the existing exterior brick wall was the only significant change to the fabric of the original building. The opening in the original exterior wall led from the north gallery of the original building into a small lobby or hallway included in the extension. The wing was officially opened on 14 June 1983.[96]

Disabled Access

Between 1981 and 1984 there was correspondence among various parties about disabled access into the gallery. Finally in 1985, not long after the Canady Wing had been built, a wheelchair ramp was built on the frontage of the building. Though the ramp itself was relatively unobtrusive, it required a major breach of the original wall on the northern side of the entrance portico.

Remaining Shortcomings

Even after the significant upgrading of lighting and climate control systems undertaken in the 1970s and early 1980s and the very considerable addition of space achieved through successive excavations in the basement and by construction of the Canaday Wing, the inadequacies of the Robert McDougall Gallery remained. There was increasing talk about an entirely new gallery elsewhere in the city. In these circumstances, responding particularly to a suggestion that the Ministry of Works building on Cathedral Square, soon to become redundant, *the Press* ran a lengthy editorial on the topic.

95 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002, p.54

96 Consent notice, 30 September 1982, *CCC Archives*, Conservation Plan Pp15,55 See also consent notice dated 24 October 1995, *CCC Archives*

The paper noted that although the Robert McDougall Gallery was 'an architecturally accomplished building,' its inadequacies had long been recognised. Its rooms were suitable for only modest exhibitions and storage was at a premium, despite the excavations beneath the gallery. *The Press* reported that the gallery was struggling to serve its purposes of providing for the proper conservation, storage and exhibition of both the city's own collection and travelling exhibitions. Opinion was now against further extension on the present site which, apart from encroaching on the gardens, 'would all too easily spoil the integrity of the present building'.

The Press stated that the conversion of the Ministry of Works building had much to commend it but that a 'new art Gallery must stand next on the city's list for major buildings'. Nearly 20 years were to elapse, however, before the City gained a new gallery. The paper also suggested that finding a new use for the Robert McDougall Gallery building would present no difficulties because the obvious course was for the museum to take over the building.[97]

Upgrading the Gallery: the 1990s

In the 1990s, there were significant changes at the Robert McDougall Gallery to enable it to continue, in the short–term at least, to remain the city's main public gallery.

With progress on building a new gallery stalled, those responsible for running the gallery, Director, John Coley until 1995, and his replacement Tony Preston, both contributed to the programme of works. They decided things could not remain as they were, even in the meantime. It was accepted that the gallery would have to be brought up to international standards for lighting, climate control, fire safety, security and access control.

In February 1993, just before the gallery embarked on this major programme of work, the roof was resurfaced with 'Duromastic' and fibreglass. At the same time, the glass roof structures above the long galleries on the northern and southern sides of the building were covered with long-run roofing steel. [98]

Through the years 1995-98 a comprehensive upgrading programme saw significant changes to the interior and more minor changes to the exterior of the building. Although the building's heritage fabric was not seriously compromised by any of these changes, the interior of the gallery was significantly modified. The person who physically supervised these changes, Harry Ipenburg, custodian of the gallery, wrote that 'care was taken to maintain the unique historical features and appearance of the building at all times'. Nevertheless, the further changes to the interior, in particular, took the gallery even further than previous work had from its original appearance and condition.[99]

Ipenburg produced some figures to highlight the extent of the work in the period 1995-98. Eleven kilometres of cable and wiring was installed; 524 holes ranging in diameter from 10mm to 400mm were drilled through walls or the roof; 337 steel bars up to two metres in length were inserted into the parapets; 1.257 kilometres of

97 *The Press*, 15 May 1984, p. 20

98 *The Robert McDougall Art Gallery Christchurch A Conservation Plan* prepared for the Christchurch City Council by Salmond Reed Architects', August 2002, p.55

99 *Ipenburg Report* in CCC Property File.

galvanised pipe led to 435 sprinkler heads; 100 metres of smoke extraction ducts were installed.[100]

The extensive programme of works actually began in December 1994 with the building of a new loading dock outside the night entrance. In the middle of 1995, the exterior door that served as a night entrance was enlarged. During the following month, the old oil burner and ducts were removed from the original boiler room, which became additional storage space. Through 1995, emergency lighting was installed, old light fittings removed and a start made on installation of a new lighting system. At the same time, the roof parapets were strengthened.

Early in 1996 most of the gallery's doors were replaced to achieve a satisfactory level of 'fire compartmentation'. The lighting upgrade also continued through 1996. In June a higher and wider back door was put in place, requiring some work on the adjoining brick facing and Oamaru stone window surround.[101] Between October and November a lift was installed in the north stairwell. The installation of the lift required that existing door openings be increased in size and the stairs modified.

The planning officer concerned wrote to the gallery that 'although the installation of the goods hoist, removal of the lower flight of stairs and narrowing of the upper flight of stairs will affect both the heritage fabric and the symmetry of the stairs, this must be weighed against the functional needs of the gallery and its continuing use in the future'.[102]

Between October 1996 and July 1997 water sprinkler and smoke detection systems were installed. An area was excavated at the rear of the building for the installation of these systems and large holes had to be cut in the outside walls, in unobtrusive locations, for installation of the sprinkler system. In late 1995, the then director, Tony Preston, sought the opinion of the Historic Places Trust on a report he had commissioned on the installation of smoke detection management systems and the wet-pipe sprinklers. The Trust had concerns about the impact that the piping needed for the sprinkler and smoke detection systems would have on the interior.[103]

Fire safety, and the related issue of emergency lighting, had been an issue for the gallery since the 1980s, when regular inspections began as a result of a new requirement to register the gallery as a public building, but it was not until the fire protection work of the 1990s had been completed that the building met all the required standards. Prior to the work undertaken in 1995-98, there had been a heat detector system and a halon gas flood system, which by that time was operational but redundant. [104]

A complete security upgrade was undertaken in 1997, with the placing of armour plate on certain doors and of grates over the basement windows. When one of the entrance doors was fitted on the inside with a steel plate, existing holes were used to fix the plate.[105] In the following year electronic access control and closed circuit television security systems were installed and computer cabling was run through the building.

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100 *Ipenburg Report.* Ipenburg is also the source for some of the detail in the following paragraphs describing the work undertaken in the years 1995-98.

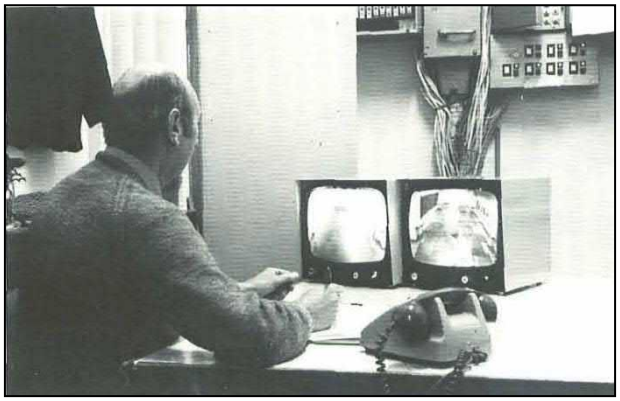
101 Ipenburg to Carrie, 18 November 1996, CCC Archives

102 Planning Assistant to Robert McDougall Gallery, 10 Aril 1996; Consent application, 14 May 1996, CCC Archives

103 Historic Places Trust to Preston, 8 December 1995, CCC Archives

104 Report of Design Services Unit on four-stage fire safety upgrade, August 1995, CCC Archives

105 Ipenburg to Carrie, 18 November 1996, CCC Archives



Closed circuit television security systems. (*The Robert McDougall Gallery, A profile of the Robert McDougall Gallery of the City Of Christchurch, 1932-1982)*

The final major work, through the middle months of 1998, saw sump pits dug in the basement for anti-flooding emergency pumps and a smoke extraction system installed. Ducts leading to outlets were cut through the exterior walls and the outlets were described as 'minor' penetrations of the outside walls. Other than these penetrations, the claim was made that the installation of the smoke exhaust system had little detrimental effect on the heritage fabric of the building. Throughout the fire safety upgrade of the gallery, concern had been expressed to minimise any adverse effects or unnecessary intrusion on the heritage fabric of the building.[106] In 1995, at the outset of the programme, the valve box and riser main had been repositioned to reduce the impact on the eastern facade of the original building, even though that facade was largely hidden from public view.[107]

The three-stage, three-year upgrade of the lighting of the gallery was of particular significance because the original top-side lighting system had been such an important feature of the gallery as it was built. The $366,000 programme claimed to restore the original appearance of natural light but without the ill effects of ultra violet damage. The gallery's *Bulletin*, after describing this upgrade in 2001, noted that 'for museums with largely static installations, electronically controlled lighting is a desirable option.' It added that artificial lighting was more versatile and flexible so that the new gallery, then being planned, would have artificial rather than natural light. This comment suggested that even then the possibility of restoring the natural, top-side lighting system, with suitable modifications, was recognised as a desirable option for the original gallery..[108]

As with consideration of the fire safety upgrade work, the desire was regularly expressed in respect of the lighting upgrade, that adverse effects should be only minor. When consent was sought for stages 1 and 2 of the upgrade, it was stressed that the new lighting installation would be smaller and less intrusive than the artificial lighting systems which had been installed in previous years. The new conduit feeds were painted to match the colours of the walls along which they ran.[109]

Earthquake Strengthening and Exterior Work

Further seismic strengthening was undertaken during the period of major work between 1995 and 1998. In 1995, the chimney at the rear of the building and a water tank which sat on a wooden platform on the north-eastern side of the rook were

106 City Design to Canard Green Ltd, 4 June 1998; Consent for stage 3 of fire safety upgrade, 25 November 1996; Consent for stage 4 of fire safety upgrade, 18 May 1998, CCC Archives
107 Consent for stages 1 and 2 of fire safety upgrade, 7 November 1995, CCC Archives
108 Robert McDougall Gallery *Bulletin*, March-May 2001, p. 28
109 City Council Senior Planner to Design Unit, 11 March 1996, CCC Archives

secured. At the same time the side walls of the workshop built in the early 1960s were tied in to the main building and the parapet was secured by galvanised metal dowels and stainless steel straps bolted to the top coping.[110]

In 1996 the exterior stonework was cleaned. An original application from the gallery to have the stone lightly scraped and sanded was rejected by the City Council's Heritage Unit in favour of using water and soft brushes combined with an anti-fungal treatment. The areas that were cleaned included the limestone parapets, cornices and pillars, the plinth and part of the portico.[111]

In the 1990s there was a further significant alteration at the entrance to the gallery, following the 1985 installation of a ramp for disabled access. In 1996, two bronze sculptures, the work of Paul Dibble, a Palmerston North sculptor, were mounted on the plinths on each side of the entrance steps. The aim of installing the sculptures, known as E *Noho Ra De Chirico*, was to convey 'the sense of excitement and anticipation we expect as we enter a vibrant and lively museum of art'. It was claimed that installing the sculptures 'at last complete the 1929 design for the Robert McDougall Gallery by the architect Edward Armstrong'.[112] No evidence has been found to confirm the belief that Armstrong intended works of art to be placed on the plinths (or in the blind niches that broke the brick walls on the building's frontage) but it is possible that was his intention.

To enable the Dibble sculptures to be installed, holes had to be drilled into the capping stones on the plinths on each side of the steps. To avoid drilling into the original capping stones, they were removed and replacements put in their place. The replacements were to be of the same colour and shape as the originals, but to have flat tops. The intention was that if ever the sculptures were removed (as indeed they were in 2002 when the city's new art gallery was built) the original capping stones could be restored to their original positions. Unfortunately, at least one of the original capping stones was damaged when it was removed. [113] These capping stones still exist, and are kept in storage in the new Christchurch Art Gallery. They are, however, in extremely poor condition and were never returned to the gallery steps. The sculptures were returned to their original position at the Robert McDougall Gallery in August 2010.

Friends of the Robert McDougall Gallery

In 1971 supporters of the gallery formed a group known as the 'Society of Friends'. The group provided financial assistance to the gallery by paying subscriptions. The group held functions to discuss and enjoy exhibitions, the first being held in February 1972 for the opening of 'Contemporary New Zealand Painting.'

In 1981 the group reformed to become known as the 'Friends of the Robert McDougall Art Gallery Incorporated.' A more proactive group they began to promote the gallery and support of the arts, and introducing scholarships to study in related fields. They also encouraged the purchase or borrowing of art work and arranged formal functions.

110 Consent notice, 4 April 1995; Compliance certificate, 22 August 1995, CCC Archives

111 Consent application, 10 April 1996; City Council Planning Unit to Gallery, 2 November 1996; Report, 18 November 1996, CCC Archives

112 Robert McDougall Gallery Bulletin, no 106, February-March 1977

113 Consent application, 5 September 1996; Report on consent application, 11 October 1996; Planning Department to Design Unit, 21 October 1996; Ipenburg to Carrie, 18 November 1996, CCC Archives

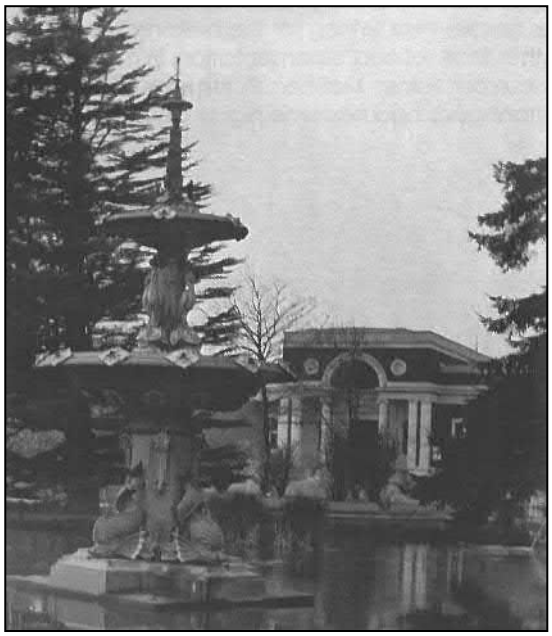
The group is now known as the Friends of Christchurch Art Gallery since the new gallery opened in 2003.

DEVELOPMENT OF THE GARDENS AFTER THE GALLERY'S CONSTRUCTION

Initial Development

The grounds around the gallery were developed as soon as the debris had been removed from the area.[114] Within a short time of the opening, the gallery's landscape was described as "a tribute to the energy and enthusiasm with which Mr Young, the curator always carries out his work."[115]

The Gallery was deliberately placed within the Gardens for the experiential, aesthetic, and to a lesser degree, the educational qualities it provided. Engagement with the natural beauties of the Botanic Gardens prior to entering the Robert McDougall Gallery was considered to elevate the experience of the visit and enhance the appreciation of the works on display. This was described by Samuel Hurst Seagar and endorsed by Edward Armstrong, the Gallery's architect.



Robert McDougall Gallery as seen from the relocated Peacock fountain on the Archery Lawn. *(Photographic collection, Botanic Gardens, A26, No. 67)*

Much had been made of the harmonious effect Armstrong had achieved in his winning design through his choice of materials in combination with its settings within the gardens. The red brick and Oamaru stone dressings seen in conjunction with surrounding vegetation were said to reference Hampton Court and the Orangery at Kensington Gardens,[116] and although these landscapes do not appear to have influenced Young's treatment of the gallery grounds, photographs show that his scheme did respond to the formality and scale of the building.

These post opening images show a building of dignified appearance in a setting of regularly spaced evergreen and deciduous trees of reasonable size, complemented with parallel rows of annuals, themselves edged with a narrow ribbon border. The principal walk from Rolleston Avenue was reconfigured to lead into an expansive

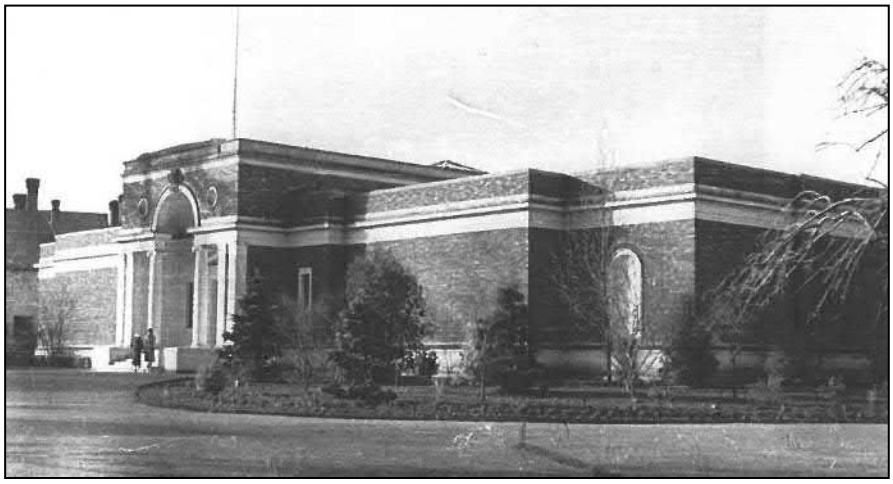
114 *The Press*, 6 June 1932, p. 6

115 Shurrock, McDougall Robert McDougall Gallery, Christchurch, *Art in New Zealand*, Vol. 4-5, December 1932, p. 107

116 *Journal of the New Zealand Institute of Architects*, October 1929, p. 102

Gallery forecourt and garden beds were formed to sweep into the space, foregrounding the building setbacks on either side of the portico. Areas between the portico and the garden beds appear to have been formed for seating.

Photographs of these garden beds a few years later show that Young's scheme had become a herbaceous border-style setting for the building with an emphasis on massed floral effect rather than refined ornamentation. Whether this was his intention or the work of the new curator James McPherson remains unclear. Nevertheless, by the mid 1930s, the two front beds had become highly decorative features in their own right.



Newly completed gallery landscape, 1932. Note plant labels in the south-western garden bed. (*Pearson Collection 1986.341.4 CDRL)*

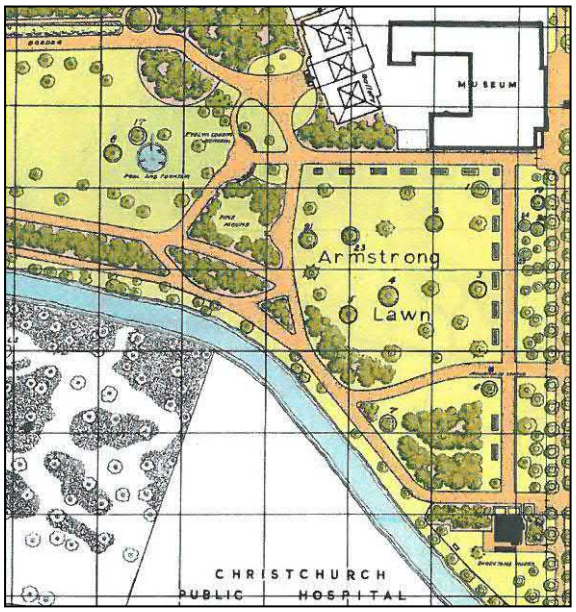
Further Development

In 1949-1950 the Eveleyn Couzins Memorial was constructed. The work of Helmore and Cotterill,[117] this memorial was designed to strengthen the east-west walk from the gardens entrance to the Archery Lawn, drawing people on through the grounds to the attractions in the core of the Gardens. The strategy employed set up an axial relationship between the Museum gates and the stone entrance piers of the memorial and blocked a significant view shaft back to the Gallery from the Archery Lawn. The effect of this memorial was described in the Minutes of the Baths, Entertainment, Library and Robert McDougall Gallery Committee as "... disconcerting to know that

117 Proposed Design for the Eveleyn Couzins Memorial, dated 1943, Ref: 889, 810, 891, CMDRC

the main pathway in the Botanic Gardens leads between the stone pillars of the Eveleyn Couzins Memorial and beyond, to the complete avoidance of the Robert McDougall Gallery."[118]

Mid 1940s view showing the path system pre Eveleyn Couzins memorial. Note the absence of plant material around the base of the Gallery and seating areas either side of the portico. *(Heritage files, CCC)*



Part plan of the Botanic Gardens drawn in 1958 showing the reconfiguration of paths and the addition of the Eveleyn Couzins Memorial. *(Drawn by Edgar Taylor, Reserves Dept and published in A Garden Century).*

In much the same way as the Couzins Memorial had compromised the profile of the gallery, other development works in the gardens appear to have given little thought to the building and its somewhat marginalised position. The Peacock Fountain, which had been an important view from the gallery portico, was retired and an off-axis water feature was placed in the Archery Lawn. Additional, extended and reconfigured walks were laid to accommodate the memorial wall and the spacious gallery forecourt was incrementally planted. By 1957 unchecked plant growth had begun to screen the building to such a degree that it was noted that "a photograph can take in little more than the portico." [119]

118 Interdepartmental Memo from Town Clerk to Director of Reserves dated 19 November 1957

119 Honorary Curator in Minutes of the Baths, Entertainment, Library and Robert McDougall Gallery Committee, 15 November 1957

In an attempt to refocus attention on the gallery, the honorary curator of the time formulated a plan for the layout of the front of the gallery. His scheme was described as "setting off the architectural features of the building" and was ready to be carried out the following autumn if costs allowed.[120] No plan has been located in council archives for this period however a photograph of the gallery dated to 1962 [121] suggests that this new planting scheme was not pursued. Changes in the gardens are more likely to be the result of replanting after construction works in the 1980s.

The 1970s to Present

Following plans to extend the museum further west,[122] a proposal to enlarge the Robert McDougall Gallery was announced. Two alternatives were considered. The most favoured proposal was a scheme to extend the gallery's footprint by building across the path which ran parallel to the Museum.[123]

The proposal was received with alarm by numerous members of the public and Christchurch's horticultural community who mounted a public campaign to stop the extension. Members from the Christchurch Beautifying Association, the Royal New Zealand Institute of Horticulture, the New Zealand Institute of Landscape Architects, the Christchurch Civic Trust, various garden clubs, the Canterbury Botanical Society, Nurserymen's Association, the Summit Scenic Reserves Society and the Environmental Association all attended a public protest meeting. The general consensus of the meeting was summed up by Dr L. A. Bennett, who stated "everyone realised that placing the gallery in the gardens was a mistake in the thirties – let us not compound the mistake further."[124] In a sequel to the debates which raged fifty years earlier, letters to the paper and Reserves Department argued against the proposal, citing the primacy of the landscape over buildings. It was argued that the role of the Botanic Gardens was to grow and display plants for the benefit of the public and any building in the Gardens that did not directly serve the functions of that institution should be subordinate to it and not the dominant feature.

In the face of such strident opposition the proposal was abandoned and alternative storage options were explored. This exercise resulted in a significant underground excavation of the site in 1981 and photographs of the gallery at this time suggest that some of Young's trees were removed and others cut back in the beds fronting the Gallery. In 1982 the Canaday Wing was constructed. This was followed by further excavations under the Northern Galleries and the construction of a wheelchair ramp in 1985. An assessment of the site today suggests that while extant Chestnuts, Oak and Lawson cypress were retained, other 1930s plantings were lost as a consequence of this building activity.

During this time the Robert McDougall Gallery was said to have broken new ground curating an exhibition of the works of Matt Pine. Pine's kitset pieces were placed in the Gallery and also in the landscape, on the Pine mound and around the Armstrong and Archery Lawns.[125]

120 Minutes of the Baths, Entertainment, Library and Robert McDougall Gallery Committee, 15 November 1957

121 *Christchurch Star*, 22 February 1969 in McDougall Robert McDougall Gallery Clippings Book 1: 1962-1974

122 This was eventually constructed in 1977

123 NZHPT, Registration File: Robert McDougall Gallery

124 *The Press*, 22 September 1975

125 Unprovenanced newspaper clipping dated 22/9/1979, McDougall Gallery: Clippings Book 1, CAGL

In 1980, as an attempt to address the problem of the gallery being overlooked by members of the public, the sculpture '*Ex Tenebris Lux*' was relocated from inside the gallery to an outdoor setting on the left of entrance in 1980. Positioned so it could be seen from the junction of the pathways at the end of the Armstrong Lawn it was used as a focal point to draw members of the public into the gallery forecourt. Another similar strategy to 'signpost' the gallery to the public was used in 1996 when Paul Dibble's work *E Noho Ra De Chirico* was placed on either side of the portico. [126] Banner poles were added between 1992 and 1998.

Following the relocation of works to the new gallery site in 2002, including *Ex Tenebris Lux* and *E Noho Ra De Chirico*, no significant changes have been made to the planting in the garden beds aproning the front of the gallery. The gallery's forecourt is now used as a shuttle stop on the Caterpillar Garden shuttle route.

The gallery in the late 1998. '*Ex Tenebris Lux*' is on the left of the image and *E Noho Ra De Chirico* are either side of the portico. The wheelchair ramp can be seen to the rear of the sculpture (*Historic Places Trust)*

Although the gallery did not appear to suffer any damage in the September 2010, some minor damage occurred to the building as a result of the February 2011 earthquake.

[126] *E Noho Ra De Chirico* was returned to the portico of the gallery in August 20120

CHRONOLOGY OF EVENTS

Date	*Event*
1850	Christchurch is founded.
1855	*Canterbury Association's Reserve* Ordinance, 1855 schedules the jail, hospital, wharves and store, Immigration Barracks, Botanic Gardens and Town Reserves including Hagley Park.
1856	Christchurch becomes New Zealand's first city.
1860	Enoch Barker is appointed as Provincial Gardener.
1863	First recorded planting on the Domain of an English Oak on the north bank of the Avon to the east of the Woodland Bridge. This is the accepted foundation date of the Botanic Gardens.
1864	Development of the Domain begins. Barker begins to lay walks around the Armstrong Lawn.
1870	The first building associated with the Canterbury Museum opens on Rolleston Avenue on land originally set aside as the Domain.
1872	The Christchurch Domains Board is established, pursuant to the Canterbury Domains Act 1872.
1889	Ambrose Taylor is appointed curator of the Botanic Gardens.
1898	A fire behind the museum destroys trees and plants on the site of the future Gallery.
1913	The architect Samuel Hurst Seager requests a meeting of the Canterbury Society of the Arts (CSA) to discuss what steps should be taken to provide a more worthy gallery for the exhibition of pictures.
1919	The Sarjeant Gallery is erected in the Queens Gardens in Wanganui and incorporates a top-side lighting system.
1921	CSA Committee member James Jamieson states he would like to see a new gallery sited in the Botanic Gardens.
1923	March 15 – CSA decides to approach the Domains Board with a view of obtaining a "suitable site on the west side of the Canterbury Museum" for a public gallery. August 2 – A deputation from the CSA to the Domains Board asks for consent to erect a public gallery. August 3 – A resolution by the Domains Board approves the proposal to erect an art gallery on a site behind the museum.
1925	James Jamieson offers to leave his substantial art collection to the Society providing a suitable building is erected on a site situated in the public Domain or Botanic Gardens by 30/4/29. Parliament passes the Reserves and other Lands Disposal and Public Bodies Empowering Act. S.54 of the Act vests the Robert McDougall Gallery land in the Corporation of Christchurch for the purpose of a public art gallery. A proposal put to Christchurch public to assist in raising £25,000 is

	rejected in a poll.
1927	A CSA sub-committee meets with the Mayor and Councillors to plan the building of the new gallery. James Jamieson dies.
1928	March - Robert McDougall offers to fund the construction of an Robert McDougall Gallery costing no less than £25,000. May- Architect, Samuel Hurst Seager writes the design brief and circulates it to architects in England, Canada, New Zealand and Australia. Edward Armstrong is the winner of the competition to design the Robert McDougall Gallery. Robert McDougall and members of the Art Society meet with James Young, Curator of the Botanic Gardens, on the suggested site for the gallery. May 28 – The foundation stone of the gallery is laid by Robert McDougall and a kauri is planted on the south side of the Archery lawn.
1930	September – The final decision is made on the site for the gallery. November – The orientation of the Robert McDougall Gallery is changed to keep the footprint within the limits of the fixed site. The building is no longer parallel to the path running beside the museum.
1931	Frances Shurrock is commissioned by the CSA to sculpt a bronze bust of Robert McDougall to be placed in the gallery in a position determined by the Architect. The bust, which is a relief sculpture, remains in the gallery today
1932	June 16 – The Gallery is opened by Mayor D.G.Sullivan. Between 500 and 600 people attend. A gold key is presented to the Mayor by the builder, Mr Jamieson.
1936	The first temporary exhibition, 'Scottish Art,' opens.
1938	The sculpture, 'Ex Tenebris Lux' by Edward Gillick is purchased by the Robert McDougall Gallery and Edward Armstrong designs the plinth.(extant) Today the plinth is dismantled and is in storage at the new Christchurch Art Gallery.
1941	A park seat is gifted from Christchurch, England to the Robert McDougall Gallery.[127]
1942	February 24 –Robert McDougall dies. The Gallery's basement is requisitioned for the war effort and is extended to the west.
1946	The Christchurch City Council takes over the administration of the gardens.
1949-1950	The Eveleyn Couzins Memorial, designed by Helmore and Cotterill, is constructed.

[127] This 1941 seat is no longer associated with either the Robert McDougall Gallery or the new gallery. Perscom L. Beaumont/Tim Jones & Merilynn Evans, June 2010

1952	July – A centennial park seat presented by the Borough of Christchurch in Hampshire is placed in the entrance hall.[128]
1955	December – The Art Advisory Committee passes a motion supporting the idea of connecting the Robert McDougall Gallery with the museum as advanced by Messrs H. Helmore and G.C. Sandston.
1957	November 19 – A proposal to install signage in the Botanic Gardens directing the public to the Robert McDougall Gallery is prepared. November 25 – A garden plan is prepared to address the problems caused by the Eveleyn Couzins Memorial.
1961	Alterations are made to the Gallery to include a workshop between the museum and the gallery, a packing store at the rear of the gallery and a night entrance.
1962	The new night entrance off Rolleston Avenue is opened by Mayor George Manning.
1971	A proposal to extend the rear of the Museum affect shrubs in the gardens.
1973	Plans for a new gallery wing extending into the Botanic Gardens are announced.
1974	Excavations in the basement creates space for a photographic dark room.
1975	Public protest meeting against the gallery extension is organised by Canterbury Horticultural Society.
1977	The Roger Duff wing of the museum is constructed abutting the gallery. The natural top-side lighting system is masked and spotlights are installed.
1979	The Robert McDougall Gallery breaks new ground by exhibiting some of Matt Pine's sculptures among the trees and shrubs of the Botanic Gardens. Excavations are carried out below the south eastern end of gallery for a storeroom. A mezzanine is built in the workshop.
1980	The sculpture *Ex Tenebris Lux* is relocated from inside the gallery to a position on the north side of the forecourt. The basement is extended to provide an office and a conservation laboratory.
1981	May- June. More excavations for the basement are underway.

[128] This 1952 seat is no longer associated with either the Robert McDougall Gallery or the new gallery. Perscom L. Beaumont/Tim Jones & Merilynn Evans, June 2010

1982	November. Work begins on the construction of the Canaday Wing necessitating the removal of some vegetation on the northern side of the gallery.
1983	14 June – The Canaday Wing opens.
	Excavations under the northern galleries and the construction of wheelchair ramps necessitates the removal of vegetation in the gardens fronting the gallery.
1988	The Robert McDougall Art Annexe opens in the Arts Centre for the exhibition of contemporary works.
1993	The Gallery roof is resurfaced.
1993-2002	Sculpture in the Gardens exhibitions held regularly in the gardens.
1996	*E Noho Ra De Chirico*, by Paul Dibble is purchased by the McDougall Gallery for $30,000.00 and erected in October on plinths at the entrance of the Gallery. Interior upgrading in the Gallery includes new internal doors and lighting. Sprinkler and smoke detection systems are installed.
1997	A complete security upgrade of Gallery is carried out.
2002	The Robert McDougall Gallery closes as the main public gallery for Christchurch. *Ex Tenebris Lux* and *E Noho Ra De Chirico* are moved to the new gallery. The *Ex Tenebris Lux* plinth is retained as a seat.
2003	The new Christchurch Gallery Te Puna o Waiwhetu opens on 10 May 2003 on the corner of Worcester Boulevarde, Gloucester and Montreal Streets.
2007	The Botanic Gardens Management and Hagley Park and Botanic Gardens Master Plan 2007 are prepared.
2010	In August, *E Noho Ra De Chirico* is returned to the Robert McDougall Gallery portico. On September 4, the first earthquake in Canterbury occurs. The building is not visibly damaged.
2011	The gallery is damaged as a result of the February 22 earthquake.

PROFILES OF INDIVIDUALS ASSOCIATED WITH THE GALLERY

Benefactors

- **Robert Ewing McDougall** [129] (1860-1942)

  Born in Melbourne on 27 December 1860, Robert McDougall moved to Christchurch as a child in 1863. His father, John McDougall, became a partner with John Aulsebrook of the Aulsebrooks bakery in 1879 and after leaving the partnership he bought an interest for Robert in 1883. In 1889 John Aulsebrook moved to Sydney and sold out to Robert. Robert McDougall was also a director of the Kaiapoi Woollen Manufacturing Company Ltd. and the Mutual Benefit

129 http://christchurchcitylibraries.com/Heritage/People/McDougallRE

Building Society and a foundation member of the Canterbury Industrial Association. A founder of the Christchurch Golf Club, he was president from 1911-1912 and 1924-1925.

Robert McDougall's main interest was in art and his generous donation of $25,000 made the construction of the Robert McDougall Gallery possible. He also donated money to numerous charitable institutions. A philanthropic employer, Robert McDougall provided a library, tennis courts and a bowling green on factory grounds for his workers.

Robert McDougall and his wife, Malvina, built a house named 'Fitzroy' on an 8 acre property in Papanui Road between 1898 -1890. The property was subdivided after his death in 1942 and McDougall Avenue was created. His daughters gifted the family home to the Nurse Maude Association who renamed it McDougall House.

'Fitzroy' in 1932 (*www.christchurchcitylibraries.com).*

- **James Jamieson** [130] **(**d.1927**)**

James Jamieson ran a building contracting business with his brother William at 49 Colombo Street, Christchurch. The business was originally established by their father, Samuel in 1864 soon after he arrived in New Zealand.

The firm was responsible for the construction of the Roman Catholic Cathedral in Christchurch and a number of Freezing Works, notably at Belfast, Whanganui and Fairfield. They also constructed a number of other large commercial projects and some of the more notable private residences around the Christchurch area.

Over a period of time James Jamieson collected a large quantity of artwork and artifacts. He was a member of the Christchurch Society of the Arts and in 1925 bequeathed his collection to the city on the basis that a new gallery be built to house it. This provided impetus to provide the Gallery. James Jamieson died in 1927 and never saw the new Gallery.

Architects

- **Samuel Hurst Seager (**1855-1933)[131]

Samuel Hurst Seager emigrated to Christchurch from London in 1870. He was the son of a building contractor and took over his father's firm when he died in 1874 until 1879 after which he worked as an architectural draftsman under B.W.Mountfort and studied at Canterbury College.

130 *The Cyclopedia of New Zealand* (Canterbury Provincial District) JAMIESON, J&W http://www.nzetc.org/tm/scholarly

131 http://www.dnzb.govt.nz/DNZB , Ian Lochhead

Seager returned to London in 1882 to study architecture. A gifted student, he was invited to lecture at the National Art Training School in 1883-4 and became an associate of the Royal Institute of British Architects in 1884.

He returned to Christchurch after travelling around Europe, winning a competition in 1885 to design the Christchurch Municipal Building. He became a lecturer in architecture and decorative design at the Canterbury College School in 1893, a position be held until 1918.

Seager was renowned in New Zealand for his design of large English Domestic Revival style houses. He was influenced by the English Arts and Crafts movement and garden-city planning and designed a series of bungalow houses in garden settings at the Spur in Sumner. He lectured widely on town planning and was prolific in the design of war memorials.

. An expert in the lighting of art galleries he introduced the top-side lighting system reflecting natural light on to the gallery walls and art work. The system was adopted overseas as well as in the Serjeant Gallery and the Robert McDougall Gallery.

Samuel Hurst Seager was president of the New Zealand Institute of Architects in 1926 and encouraged the preservation of old buildings.

- **Edward Armstrong** [132]

A Gisborne architect, Edward Armstrong studied at the Architects Association in London. He won the Henry Jarvis Scholarship in 1920 and continued to study at the British School in Rome. Following this Armstrong lived in Burma designing such buildings as the Rangoon Courthouse with T.O Foster in 1926, new offices for the Commissioner of the Port of Rangoon and the Police Courts. He won the competition to design the Robert MacDougall Gallery while in London and returned to New Zealand to begin the project. However, he returned to London in 1931 leaving the Gallery design to be overseen by William Trengrove.

Armstrong worked on the housing for Civilian Rehabilitation Programme in London following the World War II. He then returned to Gisborne, New Zealand in 1953-54 to work with Glengarry and Corson of Gisborne, designing the Farm Products Co-op building in Gisborne.

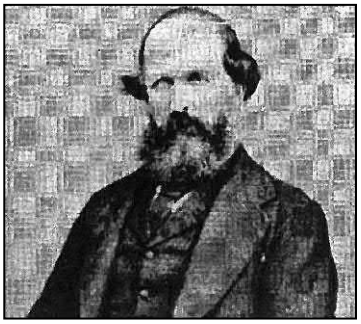
- **William Trengrove** [133] **(**d.1953)

A renowned Christchurch architect, William Trengrove established an architecture firm in 1922. He was responsible for designing several residential properties including a Bauhaus inspired Moderne house called 'Strathmore' at 116 Puriri Street, Fendalton, built in 1937. William Trengrove was responsible for managing the construction of the Robert McDougall Gallery. He also designed the original furniture of the Gallery and the boardroom. His son continued the practice following his death and now his grandson and namesake is a director in the practice.

132 Historic Places Trust in document on Robert McDougall Gallery
133 http://christchurchcitylibraries.com/heritage/LocalHistory/Fendalton/Glue.asp

Curators of Botanic Gardens

- **Enoch Barker** (1830-1892)



Enoch Barker was the first appointed Government Gardener in Christchurch. A Yorkshire man, he trained in horticulture on some of England's large estates in the late 1840s and 1850s before being appointed Government Gardener in 1859-1860. He resigned in 1867 to establish his own nursery and market garden in Burwood.

In his role as Government Gardener, he was responsible for trenching the Armstrong Lawn, forming walks, planting the boundary around much of the Domain and planting some of the oldest extant tree species. He met with an untimely death in the Avon River close to his home, while out for an early morning stroll.[134]

- **John Armstrong** (1820-1902)

John Armstrong started his first apprenticeship with a market gardener and seedsman at the age of 12. He then worked in various horticultural, forestry and gardening roles before emigrating to New Zealand and taking up the role of Government Gardener in 1867.

Despite being severely constrained by funds, Armstrong achieved impressive results raising significant amounts of American Tree Seed which was being distributed to public bodies throughout Canterbury and also planted in the Domain and Hagley Park.

Armstrong was responsible for much of the original plantings in the Robert McDougall Gallery area and the introduction of a significant number of native plant species. He resigned in 1889.[135]

- **James Young** (1862-1934)

Young was Curator of the gardens from 1908-1933 after training in England and working in Victoria, Australia. He is credited with making significant improvements within the gardens which included the formation of the herbaceous borders, a children's playground, the bog garden and the garden beds around the newly constructed Robert McDougall Gallery.

Young was considered an expert on roses and under his curatorship the Christchurch Botanic Gardens Rosery was probably the largest in Australasia.[136]

134 Obituary Notice. *Evening Post* 18 January 1892
135 Beaumont, *Sunnyside Heritage Garden Reserve Landscape Conservation Plan,* p. 26

2 PHYSICAL EVIDENCE

SETTING AND CONTEXT

The Gallery is situated in a corner of the Botanic Gardens at the rear of the Museum and shares a boundary with Christ's College. The Gallery site is a rectangular block with dimensions of 54.2m x 40.75m. Within this, the Gallery footprint is oriented diagonally across the site. Located at one of the narrowest points in the Gardens, the Gallery portico looks out over the Archery Lawn. The Armstrong Lawn is adjacent to the Gallery's south face. Refer to Appendix I for the A3 aerial showing the Robert McDougall Gallery setting and the location of significant fabric within the greater Botanic Garden surroundings.

Robert McDougall Gallery - Google maps

GALLERY ENVIRONS

Planted beds extend from the Gallery's base out into the adjoining Botanic Gardens, successfully blurring the legal boundaries of the site and reducing the effects of the Gallery's awkward diagonal position.

Planting against and around the gallery reflects a Botanic Garden 'collection' aesthetic with named single specimens displayed in the garden beds in the foreground of the west and south facades of the gallery. In the north-western (Christ's College) bed, the plant scheme is overwhelmingly woodland and includes Japanese anemone, hosta, a collection of hydrangeas, rhododendron, dogwood, magnolias, lilac etc. Three impressive *Aesculus hippocastanum* (Common Horse Chestnut) and a *Quercus borealis* (Northern Red Oak) form a broad canopy over this area. The dimensions of these exotics suggest that these were planted at the turn of the twentieth century / late

nineteenth century, pre-dating the gallery's construction.[137] The *Chamaecyparis lawsoniana* (Lawson's cypress) on the boundary between the gallery and Christ's College are believed to be of a similar age, their placement and planting distance suggesting that they are a remnant boundary screen of 100+ years.[138]

A seating area is located out from the Canaday Wing and this, together with a wheelchair access ramp, is screened from the forecourt. Similarly, views of the building facade are obscured by exuberant planting. Much of this plant fabric is , however, deciduous so late autumn and winter views through to the boundary fence and the Canaday Wing are possible from some points. A circuitous path bisects this area and encircles a toilet block which is recessed back from the gallery forecourt. A large *Corylus avellana 'Butler'* blocks views of the gallery and extends above the building's roof line.

Planting in the south-western bed includes a mix of 1950s/1960s, and 1990s trees and shrubs including; *Acer palmatum* (Japanese maple), *Picea pungens* (Blue spruce), *Laurelia sempervirens*(Chilean laurel), *Euonymous europaeus* (Spindle Tree), *Eucryphia x* intermedia, *Hibiscus syriacus* and a paired planting of *Chimonanthus praecox* (Winter Sweet) either side of the entrance. A carpet of heliotrope, bedding begonias and other seasonal ground covers define the garden bed edge. Three trees in this bed have reached impressive proportions and in the case of the *Picea pungens, and Laurelia sempervirens,* these are now overshadowing the building, their height and form somewhat out of context with gallery.[139] They are noted to have been planted very close to the gallery considering the root spread of the trees.

The more recent collection of native species in the garden on the south side of the gallery allows views of the south elevation of the gallery. This planting is thematically linked to the Lawrie Metcalf c.1950s/1960s native borders adjacent to the Museum. The junction between these more recent plantings and the south-western gallery bed is somewhat discordant. Planting in the native area includes *Phormium sp.* (flax), *Blechnum discolor* (Crown fern), *Acaena inermis* 'Purpurea' (Purple Piripiri), *Myosotidium hortensia* (Chatham Island Forget-me-not), *Libertia peregrinans* (New Zealand iris), *L. grandiflora*, *Athropodium cirratum* (Rengarenga Lily) *Pachystegia insignis* (Marlborough Rock daisy) etc.

No commemorative plantings have been conclusively identified in the garden beds immediately bordering the gallery. However, there are distant views to at least two historic trees on the Archery Lawn (previously noted). The construction of the gallery was linked to a kauri, planted on the same day as the laying of the foundation stone by its benefactor Robert McDougall.[140]

Evidence of other significant landscape fabric is visible in the re-cycled sculpture plinth to the northwest of the entrance. (This is discussed in more detail in the following section).

137 Age estimate based on comparisons with Burstall's listed *Aesculus hippocastanum* in the Canterbury region, in *FRI Forest Mensuration Report No, 22, Historic and Notable Trees of New Zealand: North Canterbury, South Canterbury and Chatham Islands,* p. 9 & p.22

138 Estimated age based on comparison with the Lawson cypress that grows beside the Trinity Congregational Church (Former) in Worcester Street

139 These are the only trees of these species in the Christchurch Botanic Gardens collection

140 *The Press* 29 May 1928, p9; There is some uncertainty concerning the planted location of this tree refer section 1: Planning for the Gallery.

The Robert McDougall Gallery's main entrance is physically connected to other buildings within the Botanic Gardens by a system of wide, shared vehicle and pedestrian paths (historically called walks) which, in places, reflect early circulation patterns. Views from the gallery portico take in the fountain on the Archery Lawn, the Prince of Wales *Agathus australis* and the Duke of York's *Fagus sylvatica.* However, visual clutter in the mid ground of this view shaft detracts from the visual clarity.

Distance views of the gallery from the Archery Lawn are limited to vistas between trees and under tree canopies while views of the south face of the gallery from the Armstrong Lawn include the Museum which extends above the gallery's roof line. A panorama of the portico and adjoining garden beds is possible from the western edge of the forecourt although much of the gallery's significant elevation is hidden by vegetation. On the northern boundary, views of Christ's College are for the most part unscreened.

Topography across the Robert McDougall Gallery site is highly modified, the consequence of earthworks associated with the building's construction and subsequent excavations and building additions. The addition of the Canaday Wing and wheelchair ramp, the relocation of the female toilets from the site now occupied by the Canaday Wing to one closer to the front of the Gallery etc have all impacted on the size and the experiential quality of the planted gardens bounding the gallery.

Forecourt

The forecourt provides the entrance point and assembly area fronting the Robert McDougall Gallery. Spatially configured to complement the proportions of the gallery and bordered by a combination of grassed and planted garden beds, this space now accommodates banner pole signage and a plinth seat and operates as a collection point for the Botanic Garden's shuttle.

View of Gallery Forecourt (L.Beaumont, P1070960,March 2010)

Plinth

When the Robert McDougall Gallery opened in 1932 it did so with only four sculptural works. In 1937 Robert McDougall asked Professor William Constable, Director and Professor of Art History at the Courtauld Institute University, London, to purchase a suitable sculpture for the sculpture court on his behalf. Constable selected the work *Ex Tenebris Lux* by Ernest Gillick.

In order for to integrate with its architectural setting, Edward Armstrong was engaged to design a complimentary plinth. The sculpture was positioned in the sculpture court

from 1938 until it was moved to a nondescript corner in 1972. In 1980 the sculpture was relocated outside to a position on the north side of the Gallery forecourt.[141]
In 2002 when the Robert McDougall collection moved to the new gallery, the sculpture was removed leaving Edward Armstrong's purpose designed plinth. At some point after 2002 the plinth was capped with a timber slab for use as a seat associated with the shuttle stop.

Left – Plinth in 2010. The position of the commemorative plaque is still visible on the plinth's front face. (*L.Beaumont*). Right - *Ex Tenebris Lux* in the 1980s on the Armstrong designed plinth. (*CAGL*)

Garden beds

The garden beds have been a feature of the gallery landscape since its development. As part of the wider Botanic Gardens setting, they have had a multiple role (experiential, aesthetic and educational) and historically, as part of the wider Botanic gardens landscape and were an important part of the experience of visiting the gallery. The practice of plant labeling in these gardens is especially important as this references the historic and continuing role of the beds as a medium of instruction and education.

Garden beds bordering the gallery on its west and south faces. (*L.Beaumont, P1070937& P1070938, March 2010).*

Toilet Block

A 1980s brick toilet block is set back under the *Quercis borialis* and accessed from the Gallery forecourt.

141 *Public Art in Central Christchurch: a study by the Robert McDougall Gallery, http://www.christchurchartgallery.org.nz/Publications/1997/PublicArtInChristchurch/PublicArt-ChCh-1997.pdf*

Trees

Tree planting illustrates period fashions and reflects a number of phases of activity across the site as summarised in the table and aerial view. located in Appendix IV Where possible, planting dates have been confirmed with the Christchurch Botanic Gardens Plant Database. Please refer to Tree Schedule in Appendix IV.

Views in and out

The principal view of the gallery is the west elevation. However, this is currently largely obscured by planting. Distance views of the gallery and forecourt are possible from the Archery Lawn but these are modulated by tree canopies and trunks. Similarly, views out into the gardens from the portico are modulated by trees on the Archery Lawn.

Views of gallery's south elevation are possible from the Armstrong Lawn and include the Museum which extends above the gallery's roof line.

GARDEN CONSTRUCTION

Ground Plane

The principal paths and the access path to the wheelchair ramp are timber edged and asphalt surfaced. A secondary path through the north-western garden bed is formed with loose gravel. The gallery forecourt is asphalt surfaced with a small, paved seating area near the shuttle stop.

Lawn areas are separated from paths with timber edging and garden beds are defined with rock edging adjacent to the path. More recent planting areas on the south of the gallery are mulched with woodchip.

Plant fabric

Planted beds are a mix of annuals, herbaceous and woody perennials, shrubs and tree species. Species are predominantly exotic in the garden beds aproning the front of the gallery and heavily native on the south of the building.

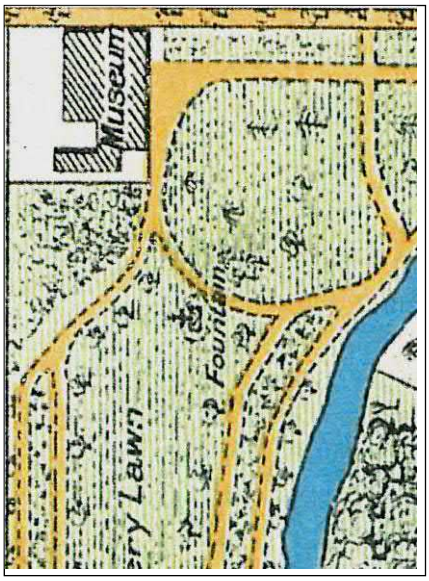
CHANGES TO THE GARDEN

One year after the construction of the gallery and the formation of the gardens and forecourt a women's toilet was erected within the gallery lot. Situated on the north of the site it was located between the gallery and the Christ's College boundary at a point midway along the gallery's north facade. An access path was formed which skirted the building from a point on the northwestern side of the portico.

In 1950, the Eveleyn Couzins memorial was erected to strengthen the east-west walk from the gardens entrance to the Archery Lawn and to draw the public on through the grounds to attractions in the core of the gardens. Domains Board Reports document the necessary extension to the main walk, alterations to subsidiary pathways in the vicinity of the memorial and alterations to the general layout of the front of the McDougall Gallery to bring these into conformity with the Memorial Plan.[142]

142 *Domains Board Report* , 31 March 1950, p. 5, City and Suburban Domain Board, AADS W3562 253 R1/310 Pt 2, ANZ

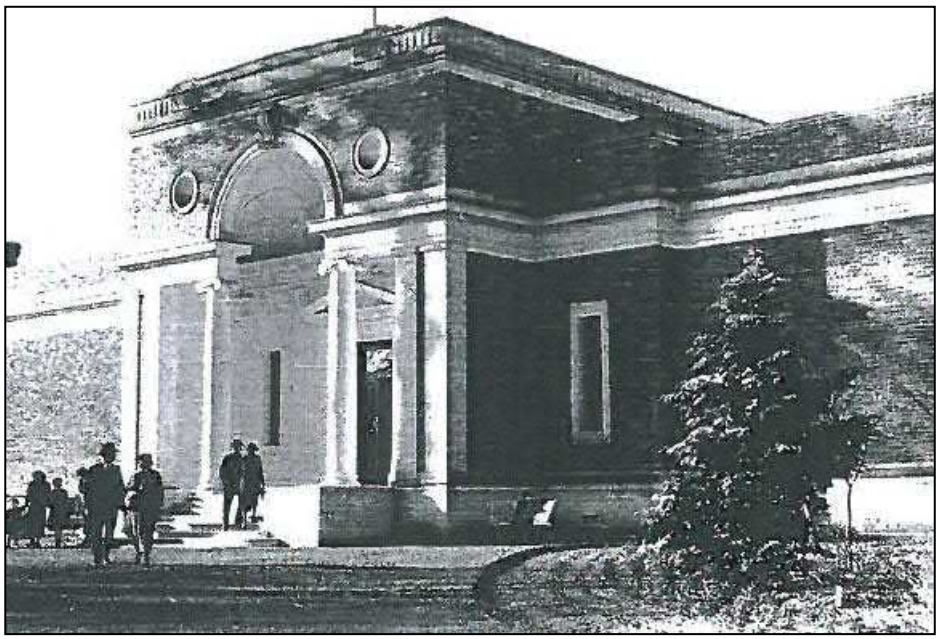
Changes in the gallery forecourt as a consequence of the Eveleyn Couzins memorial can be seen in the 1958 plan of the gardens. The pleasing arced form of the garden bed on the south-west was diminished to some degree when this bed was extended across the area which had originally been designed as a small hard surfaced seating space in the setback beside the portico. Garden beds were reduced in size with much of the original planting near the entrance given over to grass.



1926 Landscape plan showing the layout of walks through the site (*CCL Maps, 365579)*

1958 plan showing the reconfigured pathway system after Eveleyn Couzins *(CCC)*

The Peacock Fountain which had been an important view from the gallery portico, was retired in 1949. In 1950 the pool in which it had stood was considerably reduced in size and the water feature was transformed into a single jet fountain which was configured to be sited in the centre of the axial line of the main pathway.[143]



143 Ibid

1932 Photograph showing the form of garden beds and seating area. (*S. Pearson Collection 86/30 CMDRC)*

2010 view showing reconfigured beds with turf component and specimen *Betula* (Birch) planted in 1957. *(L Beaumont P1080961, March 2010)*

In 1977 the new Roger Duff Memorial wing of the Museum was opened. This extended the building in a westerly direction, over sailing the boundary of the gallery and necessitating the later (post 2004) removal of some boundary species and a replanting programme which effectively linked planting on the southern side of the gallery.

The Canaday Wing of the gallery was constructed in 1982. This was followed by further excavations under the northern galleries and the construction of a wheelchair ramp in 1985. Changes to the portico to facilitate ramp access opened up new vistas from this point to the Christ's College boundary. The 1933 women's toilets were demolished and a replacement block constructed to the north of the forecourt, which are extant. A site assessment suggests that while extant Chestnuts, Oak and Lawson's cypress boundary plantings were retained in the north/northwestern gardens during construction, other early plantings including a *Pinus pinaster* were lost as the consequence of the building activity.

In 1980 the sculpture *'Ex Tenebris Lux'* was relocated from inside the gallery to an outdoor position on the northern side of the forecourt. Other strategies to 'signpost' the gallery included the placement in 1996 of Paul Dibble's work *E Noho Ra De Chirico*on either side of the portico.

Banner poles were added in the forecourt between 1992 and 1998 and at some point, possibly post 2002, the area became a designated shuttle stop for the Caterpillar Garden shuttle, with associated signage.

Between 1993 and 2002 there were a series of exhibitions called 'Sculpture in the gardens'. The Robert McDougall Gallery collaborated with the Christchurch Botanic Gardens introducing temporary sculptural installations on a biennial basis. Participating sculptors included Chris Booth, Pauline Rhodes, Bing Dawe and Jeff Thomson. These exhibitions reinforced the link between art and nature.

Chris Booth's 'Nikau' in the 1996 'Sculpture in the Gardens' (www.chrisbooth.co.nz)

The natural processes of tree and shrub growth have become problematic on a number of occasions and have required the removal and or thinning of trees and shrubs. This was noted in the late 1950s and again in the late 1990s. At other times single specimens have been removed because of over maturity or impending senescence. A large specimen tree (Oak?) was removed post 2004 at the southwestern corner of the building which allowed greater views of the south face of the Gallery from the Armstrong Lawn.

View of the south of Gallery and Museum showing planting in 2004. Note large specimen tree and vegetation under the Duff wing. (*Canterbury Museum Revitalisation project: Application for resource consent for the level 3 whare complex.*

Similar view 2010 (*L. Beaumont, P1090938)*

DESCRIPTION OF THE ROBERT MCDOUGALL GALLERY

Planning and Layout

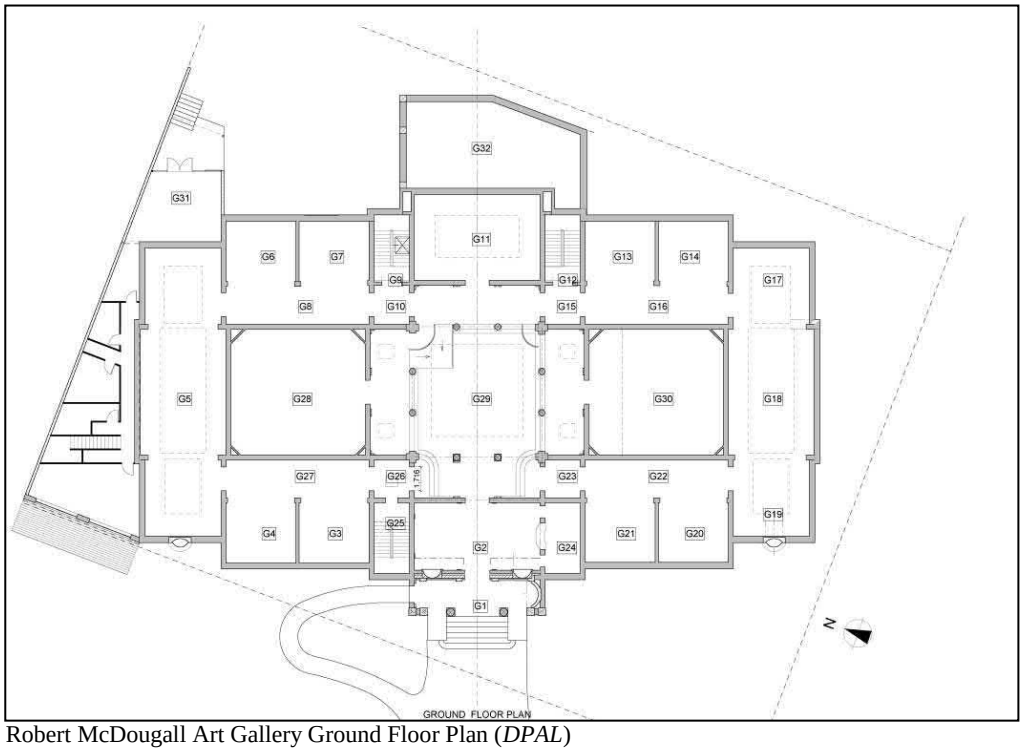
The Robert McDougall Gallery is symmetrically planned with one side mirroring the other and comprises three levels, including a basement and an upper level centrally placed over the entrance.

The gallery faces approximately southwest and is approached from this direction via a flight of stairs which lead into an open portico (G1). Doors from the portico open into an entrance hall (G2). As originally designed, an attendants' room with a counter was located to the right of the entrance hall. A new reception desk has since been provided and the original attendants' room is now used for storage (G24).

The layout of the building is best described by following a circuit around the building.

Ground Floor

The entrance hall leads through to a circulation area running in both directions of north and south. On the northern side are stairs (G25) that lead up to the upper floor. On each side of the entrance hall are small lobbies (G23 and G26) that act as transitional areas before entering the gallery areas. The circulation corridor to the north (G27) has two galleries (G3 & G4) on its western side that were designed to house large oils. The corridor then leads into a long gallery wing (G5) running east west along the northern side of the building which was to accommodate "watercolours and miscellaneous".



Robert McDougall Art Gallery Ground Floor Plan (*DPAL*)

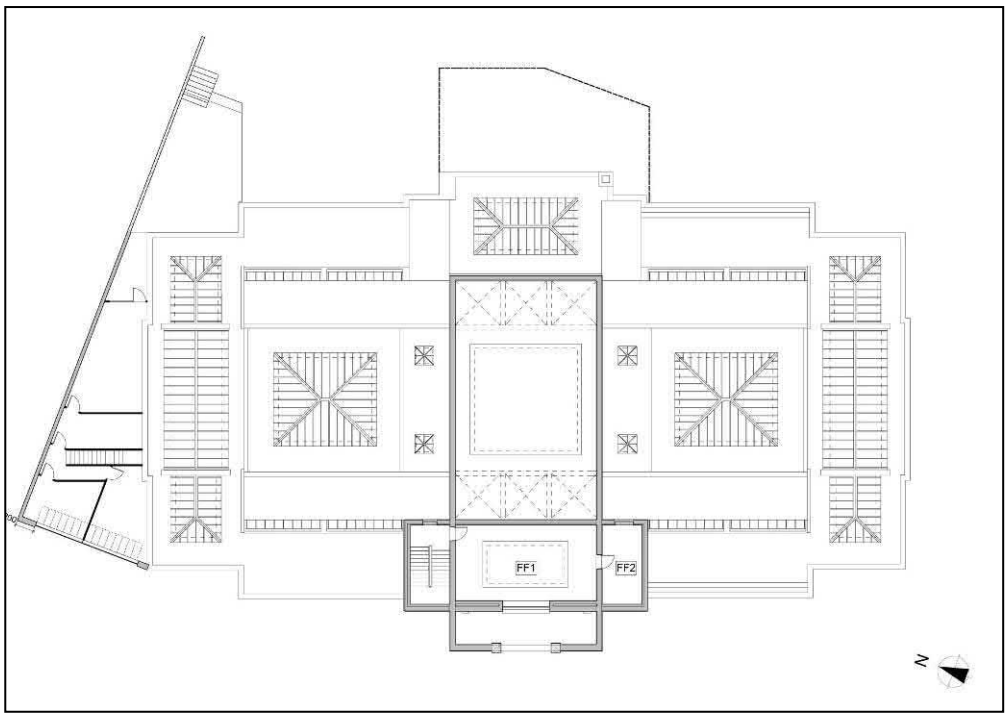
This gallery then leads into another corridor area (G8) running north south and mirroring the gallery circulation area on the western side. Two galleries (G6 & G7) , again originally for "large oils" are situated on the eastern side. Another lobby area (G10) is situated at the end of circulation area (G8) and allows access to a set of stairs (G9) which lead to the basement. Beyond the lobby the circulation route continues past a larger gallery (G11) that was intended for "engravings etc." on the eastern side. A further lobby area (G15) continues the circulation corridor and is situated outside what was originally a second stairwell to the basement but which now contains a goods hoist (G12). The circulation corridor (G16) continues north south past two small galleries (G13) and G14) on the eastern side, also for "large oils" and leads into what was originally a single gallery for "watercolours and miscellaneous" that mirrored (G5) on the northern side of the building. This space has since been articulated with the inclusion of wing walls to become a series of bays (G17, G18, & G19).

Continuing the circuit around the gallery another circulation corridor (G22) runs north south off gallery G19 with two small galleries (G20 & G21) located on its western side that were also intended to house "large oils". The corridor then leads into a transitional lobby (G23) which in turn leads back to the entrance hall. Directly ahead from the entrance hall is an opening which leads through to the sculpture hall (G29) in the centre of the gallery. The sculpture hall has pairs of columns on all four sides

supporting a series of arches. On either side of the sculpture hall area are two identical galleries of the same proportions (G28 & G30) that were to house "small oils".

Upper Floor

The upper floor comprises the board room (FF1) and servery (FF2) which are situated above the entrance hall



Robert McDougall Art Gallery First Floor Plan (*DPAL)*

Canaday Wing

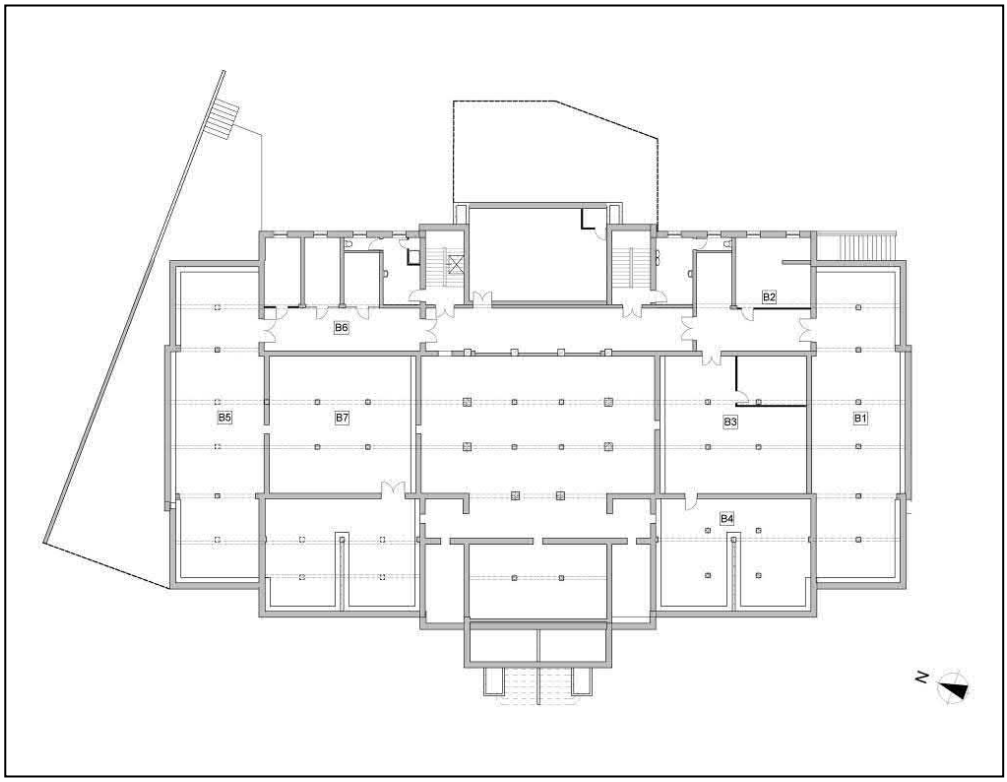
The Canaday wing (G31) is approached from the northern most gallery (G5) through double doors which lead into a long corridor running east west. At the western end of the corridor is a staff room which has an external entry. Next to this room are stairs leading to the upper level. Toilets are situated next to the stairs and two offices next to these. A space for storage next to the offices leads through to the night entry foyer.

The upper floor of the Canaday wing contains two office spaces to the west of the stair landing. On the east of the stair landing are a series of spaces. One is an office reception area and another an office.

Basement

The stairs on the eastern side of the building lead to the basement. Prior to reaching the basement is a workroom (G32) that is reached from the midway landing of the southern most stairs. The stairs continue down to the basement and into a corridor. From the landing at the bottom of the stairs is the former men's toilet. On the southern side of the stairs there are various storage spaces labelled on the plan below as B1 running east west at the southern end of the building and B2 in the south eastern corner. Storage area B3 on the western side of the corridor leads through to B4 on the western side of the building.

On the northern side of the basement, the various areas mirror those on the southern side. A corridor (B6) leads through to storage areas B5 that run east west on the northern side of the building. On the western side of the corridor is an entry through to storage area B7. This spaces in turn leads through to a further storage area B8. On the eastern side of the corridor are two small storage rooms and the women's toilets. The boiler room is in the centre of the eastern side of the basement.



Robert McDougall Art Gallery Basement (*DPAL*)

Architectural Description

The principal façade of the gallery faces west and features wide steps of marble leading up to the entrance portico. At either side of the opening to the portico is an Ionic column. The columns, along with pair of square columns with plain stepped capitals, support an entablature comprising a frieze and a cornice. Above the cornice and over the entrance to the portico is a decorated arch with an elaborate keystone in the centre.

At a high level on either side of the arch and above the cornice is an area of brickwork with concave roundels of Oamaru stone symmetrically placed on either side. The wall culminates in a parapet which conceals the roof behind.

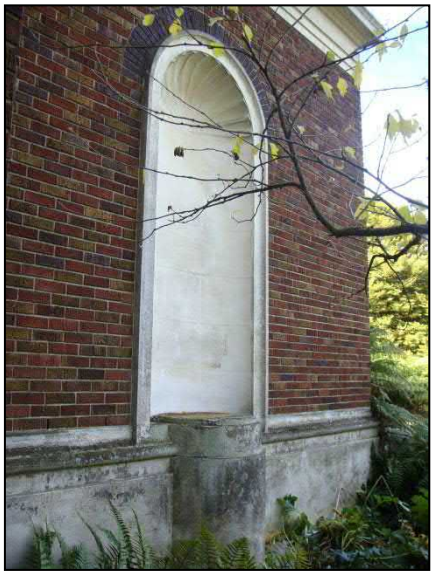
The double entrance doors have moulded facings and a moulded triangular pediment with egg and dart detailing above. Each door has four square panels which, according to the newspaper accounts of the time originally featured with relief motifs such as fleur de lis. Narrow windows are situated at either side of the entrance doors. Above the doors is an arched window that provides light to the boardroom at first floor level.

Keystone in centre of arch and detailing of arch. (*DPAL*)

Central front entrance to Robert McDougall Gallery with floor above. (*DPAL)*

The remaining wall surface within the portico comprise ashlar patterned plastered concrete. The ceiling of the portico consists of a series of vaults. At the northern side of the portico, the original wall has been removed to allow an opening for a disabled access ramp.

The remainder of the west elevation has equally proportioned wings at either side of the entrance portico. The wings are finished with façades of red brick which rest on a stone plinth. Towards the outer corners, concave niches finished with ashlar patterned plaster and with rounded plinths feature on the walls.



Niche on west elevation. (*DPAL*)

The south elevation is a plain façade with brickwork above a stone plinth. The brickwork supports a frieze and a cornice with a parapet above. The east wall is also plain with similar brickwork, frieze and cornice, the only openings being two small windows that originally lighted the stairwells. A brick chimney to the boiler house is a prominent feature on the projecting central section. This elevation has been compromised with the addition of the workshop.

The north elevation was originally a mirror of the south elevation. It is now totally concealed by the Canaday wing, although areas of the original external wall with its tapestry brickwork can be seen in various locations within this part of the building.

Architectural Influences

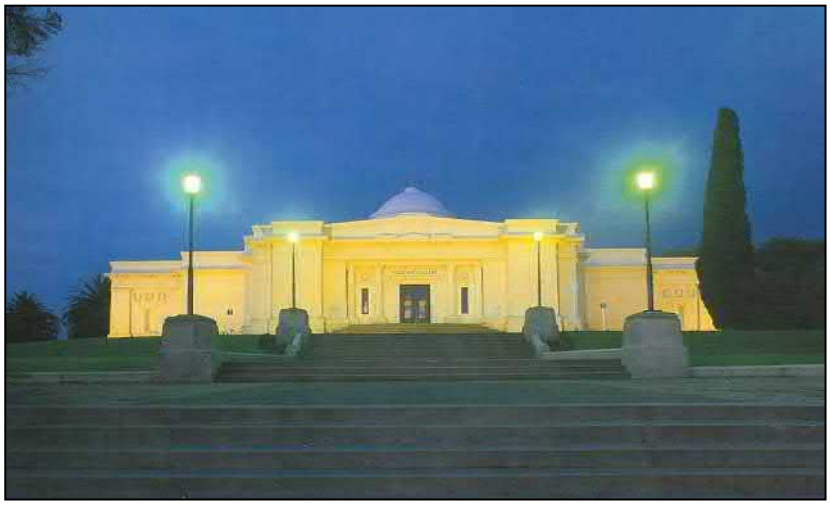
The Robert McDougall Gallery is a relatively late (internationally) example of the use of the Classical Revival style. In particular, it is commonly described as being designed in the 'Palladian Classical' style. This description is accurate insofar as it recognizes that the building is rigidly symmetrical in plan and elevation and can be related to Palladian-inspired, Beaux Arts-influenced galleries built in America and Britain in the late 19th and early 20th century. The form of the gallery with its projected entrance pavilion flanked by slightly regressive wings on each side is clearly influenced by the Palladian Classical Style. The portico, a true Palladian arch, with Ionic columns, relates visually to Palladian-inspired villas in Italy and England. The Palladian inspiration of the building is more evident at the heart of the building, in the sculpture court.

However, the gallery is unusual in being a building of small scale, less influenced by Beaux Arts Classicism than earlier art galleries, such as the late19th and early 20th century galleries in the United States built in the broader Classical Revival tradition. It is also unusual, for a building in that style, to have been built of brick. The influence of Palladio on the building is obvious, especially in its form with a central, projecting entrance pavilion flanked by two slightly regressive wings, and in the detail of the entrance. There is also a more recent influence of the Art Deco and Streamline Moderne styles, and even of the Modern Movement. These more recent influences are evident in the 'primary, elemental' forms of the building's exterior, its strongly horizontal emphasis and the cubic form of the projecting entrance.

The building can also be loosely linked by style to the 'stripped Classicism' that was used in Christchurch and elsewhere during the 1920s and 1930s for a number of commercial buildings.[144] The Press recognised this when it said of the building, at the time of its opening, that 'the modern classical style' which had been followed made the building eminently suitable for its purpose.[145]

Armstrong was clearly an 'architect of his times' in exploring and simplifying an established historical style for art galleries that also responded to the Moderne and Art Deco movements.

Armstrong was not, however, the first New Zealand architect to adopt a restrained Classical style for an art gallery. The Sarjeant Gallery in Wanganui, designed by Donald Hosie, and built in 1916-19, is an important building to compare with the Robert McDougall Gallery because both incorporated Hurst Seager's top-side gallery lighting system. The Sarjeant Gallery is also a Classical Revival building taking the form of a Greek cross with a grand central dome. Hurst Seager was closely involved in the competitions for the designs of both galleries.[146]



Sarjeant Gallery in Whanganui *(Landmarks, Notable Historic Buildings of New Zealand)*

Besides Whanganui, the only cities in New Zealand with art galleries of any note at the time the Robert McDougall Gallery was built were Auckland and Dunedin. Auckland's French Second Empire gallery dated from the 1880s. In Dunedin not long before the Robert McDougall Gallery was built, an original building dating from the 1882 Exhibition in that city, had been replaced by a new gallery built in Logan Park, in a setting similar to that of the Robert McDougall Gallery. None of these other galleries relate architecturally to the Robert McDougall Gallery. [147]

It was claimed that Armstrong's design for the gallery and his particular interpretation of the Classical revival had no real precedent overseas and this is substantiated by reference to some of the galleries built in Britain and the United States in the period 1880 to 1930.[148] The Robert McDougall Gallery is clearly not a building in the more

144 Notable buildings of the style in Christchurch are three by Cecil Wood – the Public Trust Office on Oxford Terrace, the State Fire Insurance Building on Worcester Street and the Hereford Street Post Office.

145 *The Press*, 16 June 1932, p. 6

146 Julia Gately, '*An Expression of Pride'*, New Zealand Historic Places Trust, no 43, September 1993, pp18-20.

147 *C'Ailceta*, p10

148 Pevsner, *A History of Building Types*, See also C'Ailceta, p1

grandiose Beaux Arts Classical style that was used so extensively in the United States for art galleries. Nor was it a strict Classical building in the style of, to pick just two earlier European examples, the Altes Museum in Berlin or the National Gallery in London. [149]

The Robert McDougall Gallery was not, however, as unique as some critics claimed at the time it was built. As long ago as 1811-14, the Dulwich College Picture Gallery had been designed by Sir John Soane with the plain brick surfaces and simplified Classicism that Armstrong employed for his design of the gallery. More recently the Williamson Gallery in Birkenhead, opened in 1928, was a building as austere as the Robert McDougall Gallery, with the Classical tradition most conspicuously evident at its entrance. The building of the Barber Institute in Birmingham, opened in 1935, shortly after the Robert McDougall Gallery, has been described as 'dignified, decent and reticent', words that could equally well be applied to the Robert McDougall Gallery. Like the Robert MacDougall Gallery, the Barber Institute building had plain walls of brick and an emphasis on the entrance.[150]

CONSTRUCTION

- **Structure**

  The building's basement has reinforced concrete foundation walls supporting the upper floor area. Concrete was also used for the floors, vaulted roofs and beams. The columns in the sculpture court that support the central roof light are also of concrete but finished in scagliola.

- **Roof Structure**

  The roof areas are flat with pyramidal and angled roof lights. The roof was originally surfaced with asphalt but has since been overlaid with a fibreglass membrane. In some areas, the original roofs have been overlaid with trough metal roofing. The rooflights which were such a prominent feature of the building when it was opened have generally survived, although some have been overlaid with corrugated steel. Elsewhere, rooflights have been painted out or the glass has been replaced with metal sheets.

- **External Walls**

  The exterior walls are clad in 'tapestry bricks'. They were described in the contract documents as 'multi-coloured facing bricks, built at four courses to one foot. The bricks for the arch were to be specially made for that purpose.

  Oamaru stone has been used for architectural detailing including parapet cappings, friezes and cornices and the base plinth. The lower course of the plinth is Timaru bluestone. [151] Plaster has been used for surfaces such as the walls within the portico and the niches. The string courses to the rear of the building are also plaster.

  The Canaday wing has a concrete block wall where it abuts the boundary with Christ's College. The east and west walls are essentially glazed.

149 *Palaces of Art*, pp 94, 154-58
150 *The Press*, 17 June 1932, p15
151 File of Plans Held by the Christchurch City Council dated 31 August 1931.

- **Internal Walls and Finishes**

The internal walls are finished in plaster, some being solid plaster while other consist of plaster wallboard fixed to timber framing. Within the sculpture court, the walls were originally finished with plaster comprising white cement and yellow sand in an ashlar pattern. The fabric seen over some of the walls may be the original "Burlap" fabric. In recent times, the plastered walls in the sculpture court have been painted and a number of the walls in the original gallery areas have been overlaid with plaster wallboard.

Sculpture Court (DPAL).

Tasmanian Blackwood was originally used for skirting throughout the gallery and for dado moulds. In some areas, notably in the original Engravings gallery, these have survived. They may also be extant elsewhere behind later wall linings.

In the Canady wing the walls are all plasterboard and have been finished with simple timber trim. Within the basement walls are generally concrete with some timber partition walls having been added. The walls in the majority of the spaces have been finished with plaster.

In the boardroom on the upper floor of the original gallery the walls are lined up to dado height in Tasmanian Blackwood polished panelling. A picture rail at high level has a similar finish.

Boardroom with Tasmanian Blackwood panelling and picture rail, architraves and door. (*DPAL*)

- **Ceilings**

Each gallery has an intricate ceiling structure. In the centre of each space is a suspended ceiling panel backed with insulation board. From the suspended ceiling areas, redwood sashes glazed with 'small glistre' rolled glass rise at an angle to meet the outer inclined ceiling planes. This was Hurst Seager's famed "top-side" natural lighting system incorporating the "lanterns" referred to in the newspaper accounts of the time.

Gallery room showing top-side lighting system. (*DPAL)*

The lanterns were finished with moulds and trim of red pine (rimu). [152] The remaining inclined ceiling areas comprise plaster board on Oregon framing.

The sculpture court of the Robert McDougall Gallery has a different ceiling structure comprising a series of deep coffers or cells which are glazed on the top to admit light to the internal space. The coffered form is constructed of concrete and has a plaster finish.

Above the internal lanterns were the skylights set into the roof and glazed with quarter-inch wired plate glass. [153] These glazed panels were subsequently covered over to avoid damage to the art work.

Coffered ceiling to sculpture Court (DPAL).

152 File of plans held by the Christchurch City Council dated 31 August 1930.
153 File of Plans held by Christchurch City Council, 31 August, 1930

- **Floor Coverings**

The floors to the galleries are covered in cork tiling. The sculpture court and the entrance hall have floors of marble terrazzo with black, cream, yellow and white colours being used in a bold star pattern with brass edgings.

Terrazzo floor in sculpture court (DPAL).

The floors of the Canaday wing and the upper floor of the original gallery are covered in carpet.

- **Services**

As the building was originally designed, it had an elaborate ducted heating system which discharged warm air into the building through grilles in the wall. The air was then extracted through grilles in the floor. The original system is no longer operational although the grilles have survived.

The building has since had modern air conditioning system installed and ducts can be seen in various locations throughout the building. A sprinkler system has also been installed.

CHANGES TO THE BUILDING

- **External Changes**

The gallery has undergone many changes since its initial opening as it has been extended to meet storage and administration needs. The original gallery was a well designed symmetric building with the central front entrance projecting forward of the equally dimensioned wings on either side. In 1962 a night entrance was added on the north eastern corner of the gallery with an opening being made in the wall of the original gallery to allow access. The new entrance was opened on 28 February 1962. Additional space was added at the same time with the construction of a workshop between the museum and the gallery.

In 1974-75 excavations took place in the basement which originally consisted of a boiler room, toilets and a small storage area on the eastern side of the gallery. The new areas included a photographic darkroom at the rear of the building. Further excavations took place in 1979 to create additional storage below the south east corner of the gallery. A mezzanine was added to the 1961 workshop at this time.

In 1980-1981 the basement was extended again to provide space for an office and a conservation laboratory.

On the northern side of the building, the Canaday Wing was added in 1983 to cope with the ever increasing space problems. In 1985 a ramp was added on the northern side of the portico to enable the wheelchair bound to access the gallery.

Canaday Wing (DPAL).

In 1993 the roof of the main gallery was resurfaced with a rubber membrane and fibreglass and some of the glass roof structures were covered with corrugated and long run roofing steel. In 1994 a new loading dock was built alongside the night entrance. The night entrance door was enlarged in 1995.

In 1997 steel grates were inserted over all the basement windows and amour steel plating was placed on some external doors

- **Interior**

After discovering that the natural lighting system in the gallery was fading the watercolours, blinds were added to the angled skylights in the 1960s to filter the light. Fluorescent lighting was added for night-time lighting.

In 1977 the entire top-side lighting system was masked by glass being covered or painted over and spotlights were added. The fluorescent lighting was replaced by more ambient track lighting. Emergency lighting was installed in 1995 and an upgrade began on the existing light fittings which continued through to 1996. Most of the interior doors were replaced in 1996 as part of a fire stop upgrade. In 1996 a goods lift was installed in the northern stairwell.

Many of the internal walls have since been overlaid with plaster board on timber framing. Within the sculpture court, ramps have been provided to enable the wheelchair bound to negotiate their way around the building.

- **Services**

In the 1980s, a climate control system was installed along with security, fire warning (heat detector) and halon gas flood suppression systems. A more efficient water sprinkler and smoke detector system was installed between 1996 and 1997.

In 1998 the security system was upgraded with the installation of closed circuit television and electronic access control. Computer cabling was also run through

the entire building. Also in 1998 anti-flooding emergency pumps were installed in the basement along with a smoke extraction system.

Air-conditioning plant was placed on the roof or within the space between the external skylights and the suspended ceilings with grilles being located in place of the glazed sashes. Within the galleries horizontal and vertical ducts have been provided.

Gallery space. Note air-conditioning duct with timber trim at left in photograph (DPAL).

3 HERITAGE SIGNIFICANCE ASSESSMENT

HERITAGE ASSESSMENT CRITERIA

In any historic building or structure, the various elements or fabric of which the building is comprised have their own intrinsic value and the contribution they make to the overall cultural significance of the building can be assessed. In addition, the significance of the building, or structure as a whole, can be assessed and the building given an overall rating of significance. It should be noted that a buildings original fabric may be assessed as having heritage significance as can fabric that is added at a later time.

In the following section the significance of the elements or fabric that make up the Robert McDougall Gallery will be assessed. The overall significance of the building is also assessed and expressed as a "Statement of Significance".

Degree of Significance

An assessment of the significance of various elements that make up the building can be found in the following schedule. The degree of significance of each element is assessed in accordance with the following scale which is based on those used by James Kerr in his guide to the preparation of conservation plans[154] and is also the scale used by Christchurch City Council. Refer to section 5 – "Conservation Policies" for conservation processes relevant to the degree of significance.

High	*Fabric having high significance is considered to make an essential and fundamental contribution to the overall significance of the place and should be retained. It takes into account factors such as its age and origin, material condition and associational and aesthetic values.*
Moderate	*This fabric is considered to make an important contribution to the overall significance of the place and should be retained where possible and practicable. This fabric makes an important contribution to the understanding of the heritage values of the place.*
Some	*Fabric having some significance makes a minor contribution to the overall significance and understanding of the heritage values of the place.*
Non-contributory	*Fabric in this category may not have any particular heritage significance, however, it allows the building or structure to function.*
Intrusive	*Intrusive fabric consists of accretions that detract from the overall heritage significance of the place or which obscures fabric of greater heritage value.*

[154] Kerr JS, *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (6th *Edition revised),* National Trust of Australia.

Origin of Elements

In the assessment of significance, an indication is given of the assumed period from which each element originates.

Historic Fabric

Original fabric (OF) Building: Original fabric is that fabric that which dates from the building's original construction date 1932.

Gardens: Original fabric concerns the trees and plant life that existed at the time the building was constructed and those planted at the time of the construction or soon after as part of the gallery presentation.

Later fabric (LF) Later fabric was added subsequent to the 1932 construction but excludes recent fabric.

Non-historic fabric

Recent fabric (RF) This is fabric which has been added in the last 30 years.

SIGNIFICANCE OF ELEMENTS

In the following table, the significance of the various elements and fabric that make up the building and its setting is assessed.

Setting : The gallery was deliberately placed within the Botanic Gardens for the experiential, aesthetic, and to a lesser degree the educational qualities it provided. It is also significant that it was placed next to the museum in terms of its cultural value. Engagement with the natural beauties of the Botanic Gardens prior to entering the Robert McDougall Gallery was considered to elevate the experience of the visit and enhance the appreciation of the works on display. This was described by Samuel Hurst Seagar and endorsed by the architect Edward Armstrong. Present Rating: High significance	
High significance Forecourt (OF) Plinth (LF) Garden beds (OF) Plant labelling practice (OF) Trees – 1890-1900 (OF) Some trees and shrubs- 1950-1960 (LF) Views from gallery to archery lawn (OF) Views of west elevation of gallery in setting from archery lawn(OF) Views of south elevation in setting (OF) **Moderate significance** Some trees and shrubs (Hibiscus, Betula) 1950-1960 (LF) **Some significance** Some shrubs and perennials 1990s(LF) **Non-contributory** Adjacent toilet building (LF) **Intrusive** Pole Banners (RF) Disabled access ramp (RF) Some trees and shrubs-Picea, Laurelia, Acer, Chimonanthus 1950-1960 (LF) Some trees and shrubs – Corylus, Lonicera (RF)	 

Building Exterior

Front (West) Elevation: The west elevation is generally in its original form. Changes that have occurred include the construction of the Canaday Wing, replacement of the balustrading to the steps, the removal of the northern side of the portico to provide an access for the disabled ramp and windows and grilles to the basement.
Present Rating: High significance

High Significance
Tapestry brick walls (OF)
Oamaru stone parapet, frieze, cornice, rondels, columns, capitals, arch, base, niches, pediment to doors (OF)
Bluestone foundations (OF)
Panelled timber double doors (OF)
Ashlar patterned plaster on portico walls (OF)
Steel window joinery to ground and upper floors (OF)
Plastered foundation base (OF)
Marble tiling to portico, marble steps (OF)
Some Significance
Canaday wing including deck, blockwork & joinery (RF)
Non-contributory
Steel balustrade **(RF)**
Intrusive
Window grilles (RF)
Disabled access ramp (RF)
Security lighting, camera (RF)
Plastic piping, conduits (RF)

Side (South) Elevation: The southern façade of the building is the original elevation apart from the addition of grilles to the basement windows.
Present Rating: High significance

High Significance
Tapestry brick walls (OF)
Oamaru stone frieze, cornice, base (OF)
Bluestone foundations (OF)
Intrusive
Plastic piping (RF)
Grilles on windows (RF)

Rear (East) Elevation: At the rear of the gallery this elevation has been altered since it was first built. On the northern side the addition of the night entrance and the loading dock have altered the symmetry of the building. The rear elevation has also been modified by the construction of the workshop. However the rear façade of the gallery still retains a considerable amount of original fabric.
Present Rating: High significance

High Significance
Tapestry brick walls (OF)
Oamaru stone frieze (OF)
Chimney (OF)
Non-contributory
Grilles on windows (RF)
Steel ducts and pipes (RF)
Intrusive
Service units (RF)
Loading dock extension including steel handrail and balustrade (RF)
Night entry extension (LF)
Concrete block wall to night entry extension (LF)

Roof Area: The flat roof has been covered in a fibreglass membrane which is patchy in parts. Trough and corrugated steel has been used to cover glazed roof lights.
Present Rating: Moderate significance

High Significance
Roof lights (OF)
Moderate Significance
Original access ladders (OF)
Flagpole (LF?)
Non-contributory
Fibreglass membrane
Intrusive
Corrugated Steel over roof lights (LF)
Trough Steel (LF)
Metal panes in roof lights (LF)
Paint on roof light glazing (LF)
Air-conditioning plant (RF)
Later timber access ladders (RF)

Building Interior

Basement – B1 The eastern side of the basement was part of the original building. Further excavations were undertaken over and extended period of time ranging from 1974 to the mid 1980s. This area is part of those additions.
Present Rating: Non-contributory

Some significance
Concrete columns
Concrete floors (RF)
Concrete Walls (RF)
Non-contributory
Sprinkler pipes (RF)

Basement – B2 The eastern side of the basement was part of the original building.
Present Rating: Some significance

Some significance
Brick wall (OF)
Concrete slab ceiling (OF)
Non-contributory
Concrete floors (RF)
Concrete rib wall (RF)
Sprinkler pipes (RF)
Timber partition (RF)
Extract duct hook (RF)

Basement – B3 Further excavations were undertaken over an extended period of time ranging from 1974 to the mid 1980s. This area is part of those additions.
Present Rating: Non-contributory

Some significance
Brick wall (OF)
Concrete slab ceiling (OF)
Foundation walls (OF)
Concrete columns (OF)
Non-contributory
Concrete floors (RF)
Concrete rib wall (RF)
Sprinkler pipes (RF)
Fluorescent lighting (RF)

Basement – B4 Further excavations were undertaken over and extended period of time ranging from 1974 to the mid 1980s. This area is part of those additions.
Present Rating: Non-contributory

Some significance
Concrete slab ceiling (OF)
Foundation walls (OF)
Concrete columns(OF)
Non-contributory
Concrete floors (RF)
Concrete rib wall (RF)
Sprinkler pipes (RF)
Fluorescent lighting (RF)

Men's toilet- This part of the basement was part of the original building.
Present Rating: Some significance

Non-contributory
Walls relined (RF)
Plaster ceiling (RF)
Sprinkler Pipe (RF)
Carpeted floor (RF)

Basement – Boiler Room This are in the basement on the eastern side is part of the original building.
Present Rating: Some significance

Some significance
Brick wall (OF)
Concrete slab ceiling (OF)
Concrete walls (OF)
Non-contributory
Vinyl on concrete floors (RF)
Sprinkler pipes (RF)

Basement – Female Toilets These toilets on the eastern side of the basement are part of the original building.
Present Rating: Some significance

Some significance
Plastered concrete walls (OF)
Plastered concrete ceiling (OF)
Concrete floor (OF)
Basin, WC, and chain (OF)
Timber doors with glazed upper panel (OF)
Non-contributory
Duct work (RF)
Cistern replaced (RF)
Shower (RF)

Basement – B5 Excavations were made under the northern galleries in 1983 to create this space in the basement.
Present Rating: Non-contributory

Some significance
Plastered concrete walls (OF)
Plastered concrete ceiling (OF)
Concrete floor (OF)
Non-contributory
Duct work (RF)

Basement – B6 The area on the eastern side of the basement was part of the original building. Once a storage room, it is now a circulation area.
Present Rating: Some significance

Some significance
Glazed screens and doors added (RF)
Brick walls (OF)
Concrete ceiling
Non-contributory
Duct work and cabling (RF)
Carpet flooring (RF)

Basement – B7 Excavations were made under the northern galleries in 1983 to create this space in the basement.
Present Rating: Non-contributory

Some significance
Concrete floor (OF)
Concrete walls (OF)
Concrete ceiling (OF)
Non-contributory
Duct work and cabling (RF)
Concrete columns (RF)

Basement – B8 Excavations were made under the northern galleries in 1983 to create this space in the basement.
Present Rating: Non-contributory

Some significance
Concrete floor (OF)
Concrete walls (OF)
Concrete ceiling (OF)
Non-contributory
Duct work and cabling (RF)
Concrete columns (RF)

Basement – Main corridor This area on the eastern side of the basement was part of the original building.
Present Rating: Some significance

Some significance
Glazed screens and doors added (RF)
Brick partition walls (OF)
Concrete structural wall and columns (OF)
Concrete ceiling (OF)
Non-contributory
Duct work and cabling (RF)
Carpet flooring (RF)
Cupboards added (RF)
Fire extinguisher (RF)

Stairs to Basement – G12 The stairs to the basement are part of the original building.
Present Rating: Moderate significance

High significance
Concrete staircase (OF)
Steel balustrade (OF)
Timber handrail (OF)
Moderate significance
Plastered concrete walls (OF)
Concrete floor (OF)
Non-contributory
Sprinkler pipes (RF)
Intrusive
Fire doors(RF)
Cable ducting (RF)
Exit signs (RF)
Fire extinguishers (RF)

North East Stairs – G9 The lift well was installed in 1996 in the north eastern stairwell. A flight of stairs remains.
Present Rating: Some significance

Moderate significance
Remnant of staircase (OF)
Steel balustrade (OF)
Timber handrail (OF)
Plastered concrete walls (OF)
Concrete floor (OF)
Non-contributory
Door to car park (LF)
Intrusive
Lift car (RF)
Sprinkler pipes (RF)

Workshop – G32 The workshop is located at the mid landing level of the basement stairs and was added in 1961. The mezzanine level was added in 1979.
Present Rating: Non-contributory

High Significance
Tapestry brick wall to original building (OF)
Non-contributory
Mezzanine added (LF)
Tongue and grove sarking (LF)
Steel frame and timber roof (LF)
Sprinkler pipes (RF)
Fluorescent lighting (LF)

Ground Floor- (G1) This is the portico entrance to the gallery. Most of the portico is original fabric apart from the addition of the ramp on the northern side in 1985 which necessitated to removal of the apse from the northern side.
Present Rating: High significance

High Significance
Plaster walls with ashlar pattern (OF)
Ionic Columns (OF)
Plaster vaulted ceiling (OF)
Triangular pediment above doors (OF)
Timber double entry doors (OF)
Timber framed fanlight (OF)
Timber framed double hung sash windows (OF)
Marble Floor (OF)
Non-contributory
Balustrade (RF?)
Intrusive
Ramp(RF)
Security cameras (RF)
Security grilles on windows (RF)

Ground Floor - (G2) The entrance hall has retained many original features. The former attendants' room is now a storage area.
Present Rating: High Significance

High Significance
Terrazzo floor and skirting (OF)
Timber panelled doors with glazing (OF)
Fibrous Plaster ceiling (OF)
Moderate Significance
Plaster walls (OF)
Non-contributory
Lighting tracks (RF)
Carpet in reception area (RF)
Intrusive
Reception cupboards and desk (RF)
Glass partition (RF)
Service conduits (LF)
Fire extinguisher (RF)
Phone and intercom (RF)

Ground Floor (G3) One of the galleries originally used for large oil paintings, this room has had some modifications including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G4): Another small original gallery used for large oil paintings and it has had some modifications including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G5): This gallery was once used for watercolours. Although still a gallery it has been modified to provide access to the Canaday Wing and the night entrance.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Glazed timber door with brass hardware (RF)
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Hollow core doors to night entrance (LF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G6): Another small original gallery used for large oil paintings. It has had some modifications including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G7): Another small original gallery used for large oil paintings. It has had some modifications including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G8): This has always been a corridor in the north eastern wing. It has been modified by the inclusion of service ducts.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Moderate Significance
Solid plaster ceilings (OF)
Some Significance
Double mahogany doors to G10 with brass hardware (LF)
Non-contributory
Lighting tracks (RF)
Security cameras (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Vertical and ceiling mounted air conditioning ducts (RF)
Exit sign (RF)

Ground Floor (G10): This area comprises a small lobby area outside the stairwell and linking circulation areas.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Moderate Significance
Solid plaster ceilings (OF)
Some Significance
Double mahogany doors to G8 with brass hardware(LF)
Non-contributory
Lighting tracks (RF)
Security cameras (RF)
Exit sign (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)
Flush doors accessing G9 (RF)

Ground Floor (G11): Originally the engravings gallery this room is on the central eastern side of the building. It is the most intact of the gallery spaces with original trim having been preserved.
Present Rating: High significance

High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Original timber skirtings and dado mould (OF)
Skylights (OF)
Moderate Significance
Plaster walls below dado (OF)
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Security cameras (RF)
Exit sign (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls above dado(RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G13): Another small original gallery used for large oil paintings. It has had some alterations including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G14): Another small original gallery used for large oil paintings. It has had some alterations including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G15): A small lobby area outside the stairwell and linking circulation areas.
Present Rating: Moderate significance

High Significance
Cork tiles (OF)
Original plaster moulded door surrounds (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Glass doors to G16 with brass hardware (RF)
Lighting tracks (RF)
Intrusive
Service conduits (LF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)
Flush doors accessing G12 (RF)
Security cameras (RF)
Exit sign (RF)

Ground Floor (G16): This area in the south eastern wing has always been a corridor.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Glass doors (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)
Exit sign (RF)
Security cameras (RF)

Ground Floor (G17 – G19): These areas run to almost the width of the gallery on the southern side and were once used for watercolours. Again the skylights have been painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (LF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)
Exit sign (RF)
Security cameras (RF)

Ground Floor (G20): Another small original gallery used for large oil paintings. It has had some alterations including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G21): Another small original gallery used for large oil paintings. It has had some alterations including the original skylights being painted over.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Skylights (OF)
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Glass doors to G23
Intrusive
Service conduits
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)

Ground Floor (G22): Another circulation area that runs alongside the rooms G20 and G21 and leads into the G23 lobby area.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Moulded plaster surrounds to doorways
Moderate Significance
Solid plaster ceilings (OF)
Non-contributory
Lighting tracks (RF)
Wall plasterboard on timber frame (LF)
Intrusive
Service conduits (RF)
Wallboards overlaid on walls (RF)
Air conditioning ducts in ceiling (RF)
Cameras (RF)
Exit sign (RF)

Ground Floor (G23): A small lobby area near the entrance hall on the western side of the building linking circulation areas.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Stained timber skirting (OF)
Moderate Significance
Solid plaster ceilings (OF)
Plastered walls (OF)
Non-contributory
Glass doors with brass hardware (RF)
Intrusive
Security cameras (RF)
Exit sign (RF)

Ground Floor (G24): A small storage room that was once the gallery attendant's office.
Present Rating: Some significance

High Significance
Stained timber skirting (OF)
Moderate Significance
Fibrous plaster ceilings (OF)
Non-contributory
Carpeted floors (RF)
Terrazzo counter top (RF)

Ground Floor (G26): A small lobby area near the entrance hall on the western side of the building linking circulation areas.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original panelled door and fanlight (OF)
Original plaster moulded door surrounds (OF)
Stained timber skirting (OF)
Moderate Significance
Solid plaster ceilings (OF)
Plastered walls
Non-contributory
Glass doors with brass hardware (RF)
Intrusive
Security cameras (RF)
Exit sign (RF)

Ground Floor (G27): Another circulation area that runs alongside the rooms G3 and G4 and leads into the G5 gallery.
Present Rating: Moderate significance

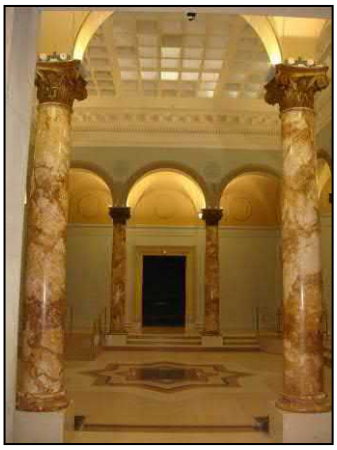
High Significance
Cork tile floor (OF)
Original plaster moulded door surrounds (OF)
Moderate Significance
Solid plaster ceilings (OF)
Plastered walls (OF)
Non-contributory
Glass doors with brass hardware (RF)
Intrusive
Vent and air conditioning ducts (RF)
Security cameras (RF)
Exit sign (RF)

Ground Floor (G28): A separate gallery area adjacent to the sculpture court.
Present Rating: Moderate significance

High Significance
Cork tiles (OF)
Original fanlight (OF)
Skylight (OF)
Original plaster moulded door surrounds (OF)
Stained timber skirting (OF)
Moderate Significance
Solid plaster ceilings (OF)
Plastered walls
Non-contributory
Glass doors with brass hardware (RF)
Plasterboard walls over framing (LF)
Timber framed glazed door (LF)
Intrusive
Air conditioning vents (RF)
Security cameras (RF)
Exit sign (RF)

Ground Floor (G29) The central sculpture court has a large amount of original fabric.
Present Rating: High Significance

High Significance
Coffered ceiling in centre (OF)
Vaulted ceiling in arcades (OF)
Elaborate plaster cornice (OF)
Plastered arches with capitals (OF)
Plastered walls in ashlar pattern (OF)
Original plaster moulded opening surrounds with lime pointing.(OF)
Terrazzo floor and steps (OF)
Stained timber skirting (OF)
Marbled columns in arcade (OF)
Ventilation grilles (OF)
Some significance
Light fittings in coffered ceiling (LF)
Non-contributory
Glass doors with brass hardware (RF)
Suspended light fittings (RF)
Intrusive:
Skylights in arcades blocked off (OF)
Security cameras (RF)
Disabled ramp added (RF)



Ground Floor (G30): A separate gallery area adjacent to the sculpture court.
Present Rating: Moderate significance

High Significance
Cork tile floor (OF)
Original fanlight (OF)
Skylights (OF)
Plaster moulded opening surrounds (OF)
Stained timber skirting (OF)
Moderate Significance
Solid plaster ceilings (OF)
Plastered walls
Non-contributory
Plasterboard walls over framing (LF)
Timber framed glazed door (LF)
Intrusive
Air conditioning vents (RF)
Security cameras (RF)
Exit sign (RF)

Stairs to upper level(G25)
Present Rating: Moderate significance

High Significance
Timber entry door with fanlight (OF)
Timber architraves (OF)
Steel balustrade and timber handrail (OF)
Timber frame and door to boardroom (OF)
Fibrous plaster ceiling with coning (OF)
Moderate Significance
Plaster concrete staircase (OF)
Plaster concrete walls (OF)
Window access to roof (OF)
Non-contributory
Cork tiles at upper level (LF)
Intrusive
Fire Extinguisher (RF)
Sprinkler Pipes (LF)
Cable ducting (LF)

Boardroom This space is the original boardroom.
Present Rating: High Significance

High Significance
Coffered fibrous plaster ceiling(OF)
Roof light (OF)
Timber moulded picture rail (OF)
Timber frame and door to boardroom (OF)
Timber dado capping, timber dado(OF)
Timber skirting and architraves. (OF)
Moderate Significance
Solid plaster walls (OF)
Some Significance
Old linoleum (OF)
Non-contributory
Carpet over old linoleum (RF)
Intrusive
Fluorescent lights added (LF)
Air conditioning grilles (RF)
Cabling (RF)

Servery Located next to the Boardroom, the servery has had some modifications to the fittings.
Present Rating: Moderate significance

High Significance
Timber panelled door (OF)
Timber skirting and architraves. (OF)
Moderate Significance
Timber bench top (OF)
Enamel sink basin (OF)
Timber cupboards with panelled doors (OF)
Linoleum floor (OF)
Concrete plastered ceiling (OF)
Concrete plastered walls (OF)
Non-contributory
Added shelves (LF)
Intrusive
Fluorescent lights added (LF)
Air conditioning grilles (RF)
Cable ducting (RF)
Grilles to windows (LF)

Canaday Wing – Staff Room This wing was added in 1973 on the north western side.
Present Rating: Some significance

Some significance
Plasterboard ceiling (LF)
Plasterboard walls (LF)
Tapestry brick walls (LF)
Timber skirting and architraves (LF)
Varnished flush door (LF)
Not significant
Carpeted floor

Canaday Wing – Other areas This wing was added in 1973 on the north western side.
Present Rating: Some significance

High Significance
Tapestry brick walls (OF)
Some significance
Plasterboard ceiling (LF)
Plasterboard walls (LF)
Timber skirting and architraves (LF)
Varnished flush door (LF)
Not significant
Carpeted floor

STATEMENT OF SIGNIFICANCE

This Statement of Significance describes the overall significance of the Robert McDougall Gallery and its environs. It takes into account the significance of the site and surrounds and the elements of which the building is comprised. The primary criteria are based on those in use by the New Zealand Historic Places Trust[155] and the Christchurch City Council consultant's brief for the preparation of a conservation plans.

Historical/Events/ Associations	*A building may have historic significance through its association with a particular person, group, organization, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.* **Associations** The Robert McDougall Gallery associations go back to the mid 1920s before the gallery was built. Its initial association is with the Canterbury Society of Arts CSA) which was instrumental in securing the Botanic Gardens as the site for a new Robert McDougall Gallery. Long term CSA member James Jamieson, a prominent Christchurch builder, bequeathed his extensive art collection in 1925 providing a new gallery was built to house it. Robert McDougall, another prominent Christchurch identity and philanthropist and then the Managing Director of Aulsebrooks, donated the funds required to construct the Robert McDougall Gallery. The Gallery is also associated with architect Samuel Hurst Seager who wrote the brief for the Gallery design and was involved in the assessment of the competitors. Hurst Seager also developed the concept for the original top-side lighting for the galleries. The building is associated with the architect responsible for its design, Edward Armstrong. Various Government Gardeners/ Curators are also associated with the Gallery through their work in cultivating, planting, and designing its immediate setting. Other associations include the several gallery directors and the artists that have displayed their works there including overseas artists. Local citizens such as Sir J.J. Kinsey who bequeathed his collection to the Gallery was also closely associated with the building. **Events** Numerous gallery openings have occurred which have been attended by local and international dignitaries.

[155] New Zealand Historic Places Trust. *Guidelines for Preparing Conservation Plans. (2000).*

	The Governor General, Sir Arthur Porritt and his wife Lady Porritt attended an opening in 1969. The Duke and Duchess of Kent attended a later opening. Between 1993 to 2002 the Robert McDougall Gallery hosted 'Sculpture in the Gardens' on a biennial basis. **Summary** The Robert McDougall Gallery is considered to have national significance under this criteria.
Social/Cultural/ Spiritual	*Elements having social significance are able to demonstrate cultural, spiritual, or traditional behavioural patterns.* **Cultural and Social** The site chosen for the gallery within the Botanic Gardens reflected the CSA's beliefs that art and nature were intertwined. In Victorian times, in particular, cultural facilities were often placed within gardens which were seen as places of betterment. The Robert McDougall Gallery has high social and cultural values. Its ties to the cultural community extend beyond Christchurch to national and international circles as it once took on overseas exhibitions. The diversity of the artworks displayed included the permanent collection and numerous temporary exhibitions. The Robert McDougall Gallery has a long association with the Canterbury Society of the Arts who were ultimately responsible for its construction. Its role as an art gallery secured its position in the Arts both nationally and internationally The gallery also played an important role in contributing to the cultural and social life in Christchurch. In 1971 the gallery formed a group known as a society of friends with over 300 members who not only provided financial support but also gathered to enjoy and discuss visiting exhibitions. What became known as Friends of the Robert McDougall Gallery also offered assistance and scholarships in studying the arts. Regular gallery concerts and were also held in later years in the Sculpture Court as part of an education outreach programme. **Summary** The Robert McDougall Gallery is considered to have national significance under cultural and social criteria.

Architectural/ Aesthetic/ Arts	*A building may have architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.* **Architectural** At the time it was built the Robert McDougall Gallery was acclaimed internationally for its architectural design. It is an example of the Classical Revival style with Palladian influences with its symmetrical front façade and portico embellished with Ionic columns. The arch in the portico is clearly inspired by Palladian villas Italy and England. The sculpture court in the centre of the building can be attributed to Palladian design. International acclaim at the time of its opening included references to the design of the roof lighting, known as 'top side" lighting which was the brain-child of another architect, Samuel Hurst Seager. **Aesthetic** Being set in the Christchurch Botanic Gardens, the building has added aesthetic appeal. Aspects of the gallery's forecourt still reflect the original designed intention to foreground the gallery with a well proportioned open space which complimented the scale of the building. Planted beds offer an impression of their original role as an important contributory element, combining with the red brick and Oamaru stone dressing to achieve a particular aesthetic. The Robert McDougall Gallery itself is an elegant building with well proportioned spaces and a graceful entrance portico acting as an "in-between-realm" between the interior and the gardens. The relationship between building and gardens has been somewhat diluted by the current landscape treatment which compromises the form, dignified style and significance of the architecture. **Arts** The gallery over the years moved from a very conservative and traditional approach to the art work it displayed to breaking ground with controversial contemporary art such as Francis Hodgkin's *The Pleasure Garden* and Marcello Mascherini's sculpture *The Bather.* Between 1996 and 2002, the traditional portico was adorned with the contemporary Paul Dibble sculptures *E Noho Ra De Chirico*. They were removed to the new Christchurch gallery when it opened in 2002 and recently returned to their original position on the portico of the gallery in August 2010. **Summary** The Robert McDougall Gallery is considered to have national significance under aesthetic and architectural criteria.

Scientific/ Technological/ Craftsmanship/ Archaeological/ Functional	*A building may have values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.* *A building may have archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.* **Scientific and Technological** The Gallery was the second major application, in New Zealand, of the 'top side lighting' system which was introduced by Christchurch Architect, Samuel Hurst Seager. It had been used in overseas galleries and once in New Zealand at the Wanganui Sarjeant Gallery. In the Robert McDougall Gallery, the system takes the form of a series of angled roof lights on either side of a central lowered ceiling. However, this system proved to be detrimental to the art work as it let in too much daylight which caused the paintings to fade. Although the roof lights remain, they have since been painted over or covered in corrugated steel. The greater landscape of the Botanic Gardens, as one of Christchurch's earliest public landscapes contains some of the earliest public plantings in the city. As such, evidential value resides in much of the nineteenth century ornamental and boundary tree planting fashions, and one near threatened tree species Laurelia sempervirens, assessed by the ICUN as being at a higher risk of global extinction. **Craftsmanship** The building is notable for its superb craftsmanship which can be seen in areas such as the external stone and brick work, columns and plaster ceilings in the sculpture court, plastered mouldings, timber trim and terrazzo floors. The 1938 sculpture plinth is a purpose designed piece by the architect Edward Armstrong and demonstrates a period response to sculptural display in terms of its form, mass and materiality. **Summary** The Robert McDougall Gallery is considered to have national significance under scientific/ technological/ craftsmanship criteria.

Contextual/ Group/ Environment/ Landmark	*A building may have Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.* **Context** The contextual relationship between the gallery and its Botanic Gardens setting is significant and illustrates the late Victorian-era concept of pairing art and nature by locating galleries, museums etc in close association with public parks, gardens and domains. Parks were regarded as 'civilising landscapes' and a refining influence on all levels of society and their association with an Robert McDougall Gallery offered additional opportunities for betterment and education. It also strongly illustrates early twentieth-century urban planning principles which also reinforced this concept of 'coupled' of cultural institutions. This more contemporary philosophy considered art galleries to be ideally situated where they were removed from the built up realm of the everyday work environment, and located in a place where the appreciation of art was enhanced, namely a cultivated park or garden. Through the physical act of passing through beautiful and natural surroundings the mind became ready for the reception of the beauties of art.[156] In the architect Hurst Seager's words "It is therefore a principle which must of necessity be followed that the Robert McDougall Gallery be in a cultivated park or domain." **Landmark** The gallery setting within the context of the Botanic Gardens is a significant and prominent landmark in the built up environment of the inner city. It is a valued green space in the central city. The greater Botanic Gardens site, including the setting for the Robert McDougall gallery, is one of only a handful of historic landscapes managed by Christchurch City Council as a Historic and Garden City Parks in recognition of the particular significance of its biography. **Summary** The Robert McDougall Gallery is considered to have national significance under context and landmark criteria.

156 Hurst Seager quoted in *The Press*, 17 April 1928, clipping in Box 4, Folder 4c, McDougall

Overall Summary	*The overall rating takes into account the significance of the building under the various criteria.* The Robert McDougall Gallery and its Botanic Gardens environs has significance in all assessed criteria.. People associated with the building and its history, plus the innovative lighting system contributing to its architectural form are all important aspects of the buildings heritage significance. The innovation of the lighting system was at the time of construction considered to have international significance, being acclaimed as a new method for lighting galleries overseas as well as in New Zealand. It also holds status as a landmark building in the context of the gardens. Ofcourse it has the obvious cultural value associated with an art gallery, holding exhibitions that toured New Zealand, often indigenous, but also those from overseas. For these reasons the Robert McDougall Gallery, and its Botanic Gardens environs are considered to have national significance under all criteria.

Gallery Archive, CAGL

NOTE: This draft Conservation Plan is a partly updated 2010 version that has not been fully reviewed or finalised. It is provided as a guide in relation to the history and importance of this heritage building. Other information (including any information relating to the District Plan, Building Code, Council's Earthquake Prone Buildings Policy and legislative requirements) is out of date and should not be followed.

PART TWO
CONSERVATION POLICIES

4 A FRAMEWORK FOR CONSERVATION POLICIES

FACTORS AFFECTING THE CONSERVATION OF THE ROBERT MCDOUGALL GALLERY

The conservation of the Robert McDougall Gallery is constrained and limited by a number of factors that need to be taken into account when formulating conservation policies. Any work to adapt the building will be constrained by the necessity to conserve elements and fabric identified as having cultural heritage significance.

Identified constraints affecting the Robert McDougall Gallery include the following:

- The cultural heritage significance of the building.
- The requirements of the Christchurch City Council City Plan under the Resource Management Act 1991.
- Requirements of the Building Act (fire egress, access for disabled etc.).
- The need to maintain conservation standards.
- The requirements of the building owner and occupants.
- The physical condition of the building.

CONSTRAINTS ARISING FROM THE STATEMENT OF SIGNIFICANCE

From the Statement of Significance, a series of constraints arise that will influence conservation policies as follows:

- No work should be undertaken that reduces the building's architectural value or aesthetic integrity.

- No work should be carried out that conceals or reduces technological evidence such as original construction techniques.

- No work should be carried out that alters or removes fabric that is considered to have high significance unless absolutely necessary. This may occur where deterioration has occurred or where there is no practical alternative if the building's on-going viability is to be ensured. The alteration or removal of fabric that is considered to have moderate or some significance should be carefully considered.

- No work should be carried out that removes or conceals evidence as to how the building may have been used in the past or of events that may have taken place therein.

- No work should be undertaken that removes evidence of the earlier form or layout of the Robert McDougall Gallery.

HERITAGE PROTECTION

Historic Places Act 1993

The Historic Places Act (HPA) is administered by the New Zealand Historic Places Trust Pouhere Taonga (NZHPT) under Section 4 of the HPA that outlines its purpose as being – '*to promote the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand.*'

The Robert McDougall Gallery is registered under Section 23 of the HPA as a Category I Historic Place, Registration no: 303. Category I, historic places are deemed to be of 'special or outstanding historical or cultural heritage significance or value'.

Under section 27 of the HPA, interim protection is given to places proposed to be entered on the register "*…as if interim registration was notice of a requirement for a heritage order.*" Apart from this registration the HPA does not give any protection with registration. Registration does not of itself protect these buildings but it assists in protection by notifying property owners and the public of their significance. Additionally, local authorities are required to have regard to entries in the Register.

For the Robert McDougall Gallery, this means any application for resource consent affecting the building must be referred to the Historic Places Trust. If the Historic Places Trust objects to any application, the consent will need to be publicly notified.

The Christchurch City Council's City Plan

The Christchurch City Plan lists heritage items within the city under Groups 1- 4 as follows:

Group 1 International or national significance

Group 2 National or regional significance

Group 3 Regional or metropolitan significance

Group 4 Metropolitan or local significance

The Robert McDougall Gallery is listed in the Christchurch City Council's Plan as a Group 1 heritage item. The City Plan states that Group 1 listed heritage items include buildings, places and objects of international or national significance, the protection of which is considered essential.

Group 1 heritage items:

The City Plan notes in Vol. III part 10, 1.2.11 *Non-notification* that an application for:

(c) *Within the central city, alterations for the primary purpose of implementing building code upgrades for seismic, fire, or access purposes to Group1 and 2 items shall not be publically or limited notified. However, the Council shall consult with the NZ Historic Places Trust in respect to any consent required under these clauses.*

The City Plan also notes in 1.3.3 for *All protected buildings, places and objects (Listed in Appendix 1 and/or shown on the planning maps) located within the Central City*

(a) Development standards

(i) Any repairs and maintenance shall be permitted.
(ii) Reconstruction resulting from the Canterbury earthquakes shall be permitted.
(iii) Alterations, other than work carried out as repairs and maintenance or reconstruction, necessary for the primary purpose of implementing seismic, fire, or access building code upgrades:
a. to Group 1 and 2 items, shall be a controlled activity, with the matter to which Council has reserved its control being consideration of potential effects on heritage values;

(iv) Any alterations that are not subject to (i), (ii), or (iii) above are:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

(v) The erection of an additional building on the site of a listed heritage item is:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

(vi) The removal of any heritage item is a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s).

(vii) The erection of any new building on a site that adjoins a site containing a listed heritage item is:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

Except that Rule 1.3.3(vii) shall not apply if the listed heritage item on the adjoining site is a bridge, a statue, or is more than 30m from the proposed new building.

(c) Critical standard

The demolition of any Group 1 or 2 item is a non-complying activity.

The city plan also records the need to supply heritage records in 1.3.5.

The Council will require, in the case of any demolition of a listed building, place or object, the supply of heritage records (photographs or plans) described in Clauses 1.3.5 and 1.3.6. The provisions of Clauses 1.3.5 (a) - (g) and 1.3.6 apply to all Group 1 and 2 heritage features; and the provisions of Clause 1.3.5(a) (b) and (c) to Group 3 and 4 features. Work shall not commence until any information required is supplied to the Council.

1.3.6 Photographic records (Group 1-4 heritage items)

(a) Photographs are required to cover all unique areas and features of the original heritage environment identified within the Plan or by associated records or identification, in an accurate photographic representation.
(b) Photographic views will be required to show both the affected building, setting, place or object and the relationship between objects, buildings and places.
(c) Detailed photographs will be required of specific features of particular heritage importance. It will be at the discretion of the Council to determine the subject, and scope of photographs which will be dependant on the heritage value of the environment and the degree of associated loss of heritage fabric and value.
(d) Photographs of Group 1 and 2 heritage items will be required to be taken by a professional photographer with recognised experience in the subject field and a professional standard of equipment.
(e) Archival quality is required with both the materials used and the processing of such materials.
(f) The owner will be required to provide to the Council negatives, proof sheets and selected enlarged prints of the subject.
(g) All required heritage records and photographic material shall be provided at the applicant's expense and the Council will retain copyright, ownership and control over the use of all submitted material.

1.3.6 Plan records (Group 1 and 2 heritage items only)

(a) For Group 1 and 2 heritage items, accurate scaled plans are required to clearly record in drawn form, the original state of all heritage fabric, objects, places, sites or other heritage environments which are subject to alteration, removal or loss of heritage value as identified in the Plan and associated records or by further identification.

(b) Plans shall record all areas which will be altered from their original state, in scaled site plans, interior and exterior elevations, floor plans, sections and details as appropriate to provide a full record of the original heritage environment.

(c) All documentation shall be recorded and dimensioned in accurate records by competent draught persons, architectural designers, architects, archaeologists, geologists, ecologists or other appropriately qualified recording specialists.

(d) Documentation details shall include notes on materials, finishes and specific constructional techniques, site identification characteristics, excavation details or other relevant heritage information. Documentation shall be clearly cross-referenced to photographic material.

(e) All material supplied to meet this requirement must be originals and will become the property of the Council, which will have ownership, copyright and control over the use of the material.

(f) All required plan documentation supplied to the Council shall be at the cost of the applicant.

(g) Where a building or landowner has additional written, photographic, plan or other documentary material concerning their property (of heritage significance) the Council would appreciate being advised for the copying or recording of this information so as to be able to make it available to all interested groups.

Assessment Matters

In considering demolition, removal or alteration of any protected buildings, places or objects, or new buildings on sites containing heritage items, or on sites adjoining sites with heritage items

- *add any additional buildings on a site containing a protected building, place or object listed in Groups 1-4;*
- *alter or remove any protected building, place or object listed in Groups 1-4, the Council shall, in considering whether or not to grant consent or impose conditions, have regard to the following assessment matters.*

(a) Any immediate or cumulative effects of the loss, alteration or removal of the listed building, place or object on the range, number, and quality of heritage features in the vicinity and the city as a whole.

(b) The relative impact on the city's heritage values of loss, alteration or removal of the listed item, with regard to the reasons for listing (as contained in the criteria in the Statement of Objectives and Policies) and in particular the historic/social, cultural/spiritual, and architectural/artistic criteria; and the registration (if applicable) under the NZ Historic Places Act 1993.

(c) The extent to which alterations have an irreversible effect on heritage form or heritage features of the building, place or object.

(d) Whether any irreversible effects of alterations would cause a significant loss of heritage fabric or form.

(e) Whether heritage items will be conserved to the fullest extent practicable under options available for alterations of listed items, including the nature of work proposed and the type of materials.

(f) Whether alterations proposed will maintain or enhance the integrity of the original heritage items and design.

(g) Whether an alteration, if not in sympathy with the heritage items or form, is clearly distinguishable from the original as new work.

(h) Whether any proposals are likely to affect matters of cultural or spiritual significance to Tangata Whenua, the adequacy of any consultation undertaken and the response to that consultation.

(i) Whether recognised heritage research and conservation advice has been obtained from the New Zealand Historic Places Trust or any other professionally recognised party in heritage conservation; any conservation plan and/or heritage inventory; and the conservation principles contained within the ICOMOS New Zealand Charter for the conservation of places of cultural or heritage value.

(j) The ability of the applicant to economically develop the site without demolition, alteration or removal of the protected building, place, object or heritage feature, with regard to opportunities otherwise permitted on the site.

(k) Whether the retention of the heritage features or form of the protected building, place or object causes significant additional costs, or reduction in its range of potential uses.

(l) The availability and suitability of incentives or other options, including the weight given to development or community standards when considering a resource consent, where the retention of a protected building, place or object would be secured by the applicant's proposal.

(m) Within the Central City, the extent to which the protected building, place or object and its associated land has been damaged as a result of the Canterbury earthquakes and the associated impact on the heritage fabric and heritage values of the protected building, place or object.

(n) The importance of, and the cost of, upgrading the building to current seismic standards and for adequate fire protection where this is required; and the effect of such work on the heritage fabric of the building.

(o) In respect of maintenance, whether:

- *a plan for conservation, or cyclic maintenance has been promulgated, or specialist advice obtained.*
- *replacement of original features retains the maximum amount of these features as can be realistically expected, and replaced with the same or equivalent material where heritage values are affected.*
- *any proposed cleaning of heritage items, is to be carried out by the least destructive methods appropriate to the circumstances and specialist advice obtained.*
- *the range and use of colours where painting is involved, and colour treatment of details.*

- *the maintenance of original heritage features such as stone, brick, timber, copper or zinc, maintains the original state of these features, or reduces the heritage value by a coating application or removal of heritage patina.*

(p) *In the case of any additional buildings, whether these would detract from the setting or quality of the listed item, or reduce the visibility of that item from any road or public place. Furthermore, for sites within the Central City, whether the proposed building's siting, design, scale, proportions, and form is compatible with and does not detract from the heritage values of the listed item.*

(q) *Within the Central City, the extent to which any reconstruction of a heritage item is based on historical evidence and protects remaining heritage values.*

(r) *Within the Central City, the extent to which any reconstruction of a heritage item restores part of a damaged building or complex by maximising the reuse of retrieved heritage fabric, rather than simply replicating a heritage item that has been demolished.*

(s) *Within the Central City, the extent to which alterations and additions are subordinate to and compatible with the heritage item, while also being identifiable as new work.*

(t) *Within the Central City, the extent to which any proposal for alterations and additions to a heritage item as a result of the Canterbury earthquakes, which involves the retention of heritage facades with the erection of new structure or additional buildings behind, is based on:*

- *the balance of the building needing to be demolished as a result of earthquake damage;*
- *the integrity of the original façade being maintained, including existing architectural elements being retained or reinstated, and repairs being carried out in appropriate materials;*
- *the new building work not projecting significantly above the height of the retained façade, or if it does that the higher element is set well back from the facade;*
- *the size and design of new sections of building being informed by what remains of the retained facade but appearing distinct or separate to it;*
- *the internal floor plates aligning with window openings in the retained façade;*
- *materials in the new sections of building not dominating or detracting from the retained facade;*
- *the retained façade elevation being the predominant elevation that is readily visible from the public realm.*

(u) *Within the Central City, the extent to which any alteration or addition enables repair, reconstruction, seismic strengthening, building code upgrades, or maintenance of any heritage building, place, or object.*

(v) *Within the Central City, the extent to which removal of a heritage item will enable ongoing use, adaption and economic viability of listed heritage items or of sites on which listed heritage items are located.*

(x) *Within the Central City, for new buildings on a site adjoining a site which contains a listed heritage item, whether the proposed building's siting, design, scale, proportions, and form is compatible with the heritage values of the listed item and would not detract*

from the setting of the listed item or reduce the visibility of the item from any road or public place.

As the Robert McDougall Gallery is a Group 1 heritage item under Christchurch City Council's City Plan, Central City section, resource consent will be required for activities including demolition, alteration or removal or the erection of additional buildings on the site. Under the City Plan, resource consent is also required for maintenance activities as it is recognised that a heritage building can be damaged by inappropriate cleaning and restoration techniques.

Repainting, cleaning or washing that does not have a detrimental effect on the heritage fabric of the item is excluded from this requirement.

The City Plan and the Setting of the Robert McDougall Gallery

The Robert McDougall Gallery's setting, the Botanic Gardens, is subject to designation as a Conservation 2 Zone historic and garden city park. Conservation 2 Zone is made up of *a small group of public parks of city wide significance which help provide the city with its unique scenery and character*.

The purpose of this listing is to provide a high level of protection to the heritage and scenic values present while ensuring that anything other than very low impact developments are controlled in terms of their effect on visual, natural, habitat and ecological values. Any activities which require the erection of buildings, tracks, planting, vegetation, or rock removal to a greater extent then provided for by the rules will be subject to a resource consent process.

ICOMOS NZ Charter

The acronym ICOMOS stands for the International Council for Monuments and Sites and is a world – wide body dedicated to the protection of heritage. Various countries have established charters that outline principles to guide conservation including the Italian Venice and Burra Charter. In 1993, ICOMOS New Zealand established its own charter, (revised in 2010) and that continues to be the principle guiding document for heritage conservation in this country. The Christchurch City Council has adopted the ICOMOS Charter as its guiding document for the conservation of historic heritage. A copy of the charter is included as Appendix VII.

LEGISLATION

Resource Management Act 1991 and RMA Amendment Acts 2003 and 2009

Local Authority Scheduling

The purpose of the Resource Management Act 1991 is to promote the sustainable management of natural and physical resources. The RMA Amendment Act 2003 strengthens historic heritage provisions and provides the following definition: historic heritage "means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures.."

Section 6 of the RMA refers to Matters of National Importance. Under the Act, the use, development and protection of natural and physical resources are to be managed and certain matters of national importance are to be recognised and provided for. The RMA Amendment Act 2003 added the "protection of historic heritage from inappropriate subdivision, use and development" to the list of matters of national importance.

As the Robert McDougall Art Gallery is protected under the Christchurch City Plan, Central City Section, a resource consent will be required to modify the structure.

The Building Act 2004, Amendment Act 2005 and Review 2009

Alterations to existing buildings

Under Section 112 of the Building Act a building consent for the alteration to an existing building can only be issued by the Christchurch City Council if it is satisfied that after the alteration the church will:

(a) comply, as nearly as is reasonably practicable, with the provisions of the building code that relate to—
  (i) means of escape from fire; and
  (ii) access and facilities for persons with disabilities (if this is a requirement in terms of section 118); and
(b) continue to comply with the other provisions of the building code to at least the same extent as before the alteration.

The council may, by written notice to the owner of the building allow the alteration of an existing building or part of an existing building, without the building complying with provisions of the building code specified by the council if the council is satisfied:

(a) if the building were required to comply with the relevant provisions of the building code, the alteration would not take place; and
(b) the alteration will result in improvements to attributes of the building that relate to—
  (i) means of escape from fire; or
  (ii) access and facilities for persons with disabilities; and
(c) the improvements referred to in paragraph (b) outweigh any detriment that is likely to arise as a result of the building not complying with the relevant provisions of the building code.

Principles to be applied in performing functions or duties, or exercising powers

Section 4(2) refers to principles that are relevant to the performance of functions or duties imposed, or the exercise of powers conferred on the person (could be the Minister, Chief Executive, or the territorial authority) by this Act.

Section 4 (2)(l) refers to the need to facilitate the preservation of buildings of significant cultural, historical, or heritage value.

Structures to be Safe and Sanitary

The purpose of the Building Act is primarily to ensure that buildings are "safe and sanitary" for users. If major alterations are proposed to an existing structure, Section 46(2) of the Building Act requires the territorial authority to be satisfied on reasonable grounds that, the structure will comply with the provisions of the Building Code, as nearly as possible if it were a new building.

The Building Act allows for waivers or modifications of these provisions with respect to the alteration of any existing building. The Building Industry Authority (BIA) is empowered

under Section 12 of the Building Act to provide for a waiver or modification from all or any of the requirements of Section 25(1) if, having regard to all the circumstances, the BIA determines that it is reasonable to grant the waiver or modification.

Under Section 47(j) of the Building Act, territorial authorities are expected to have due regard to special cultural and historical value. In the case of a building or place registered by the NZ Historic Places Trust, the Building Act also requires that territorial authorities advise the Trust of any PIM or building consent application affecting the structure.

Content of project information memorandum

Under Section 35 of the Act a Project Memorandum must be issued in the prescribed form (if any).

Section 35 (1)(a)(i) states that information likely to be relevant to the proposed building work must identify the heritage status of the building (if any).

Requirements for notice given under section 124

Section 124 refers to the Powers of the territorial authorities in respect of dangerous, earthquake prone, or insanitary buildings. This section 125 states that it is a requirement for a notice to be given under section 124 (1)(c) by:

(a) fixing it to the building concerned and
(b) stating whether the owner of the building must obtain building consent in order to carry out the work required by the notice.

A copy of this notice must be given to

(a) the owner of the building
(b) any occupier of the building
(c) every person who has an interest in the land on which the building is situated under a mortgage or other encumbrance registered under the Land Transfer Act 1952, and
(d) every person claiming an interest in the land that is protected by a caveat lodged and in force under section 137 of the Land Transfer Act 1952, and
(e) any statutory authority, if the land or building has been classified; and
(f) the New Zealand Historic Places Trust, if the building is a heritage building.

Fire Protection

A fire report was not required as part of this commission. There are various entrances to the Robert McDougall Gallery. It is likely that the building already complies with section of the Act relating to fire egress. There is an existing sprinkler system in the Robert McDougall Gallery.

2009 Amendments

The Building Act was reviewed in 2009. As a result of the review, certain projects are now exempt from a requirement to obtain a building consent providing structural elements remain unchanged.

Dangerous and Earthquake-prone Buildings

Under Section 121 of the Act, a structure is described as being "dangerous" if, in the ordinary course of events, it is "likely to cause injury or death (whether by collapse or otherwise) to any persons in it or to persons on other property" or "damage to other property".

In section 122, the Act defines an earthquake-prone structure as one that if "having regard to its condition and to the ground on which it is built, and because of its construction, the building –

(a) will have its ultimate capacity exceeded in a moderate earthquake; and
(b) would be likely to collapse causing -
(i) injury or death to persons in the building or to persons on another property; or
(ii) damage to any other property.

Section 131 of the Act requires territorial authorities to adopt a policy on dangerous, earthquake-prone and insanitary buildings. The policy is also required to state how it will apply to heritage structures.

The Robert McDougall Art Gallery was identified as an earthquake-prone building under Section 122 of the Building Act 2004, prior to the Canterbury Earthquakes, in a separate report prepared by Holmes Consulting. Since the February 2011 earthquake Holmes Consulting Group has completed a Draft Preliminary Damage Review on 10 May 2011. This report is included in the Appendix VI. Holmes Consulting Group is currently undertaking a Detailed Engineering Evaluation.

Disabled Persons Community Welfare Act 1975 and Amendments

Section 25(1) of the Disabled Persons Community Welfare Act 1975 requires that any new building or building undergoing major reconstruction to which the public are to be admitted makes provision for reasonable and adequate access for disabled persons who may be expected to visit or work in that building and carry out normal activities and processes therein. This applies to means of access both to and within the building, parking provisions and sanitary conveniences. The Robert McDougall Gallery has a disabled access ramp to the side of the main entrance portico. This is thought to be an intrusive position as it destroys the original symmetry of the portico. An alternative ramp access may be sought as a result of linking the gallery with the museum.

Under Section 25(2) any provision that is made to meet the requirements of disabled persons is to be in accordance with the code of practice for design for access and use of the building by disabled persons NZS 4121:2001.

Change of Use

Under section 115 of the Building Act 2004, an owner is prevented from changing the use of a building unless the territorial authority gives written notice that it is satisfied, on reasonable grounds, that the building, in its new use, will –

(i) comply, as nearly as is reasonably practicable with every provision of the building code that relates to either or both of the following matters:

(A) means of escape from fire, protection or other property, sanitary facilities, structural performance, and fire-rating performance:
(B) access and facilities for persons with disabilities

Buildings of Cultural, Historical or Heritage Value

Section 4 of the Building Act 2004 recognises the need to facilitate the preservation of buildings of significant cultural, historical or heritage value. Under section 39, the territorial authority is required to notify the New Zealand Historic Places Trust of any application for a project information memorandum where the application affects a registered historic place, historic area, wahi tapu or wahi tapu area.

Consents Required

Work to the Robert McDougall Gallery is likely to require a building consent for anything other than maintenance work. Normally, a building consent would not be issued unless the issuing authority was satisfied that the structure would comply with the Building Act once the work had been completed.

DOCUMENTS RELEVANT TO THE BOTANIC GARDENS

Management Plan 2007

As part of the vision and long-term direction fro the Botanic Gardens a comprehensive set of goals and objectives have been formulated. Those which have direct bearing on the setting of the Robert McDougall Gallery are:

- **Objective 13** -To develop a circulation network that meets both visitor needs and management requirements.[1]

- **Objective 59 –** Museum Border – To display a mixed shrub border alongside the Museum / Robert McDougall buildings.[2]

Hagley Park Botanic Gardens Master Plan 2007

One of the key contributing elements to the vision for the Christchurch Botanic Gardens is *that heritage and cultural values will be protected, where appropriate.*

- **Management Goal A** of the Botanic Gardens is to protect and enhance the gardens existing and historical environmental values, its landscape qualities and its botanical features.

One of the projects which has been identified as having an effect on the Botanic Gardens is:

- **Project No.40 –** The Redevelopment of the Botanic Gardens/Museum Interface.

  The Canterbury Museum has been planning a major redevelopment programme, including the former Robert McDougall Art Gallery building. The former gallery site, which is adjacent to the present Museum building, is at a major entry point into the Botanic Gardens. In the event redevelopment is undertaken, the site should be restored with high botanical planting. Ultimately there should be seamless management across the interface. There are issues with the setting of the museum, the entrance gates to the Gardens and the relationship of these to the William Rolleston Statue on Rolleston Avenue. This area is a prime heritage site.[3]

1 *Christchurch Botanic Gardens Management Plan* (August 2007) p59
2 *Christchurch Botanic Gardens Management Plan* (August 2007) p59
3 http://resources.cccgovt.nz/files/HagleyGardensMasterPlan2007 Projects Gardens - christchurchbotanicgardens.pdf,p88.

The benefits of this enhancement *will improve its appearance and ensure that its is an exciting and anticipatory entrance area to the interior of the Botanic Gardens. This recognises that the exit from the former gallery will itself be a significant entrance point into the Botanic Gardens. There is opportunity to ensure the design and plant collections enhance the heritage value of the former art gallery building as well as relate to the Museum's overall theme.*[4] This is dependent on the Museum revitalisation timetable.

PHYSICAL CONDITION OF THE PLACE

Botanic Gardens

The physical condition of the immediate setting is generally good however the location of some of the vegetation in the garden beds fronting the gallery is of concern. A number of trees in the south-west garden have been planted too close to the building's foundations and the potential exists for their roots to cause structural damage. It is also noted that the scale of these trees is no longer in proportion with the Gallery and their form and appearance is not sympathetic to the building's architectural style and symmetry.
Vegetation on the margin of the north-western garden is impacting on light levels in and around the entrance to the gallery and obscuring views of the portico, although it is understood that much of this planting was intended to mitigate views of the access ramp.

The Christchurch City Council's (2004) *Christchurch Botanic Gardens Tree Collection - Life Expectancy Study* [5] indicates that tree species in the garden beds immediately foreground the gallery have a predicted life expectancy of between 5 and 25 years with one species, *Aesculus hippocastanum* (Common Horse Chestnut) at 30 years. The health of the five *Chamaecyparis lawsoniana* (Lawson's cypress) is recognised as vulnerable.[6]

It is also noted that some tree species are identified as being vulnerable on the World Conservation Union (IUCN) Red List of threatened species.[7] The *Laurelia sempervirens* is a near threatened species on the (IUCN) Red List and the tree is noted to be in poor health by Garden's staff.[8]

PHYSICAL CONDITION OF THE ROBERT MCDOUGALL GALLERY

A visual inspection of the Robert McDougall Gallery was carried out to determine its material condition following the Christchurch Earthquakes. A Draft Preliminary Damage Review has been undertaken by Holmes Consulting Group and this is included in the Appendix VI.

The building has been reasonably well maintained over the years, although some defects were apparent prior to the 2010 and 2011 earthquakes. The damage attributable to the earthquakes is relatively minor.

The following condition report is compiled from the visual inspection made by Holmes Consulting Group in their Preliminary Damage Review and observations made by Dave Pearson Architects Ltd.

4 *ibid*
5 As documented in the Christchurch Botanic Gardens Management Plan 2007, p. 112
6 Information provided by Jeremy Harkness, Botanical Services Operations Team Manager, May 2010
7 The World Conservation Union (IUCN) Red List catalogues and highlights taxa that are facing a higher risk of global extinction.
8 Inforrmation provided by Jeremy Hawker, Botanical Services Operations Team Manager, May 2010.

Additional detail is contained in Appendix III in a separate Condition Report. Marked up elevations showing the defects are contained in Appendix IV with an accompanying Schedule of Defects in Appendix V.

- **Structure**

The NZ National Society for Earthquake Engineering has developed an initial evaluation procedure as a means of quickly identifying "at risk" buildings. Buildings can be scored as a percentage of their performance compared with a new building of the same size and shape (i.e. %NBS or percentage of New Building Standard).

Holmes Consulting Group has recommended that the gallery be strengthened to 67% of the current code demand.

- **External Surfaces**

Roof

Prior to the earthquake the roof was already in need of attention. Holmes Consulting Group had already suggested that the integrity of the roof beams be checked along with the parapet ties installed as part of the mid 1990's securing work. They also recommended that the chimney and water tank bracing be checked. The following defects were noted prior to the earthquakes.

The roof is flat area with pyramidal and angled roof lights. An inspection of the roof area revealed sheets of corrugated steel roofing laid over roof lights. A fibreglass membrane laid over the flat roof shows signs of bubbling, buckling and in some areas this has been patched particularly on the eastern side. In some areas water pooling is evident.

Leaves have built up at the top of the drain pipe and the drain is blocked on the northern side. Some glass is cracked in the pyramidal and other roof lights. There is also evidence of dislodgement of the lead flashings to some roof lights. The stays supporting the flagpole are rusting along with the roof ladders. Blistering is evident on the fabric roof of the night entrance.

Damage to parapet with erosion evident (DPAL)

Evidence of water pooling and patched surface membrane (DPAL)

Wall Surfaces

Again, defects were already visible in the wall surfaces of the Robert McDougall Art Gallery. Holmes Consulting Group has recommended to check the presence of veneer ties in the exterior walls and to provide new ones if they are damaged or missing.

The following advises the defects that were present prior to the earthquakes.

At the Robert McDougall Gallery, Oamaru limestone has been used at parapet level and for some of the detailing elsewhere on the south and west walls. Although much of the limestone remains in good condition, some has weathered, particularly on the parapets and upper sections of the walls. Cracks are also evident in some sections of the parapet and mortar pointing has been lost. The limestone is also eroding and spalling in areas where it is apparently in contact with hard cement mortar.

In other areas, limestone has become heavily soiled with a build-up of moss and lichen. The limestone was apparently last cleaned in 1996 using water and soft brushes. An anti-fungal treatment was then applied. It appears that no further cleaning has occurred since that time.

Christchurch has had high levels of atmospheric pollution and this is possibly the main agent of deterioration of the stone. In polluted areas, sulphur dioxide gas in the atmosphere can react with water and oxygen to produce sulphuric acid. This then attacks limestone producing calcium sulphate and water. The calcium sulphate crystallises as the mineral gypsum which is deposited in the pores of the stone. This can block the pores in the stone and reduce its ability to "breathe". Dirt deposited on the surface can also block the pores of the stone. The dirt is therefore more than likely to have been a major factor in the deterioration of the stone over the years.

Other mechanisms can cause limestone to deteriorate. These include cycles of wetting and drying and heating and cooling. Sulphates have a different coefficient of expansion to that of the original stone and this variation may cause stresses to build up in the stone. If salts are present, these can be dissolved in water when the stone is wet and then recrystallise within the stone as it dries. These crystals can exert pressure on the pores of the stone and eventually lead to failure of the surface. Salts can be deposited in areas which are not regularly washed by rainwater. Hence areas such as the underside of stringcourses can be susceptible to decay.

Erosion of stonework. Dirt in the pores reduces the ability of the stone to breathe while the deterioration continues below the outer surface (DPAL).

Cracking is evident to the brick facades and plaster string course at the rear of the building (east elevation). On the string course the skim plaster coat is eroding and there is evidence of failure. Settlement cracks through the string course extend down through the brickwork. Loss of mortar is evident in the tapestry brickwork. The chimney to the former boiler room has efflorescence on the surface.

Crack in stringcourse with evidence of loss of mortar in brickwork. (DPAL)

Efflorescence in chimney. Note also erosion of limestone string course (DPAL).

Plaster failure, east elevation (above left) and the movement between capping stones (above right) (DPAL).

Damage as a result of the Canterbury earthquakes includes the opening up of the joints between the parapet stones and the loosening of some stones.

In the brickwork vertical and horizontal cracks along mortar joints, particularly at corners, are evident as a result of the earthquakes.

A substantial crack has appeared in the beam to one of the skylights which appears to be earthquake damage.

Window Joinery

There does not appear to be any damage to the window joinery as a result of the earthquakes. The window joinery is generally in good condition. Prior to the earthquakes it was noted that paint was blistering on some of the sash frames and muntins. The putty is also sagging.

- **Interior Surfaces**

  Generally the interior is in good conditions with minor cracking being caused by the earthquakes.

  Ceilings

  Ceilings generally appear to be in good condition. Minor cracks have been noted in some plasterwork on the ceilings as a result of the earthquakes.

  Moderate cracking was observed to the concrete surrounding the steel roof beams.

  Internal Wall Surfaces

  On the walls of the servery at first floor level above the main entrance, moisture ingress is evident with a crack in the wall and paint lifting. Minor cracking is evident to the concrete basement walls as a result of the earthquake.

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Crack and paint lifting in the wall of the upstairs servery.

  Floors and Floor Coverings

  The terrazzo floors are in reasonable condition although some cracking has occurred as the building has settled differentially. The cork tile floors have worn and various tiles have been replaced throughout the building. The varying sizes and colours of the replacement cork tiles detracts from the appearance of the floor surfaces.

- **Services**

  An inspection of the services was not included as part of this commission. A downpipe is leaking in the workshop area at the rear of the building.

5 CONSERVATION POLICIES

THE SETTING OF THE ROBERT MCDOUGALL GALLERY

The following conservation policies are framed to respect the character defining qualities of the setting and the integrity of its significant heritage fabric.

Policy 1 – Review by Iwi / Hapu

This Conservation Plan should be reviewed by Mahaanui Kurataiao Ltd and any tangible or intangible cultural heritage values that the site might hold for Ngāi Tahu taken into account in the assessment of significance and the formulation of conservation policies.

This policy is in line with New Zealand Historic Places Trust Guidelines which direct that "the assessment and criteria used to determine significance values for any place connected with pre-European activity should be carried out in association with iwi/hapu".

Policy 2 – On-going Role of the Setting

The use and function of the immediate McDougall Gallery setting should be consistent with its original intended purpose.

The original role of the designed setting was to provide ornamental surroundings for the Robert McDougall Gallery which enhanced both the building and the experience of a visit to the Gallery, while still maintaining a botanic garden emphasis on horticultural education and display. The aesthetic, experiential and educational values of the setting are intimately connected with the site's history.

It is understood that the Gallery's functions may be integrated with the Canterbury Museum and while this is considered appropriate providing the building's heritage values are maintained, the historic and existing use of the gardens and Gallery forecourt is still considered the best means of retaining the heritage values of the setting.

Policy 3 - New Landscape Work

Any new landscape work carried out within the area identified as the Robert McDougall Gallery setting should not diminish or compromise identified heritage values.

Conservation treatment, including non-intervention, as well as any other works carried out within the setting of the Gallery grounds should take account of significant trees, identified historic site fabric and significant views of and from the building.

Policy 4 - Maintaining Heritage Values of the Setting

Fabric having heritage value should be retained as a way of conserving the cultural significance of the setting.

Heritage fabric which has historic, and /or aesthetic values and is not considered to be intrusive or damaging to the heritage values of the gallery should be maintained on the site for as long as is practicable.

Evidential value, historical values and some aesthetic values, especially artistic ones are dependent upon the Gallery setting retaining (to varying degrees) the actual fabric that has been handed down from the past.

- **High Significance**

  Fabric having high significance should be respected. This includes the Robert McDougall Gallery forecourt, plinth, garden beds, instructional plant labels promoting landscape engagement, and those trees dating from the 1890s/1900s.

  In addition particular views of the Robert McDougall Gallery in its setting have high significance value. These are specifically; views of the west elevation of the Gallery and setting from the eastern edge of the Archery Lawn, view of the south elevation of the Gallery and setting from the upper Armstrong Lawn and views from the Gallery portico to the Archery Lawn.

- **Moderate Significance**

  Fabric having moderate significance within the Robert McDougall Gallery setting should be retained unless extraordinary circumstances require its removal. This includes those trees and shrubs dating to the 1950s/1960s which are not considered to be intrusive or have the potential to damage the building.

- **Some Significance**

  A greater degree of change may be permitted to fabric considered to have some and no significance. Within the setting, plantings dating to the 1990s are considered to have some to no significance.

- **Intrusive**

  Fabric determined to be intrusive or potentially damaging should be removed where possible. This includes some of the 1950s/1960s plantings.

Policy 5 - Records

Conservation works should be photographically documented and a regular photographic record of the setting maintained.

Any conservation works and the introduction of new elements should be photographically documented for future reference. This includes any repairs to any built fabric, for example, the plinth, the removal of any significant vegetation and the introduction of new plantings or other landscape elements.

Recording and documenting the landscape over time is an important ongoing resource for future conservation and management planning. It is particularly important where significant plant material is reaching senescence.

The site should be photographically documented on a five to ten yearly basis corresponding with the conservation plan review and photographs, lodged in secure archives. 'Before' and

'after' photographs should be taken and suitably captioned in line with accepted conservation practice.[9] If possible, these records should be kept in two locations so that in the event of major loss and destruction there are written and photographic records to work from.

THE ROBERT MCDOUGALL GALLERY BUILDING

Following on from the assessment and Statement of Significance and taking into account statutory requirements, a series of conservation policies can be formulated to guide any proposed work on the Robert McDougall Gallery.

Policy 6 - Uses for the Building

The Robert McDougall Gallery should have appropriate new use so as not to detract from its heritage values.

Wherever possible, a heritage building should continue to be used for the purpose for which it was built as a way of maintaining its heritage values. However, this is not always possible and a new role needs to be found for it. This is recognised by the ICOMOS NZ Charter which states, *"the conservation of a place is usually facilitated by it serving a socially, culturally or economically viable purpose"*.

The Robert McDougall Gallery was designed as the principal gallery of Christchurch. Over the years, it has undergone various changes in an effort to meet the demands of a modern gallery. With the opening of the new gallery in 2003, the Robert McDougall Gallery lost its status as the Christchurch Gallery and until now its future has remained uncertain.

A new use is required for the gallery for it to remain viable and to preserve it for the future. The new use should be one that is appropriate and one which does not detract from its heritage values. It is currently proposed that its functions be integrated with the Canterbury Museum and this is considered appropriate, providing its heritage values are maintained.

Policy 7 - Maintaining Heritage Values

Fabric having heritage value should be retained as a way of conserving the cultural significance of a historic building.

Much of the fabric of which the Robert McDougall Gallery is comprised is significant or has heritage value. The tapestry brick walls and the Oamaru stone used for detailing are part of the heritage fabric of the gallery along with the plaster work, decorative embellishments, and the Ashlar patterned walls on the front portico. These features along with the classical form of the building with its Palladian portico should be retained as they make an important contribution to the overall significance of the building.

- **High Significance**

  Fabric having high significance within the Robert McDougall Gallery should be retained in its present form. This includes original external fabric such as Oamaru limestone detailing, tapestry brickwork and joinery. Internally, the sculpture court, in particular, has high heritage values and these should be respected.

9 In the case of vegetation it is of benefit to take colour photographs in addition to the accepted practice of a black and white photographic record to assist with species and cultivar identification

- **Moderate Significance**

  Fabric having moderate significance within the Robert McDougall Gallery should be retained unless extraordinary circumstances require its removal. This includes internal plastered ceilings and walls at ground floor level.

- **Some Significance**

  Fabric having some significance within the gallery should be retained where possible. A greater degree of change may be permitted to fabric having some significance. Within the Robert McDougall Gallery, much of the fabric in the basement is rated as having some significance.

- **Non-contributory**

  Fabric assessed as having non-contributory significance may enable the gallery to function although it has little heritage value. This fabric may be retained, providing fabric of greater significance is not obscured, or removed.

Policy 8 - Recovering Heritage Values

The Robert McDougall Gallery should be returned to a known earlier form where such work would enhance its heritage values.

Work to recover significance remains one of the fundamental aims of building conservation. Such work may involve processes of restoration, reconstruction and the removal of accretions as defined above. It should always be based on physical evidence, as well as documented evidence such as historic photographs

The Robert McDougall Gallery is one of Christchurch's most significant buildings with high heritage values. Over the years, various changes have occurred to enable it to continue to function as a gallery and those changes have not always been sympathetic to the building. Now that it is no longer required to function as the city's gallery and is likely to be integrated with the museum, opportunities arise to recover heritage values. Recovery of significance may involve the following processes:

- **Restoration**

  Restoration of a heritage building significance may involve reassembly or reinstatement of items, meaning putting components back in position. It may also involve the removal of accretions, particularly intrusive items that detract from heritage values.

  In the case of the Robert McDougall Gallery, consideration should be given to the reinstatement of the Ernest Gillick sculpture, *Ex Tenebris Lux* to the sculpture court of the gallery where it was originally positioned.

  Consideration should also be given to removing items that detract from the building's heritage values as a way of recovering its significance. Intrusive items include later services such as air-conditioning ducts and later linings. Consideration should be given to the removal of the Canaday Wing. Although the building is relatively unobtrusive it does not appear to be necessary to the continuing function of the Robert McDougall Gallery.

- **Reconstruction**
  Reconstruction involves the use of new material to rebuild an item in its original form. Sufficient physical or documentary evidence should exist to enable the reconstruction to be accurate. New material should generally match the original and date stamping may be a way of indicating to future generations that reconstructive work has taken place.

  In the case of the Robert McDougall Gallery, areas where reconstruction may occur include the north side of the portico if the disabled ramp is removed and the skylights.

Policy 9 - Conservation Processes

Work to the Robert McDougall Gallery should seek to preserve significant fabric or elements that make up the building.

Any work that is undertaken at the Robert McDougall Gallery should have due regard to the significance of the item being worked on. Its significance may be compromised it is subjected to inappropriate activities.

- **Stabilisation**

  Stabilisation involves protecting fabric from decay or slowing down processes of decay. Within the gallery, fabric having high or moderate significance that has decayed should be stabilised as a way of ensuring the building's heritage values are preserved.

- **Repairs and Remedial Work**

  On-going repairs and remedial work has been carried out at the Robert McDougall Gallery over the years. The building, however, is now at a point where remedial work is required to maintain it in good condition.

  The gallery was well constructed and the builders obviously took pride in their work. Repair and remedial work should be of the highest quality as a way of respecting the original building. It should also generally match the original in terms of materials used, detailing and the like.

  Repair work should also aim to conserve as much original or significant fabric as possible. Material should only be replaced where it has ceased to function adequately or where, due to deterioration, it is placing other fabric at risk. Material that has weathered but which is still in sound condition should be respected as evidence of the building's history.

- **Structural Upgrade**

  Prior to the earthquakes a survey had been undertaken by Holmes Consulting Group regarding the structural upgrade of the building. Currently a Detailed Engineering Evaluation is being undertaken by Holmes Consulting Group. While it will be necessary to structurally upgrade the building, any work undertaken should respect the existing heritage fabric of the gallery.

- **Maintenance**

  Once remedial work to the building has been completed, a planned regime of regular maintenance, based on a cyclical maintenance plan, should be undertaken on the Robert

McDougall Gallery and particularly to fabric having high or moderate significance as a way of preventing decay and ensuring the building's heritage values are preserved.

Policy 10 - New Work

Within the Central City, the extent to which alterations and additions are subordinate to and compatible with the heritage item, while also being identifiable as new work.

The use of the former Robert McDougall Gallery is about to change and it is accepted that certain work may be required to enable to fulfil a new role. In particular, new services are likely to be required including air-conditioning and lighting. Work may also be required to enable it to comply with current building codes. This may include facilities for persons with disabilities, fire egress and compliance with earthquake codes.

Any new work should respect and be sympathetic to the architectural qualities of the original building. It should be as unobtrusive as possible and confined to areas having lesser significance. New work should be discernible and not able to be confused as being part of the original building.

Where possible, areas subject to intervention should be able to be returned to their present or an earlier form at a future date. Significant material that needs to be removed should be stored for possible future reinstatement.

Policy 11 - Interpretation

Appropriate interpretative material should be provided in the Robert McDougall Gallery.

Visitors to any heritage building will have their experience enriched if they are able to have access to information regarding its history and significance. The Robert McDougall Gallery's history, its architectural style and the associations the place has with Christchurch City will be of interest to all visitors.

At present, there is good information available about the history of the building on the Christchurch City Libraries and the Christchurch City Gallery web sites. The Christchurch City Council and the Historic Places Trust also hold heritage files on the Robert McDougall Gallery and it's environs. The Historic Places Trust also has information on the building's history. It is recommended that suitable interpretive material be made available in some form to visitors to the gallery.

Policy 12 - Conservation Standards

Appropriate standards should be maintained whenever work is carried out at the Robert McDougall Gallery.

Ill-advised work can have a detrimental effect on historic fabric and can compromise the aesthetic qualities of a heritage building. In order to preserve the heritage values of the gallery, all work should conform to principles set out in the New Zealand ICOMOS NZ Charter for the Conservation of Places of Cultural Heritage Value and in accordance with international standards for the conservation of places having cultural significance.

Any proposals for work at the Robert McDougall Gallery involving either the building or the site should be discussed at an early stage with heritage planners at Christchurch City Council

and the NZ Historic Places Trust. This will ensure that the work is generally in accordance with the principles as set down in the conservation plan and with recognised conservation practices.

Consultants directing work at the Robert McDougall Gallery should be suitably qualified conservation professionals. Tradesmen involved should be suitably experienced in work of this nature.

Policy 13 - Recording of Processes

Conservation processes and other activities involving intervention should be recorded.

A record should be made by photographic or other means of the activities to which the Robert McDougall Gallery is subjected and placed in an appropriate archive. This will ensure that a comprehensive account of the place is maintained for future reference.

Recording is particularly important in areas where changes are occurring or where fabric is being removed or modified. Any additional information that is uncovered during the course of work to the building also should be recorded as it may add to an understanding of the cultural significance of the place.

Policy 14 - Review of Conservation Plan

This conservation plan should be reviewed from time to time and amended as necessary.

No conservation plan should ever be considered to be a final or completed document. The conservation plan for the Robert McDougall Gallery and, in particular, the conservation policies, should be reviewed from time to time, for example, every five years. It should also be able to be revised and amended to incorporate new information. The conservation plan should also be available for public inspection.

6 IMPLEMENTATION OF CONSERVATION POLICIES

The following section provides recommendations for implementing the conservation policies outlined in the previous section.

THE SETTING OF THE ROBERT MCDOUGALL GALLERY

Retention of Heritage Values

The setting of the Robert McDougall Gallery within the Botanic Gardens is an integral part of its significance and every effort should be made to maintain that setting and the designed experiential elements associated with it. As far as possible, the open space in the foreground of the building and above it should be preserved.

Elements which historically reinforced the experience of visiting the Robert McDougall Gallery should be retained. These are specifically paths, the open gallery forecourt, views of the gallery's facade, planted garden beds and labelled plants. Where possible the heritage values of the setting should be recovered and enhanced and planted fabric identified as posing a risk to the building addressed, as outlined below.

Prevention of Potential and Future Damage to Gallery

A number of large trees in the south-west garden have been planted very close to the building's foundations and their roots may potentially cause structural damage to the foundations of the building.

Planning to remove these trees, (as identified in the Recommended Setting Works tabled in the appendices) plus any other vegetation which is determined to pose a threat to the building, should be initiated. Any necessary propagation programme should be scheduled accordingly, taking into account tree health, the IUCN Red List, and a number of plants in the CBG collection.

Recovery of Significant Views

Important views of the gallery have become obscured by the natural growth of trees and shrubs in the beds abutting the building. Further, the selection and placement of some tree species and the unchecked growth of shrubs has compromised the historic balance between built form and planted landscape.

Significant views of the gallery, its architectural detailing and sense of symmetry should be reinstated by removing, pruning and thinning implicated species as detailed in the Recommended Setting Works tabled in Appendix IV

Replacement species should be carefully positioned in the garden beds well away from the building's foundations and should not be allowed to obscure or overwhelm views of the building.

Revitalisation of Garden Beds

Consideration should be given to the revitalisation of the garden beds fronting the Robert McDougall Gallery with a new planting scheme which enhances the gallery setting, including its shared edges. This has been recognized in the Hagley Park Botanic Gardens Master Plan 2007, specifically Plan 40 – Redevelopment of the Botanic Garden / Museum Interface. This

proposes to *enhance the heritage value of the former art gallery building as well as relate to the Museums's overall theme through design and plant collection.* More specific objectives direct the development of a mixed shrub display border alongside the museum and Robert McDougall Gallery. [10]

Any new revitalisation scheme, while meeting the objectives and policies of the Botanic Gardens Management Plan 2007, should enhance the building, have regard for the architectural values and heritage fabric of the gallery, respect the building's form, symmetry and ornamental detailing. Views of the buildings façade should not be obscured.

It should also have regard for the historic relationship between the gallery and its setting – and the multiple role of the landscape in experiential, aesthetic and educational terms.

As part of any future works involving the removal of the disabled access ramp[11] and the greater redesign of the Botanic Gardens circulation network (Objective 13 of the Botanic Gardens Management Plan 2007.), consideration should be given to the reinscribing of the garden beds abutting the front of the gallery to a form more closely resembling their 1930s shape.

Protection of Significant Trees

The gallery's immediate setting contains representative examples of late nineteenth century ornamental and boundary tree planting fashions in the form of five boundary Chamaecyparis lawsoniana, three specimen Aesculus hippocastanum and one specimen Quercus borealis.

Every effort should be made to maintain these trees for as long as long as they do not pose a threat to the safety of the public or the fabric of the gardens or nearby buildings. Where possible the genetic material from these trees should be retained on site, ideally through the propogation of cuttings for new plantings within the Botanic Gardens. If this is not practicable, the timber from these trees should be used for outdoor seating, seat detailing, outdoor sculpture or similar within the gallery's setting.

Replacement tree species, while meeting the agreed objectives and policies of the Botanic Gardens Management Plan 2007, should respect the original role of the Robert McDougall Gallery's designed setting. This was to provide ornamental surroundings for the gallery which enhanced the building. Also through the botanic emphasis on horticultural education and display, the aim was to enhance the experience of visiting the gallery.

As with all other plantings, consideration should be given to the scale, form and habit of replacement vegetation, and species selected should respect the gallery's strong horizontal form, architectural symmetry and ornamental detailing.

THE ROBERT MCDOUGALL GALLERY

New Uses

With the opening of the new Christchurch Art Gallery, the role of the Robert McDougall Gallery as the city gallery ceased. Since that time, it has since been used only on an intermittent basis, although it has recently been the venue of a number of temporary exhibitions.

[10] Objective 59 *Museum Border Botanic Gardens Management Plan*
[11] Refer Adaptation for New Uses. Disabled Access section.

Greater certainty regarding its future role is vital to ensure the building's survival. The preferred new use or the gallery will be one that involves the least amount of change and retains the greatest amount of heritage fabric. The current preferred use for the gallery is as an adjunct to the Canterbury Museum and one suggested use is as a venue for "Arts and Decorative Crafts". Such a use will ensure that it remains viable and that it continues to be maintained.

Adaption For New Uses

- **Entry to the Building**

  To enable the Robert McDougall Gallery to function as an adjunct to the Canterbury Museum, it has been advocated that a link should be provided through the rear of the gallery through to the museum. However, entering the gallery from the rear is not desirable in heritage terms as it reverses the way the building was originally intended to be entered. The Robert McDougall Gallery was designed to be approached from the Botanic Gardens and this has always been the location of the principal entry.

  For this reason, the need to provide a link between the gallery and the museum should be carefully considered as various exhibitions of late have proved that the gallery can function as a "stand-alone" exhibition venue.

  If a rear entry is still considered essential to enable the gallery to function in conjunction with the museum, the location of such a link needs to be carefully considered. As the gallery is essentially symmetrical, philosophically, the logical location for a rear entry is through the rear gallery directly opposite the current entry. Such an action would, however, compromise one of the most significant and original spaces in the building. An alternative location for a link may be through one of the secondary galleries adjacent to the rear gallery.

  Any link needs to be perceived architecturally as a secondary element. For example, a modern, minimalistic glazed link may be appropriate.

  In the event that a link is provided between the gallery and the museum, the gallery should still be able to retain its identity as a separate structure. The front entry should be retained and the building should be able to function on occasions as a separate entity.

- **Disabled Access**

  While not desirable in heritage terms, creating a link with the museum may have benefits in that it may be able to resolve some of the current difficulties with the gallery. These include the provision of disabled access.

  The present disabled access is through the side of the entry portico. This has resulted in one of the apses having to be removed and destroys the symmetry of the portico. The present ramp has been assessed as an intrusive element. If access for disabled persons can be provided via a link from the museum, the present ramp may be able to be dispensed with. The portico could then be restored to its original form.

  It should be noted, however, that the difference in floor levels between the two buildings would require extensive ramping.

  Disabled access within Robert McDougall Gallery itself is also problematic as the ground floor has two levels separated by steps. An entry from the museum would bring wheelchair users in at the higher level and that would enable wheelchair users to access

most (but not all) the spaces. If wheelchair users need to be able to negotiate their way around the entire ground floor, internal ramps would still be required and a permanent solution is likely to require modification of historic fabric.

- **Public Toilets**

  The gallery currently has no public toilets, disabled or otherwise. The nearest toilets are located to the west of the building in a separate structure and this is not seen as being satisfactory. Linking the gallery to the museum could solve this particular problem.

- **Heating and Ventilation**

  The present heating and ventilation system has been installed wherever there was a convenient location. Ducts have been installed within the main gallery spaces with mechanical plant either being within the skylights or on the roof at the eastern end. The ductwork and plant has impacted on heritage fabric and detracts form the gallery's heritage values.

  The ventilation system needs to be completely reconsidered and made less intrusive. All mechanical plant should be removed from the roof area. Consideration should be given to relocating plant within the basement.

Retaining Heritage Values

Every effort should be made to maintain the significant fabric of which the Robert McDougall Gallery is comprised.

Original external fabric assessed as having significance including the facades in their entirety, steel window joinery, tapestry brick elements, plaster with ashlar pattern, Oamaru Stone on the front façade, Ionic columns and the front portico with marble floors should be retained.

Internal fabric such as the original coffered ceiling, Corinthian columns and terrazzo floor in the sculpture court should be retained, along with surviving original fabric within the gallery spaces.

Recovering Heritage Values

The Robert McDougall Gallery has been compromised over the years as various additions and alterations have been carried out. As noted in the policies, a return to an earlier form can be a way of recovering the significance of a place and the removal of accretions that detract from heritage values can contribute to this process. Finding a new use for the Robert McDougall Gallery provides an ideal opportunity to remove some of these additions and to return the building to an earlier form.

Additions that detract from the heritage values of the Robert McDougall Gallery include the Canaday Wing, the night entrance and the workshops. Other changes that are considered intrusive include the disabled ramp at the front of the building and air-conditioning plant and ductwork that have been installed on the roof and throughout the building. It is recommended that consideration be given to reversing these changes.

The basement has also been extended. The basement extensions, however, provide storage space and as they have had minimal impact on heritage values, the area be retained in its present form.

Areas where the significance of the building could be recovered are described below. Any work to recover heritage values must be soundly based on documentary or physical evidence.

- **Roof Areas**

  As part of a programme to re-introduce natural day lighting the roof lights should be reinstated. Work may include removal of galvanized steel sheets and corrugated steel and the removal of air-conditioning plant and ductwork. Any paintwork on the roof lights should also be removed. Other accretions that should be removed as opportunities arise including the air-conditioning plant.

- **Exterior Elevations**

  The Canaday Wing was constructed in 1983 to accommodate administrative functions. At the time, efforts were made to reduce its impact on heritage values by designing it as a modern structure and placing it at an angle to the main façade. It is, therefore, reasonably unobtrusive.

  Inevitably, however, any addition to one side of a symmetrical structure will compromise its architectural integrity and the Canaday Wing is no exception. If some of functions fulfilled by the Canaday Wing can be accommodated within the museum building, consideration should be given to its removal. The present night entrance and workshop additions should also be removed as opportunities arise.

  As noted, if disabled access is available from the museum, the opportunity should arise to remove the current disabled access at the front of the building. This would allow the northern side of the portico to be reconstructed.

  Other changes to the external elevations should also be reversed. In particular, the later windows and grilles to the basement should be removed and the openings infilled.

- **Internal Spaces**

  The internal spaces have undergone changes over the years as various directors have tried to comply with modern requirements for galleries. Changes have included overlaying original walls with new linings and the painting of the walls within the sculpture court.
  As far as possible, the internal spaces should be returned to an earlier form. The sculpture court, in particular, in the singular most significant space and should be restored. Work may include retaining the space in its original colours. Elsewhere in the building, later linings should be removed and original finishes exposed and restored. Original trim should also be restored and new trim to match provided as required.

  The temporary ramps within the sculpture court should be removed. Some provision may still have to be made to enable wheelchair users to negotiate their way around the building. The removal of air conditioning ductwork has previously been discussed.

- **Natural Lighting**

  At the time the gallery was constructed, Hurst Seager's concept to allow daylight into the interior galleries was an integral part of its design and contributed to its ambience. Although natural lighting is an anathema to modern gallery directors, it is recommended that consideration be given to reinstating the skylights to allow natural light back into at least some of the spaces.

Modern advances in glass should allow the ultra violet light to be filtered out. The day lighting may also be controlled by screens or shades.

Structural Upgrading Work

The Holmes Consulting Group is currently undertaking a Detailed Engineering Evaluation (DEE).

However in their Draft Preliminary Damage Report dated 10 May2011[12] they recommended the following structural upgrading should be undertaken.

- Check if positive ties from the existing timber floor and roof in the triangular office extension are present.
- Check the presence of veneer ties in the exterior walls and replacing any that may have been damaged or are missing.
- It is recommended that the presence of parapet ties, chimney and water tank bracing be checked. New ties should be installed if existing ones are damaged or missing.
- The structural integrity of the concrete encased roof beams should be checked along with their connection to the main walls. Any weaknesses should be addressed with further strengthening.

The report further recommends that the following work be undertaken to increase seismic resistance to the level required:

Whether or not strengthening is implemented the removal and replacement of the four internal double brick skin walls with light weight timber plywood walls and the provision of supplementary gravity support to the four roof beams is highly recommended..

While the gallery is not earthquake prone if it will be used as an art gallery or space to display culturally significant items we would recommend strengthening to at least 67% of an important level 3 building.[13]

Remedial Work

Some defects were observed and remedial work is now required to maintain the building in good condition. The work required is generally described below with additional detail being provided in the Condition Report in Appendix III.

External Surfaces

- **Stonework to Front Facade**

  The limestone has deteriorated over much of the building and there are likely to be a number of factors that have contributed to this situation. As a result, remedial work is also likely to be a complex procedure with various actions being required. At this stage it does not appear than any one stone has got to the point where its integrity is in doubt.

[12] Draft Preliminary Damage Report of Robert McDougall Art Gallery, Holmes Consulting Group Ltd. 10 May 2011

[13] *The loadings code (AS/NZS 1170) assigns importance levels to buildings based on the consequences of failure. Structures that as a whole may contain people in crowds or contents of high value to the community are considered importance Level .*

The limestone was previously cleaned in 1996 and it is recommended that the limestone be again cleaned to remove soiling and plant growth. One option is the use of a passive washing system. There is, however, some anecdotal evidence that, because New Zealand limestone is relatively soft, excessive moisture may weaken the matrix from which the stone is comprised, leaving it susceptible to more rapid deterioration. Chemical cleaning which involves less water may be the preferred option. Prior to cleaning the stone, a long acting biocide should be applied.

After cleaning, a comprehensive survey of all the limestone should be carried out. A stone conservation report should be prepared including a map of each face of the building, noting each stone and its condition. A schedule should then be prepared outlining maintenance regimes, along with an estimate of when deteriorating stones may need to be replaced.

Stone should be replaced only where its structural integrity can no longer be assured. Where stone has undergone only minor erosion, its structural strength is likely to be intact and it should be retained, being historic fabric. Weathered stone also provides evidence as to the age of the building.

Remedial work to stone may include poulticing to remove salts and soiling from combustion products. Other remedial work may include removal of deteriorated or crumbling areas of stone and letting in or indenting of new material, rather than replacing complete stones. There may still be instances where complete stones will need to be replaced.

There may also be instances where consolidation of stonework is appropriate. Overseas literature makes reference to stone consolidation techniques using silanes and silicates. The techniques have disadvantages including lack or penetration and irreversibility. There is also a suggestion that silicates are better suited to the consolidation of sandstone where silica is the main ingredient rather than limestone with its main ingredient being calcite.

It is not known whether silanes or silicates have been tried in New Zealand or if the relatively porous New Zealand limestone would react differently to the relatively dense limestone as found in the UK. The other disadvantage will certainly be the cost of both the chemicals and the time involved in their application. Because of the cost involved, such techniques are often better suited to small scale carvings and the like.

Another option may be to apply a limewash as a way of consolidating porous limestone. Although the technique has been widely used in the UK over a long period of time, there is no literature citing New Zealand experience. The material cost will be relatively low, but, again, the technique may be time-consuming.

In the end, it may be that the best technique to preserve the stone and prolong its life will be to regularly clean it to prevent surface accumulation of dirt that blocks the pores and reduces the ability of the stone to breathe.

Although cleaning may slow the process of decay, it cannot prevent it and, eventually, some of the stone may still need to be replaced.

Damage to stone work where the disabled ramp meets the building requires repair work. Parapet stones also require resetting and joints between stones need repointing.

- **Brickwork**

The bricks used for the building are generally sound although some bricks, particularly those to the chimney at the rear are exhibiting signs of erosion. This may be the result of

cryptoflorescence, whereby salts crystallise within the matrix of the brick. Efflorescence is also evident on the face of the same bricks.

In 1995, the chimney was "secured". The method of securing the chimney is not known, however, the salts may be a consequence of this work if concreted was involved. Efflorescence can be removed from brickwork by an operation involving brushing and sponging with clean water. Where efflorescence returns, a process of poulticing may be required.

Brickwork should be repointed where mortar is missing or has weathered. The technique used to point the brickwork and the colour and texture of the mortar is an important part of the character of historic brickwork. New mortar should match the original in terms of its colour and texture. The technique used to point the brickwork should also match the original.

Cracks in the brickwork also need to be repaired. Where the crack extends through a mortar line, the mortar can be raked out and the brickwork repointed. If a brick is cracked, it will need to be repaired using coloured mortar as it is unlikely that matching bricks will be able to be obtained.

A more serious defect is the rusting metal ties in the parapets which is causing the brick courses to separate. Remedial work is necessary and will involve removing the brick courses down to the metal ties to replace the ties and then rebuild the brickwork. Neglecting this defect will cause further damage.

- **Plasterwork**

Drummy or otherwise deteriorated plasterwork should be removed and the areas replastered. Care should be taken to ensure new plaster matches the original in terms of texture and colour.

Various cracks should be repaired as soon as possible to exclude moisture.

- **Joinery**

The putty to the steel windows has slumped. The windows should be reputtied and sanded back and repainted in their original colours. An investigation should be carried out into the original colours for the front entry doors described in a newspaper article written at the time the gallery was opened as having "star and fleur-de-lis motifs".

- **Roof Areas**

The fibreglass membrane to the roof should be inspected for evidence of deterioration, damage or signs of water penetration and repaired as required. A detailed inspection of the roof areas should be undertaken as the membrane roofing may be nearing the end of its life. If this is the case, the roofing membrane may require replacement.

Remedial work should also be carried out to the roof lights as required. This may include repairs or replacement of flashings.

Internal Surfaces

- **Wall Surfaces**

  Damaged walls surfaces should be repaired and repainted. Any points of water ingress should be sealed.

  The internal walls originally had a timber skirting and a moulded timber dado. Above the daodo mould the walls were lined with "burlap" which is a type of hessian made from jute or sisal fibres.

  The original character of the spaces should be maintained as far as possible. This includes retention of the skirtings and dado moulds. Consideration should be given to reinstating the original "burlap" wall linings.

  If full height displays are desired, these should be placed on demountable partitions that can be removed when not required.

- **Ceilings**

  Damaged ceiling surfaces should be repaired and repainted. Any points of water ingress should be sealed.

- **Floors**

  The cork tile floors have been damaged over the years to the point where they are in fair condition only. Various attempts at remedial work have been carried out and the repairs are obvious.

  The floors remain a problem due to the softness of the material. Nevertheless, they should be retained for as long as possible. Particular efforts should be made when repairs are carried out to ensure the cork tiles are as close a match the original as possible.

  The terrazzo floors have cracked in various places. The cracks should be repaired by specialist tradespersons.

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New Zealand Truth 22 March 1928:4.

The Star 15 March 1928.

The Press 12 March 1920:5; 4 August 1923:11; 12 March 1928:8; 30 March 1928; 17 April 1928,
11 July 1928:8, 29 May 1929:9; 16 June 1932:6; 17 June 1932:25; 3 November 1930:6;
24 February 1942; 22 September 1975; 25 November 1975.

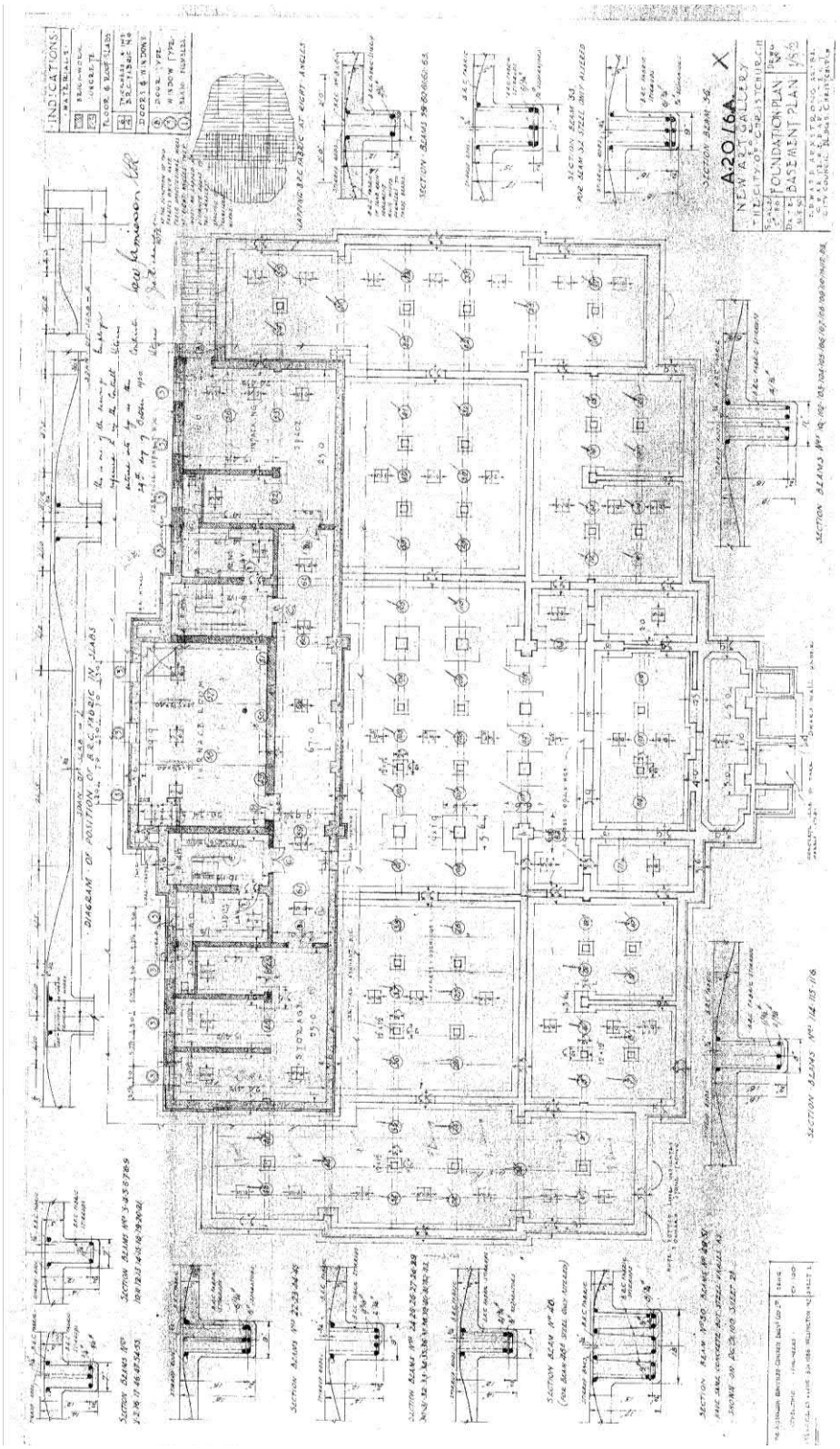
APPENDICES

APPENDIX I

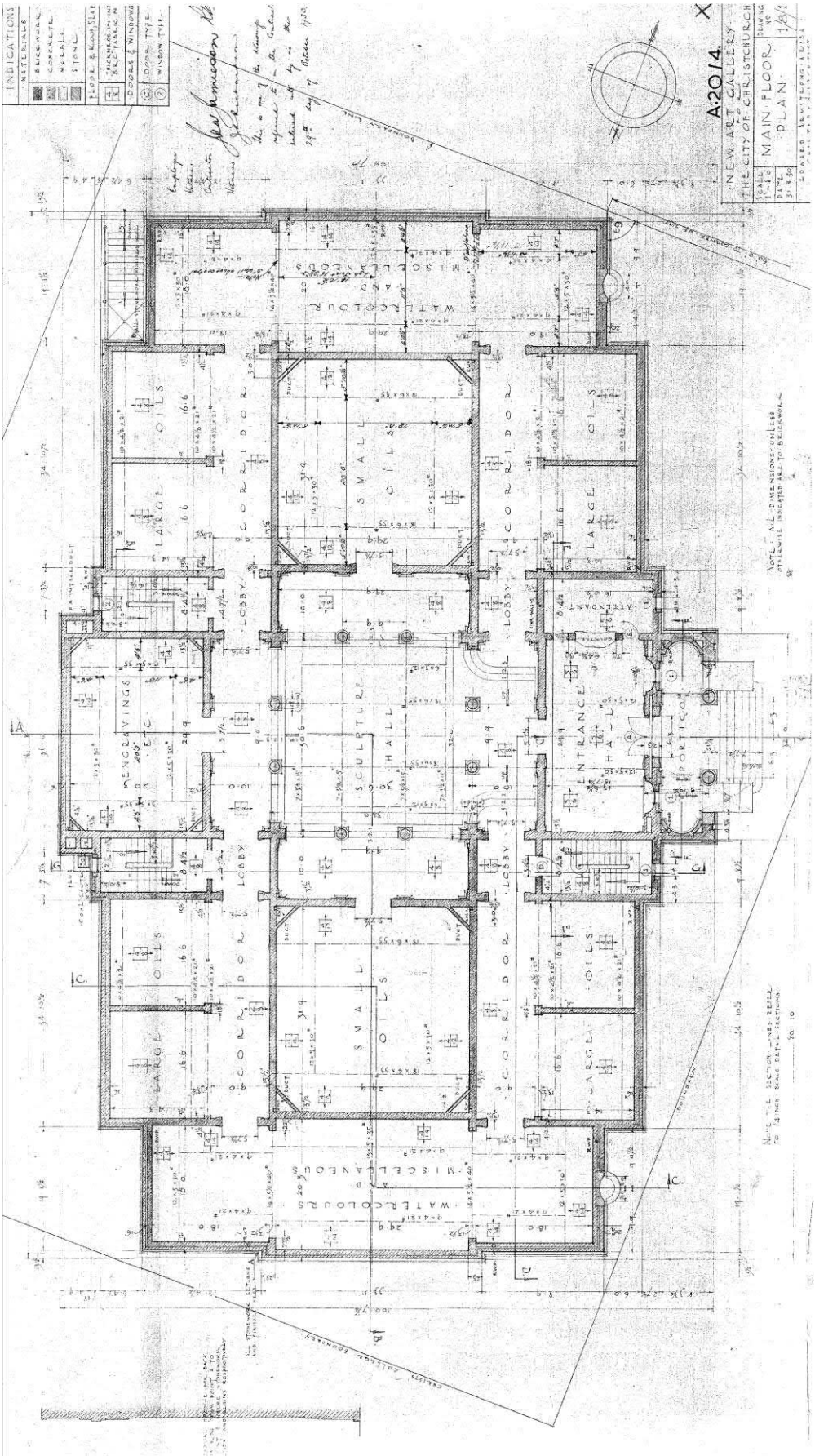
LOCATION PLAN OF THE GALLERY

APPENDIX II

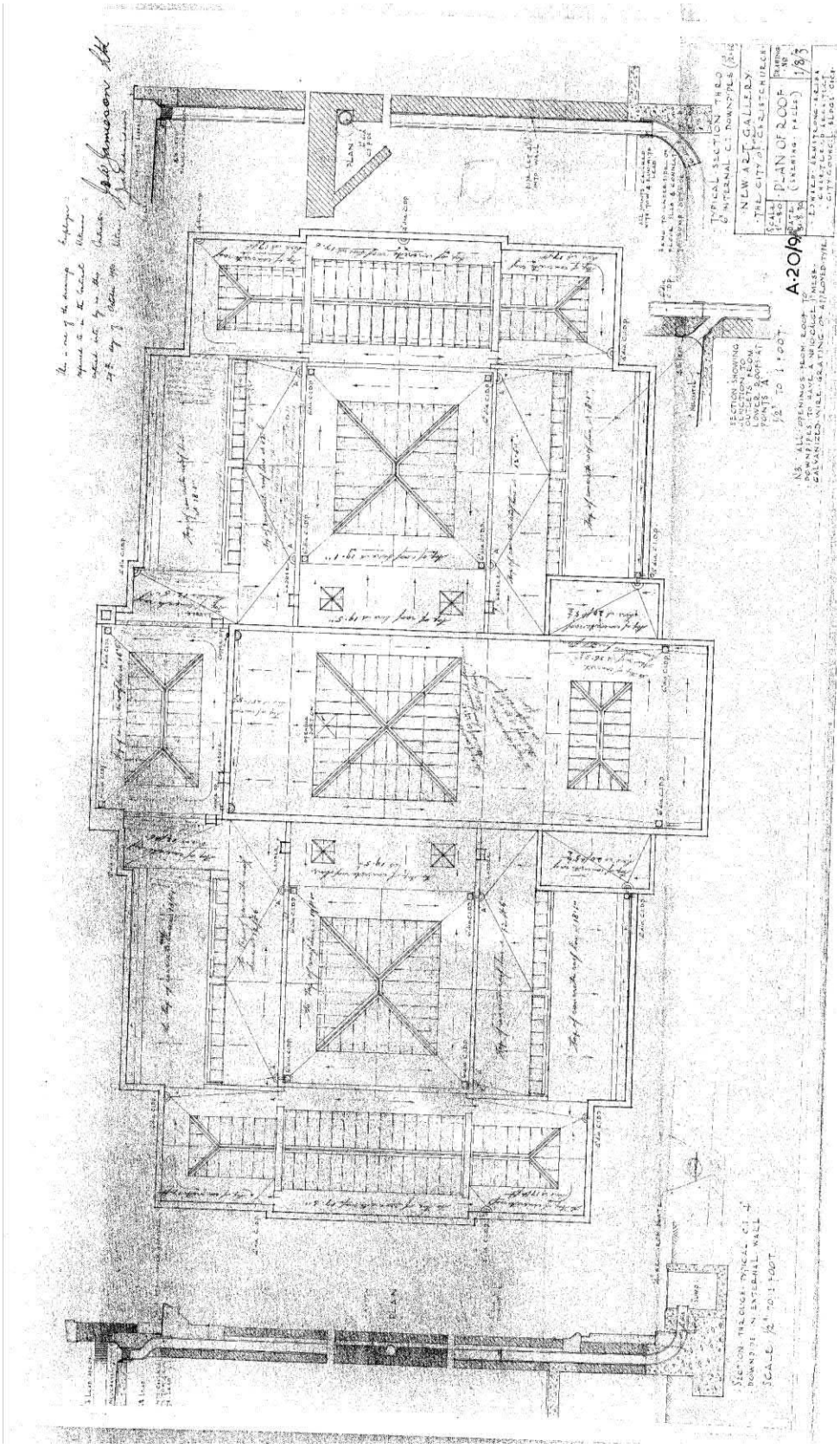
EARLY PLANS AND ELEVATIONS



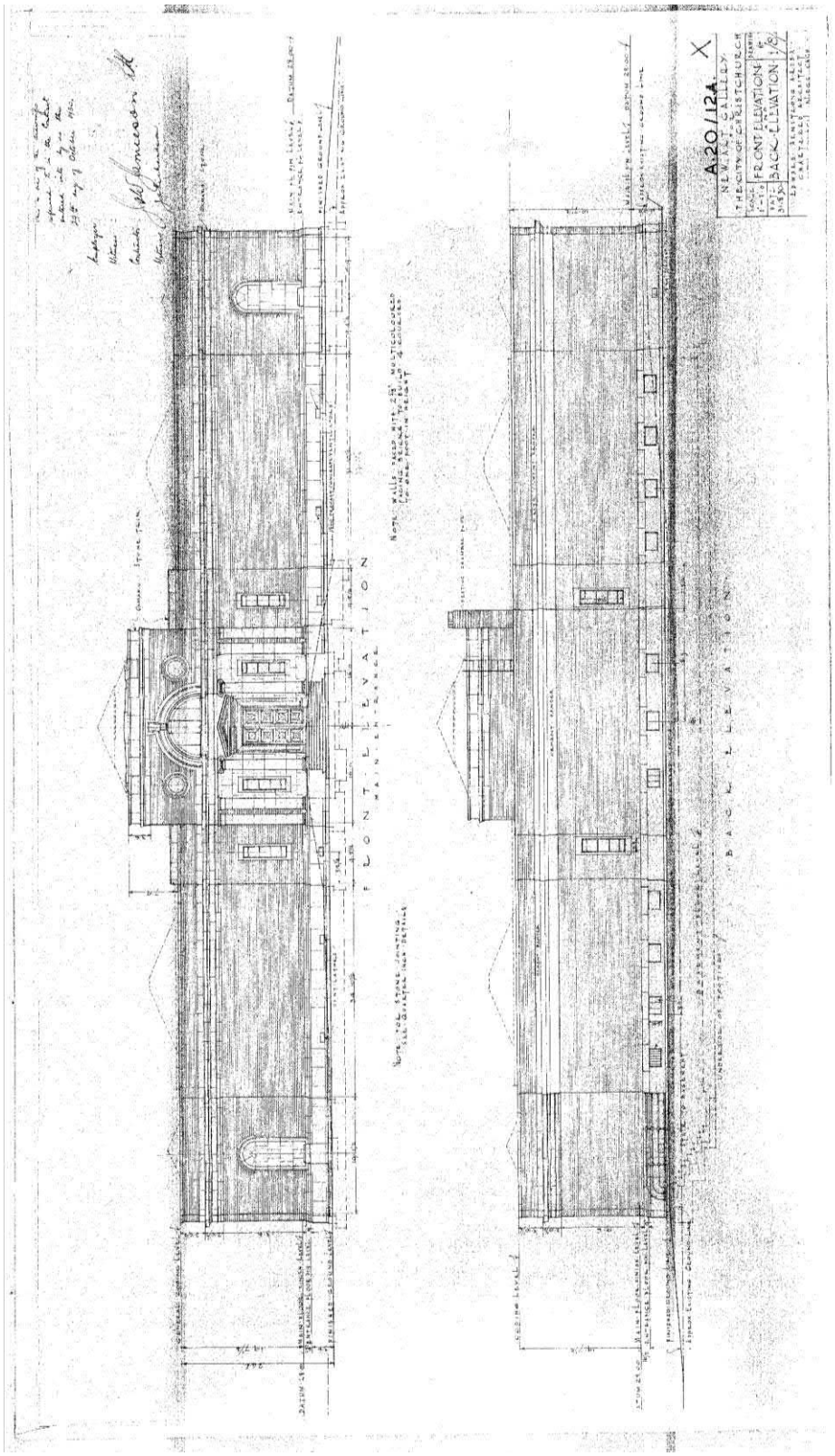
Basement and Foundation Plan 1930



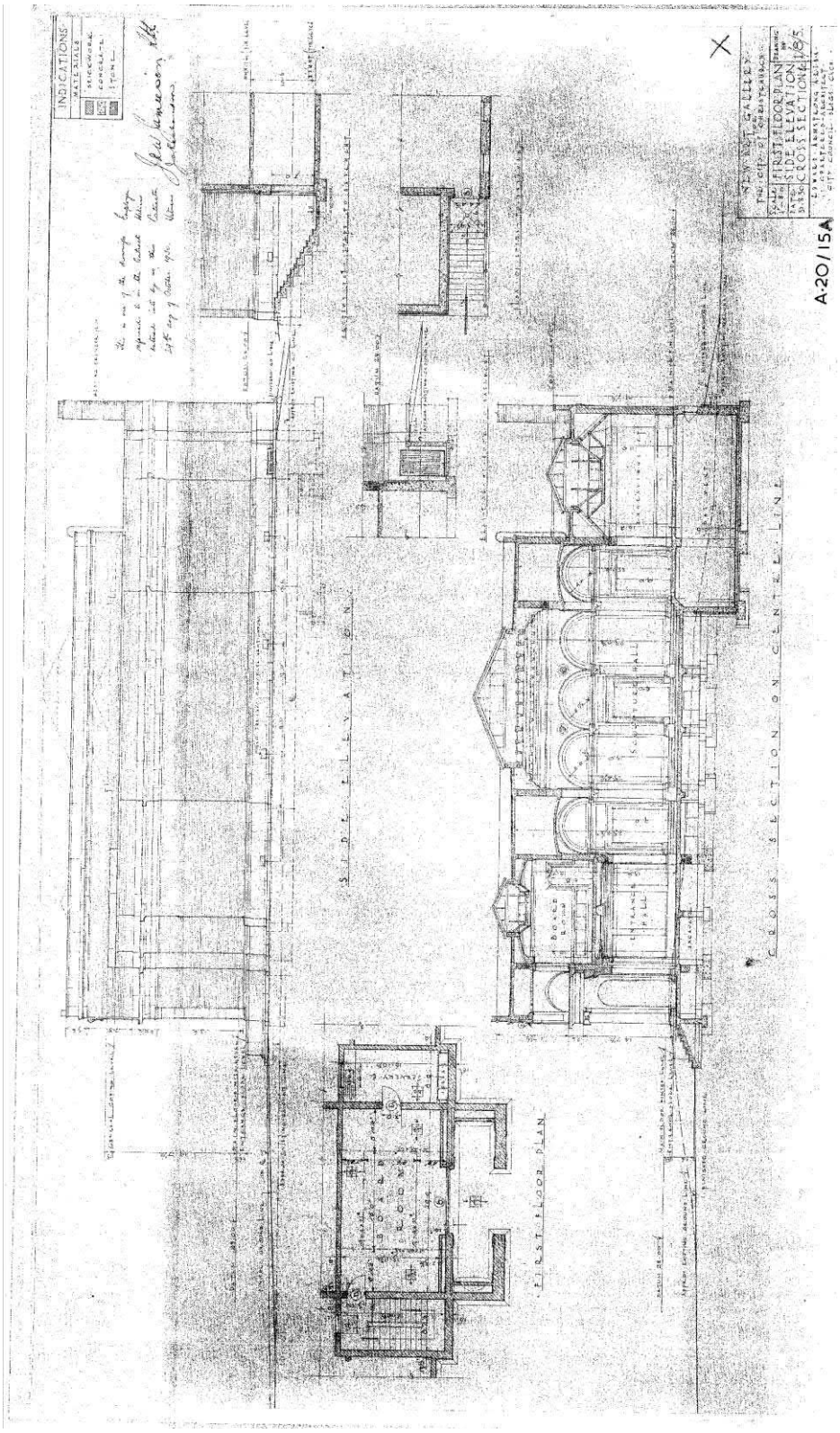
Main Floor Plan 1930



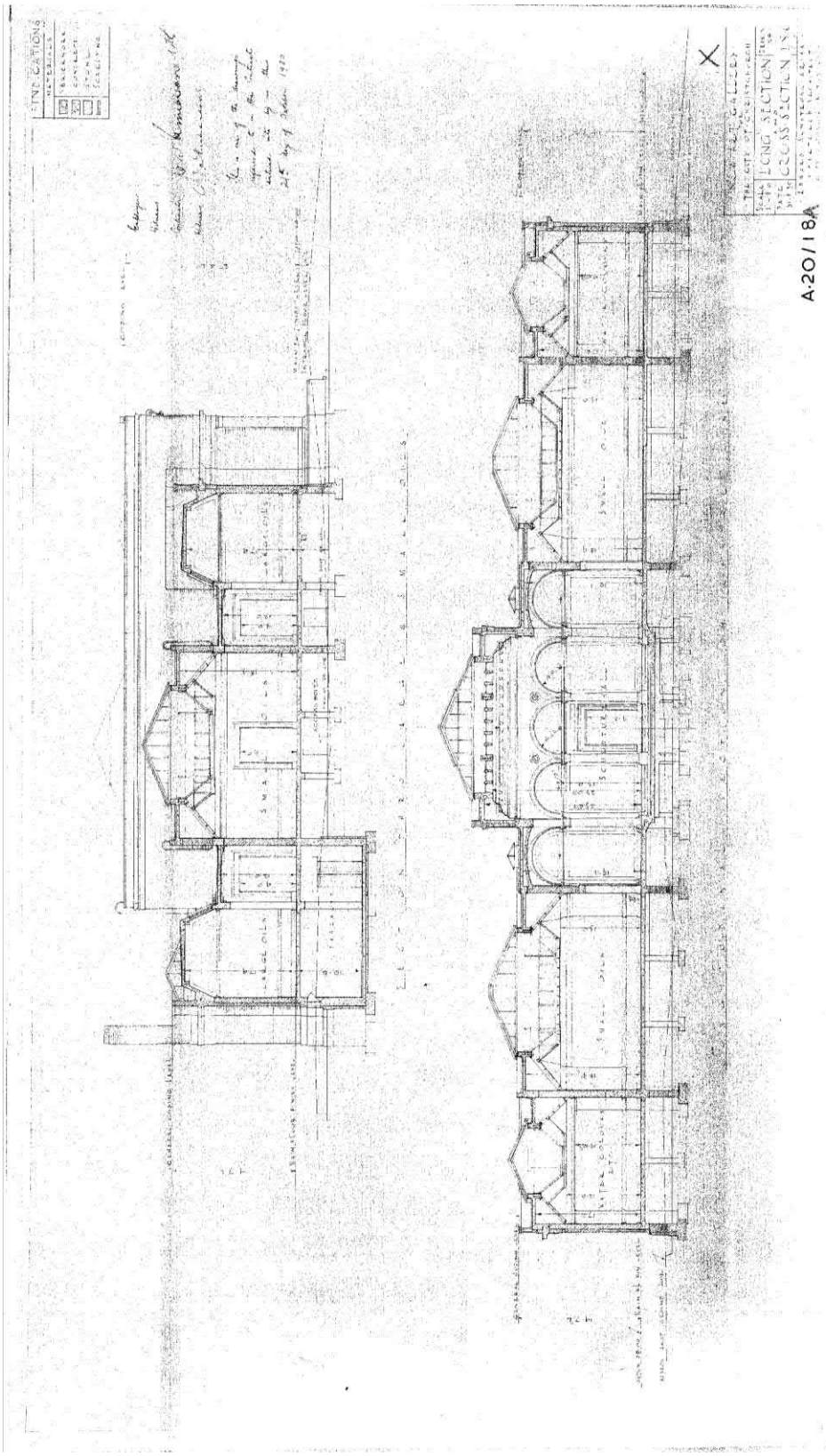
Roof Plan 1930



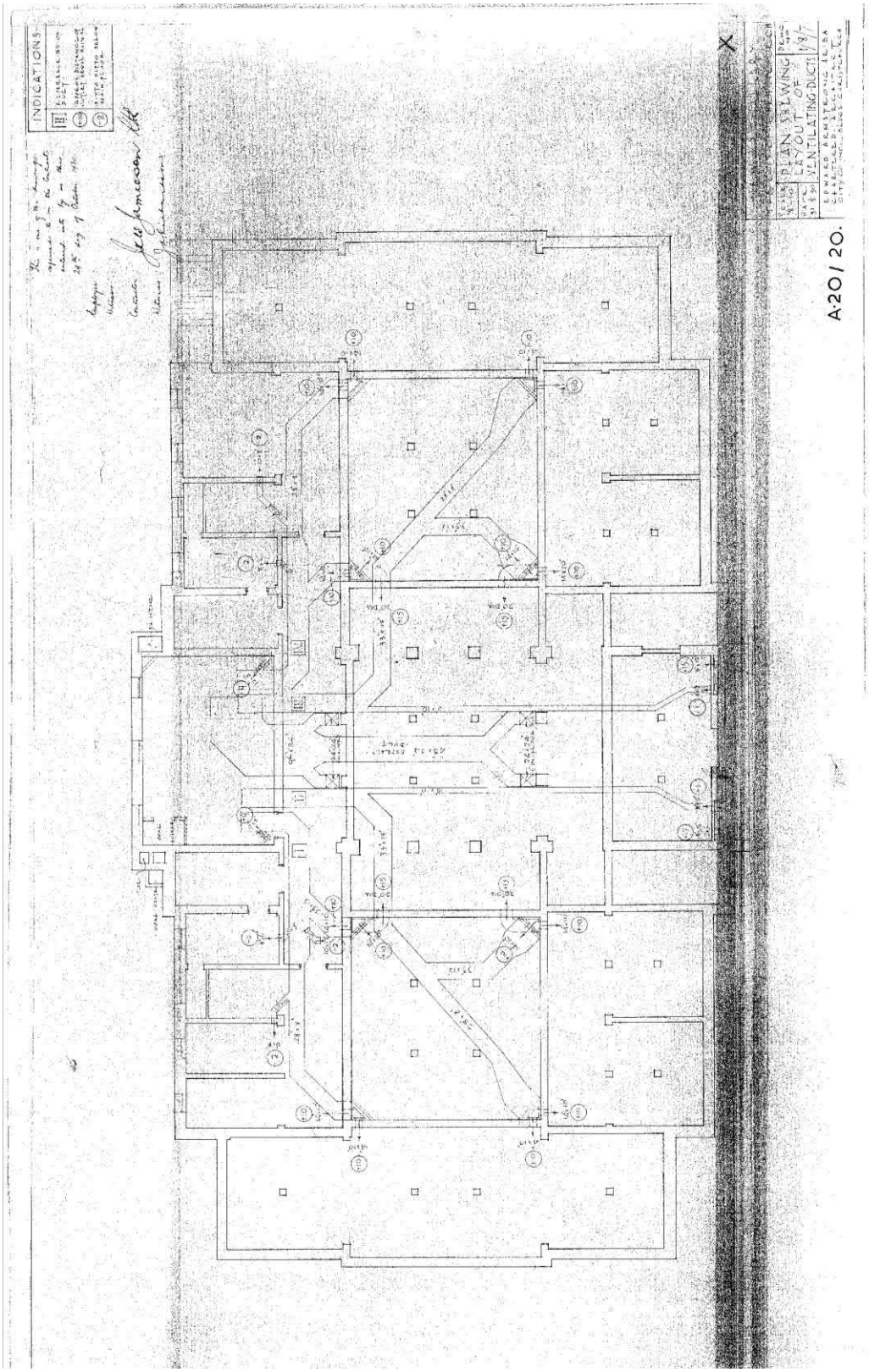
Front and Rear Elevation 1930



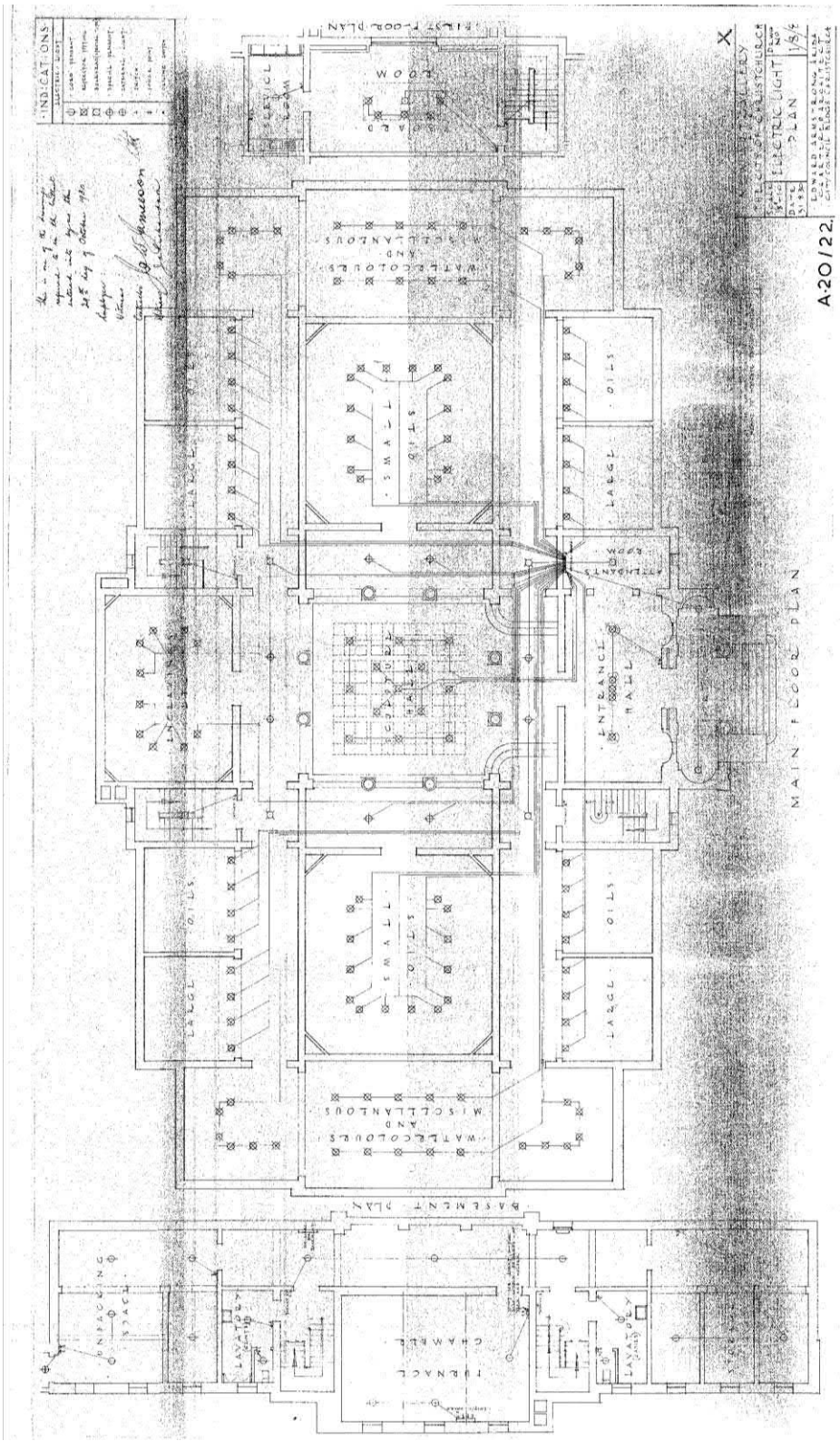
First Floor Plan and Side Elevation and Cross Section 1930



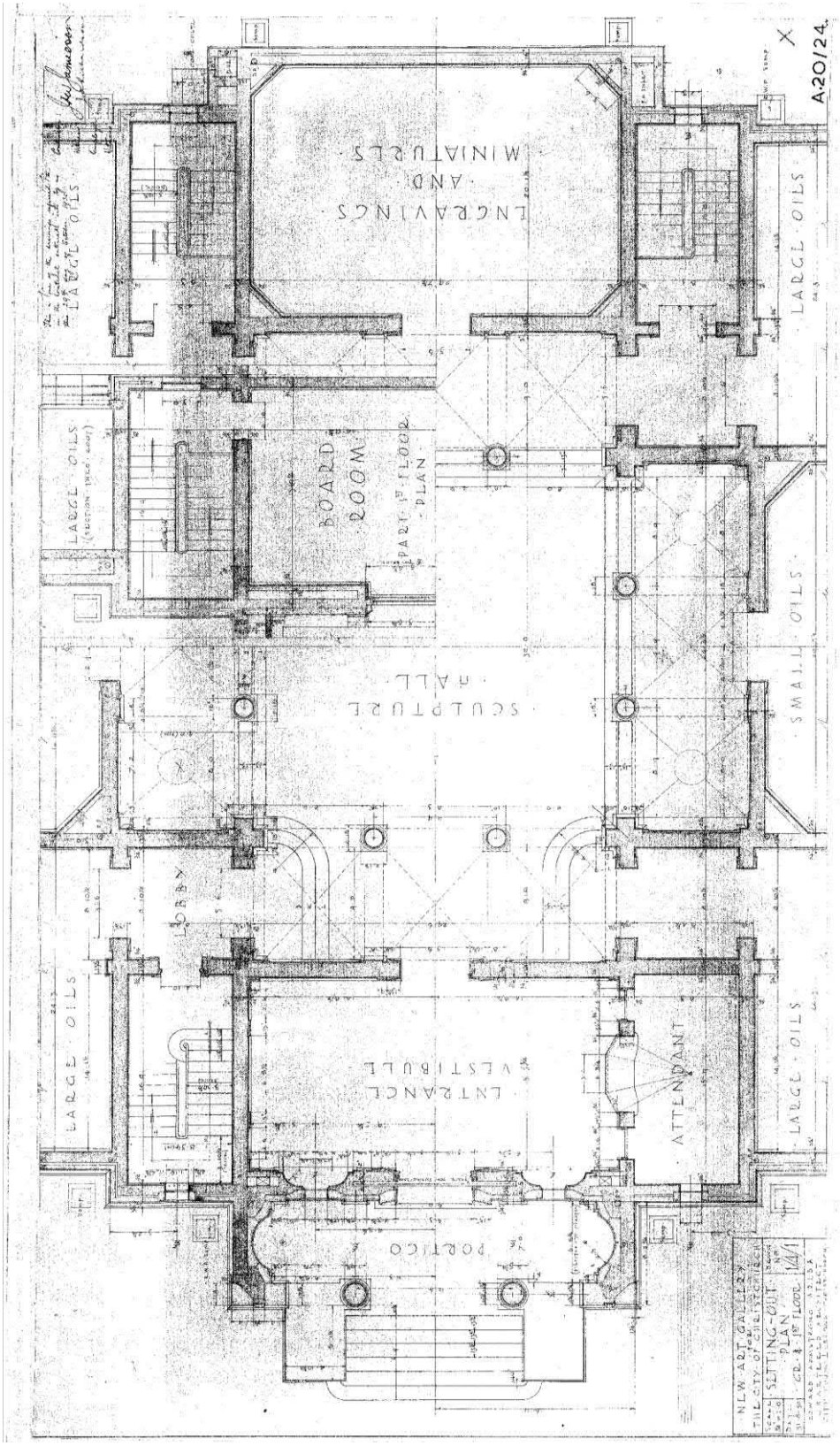
Long Section and cross section 1930



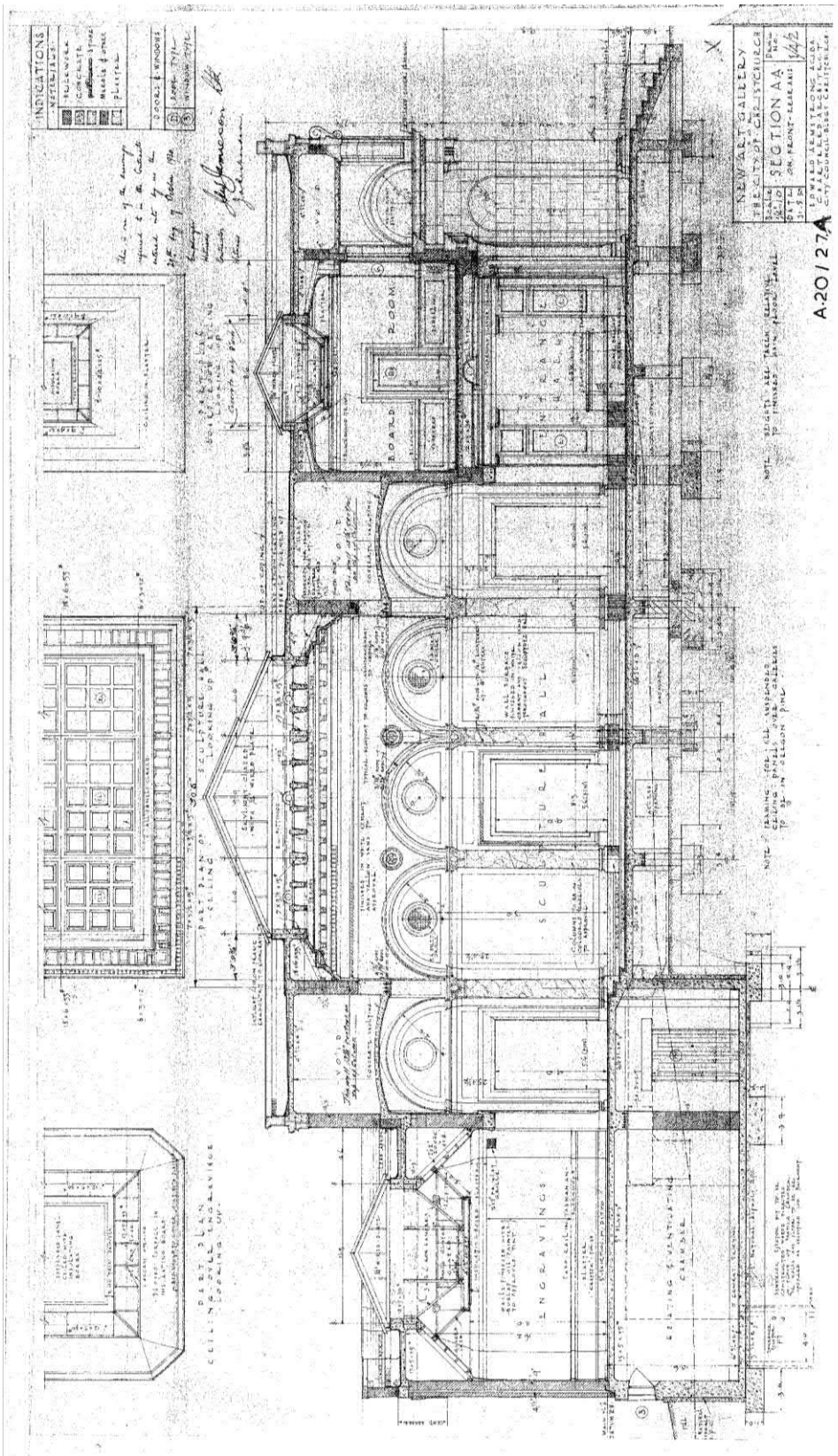
Ventilation Duct Plan 1930



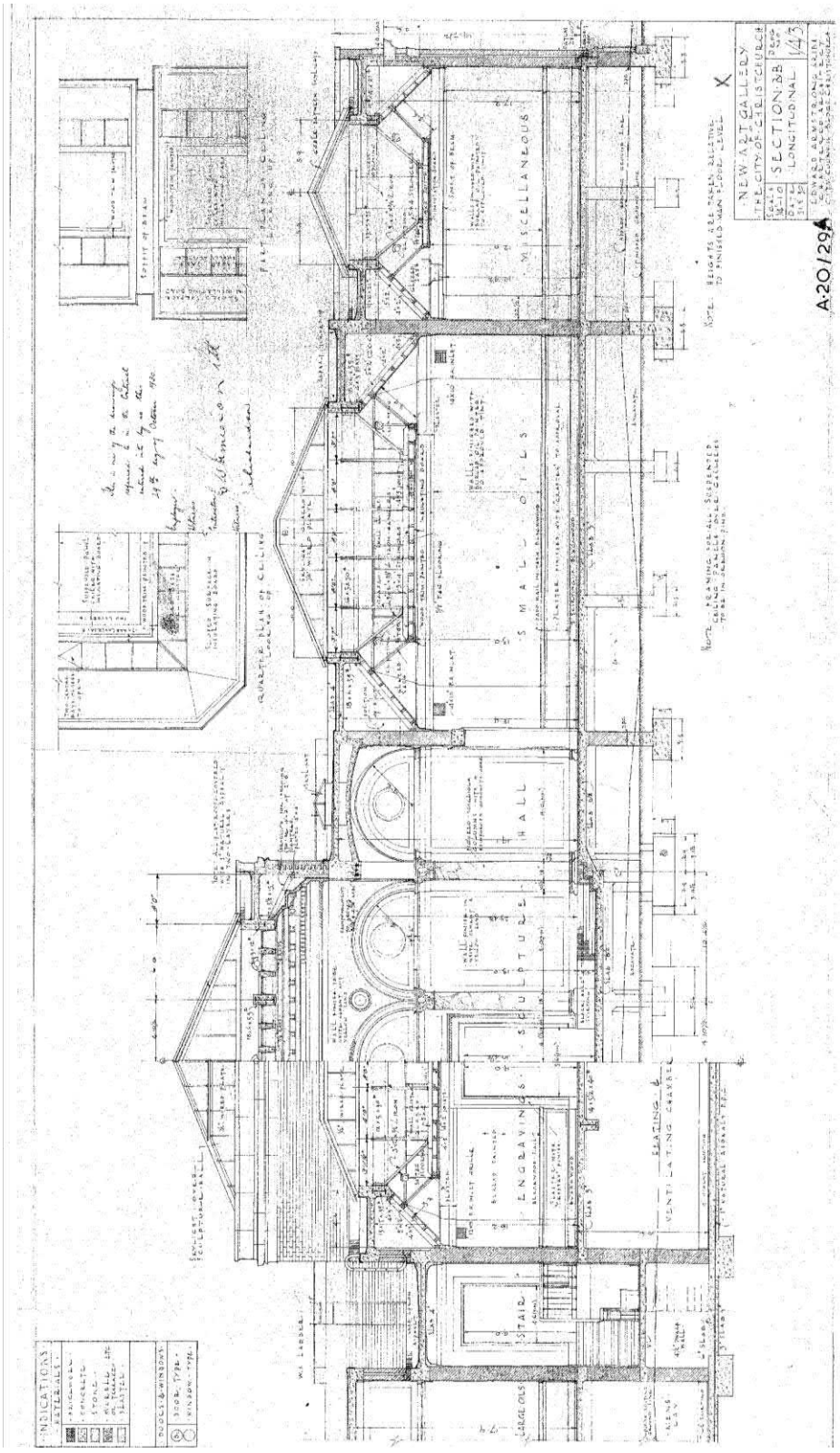
Electrical Plan 1930



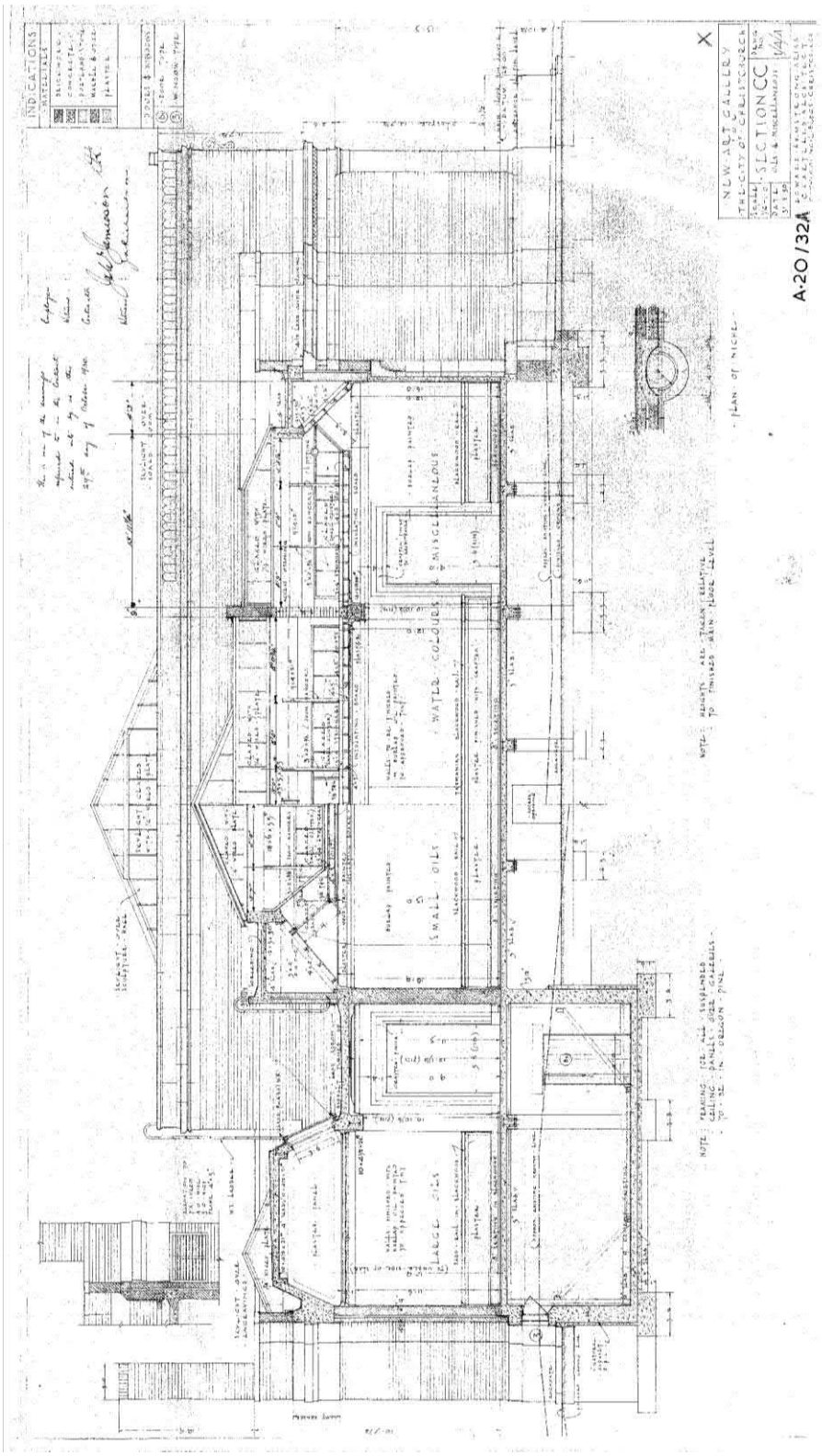
Set Out Plan 1930



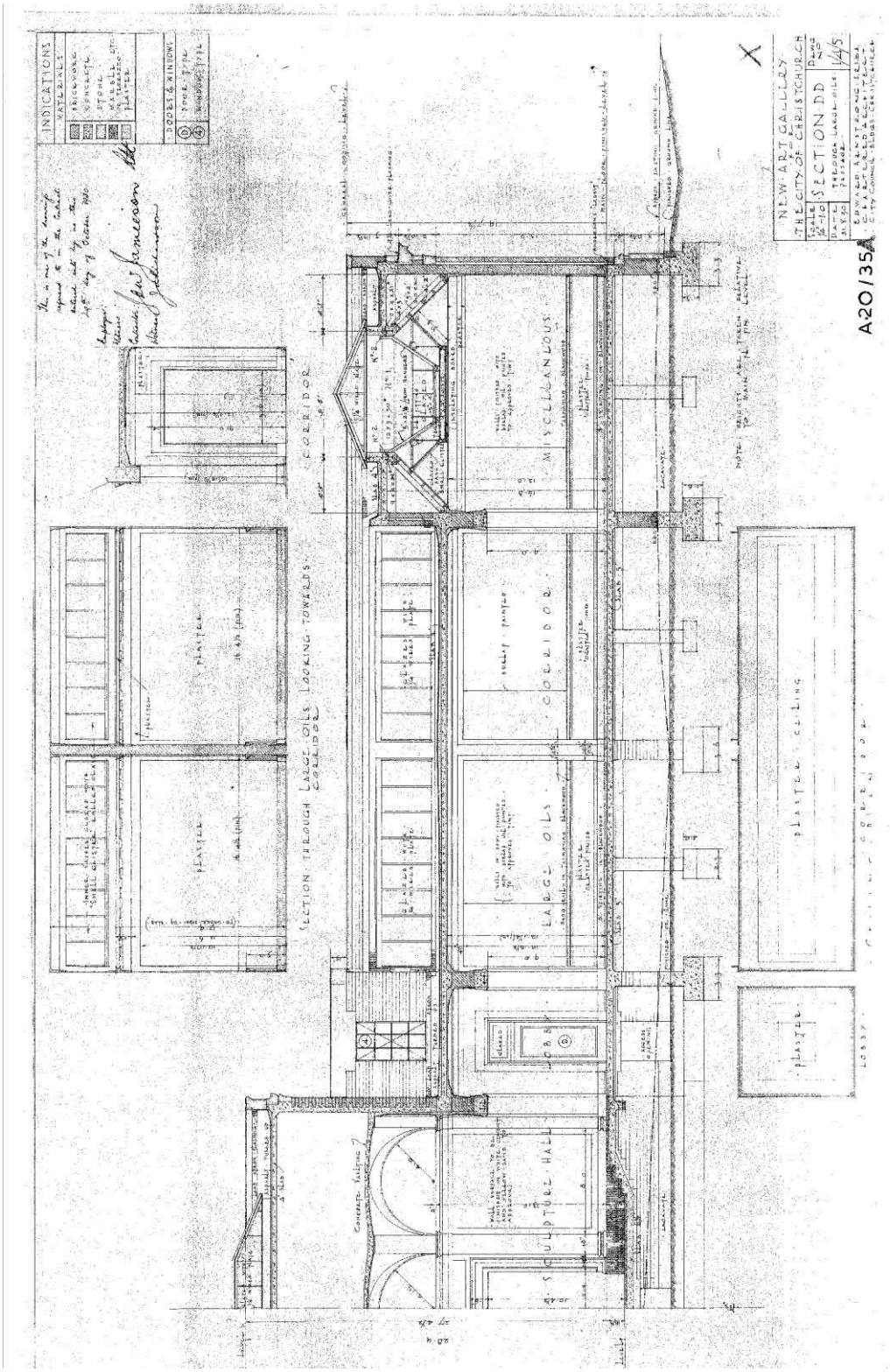
Section AA 1930



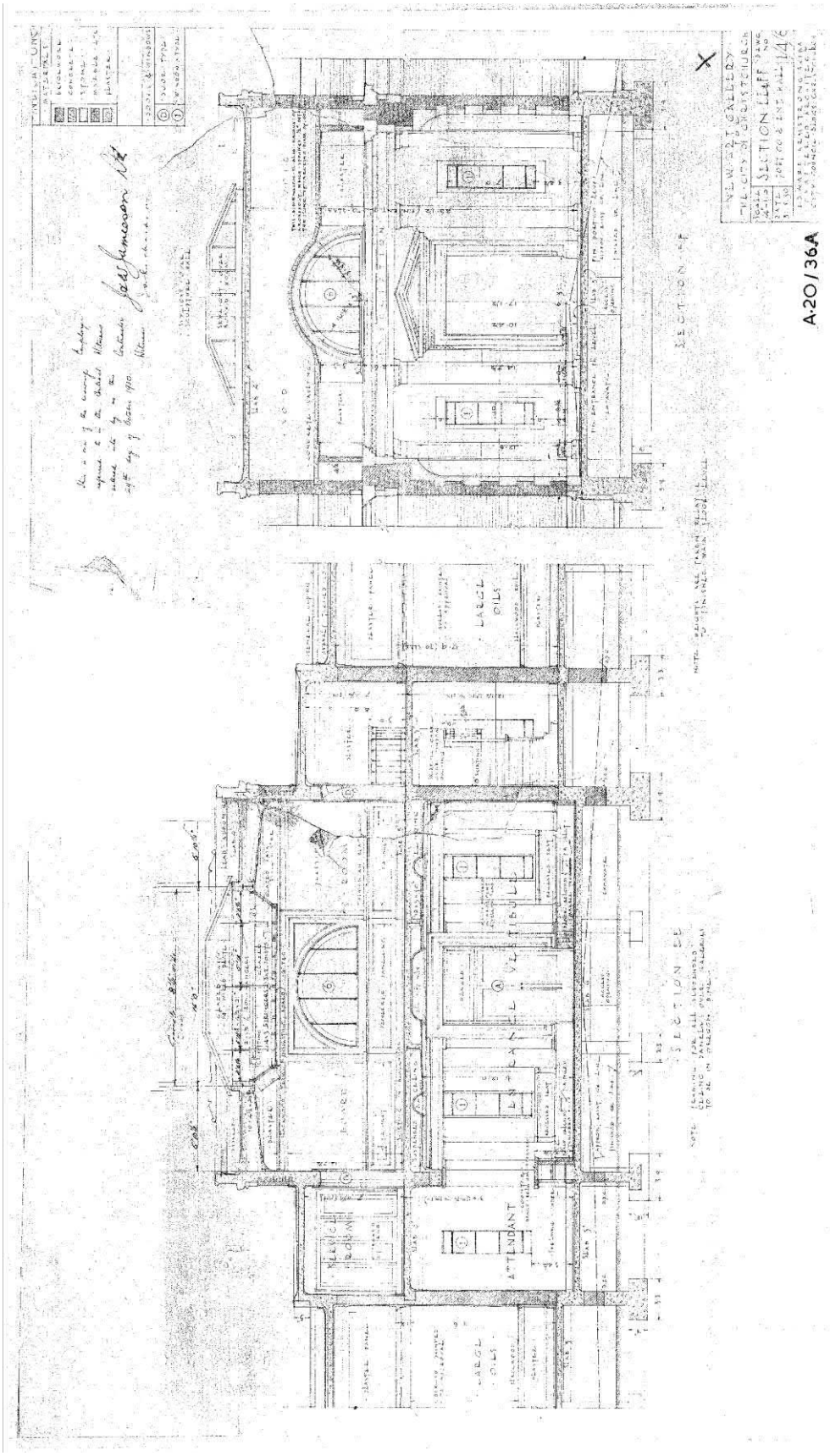
Section BB 1930



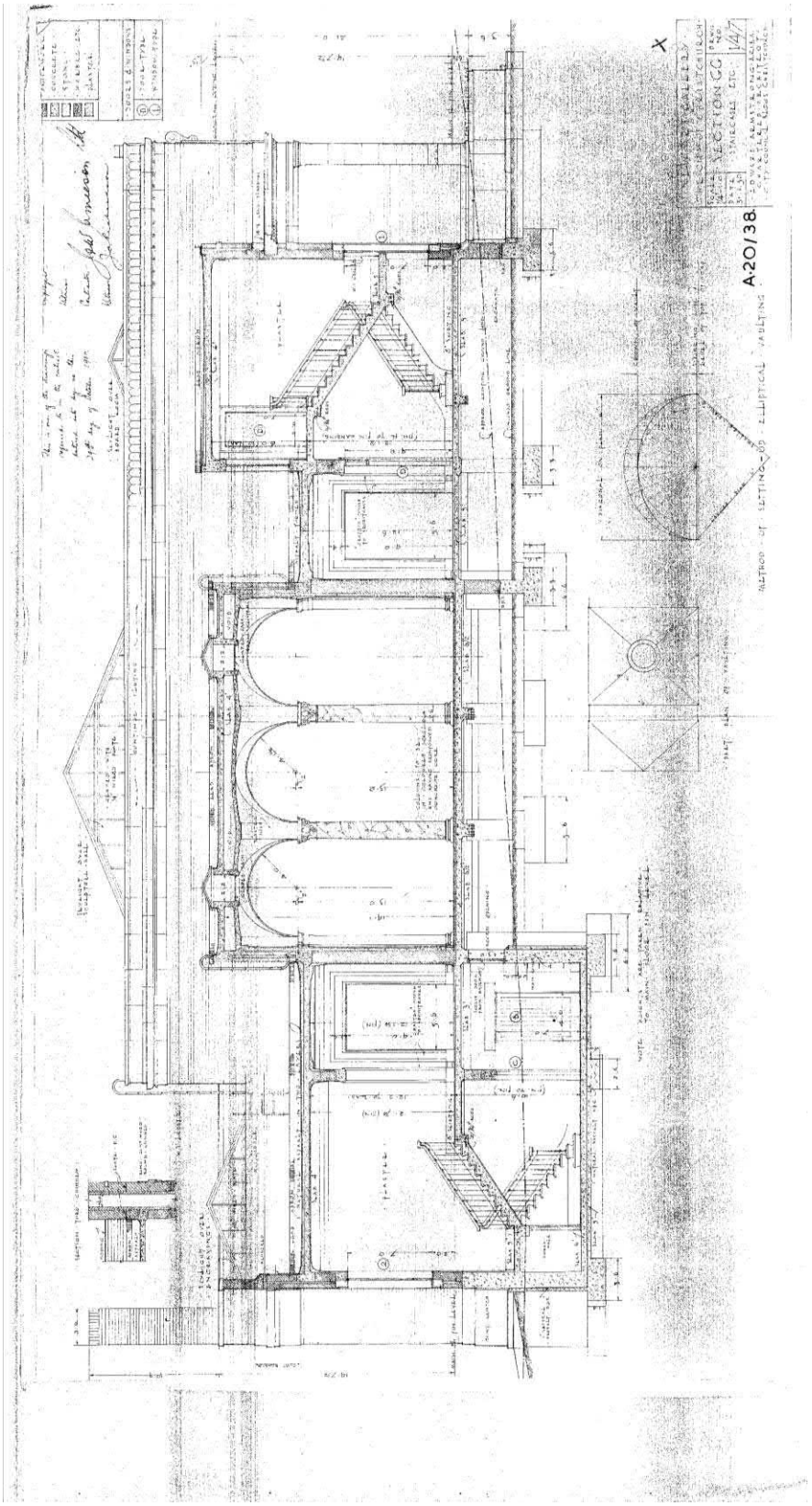
Section CC 1930



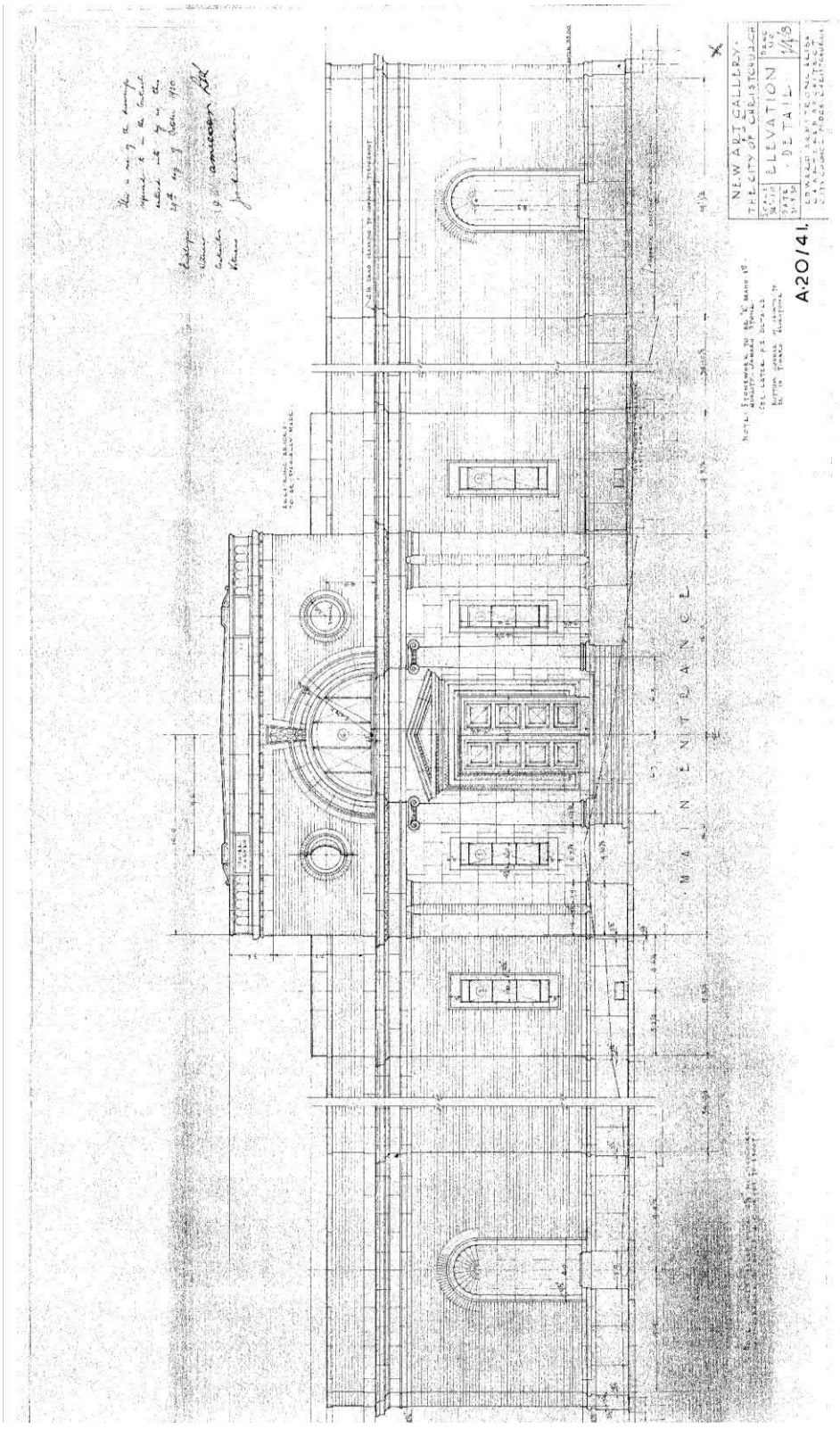
Section DD 1930



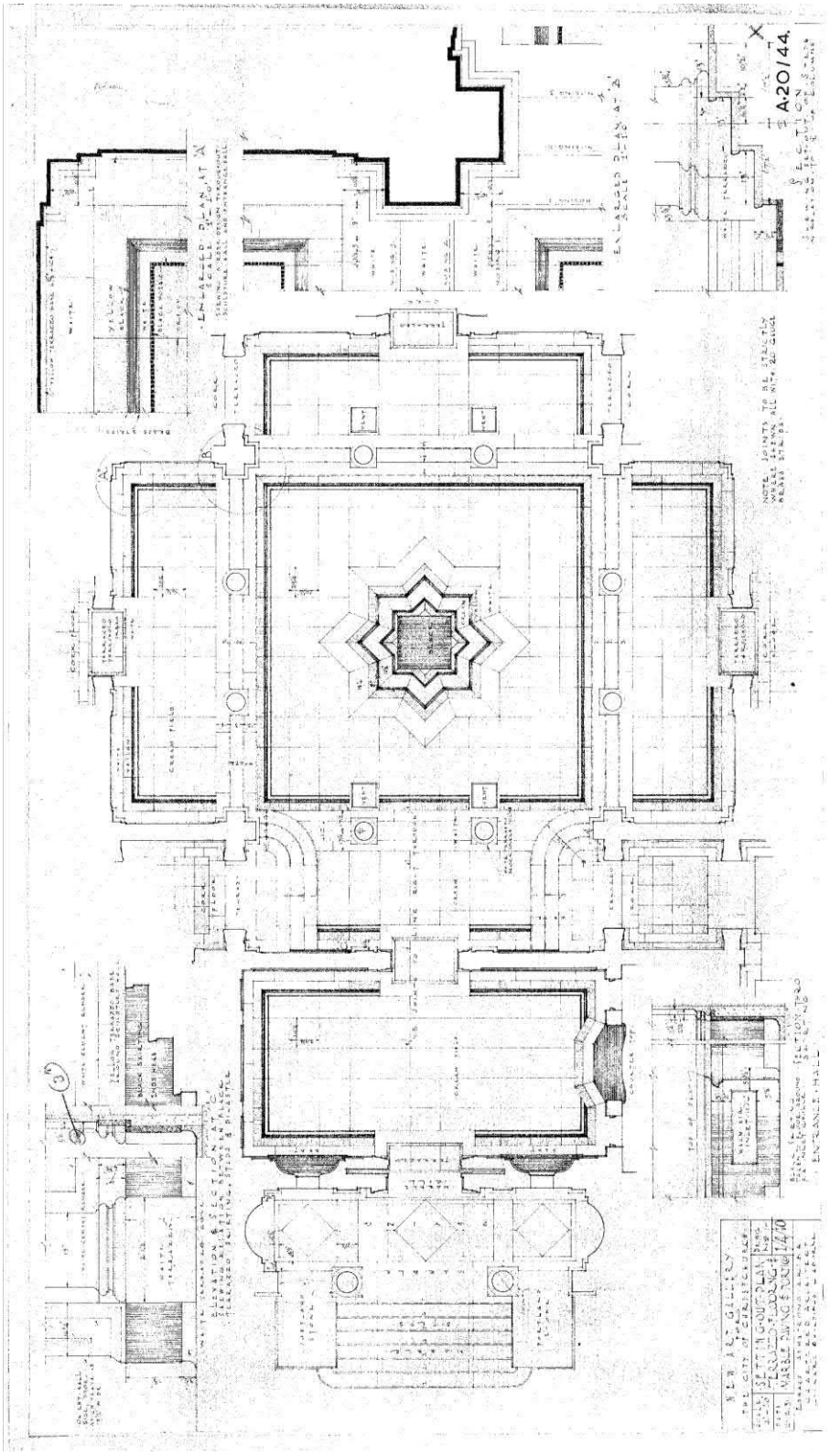
Section EE and Section FF 1930



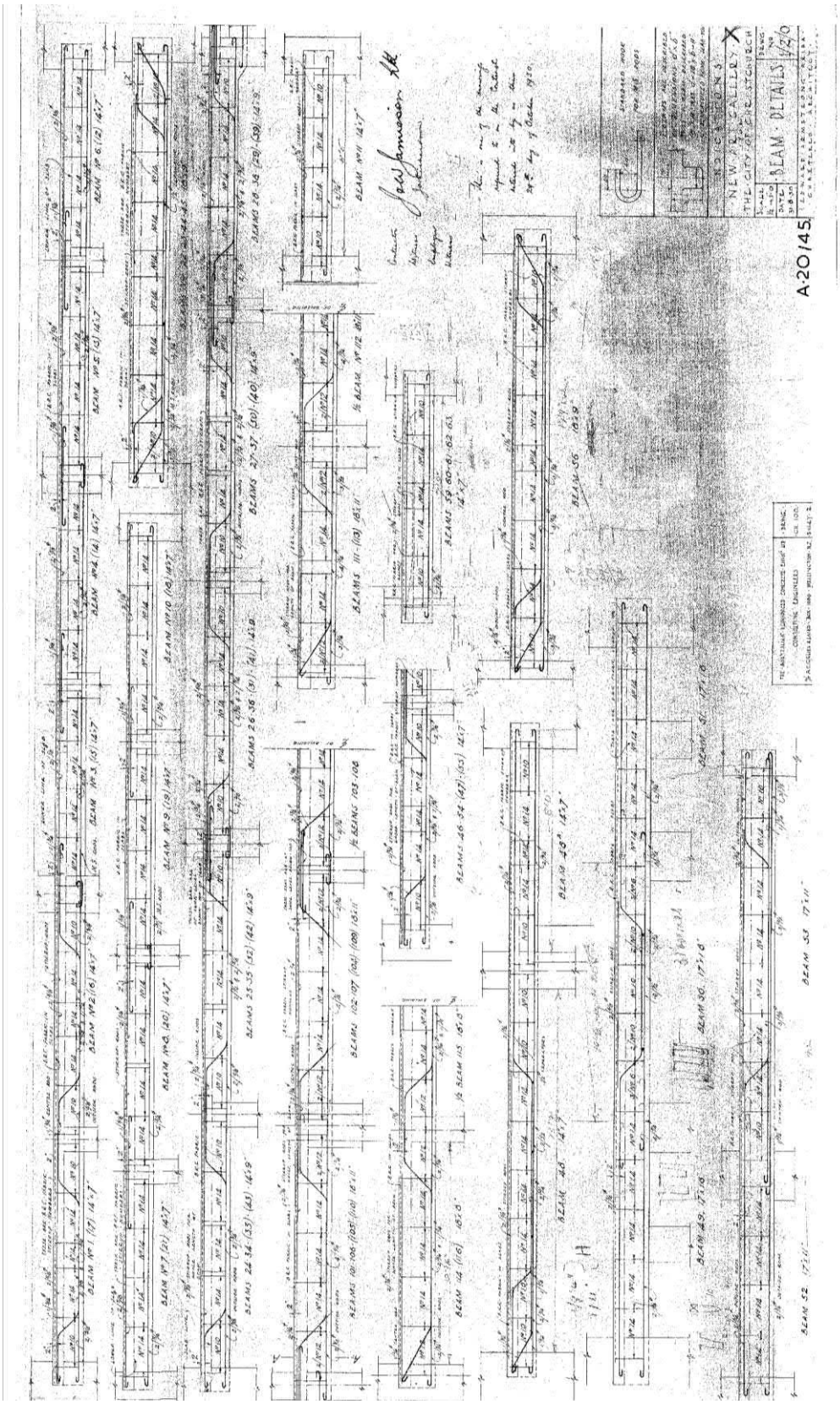
Section GG 1930



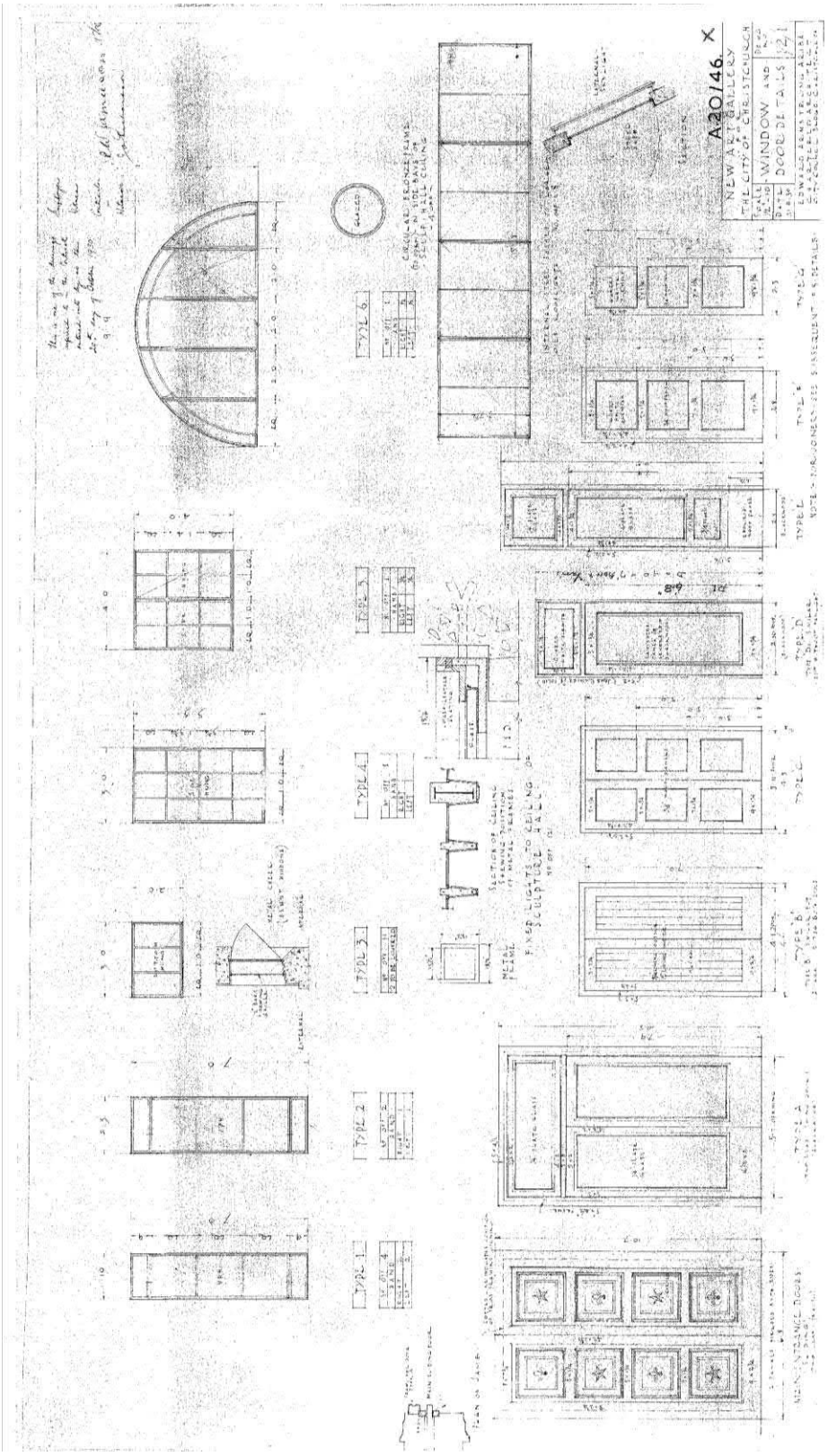
Detailed Front Elevation 1930



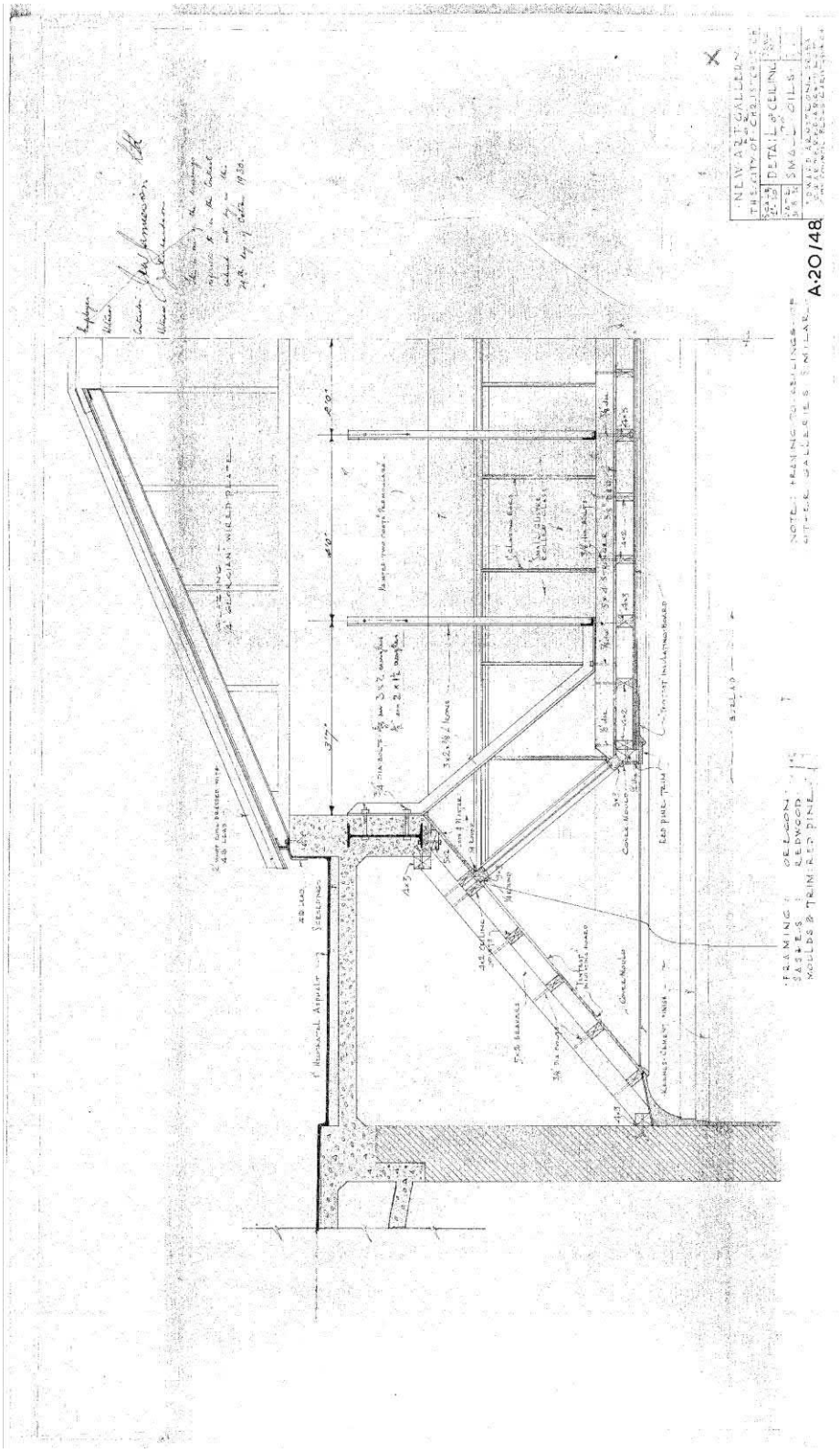
Flooring Setout Plan 1930



Beam Details 1930



Window and Dorr Details 1930



Small Oil Ceiling Details 1930

APPENDIX III

CONDITION REPORT

APPENDIX IV

CURRENT PLANS AND ELEVATIONS

APPENDIX V

SCHEDULE OF DEFECTS AND PROPOSED REMEDIAL WORK

West Elevation

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stone weathered, eroded top of plinth.	Clean stone work piece in stone	P
3	Mechanical damage evidenced by gouging and chipping of stonework.	Plaster repair.	P
4	Evidence of earlier repair	Clean stonework,	P
5	Stone weathering, exfoliating.	Remove loose friable stone and clean.	P
6	Niche plinth-historic crack	Clean stonework to niche and repair crack to specification	P
7	Cornice, stone cracked	Clean Stone work and repair crack to Specification.	E
8	Stone work gouged	Clean Stone work, plaster repair gouges.	P
9	Brickwork stained	Clean brickwork using approved biocide.	P
10	Damage at the base of column, fractured	Piece in new stone.	P
11	Lead capping on cornice ledge damaged and cracked.	Remove and salvage existing lead capping and replace with new to specification.	P
12	Previous repair base of column	Clean and check repair, and replace if required.	P
13	Mortar missing.	Rake out residual mortar to expose solid stone, repack mortar and repoint.	P
14	Later addition fittings rusting.	Remove fittings and repair stonework.	P
15	Cracks in the vault ceiling	Clean cracks and grout to specification.	E
16	Mechanical damage, holes in column.	Fill holes and finish to match existing.	P
	Weathering/pitting at base of columns	Clean weathered areas removing loose and friable material. Apply plaster repair.	P
17	Main entrance steps, historic repairs where hand rail has been removed.	Clean stone work, and replace failing repairs to match original stonework.	P
18	Stair grip tread damaged or missing.	Remove all existing grip tread and replace with new.	P
19	Fire alarm gong detracts	Relocate gong to a less conspicuous location.	P
20	Conduit detracts	Remove conduit.	P
21	Penetration with pipe and conduit detracts	Remove pipe work and conduit, and make good.	P
22	Mortar failing at DPC between bottom brick course and plinth,	Rake out loose and damage mortar and replace with new, repoint to complete.	P
23	Sprinkler pipework, detracts	Remove sprinkler pipework and make good.	P
24	Capping stone movement apparent.	Remove capping stone, remove mortar and reset capping stone.	E

East Elevation

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Plinth, render painted, showing, historic exfoliation evident	Remove paint, loose, drummy render. Re-render using in lime render.	P
3	Later additions of plant, piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
4	Base of capping stone weathered and friable.	Replace capping stones	P
5	Mortar failing at DPC between bottom brick course and plinth,	Remove loose drummy mortar& pointing and re-mortar/re-point	P
6	Stone at top of plinth on corner weathered	Piece in new stone	P
7	Capping stone fractured, historic damage.	Replace capping stone.	P
8	Cracked and damaged render	Remove paint, loose, drummy render. Re-render using in lime render	E
9	Movement apparent in capping stone.	Remove capping stone clean old mortar. Reset and pin capping stone, repoint.	E
10	Inside face of parapet, brickwork showing minor weathering and evidence of movement.	Rake out old and loose mortar/ pointing, pack new mortar, and repoint	E
11	Previous repair, stainless steel brace bolted to top of parapet.	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
12	Stonework cracked.	Grout crack to specification	E
13	Capping stones, mortar weathered and/or missing.	Rake out residual mortar, flush mortar bed and repack mortar to specification	P
14	Brickwork on south face of chimney stained and evidence of previous repairs.	Clean brick work, check previous repair work and remedy as needed	P
15	Stone adjacent to chimney at corner weathered	Piece in new stone	P
16	Conduit chased into face of brick work.	Remove conduit and repair chase, pointing etc.	P
17	Crack historic repair using incorrect materials.	Remove silicone sealant and grout in to specification.	P
18	Capping stone previous plaster repair, weathering at edge.	Clean and replaster	P
19	String course below parapet render painted, showing, historic exfoliation evident	Remove paint, loose, drummy render. Re-render using in lime render.	P

South Elevation

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stonework cracked.	Grout crack to specification	E
2	Later additions of piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
4	Coving to capping stone weathered and eroding.	Replace capping stones where erosion is significant and restore stones that show minor weathering.	P
4	Mortar failing at DPC between bottom brick course and plinth,	Remove loose drummy mortar& pointing and re-mortar/re-point	P
5	Stone weathering, pitting, exfoliating.	Clean stone work to expose solid stone and apply	P
6	Lead capping to cornice generally in poor condition suffering cracking and tree damage.	Remove all existing lead capping and apply new	P
7	Inside face of parapet, brick work, mortar at bottom of 2nd course spalling due to rusting ties	Deconstruct parapet, remove rusting ties and replace with SS ties, reconstruct parapet.	P
8	Vent blocked with concrete	Render concrete to match adjacent stonework.	P
9	Brickwork on south face of chimney stained and evidence of previous repairs.	Clean brick work, check previous repair work and remedy as needed	P

Sculpture Gallery - East Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stone course below cornice weathered and friable.	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
3	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
4	Later additions of piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
5	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
6	Cornice significantly weathered , crust delaminating, pitting and erosion	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas	P
7	Sections of original lead flashing have been replaced with copper flashing, mortar holding flashing in chase failing.	Remove all flashing and replace with new lead to specification.	P
8	Metal ladder rusting	Treat for rust and repaint ladder	P
9	Paint splashed on bricks	Remove paint, clean brickwork.	P
10	Mortar missing between stones	Rake out residual mortar and replace mortar to specification.	P
11	Capping stone loose.	Remove capping stone and clean mortar bed, replace and fix original capping stone to specification.	E

Sculpture Gallery – North Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Later addition stainless steel bracing plate at cap stone	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
3	Crack to brickwork below cap stone on inside of parapet	Deconstruct brickwork and replace cracked bricks.	E
4	Sections of original lead flashing have been replaced with copper flashing	Remove all flashing and replace with new lead to specification.	P
5	Trace remains of original white cement render only remains in isolated spots.	Apply new white cement render.	P
6	Steel ladder, rusting	Treat rust and repaint.	P
8	Later additions of piping, conduit, fire sprinkler pipe work, air conditioning equipment etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
9	Crack in brickwork	Deconstruct brickwork and replace cracked bricks.	E
10	Later addition galvanised steel plate and brace to chimney	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
11	Brick work below hatch stained	Clean staining from brickwork.	P
12	Base of stone course below cornice weathered and friable.	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas	
13	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
14	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
15	Stone work significantly weathered , crust delaminating, pitting and erosion	Replace stone work with new stone.	P
16	Isolated section of stonework badly weathered and eroding	Replace stone work with new stone.	P
17	Cement render significantly spalled lime render has eroded.	Remove damaged, loose and spalled render. Treat source of spalling. Apply new render and complete with application of white cement render.	E
18	Later addition, corrugated steel roofing hides skylight and vaulted structure	Remove colour steel roofing and repair/restore vault to specification.	P

Sculpture Gallery - South Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Base of stone course below cornice weathered and friable.	Piece in new stone.	P
3	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
4	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
5	Stone work significantly weathered , crust delaminating, pitting and erosion	Replace stone work with new stone.	P
6	Sections of original lead flashing have been replaced with copper flashing	Remove all flashing and replace with new lead to specification.	P
7	Trace remains of original white lime render only remains in isolated spots.	Re render using white cement render as per the specification.	P
8	Later additions of piping, conduit, fire sprinkler pipe work, air conditioning equipment etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
9	Later addition timber steps. Non compliant and detract.	Remove stairs, and replace with stairs to current code	P
10	Steel ladder, rusting	Treat for rust and re-paint.	P
12	Cracking on beam.	Grout repair crack, render beam using white cement render.	E
13	Vegetation growing in gaps where mortar missing	Remove vegetation, apply approved biocide, rake out loose and friable mortar, re-mortar and point to specification.	P

Roof Plan

Note that this section does not include the condition of the individual roof lights/ lanterns.

G=General comment. P=Pre existing to 2010/2011 earthquakes. E = Earthquake damage.
N=Notation for information only

G1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
G2	Areas shaded on plan are a grey cement render that originally had a top coat white cement render. The white cement render has eroded leaving the grey cement render. These areas also exhibit cracking and fracturing and some historic repairs.	Remove any loose drummy render, Grout cracks, reapply cement render and apply an new top coat of white cement render.	P
G3	Flat roofed areas were originally waterproofed using Neuchatel asphalt. Historic repairs have been undertaken and the Neuchatel either removed and a membrane applied. The membrane has evidence of extensive failure showing delamination	Remove later addition membrane, remove original Neuchatel (recycle) and apply new Neuchatel.	P
G4	Original waterproofing system employed a lead apron at the base of each wall forming a flashing over the Neuchatel. Later repair have replaced the lead with copper or colorsteel aprons.	Remove the later addition aprons and restore the lead aprons.	P
G5	Later addition pipe work, electrical wiring etc.	Remove all later addition pipe work, electrical wiring etc.	P
G6	Later addition air conditioning plant and ducting.	Remove all plant and associated ducting. Pipe work and cabling.	P
N1	Stainless steel strengthening added to top of parapet.	Temporarily remove to allow remedial work to surrounding fabric.	
N2	Galvanised plate bolted through waterproofing to structure below.	Temporarily remove to allow remedial work to surrounding fabric.	
N3	Tie rod to chimney.	Temporarily remove to allow remedial work to surrounding fabric.	
1	Parapet clad with butynol	???	
2	Later addition water tank, detracts	Remove tank and associated pipe work, make good	P
3	Later addition metal gutter covering original Neuchatel waterproofing and lead flashing	Remove metal gutter and restore Neuchatel roof and lead gutter.	P
4	Pointing and mortar eroded from brickwork, possible damage.	Rake out damaged and soiled pointing and mortar, replace to specification	P
5	Vaulted structure and skylight obscured by later addition colorsteel tray deck and corrugated steel.	Remove colorsteel, restore glazing, lead flashings and Neuchatel waterproofing.	P
6	Mortar loss between capping stones.	Rake out damaged and soiled pointing and mortar, replace to specification	P
7	Lead flashing to base of skylight has collapsed.	Remove lead flashing and replace with new.	P
8	Cracks in entry stairs.	Clean out cracks and grout to Specification.	E
9	Evidence of hand rail being removed, make good not undertaken.	Make good damage.	P
10	Capping stone fractured.	Replace capping stone or piece in new section.	P
11	Inside face of parapet, brick work, mortar at bottom of 2nd course spalling due to	Deconstruct parapet, remove rusting ties and replace with Stainless Steel ties, reconstruct	P

	rusting ties	parapet.	
12	Evidence of movement to capping stones.	Remove capping stone, clean bed, remove any loose friable material, replace capping stone to engineers specification.	P
13	Inside of parapet, evidence of erosion and movement.	Rake out damaged and soiled pointing and mortar, replace to specification	E
14	Crack in beam.	Grout crack to specification	E

APPENDIX VI

DRAFT PRELIMINARY DAMAGE REVIEW PREPARED BY HOLMES CONSULTING GROUP

APPENDIX VII

RECOMMENDED SETTING WORKS ASSOCIATED WITH GALLERY CONSERVATION

APPENDIX VIII

SCHEDULE OF TREES WITHIN THE ENVIRONS OF THE ROBERT MCDOUGALL GALLERY

Botanical Name	Common Name	Map reference
1890s / 1900s (Predates Gallery)		
Aesculus hippocastanum	Common Horse Chestnut	103
Quercus boriali[14]*s*	Northern Red Oak	104
Chamaecyparis lawsoniana	Lawson's Cypress	105
Chamaecyparis lawsoniana	Lawson's Cypress	106
Chamaecyparis lawsoniana	Lawson's Cypress	107
Chamaecyparis lawsoniana	Lawson's Cypress	108
Chamaecyparis lawsoniana	Lawson's Cypress	109
Aesculus hippocastanum	Common horse Chestnut	110
Aesculus hippocastanum	Common horse Chestnut	111
1950s / 60s		
Picea pungens	Blue Spruce	94
Laurelia sempervirens (this is labeled L. serrata in garden)	Chilean Laurel	95
Hibiscus syriacus 'Celestial Blue'	Hibiscus	C
Chimonanthus praecox	Winter Sweet	D
Macropiper excelsum var majus	Macropiper	E
Acer palmatum	Smooth Japanese Maple	102
1957 (Post Gallery)		
Betula pendula 'purpurea'	Purple Leafed Birch	97
1958		
Euonymous europaeus 'Hanleys seedling'	Spindle Tree	A
Age not determined		
Acer palmatum	Downey Japanese Maple	112*

[14] Quercis borealis is not suitable for outdoor use.

Corylus avellana ' Butler'	Common Hazelnut	B*
Osmanthus heterophyllus	False Holly	113*
Ilex x altaclarensis (scheduled for removal)	Highclere Holly	114*
Viburnum rhytidophyllum	Leatherleaf Viburnum	F*
Camellia sp.	Camellia	G*
*** requires more research to determine planting date**		

Location of trees refer above table for species / common name and estimated planting period. (*Google Maps, 2010*)

APPENDIX IX

CERTIFICATE OF TITLE

COMPUTER FREEHOLD REGISTER
UNDER LAND TRANSFER ACT 1952

Search Copy

R.W. Muir
Registrar-General
of Land

Identifier	**CB24A/544**
Land Registration District	**Canterbury**
Date Issued	06 October 1982

Prior References
CB471/211

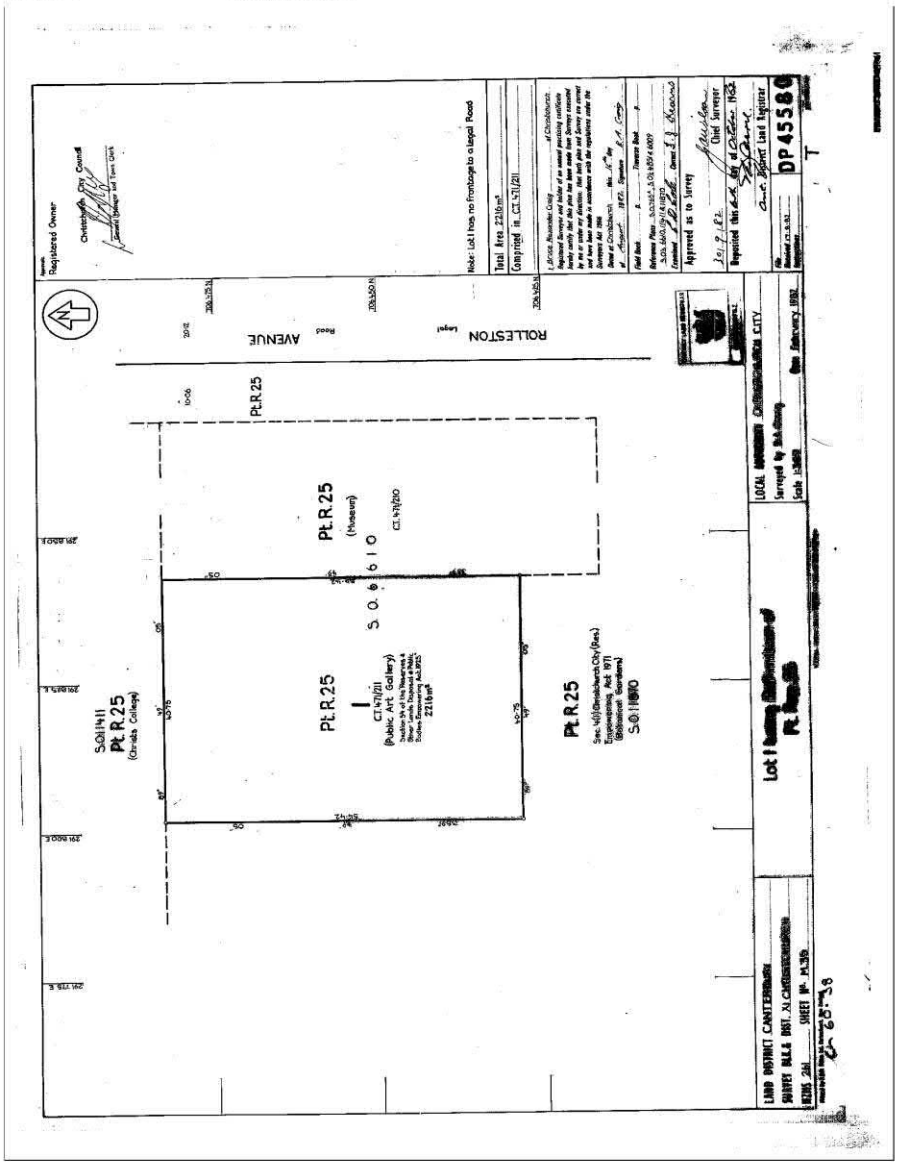
Estate	Fee Simple
Area	2216 square metres more or less
Legal Description	Lot 1 Deposited Plan 45580
Purpose	Public Art Gallery

Proprietors
The Christchurch City Council

Interests
Appurtenant hereto is a right of way at certain times and drain rights over part Reserve 25 (471/210) (marked R.O.W. on diagram hereon) also being in favour of The Christchurch City Council created by Section 8 Reserves and Other Lands Disposal Act 1932 and subject to the provisions of that Section
Subject to the Christchurch City Council (Robert McDougall Gallery) Land Act 2003

Transaction Id *29164738* *Search Copy Dated 12/10/10 4:44 pm, Page 1 of 2*
Client Reference *lhubmann001* *Register Only*

Identifier **CB24A/544**



APPENDIX X

THE ICOMOS NEW ZEALAND CHARTER FOR THE CONSERVATION OF HISTORIC PLACES

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places** of **cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places** of **cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places** of **cultural heritage value**.

In general, such **places**:

(i) have lasting values and can be appreciated in their own right;
(ii) inform us about the past and the cultures of those who came before us;
(iii) provide tangible evidence of the continuity between past, present, and future;
(iv) underpin and reinforce community identity and relationships to ancestors and the land; and
(v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places** of **cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place.**

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

(i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
(ii) include an assessment of the **fabric** of the **place**, and its condition;
(iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
(iv) include the entirety of the **place**, including the **setting**;
(v) be prepared by objective professionals in appropriate disciplines;
(vi) consider the needs, abilities, and resources of **connected people**;
(vii) not be influenced by prior expectations of change or development;
(viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
(ix) make recommendations for the **conservation** of the **place;** and
(x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

(i) consultation with interested parties and **connected people**, continuing throughout the project;
(ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
(iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
(iv) physical investigation of the **place** as appropriate;
(v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
(vi) the preparation of a **conservation plan** which meets the principles of this charter;
(vii) guidance on appropriate **use** of the **place**;
(viii) the implementation of any planned **conservation** work;
(ix) the **documentation** of the **conservation** work as it proceeds; and
(x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

(i) **preservation**, through **stabilisation, maintenance**, or **repair**;
(ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
(iii) **reconstruction**; and
(iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement,** and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric,** and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values,** such as the spiritual associations of a sacred **place,** may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place,** and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value. Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place.** Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values.** Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place,** and which has little or no adverse impact on its **authenticity** and **integrity.**

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value.**

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place.** It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric,** and **cultural heritage value** of a **place**, assesses its **cultural heritage significance,** describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place,** and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values,** associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric,** and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

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