



Canterbury Museum Proposed Redevelopment

STAKEHOLDER ENGAGEMENT AND CONSULTATION REPORT

OCTOBER 2020



1. BACKGROUND

Canterbury Museum is embarking on a redevelopment project that is critical to the Museum's ability to remain open. The Museum is looking to replace a large portion of the more recent 20th century buildings and add base isolation across the site. This will offer further protection to the 19th century heritage buildings, protect the collections, and improve visitor experience and the 'behind the scenes' work of the Museum.

This is not the first time the Museum has embarked on a redevelopment project. Planning for a major redevelopment of the Museum started in 1996 and was then costed at \$46.8 million. Heritage advocates successfully appealed some aspects of this project to the Environment Court and it did not proceed.

Planning for a new \$68.7 million project (to include the Robert McDougall Gallery) started in 2009. Development was to be phased over four years with major funding committed by the Museum and the four contributing Canterbury Local Authorities, with further funding sought from the Ministry for Culture and Heritage. The project was due to be publicly launched in March 2011, but the major earthquake struck. This plan was not made public and was put on the back burner while the Museum, and the city, recovered.

Understanding the history of prior engagement and applying lessons learnt has been vital to the success of engagement and communications in 2020.

A comprehensive consultation and engagement was developed and implemented across a six month period.

The plight of the Museum's buildings is not well known or understood by the public. The buildings are approved for public use, but they are in a poor state due to the earthquakes, age and low quality construction of some of the buildings. The communications and engagement strategy told a compelling story of the need for redevelopment, build public confidence in the solutions proposed, and create a positive climate for fund-raising; all to be undertaken as openly and transparently as possible.

Given the Covid-19 environment, the engagement and consultation programme incorporated a range of options, including online tools, for stakeholders to input and have their say.

2. APPROACH AND PURPOSE OF THE STAKEHOLDER ENGAGEMENT

The strategic approach to the consultation and engagement process undertaken for the proposed redevelopment of the Canterbury Museum was based on the following principles:

- a. Transparency – consultation and communication led project.
- b. Genuine opportunities to get information understand it and have input that will be listened to.
- c. Upfront acknowledgment of lessons learned.

- d. Asking for help to solve the identified problems.
- e. Clarity of key messages.

A clear set of objectives were developed for the purpose of the Museum's public engagement and consultation, including:

- a. To build and maintain public and key stakeholder understanding and support, for the Museum's need to redevelop its present site.
- b. To secure a positive pathway for the consulting process, using lessons learnt from past engagement and consultation.
- c. To develop a genuine partnership with Ngāi Tūāhuriri.
- d. Address and minimise any oppositions, particularly anything that is ill-informed or not based on fact.
- e. Ensure the media understand the need for the redevelopment and are kept informed throughout the project.
- f. Secure support for the project through a transparent consultation process; minimise potential opposition.
- g. Ensure the engagement and consultation process includes online tools, for stakeholders to input and have their say (particularly important in the Covid-19 environment).

Lessons learnt

The previous Canterbury Museum Revitalisation Project (1998-2007) was abandoned following the Environment Court overturning resource consent for the Project. Critical to developing the engagement and consultation framework was to ensure the Museum did not repeat the highly contentious debate characterising that process.

Ensuring the lessons learnt from any prior engagement were taken into account when developing and implementing the stakeholder engagement strategy.

The challenge was to demonstrate a transparent process, to incorporate input from key stakeholders and show that feedback from the 1998-2007 process had been understood and considered.

Key factors to consider included:

- a. Needing a strong, robust briefing document that would be accepted by the various interested parties. Findings in the brief had to be well supported and accepted.
- b. Recording key decisions and discussions from all consultation meetings.
- c. Keeping momentum in the process – to ensure no perception of a lack of public consultation.
- d. Involving interested parties earlier, prior to finalising the concept design.

- e. Requiring greater involvement of a conservation / heritage architect on the design team through all stages of the project and ensuring public / interest groups see this.
- f. Ensuring clear documentation, graphics and explaining concepts clearly, particularly in regards to any alteration of heritage elements – including heritage wins – using a variety of communications – video, 3D, and maps.
- g. All of the above factors were included in the stakeholder engagement programme.

3. PLANNING THE STAKEHOLDER ENGAGEMENT PROGRAMME

Developing the guiding principles for Stakeholder Engagement

A big part of the success of any stakeholder engagement programme depends on the value that the engagement creates for the stakeholders, and for the organisation. The Canterbury Museum Board adopted the following guiding principles to ensure value for stakeholders.

- a. Treat stakeholders as partners.
- b. Take internal stakeholders on the journey.
- c. Upfront acknowledgement of lessons learned.
- d. Be open, honest and transparent – even if it is bad news.
- e. It's OK to disagree – but disagree without being disagreeable.
- f. Create genuine opportunities for stakeholders to get information, understand it and have input – provide certainty that stakeholders will be listened to.
- g. People absorb information differently – offer multiple touch-points and channels.
- h. Keep the messages simple and repeat them.
- i. Define stakeholders broadly and strategically.

Stakeholder Engagement Relationship Framework

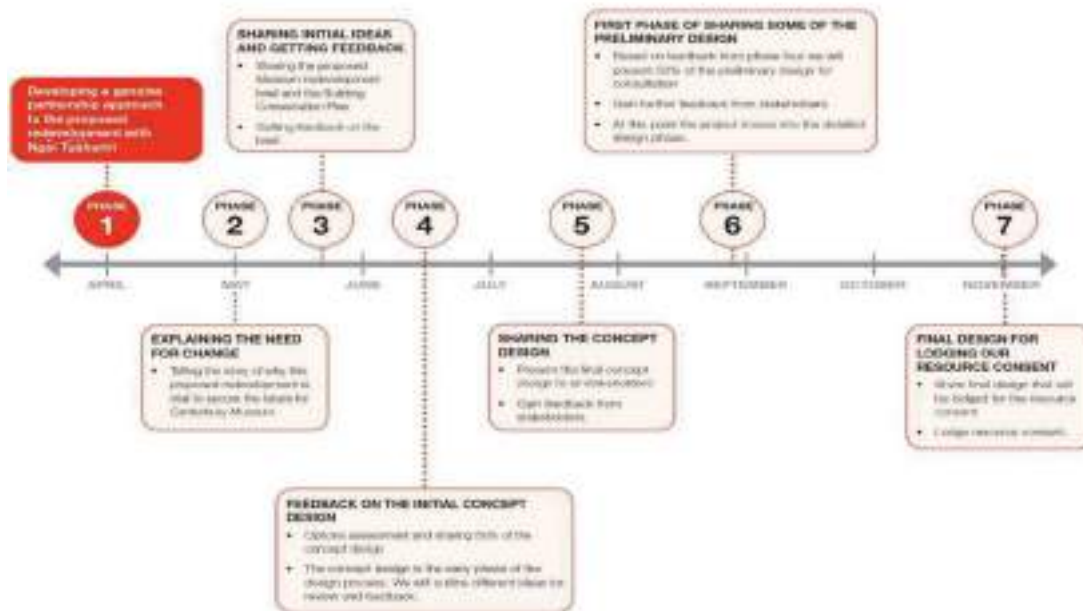
The following stakeholder engagement relationship framework was developed to ensure planning for engagement and consultation correctly identified and analysed the key stakeholders, informed an effective communications strategy, and continuously assessed communication processes. The framework also allowed for strategic communications to align with key project objectives.

STAKEHOLDER ENGAGEMENT RELATIONSHIP FRAMEWORK



The diagram below shows the Stakeholder Engagement Timeline was shared with all stakeholders to reinforce the consultation journey the Museum was embarking on.

PROPOSED CANTERBURY MUSEUM REDEVELOPMENT PROJECT Stakeholder Engagement Timeline



4. IMPLEMENTING THE STAKEHOLDER ENGAGEMENT PROGRAMME

Engagement and consultation followed the seven-phase programme outlined above in the Stakeholder Engagement Timeline.

Identifying key stakeholders

Stage one of implementing the stakeholder and engagement programme was to carefully identify and group stakeholders. With the key objective of positively shaping public opinion the following points were instrumental in identifying key stakeholders.

- a. Capture and describe all stakeholders and identify those that have high priority.
- b. Sort into “consult” (high priority – genuine consultation) and “inform” (keep up to date with a view to create and retain support, or at least neutral, prevent from moving into oppositional position).
- c. Identify risks and mitigation, opportunities and engagement channels for each group of stakeholders with priority given to those identified as requiring genuine consultation and input.
- d. Timeline how and when communication will occur.
- e. Inform key stakeholders first – no surprises policy – they must not read it in media before hearing from us first.

Key stakeholder engagement

Stakeholders were grouped into three categories, outlined below, based on their pivotal relationship to the proposed redevelopment of the Museum.

Tier One – *working together across the project*

Ngāi Tūāhuriri, Ngāi Tahu, Ngā Maata Waka, Ōhākī o Ngā Tīpuna (Museum iwi liaison committee), Museum Working Party, Heritage New Zealand, Friends of the Museum, Christchurch City Council (Mayor, elected members and communications staff), Botanic Gardens, Manatū Taonga Ministry for Culture and Heritage, Local MP's and Central Government officials in relevant government departments, and Waimakariri, Hurunui and Selwyn councils (Mayors and elected members), Museum Board, Museum staff.

Tier Two – *invited to meetings to discuss the proposed redevelopment*

Christchurch Civic Trust, Christchurch Heritage Trust, Ian and Lynne Lochhead, Save the MacDougall Campaign, The John Robert Godley Memorial Trust, Hands off Hagley, Restore Christchurch Cathedral Group, ICON (Inner City West Neighbourhood Association), New Zealand Institute of Architects – NZIA Canterbury, The Arts Centre, Christs College, Ravenscar Trust, funders (current and potential),

Ivan Thomson and Clare Kelly (judges of the Canterbury Heritage awards), Christchurch Arts Organisations and Tourism operators, NZIA, Canterbury Employers' Chamber of Commerce, University of Canterbury, Antarctic Heritage Trust, Environment Canterbury, Department of Conservation, Canterbury Pilgrims' and Early Settlers' Association and Royal Society of New Zealand (Canterbury branch).

Tier Three – *provided with detailed background and updates on the project*

Partnership organisations and institutions the Museum collaborates with internationally: Flinders University and UNSW (Australia), Senckenberg Institute, Frankfurt and Centrum für Naturkunde, University of Hamburg; and all Museum Directors/Boards across New Zealand.

Tier Four – *provided with detailed background and updates on the project via an online digital platform, advertisements in the Press and local newspapers, opportunity to visit an exhibition at the museum, Facebook advertising.*

General public

Engagement tools

Explaining the need for change

The plight of the Museum's buildings is not well known or understood by the public. The buildings are approved for public use, but they are in a poor state due to the earthquakes, age and low quality construction of some of the buildings.

The communications and engagement strategy needed to tell a compelling story about the need for redevelopment, build public confidence in the solutions proposed, and create a positive climate for fund-raising – all undertaken as openly and transparently as possible.

Key pieces of collateral produced included:

- a. A Need for Change brochure.
- b. A frequently asked questions document with detailed answers.
- c. A short video featuring Museum Director Anthony Wright showcasing the Museum's current conditions and background on the need for change.

Digital engagement platform

Given the Covid-19 environment consultation methods needed to be carefully considered and online engagement tools that would allow for social distancing were an important part of the implementation for engaging with the general public.

Choosing the online engagement platform, Social Pinpoint, provided an opportunity to reach people across the Canterbury region, and offered a safe way for people to engage in a public consultation forum.

Social Pinpoint is a customisable community engagement platform with a broad range of online tools – creating a space where people can stay consistently engaged and informed. Tools used in the Museum engagement and consultation included online surveys, an Ideas Wall where people could have their say, and interactive mapping allowing people to comment on the proposed changes to the Museum.

The digital platform supported the approach in taking the public on the redevelopment journey, and giving stakeholders multiple opportunities to engage and give their feedback.

During the first round of public feedback, members of the public were able to learn more about the project through detailed background and images showcasing the need for change, and could provide feedback by completing a survey or posting on the Ideas Wall about their likes, dislikes, ideas and stories about Canterbury Museum.

When the concept designs were released 13 images, including 3D plans and artist impressions, were uploaded to the platform and people could give their feedback by submitting comments on each image.

Each image also featured several information markers, which explained different elements of the design, including what heritage features would be reinstated and information about the new atrium building.

To ensure digital stakeholders continued to engage throughout the consultation process, email updates were sent to the Social Pinpoint database, which included every member of the public who shared their feedback on the platform.

Media relations

To ensure the wider audience in Canterbury had the opportunity to engage in the consultation process, it was vital to partner with an important media outlet who could share the need for change region-wide.

Canterbury's largest media outlet, The Press, was secured as a media partner for the redevelopment, and as such, were provided exclusive stories before information was released publically to other journalists.

A senior journalist was invited to a briefing session prior to the launch of the concept plans to ensure he was fully informed.

Three media releases were distributed to local and national media. The first detailed the need for change and explained how people could engage in the consultation process. The second provided an overview for public sentiment to date and common public themes that had emerged during the early consultation phases. The last media release announced the concept designs and detailed the reasoning behind each features of the designs.

Advertising

Media coverage about the proposed redevelopment was anticipated, however, given that some people may not read larger newspapers, it was important to also consider placing advertorials in other regional and community papers.

Advertorials were placed in Christchurch's The Star paper, as well as in various local community papers including: Selwyn Times, North Canterbury News, Bay Harbour News, Nor'West News, Southern View, Pegasus Post and Western News.

Museum database

Newsletters and e-newsletters were sent to the Museum's database, Friends of the Museum, explaining the variety of ways people can share their feedback and providing information about the proposed redevelopment.

Direct feedback and Museum exhibition

To accompany the digital engagement platform and various online tools, it was important to ensure that traditional methods of public consultation were in place.

From the outset of the process, member of the public could give feedback by calling the Museum's direct phone line, email the public email address or by writing a comment card in person at the Museum.

People could also view and give their feedback on the concept designs in person at the Museum. Artist impressions, 3D plans and floorplans were displayed on A1 panels in a new exhibit, including several panels that explained the need for change.

Social Media

Facebook advertising allowed us to reach a wider audience, as well as provided useful data and information – including how many people the adverts reached and the number people who engaged, whether they decided to give feedback or not.

An advertising campaign ran on Facebook, sending Cantabrians to the digital engagement platform, and the majority of people who engaged were directed to the platform from Facebook.

The two methods for Facebook advertising included:

Boosted posts

These posts were targeted to everyone who likes the Museum's Facebook page and their Facebook friends.

Facebook adverts

Adverts tend to work better for driving traffic to websites outside of Facebook. With this in mind, adverts were used to target a variety of other audiences, such as parents with younger children and people interested in art and history.

Ads were used throughout the engagement programme to retarget these groups and ensure the Museum reached people who were most likely to engage.

Engaging with stakeholders

Community stakeholders

Key community stakeholder groups were also identified early in the process, with particular emphasis placed on those who had participated in the last consent hearing.

A variety of methods were used to engage and inform the key community stakeholders, including:

- a. Letters and emails were sent to key stakeholders to invite them to engagement meetings that corresponded with the different stages of the engagement timeline.
- b. The Need for Change document was sent to all stakeholders.
- c. Meetings throughout consultation journey.
- d. Concept designs were shared with these groups to get feedback throughout the process.
- e. Initial feedback from participants informed some of the thinking of the final concept plans.

5. STAKEHOLDER ENGAGEMENT PROGRAMME RESULTS

The Museum's stakeholder engagement programme is estimated to have reached more than 400,000 people through its digital engagement platform, face to face meetings, advertising, national and local media, social media and other channels. The public feedback demonstrates a strong community connection and support for the 150-year-old Museum.

Key stakeholders

The following groups were identified as key stakeholders that the Museum engaged with throughout the consultation process. Below are some high-level summaries of the feedback received from each group.

Full copies of key stakeholder responses will be provided to the Council for information on a confidential basis, however are not included in this report for privacy reasons.

Ngāi Tūāhuriri

Forming a partnership with Ngāi Tūāhuriri was pivotal to the proposed redevelopment project to ensure the redevelopment was undertaken in genuine partnership with tangata whenua, rūnanga and iwi. The proposed redevelopment presents an opportunity for Ngāi Tūāhuriri to lead, inform and help design the representation of past and current Māori culture and stories on display in partnership with Museum staff.

Five hui were held with iwi and ongoing liaison occurred with Puamiria Parata-Goodall, who was representing Ngāi Tūāhuriri.

The Museum worked closely with Ngāi Tūāhuriri across the consultation phase and feedback informed the concept designs. Puamiria Parata-Goodall, Kaiurungi (Chair) of the Museum's Ōhākī o Ngā Tīpuna and liaison with Ngāi Tūāhuriri commented that the iwi was looking forward to continuing its journey with the Museum, not just for Ngāi Tūāhuriri, but for its Papatipu Rūnanga.

Consultation with Ngāi Tūāhuriri informed a new space called Araiteuru, which will be housed in a central full-height atrium in the proposed redevelopment. Araiteuru celebrates the importance of how iwi welcome people to the Museum and this is where stories of mana whenua and tangata whenua will be told through a mix of contemporary and traditional methods.

Araiteuru will also be home to a new contemporary whare – a ceremonial and educational space. The Whare Whakairo Hau Te Ananui O Tangaroa, a taonga that hasn't been on display for 64 years, would also hold pride of place in Araiteuru.

Ngāi Tūāhuriri have acknowledged that the proposed redevelopment will acknowledge mana whenua and their long relationship with the place, well before the Museum was built. It will weave together the history and culture of Māori and Pākeha, the people who discovered, explored and have made Waitaha (Canterbury) their home.

Museum Board and staff

As an important internal stakeholder, the Canterbury Museum Board and staff were involved in the process from the outset of the redevelopment journey with early briefing sessions to explain the need for change.

Throughout the process media releases and project updates were sent to the Board and staff before being released publically, as well as Museum Director Anthony Wright holding a monthly team forum for staff.

Sheila Watson – Southern Region Director, Heritage New Zealand (HNZ)

On behalf of HNZ, Sheila Watson expressed support for the proposed redevelopment of Canterbury Museum.

The group agrees that the Museum needs to be a more functional and welcoming space, while still celebrating its heritage and uniqueness. HNZ also commended the Museum's concept designs, particularly how they will allow more of the collection to be on display bringing a greater heritage benefit to the community.

Brent Smith – Citizens and Community Principal Advisor, Christchurch City Council

Brent Smith shared some concerns about the redevelopment building across title boundaries, which can only be determined once through to the Resource Management Act phase.

He also expressed the need to confirm the Museum's use of the Robert McDougall Art Gallery land, and the need for a Council approved lease or license.

He asked for more clarification on the Museum's back of house and storage facilities indicated on the gallery's land, which would need to be carefully considered according to the Robert McDougall Act.

All of the information has been sent to Brent Smith.

Andrew Rutledge – Head of Parks, Christchurch City Council

Christchurch City Council Wolfgang Bopp – Director, Christchurch Botanic Gardens

Andrew Rutledge and Wolfgang Bopp from the Botanic gardens have been consulted and kept up to date with the Museum plans. To date they are both supportive of the plans, with Wolfgang stating he would love to see the Robert McDougall Gallery open again.

Christchurch City Council Heritage Team

On behalf of the Christchurch City Council Heritage Team, Amanda Ohs thanked the Museum for a comprehensive consultation process and noted that the brief is particularly challenging.

While expressing concern about the loss of heritage fabric from the 1950s and 1970s, she commended the Museum's plans to reveal hidden heritage features. She also complimented the focus on Ngāi Tahu values, traditions and stories, as a significant step forward for Christchurch's heritage understanding.

The Council Heritage Team also asked for further clarification around some aspect of the concept designs. In particular, the two entrances to the Museum and the Roger Duff Wing design. They have some concerns about how the two entrances would work and whether the existing entrance would still retain its "architectural mana" next to a much larger and more prominent entry into the Museum.

In regards to the Roger Duff Wing, Amanda Ohs questioned the extent of change to the existing building in the concept designs, and how much heritage fabric would remain after demolition and reconstruction.

Environment Canterbury

The chief executive of Environment Canterbury is supportive of the proposed redevelopment. She commended the priority given to preserving the historical elements of the building, and to recognising the importance of enhancing the cultural values, traditions and stories of Ngāi Tahu in the museum space.

She acknowledged the efforts the Museum has made to engage with the people of Canterbury and appreciated being made aware of the concept designs.

Tim Seay – Grandson of Robert McDougall

While expressing sincere gratitude for being involved in the consultation process, Tim Seay confirmed he cannot support the redevelopment plans as they stand, due to the lack of

decision by the Council on the Robert McDougall Art Gallery.

He says the Council must first fulfill their responsibilities in respect to Robert McDougall's gift of the gallery to Christchurch.

“The Council needs to make this decision immediately as the condition of the gallery is deteriorating. It can't wait any longer to be included in some future proposed which is not fully funded and may never be consented.”

Christchurch Civic Trust

The Christchurch Civic Trust complimented the Museum on consistently involving the Trust in the process, with multiple opportunities to give feedback.

Overall the group were very impressed with the concept designs, particularly the creative use of space for people of Canterbury to experience all the Museum and its collection has to offer. The Trust also praised the respect for the heritage fabric of the Museum buildings, and the design's sensitive approach to the Rolleston Avenue facade.

However, the group did express concerns about basement storage conditions and potential groundwater issues, especially in reference to future earthquake damage. Some questioned whether the Museum should be exploring alternate off-site storage facilities.

“The Civic Trust appreciates being consulted. We do not wish differences of the past to inhibit achieving workable solutions for the future. The current site imposes considerable constraints, not the least of which are its heritage listed buildings.”

– Professor Chris Kissling, Chair, Christchurch Civic Trust

Haydn and Brent Rawstron – Trustees, John Robert Godley Memorial Trust

On behalf of the John Robert Godley Memorial (Family) Trust, Brent Rawstron was overall delighted with the redevelopment proposal. He stated that it is very well thought out and has as its starting point the Mountfort buildings as the Museum's most significant exhibit. The only concern they have is with the roof over the new northerly building (next to Christ's College) as the roof line extends past the agreed height of buildings next to the Mountfort building.

They have asked that consideration is made to reduce the height of the roof pitches and lower the slope of the roof sections. They state that this minor change will allow the building to completely comply with the agreed guidelines and will certainly mean we will not challenge the design concept. Without changing this parameter to meet the agreed guidelines, Brent believes the Museum is setting up a precedence situation for the future, where architects can argue that because the building as proposed did not meet the guidelines, then they can propose other non-complying proposals arguing that a precedence has been set.

Jenny May – Heritage consultant

Influential heritage advocate, Jenny May, thanked the Museum staff for including her in the consultation process. She appreciated that through this consultation process she had a clear feeling that all her comments, and at times professional advice, had always been listened to and taken on board throughout discussions.

Jenny May stated that of considerable significance to her, as a heritage professional, was the manner in which the Conservation Plan and the heritage conservation team involved have been included as part of the redevelopment process and presentation of the plans. All too often Conservation Plans and heritage advice simply becomes an academic exercise, but not in this case.

She stated that she felt the concept redevelopment plans carefully consider all phases of the Museum's development over time and integrates this thoughtfully into the concept plans, allowing each stage of historical development to now be read as an integrated whole, while respecting the individuality of the different architectural additions over time.

Dame Anna Crichton – Historian and heritage advocate

As an important historian and heritage advocate, Dame Anna Crichton congratulated the Museum's willingness to correct the mistakes it had made previously when approaching redevelopment.

Dame Crichton celebrated that the heritage buildings will be treated with respect, and regarded appropriately as part of the Museum's collection. She called the proposal exciting and praised the design's open-plan layout, essential storage considerations, and reinstatement of the blue whale skeleton and whare whakairo.

"I wish to state that I have been impressed with the concept, the process of consultation, and the willingness of the Board and the architect to recognise the mistakes of the past and tender an exciting new proposal. For me, the concept ticks all the boxes."

Dr. Ian Lochhead – Canterbury University Associate Professor of Art History

Dr. Lynne Lochhead – Canterbury Committee Chair, New Zealand Historic Places Trust

The pair noted that the project is considerably more successful than attempts in the past, thanks to a comprehensive consultation process and the Mountfort-designed buildings being central to the concept designs. They also agree that although a challenging task, adding base isolation to the Museum site is essential to protect the collection and create much-needed space to display more exhibits.

However, they did ask that the new entrance is carefully considered, particularly in reference to the design of the proposed recessed lobby and revolving door causing issues with security and contamination when the Museum is closed. They also asked that the water feature for the new Museum entry is investigated appropriately before any final decisions are made, and referenced issues with the water feature at the Christchurch Art Gallery that was eventually removed.

Rosie and Mark Belton

Rosie Belton thanked the Museum for keeping key stakeholders involved throughout the consultation programme and commended the comprehensive workshops and briefing sessions.

She shared support for the exterior upgrades of the Museum buildings and notes that the changes showed a creative approach to protection of its heritage features.

However, she asked that careful consideration was put into keeping the Museum's current ethos and unique visitor experience in the redevelopment. She hoped that the mystery and magic of the Museum would be kept through discreet lighting, and the creation of surprise to retain the current unique visitor experience. She also reminded the Museum of some of the issues with Te Papa's visitor experience that she did not want replicated here.

Although publically controversial, she believes that the Māori dioramas should be retained, as an example of what the early representations were at the time they were created. She said the dioramas themselves are now a piece of our history and that should be taken into account.

"It is a remarkable project and my hope is that all the balances will be achieved and that the heritage so treasured both in collections and buildings will be retained while celebrating the new elements taking the Museum through to the next era."

– Rosie Belton

Architect panel:

Peter Marshall (Warren and Mahoney), Clare Kelly (Clare Kelly Architect), Mark Vryenhoek (Design Edge), Mike Callaghan (Johnstone Callaghan Architects), Dave Pearson (Dave Pearson Architects), William Fulton (Fulton Ross Team Architects), Joseph Hampton (Warren and Mahoney), David Sheppard (Sheppard & Rout Architects), Tony Ussher (Tony Ussher Architect), and Richard Dalman (Dalman Architects).

A range of architects were involved in the consultation process from the start providing advice and feedback which informed the concept design.

Dave Pearson, of Dave Pearson Architects, congratulated the Museum and its architects on the redevelopment and concept designs.

He complimented the Museum on taking into account the majority of policies from the Building Conservation Plan, indicating that the project is a good example of how a conservation plan can be used to inform the redevelopment of historic buildings. In particular he praised the design of the new entryway, the window joinery on the Rolleston Avenue facade, the glazing of the Roger Duff Wing and the Araiteuru space.

"It will be fantastic outcome and I think that Athfield Architects have done an outstanding job. I wish you well as the project progresses to resource consent stage, I would be very surprised if you get any submissions in opposition."

– Dave Pearson, Dave Pearson Architects

Neighbours

Close neighbours of the Museum were included at the very outset of the consultation process. Christ’s College, the closest neighbour, has been supportive of the development across the engagement programme. The chief executive of the Arts Centre, Philip Aldridge has commented that the plans look “absolutely tremendous.”

General public

Digital engagement platform

The digital engagement website has been visited more than 20,000 times and has seen 190 comments on the Ideas Wall, more than 220 survey responses and almost 100 comments on the Museum’s concept designs.

On the day that the concept designs were released on the online platform, the web page received more than 2,000 visits by people from Canterbury and around the wider South Island.

In terms of common feedback received, putting the blue whale skeleton back on display, improving visitor facilities, protecting the heritage buildings, and developing new prehistoric animal exhibits were some of the ideas voiced by Cantabrians on the proposed redevelopment of the Museum.

Of the negative comments received, the majority were constructive and provided helpful insight that was taken into account in shaping the proposed redevelopment. One of the most common topics that people raised is the representation of Māori in the Museum.

Below are some of the most common themes from the general public in response to the Need for Change, please see the public comment register (Appendix A) for copies of all feedback in full.

| POSITIVES | CONCERNS |
|---------------------|--|
| Christchurch street | Māori exhibits (relating to changing the current dioramas) |
| Discovery room | Outdated exhibits |
| Temporary exhibits | Lack of space and layout issues |
| Antarctic exhibit | Cafe |

| | |
|---------------------|-------------------------|
| Heritage buildings | Entrance and lobby area |
| Blue whale skeleton | Dark or low lighting |

The feedback collected in the first phases helped to guide the design process and as plans progressed more opportunities were allocated for people to give feedback – before any plans were finalised.

The majority of public feedback on the concept designs was positive and celebrated the approach marrying heritage features with modern design. In terms of sentiment, almost 80% of comments referencing positive aspects of the designs.

Below are some of the most common themes, both positive and negative, from the general public in response to the Need for Change, please see the public comment register (Appendix A) for copies of all feedback in full.

| POSITIVES | CONCERNS |
|---|--|
| Love the design – history meets modern design | Robert McDougall Art Gallery – clarification on its future |
| Uncovering heritage features | Expense of reinstating Fleche and chimneys |
| Blue whale skeleton | Not enough detail about storage plans |
| Atrium building and Araiteuru space | The Paua House |
| New cafes | Multicultural exhibits e.g. Pasifika |
| New entrance | N/A |

Direct feedback and Museum exhibition

The Museum received 59 comment cards from the general public sharing their feedback about the redevelopment and concept designs.

Media relations

The redevelopment received extensive media coverage with around 200 news stories published during the engagement process, including two front page stories in The Press.

Advertising

Ads placed in The Press, The Star and local papers from the wider Christchurch area reached more than 300,000 people.

Museum database

The Museum's newsletter and e-newsletter was sent to more than 2,000 people.

Social media

During the consultation period, social media posts about the redevelopment on the Museum Facebook page reached more than 70,000 people.

In the early phases of stakeholder engagement, posts about the need for change reached 73,778 people, received 154 comments and 1,113 people then visited the digital engagement platform.

When the concept designs were released, Facebook reached 73,894 people with 1,793 people reacting, sharing or commenting on the posts.

A further 90 comments were also made about the concept designs on a Christchurch City Council Facebook post.

On Instagram, the two image posts received 160 likes and one comment.

6. CONCLUSION

The stakeholder engagement programme undertaken by the Canterbury Museum was comprehensive. A robust and comprehensive stakeholder mapping exercise ensured that all relevant stakeholders were identified. Engagement channels were carefully selected to ensure there was opportunity for genuine consultation and feedback. Particular emphasis was placed on devising communication and feedback channels that people could use during the Covid pandemic.

The museum also adopted a 'no surprises' policy whereby key stakeholders were informed of decisions prior to reading or hearing about it in the media. During the six month engagement programme genuine trust was built up between the Museum and its stakeholders – which is reflected in the feedback received.

The lessons learnt from prior engagement were taken into account when developing and implementing the stakeholder engagement strategy.

APPENDIX A:

Public Comment Register

| Question 1 - What's your favourite part of Canterbury Museum? | Question 2 - What's your least favourite part of the Museum? | Question 3 - How often do you visit the Museum? | Question 4 - Why do you visit the Museum? | | | |
|--|--|---|---|-----------|---------------------|------------------|
| I enjoy all of the museum. I am pleased that Christchurch is going to have a 21st century museum allowing more exhibition space and hopefully encourage International exhibitions. | The entrance. | Three or more times a year | | | Cultural experience | |
| The Cafe and all the New Exhibitions, also I like the wee gift Shop and the Ilex gardens Cafe , gift Shop and walking through the gardens | The fred and Murtle House, its been there for ages | Three or more times a year | Leisure | | | |
| The old Christchurch city street, or the hall of oriental antiquities. | The old animals - but they have historical significance (to me) | Three or more times a year | Leisure | Education | Cultural experience | |
| We love visiting the Canterbury street, the bird collection, the Antarctic Section and the discovery centre. We love visiting the museum with the family | The porcelain collection | Three or more times a year | Leisure | Education | | |
| Old Christchurch Street. Paua House. Historical Clothing & China section. | Nil | Once or twice a year | Leisure | | | |
| The replica street. | The outdated permanent exhibition spaces, like the Maori history space. | Once or twice a year | Leisure | | | |
| 1. Going to new exhibitions. I am Deafblind, so I like "accessible" exhibitions 2. Going to Friends of the Museum talks 3. The helpful, friendly staff 4. I love visiting the Museum. | The stairs and sometimes having to wait a long time to use the lift. Deafblind inaccessible exhibitions, fluctuating light levels & reflective glass used in display | Three or more times a year | Leisure | Education | | |
| Being in an historic building and seeing exhibits that are unique to Christchurch | Costume gallery | Once or twice a year | Leisure | Education | Cultural experience | Tourist activity |
| The discovery room and the old town set up with the horse and penny farthing. | The start of it, the bird room and the Antarctic room, purely because they need a modern upgrade. | Once or twice a year | Leisure | Education | | |
| The beautiful Asian artifacts area, the Antarctic exploration area and the birds displays. Every special exhibition I've ever been to has been beautifully presented. | The lack of toilets and breakout areas | Three or more times a year | Leisure | Education | | |

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| The bust of Sir Julius von Haast and his original office - because he is my Gt Gt Grandfather. Otherwise the Antarctic exhibition area, when we visited. | Although I cannot remember a least favourite part, as at the time I was taking in a lot of history - it needed more room for displaying objects. | Less than once a year | | Education | Cultural experience | |
| Permanent: Antarctic section/birds of NZ I do like the temporary exhibits too | Nil | Once or twice a year | Leisure | | | |
| Beautiful heritage buildings! Antarctic displays. And the good old butterfly drawers. | Seems small and claustrophobic. Hard to navigate. | Less than once a year | Leisure | Education | | |
| The two story hall full of colonial fashion and furniture | the Antarctic floor | Three or more times a year | Leisure | Education | Cultural experience | Tourist activity |
| Christchurch street. I love the idea of getting to see what Christchurch would have looked like 100-200 years ago. | The bird section. I feel like they're cool to look at but there's no information on any of their history or lifestyle, and there's so much space that isn't being used. | Three or more times a year | Leisure | Education | Cultural experience | |
| Old Christchurch Street, Paula Shell House, Early Settlers and Maori | The Birds and most of upstairs, the cafe! | Three or more times a year | Leisure | Education | | |
| The Victorian street. | The child section. | Once or twice a year | Leisure | | | |
| The exterior of the building. | The internal layout. Lack of natural light | Less than once a year | Leisure | | | |
| Arctic Centre and the Old Christchurch area | Not got one, however sad to see the Robert McDougall building so dilapidated and would like to see it restored. | Once or twice a year | Leisure | | | Tourist activity |
| I love the Chch museum - especially the diversity of exhibits which I don't think Te Papa or other museums achieve. So I'd love to see that remain. My favourite parts are the colonial street and the mummy. | I always thought the entrance was underwhelming. It's an awkward space that needs opening up if possible. I wonder if it would be possible to hang the blue whale skeleton in the entrance like the UK natural history museum. I think it makes sense to have early NZ as the first exhibit. | Once or twice a year | | | Cultural experience | |
| Chch street, views, location | Small staircases, some exhibits that have been there for ages I usually just skip through | Once or twice a year | Leisure | Education | | Tourist activity |
| Discovery Room for my children | The lift/toilets! | Three or more times a year | Leisure | Education | | |

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| Victorian Street, the odd room around the museum founder, household furniture/clothing area, birds, Chinese - like the patchwork of different displays. Really like the temporary exhibits downstairs (upstairs usually less so) | Geological/Environment section | Once or twice a year | Leisure | | Cultural experience | |
| The dioramas of the people of New Zealand I think that the knowledge and history behind this are interesting. I like that it is an easy introduction to the history and people of our past. | The Maōri dioramas. They're inaccurate and offensive, you can do better. I love the learning aspect hate the way it's portrayed. | Less than once a year | Leisure | Education | | |
| The big exhibition hall - great "black box" space with heaps of opportunity to display travelling and homegrown collections. | The bird hall. The street art style ceiling is fabulous, but the displays are sooo tired. | Three or more times a year | Leisure | Education | Cultural experience | |
| Mount ford mezzanine - clothing etc. | The Nga Taonga etc. dioramas - they're inaccurate and offensive. | Three or more times a year | Leisure | | Cultural experience | |
| I have a few - Tash Pen Khonsu and the (very) small Egyptian collection has always been a favourite of mine, same with the dinosaurs and geology exhibits and the Victorian Museum downstairs. (Also a big fan of the huge portrait in the Mountfort gallery with the dogs in it and the cave right by the entrance.) | I honestly don't have one, but if I had to pick, I think possibly the Antarctic exhibits, purely because I don't spend the most time there when I visit the museum. | Three or more times a year | Leisure | Education | | |
| New Zealand's history | Lobby area | Three or more times a year | Leisure | Education | Cultural experience | |
| The old chch street | Limited number of exhibits | Less than once a year | Leisure | | Cultural experience | Tourist activity |
| The butterfly room in discovery. The changing exhibitions bringing new and interesting objects and images to life. | How old the Maori exhibition is. It feels like Maori is a rich, spiritual part of NZ and the exhibition is dated. | Three or more times a year | Leisure | Education | Cultural experience | |
| my favourite part is the one with the early settlers, the clothing on the first floor, the old Christchurch street | The part with the chinese/asian china and glassware etc, as it is very oddly put together | Once or twice a year | Leisure | Education | Cultural experience | |
| Christchurch street, Antarctic exhibitions, natural history, mummy victorian dresses | Bird section | Once or twice a year | Leisure | | | Tourist activity |
| The building/heritage architecture | The first part of the museum never changes, so there are limited new exhibition spaces | Once or twice a year | Leisure | Education | Cultural experience | |

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| I love to see animals. I also enjoy the changing exhibits and my kids love the interactive stuff | The area with old dresses. | Three or more times a year | Leisure | Education | | |
| The broad and diverse collections; engaging displays; Mountfort Gallery | Early Maori dioramas | Once or twice a year | | | Cultural experience | |
| Birds Chch street and that guys office The Japanese stuff and Egyptian | The Canterbury bit with the weather etc | Three or more times a year | Leisure | | | |
| The Old Christchurch St and the old museum room | The Paua house | Once or twice a year | Leisure | | | |
| The tunnel at the entrance, the giant hanging planet earth and the Christchurch street were all my favourite parts as a child and I'm still a massive fan of them as an adult and want to see all of them when I go when I'm back in Christchurch as I now live out of town. | The part about the environment, it's important but not very interactive. | Less than once a year | Leisure | Education | | |
| The Maori and Pacific artefacts including the moa dioramas. These are more accurate than most others in museums across NZ. | The bird hall. Need to refresh the events held by the Friends and offer differing events. | Three or more times a year | | Education | | |
| The exhibits you can interact with | The room with pottery , never changes, once you've seen it once I do you need to see it every time? | Three or more times a year | | Education | | |

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| I love the discovery room. And the dinosaurs and the mummy. There are a lot of parts that I love. The Christchurch weather and landscape is a favourite with my child. I love seeing the Antarctic explorers. I love seeing how the Maori have cleverly used their resources to make all the things they needed, shows their innovative ideas and changes perceptions. I think accuracy is important and it would be very good to consult with the local iwi, if that hasn't already been done. The heritage building is beautiful, and I love it as a descendant of English and European Heritage (Though the museum may nod heavily to European culture - I still think there is a place for it but balance is important). There is plenty to celebrate of NZ culture and so that joy, innovation, resourcefulness and resilience of the Canterbury people all need to be shown here in this place. | The cafe is out of the way. It needs easier to get around layout as it's quite a maze | Three or more times a year | Leisure | Education | Cultural experience | |
| Considerate, educational and culturally aware representation of history and many historical treasures, particularly local NZ and Maori history. Oh, also the Birds, and the beautiful 3-D displays behind the glass! | I don't believe modern Canterbury Museum has a particular problem with this, but obviously many museums around the globe have claimed and hoarded treasures that were never asked for/ethically sourced from their rightful owners. I simply hope CM knows the value of this and I think they do, but yes. | Three or more times a year | Leisure | Education | Cultural experience | |
| I love the first part as you walk in about the Maori people and the way they lived their life. And Christchurch Street | Haven't found one yet | Three or more times a year | Leisure | Education | Cultural experience | |
| Settlers - early Christchurch and the Chinese Collection | Cafe | Three or more times a year | Leisure | Education | | |
| Asian Arts | The bird gallery | Three or more times a year | Leisure | Education | Cultural experience | |
| I love seeing the early settlers "street", with the old shops. I also like the section with all the fashions throughout the years. | Space | Three or more times a year | Leisure | Education | | Tourist activity |
| paintings | Old house with the dinner set | Less than once a year | Leisure | | | |

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| We love the old fashioned streets and shops...and the horse, of course | The Maori exhibits, much of it hasn't changed for many years. | Three or more times a year | Leisure | Education | | |
| Fossils or special exhibits (Things that are rotated out of storage for display) | No comment | Less than once a year | Leisure | Education | | |
| So many things. Interactive stuff for the kids is great. Love the birds the most myself. | Distance between toilets. Hard to get in and out of main entrance with pram/wheelchair | Three or more times a year | Leisure | Education | Cultural experience | |
| Antarctic wing, discovery room | Any part that is too 'interactive' with no real content. Often things designed to capture childrens attention become the only thing they see to the exclusion of all the fantastic stuff. | Three or more times a year | Leisure | Education | | |
| Walking through the old styled street and going into the shops along there. | Antarctic | Three or more times a year | Leisure | Education | Cultural experience | |
| The old Christchurch street and other Victorian displays, anything to do with new zealands history. my children love the discovery centre | Asian exhibit next door to the birds | Three or more times a year | Leisure | Education | Cultural experience | |
| The rotating displays in the side and back hall - I specifically go to the museum to see what's new and different. The Antarctic exhibit upstairs is very unique to Christchurch and the history of CHCH as a base. | The 'old town' wing, and the one that has all the glass cases. They aren't very unique to NZ, every museum has a generic 1900s artifacts section. | Three or more times a year | Leisure | Education | Cultural experience | |
| The Maori taonga displays. | The confusing layout of spaces and visitor circulation. | Once or twice a year | | | Cultural experience | |
| The Asian gallery is great: the drawers expand what people can see. A similar gallery for the ancient Graeco-Roman (and other) material would be nice. I think it's important to keep the historic Antarctica exhibit to complement the Antarctic Centre, but it needs a makeover. The effort made to change exhibits in the big gallery have been great. The availability of the classroom and school/university learning activities is fantastic and much appreciated. And it's a great place for primary school kids on the weekends. | It's dark, cavernous, and moribund; whereas Te Papa is light, spacious and varied. This is not the fault of museum staff--it's a problem with the building, which is too "19th century". | Less than once a year | | | Cultural experience | |

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| The Victorian street | the Egyptian Mummy | Once or twice a year | Leisure | Education | | |
| The birds | The Egyptian display | Three or more times a year | Leisure | | | |
| Costume gallery | The paua house - it has no connection with the region | Less than once a year | Leisure | | Cultural experience | Tourist activity |
| The Antarctic section. | The Clothing Room | Three or more times a year | Leisure | | | |
| The central exhibition space | Colonial artefact area | Three or more times a year | Leisure | Education | Cultural experience | |
| The Asian gallery | The discovery area | Three or more times a year | Leisure | Education | Cultural experience | |
| The rotating exhibits, and the discovery room | random asian artefacts could rotate to something else now and then... is that for the tourists? | Three or more times a year | Leisure | Education | | |
| The native New Zealand exhibits | The decor | Once or twice a year | Leisure | Education | | |
| The 1800s heritage buildings. It would be great to see more of these visible inside the museum. | How confusing it is to get around and find amenities/ stairs. The lack of disabled access. | Three or more times a year | Leisure | | Cultural experience | |
| The Antarctic section | Don't have one | Once or twice a year | Leisure | | | |
| the building and the collections. The central location is incredible, and the proximity to the gardens and arts centre should be capitalised on. I have spent many childhood school holidays at the museum and have very fond memories of it. I last visited in June 2018. | The Maori display at the beginning. Its awful, outdated and has a 'friendly savages' vibe that is so beyond okay. I cannot believe it is what greets international tourists to the Museum | Less than once a year | Leisure | Education | Cultural experience | |
| In it's current form, the old street, and the Maori exhibitions. | Knowing how much you can't display. | Three or more times a year | Leisure | Education | Cultural experience | |
| Tough choice between the Victorian street, the costume gallery and kids zone with all the insects drawers | Antarctic mainly because it's not visually appealing & static | Less than once a year | | Education | Cultural experience | |
| The Chch streets, the bird hall, Discovery, the Egyptian section. | The permanent exhibit area about NZ climate and geography. I don't know the name. | Three or more times a year | Leisure | Education | Cultural experience | |
| Maori Exhibits | Paua House | Three or more times a year | Leisure | Education | | |
| the childrens interactive area | Maori part; it is offensive and does not represent true history | Once or twice a year | Leisure | Education | | |
| Chch history | Not sure | Once or twice a year | Leisure | Education | Cultural experience | |

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| The temporary exhibitions that provide ongoing and varied learning experiences for my home educated child, and the workshops for kids offered alongside those temporary exhibitions. | The dark, enclosed interior. | Three or more times a year | | Education | | |
| Antarctic exhibit | Maori village models | Once or twice a year | Leisure | Education | | |
| The Antarctic Gallery | Having to leave | Three or more times a year | Leisure | | | |
| Canterbury History | Asian Gallery | Three or more times a year | Leisure | Education | Cultural experience | |
| Bird hall, all the taxidermy (including the discovery Centre), dinosaur bones, moa exhibit. Skeleton on the Irish Elk and that small room of curiosities like the vegetable sheep. | Colonial bits and European settlers, costume hall including Asian arts (feels a bit irrelevant to NZ) | Once or twice a year | Leisure | | | |
| The interactive elements, those that the kids can see and touch and watch. | Probably the area with stuffed animals on a plain painted backdrop. Just very boring | Three or more times a year | | Education | | |
| The Street and the Asian section. | stuffed animals | Three or more times a year | Leisure | | Cultural experience | |
| The historic street and the Antarctic Display and the temporary exhibitions as well as the Pauashell House. I like also the first settlers part and the Maori culture display with the pounamu display and the historical hunting and fishing and the historical photographs in the one room (about intermarriages, and much more). I bring each time visitors to the museum and I like also the talks and presentations (book launches, and talks which are organised by the Friends of the Canterbury musuem). The musuem courses after the earthquakes for volunteers were also very much my favourite. We also buy lots of gifts for family and friends overseas in the museum's shop. Especially the carvings and more meaningful cultural items are very great. I also like that the museum is in the inner city. The building as such is already a part of its history and so it is a great idea to renovate this great facility. | There is none least favourite | Three or more times a year | Leisure | Education | Cultural experience | Tourist activity |
| Historic street and old costumes | Maori bit | Three or more times a year | Leisure | Education | | |

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| its been a while since I was last there so cannot remember much about my visit. Make it so its really great so people can take away fab memories that they will not forget . Like all places treasures kept will grow as the years go past and lots need to be shown , so an upgrade that is large enough to display even future items is needed | cant remember a bad part | Less than once a year | Leisure | | Cultural experience | |
| Seeing the ancient artifacts such as the mummy and replica of the Rosetta stone. Ivan Mauger display is incredible, Antarctica display is detailed and fascinating. The Maori display at the start is accurate and depicts how the Maori first lived and survived with the real tools they used and living conditions. | Layout of displays could be better. Display rooms seem closed off from each other. Could flow into next display better | Once or twice a year | Leisure | Education | Cultural experience | |
| Antartica display and Canterbury Street. Not sure if it's still there but I think as a kid I remember a mummy which fascinated me | The draws if bugs and creepy crawlies. I liked the butterflies | Less than once a year | Leisure | | Cultural experience | Tourist activity |
| The furniture and clothing | Noisy areas where you spend more energy navigating around people and installations rather than admiring or learning about what is being displayed, | Once or twice a year | Leisure | Education | | |
| I have always loved the Egyptology section and always make sure to pay it a visit. I find it fascinating and would love to see a larger space for such a huge piece of world history. I think Tash Pen Khonsu is a huge drawcard for little old Canterbury. | It can sometimes be hard to see all the exhibits without doubling back. | Three or more times a year | Leisure | Education | Cultural experience | |
| The early Christchurch Street. | Asian art section | Three or more times a year | | | Cultural experience | |
| The area which covers Christchurch's history, from pre-European times through the first ships and settlers. | The gallery with the Asian pottery etc. | Three or more times a year | Leisure | Education | Cultural experience | |
| Birds and colonial CHCH | Mummies | Once or twice a year | | Education | Cultural experience | |
| The Moriori display | The crude diorama of early Maori | Three or more times a year | Leisure | Education | Cultural experience | |
| The Golden motorbike | Dinosaur bones | Three or more times a year | Leisure | | | |
| I'm 6 years old and I love the Museum | | | | | | |

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| Canterbury street | Bird Hall | Once or twice a year | Leisure | Education | Cultural experience | |
| Old christchurch street This is a terrible survey as can't edit text as it just jumps to submit | It's too dark overall-not enough lighting | Once or twice a year | Leisure | Education | | |
| The special exhibits | It is tired and old. Some of the collections just don't wow. The cafe is at the top. | Three or more times a year | Leisure | | | |
| A running list. 1. The blue whale being displayed again. 2. Large Pounamu greenstone boulders being displayed. 3. A more accurate depiction of early Maori than currently displayed in diarama's that meets the approval of local Iwi/hapu. 4. Moa - CM has an extensive collection that needs to be seen en masse. This cannot be seen anywhere else in the world - we have to see this again on a permanent basis? 5. Maori Paa - stored in the basement must be displayed. 6. Pacifika treasures in general should be displayed embracing NZ' multiculturalism. This is currently limited. 7. Utilising the RM Gallery space and incorporating this into any new Museum design. (Negotiate with the family to make this happen or the RM gallery will deteriorate and become unusable. What a grand building. It must be saved by thinking laterally and strategically - although this may occur through other avenues also). | All toilets (just terrible), the cafeteria (very bad), the temperature variation throughout i.e. the bird hall (roasting) verse the old street (freezing). The lack of interactive headsets to guide you through the collection. | Three or more times a year | Leisure | Education | Cultural experience | Tourist activity |

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| <p>8. Making the Canterbury section more detailed and interactive. This region specific material gives all visitors a great overview of why and how we function the way we do in Canterbury.</p> <p>9. The old street frontage showing how Canterbury used to be should be replicated and developed to demonstrate clear links between yesterday and today.</p> <p>10. Maintaining a proud Antarctic display with updated information to support the historical information available i.e. Scott Base today, current expeditions, greenhouse gas and the role Antarctica plays through science etc. What a fantastic opportunity for the public to contribute towards Canterbury Museum redevelopment initiatives. The more storage and display space (square footage) you can get the better. It was Anthony's media clip that brought me to this survey. Well done.</p> | | | Leisure | | | |
| <p>Your recent advertisement in Press contained critical key words "TWENTY-FIRST CENTURY". Simply the museum must step up to the future, Whilst the original building is mediocre architecturally I am sure it will likely be kept. The subsequent additions & proposals are all absolute disasters. It is essential to engage a top architect with museum experience (possibly international) to design a stunning new museum complex to fit between existing entrance & McDougall building which is not too bad architecturally. This may sound drastic but if these existing poor buildings currently causing so much grief are not removed the museum will be "chasing it's tail" for ever. This new museum will have a wonderful opportunity for it's form to engage with the gardens & the building must utilize modest materials as I am sure the cost will be critical. Please check-out recent good modern museum buildings from around the world. Good luck.</p> | (See previous question) | Less than once a year | Leisure | | | |

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| The beautiful heritage buildings, followed by the street (with much loved horse for the children!), the glow worm cave, the precolonial Maori sets with the life-size Maori figures, and the Discovery area for children. | Not sure | Once or twice a year | Leisure | Education | | |
| Touring Exhibitions | Exhibits the same last 35 years | Three or more times a year | Leisure | Education | Cultural experience | Tourist activity |
| Birds | N/A | Three or more times a year | Leisure | Education | Cultural experience | |
| The Maori display of models | The paua house | Three or more times a year | Leisure | Education | Cultural experience | |
| 1 Early settler 2 Asian 3 Antarctica | Birds - although it is interesting | Three or more times a year | Leisure | Education | | |
| The christchurch street | Love it all | Three or more times a year | Leisure | Education | | |
| The dinosaur section | The bit with the bugs and soil quality and stuff. What is it supposed to achieve? | Once or twice a year | Leisure | Education | | |
| The Pre-European section. | Old ceramics | Less than once a year | Leisure | Education | Cultural experience | |
| View from the cafe, the cafe, discovery room, paua house, ease to find and availability of toilets | No automatic door nor disabled entrance | Three or more times a year | Leisure | Education | | |
| The Antarctic area. We also enjoy the changing displays, especially when they are hands-on for the kids. The street with the horse and the penny farthing bike. | The room with furniture behind glass | Three or more times a year | Leisure | | | |
| The old school Chch section. I think its called Chch streets. The part with the horse and shop fronts | The hall with the glass displays showing old uniforms, dresses and medals etc. Found it a bit boring | Three or more times a year | Leisure | Education | | |
| Exhibition space | Maori dioramas - every time I visit I feel insulted - they're cringeworthy | Three or more times a year | Leisure | Education | | |

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| I have two kids, so the Discovery room is a hit with my 4 and 6 year old and we've been going since they were 1. Hands on play, microscopes and bugs are always fun. Obviously the dino bones are awesome! Every museum need a dino! The ride-on Antarctic snowmobiles are also a hit, as is the penny farthing bike. I love the old town street and the changing exhibitions for adults. | The china/pottery/decorative arts area. Honestly, I don't even know what's it's called because I never go in. | Three or more times a year | Leisure | Education | | |
| The interactive elements going through the cave and tunnel at the start of the museum when you host treasure hunts and night at the museum events | How full and dark some of the display spaces are and how some areas are still no different to when I seen them as a 5 year old (25 years ago) | Three or more times a year | Leisure | | | |
| The discovery room | The room on the ground floor with huge glass cases and old antiques in | Three or more times a year | | | | |
| My familys favourite part is the dinosaur section and rock and mineral section and the bird hall | The cafe | Three or more times a year | Leisure | | | |
| Discovery Maori Taonga | The over representation of colonial/European settler history as well as the misrepresentation of Maori. Would be awesome to liaise with Nga Tahu to build something that depicts how things were and how things could be in regards to the Treaty. | Once or twice a year | Leisure | Education | | |
| Temporary exhibits. Loved Neil Pardingtons photos last year. | The ground floor Maori exhibit | Three or more times a year | Leisure | | | |
| Discovery Centre | The permanent downstairs exhibitions | Three or more times a year | Leisure | Education | | |
| The changing exhibits- sqwakzilla is a hit with my kids! | Maori scenes are the beginning- these don't seem to have changed since I was a child? | Three or more times a year | Leisure | Education | | |
| The temporary exhibitions, we particularly loved the natural history museum photography exhibition a year or two ago and the more recent Dunedin study exhibition too. We like to visit when the exhibition is updated and then we'll look at the rest of the museum again as well. We also really enjoy the New Zealand birds. | The Maori wax models are obviously something that needs to be changed | Three or more times a year | Leisure | Education | | |

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| The interactive exhibitions for the whole family | The old street | Three or more times a year | Leisure | Education | Cultural experience | Tourist activity |
| Christchurch street Discovery room The glowworm cave The Paua house! | The Mummy/Egyption area | Three or more times a year | Leisure | Education | | |
| The mummy exhibit | Would like to have the old school house etc back | Three or more times a year | Leisure | | | |
| Seeing real Dinosaur bones or the old street | The layout it doesn't flow | Three or more times a year | Leisure | Education | | Tourist activity |
| The Canterbury street/shops area | The Antarctic area | Three or more times a year | Leisure | Education | Cultural experience | |
| Discovery at this stage of life with a small child, but all areas have value and interest | Cafe | Three or more times a year | Leisure | Education | Cultural experience | |
| Kids section, but this totally needs an update. | Feels stale and old, has looked mostly the same since I was a child | Once or twice a year | Leisure | | | |
| The activity room for kids and interactive parts, my daughter's favorite place to visit | The Chinese part with bowls and jigs | Three or more times a year | | | | |
| Chch street | Multiple exhibits they haven't changed in 25 plus years | Three or more times a year | Leisure | Education | | |
| All of it - I love the fact it is free but that will have to change no doubt but there is always something to look at that you haven't seen before - please keep the Old Street/Horse and the Antarctic exhibition could be better for all the Americans we will get later | Shop - it is not vibrant enough | Three or more times a year | Leisure | | | |
| Antarctica display and rooms through the ages | Birds | Once or twice a year | Leisure | | | Tourist activity |
| Moa skeletons and dinosaurs. | Shell house | Three or more times a year | Leisure | | Cultural experience | |
| Bird hall Discovery room Antarctic experience | Plates and bowls | Three or more times a year | Leisure | Education | | |
| Clothing section, street, birds and skeletons | Furniture and antiques - just seems like stuff that doesn't have much info or context for why they are important or doesn't tell a story | Three or more times a year | Leisure | | Cultural experience | |
| The staged set ups with figurines/people (eg Maori people, the street (toy shop etc) | The cafe! | Once or twice a year | Leisure | Education | Cultural experience | Tourist activity |

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| Dinosaur bones, the mummy and old street | China exhibition | Three or more times a year | Leisure | Education | Cultural experience | |
| Discovery room and fossils | Dioramas | Three or more times a year | Leisure | Education | | |
| Discovery room with the tarantulas | Chinese history part | Three or more times a year | | | | |
| Egyptian exhibition, and when I was little the kids area and the old town street, tunnel | The bit with the earth stuff and rubbish ect needs a revamp | Less than once a year | Leisure | | | |
| Interactive displays. I enjoyed the Air NZ exhibit you guys did a while back. | Just the stuff that's been there the longest. | Three or more times a year | Leisure | | Cultural experience | |
| Discovery level, the dinosaurs, the mummy, and the birds. | Maori section | Three or more times a year | Leisure | | | |
| Victorian street | Oriental pottery | Once or twice a year | Leisure | | | |
| The discovery bit is cool for my toddler, also the dinosaur skeleton and world globe. Would like to see the old Hampton cab's back and also I've heard you have an elephant skeleton. | The bird section! So creepy. Also the china bit is boring even though that part of the building is cool. | Three or more times a year | Leisure | Education | | |
| The old street. | The Antarctic display. | Three or more times a year | Leisure | Education | | |
| I like the temporary exhibits, that are a deep dive into an aspect of history and mean there's something new to see each time I visit. I also like the Hall of Birds, and the replica rowboat from Disappointment Island. Squawkzilla, the Air New Zealand anniversary, and the WWI exhibits were great. When I was a kid I liked the moa cave, the Christchurch Street, and the giant Earth and a vaguely remembered exhibit on natural disasters (especially how they work). | If I had to choose, probably the static potteries exhibits. They don't really tell a story to me. Also, the Maori dioramas seem a bit colonial, they need more agency. | Once or twice a year | Leisure | Education | Cultural experience | |
| The heritage building entrance | All the stars and wasted space in between the exhibitions and the creepy maniquins upstairs | Three or more times a year | Leisure | Education | Cultural experience | |
| the old street - it needs updating/enhancing now, ubt its such a step back in time | it's very white/european | Less than once a year | | | Cultural experience | |

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| The Old Town area - Please consider bringing back the Blue Whale Skeleton to the display as a priority. I grew up in CHCH and along with many people my age - 45- it was a highlight of visits and I am sure it would be again to a new generation of children, both young and old!! Also, please redevelop the Robert MacDougall Art Gallery building as a display space, it is a classic building that needs to both utilised for displays and on display itself! | The unusual layout in parts of the building | Once or twice a year | Leisure | | | |
| Antarctica Section and Maori Tribes | None of it | Less than once a year | Leisure | Education | Cultural experience | Tourist activity |
| All of it. I love going there with my children and walking around and looking at the treasures. Every time I see something new. My daughter loves, loves, loves the Old Christchurch Street. | I don't like the set up where the cafe is as it is crammed with a wasted floor area below the mezzanine | Three or more times a year | Leisure | Education | Cultural experience | |
| The bird hall and the costumes | The entrance (very cramped with a stroller) | Once or twice a year | Leisure | | | |
| The rooms used to hold displays that change | The Asian section | Three or more times a year | Leisure | | | |
| Old Christchurch and changing exhibits | Discovery due to cost. Should just charge for the kids | Three or more times a year | Leisure | | | |
| Antartica | Maori | Less than once a year | Leisure | | | |
| The new changing exhibitions | N/A | Three or more times a year | | Education | Cultural experience | |
| Canterbury walk through time | It all has its place there | Less than once a year | Leisure | Education | | |
| I like it all, but if I had to choose it is probably the Canterbury Street. | N/A | Three or more times a year | Leisure | Education | | |
| Kids zone | Don't have one | Three or more times a year | Leisure | Education | | |
| Antarctic exhibit | Finding way around | Three or more times a year | Leisure | | Cultural experience | |
| Living Canterbury, Bird Hall | Maori history part (Only because it's an inaccurate depiction, would be so amazing if done properly), Paua house (boring), Ivan Mauer (boring), | Three or more times a year | Leisure | | Cultural experience | |
| The prehistoric life section as it's such a cool/different view on past life in New Zealand | The prehistoric life sections is also my least favourite as it could be so much better and more informative! | Three or more times a year | Leisure | Education | | |

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| The pop up expeditions | The outdated lift that freaks me out | Three or more times a year | Leisure | Education | Cultural experience | |
| The visiting exhibitions | Maori cave | Once or twice a year | Leisure | | | Tourist activity |
| The birds | The mummy | Once or twice a year | Leisure | Education | Cultural experience | |
| Special exhibitions, Rewi Alley collection, Discovery area, Decorative arts | Bird Hall | Three or more times a year | Leisure | Education | Cultural experience | |
| The upper floor Earth and minerals Archaeology Lower floor the Canterbury Geology and history | Earth sciences | Once or twice a year | Leisure | Education | Cultural experience | Tourist activity |
| The mummy | the maori culture section | Once or twice a year | Leisure | Education | | |
| The building style, Egyptian mummy, old Christchurch Street | Not interactive enough for adults | Once or twice a year | Leisure | Education | Cultural experience | |
| Geology, Dinosaurs, Mummy | Poor representation of tangata whenua, lack of a Pacific collection, bird hall | Less than once a year | Leisure | | | |
| The Victorian Street for my grandchildren to enjoy, also the Antarctic areas | I really would like to see the Robert McDougall reinstated as a classical art gallery. I heard that there was talk of it becoming part of the Museum. Please do not let this happen - I miss this space for classical art so much. | Three or more times a year | Leisure | Education | | Tourist activity |
| The 1800 English settlement part | Don't have one | Once or twice a year | Leisure | Education | | |
| I love the museum's vocation to tell all the stories of the region, from natural history and geology to the successive waves of humans populations or the Antarctic exploration. We visit it very often and we are never disappointed. | The Māori depiction. This certainly need an upgrade. Glad to know that you're working with mana whenua to explain a different story of the first inhabitants of the city. | Three or more times a year | Leisure | Education | Cultural experience | |
| Paua house, street, Antarctic exhibition, kids hands on stuff | The controversial early Maori scenes | Once or twice a year | Leisure | | Cultural experience | |
| Old street | Not enough correct Māori history - your Moriori text needs to be written without urban myth. | Less than once a year | Leisure | | | |

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| All the more child friendly areas... anything more hands on, light, bright, interactive, changing exhibitions. This survey here isn't asking enough questions or asking for much input sadly. The 2 museums in Dunedin (and Akld) are both amazing! you used to have set education programmes in the holidays for kids... it would be great to bring kids in for paid sessions where they can do fun learning activities for several hours with educational staff. | The dark, static and unfreshed parts. | Three or more times a year | Leisure | Education | | |
| The itinerant displays downstairs | The geology section | Three or more times a year | Leisure | Education | | |
| Public talks given monthly and changing displays of New Zealand natural wildlife | bird hall is not fit for function as lecture space | Three or more times a year | Leisure | Education | Cultural experience | |
| Fred and myrtles house. Interactive fun exhibits | All the boring plates and clothes | Less than once a year | Leisure | | | |
| The street, the clothes, the mummy | Antarctic exhibition | Once or twice a year | Leisure | | | |
| The mummy | The Chinese section. | Less than once a year | Leisure | | | |
| The ever changing displays keep it interesting , as well as the discovery centre for kids | The cafe isnt that good and the toilets need updating - plus it's a little hard to get around with a pram with the elevator only being on one side | Three or more times a year | Leisure | Education | | |
| Kids discovery room | Pottery | Once or twice a year | Leisure | Education | | |
| Dinosaur and natural history section | Antarctic Section | Three or more times a year | Leisure | Education | Cultural experience | |
| The Maori and Canterbury Pioneers section | The paua house | Three or more times a year | Leisure | Education | | |
| Discovery | Agree it might be time to update the windows in the NZ history section | Three or more times a year | Leisure | Education | | |
| The street | The Antarctic gallery | Three or more times a year | Leisure | | | |
| At the moment the discovery room for my preschoolers. | The bird section | Three or more times a year | Leisure | Education | | |
| The historical Maori art, because I don't see much of this anywhere else I usually go, but I would love to see more information about the displayed items, details on the history of them, the meaning, the regional and stylistic influences, the crafting and the significance. | The early Settler area. It is dark, cluttered and doesn't teach me anything | Three or more times a year | Leisure | | Cultural experience | |

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| The street and the costume gallery | Going through the dark Maori exhibits at the start | Once or twice a year | Leisure | | | |
| The colonial history section. | Personally, the street is my least favourite, just because it's pretty dated and I feel like a lot more could be done to make it a more realistic and immersive experience. | Three or more times a year | Leisure | Education | Cultural experience | |
| The discovery room | The oriental part and the porcelain displays | Three or more times a year | Leisure | Education | Cultural experience | |
| Antarctic exhibit, birds, Victorian street | N/a | Once or twice a year | Leisure | Education | | |
| The displays although there doesn't seem as much as there should be displayed. | The visitors areas ie. lack of toilets etc | Once or twice a year | | Education | Cultural experience | |
| The amazing collections of Maori artifacts (pre- and post-contact) and how they're laid out, the Antarctic area, and the natural history dioramas of NZ birds | There's so many daily objects from early wealthy European settlers, painted china and tables and so on it's interesting maybe if you're from here, but a lot of visitors aren't, and it takes up disproportionate space. Those galleries make the museum seem like a smaller and more provincial institution than I think it really is. Also, I miss the whale | Less than once a year | Leisure | Education | Cultural experience | Tourist activity |
| My daughter loves the dinosaur display. I have always enjoyed the mummy and the geology section. I also like the antarctic section. | The canterbury plains section | Three or more times a year | Leisure | Education | | |
| Christchurch Street | The area underneath the café | Once or twice a year | Leisure | Education | | |
| Christchurch Street. I much prefer the old Christchurch Street from the 80s to today's display and please bring back the pond in the quad where the small shop used to be, it was a great place to go | Antarctic area - I had numerous field trips to that part of the museum when at school | Three or more times a year | Leisure | Education | Cultural experience | |
| The Victorian Street | The layout | Less than once a year | | | Cultural experience | |
| The front facade viewed from the street | The rabbit warren of spaces | Three or more times a year | | | Cultural experience | |
| All of it | N/A | Three or more times a year | Leisure | Education | | |

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| Currently the Hector inexpectatus exhibit, but I also really like the clothing and furniture. | The poorly displayed early history in the first gallery. Especially the exhibits with little to no interpretation or further sources to explore. | Three or more times a year | Leisure | Education | | |
| Old-time Christchurch | There's a room with art that we typically pass through quite quickly. | Three or more times a year | Leisure | Education | Cultural experience | |
| Dinosaurs and the history of other cultures. | Anything that doesn't inspire. | Three or more times a year | Leisure | Education | Cultural experience | |
| Canterbury Street section and costumes gallery | Robert McDougall Gallery | Less than once a year | Leisure | Education | Cultural experience | Tourist activity |
| Antarctic area and new exhibitions | Chinese part | Three or more times a year | Leisure | Education | | |
| Asian Arts is my favourite permanent exhibition, but I particularly love the temporary exhibition halls and the wonderful array of exhibitions that pass through there every year. | Living Canterbury | Three or more times a year | | | | |
| The early Christchurch street scene; moa pit; Maori exhibits and other settler exhibits; science discovery upstairs. | Old antique furniture | Three or more times a year | Leisure | Education | Cultural experience | |
| Visiting and new exhibitions | Lack of Pacific Island (Pasifika Culture) on display | Three or more times a year | Leisure | Education | Cultural experience | |
| The Bird Hall & The Street plus the The Early Maori Panoramas & The early clothes and furniture plus china! | Cafeteria | Three or more times a year | Leisure | Education | Cultural experience | |
| Every time there is a hands-on, temporary exhibition - like the one for the sun not too long ago, or the recent one about life in different decades. The whole family has fun in these. (Anything to do with space gets all of us down there in a flash!) | The exhibit depicting pre colonial Maori. Its embarassing that I have to explain to my kids every single time we pass it why white people should not create displays like this - the indigenous people end up looking like savages and rarely are displays like this even fair representations on any point. Maybe leave such a display in the hands of local iwi - or just dont do it. Its terrible. The day that comes down I will be so relieved. | Three or more times a year | Leisure | Education | | |
| Christchurch Street | Bird gallery | Three or more times a year | Leisure | | | |

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| <p>The classic old exhibits - the Maori scenes at the entrance, Moa, early European settlers. Actual artefacts (Maori weaponry, European tools etc). The mummy. Used to love the whale skeleton. Would love to see more of Von Haast's original Moa skeletons and geological samples, the stuffed elephant that must be somewhere in storage, etc.</p> | <p>Paua house. Everything that is not an actual historical item but is written educational things - the children's exhibits about litter, earthquakes etc. I have children, but don't take them to the museum for this sort of thing, it's a waste of space. Would visit more if there was more focus on real museum items.</p> | <p>Less than once a year</p> | | <p>Education</p> | | |
| <p>Panau exhibit</p> | <p>Such limited access to research collections. Also can the image index's be online so we can see what the museum holds. And better access to the important image collections that would great for local history and family history.</p> | <p>Three or more times a year</p> | <p>Leisure</p> | <p>Education</p> | <p>Cultural experience</p> | |
| <p>The breadth of original artefacts! Very cool collection.</p> | <p>The Maori exhibition and the various racial implications it holds. It is offensive, outdated and embarrassing.</p> | <p>Once or twice a year</p> | <p>Leisure</p> | <p>Education</p> | <p>Cultural experience</p> | |
| <p>Really liked the exhibition on pounamu so interesting, also quite like the facade of the building.</p> | <p>The Antarctic and maori areas are very dated</p> | <p>Three or more times a year</p> | <p>Leisure</p> | | <p>Cultural experience</p> | |
| <p>Antarctic Gallery - then the bird hall with the albatross - I am totally biased, please find a way to bring back the whale skeleton.</p> | <p>Chinese gallery</p> | <p>Three or more times a year</p> | <p>Leisure</p> | <p>Education</p> | <p>Cultural experience</p> | |
| <p>Costume gallery - this is amazing. I would love to know more about the items on display and suggest you do a beautiful book about this collection.</p> | <p>Collection storage conditions - you need to move the collection offsite as soon as possible. It is irresponsible to knowingly let the building damage the collection. It is going to have to be moved offsite for a future building redevelopment. Please get moving and raise funds from government and community sources to do it now as the first step of a longer process.</p> | <p>Once or twice a year</p> | <p>Leisure</p> | <p>Education</p> | | |
| <p>Discovery Room, dinosaurs and the bird area.</p> | <p>The room with the old patterned china and the different style of clothing up the stairs.</p> | <p>Three or more times a year</p> | | <p>Education</p> | | |

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| I love the clothing on display, the old city street set-up, as well as the various Maori textiles and tools we are lucky enough to be able to see. The set up of the settler's accommodation is also cool. I also love the variety of special exhibitions that take place, such as the one about pounamu, and the one on Kai Tahu women. | The stuffed birds up stairs are kinda freaky, but that might be just me!; I think the early Polynesian and Maori sections of the museum are under utilised and would benefit from a more thorough exhibit with more extensive information to read - it seems like parts of the story are missing; I also think that the Chatams Islands Moriori display would be better in a place not tucked away in the corner. | Three or more times a year | Leisure | Education | Cultural experience | |
| The changing exhibitions in the main hall | The room with the European colonial history | Three or more times a year | Leisure | Education | | |
| Antarctic Exhibition | Birds | Three or more times a year | Leisure | Education | | |
| Old Museum and the decorative arts hall. | Reconfigured street (loved the old one) | Once or twice a year | | | Cultural experience | |
| I currently love the moon and space exhibit but I do like new birds area with the prehistoric birds | The Maori history section. It's boring, no engagement, and outdated. You should update this section with a more modern approach, include subjects like their thoughts on sexuality and gender, have a section about their myths which could mean hiring local Maori artists to create portraits of gods. | Three or more times a year | Leisure | | | |
| Antarctic display and bird hall | Entrance is very cramped | Three or more times a year | Leisure | | | |

| TYPE | COMMENT |
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| Tell a story | Years ago, as a child I remember the museum had a skeleton of a large whale. It would be great to see this back on display. |
| Share an idea | I loved the planetarium. Why don't we bring it back? It was such a great place to come to. I'm sure school groups would love to come and learn about the planets. I also miss the big whale bone and the decorated waka. Where are they? I have always liked the Bird Hall as the backgrounds were so true to life. When I did a teaching section during my primary teacher training in 1966 I loved taking the children down the "street" and showing them Queen Victoria's little pump shoes. |
| What don't you like? | I dont like that the Blue Whale is stuck downstairs. The cafe is a bit dull and the place is bit old and tired. |
| Share an idea | Back of house tours would be neat to see how the collections are cared for and what staff do to look after the museum! Making sure there is space or capacity for this would be cool. |
| What don't you like? | I think the Tangata Whenua displays need updating. As much as the dioramas have been a part of my childhood they are outdated, display MǞri as quite primitive, and don't effectively display Maori or Ngai Tahu as a living culture. The ethnographic displays need updating also, to something that is more than just staring at objects behind glass. Of course the pre-European history of MǞri is important and should be showcased, but their needs to be some kind of continuum to the present. |
| What do you like? | The building itself is part of the unique character and history of Canterbury Museum, and all efforts to both conserve the building and potentially show off more of it should be made. I have heard there is a courtyard that no one has access to for example. Perhaps it would be a good idea to move collections not on display off site to a more controlled environment, opening up the building for more exhibitions. |
| Share an idea | Perhaps moving collections that are not on display offsite to a more controlled environment will free up the rest of the museum to be developed with more space for exhibitions. |
| What do you like? | The wee Moa cave is fanatastic and even as a full grown adult I still try to get out the hole at the end. |
| What don't you like? | The Paua house is an interesting place but I can't say I have visited it more than once. |
| What do you like? | The discovery centre is an asset to the museum. As a child it was always my favourite part, lying on glass floors to see what it underneath, looking through jars and in general being immersed and not necessarily digitally in all of these amazing models, taxidermy and preserved creatures. |
| What do you like? | I love this museum. It appeals to all ages in different ways. When I was younger I would only really take interest in the interactive parts of the museum, but as I get older I come back to notice and learn about the things I missed when I was younger. I also love spotting the occasional Easter egg left by the museum staff (the toy cow amongst the dead animals in jars was hilarious, thank you whoever did that). I'd like to see more info on the history of things now that I'm older. |
| What don't you like? | Don't like the fact that all the taxidermy animals are shoved into the children's area. That Asian arts hall is getting tired and dull now. There's an impressive collection of swords that haven't been seen in decades! |

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| Share an idea | <p>Things I would like to see; Swords Seashells with labels! The blue whale back again An exhibition on the Industries Fair, and historic Canterbury manufacturing.</p> |
| What do you like? | <p>Really enjoyed temporary exhibits: the Street Art Exhibit, some of the interactive Body Exhibit, WOW Exhibit, Air NZ - and the photo/art shows - War Memorials, Tattoos and 30s Tourist Posters.</p> <p>I love that our museum is free but I think that \$5 heavily suggested entry for temporary exhibits might encourage more people to support.</p> |
| What don't you like? | <p>The Maori dioramas are inaccurate and frankly rather offensive. They are in desperate need of a revamp. Love learning about our early history, but think it can be done better.</p> |
| Share an idea | <p>Yes! The land under Chch is damp as well as shaky. Surely a modern off-site storage facility on solid ground is more practical than retrofitting a basement underneath heritage buildings, while also adding isolators.</p> |
| What do you like? | <p>I really like the Christchurch Street and the displays of early Christchurch and the Maori displays as you first walk through, and some of the temporary exhibits have been amazing, WoW, Air NZ, Squawkzilla, Antarctica etc..... The outlook from the cafe is just beautiful =)</p> |
| What don't you like? | <p>Parts of the museum haven't changed in about 20 years so a refresh of permanent exhibits would be nice. The museum has so many items, so I'm sure a few could be swapped out in place of some of the older or more dated exhibits. (And this probably goes without saying, but the lift is slightly terrifying to use.)</p> |
| What do you like? | <p>Some of the temporary exhibits that have come through have been absolutely brilliant - Squawkzilla was great (I loved the stratification diagram) and so was the exhibition a couple of years ago on WWI. I'm big on ancient history and classical antiquity so the Egyptian exhibit is one of my favourite places, but I wish it was bigger.</p> |
| What do you like? | <p>Love the heritage building, gives me tingles every time I walk through it's doors.</p> |
| Share an idea | <p>Have some connection to all the stunning classical artefacts in the Teece Gallery over in the Arts Centre!</p> |
| Share an idea | <p>This might be an unpopular idea but if the redevelopment cost is \$195 million, is it possible to consider that the current buildings are no longer fit for purpose and a new site elsewhere in the city with brand new buildings could be created? This would give the opportunity to design an amazing new purpose-built museum suitable for today and the future. The current heritage buildings could be retained and potentially sold to a new owner for other purposes?</p> |
| Share an idea | <p>Think of ways to utilise the cafe space better - the view is amazing and the space could be elegant/modern and more family friendly.</p> |
| What don't you like? | <p>No emphasis on assisting serious researchers with their very important work. The collections are only of value if we understand the value they contain. Only dedicated researchers can do this with the necessary rigour. International visitors who make special trips cannot be assisted at the same levels as offered in overseas museums. There is too much emphasis on visitor numbers and their fun experience. The library was closed some years ago and a valuable resource for the community was lost.</p> |

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| <p>What do you like?</p> | <p>I love the Maori and Pacific dioramas including the moa depictions. These are accurate. This is how a culture that relies on stone technology lives in their environment, cleverly using the resources available to them. Its our jaundiced Western eyes that read this as 'primitive'. Modern hunter gatherer societies where allowed, live and thrive in the same way. The solution is better education related to the displays to point out the underlying sophistication of what on the surface looks simple.</p> |
| <p>What do you like?</p> | <p>Thirty two years ago I came to Christchurch. My experience and memory of the museum was that of a 6 year old who loved the Canterbury street. I was so excited to go and relive that beautiful memory . Sadly when I got there it was gone. .When my children were younger we were at the museum almost weekly. The Canterbury street was a favourite place to visit. It was a place where they could do all be it ride a horse and penny farthing. Please keep this treasure. It is a wonderful place of learning</p> |
| <p>Share an idea</p> | <p>If possible, original buildings kept because there are a whole lot of heritage buildings that have been destroyed. The interior can be revamped and this will ensure that the artifacts stay in tact. A cafe more centrally in the museum so that families can go there in the middle of their visit & then continue. More interactive displays where people can use all their senses to learn would be good. Learning opportunities/workshops for youth to develop appreciation for history.</p> |
| <p>Tell a story</p> | <p>Walking through the Dunedin Study this past week, it was like being taken back in time. I showed my daughter the things of my past, the tvs being all chunky, the ancient game consoles, the posters on the walls...</p> <p>The sun and planet exhibit was a remarkable exhibit. I loved how interactive it was and it had so much to do with regards to light.</p> <p>This space is so valuable especially as my daughter's school regularly uses it to learn things, the city is their learning space. Let's make it super!</p> |
| <p>Share an idea</p> | <p>Development plan - identifying and prioritising spaces Priority 1. Structural work and identifying storage and amount required - work on both would be addressed as one project Priority2. Cafe to ground floor - at front door along with the shop and main entrance and perhaps a lecture theatre - seat 100 to 200 persons - amount of space identified - work would be last block of work to be done but does need to be identified right from beginning of planning Exhibition spaces and admin/wrk sp balan</p> |
| <p>What don't you like?</p> | <p>The bird hall could be refurbished. I was visiting just this afternoon and saw a map that shows bird migration to the USSR, twenty-eight years after that country ceased to exist! Some updated maps could offer a more intimate portrait of birds in relation to their native habitat.</p> |
| <p>What do you like?</p> | <p>The Asian Arts Gallery is one of the best collections in the southern hemisphere and have more displayed. At the very least, many of these splendid artworks could have additional metadata to explain their significance.</p> |
| <p>Share an idea</p> | <p>More of the Museum's collections could be shown in other pop-up venues around the city. It is inevitable that the Museum will close while renovations occur, and the upcoming recession will lead to a lot of space formerly used for retail and hospitality being unused. This would offer a unique opportunity to show unique collections. In the long run, this may lead to a wider Museum precinct where more objects could be displayed, providing jobs, attracting tourists, and engaging the general public.</p> |

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| Share an idea | Another way of freeing up exhibition space would be to see if the McDougall or the Christchurch Arts Centre could be used for temporary exhibits. Then more of the current Museum building could be used for permanent exhibits. |
| What don't you like? | <p>Please, please no shallow 'interactive' displays that are designed to capture children's attention, but only serve to stop the children really seeing the museum. Especially any 'screen' based displays. Hideous.</p> <p>Te Papa is a classic example - all fancy displays but with no real depth to them, or at least not any that is apparent. Half the time not labels even so you don't even know what you are looking at. I</p> |
| What do you like? | Discovery is great for the kids, but i would love to see that area free of charge. I don't mind paying, but feel it is too valuable a resource for education to have any impediment to less privileged children attending. |
| What do you like? | I love the gothic revival buildings...but it is fine to update & add -on to as necessary, as long as it is done sympathetically. |
| What do you like? | I love the old street!! Loved it as a kid & love it still. |
| What do you like? | <p>I always go straight to the Maori taonga collection area. The museum has material collected by Mr Oldman and displays of Ngai Tahu material that I want to look at.</p> <p>I like the Antarctic displays but wonder is the current buliding the best place in which these can be encountered.</p> |
| What don't you like? | <p>I wonder whether a new museum building might not be the better option?</p> <p>Look at the new Christchurch library. It is future-proofed and used much more than the previous facility.</p> <p>Are the current sequence of buildings on Rolleston Avenue the most effective option? There may be so many heritage issues to take on board that a retro-fit may not result in the most effective solution.</p> <p>It would be fair to say that the Mountford building has already had a number of unsuitable modifications made to it.</p> |
| What don't you like? | <p>The closure of the Research Library has meant that much of the collection is inaccessible.</p> <p>Why isn't there more on-line access to the collections?</p> |
| What don't you like? | So excited to see this proposal. The Canterbury Museum is a wonderful resource, but as this project proposes, it could be SO much more. Right now the museum displays are moribund and out of date. Much of this has to do with the building, but also with staffing levels and resourcing. There isn't sufficient space for changing exhibits. Also, it needs to reflect the diversity Christchurch and Canterbury as bicultural and multi-cultural. I will answer more on the "what would you like to see" wall. |
| Share an idea | Things to develop: a new building with more light and feeling of space. Better spaces for demonstrations and "hands-on" activities for children, teens and adults. Changing exhibit spaces so that more items in storage can be displayed (up to 50% of the space, for example). Much better representation of Chch as home to Maori, Pasifika and people from many other cultures. A better system for getting researchers involved in the museum and adding to our collective knowledge about the collection. |

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| Share an idea | The covid-19 experience has shown the risk of heavy reliance on international tourists to support the Museum. A great way to make the local community feel more invested, would be to re-open the research centre, perhaps expanding it to include a wider range of collections and hosted events. Include a room for whanau to connect with their taonga. Collections online is a great addition, but local people like to research their own local and natural history, and work with original documents. |
| Share an idea | Using a heritage building as storage space seems problematic and very costly. Couldn't modern, custom-designed off-site storage be a lot more cost effective and functional for the museum? |
| Share an idea | The redevelopment should be an open design competition. Museums are inherently important civic buildings; this one more so given its location on-axis and next to gardens. Keep most of the gothic heritage buildings but also need to have new buildings with a very contemporary aesthetic. Embedded with Nga Tahu values and reflecting modern Canterbury society. A new entrance could be created between McDougal and the Museum, opening to the gardens with its architecture visible from the square. |
| Share an idea | Having recently visited the Otago museum, I love their new science room. Since Science Alive seems to be defunct here, can you take over that role as well and add something suitable? I don't mind Otago's some free, some paid setup either. |
| Share an idea | I'm Christchurch born and bred and I have always been amazed by the Museum and love it dearly What I'd love more than anything is for the Blue Whale skeleton to be put back in the courtyard it always was in, it was a beautiful area and suited the skeleton perfectly. If only 1% of the items shown are the same ive seen all my 60 years years id be EXTREMELY interested in seeing a higher rotation of other items |
| Share an idea | Now there's an idea.. |
| Share an idea | Agree! |
| Share an idea | Idea number 2 Please change the yellow background on the messageboard, its very hard to read |
| Tell a story | When music was at the arts centre I used to go to the museum afterwards and hang out and explore before my mum would pick me up. I had favourite sections but they would vary from month to month! As an adult I still tend to gravitate to those sections, though I miss the blue whale. |
| Share an idea | Offsite storage could be the key to one of the many problems here. Directors should take a look at the new Archives NZ office in Wigram as a model for custom storage for cultural heritage. |
| What don't you like? | The Maori display at the beginning is awful and insulting. It needs to show Nga Tahu as the living society they are, not the friendly savage crouched at the creek. I cringe every time I see that display, thinking how there is such a special opportunity to work with iwi to develop something that really speaks to their mana and connection to the land. |
| Share an idea | yes agree! this is not web accessible and as a public organisation Canterbury Museum should be ensuring all people can access this content and contribute |
| What don't you like? | The Paua House seems so random in Christchurch! I appreciate that its special but why is it in Canterbury Museum and not Otago or Southland? Did they not want it? |

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| Share an idea | I would love to see research more accessible to the public, such as the reintroduction of the research center. another good addition would be some sort of lecture hall to allow for public talks and lectures to take place in. |
| Share an idea | Canterbury Museum is home to quite a large Pacific collection, including a large amount of Melanesian material, none of which is on display at all within the museum. As Pasifika make up such a large portion of the population, and have growing communities here in Christchurch I think it would be great we started to display some of these collections. |
| Share an idea | I think that after March 15th we should really be starting to embrace the diverse communities that make up the social fabric of Christchurch, including the Pasifika, East-Asian, Indian and Muslim diaspora that go largely unrepresented. Our city needs to critically reconcile with it's history and become more inclusive, and I think an exhibition on a slightly grander scale than Passports at Te Papa would be a great way to do this. |
| What don't you like? | See photo attached for feedback. |
| Share an idea | Just a few thoughts. It would be great if displays were more interactive, like TePapa or even Otago museum with their science area and butterflies. In addition would be nice to enlarge and modernise the cafe to enable the museum to be a complete destination. As much as I love the historic building as someone else mentioned perhaps it is time to think of moving to a new purpose built facility? |
| Share an idea | Thats a good idea. We love that museum. |
| Share an idea | I'd love to see more ancient natural history, like an extension of the Squakzilla exhibit and evolution of creatures over time here, including what dinosaurs and mega/micro fauna lived here. I'd love to see sub-antarctic island displays as this is fascinating, and I'd love to see the discovery Centre with its taxidermy exhibits expanded into an animal hall. More displays of animal skeletons and scenes of what played out here with moa and other extinct animals would be great |
| Share an idea | A specific Museum focused design store - with cards, books and items related to the amazing collections in Canterbury Museum. Art prints, artworks and jewelry of and inspired by collection items. Children's books, games and models that link to exhibitions and collections. Items like tea towels and cushion covers with collection images would give our tourists a take away memory of the Museum. Make it a unique destination store for locals, national and international visitors. |
| Share an idea | I would be interested in a quicker service to access the research facilities. Sometimes the waiting times are quite long. A friend of mine had to wait almost half a year to get access to the material she needed for her PhD at UC. Quicker service and a good space to work on the material would be a great help. I think also that the Antarctic display needs an update. The "modern" equipment is from the 1980s and has changed a lot since then. |
| Tell a story | I've been thinking for years that most times I visit it is mostly the same stuff. Last year ago I brought a friend from the UK to see it. We'd come in 1994. As we left, she asked if the content gets updated; she felt it was the same as when we last came in. It was interesting to see my feelings were reflected in her rare visits. I and sure that I see the same things. I would love to see the rest rotated regularly. |
| What don't you like? | I finally found the dark and hidden toilets; and getting to the cafe halfway through a visit feels like an expedition - especially when I'm ready to return to the exhibition. I always feel like I get lost! I would like to see better signage and lols, thanks. |

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| What do you like? | My favourites are clothing and furniture. I am looking forward to the new development whatever it is. |
| What don't you like? | The Canterbury Museum refurbishment should NOT become another monument to an architect's ego like Te Papa with its huge open spaces and limited permanent exhibits. One visits a museum to see a great variety of beautiful and/or interesting artefacts in their context with appropriate information. In order to appeal to locals, there need to be attractive permanent displays and temporary exhibitions showing previously never seen material from storage. |
| What don't you like? | The closing of the Documentary Research Centre has made accessing local and family history material extremely challenging. The museum's leadership seem to have favoured keeping the tourist foot count up over facilitating genuine access to researchers. Reinstating a staffed research centre would allow Christchurch and Canterbury residents the opportunity to reconnect with vital local and family history resources so we can all keep learning and sharing our stories. |
| Share an idea | I have been coming to the museum my whole life and I've always loved it. I would like to see an exhibit on the Kaiapoi Pa if possible. I personally find it fascinating, the construction and strategic placement of the Pa itself, the important role the Ngai Tahu played in the region, the siege of the Pa and it's aftermath as well as the Pa's inhabitants and their daily lives. I think this would make a great addition to the pre-colonial section of the museum. |
| Share an idea | I would like to see the Robert McDougal building better used. It is required to have an arts focus so could be used as an historical art collection, with borrowings from CAG. It could also include some of the museum's collection of 19th century furniture, clothing and other historical objects. The main museum needs to have a more accurate portrayal of Māori history both pre and post the arrival of travellers and settlers from Other countries. The Canterbury Māori stories are not well told. |
| What do you like? | My grandchildren really enjoyed the Squarkzilla exhibition, including the activity sheet and the card set. It really brought the archeological fragments alive. |
| Share an idea | Is there a close connection between the Canterbury library's family history and genealogical resources and those of the museum? We could probably rationalise the material and avoid duplication. |
| What do you like? | I love the Rolleston Ave facade. It would be good to maintain the original architecture but rebuild all the back areas. |
| What don't you like? | Please be a museum not a mausoleum and allow access to all of your fabulous collection of Christchurch history resources. Reopen the Document Research Centre. |
| What don't you like? | The way it the museum is set up makes it appear that Maori are forever trapped in a primitive state while the accomplishments and developments of white settlers and their descendants are lauded throughout the museum. There is no obvious recognition of Ngai Tahu. Whether intentional or no, the museum exhibits a storyline where white people did Maori a big favour by taking over everything. This is the sort of racist thinking that perpetuates gross inequality to this day. |
| Share an idea | I visit Christchurch usually every year to visit family. I always come to the museum , I like the shop and the cafe - the staff are good , despite the fairly cramped conditions. It is surprising that only 1% of its exhibits are on display ; could this mean a lack of decision making over the years with regard to actually obtaining exhibits ? And could now be an appropriate time to have a critical review of all these exhibits. |

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| Share an idea | Christchurch has spent vast amounts of monies on rebuilding the city. The historic parts of the museum must be restored/updated to an acceptable 21 century standard. From the comments it is fairly obvious that a much larger building now needs to be added to expand the exhibits that can be displayed. It would be helpful if there was an indication of how much land was available adjacent to the museum for building a new museum/ extension . Do you wish to significantly expand the site or not ? |
| What don't you like? | I love the idea of the bird hall but it looks so old and outdated now, it's a bit embarrassing. |
| What do you like? | The Christchurch street is a clever way to experience our heritage and get loads of exhibition pieces on display to be seen. More of this type of thing please, while including more technology in doing so. |
| What don't you like? | Not enough lighting to see one's way around. Labels too small to read easily and not always spotlit. Therefore experience unpleasant. I have commented on digital site as well but was ineffective to use. For more space use the heritage and attractive McDougall former Art Gallery. |
| What do you like? | I like seeing old Christchurch, glass cabinets with early costumes, porcelain etc. Like area bordering tourist shop, Paua House. |
| Share an idea | A really good edgy modern cafe is an absolute must...the cafe has been a real turn off for years which has been a huge waste of an opportunity to feed both tourists and locals coming to the museum. |
| Share an idea | As much as I love a good cafe etc. The important things for the museum should be showing off a broader, more varied exhibition range. There is such a huge collection with little space changing over material culture constantly. Aspects of the museum adopt outdated thoughts. Endangered and extinct species are on display with no context of the problematic issues behind the fact that it was British scientists and historicists who tend to be the reasoning behind this damage to flora and fauna. |
| Share an idea | The displays of Maori are dated, primitive and colonial. Not to mention no discussion of the controversial beginnings of the museum, building a collection off of trading Taonga. Perhaps these aspects are embarrassing, controversial etc. By owning the museums past you can educate on the effects of colonialism on indigenous races and perhaps create a community more willing to repatriate and right the wrongs made by the generations before us. |
| What do you like? | I absolutely love the Antartica Exhibition! It must be difficult to curate this space when there is obvious overlap with the Antarctic Centre, but I love the feeling of adventure that permeates this space! |
| What don't you like? | I don't like temporary art exhibitions Or art focused exhibitions taking up display space. We have an art gallery for that. I find it frustrating. You should be using that space to show some museum pieces that haven't seen the light of day for a few years/ decades/ ever. For example: a lot of the photographic exhibitions, while great, were not wholly suited to a museum where Canterbury culture and history is a dominant theme. Get the museums other 99% of items out in rotation! |

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| Tell a story | I have been teaching primary school pupils for over 30 years and the museum has been an annual outing for either the Antarctic hall or the Pre-European hall, a highlight being the Maori and Moa dioramas. They are a wonderful resource for children to see how people lived in NZ. I am saddened to hear they have been partly covered and may be removed. Before you do anything please liaise with archaeologists and Ngai Tahu to design or retain a diorama built on facts, not someones personal opinion. |
| Tell a story | No need for all this expensive nonsense. There is and has been a perfectly good set of redevelopment plans for the museum produced some fifteen years ago by Ian Athfield Architect. The protagonist who set about to scuttle such plans is well dead and gone unfortunately along with Ian himself. Dust off his plans and get on with it. They were exceptionally good then and would be even to this day. |
| What don't you like? | Reopen the Document Research Room. Closed after the quakes and access for citizen researchers to the museum's archives and very knowledgeable staff has been second rate/non-existent since. You want to engage with all of your users and this is one area the ball has been dropped. With technology available now this could be reimagined in a very exciting and innovative way, improving on what was already a great service. |
| Share an idea | My son's wanted me to say more dinosaurs please and can they have rides like te papa |
| Share an idea | A bigger dinosaur and prehistoric nz section. My four year old son begs to go the the museum just for the tiny dinosaur section. It would be so awesome if there was more to see and learn about this era. And it will be an interest for years to come as well as for many other children and adults. |
| Share an idea | More interactive displays like the discovery room. We miss Eureka lots it would be a massive hit here: https://www.eureka.org.uk/ . |
| Share an idea | More interactive displays, could have discovery areas within collections rather than one set area for a discovery room. Child friendly descriptions. look at Melbourne museum for inspiration |
| What do you like? | I love the Paua house! Also been a fan of the glowworm cave ever since I was a little girl, now its fantastic watching my children explore it. Do think the birds and Antarctic sections need updating though |
| What do you like? | I loved the old court yard white pond and cafe and the big blue whale. You should open that again. |
| Share an idea | I enjoy taking my 3 year old son to the Museum, but find many of the exhibits completely out of date,old and tired looking and very much the same as when I was a child 25 plus years ago. |
| What do you like? | There are always new things to notice even though I have been coming to the Museum for nearly 70 years - I think you could annex the McDougall Gallery for exhibitions but please get the basics of storage right first - I certainly don't know how you are going to do that in the magnificent building - The Museum needs to stay in the Central City - maybe rent space at the Art Centre for short term special exhibits - but Please look at Portland Museum for Childrens experiments ideas also. |
| What don't you like? | I feel like the story of Otautahi Christchurch that the museum currently tells is a 19th Century one. What shaped Otautahi Christchurch across the 20th century; the events, the movements, the waves of migrations (domestic and international). How have we become the 21 st century city we are? |

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| Share an idea | <p>Instead of spending rate payers money on a museum upgrade can't you just source some decent storage?</p> <p>Surely if protecting the collection is the problem then the solution is good storage. It doesn't need to be on site.</p> |
| What do you like? | <p>Christchurch street and the antiquities hall are perpetual favourites of mine. It is fascinating to see and what some of our great-great grandparents living conditions were like, where they would have shopped, what they would have worn. The daily living of an everyday Cantabrian (Māori or Pakeha) fascinates me.</p> |
| What don't you like? | <p>Temporary art exhibitions should be in the art gallery, not as a gap filler in the Museum.</p> <p>If you are only displaying 1% of your collection why not pull some of the 99% out of storage and permanently display it instead of under-utilising space and filling it with modern art?</p> |
| Share an idea | <p>Create a new space for or extend on Christchurch Street.</p> <p>It is arguably the best part of the museum, having the semi-interactive space where young, old, and in between can enjoy it. Reminisce or learn something new about our shared heritage.</p> |
| What don't you like? | <p>It seems cramped and not all the displays have retuned since the earthquakes.</p> |
| Share an idea | <p>Can the rear of the museum be extended? Why not utilise the old art gallery for your displays? Understandably not all of the museum collection can be displayed at one time and storage must be a issue, why not rent off site for items not on display?</p> |
| What do you like? | <p>I particularly love the old building and understand that it does have its limits but please don't consider leaving it or tearing it down.</p> |
| Share an idea | <p>Keep the museum how it is and build next to or behind it with a glass tunnel/walk way between the old and new buildings and have it designed similar to Te Papa. Once the new building is complete then do an upgrade/ renovations on the old museum building to bring it up to code. If founding is needed then do the old buy-a-brick scheme you did back in the day, or people donate a certain amount and you get a certificate and your name on a plaque that's displayed in the "new" part of the museum</p> |
| Share an idea | <p>Would be great to have more visual story with the exhibits to help bring them to life - for example the painting behind the birds in the bird hall are great as they help me imagine the birds in their habitats. It would be awesome to have more visual context to some of the other exhibits.</p> |
| Share an idea | <p>It would be nice to see The McDougall Art Gallery used again! It was gifted to the city for the purpose of art exhibitions so I think the problem is they would have to use the space in keeping with the parameters of the gift.</p> |
| Share an idea | <p>I agree. I took my 6yr old the other day and the signage was so outdated I had to tell him it was outdated. With or without refurbishment this is an easy and affordable fix that should be addressed.</p> |
| Share an idea | <p>As someone working in wildlife conservation and taking my kids regularly to the museum. I would love to see more animal related things educating people on endangered species from around the world and impacts of humans and other current issues on them.</p> |

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| Share an idea | Maori history needs a major revamp. I really do love this part of the Museum, but would love for the next generation to have an accurate depiction of Maori history in a way that doesn't portray Maori people and culture as no longer existing. Love the Living Canterbury part, would be cool to have this updated with contemporary history. Also, please no more Paua house. Please. |
| Share an idea | The prehistoric section could be so much more detailed with in depth research of Dr Paul Schofield and Dr Vanesa De Pietri. With such readily available research and fossil material on hand we could have the best exhibited prehistoric collection in New Zealand - a exhibit that severely lacks considering the amazing wildlife that once roamed here and the close Waipara regions history. With Leigh Love already contributing fossil discoveries, you can't argue there's no time or room for the display. |
| Share an idea | I definitely agree with this! I like the kids animal section but I think having a more detailed look into species especially the species that are extinct and endangered in NZ |
| What don't you like? | Please fix the pre European diorama! Apparently it is insultingly inaccurate. And it makes me so sad to see the mummy so far from her home, exhibiting stolen human bodies seems pretty horrible. |
| Share an idea | Would love to see more on New Zealand history such as Te Rauparaha, Waitangi, Napier Earthquakes, the nz land wars, Tangiwai, Wahine, Lord Rutherford, the Wright brothers, Kate Shepard, Jean Batten. We as New Zealanders get taught about other country's history more than our own history. |
| Share an idea | I agree. I think a focus on the minibeasts we have in NZ are really important. NZ has a huge endemism (90-95% of species found here are only found here!). And the arthropods are by far our biggest group (circa 66% of species). They totally need more focus. |
| Share an idea | I value contextual stories , videos I can sit down and watch that give me the big picture . Being able to provide an easy link to "learn more about later" options. So that when you get home you could easily add list of documentaries to your must watch list. e.g Endurance is an incredible film that you could only highlight in the Museum but knowing you could just go home and immerse yourself in it. Magic |
| Share an idea | We love the museum but would love to see it more interactive throughout for kids. The discovery area is very dated. It would be nice to have more of a children's museum feel to the discovery rather than just pulling out draws of bugs. |
| What don't you like? | Could be more interactive for adults eg a planetarium, live speakers, educational seminars etc |
| Tell a story | I like the old architectural look of the museum but When I enters the inside it feel like me and my 12 siblings in one room hut back in Tonga, the room are terrible tiny for the display and lighting are terrible too, I would like to see more of the 60 thousand of the Pacific collections on display, I would love to see a extended building of the museum to make use that Public Park on the sides and the back of the museum. I Love to see that new extention of Canter in a modern contemporary look. |
| What do you like? | Egyptian artefacts, exotic animal bones wish there were more of these. Christchurch Street is cool |
| Share an idea | Some organised events at the museum would be great. Guest speakers, seminars, interesting shows etc I would pay to see |

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| What don't you like? | Lack of/limited access for those with mobility issues, using strollers etc. Also, its labyrinth to find toilet facilities which is especially difficult when you have children |
| What do you like? | The blue whale and the collection of Pacific artefacts and treasures....I like them when they are on display and prized and not stored out of sight. |
| Share an idea | Capture the waves of immigration and changing population and demographic and the changing physical landscape of Canterbury. Tell a more accurate story of the region as a through the lens of NgaŀTahu and the impact of settlrs and those migrated since. |
| Share an idea | There seems to be a trend in museum redevelopments to remove a lot of artefacts in favour for modern displays, screens and casing (Te Papa, Toitu). People go to the museum to learn about the past so why make it feel like the future? The artefacts you house will outlive screens, so I believe it is more important to make a more cohesive space to house them apposed to bring carried away by the new and exciting technology. The old art gallery could be used to extend possibly? |
| Share an idea | More on native biodiversity and the threats to our native biodiversity. Show off our flora and fauna more and educate people on what they can do to help. Interactive displays, put our native insects under a microscope and show people how beautiful and diverse they are. More on pre-European history e.g. NgaŀTahu history, the changing landscape from Bush and wetland to what it is now, Taupoŀruption, submersion of Zealandia, breaking up of Gondwanaland, Tiriti o Waitangi |
| What do you like? | It could do with modernising and could be more interactive but I believe NZs involvement in the exploration of Antarctica and ongoing scientific research there is really interesting and important part of the museum |
| What don't you like? | I don't like where there are a large number of objects lumped in a cabinet with no information on what they are or why they're there. |
| Share an idea | Thoroughly agree the McDougall should be used for what it was intended - classical art displays. It is such a shame that there is so much art in storage and not being seen. It has been sitting idle for too long :(|
| What don't you like? | The paua house |
| Share an idea | The museum's collection explains well the story of the past. What if a new section offer us a window to the future and how Canterbury might look like if we leave the climate emergency unattended. This would be a huge educational service for all Cantabrians. |
| Share an idea | Update and expand the geology and dinosaur area. Discovery area has majority of taxidermy - this should be open access! |
| Share an idea | It would be fantastic if a space could be incorporated to allow school groups to eat during visits when the weather is too wet/cold/windy to be in the Botanic gardens. This would allow visits to be booked to coincide with inquiry topics as they occur throughout the year, and allow schools to make the most of the educational programmes on offer. |
| Share an idea | Update the Antarctic exhibits and put them somewhere more prominent and nicer. The Antarctic stories are amazing but the displays currently make them seem kind of boring. |
| What do you like? | The street is always fun. It's nice to feel as if you're walking through history and able to go inside places. Other parts of the museum could be set up similarly to make them more interactive. |

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| What do you like? | I love the old museum room (how it was when it was first set up). It really feels like stepping back in time. It's also nice how you can enjoy the architecture of the museum building in there. |
| Share an idea | I would like to see a display on the Kaiapoi Pa. This was once the largest settlement in Canterbury and has an interesting history. The actual Pa site is an absolute disgrace and Ngai Tahu should have done a better job of looking after it as it has fallen into disrepair. Maybe this could be one of the new dioramas. |
| Share an idea | I would like to see a display on the Kaiapoi Pa. This was once the largest settlement in Canterbury and has an interesting history. The actual Pa site is an absolute disgrace and Ngai Tahu should have done a better job of looking after it as it has fallen into disrepair. Maybe this could be one of the new dioramas. |
| What do you like? | Hello Thank you for this opportunity. I think opening up the museum on the south side to look across the gardens would be a wonderful place for a tearoom cafe.. Either on the groundfloor or higher or both.. A restful place of beauty and reflection incorporating scenes from the past of Christchurch... It may be a bit cold in the winter but could have triple glazing, with such a site but the summer it would be a cooler place to reflect. It would catch the eastern sunlight time /morning coffee... |
| Share an idea | I like this idea, sort of like what Te Papa has with their immigration story/passports section. It's a great way to encourage cultural diversity and get to know how they managed to help shape NZ. Like with the Chinese gold miners down south. |
| Share an idea | <p>Would really love to see local content - especially an exhibit regarding the biggest event our city has hosted - 1974 Commonwealth Games and the now gone QEII stadium.</p> <p>I co-ordinated the QEII Memories Book for the Keep QEII in the East Group and in the process have collected a lot of information about this.</p> <p>Lancaster Park is the same.</p> <p>The venues hosted so many high profile sports events, concerts and more.</p> <p>Let's share the history of Christchurch for future generations.</p> |
| Share an idea | I feel it's time for a completely new building, in the city centre. Just like how the Art Gallery, Bus Exchange and the Central City Library was rebuilt. Thinking over the top here, but instead of wasting money on rebuilding the Cathedral, it could be incorporated as is somehow. The Canterbury Museum is as an important part of the city as the Cathedral. There would be more potential in a new build and as for the old building it could be used in conjunction. |
| Share an idea | <p>A parenting room separate from a disabled toilet would be exceptional (toddler toilet, feeding space and change table). The rooms at The Crossing, Christchurch Airport Int. Terminal and Northlands/Riccarton mall all are good examples.</p> <p>It would be great to see the Discovery Room become a more interactive space. Things to touch/experiment with rather than drawers to pull out and a few soft toys. I would pay more than the current \$2 entry fee if the space engages and encourages curiosity.</p> |
| What don't you like? | Very frustrated to have limited access to the Documentary Research Collection. I'm aware that there is a drive to digitise material which may go a little way to improved access but I really do miss ease of access to items held in the collection such as maps, photos, diaries etc. I would love to see improved access return. |

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| Share an idea | <p>Your goals don't mention the provision of working spaces for scientists and curators who may need to access your collections for their work. Curatorial work seems to be regarded as passe in some museums these days but advances in science are actually letting us gain new insights from collections.</p> <p>My last visit to the museum was to view the botanical specimens collected on Cook's voyages and was very inspiring.</p> |
| Share an idea | <p>You ask for comment but where do I get a copy of your development plan I only knew about this through someone sending a Facebook post. Hard to give meaningful comments with no information to comment on. Just hope it is not like Te Papa which I found unfriendly. I like the old building and should use it as an attraction. Watching children at the museum is great and they seem to love the Victorian Street the most - noise level and excitement rises when they arrive there.</p> |
| Share an idea | <p>Hey. There is a whole lot of information at the following link. Hopefully that may give an insight into the plans :)</p> <p>https://conv.mysocialpinpoint.com.au/canterbury-museum-redevelopment/news/</p> |
| Share an idea | <p>Completely agree. The permanent exhibitions need to be refurbished. I used to love the Victorian Street when I was a kid (20 years ago) but now I cringe everytime I go in there because it looks old and tired. Don't get me started on the Maori exhibitions... They are even worse.</p> |
| What don't you like? | <p>Would like to see the Documentary Research Centre open to all once again. The records need to be available for all. This is what the original donors would want. There are many treasures that researchers need to access to fill in the gaps of their research.</p> |
| What do you like? | <p>I really like the sections where the character of the buildings is present - the galleries with lightwells, balconies, wooden floors and windows. I like the use of QR codes etc. to link to further sources and references in the newer exhibits. It is very helpful (when it is not in the middle of a gallery surrounded by layers of stone that prevent WiFi and data access).</p> |
| Share an idea | <p>It would be great to have free WiFi available in the gallery spaces so that we can actually use all the QR codes to further explore the exhibits. The current Hector inexpetatus exhibit currently doesn't even allow a connection to mobile data because the walls are too thick.</p> |
| What don't you like? | <p>I'm always sad when I see exhibits that haven't been updated, errors that have been left on display (the spelling error and missing letters in the Heracles inexpetatus exhibit springs to mind), and items that are displayed without detailed interpretation or places to look for further information. I know it's probably mostly a funding issue, but it is still not what I would like when going to a museum.</p> |
| Share an idea | <p>I mistyped. Heracles inexpetatus not Hector.</p> |
| Share an idea | <p>I agree! I think that sounds great!</p> |
| Share an idea | <p>I agree! There also needs to be a good space for these to occur in. Currently the museum has a tendency to feel dark and crammed full of stuff, so a lecture hall or even just an open gallery with mobile seating would be really good.</p> |

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| Share an idea | Issues relating to seismicity, hydrology, meteorology are all mentioned in support docs but NOWHERE is there mention of a comprehensive disaster risk analysis having been completed for the Museum site. Disaster Risk Reduction is NOT the same as Conservation, Engineering or a even a RMP, and at the moment these Plans are being informed by incomplete information! UC's DRR dept have the expertise to do this for the Museum! It is vital to consider ALL future disasters/cascades that could impact! |
| What don't you like? | Always hated visiting the Robert McDougall Gallery (despite the great exhibitions there when it was open) because I would inevitably have to leave the building due to feeling dizzy, faint/light-headed, and there was a lack of ventilated seating and water access to help. This is surely fixable with today's air conditioning technology and needs to be addressed for when it reopens. |
| Share an idea | The museum should ask companies to fund new displays that align with their industry. We should make it a place people can setup a laptop and work whilst overlooking historic displays and be inspired. Activities set up in the surrounding area say a maze to represent the Minotaurs maze or a usable gym to replicate astronaut training people of all ages are hungry for a hands on experience and if the plan truly wows the funding will flow in. The cafe should also serve historic foods. |
| Share an idea | Hopefully it would be a very unpopular idea. |
| What don't you like? | I think it is absolutely shameful that the Robert McDougall art gallery is still sitting there, unused and deteriorating. I have wonderful memories of visiting this beautiful neo-classical gallery and seeing the wonderful artworks and I cannot believe that nothing has been done yet to strengthen this building and bring it back to its original purpose. We have few enough buildings of this era left in the city. |
| Share an idea | I love the Paua House, please make sure it stays, alongside a lot more of early Christchurch (late 1800's early 1900's) |
| Share an idea | I agree, this is the best part of the museum. I remember as a child going to this part, which at the time was much bigger and had exhibitions of rooms in houses, with the original furniture etc. My grandchildren now love this part especially of the museum, the dolls house, the shops etc. It really feels like stepping back to a lovely time in Christchurch's past and should be treasured. |
| Share an idea | Community spaces, like a cool space for teens to hang out or families to sit for a while. A courtyard? |
| What don't you like? | The Museum has a number of Pacific Island artifacts and Taonga in its care from all over the Pacific. Unless you request access to see these items Christchurch Pacific communities have no clue that there are thousands and thousands of their ancestors creations and innovations living in their city. Please get them out so Pacific peoples and others can enjoy and learn from our Pacific neighbors and help build and more resilient and acknowledged Pacific community in our Christchurch. |
| Share an idea | Given that so much of the Museum is hidden away or never seen the light of day, one wonders whether a single museum is enough. should we perhaps be looking at say a natural history building and another as a cultural history museum . The museum has seemingly focussed on distant past or back to the edwardians but yesterday is history . Where are the WW I years the depression years, the WWII years the consumer age in the1950's and so on. Room for the future? Much to cover, so little space |
| Share an idea | Pukaha Mt Bruce has interactive bird information including birdcalls this would be a superb addition in the Bird Hall focus being on several native birds. |

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| <p>What don't you like?</p> | <p>The lack of access to the Archives and Photo collections. I live out Christchurch and work full time, having to book ahead for a short period of time is totally frustrating and hindering my research.</p> |
| <p>Share an idea</p> | <p>Personally, I think this is off topic for a museum. The point of a museum is to look at history. Space devoted to displays like this removes space that could be used to show the many real historical artefacts that are in storage and should be accessible to the public. There are plenty of other places in society to discuss climate change.</p> |
| <p>Share an idea</p> | <p>Thoroughly agree. The point of a museum is to house and display real artefacts, with the minimum of explanatory material to show what they are.</p> |
| <p>Share an idea</p> | <p>Providing ways for people to watch videos on their own devices and at home later, e.g. QR codes, would allow you to provide modern content without wasting museum space on screens. This would let you use your space to display as many artefacts as possible, while still providing contextual information.</p> |
| <p>Share an idea</p> | <p>Some are concerned that the Maori exhibits reflect old prejudices - but be careful not to replace them with something that simply reflects 21st century prejudices. The point of a museum should be to display accurate history - both the positives and the negatives, the truth. Portraying the in-fashion race's positives and ignoring their negatives is racist, and prevents us from learning from the mistakes of the past. Do not present a one-sided fake story of 'peaceful' Maori and 'evil' colonists.</p> |
| <p>What don't you like?</p> | <p>The children's section has very few real artefacts and is basically a waste of space. Don't copy Te Papa and make the museum like this, an audio-visual distraction. Get rid of this section, and instead, focus all space on the actual display of artefacts - but find a way to present these in a way that engages children with the actual museum. E.g. add child-focussed signs in addition to the adult signs on key displays, and have map-based find-the-next-object type engagement. BTW I have 7 children.</p> |
| <p>Share an idea</p> | <p>I think we have all had the effects of colonialism on indigenous races shoved down our throats for long enough actually and I for one couldn't care less about the supposed 'controversial' beginnings of the museum. Time to move on I suggest.</p> |
| <p>Share an idea</p> | <p>Completely agree with you as well. Would be lovely to go somewhere these days where technology isn't the main theme.</p> |
| <p>Share an idea</p> | <p>What is the point in having exhibitions and artifacts in storage?? Yes let's not spend any money on heritage or cultural things; we should build more bike lanes why not.</p> |
| <p>Share an idea</p> | <p>What I love most about the museum is that some of the exhibits in the old part are exactly the same as they were 50 years ago when I was a child. Wonderful! A very nostalgic experience that I, and I know many others, love.</p> |
| <p>Share an idea</p> | <p>Couldn't agree with you more</p> |
| <p>Share an idea</p> | <p>The maori history area should be expanded and extended to incorporate information on traditional kai, technology, science and navigation. There are amazing stories linked to this that can enlighten the next generation. Also would be great to have an area dedicated to Oceania and our part of the world rather than so much on European history.</p> |
| <p>Share an idea</p> | <p>I'd like to see the Blue whale skeleton on display, not many people in the world have seen a blue whale, let alone a blue whale skeleton. I read through some things and love the idea of the skeleton hanging over a staircase, it could also be lit in shades of blue from the sides of the staircase banisters. I hope you take time to read this.</p> |

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| Share an idea | As many have already mentioned, I believe the Iwi Tawhito a Whenua Hou exhibit should be more encompassing of the story of tangata whenua in Canterbury and the wider South Island, looking further than their use of moa as their landscapes were utilised and modified in a variety of ways! I think visitors to this exhibit would benefit from information boards which tell a more extensive story which reflects the mana of those in the past. |
| Share an idea | I love that there are Tchakat Moriori taonga available for us to engage with and learn from, but would really love to see them in a place where they don't seem to be tucked away in the corner! |
| Share an idea | I think this would be really valuable and has relevance to our community today. |
| Share an idea | To signal that the museum is not just about pakeha culture (as a visitor could conclude on seeing the style of the building and reading the quote at the entrance), maybe the columns that support the entry portico could be carved or painted with Maori symbols. Windows could also possibly carry this message. Added signage could be attached to the brickwork rather than the columns. |
| Share an idea | Yes, retain the street display because it is popular, but consider enhancing it. Where did the goods sold in each shop come from? What goods did Canterbury export to pay for those imported? Who were the shopkeepers and how long were they in business? What major events happened in the city in the era the shops represent? Incorporate this information and photos of central Christchurch then, and later, in an interactive that complements the display. |
| Share an idea | I was a little disappointed in the Antarctic gallery, so suggest you try to increase the drama eg with more variety in the lighting and more stories of evocative objects (perhaps giving each one a little extra space). I've only visited once, so apologies if these objects (which I consider very evocative) are already on display: A175.43 etching by EA Wilson of Amundsen cairn and flag at S Pole; 1975.162.1 stove used on Shackleton's journey in James Caird. |
| Share an idea | The Paua shell house is a gem! It could be complemented with a map showing global and coastal shipping routes that brought visitors to Bluff. Explain the significance of Bluff to Canterbury, historically and currently. |
| Share an idea | Blue whale skeleton is an impressive object and would be best displayed above a set of stairs. I'd like to learn more about whales, and the story of whaling and its cessation, through photos and brief labels beside the stairs. Display and discuss other NZ endangered species. Make all this information available nearby on a large accessible touch screen for visitors who can't use the stairs. Maybe link to other museums that have blue whales and allow visitors to compare their thoughts. |
| Share an idea | Any strengthening and base isolation should include the McDougall Gallery. We have lost far too many historic buildings, and every surviving building should be cherished and used wherever possible. Making the McDougall a safe exhibition space will allow museum visitors to fully enjoy this sublime space. I write this as someone who has never been inside the McDougall Gallery because it has been closed for so long, and look forward to the day it reopens. |
| Share an idea | Another idea is that the McDougall could be used for the exhibition of artworks within the Museum's collection. The McDougall was designed as a gallery, and would work best in this context. One option would be the exhibition of Māori fine and decorative arts, such as woodcarving and pounamu. Another possibility would be using it for the Asian Arts Gallery, which includes painted schools and sculpture alongside decorative arts such as ceramics, jade and lacquer. |

| LIKE/DON'T LIKE | CONCEPT DESIGN | COMMENT |
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| Something you like | Rolleston Ave Facade DAY | I love that you are uncovering history! This is why I love the museum so much! Thank you from the bottom of my heart! |
| Something you like | Atrium Design | I can't wait to see the whale on display! I was too little to remember it when it was outside. Thanks for bringing it back! |
| Something you like | Araiteuru Design | The night sky! This is so cool! |
| Something you like | Aerial View of Design | I like the whole design. I think it marries historic and modern well, and reminds me of museums I've visited overseas. Please make sure you have eating spaces for those who bring their own lunch, and resting spots for those who want a rest from the hubbub. Also, Maori staff at my Uni say museums are white people places and they find them boring and colonialist. If Tangata Whenua won't visit anyway, maybe you don't need such a big Arai Te Uru space? Just a thought! |
| Something you like | Level 2 3D Plan | Hi, strongly suggest you send one of your decision makers to Te Manawa museum in Palmerston North. They have the most amazing Discovery center for children! Secret passages for children to find, all of the activities can be touched and manipulated eg a dinosaur dig where children get little shovels/brushes they find hidden fossils and bones. It is a thousand times better than the one at Christchurch which, as a Primary school teacher, I am embarrassed to take visitors to Christchurch to. |
| Something you don't like | Roof Level 3D Plan | I'm disappointed that all of the "old favourites" have been retained. I hope they are significantly updated and I honestly wish the puaa house would not be included. It wasn't even in Christchurch. I'd much rather see more on our local biodiversity, information on climate change, and the formation of New Zealand. I think the museum should play an important role in raising awareness and celebrating our local and national biodiversity (plants, insects etc) and help people understand the threats. |
| Something you like | Roof Level 3D Plan | I like that the buildings history is being celebrated. |

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| Something you like | Aerial View of Design | I like the whole thing. How exciting for us to have an extension on a beautiful building that will be continued joy to the city for years to come. My family and most friends love going to the museum. |
| Something you like | Level 2 3D Plan | Looks f***** great. |
| Something you don't like | Aerial View of Design | The Roger Duff wing is a bit box like. Could some architectural elements be added? Also, why is the Robert McDougall art Gallery not being converted into additional museum space? |
| Something you like | Rolleston Ave Facade DAY | I personally have loved growing up with the museum as a child, a Mother and now grandmother. Being able to sit on the horse, Air New Zealand exhibition, revisit the Paua house. I recognise the need to bring the museum up to the state of the art experience that captures not only Canterbury life, Ngai Tahu, but one of awe of past, present and future. Innovative, creative and a wonder of experiences that leave all whom enter the museum whom a compelling understanding of life itself. |
| Something you like | Aerial View of Design | I really want to see the whale. |
| Something you like | Rolleston Ave Facade DAY | It looks really good. Can't wait to see it completed. |
| Something you like | Roof Level 3D Plan | I LOVE the appreciation for the heritage. The spire looks fantastic as well as the restoration of the chimneys and I think it will give me an excuse to come down to the museum. I think the interiors also look great with the brick. Overall, I think the design looks great as many refurbishments try to ruin great architecture with unnecessary modern design elements however this just adds to it and gives it a needed refreshment. |
| Something you like | Atrium Design | I like the whole proposed plan. It has been well thought out. great work all. |
| Something you don't like | Level 3 3D Plan | Just not enough information about back of house. Much has been made about the poor storage conditions. Where is the information about how they will be improved? Canterbury people want to know that their taonga will continue to be housed appropriately. Particularly there is no reference to the reinstatement of public research spaces eg the Documentary research area. Access to this documentary material is just as important as the whale skeleton. |

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| Something you like | Rolleston Ave Facade DAY | I really appreciate that this design aims to reinstate some of the original architecture such as the chimneys and the fleche, and of course assuming that they will be earthquake strengthened, it will be very exciting to see them back. |
| Something you like | Rolleston Ave Facade DAY | There was no mention on the plan but assumedly the gift shop is staying where it was? |
| Something you like | Rolleston Ave Facade DAY | The museum admittedly was in need of a better entrance and atrium, and the way that tis need has been incorporated into the original building design is really well executed. |
| Something you like | Atrium Design | I think the way that this atrium creates more space while keeping the original gothic design accessible and a focal point has been really well done by Athfield architects, and while slightly panicking on first sight of it, when thinking about how the atrium works and the needs of the space and original building, this space is both functional and pleasing. |
| Something you don't like | Atrium Design | Something that could be slightly concerning here is light, in terms of our darker gloomier days in winter. Will there be additional lighting that makes the space light and warmer during our worse weather spells? Earthquakes and glass also needs to be taken into consideration, is this saftey-glass? Or is it in fact plastic? |
| Something you like | Atrium Design | As someone who is too young to remember the whale skeleton this looks really well displayed and exciting. |
| Something you like | Araiteuru Design | These stars are such a beautiful element to both Araiteuru and the atrium, and are actually quite reminiscent of Beehre's star tunnel. I love the way patterns have been incorporated into the milky way. |
| Something you like | Araiteuru Design | This kind of marae space is very reminiscent of the multifunctional space in Te Papa, and this would be a great place for events. |
| Something you don't like | Araiteuru Design | Make sure this space doesn't become focused on one taonga, and that the rest of the taonga in the museum have a chance to shine. |

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| Something you like | Level 1 3D Plan | This kind of lecture and performance space will be great for the museum to connect to and host the public, university students and museums professionals for conferences etc. |
| Something you like | Level 1 3D Plan | Assumedly this is the gift shop, and if so it would be great to see local artists work being sold here (both at an expensive and more affordable price range). |
| Something you don't like | Level 1 3D Plan | So the original entrance leads into this space, and it isn't clear what it is. IS it open to the public or is it private? Because with the grand columned entrance it would be a shame to close it off to the public. Perhaps this would be a good space for the research room/center that a lot of people were asking for? Especially as it links up to the lecture hall. |
| Something you like | Level 1.5 3D Plan | Thank you for keeping the incredibly special heritage space that is this particular room. There is a little TLC that the room needs, including fixing some of the dents to the wood, and maybe new carpet upstairs, but otherwise keeping it as it is a way of being faithful to the building and acknowledging some of the colonial heritage of Christchurch, as it is one of those few places that are still intact after the earthquakes. |
| Something you like | Level 1.5 3D Plan | Very exciting to see some movement and decision making around the McDougal Gallery. I have never been in the space, and always peered into it after the earthquakes thinking it looked like such a stunning space. Looking forward to seeing it utilised! |
| Something you like | Level 2 3D Plan | Reinstating the visuals of the vaulted ceiling both ties to the neighboring room and makes the lecture space somewhere exciting to be in. To have a space that it both new AND heritage is something really special for Christchurch after all the heritage spaces we have lost. |
| Something you like | Level 2 3D Plan | Great idea for a family orientated cafe next to discovery (especially for a break room for parents). Having one as well that is a bit separate to the front cafe is a good idea too. |
| Something you don't like | Level 2 3D Plan | Still not sure why we have the paua house from Bluff in Canterbury Museum and not somewhere logical like a more southern museum, but glad it isn't taking up so much central prime real-estate for exhibitions anymore. |
| Something you like | Level 2.5 3D Plan | SO HAPPY to see the bird room being kept. |

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| Something you like | Level 2.5 3D Plan | Also, while the dioramas in the current tangata whenua exhibition are quite tasteless, this is not the case in the bird hall, where the current paintings and dioramas are stunning, and really imagination-sparking for kids as they let you see the birds in their natural habitats. The only weird thing in the current space is the wired painting on the roof of the internal bird organs. It kinda puts you off. |
| Something you don't like | Level 2.5 3D Plan | You said in your opening statement that you want to have a Pasifika focus within the museum and I haven't seen that anywhere. Are we to assume that one of the unlabeled halls up here or down near the Araiteuru space will be where you show some of these collections? |
| Something you like | Roger Duff Wing Café Design | Keeping this space green allows for a flow between the gardens, cafe and discovery centre that isn't too jarring. |
| Something you like | Roger Duff Wing Design | The opening up of what was this large metal wall into a glass space really encourages people in the botanics to engage with the museum, and vice versa. I really like this element. |
| Something you like | Rolleston Ave Facade DUSK | The best thing about this redesign is that it isn't intrusive and doesn't add something jarringly modern to the original gothic architecture. You achieve a new space without taking away from the architecture, and I think the people of Christchurch will appreciate you for that. |
| Something you like | Aerial View of Design | I love the integration of heritage and modern building. It is done very tastefully - they are complimentary, rather than taking away from each other. |
| Something you don't like | Araiteuru Design | Firstly it would be great to have more options for seating, particularly for groups and older people to rest and have times of reflection and discussion. Secondly more space to really engage with the artefacts themselves that make up the museum rather than they be shunted to display cases on the sides. Artefacts and big murals of pictures that describe familiar places and people in Christchurch's history would help people form stronger connections to their city. |
| Something you don't like | Level 2.5 3D Plan | It would be nice to have a range of ecological niches and animals presented to just the bird hall, but perhaps starting with a display that reflects the heritage of the bird hall and its collections. |

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| Something you like | Atrium Design | So happy to see the blue whale front and centre. its my fondest museum memory from my childhood. |
| Something you don't like | Rolleston Ave Facade DAY | Dont like the Fleche being reinstalled. Very keen on celebrating heritage building but this does not appear to be a worthwhile reinstatement. |
| Something you don't like | Rolleston Ave Facade DAY | This reinstated chimney does not look as good as the current design - I would resist changing the current historical frontage to "restore" an older look. |
| Something you like | Atrium Design | Love the giant skeleton! |
| Something you like | Rolleston Ave Facade DAY | New entrance and cafe sound very inviting. |
| Something you like | Atrium Design | Good to use the whale in a way that allows you to see it from lots of different angles - atrium looks really good. |
| Something you don't like | Level 1 3D Plan | I'm worried that you have lost the little Haast "Victorian Museum" which gives a flavour of how the museum used to be - if you are not keeping in the current location can you incorporate as part of the new Christchurch Street. |
| Something you like | Level 1 3D Plan | So pleased to have the building used - but can you honour its artistic legacy by using it to house some of the museum's amazing collection of applied arts (the Mountfort Gallery furniture, ceramics, clothing, fabrics - and Asian Arts could both feel at home here). |
| Something you like | Rolleston Ave Facade DAY | Looks more spacious, light and airy, love the new entrance to the museum. The reinstatement of period features is great, and nice to see that there will be a view out over the gardens. Looks a lot more family friendly, will love seeing the whale again, and glad to see that the Christchurch Street will be retained and improved. Good to see that the museum incorporates the wider area, makes it feel more part of the city and gardens, than a stand alone building. |
| Something you like | Atrium Design | Awesome! |
| Something you like | Rolleston Ave Facade DAY | Actually really like all of the proposed changes. |
| Something you like | Aerial View of Design | I really like keeping the old heritage building exterior and exposing parts that have never been seen before. Most of our Chch heritage buildings are gone, so seeing this one always brightens my day and makes it a special place in our city. |

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| Something you don't like | Aerial View of Design | I would prefer to have some kind of carparks on the street, even if they were a limited number. It makes it so much easier for wheelchairs and the elderly, and even for school trips. |
| Something you like | Rolleston Ave Facade DUSK | LOVE the spires and the chimneys. |
| Something you don't like | Roger Duff Wing Design | I don't like having a lot of glass and the surrounding brick. It gives it a more modern, concrete-and-glass feel which is super contradictory to the heritage building exterior on the street side. |
| Something you like | Araiteuru Design | LOVE having the traditional Maori taonga here. |
| Something you like | Atrium Design | Really like having the blue whale here! |
| Something you like | Rolleston Ave Facade DAY | Love it. Will rival Te Papa! |
| Something you don't like | Araiteuru Design | I love all the proposed changes. My only concern is that this scene looks a lot like the Maori section of the Auckland War Memorial Museum, and less so but still similar to Te Papa. I find the existing exhibits at Canterbury Museum bring Maori culture to life in a way these empty ones don't - so while you can listen to the experts on how to accurately position the mannequins etc, it would still be nice to have some - in the same way that the mummy enlivens the Egyptian exhibit, stuffed birds etc. |
| Something you don't like | Rolleston Ave Facade DAY | I suggest keeping the face of the building as close to how it always has been as possible. I don't like the flat detail-less look you've given the highlights of the building. |
| Something you don't like | Roof Level 3D Plan | Also no to this cheap generic roof and skylight you've slapped on the design. This building is Gothic Revival, it deserves something ornate awe-inspiring (See picture). This concept art says "Penny Pinchers R Us". Try harder. |
| Something you like | Rolleston Ave Facade DAY | Love it. |
| Something you like | Araiteuru Design | It is good to see the museum taking a step forward in its telling of the story of tangata whenua. To me, the most important upgrade needed for the museum is to vastly improve the current poor treatment of tangata whenua in the museum. This plan would appear to be a huge step forward in properly acknowledging the history of our first peoples and honestly and fairly telling the story at the heart of our nation. |

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| Something you like | Rolleston Ave Facade DAY | I am very excited about the latest designs. I am impressed with your response to previous feedback. The current proposal combines the beauty of the original new Gothic architecture with the needs of modern audience/visitor. I do hope that you can now proceed with speed to bring this beloved old building up to 21st century requirements. |
| Something you like | Rolleston Ave Facade DAY | I like and agree with all concept designs made in this plan. I think the museum will look beautiful and I particularly like the added entrance. The entrances should look very grand when you walk in, like in many museums across the world. |
| Something you like | Rolleston Ave Facade DUSK | I believe that this redevelopment refreshes the museum. |
| Something you don't like | Rolleston Ave Facade DAY | I am opposed to using the McDougal Art Gallery as an extension of the Museum. The present Art Gallery seems to have a number of exhibitions of modern work and little room for the older art works which could/should be returned to and exhibited at the McDougal Gallery - the reason it was donated to the people of Canterbury. |
| Something you like | Rolleston Ave Facade DAY | Traditional - reminds me of the building as it has always been. |
| Something you like | Level 2 3D Plan | Beautiful homage to the original architecture. |
| Something you like | Araiteuru Design | I love this atrium concept and am excited to see the stories of mana whenua at the heart of the museum. Currently the exhibition space for early Maori history is dimly lit and makes it feel 'primitive' in comparison to the more brightly lit area featuring European settlers. |
| Something you like | Level 1 3D Plan | For the new museum there should be some new dinosaurs. |
| Something you like | Rolleston Ave Facade DAY | Love it, great use of space for future generations. |
| Something you like | Rolleston Ave Facade DAY | I love the idea of letting in more light. |
| Something you like | Rolleston Ave Facade DAY | Great ideas. Keep the christchurch st and great to see a ground floor cafe open to outside. how is the Robert Mcdougall going to be integrated? |
| Something you like | Atrium Design | Daire bolster. |

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| Something you like | Level 1 3D Plan | I like this idea of the second entrance, it looks to be a lot more spacious and brighter/lighter compared to the existing entrance which always feels so cramped, awesome! Another cafe with outdoor seating is great, especially as a meeting spot before/after visiting. |
| Something you like | Aerial View of Design | Lovely design, great on paper but has it been costed. No mention of the budget. Is this the luxury option or the budget option? Also the museum has several million items in storage, many of which are uncatalogued. How can they be safely moved and stored while major renovations and new building takes place? What is the plan for this and has it been costed? |
| Something you like | Roger Duff Wing Design | Have you investigated creating the new storage areas underground under the Botanical Garden path in the picture, rather than under the whole museum site? Using the ground under the Botanical Gardens would be easier than retrofitting base isolation under existing buildings. Nothing would be visible on the surface. The buildings withstood a major earthquake very well, why would another earthquake be different and justify the exorbitant cost of retrofitting base isolation? |
| Something you like | Rolleston Ave Facade DAY | All parts of the concept are very impressive and exciting. It is great how the old will be merged with the new and most of our favourite exhibits retained. Well done on keeping true to our museum whilst bringing it forward to the current way museums are interacted with. I am most impressed. |
| Something you like | Rolleston Ave Facade DUSK | Yes to the spire reinstatement. |
| Something you like | Level 1 3D Plan | I love that the Christchurch street is included, the old museum room is also wonderful. |
| Something you like | Level 2.5 3D Plan | Please keep the birds. |
| Something you like | Level 1 3D Plan | Base isolation is a great addition. |
| Something you like | Atrium Design | The blue whale returning will be a fantastic addition. |
| Something you like | Rolleston Ave Facade DAY | Concepts designs are great! I approve of all, but I am going to put in a cheeky request! In the museum entrance there is a dividing post between the two doors. If this is to be scrapped, may I put in a bid for it? You see my dad made it years ago, and if it's going, he'd like it to make a box out of it. |

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| Something you like | Rolleston Ave Facade DAY | The natural light is great! I think a good idea as well is to let the natural light go in all around the museum as well, not just the entry. |
| Something you like | Araiteuru Design | <p>I love the whole plan and particularly the incorporation of the original buildings almost as an exhibit in themselves. I also like the updated focus on Maori culture and as a future history teacher, this would be a perfect environment for young people to learn more about their pre-colonial country.</p> <p>I look forward to spending far too much time here in the future!</p> |
| Something you like | Rolleston Ave Facade DAY | <p>Maybe have one entrance and one exit like a lot of other museums around the world as the original entrance is too small at the moment. Unless you're going to have a big enough foyer so that nothing gets missed by having 2 entrances.</p> <p>Also is it vital to have the chimney structure rebuilt? Could this money be more wisely spent on other parts of the museum?</p> |



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1 November 2020

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Director
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Tēnā koe Anthony

Firstly, I wish to congratulate the Museum's for adopting the cultural narrative and embedding it as a foundation document unpinning the Museum Redevelopment Project. The cultural narrative and Museum Redevelopment Project provide an exciting opportunity for both the Museum and Ngāi Tahu to reset our relationship and to do things differently going forward.

Perhaps the most significant highlight of the concept design process is the opportunity to rebalance story and to bring to the fore the mana whenua voice. The cultural narrative supported by the multiple voices of the hapū and iwi offers a distinctly different perspective which will enrich the museum culture and experience.

The redevelopment also gives the opportunity to embed the important tikanga of welcoming and embracing people, story and ideas, in a way that is appropriate to us. From the acknowledgment of threshold and arrival, through to the Araiteuru heart of the redeveloped Museum and beyond, the ability to interweave cultural concepts that are uniquely Ngāi Tahu and Māori into the whole redevelopment and visitor experience is exciting.

The concept provides a strong foundation and framework on which to build an amazing bicultural future for Canterbury Museum, working in partnership with mana whenua, Papatipu Rūnanga and ngā mātāwaka. We look forward to continuing to work closely with the Museum Board, staff and project team to develop and enhance these opportunities to deliver a world-class Museum which acknowledges and embraces Te Ao Māori.

Kāti rā, ngā mihi

Puamiria Parata-Goodall
Managing Director



**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
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Identifier CB471/210
Land Registration District Canterbury
Date Issued 06 August 1941

Prior References

DI C625

Estate Fee Simple
Area 4995 square metres more or less
Legal Description Part Reserve 25

Registered Owners

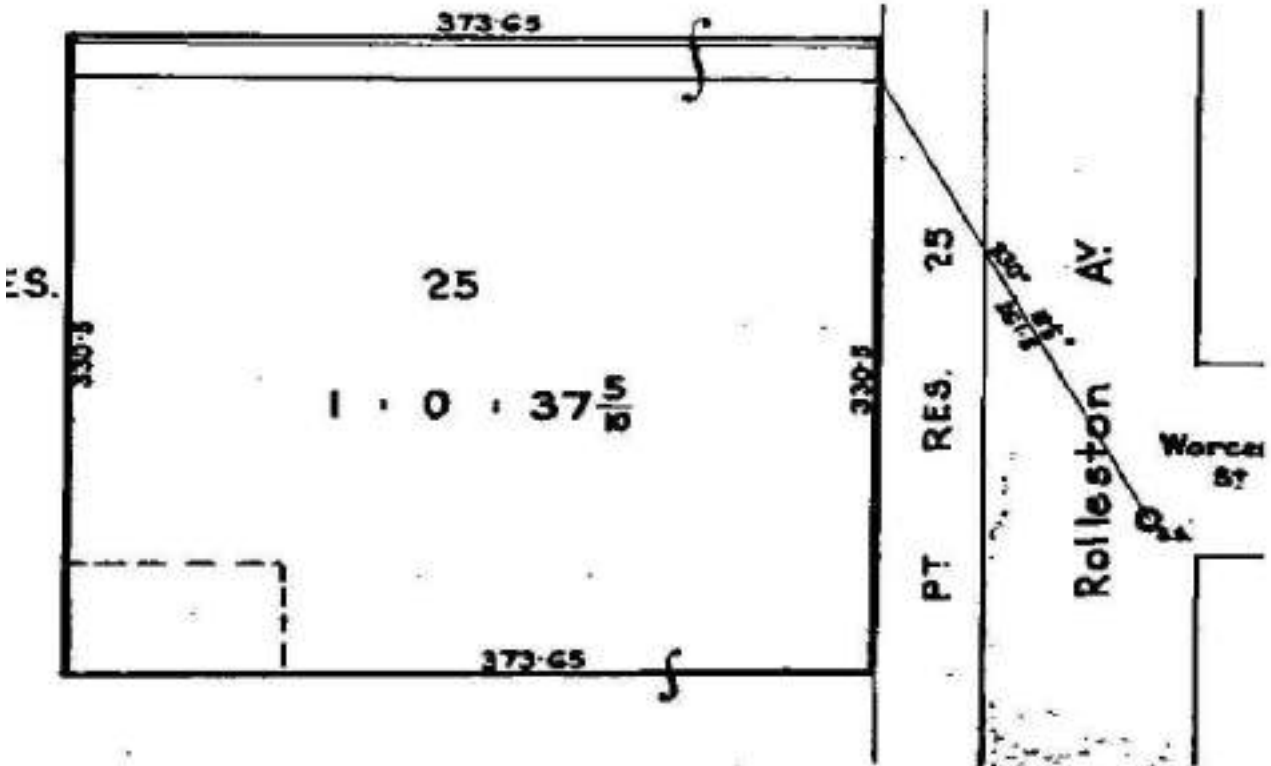
The Canterbury Museum Trust Board

Interests

Section 8 Reserves and other Lands Disposal Act 1932 created over the part of the above described land coloured yellow in plan hereon in favour of the Christchurch City Council as owner and as appurtenant to another part of Reserve 25 (CT CB471/211) a right of way at certain times and drain rights subject to the provisions of the said Section

Subject to a right (in gross) to convey electricity over parts marked A and B on DP 540879 in favour of Orion New Zealand Limited created by Easement Instrument 11553260.3 - 12.11.2019 at 12:15 pm

Image Quality due
to Condition
of Original





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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 |

Registered Owners

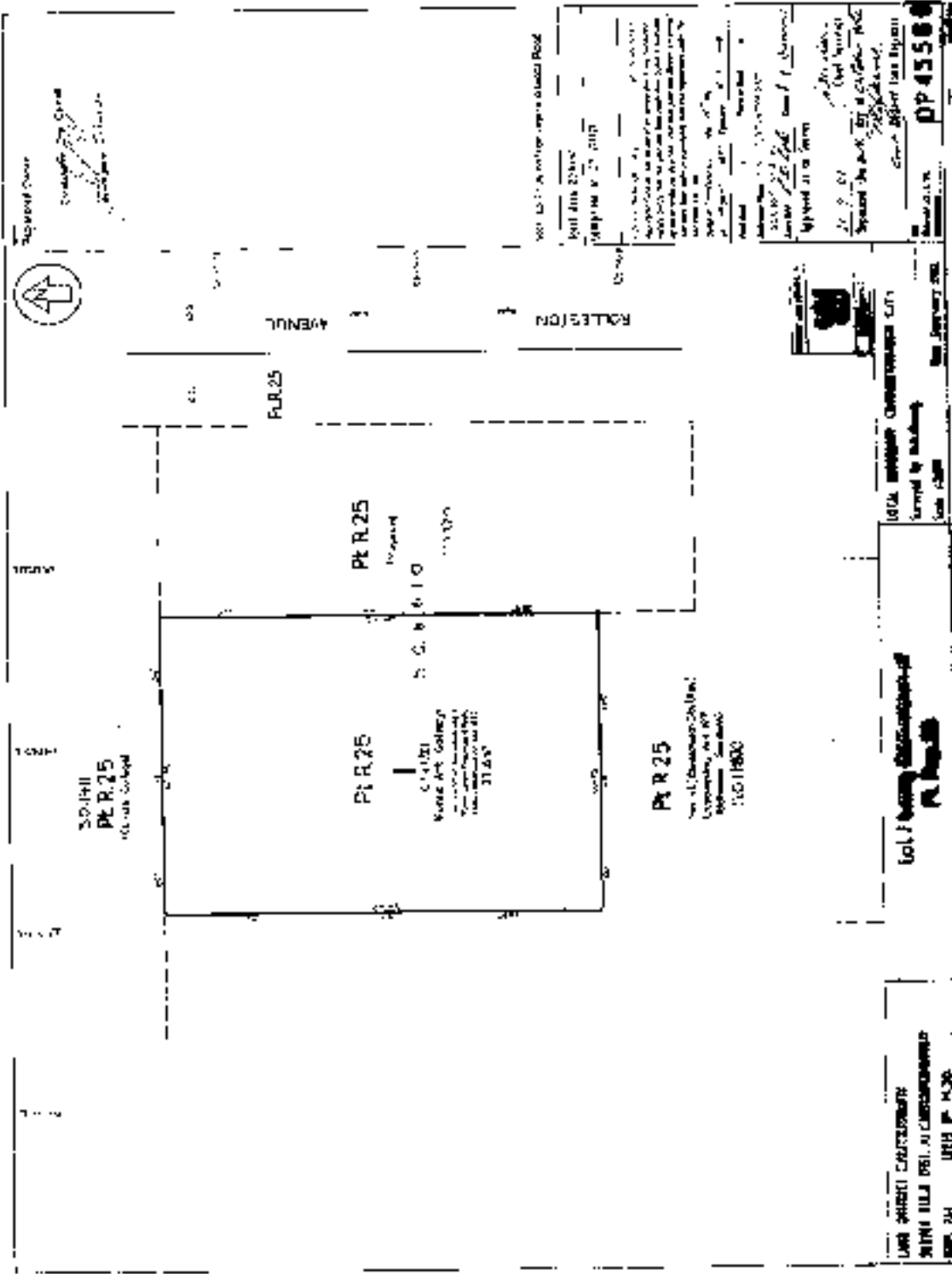
The Christchurch City Council

Interests

Subject to the Christchurch City Council (Robert McDougall Gallery) Land Act 2003

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 a right (in gross) to convey electricity over part marked C on DP 540879 in favour of Orion New Zealand Limited created by Easement Instrument 11553260.3 - 12.11.2019 at 12:15 pm



4558
 LOCAL BUSINESS DEVELOPMENT
 CARRIED BY BULKHEAD
 Scale 1/8" = 1'-0"
 City of Cambridge
 Planning and Zoning Department
 100 City Hall Street
 Cambridge, MA 02142
 Phone: 617-552-3300
 Fax: 617-552-3301
 www.cambridge.gov



Canterbury Museum Redevelopment

Heritage Landscape Assessment

Final for Resource Consent

Mandy McMullin – *Heritage Landscapes*

1 DECEMBER 2020

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1. INTRODUCTION

1.1 Canterbury Museum

Canterbury Museum is an iconic building in the city of Christchurch and a landmark within the city centre. The Museum is one of the oldest purpose-built museums in New Zealand, having 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.

'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 in 1995. Significant structural strengthening works were carried out in the late 1980s and early 1990s.'¹

The Museum now has the use of the adjacent Robert McDougall Gallery, which is owned by Christchurch City Council and leased to the Canterbury Museum Trust Board.

Canterbury Museum is of 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. Canterbury Museum is of cultural significance as a defining landmark for the community.

The Museum is held in high community esteem for its aesthetic qualities derived primarily from the nineteenth century buildings and its setting, including:

- The Mountfort buildings and porch (1870-82).
- The Rolleston Avenue facade and roof form of the 1958 Centennial Wing.²

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

The Canterbury Museum (19th Century Portion) is listed as a Category 1 Historic Place by Heritage New Zealand *Pouhere Taonga*, under the list number 290.

The Robert McDougall Art Gallery is listed as a Category 1 Historic Place by Heritage New Zealand *Pouhere Taonga*, under the list number 303.

¹ Canterbury Museum Conservation Plan Final Oct 2019. DPA Architects, P8.

² *Ibid.* P59.



Fig.1. Canterbury Museum 1878, SE corner showing 1877 Mountfort buildings with 1878 porch. Charles Beken photograph circa 1905, Charles Beken collection, Canterbury Museum, 1955.81.677



Fig.2. Canterbury Museum south façade – Roger Duff Wing, Mountfort 1872 and 1877 buildings. View from Botanic Gardens towards Arts Centre on Rolleston Ave.



Fig.3. Centennial Wing Eastern Façade – View From Rolleston Ave.



Fig.4. Robert McDougall Art Gallery - Entrance from Botanic Gardens.

1.2 Site Description

The Museum occupies a more or less square site, with its two principal facades being visible from Rolleston Avenue and Worcester Boulevard. One runs parallel to Rolleston Avenue on a north-south axis while the other lies perpendicular to Rolleston Avenue and extends east to west along the edge of the Botanic Gardens.



Fig.5. Museum primary facade onto Rolleston Ave - between the Arts Centre and Christ's College.

The entrance to the Museum is via a porch from Rolleston Avenue, next to the Gardens entrance, at the south-east corner of the site. The two less prominent facades face the adjoining Christ's College site to the north and the rear of the Robert McDougall Art Gallery to the west. Both Christ's College and Robert McDougall Gallery buildings are located in close proximity to the boundary with the Museum.

Opposite and facing the museum on the corner of Rolleston Avenue and Worcester Boulevard is the Arts Centre. At the other end of the straight axis of Worcester Boulevard stands Canterbury Cathedral.³



Fig.6. Museum primary facade onto the Botanic Gardens - between Robert McDougall Art Gallery and the Arts Centre on Rolleston Ave.

The Botanic Gardens wrap around the Museum site to the south and west. Bordering the gardens are Rolleston Avenue and a sweeping curve of the River Avon.

1.3 Legal Description

The legal descriptions of the two sites are;

Canterbury Museum; Pt Res 25, SO 6610 area 4995m²

Robert McDougall Art Gallery; Lot 1 DP45580 area 2216m²

A legal easement exists along the Museum's northern boundary.

³ *Ibid.* P9.

2.0 CONTEXT AND SETTING

2.1 Christchurch District Plan – Heritage Setting

Christchurch District Plan Appendix 9.3.7.2 *Schedule of Significant Historic Heritage* attributes significance to the Museum buildings, the Robert McDougall Gallery (the Gallery) and their settings.

- (474) Canterbury Museum (1870-1882 buildings) and setting – **highly significant.**
- (471) Robert McDougall art Gallery and setting – **highly significant.**
- (1379) Roger Duff Wing south and west facades and setting – **significant.**
- (1378) Centennial Wing east facade and setting – **significant.**

The District Plan defines setting as *‘the area around and adjacent to a heritage item that is integral to its function, meaning and relationships and may include individually listed items’*.

Settings of heritage items are shown in *Heritage Aerial Maps - Appendix 9.3.7.7*. Settings for the Museum buildings (474), and facades (1378), (1379), and the Robert McDougall Art Gallery (471) are shown in the following maps.

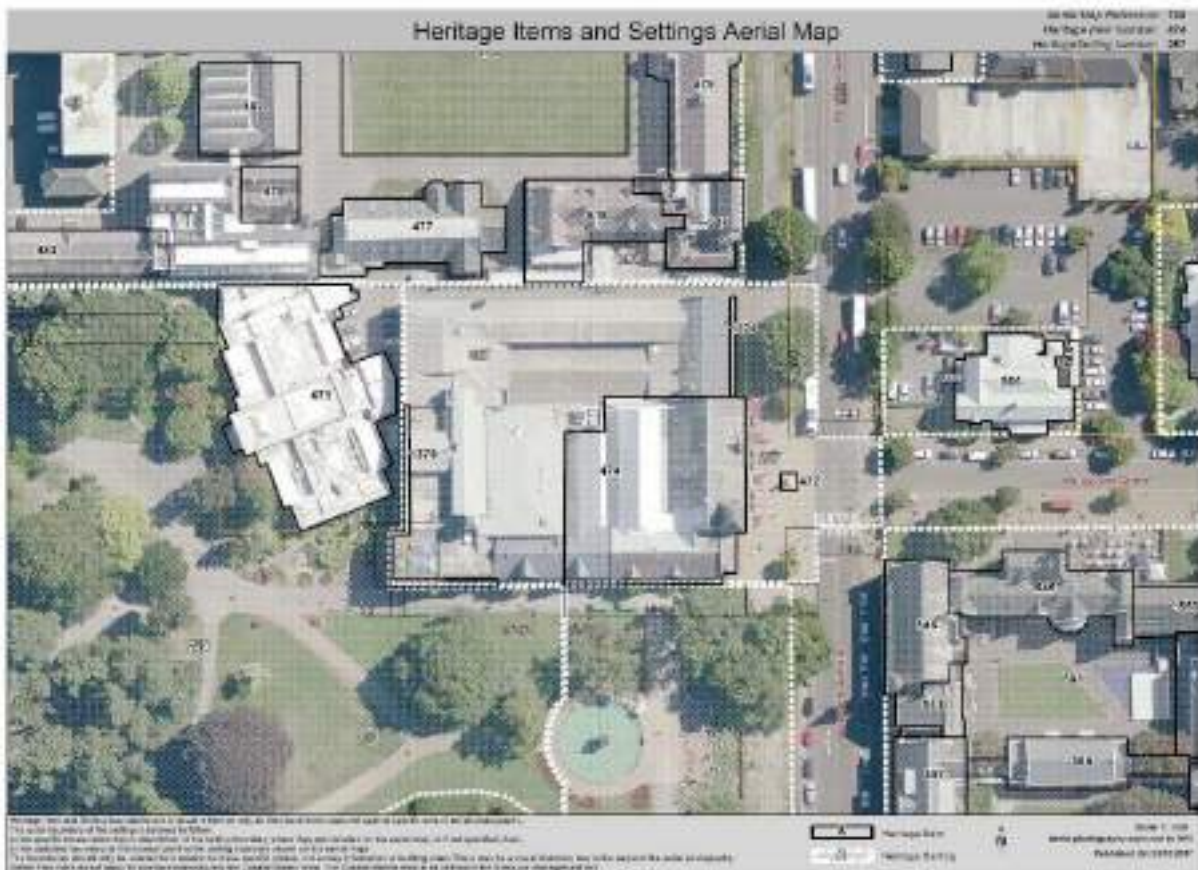


Fig.7. District Plan Map 124 showing the Museum buildings, facades and their settings (*Appendix 9.3.7.7*).

Map 124 - The museum setting extends to the east to the edge of the footpath along Rolleston Avenue encompassing two trees and the Rolleston Statue – also listed in the Heritage Schedule (HID 472).

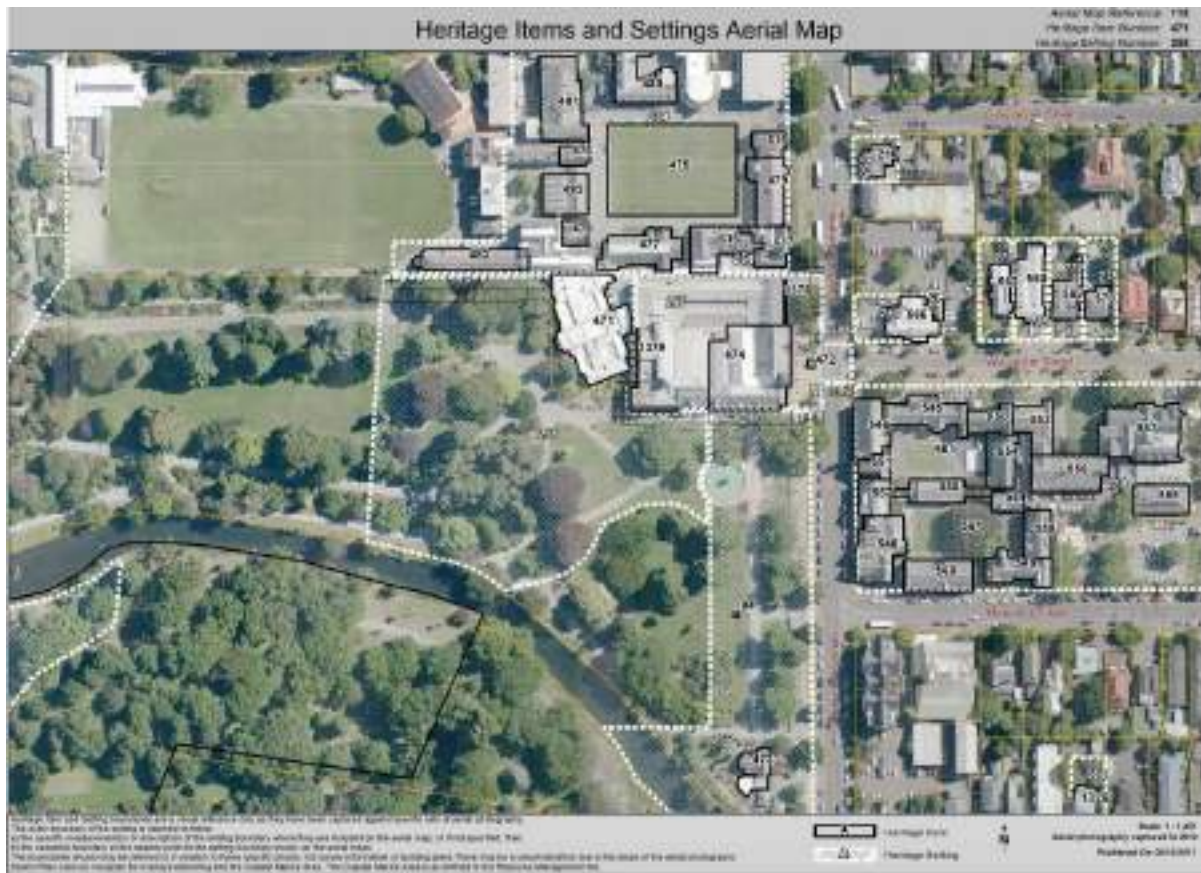


Fig.8. District Plan Map 118 showing the Robert McDougall Art Gallery and setting (Appendix 9.3.7.7).

Map 118 shows the setting of the Robert McDougall Art Gallery extending into the Botanic gardens towards the River Avon. The setting includes the Moorhouse Statue (HID 84) and the Curators Cottage (HID 473).

2.2 Heritage Statements of Significance

The District Plan Heritage Statements of Significance (HSOS), attribute heritage values to the following;

- Historical and Social
- Cultural and Spiritual
- Architectural and Aesthetic
- Technological and Craftsmanship
- Contextual
- Archaeological and Scientific

Contextual significance is defined as *‘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.’⁴

The following HSOS extracts describe Contextual Significance attributed to the Museum buildings and Gallery.

HID 474 Mountfort Buildings and Setting – Highly significant.

The Mountfort Buildings at Canterbury Museum have high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city, and because of the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and two established trees, a red twigged lime and a European beech. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings - all sites containing Mountfort-designed buildings - contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

HID 471 Robert McDougall Art Gallery and Setting – Highly significant.

The building is of contextual significance for its setting in the Botanic Gardens. The cultivated landscape of the Botanic Gardens contains some of the earliest public plantings in the city. Aspects of the Gallery's forecourt still reflect the original design intention to foreground the Gallery with a well-proportioned open space, which complemented the scale of the building. The setting reflects 19th century ornamental and boundary tree planting fashions, and includes one near threatened tree species *Laurelia sempervirens*, assessed by the ICUN as being at a higher risk of global extinction. The setting also contains a plinth for the sculpture *Ex Tenebris Lux* (1937), which was removed to the Christchurch Art Gallery. The plinth was designed by Edward Armstrong.

HID 1379 The Roger Duff Wing Facades and Setting - Significant

The Roger Duff wing facades at Canterbury Museum have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, looking east to Christchurch Cathedral. The setting of the Canterbury Museum consists of the entire Museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings - all sites which contain Mountfort-designed buildings, contributes to the contextual significance of the Museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

⁴ Christchurch District Plan Appendix 9.3.7.1 *Criteria for the assessment of significance of heritage values.*

HID 1378 The Centennial Memorial Wing Façade and Setting - Significant

The Centennial Memorial Wing facade at Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees, The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort-designed buildings, contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

Appendix 9.3.7.2 Schedule of Significant Historic Heritage includes other heritage items located in the wider landscape around the Museum and Gallery. Collectively they also contribute to the value of the Museum's setting.

Rolleston Statue and setting – highly significant
Fitzgerald Statue and setting – highly significant
Christ's College – 12 heritage items - all significant or highly significant
Curator's House and Setting – significant
Cunningham House and Setting - highly significant
Moorhouse Statue and Setting - highly significant
Arts Centre Cluster – (former Canterbury College) – all highly significant

Appendix 9.4.7.2 Schedule of significant trees in road corridors, parks, reserves and public open space includes:

Six trees in the Botanic gardens - three English oak, kauri, alpine ash and cedar.
Two trees on Rolleston Ave - Italian cypress, English ash
Four trees on Worcester Boulevard - Totara, lime, Copper beech, Magnolia

The Museum's setting extends to a wider landscape beyond the immediate physical boundaries shown in the District Plan *Heritage Items and Settings* maps.

The District Plan attributes heritage values to physical and non-physical qualities. Contextual significance for the buildings and the facades is attributed to the association of the Museum buildings with the adjacent Gothic Revival Buildings, the Botanic Gardens, their location within the cultural precinct, at the axis of Worcester Boulevard and Rolleston Avenue and their connection to the Cathedral.



Fig.9. Planning Map H15 - scheduled heritage items and trees in the Heritage Precinct.



Fig.10. Planning Map 8 (Map 32) Heritage cluster around the Rolleston-Worcester intersection and the axis down Worcester Boulevard to Christchurch Cathedral.

2.3 Heritage Precinct

The Museum buildings have contextual value through their relationship with the Arts Centre and the buildings of Christ's College, as well as their location bordering the Botanic Gardens. They 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.⁵

The Museum buildings have significant contextual value, primarily through their relationship with adjacent Gothic revival buildings, including the Arts Centre and Christ's College, as well as their relationship to the Botanic Gardens, Rolleston Avenue and Worcester Boulevard and the axis to Christchurch Cathedral.

The loss of buildings through the Canterbury earthquakes has diminished the city's heritage fabric. Gaps are being filled by new buildings and the value to the city of those remaining cannot be overstated. The Museum, Gallery, the Arts Centre, Christ's College with their connection to Rolleston Avenue and Worcester Boulevard and the axis to the Cathedral, the Botanic Gardens, the River Avon and Hagley Park, lie at the heart of the city, a familiar and treasured landscape representing continuity, colonial history and identity.



Fig.11. View down Worcester Boulevard – Canterbury Museum with Canterbury College (now the Arts Centre) on the left. PA1-f-032-18. Alexander Turnbull Library 554425-1/2.

⁵ Canterbury Museum Conservation Plan Final Oct 2019. P8.



Fig.12. Canterbury Museum, 1877 looking north along Rolleston Avenue.
Wynn Williams album, Canterbury Museum, 1982.199.5.



Fig.13. Canterbury Museum, looking north along Rolleston Avenue with Arts Centre opposite. Heritage Precinct
2020.

2.4 Botanic Gardens

The Botanic Gardens are an important national and regional visitor destination and well-used by the Christchurch community. The Gardens are recognised by the Royal New Zealand Institute of Horticulture and have a five star rating with the NZ Gardens Trust. Officially founded in 1863 as a Government Domain, it is one of the oldest Gardens in the country.⁶

Under the Christchurch District Plan Zoning Rules, the Botanic Gardens is zoned Conservation 2 (Historic and garden city parks). This zone comprises a small group of public parks of city-wide significance which help provide the city with its unique scenery and character.

Environmental results anticipated for the Conservation 2 Zone include:

- (a) The conservation and enhancement of heritage, landscape, botanical and spiritual values of land within the zone.
- (b) The conservation and enhancement of the city's identity, with particular regard to heritage and garden city character, and trees along margins of waterways.
- (c) The enhancement of recreational activities consistent with protecting the qualities of the zone.

The unique spatial and historical relationship between the Museum, the Gallery and the Gardens is recognised in the following plans.

2.4.1 Conservation Plan for Hagley Park and Christchurch Botanic Gardens.

This Conservation Plan identifies the area to the south and west of the Museum and Gallery as having high heritage significance.

The Armstrong Lawn, South Walk, Museum Walk, and portion of the River Walk opposite the old Acclimatisation Society Grounds, the Moorhouse Statue, and the Pine Mound together with the terminus structures of the Museum and the former Curator's House, are considered to form the most significant portion of the Botanic Gardens in terms of the combination of heritage elements and the interrelationship between these elements.⁷

Rolleston Avenue frontage

That portion of the road frontage that abuts the Gardens' eastern boundary and extends the length of the Gardens, including the portion which contains the statue of William Rolleston, has been functionally, spatially and aesthetically linked to the Gardens since it was first planted in ca. 1865. From that time it has acted as both the treed backdrop and foreground to the Gardens to varying degrees. In addition, it was part of the promenade experience associated with the entrance to the Gardens and, from 1885, it has been linked to the Gardens through the statue of William Rolleston whose associational connections are written into both the Museum and the Gardens' early history.

Canterbury Museum and the Robert McDougall Art Gallery

There is a shared associational, social and cultural relationship between these two institutions and the Botanic Gardens. This is grounded in past cultural practices and historic planning concepts and continues today by virtue of their spatial relationship, shared history and their more recent cultural precinct identity.

The coupling of art, science and nature was a common late Victorian-era concept. At that time the value of public gardens, parks and botanical gardens was considered to extend far beyond the opportunities they offered for recreation and communion with nature. They were regarded as "civilising terrain" or places of betterment, offering educational and improving pursuits for "all

⁶ Christchurch Botanic Gardens - Spatial Plan Booklet - April 2017. Final Revised. P5.

⁷ Conservation Plan: Hagley Park and Christchurch Botanic Gardens. Beaumont, Pearson and Mosley. Sept 2013. Vol.1. Section 3. P32.

levels of society”, and museums, art galleries and libraries were frequently situated alongside, or within their grounds.

This physical and intellectual coupling also reflected the Victorian-era's absorbing interest in the material character of the natural world and the close relationship between the Museum and the Gardens enabled the complementary scrutiny of the 'live' plant catalogue of the Botanic Gardens with the dried or polished, classified and displayed botanical collections held within the Museum.

The educational value of this association was furthered with the addition of the McDougall Art Gallery which was sanctioned by the Domains Board and City Council in 1928. The location of this institution also followed early twentieth-century urban planning and architectural theory which advocated the separation of these cultural institutions from the everyday world. When pressing for the placement of the Gallery in the Domain, Christchurch architect and long time member of the Christchurch City Beautiful Association Samuel Hurst Seagar wrote “*The great mass of people look to the Art Gallery as a source of intense enjoyment - their study of art being akin to their study of Nature and the association of Nature and Art is formed when an Art Gallery is placed in a cultivated park or garden... By passing through beautiful and natural surroundings the mind is altered for the reception of the beauties of art. It is therefore a principle which must of necessity be followed that the Art Gallery be in a cultivated park or domain.*”⁸

The following policy is relative to the Museum redevelopment.

4.4. Setting

There is a need to protect the Botanic Gardens from a potential loss of integrity and definition, through the introduction of inappropriate or incongruous intrusions. There is also potential for new works within the wider setting of the Gardens to erode significant heritage values. There is also a need to recognise and express the tangata whenua heritage of the place and the Avon River/Ōtākaro as a significant element of the setting.

Policies:

4.4.1. Any development on adjoining boundaries, which has the potential to negatively impact the heritage values and acquired experiential qualities of the Gardens, should be carefully monitored. Every effort should be made to mitigate at best, or minimise where mitigation is not possible, any adverse impact caused by the development activity.⁹

2.4.2 Hagley Park Botanic Gardens Master Plan 2007.

The Master Plan includes the following relevant to the Museum redevelopment.

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. ... This area is a prime heritage site.

The benefits of this enhancement will improve its appearance and ensure that it 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. This is dependent on the Museum revitalisation timetable.¹⁰

⁸ *Ibid.* Volume 3. Section 1. P4.

⁹ *Ibid.* Volume 3. Section 4. P210.

¹⁰ Hagley Park Botanic Gardens Master Plan 2007. P23.

2.4.3 Christchurch Botanic Gardens *Te Māra Huaota o Waipapa* Spatial Plan 2017.

The Spatial Plan is intended to guide the long term future development of the Botanic Gardens. The Spatial Plan identifies features of significance in the Gardens and makes recommendations for their future management.

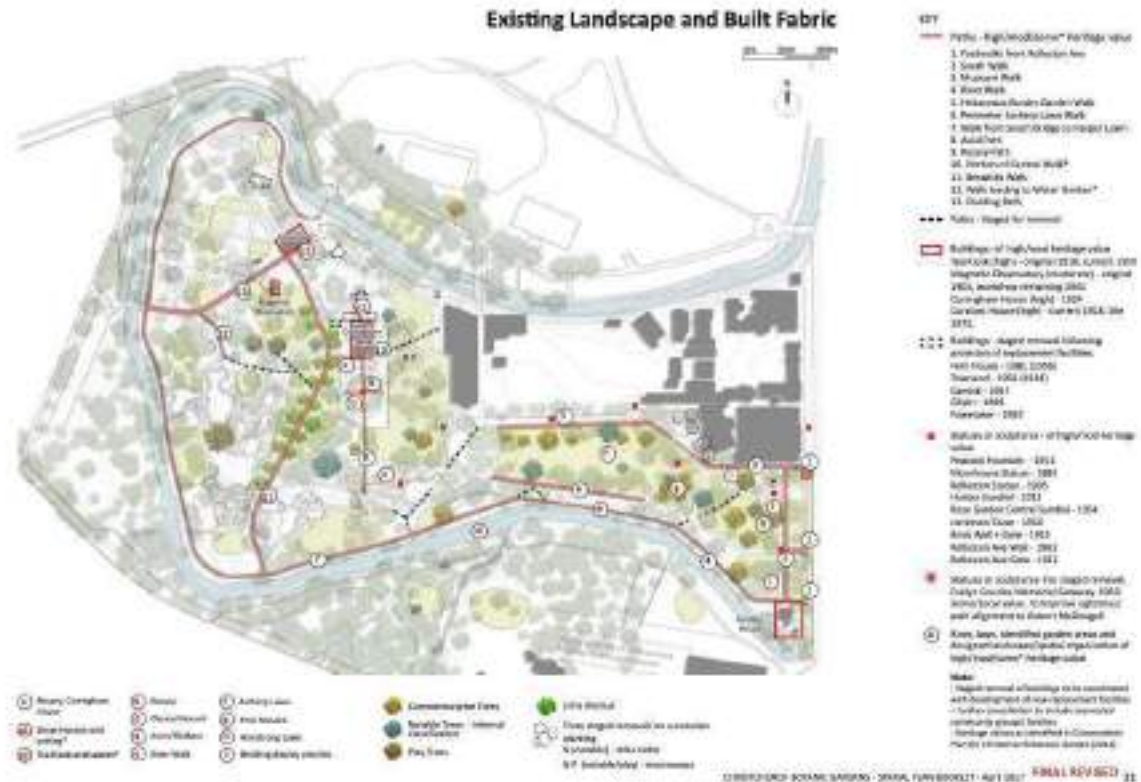


Fig. 14. Plan of the Gardens showing landscape and built fabric features and their location in relation to the Museum and Gallery¹¹

Specific recommendations relevant to the Museum redevelopment relate to changes to the setting of the Robert McDougall Gallery. These include the staged removal of vegetation around the Gallery and the removal of the Evelyn Cousins Memorial Gateway, both intended to improve views and reinstate the historical connection between the Gallery and the Gardens.

¹¹ Christchurch Botanic Gardens *Te Māra Huaota O Waipapa* Spatial Plan April 2017 Final Revised. P21.



Fig.17. View from Botanic Gardens Museum Walk - vegetation restricting views of Gallery and Museum.



Fig.18. Night view of the Museum from the main Gardens entrance on Rolleston Avenue, 2020.



Fig.19. View of Museum south facade from Botanic Gardens - Peacock Fountain in the foreground, 2020.



Fig.20. View of the Museum SW corner from the Pine Mound, 2020.

3. MUSEUM REDEVELOPMENT

3.1 Background

The Canterbury Museum Trust Board (the Board) is embarking on a Redevelopment Plan in response to the need to enable the Museum to continue functioning on the current site for the next 50 years – 100 years. Since the first Mountfort building opened in 1870, many modifications and additions have been made to the Museum complex. Buildings have suffered earthquake damage and now require strengthening. In their current state, the buildings are not considered adequate to carry out their function, to safely store and display the significant collection of artefacts the Museum holds.

The Board have commissioned Athfield Architects to develop the Concept Plan. The Concept Plan proposes redevelopment in building fabric of secondary or no heritage significance, in locations most able to accommodate change whilst respecting the significant heritage values of the Museum and its setting.

3.2 Concept Plans

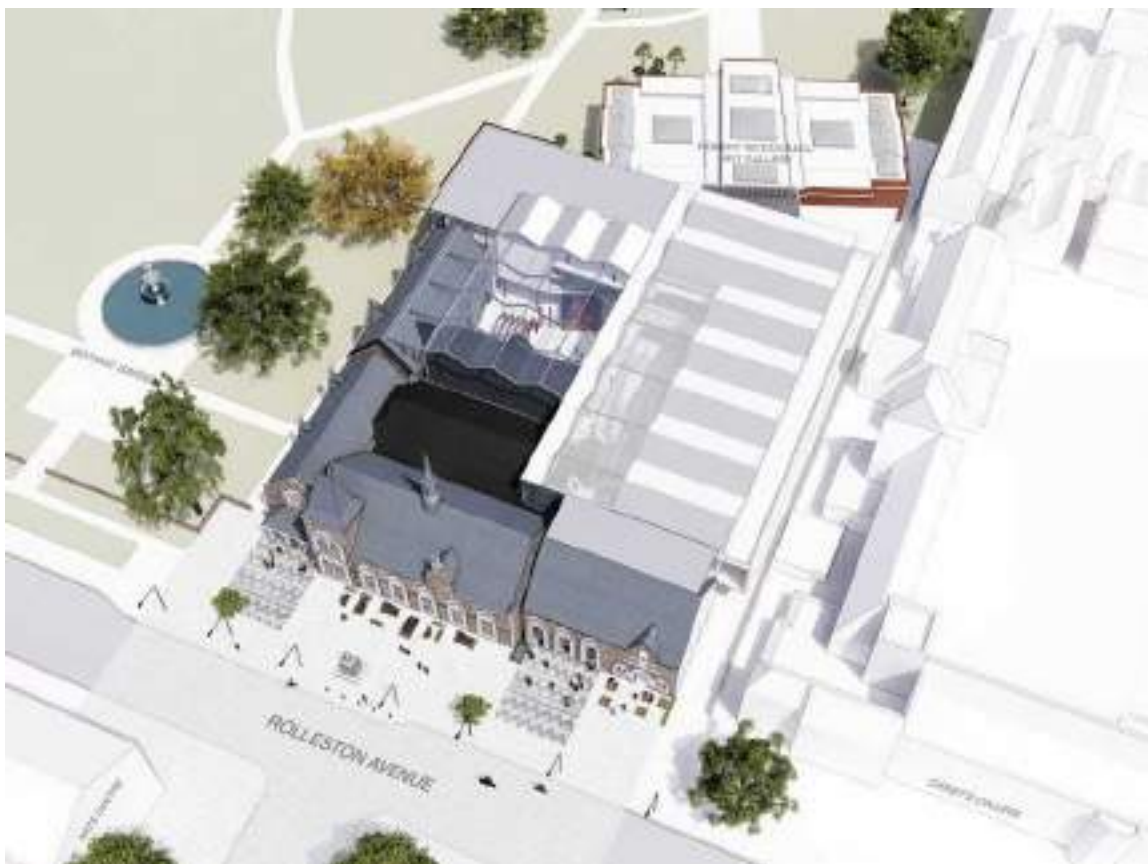


Fig.21. Museum Concept design – proposed. Axonometric view.



Fig.22. Model of proposed redevelopment on display in the Museum. October 2020.

4. LEGISLATIVE CONTEXT

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

Christchurch City Council has adopted the ICOMOS NZ Charter as its guiding document for the conservation of historic heritage.

The Charter states that places of cultural heritage value *‘derive their significance and distinctive character from their perceived social and spiritual, historic, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings.’*

Setting is defined as *“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.”*

The following sections of the Charter have particular relevance to the Museum redevelopment.

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.

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.

4.2 RMA

Under the RMA, Historic heritage is defined as 'those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures'. Contributing quantities are given as archaeological, architectural, cultural, historic, scientific and technological values. The RMA (s.6f) considers the protection of historic heritage from inappropriate subdivision, use, and development to be a matter of national importance.

The protection of heritage is given effect through regional and local plans.

4.3 Christchurch District Plan - Heritage

Chapter 9.3.2 includes the following policies and objectives for the protection and management of historic heritage relevant to the Museum redevelopment.

9.3.2.1.1 Objective – Historic heritage

a. 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 and away which:

- i. enables and supports:
 1. the ongoing retention, use and adaptive re-use; and
 2. the maintenance, repair, upgrade, restoration and reconstruction; of historic heritage; and
- ii. recognises the condition of buildings, particularly those that have suffered earthquake damage, and the effect of engineering and financial factors on the ability to retain, restore, and continue using them; and
- iii. acknowledges that in some situations demolition may be justified by reference to the matters in the policy 9.3.2.2.8.

9.3.2.2.3 Policy – Heritage areas

1. Manage the effects of the subdivision, use and development on the heritage items,

heritage settings and heritage areas scheduled in appendix 9.3.7.2 and 9.3.7.3 in a way that:

- i. provides for the ongoing use and adaptive reuse of scheduled historic heritage in a manner that is sensitive to the heritage values while recognising the need for works to be undertaken to accommodate the long-term retention, use and sensitive modernisation and the associated engineering and financial factors;
 - ii. recognises the need for a flexible approach to heritage management, with particular regard to enabling repairs, heritage investigative and temporary works, heritage upgrade works to meet building code requirements, restoration and reconstruction, in a manner which is sensitive to the heritage values of the scheduled historic heritage; and
 - iii. subject to, one and two, protects their particular heritage values from an appropriate subdivision, use and development.
2. Undertake any works 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 of 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 where ever 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.

Under the District Plan, the proposed works are to be assessed as alterations. Alteration of a scheduled heritage item and new buildings in a scheduled heritage setting are 'restricted discretionary' activities. The impact of the proposed changes will be assessed under the criteria for 'restricted discretionary' activities in Section 9.3.6.1. The following Criteria are of relevance to this assessment;

- c. Whether the proposal will provide for the ongoing and viable uses including adaptive reuse of the heritage item.
- 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;
 - ii. the extent of earthworks necessary as part of the proposal;

- iii. the necessity of the removal or transplanting of mature trees;
 - iv. the impact on public places; and
 - v. within a heritage setting, the relationship between elements, such as layout and orientation, form and materials.
- 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 the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).
- 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.
- h. Whether Heritage New Zealand has been consulted and the outcome of that discussion.
- i. 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.

4.4 Conservation Plans

Conservation Plans have been prepared for the Roger McDougall Gallery and the Canterbury Museum:

- Robert McDougall Art Gallery Conservation Plan 2013 (RMGCP)
- Canterbury Museum Building Conservation Plan 2019 (CMBCP)

The Conservation Plans both include assessments of building heritage values, ranking fabric as of primary, secondary, or little/no significance.

Recognising the need for new development, the Plans include policies intended to limit the impact of new work on recognised heritage values, including the setting.

All polices include specific recommendations for their implementation. The Redevelopment Plan is assessed against the relevant implementation polices of the Conservation Plans in Section 5.0 Visual and Landscape Assessment.



Fig.23. Conservation Plan model showing heritage significance, exterior fabric.

Policies of particular relevance to this assessment are:

Canterbury Museum Conservation Plan

Policy 8.4 Setting

Policy: The setting of the museum and the contribution it makes to the broader context should be protected and enhanced through future development.

Policy 8.6 Visitor Experience and Management

Policy: Changes to enhance visitor experience and management should be undertaken in a way that protects the heritage values of the Museum.

Policy 8.7 Operation of the Building and Collections

Policy: Improved collection handling, management and care facilities and other back of house facilities should be located outside areas of primary significance.

Policy 8.8 New Development

Policy: 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.

8.10 Specific Building Policies

Mountfort 1870 Building

Policy: The Mountfort 1870 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Mountfort 1872 Building

Policy: The Mountfort 1872 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Mountfort 1877 Building and 1878 Porch

Policy: *The Mountfort 1877 building and 1878 Porch should be retained, original fabric revealed and missing elements restored or reconstructed.*

Mountfort 1882 Building

Policy: *The Mountfort 1882 building should be retained, original fabric revealed and missing elements restored or reconstructed.*

Centennial Wing 1958

Policies: *The Rolleston Avenue facade and roof plane of the Centennial Wing should be retained and conserved.*

Roger Duff Wing 1977

Policy: *The south elevation and part of the west elevation of the Roger Duff wing should be retained and conserved.*

Robert McDougall Art Gallery Conservation Plan

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.

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.

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.

Policy 6 - Uses for the Building

The Robert McDougall Gallery should have appropriate new use so as not to detract from its heritage values.

Policy 7 - Maintaining Heritage Values

Fabric having heritage value should be retained as a way of conserving the cultural significance of a historic building.

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.

Policy 9 - Conservation Processes

Work to the Robert McDougall Gallery should seek to preserve significant fabric or elements that make up the building.

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.

5.0 VISUAL AND LANDSCAPE ASSESSMENT

The Redevelopment Plan involves work that will affect the exterior of the Museum buildings and give rise to changes that are visible from the surrounding landscape. This work includes:

- Demolition of 20th century fabric.
- Construction of a new museum building on the site.
- Restoration of original 19th century fabric.
- Modification of exterior heritage fabric to Category 2 listed buildings/facades.
- Connecting the Museum and the Robert McDougall Gallery.
- New roof profile and additional roof height.
- Development of a new entrance on Rolleston Avenue.

5.1 Methodology

This section assesses the visual effect of the redevelopment as it would be seen from selected viewpoints in the landscape around the Museum. Changes are assessed for their potential effect on landscape and visual amenity in that location.

There are 7 Viewpoints. Each viewpoint illustrates the view of the Museum complex from a critical location, before and after the redevelopment. The viewpoints are conceptual. Locations have been selected due to their contextual significance and proximity to the redevelopment. Locations are in the immediate setting - the Botanic Gardens, Rolleston Ave, Worcester Boulevard and Christ's College. These are sensitive locations of contextual significance where the changes are likely to be most visible and potentially have the greatest effect on landscape and visual amenity. Beyond these locations, views of the Museum are restricted or prevented by intervening buildings and trees.

Effects are assessed for their potential visual impact, their potential impact on values of contextual significance and whether they might be considered beneficial or adverse, depending on whether they enhance or detract from heritage values and the experience of the viewer.

Effects are also assessed against the policies of the Conservation Plans. These policies are intended to guide new work, ensuring it does not adversely affect or detract from heritage fabric and heritage settings.

In assessing the quality and magnitude of the landscape and visual effects for each viewpoint the following factors are considered:

- The heritage value or significance of the location.
- The number of viewers.
- The proximity to the Museum.
- Scale and magnitude of the change.
- Effect on heritage fabric, including the setting.
- Value attached to the view.

5.2 Landscape Effects

Landscape effects: Change in the physical landscape, which may change its character or value.

Visual effects: Change to specific views which may change the visual amenity experienced by people.¹³

Effects can be ¹⁴

| | Use and Definition |
|-------------------------------|---|
| Adverse (negative): | The proposed development would be out of scale with the landscape or at odds with the local pattern and landform which results in a reduction in landscape and / or visual amenity values |
| Neutral (benign): | The proposed development would complement (or blend in with) the scale, landform and pattern of the landscape maintaining existing landscape and / or visual amenity values |
| Beneficial (positive): | The proposed development would enhance the landscape and / or visual amenity through removal of restoration of existing degraded landscapes uses and / or addition of positive elements or features |

5.3 Viewpoint locations

VP1. East frontage - Rolleston Ave

VP2. Rolleston Ave - seen from Worcester Boulevard

VP3. Rolleston Ave - looking along northern boundary with Christ's College

VP4. Roger Duff Wing – South view from Botanic Gardens

VP5. Roger Duff Wing – South western approach from Botanic Gardens

VP6. Robert McDougall Art Gallery - approach from Botanic Gardens

VP7. View from the Courtyard – Christ's College



Fig.24. Viewpoint location map.

¹³ Landscape Institute and Institute of Environmental Management and Assessment (2013) Guidelines for Landscape and Visual Impact Assessment, 3rd Edition (GLVIA3). NZTA, Aurecon, Kensington Swan.

¹⁴ *Ibid.* P9.

5.4. Viewpoints



VP1 – From Rolleston Avenue - Worcester Street Corner – Existing.



VP1 - From Rolleston Avenue - Worcester Street Corner – Proposed.

Viewpoint 1

1877 Mountfort Building exterior & 1878 porch

The exteriors of all Mountfort Buildings are of **primary** significance.

Centennial Wing, 1958 Exterior

The roof form and facade facing Rolleston Avenue are of **secondary** significance.

Redevelopment plan - Exterior changes

1877 Mountfort building exterior & 1878 porch

- Original windows facing Rolleston Ave unblocked.
- Fleche & chimney reinstated.
- Primary fabric retained and restored.
- 1878 entrance retains original purpose.

Centennial Wing – 1958 Exterior

- Alterations to Centennial Wing façade.
- Three new entrance doors replace two original windows on to create new Museum entrance on Rolleston Ave.
- New Museum building roof and cantilevered overhang along northern boundary - not visible from this location.

Canterbury Museum Conservation Plan - Relevant Policies and Implementation

Policy 8.4. Setting

Implementation

8.4.1

Important vistas into and out from the Museum should be maintained and enhanced where appropriate.

8.4.2

The streetscape and 'contextual' values which contribute to the unique identity of the surrounding area should be maintained.

8.4.3

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.

Policy 8.6. Visitor Experience and Management

Implementation

8.6.1

The principal public entrance should remain in its historic location and be accessed through the 1878 porch. 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, however, changes to the exterior of nineteenth century buildings should be avoided.

8.6.8

New wayfinding, gathering spaces, access to water, shelter, toilet facilities, egress and other signage should be positioned and fixed in locations that avoid damage to heritage fabric and do not detract from or obscure significant fabric. This needs to be balanced with good modern visitor and customer service.

8.6.9

Investigate providing improved visual connections between the Museum and Rolleston Avenue and the Botanic Gardens by reinstating the previously blocked up doors and windows.

Policy 8.8 New Development

Implementation

8.8.2

Elements of 'secondary significance' should generally be retained, although alteration or modification could also be considered.

| | |
|---|--------|
| | 8.8.6 |
| The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting. | |
| 8.10 Specific Building Policy: | |
| <i>The Mountford 1877 building should be retained, original fabric revealed and missing elements restored or reconstructed.</i> | |
| Implementation | 8.10.1 |
| Maintain the heritage fabric. | 8.10.2 |
| The building exterior should be retained in its present form. | 8.10.3 |
| The existing porch should be retained as a principal entrance to the Museum. | 8.10.4 |
| Consideration should be given to revealing the original form of the east wing by reconstructing the fleche. | 8.10.8 |
| The windows in the east wing along Rolleston Avenue should be reactivated where feasible. | |
| <i>The Rolleston Avenue facade and roof plane of the Centennial Wing should be retained and conserved.</i> | |
| Implementation | 8.10.1 |
| Maintain the fabric of the Rolleston Avenue facade and roof plane. | 8.10.2 |
| Rationalise and modify the joinery of the Rolleston Avenue facade to accommodate the ongoing requirements of the Museum. | |
| Assessment | |
| <p>Three new doors in Centennial Wing facade match and reinforce the scale and rhythm of original windows in the Mountford 1877 building and the pattern of three at the 1878 entrance. Visual cohesion between 1958 Centennial façade and 1877 Mountford building. The pattern of three is in keeping with 1949 Centennial Wing concept drawing (below). Changes restricted to secondary fabric. New entrance does not detract from primary fabric. Unblocked windows restore primary fabric and improve visibility. Strengthen connection to Rolleston Ave. Reinstated chimney and spires match gothic revival roof profiles on nearby heritage buildings, strengthening the visual connection with the Arts Centre, Christ's College and Christ Church Cathedral. Visual connection with Worcester Boulevard strengthened.</p> | |
| Effects | |
| <p>New entrance does not affect or detract from primary fabric. Beneficial effects from restoration of primary heritage fabric. Relationship to setting and context strengthened. No effect on contextual significance. Changes in keeping with CP policies. No adverse visual or landscape effects.</p> | |

VP2



VP 2 - Rolleston Ave frontage seen from Worcester Boulevard – existing.



VP 2 - Rolleston Ave frontage seen from Worcester Boulevard – proposed.

Viewpoint 2

1877 Mountfort Building exterior & 1878 porch

The exteriors of all Mountfort buildings are of **primary** significance.

Centennial Wing, 1958 Exterior

The roof form and facade of the Centennial Wing facing Rolleston Avenue are of **secondary** significance.

Redevelopment Plan – exterior changes

- 1877 Mountfort building windows unblocked.
- Fleche & chimney reinstated to Mountfort 1877 roof.
- Primary fabric retained.
- 1878 entrance retains original purpose.
- New roof and cantilevered overhang along northern boundary not visible from this location.
- Three new entrance doors replace two original windows on Centennial Wing façade to create new entrance on Rolleston Ave - not visible from this location.

Canterbury Museum Conservation Plan- Relevant Policies and Implementation

Policy 8.4. Setting

Implementation

8.4.1

Important vistas into and out from the Museum should be maintained and enhanced where appropriate.

8.4.3

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.

Policy 8.6. Visitor Experience and Management

Implementation

8.6.1

The principal public entrance should remain in its historic location and be accessed through the 1878 porch. 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, however, changes to the exterior of nineteenth century buildings should be avoided.

8.6.9

Investigate providing improved visual connections between the Museum and Rolleston Avenue and the Botanic Gardens by reinstating the previously blocked up doors and windows.

Assessment

From this location only the 1877 Mountfort building is visible.

Primary fabric restored.

Improved visibility and connection to Worcester Boulevard and Rolleston Avenue through unblocked windows.

Reinstated chimney and spires match Gothic Revival roof profile on the Arts Centre in the foreground. Relationship to setting strengthened.

Connection with Canterbury Cathedral and cultural precinct is maintained and strengthened.

Effects

Changes in keeping with CP policies.

Beneficial effects from restoration of primary heritage fabric.

No effect on contextual significance.

No adverse visual or landscape effects.

VP3



VP3 – From Rolleston Avenue - looking along northern boundary with Christ's College – existing.



VP3 – From Rolleston Avenue - looking along northern boundary with Christ's College - proposed.

Viewpoint 3

Heritage Significance

Centennial Wing, 1958 Exterior

The roof form and facade of the Centennial Wing facing Rolleston Avenue are of **secondary** significance. The Centennial Wing building has no attributed heritage significance.

Redevelopment Plan – exterior changes

- Demolition of Centennial Wing building.
- New cantilevered Museum building to overhang existing footprint by 3700mm along northern boundary. Set back 15300mm from NE corner.
- New Museum roofline visible beyond.
- Vehicle access to Museum loading bay entrance.
- Alterations to Rolleston Ave façade.
- Three new entrance doors replace two original windows on Centennial Wing façade to create new entrance on Rolleston Avenue.

Canterbury Museum Conservation Plan - Relevant Policies and Implementation

Policy 8.7 Operation of the building and collections

Implementation

8.7.3

Loading docks, parking and collections receipt and handling should be located away from significant facades. No new openings should be created in the nineteenth century Rolleston Avenue or Botanic Gardens facades.

Policy 8.8 New Development

Implementation

8.8.2

Elements of 'secondary significance' should generally be retained, although alteration or modification could also be considered.

8.8.3

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.

8.8.5

New work should not obscure building forms or heritage fabric of 'primary' or 'secondary' significance.

8.8.6

The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.

8.8.7

New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.

8.8.8

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.

8.8.9

Use reversible, contemporary and visually lightweight elements to link heritage fabric to new development.

8.8.10

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.

| | |
|---|--------|
| 8.10 Specific Building Policy: | |
| <i>The Rolleston Avenue facade and roof plane of the Centennial Wing should be retained and conserved.</i> | |
| Implementation | 8.10.1 |
| Maintain the fabric of the Rolleston Avenue facade and roof plane. | 8.10.2 |
| Rationalise and modify the joinery of the Rolleston Avenue facade to accommodate the ongoing requirements of the Museum. | |
| Assessment | |
| <p>From this location on Rolleston Ave the new building is clearly visible. This view will be seen by visitors to the museum, vehicles and pedestrians on Rolleston Avenue. The view will be limited and temporary for those travelling past. The view shaft is narrow and the visual impact reduced by the set-back from the Rolleston Ave corner. The view down the service lane currently has low amenity values. The Centennial Wing facade is secondary fabric. The building has no attributed heritage value. The distance between the facade and the new building is 15300mm, and the new work is clearly differentiated.</p> <p>The cantilevered level overhangs the service lane extending beyond the original building footprint towards the boundary with Christ's College. Due to its height and proximity, the new building has the potential to detract from significant heritage fabric in Christ's College. The new work has a potentially high visual impact due to the dramatic design and its proximity to the adjacent heritage buildings.</p> <p>Adverse effects are minimised by the fact that the lane is clearly functional with low visual amenity and heritage values. The service lane is narrow and enclosed on both sides. The concrete retaining wall and the proximity of buildings means that views into and from this area are limited with little connection to Rolleston Ave and cultural precinct.</p> <p>The new roofline beyond the overhang is barely visible from this angle and the lower height of the overhang in comparison to Christ College rooflines means it does not dominate in this viewpoint.</p> | |
| Effects | |
| <p>New work in keeping with Conservation Plan policies.</p> <p>Primary fabric remains intact.</p> <p>Contextual values are not affected.</p> <p>The new building is clearly differentiated from original fabric.</p> <p>The building overhang is visually dramatic. Visual effects are reduced by the height and set back, and limited exposure from Rolleston Ave.</p> <p>The service lane does not have high visual, heritage or amenity value.</p> <p>The limited views and the setback reduce the ability of the new building to detract from primary heritage fabric on Rolleston Avenue.</p> <p>Due to its height and proximity, the new building has the potential to adversely affect the immediately adjacent significant heritage fabric within Christ's College.</p> | |

VP 4



VP 4. Roger Duff Wing – South east view from Botanic Gardens – existing.



VP 4. Roger Duff Wing – South east view from Botanic Gardens – proposed.

Viewpoint 4

Heritage Significance

ROGER Duff Wing, 1977

Roger Duff Wing south and west facades – **secondary**.

1872 Mountfort Building - primary significance.

1877 Mountfort Building - primary significance.

Redevelopment Plan – exterior changes

- Demolition of Roger Duff Wing non-heritage fabric.
- Extensive modification of Roger Duff Wing exterior - secondary heritage fabric.
- New glazed atrium between the new building and 1872 Mountfort building.
- Additional building height.
- Removal of existing windows.
- Changes to the roof profile.
- Additional floor set back to match ground level footprint.
- New cantilevered Museum café windows - spanning two levels extending around south west corner.
- Café glazing extends in front of the view of Robert McDougall building.
- Removal of non-original buttress to the 1872 Mountfort building - primary fabric.

Canterbury Museum Conservation Plan - Relevant Policies and Implementation

Policy 8.4 Setting

Implementation

8.4.1

Important vistas into and out from the Museum should be maintained and enhanced where appropriate.

8.4.2

The streetscape and 'contextual' values which contribute to the unique identity of the surrounding area should be maintained.

8.4.4

The current relationship of Canterbury Museum to the surrounding Botanic Gardens should be enhanced.

8.4.5

The physical connection to the Robert McDougall Art Gallery should be improved and any new linking structures should respect the significance of each building.

Policy 8.8 New Development

Implementation

8.8.2

Elements of 'secondary significance' should generally be retained, although alteration or modification could also be considered.

8.8.3

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.

8.8.5

New work should not obscure building forms or heritage fabric of 'primary' or 'secondary' significance.

8.8.6

The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.

8.8.7

New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.

8.8.8

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.

| | |
|---|--------|
| | 8.8.9 |
| Use reversible, contemporary and visually lightweight elements to link heritage fabric to new development. | |
| | 8.8.10 |
| 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. | |
| 8.10 Specific Building Policy: | |
| <i>The south elevation and part of the west elevation of the Roger Duff wing should be retained and conserved.</i> | |
| Implementation | |
| | 8.10.1 |
| The secondary elements including the south (and part of the west) facades should be retained. | |
| | 8.10.2 |
| Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored. | |
| | 8.10.3 |
| 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. | |
| | 8.10.4 |
| The possibility of adding further floors, perhaps referencing Hendry's original design, could be considered. | |
| | 8.10.5 |
| Allow the removal (following archival recording) of the fabric of 'little or no significance' to enable ongoing use of the Museum. | |
| Conservation Plan for Hagley Park and Christchurch Botanic Gardens - Relevant Policies | |
| 4.4. Setting | |
| There is a need to protect the Botanic Gardens from a potential loss of integrity and definition, through the introduction of inappropriate or incongruous intrusions. There is also potential for new works within the wider setting of the Gardens to erode significant heritage values. There is also a need to recognise and express the tangata whenua heritage of the place and the Avon River/Ōtākaro as a significant element of the setting. | |
| Policies: | |
| 4.4.1. Any development on adjoining boundaries, which has the potential to negatively impact the heritage values and acquired experiential qualities of the Gardens, should be carefully monitored. Every effort should be made to mitigate at best, or minimise where mitigation is not possible, any adverse impact caused by the development activity. | |
| Assessment | |
| This viewpoint is located in the Botanic Gardens, looking north from the Peacock Fountain looking toward the Museum's southern façade. The Botanic Gardens proposal to create another entrance off Rolleston Avenue leading directly to the fountain, is likely to afford a similar if more distant, view. This view is important, likely to be seen by many visitors to the Gardens. Views are restricted by the large deciduous tree (<i>Fagus silvatica</i>), growing close to the building, especially in summer. This species typically has a typical lifespan of 150–200 years. | |
| New building work is extensive and clearly visible, primarily due to the additional height, and the large areas of glazing for the café and atrium. The additional floor changes the balance of | |

the relationship to the adjacent 1872 Mountfort building. The effect of this is lessened by the distance from the gable and the buffer of the glazed atrium.

The glazed atrium is in keeping with the Conservation Plan policies for new materials linking to heritage buildings to be 'contemporary and visually lightweight.' The new work is 'readily distinguishable from heritage fabric'.

The connection between the Roger Duff Wing and the Gardens is currently very poor.

The original design, including the prominent observatory overlooking the Gardens, was intended to make a visual statement about the building's significance. The building would face with confidence onto the gardens, in keeping with the Mountfort buildings along the south facade. Without this the SW corner of the Museum lacks status. The exterior looks like a back entrance. It has low visual amenity and little interaction with the Gardens or relationship with the wider setting.

The café window spans two levels, overhanging the gardens, and is a prominent feature of the façade. Visitors to the café will see and be seen by visitors accessing the Gardens and walkways past this corner. The window also allows view of the Gallery and roof, increasing the connection between the Gardens and the Gallery. Views from the café window may extend to the Port Hills and Rolleston Ave.

The pattern of glazed panels on the café window mirrors the existing exterior Roger Duff panels and softens the visual impact of the large expanse of glass. The reuse of wall panels references existing materials.

The new areas of glazing open connections between the Museum and the Gardens in keeping with the policies of the Conservation Plan.

The building footprint is unchanged.

The new work is in keeping with the Conservation Plan for the Botanic Gardens. The building does not intrude into the gardens or introduce inappropriate or incongruous intrusions. The integrity and definition of the Gardens setting is retained. The new work does not erode significant heritage values.

Effects

The Rodger Duff Wing facade is secondary fabric. Changes are in keeping with CP policies for new development, although specific building implementation policies relating to the exterior of this building are not entirely consistent.

Visual effects in this viewpoint are considered more than minor due to the scale and proximity of the work, the number of viewers and the sensitivity of views from the Gardens.

There is the potential for the new work to visually overshadow the Mountfort buildings.

Adverse effects are reduced by the clear distinction between new and heritage fabric and tree in the foreground.

Beneficial effects include improved visibility to and from the building, bringing the Museum to 'life' in this corner, restoring its status and strengthening the important relationship between the Museum, the Gallery and the Gardens.

There is no effect on contextual significance.

VP 5.



VP 5. Roger Duff Wing – western approach through Botanic Gardens – existing.



VP 5. Roger Duff Wing – western approach through Botanic Gardens – proposed.

Viewpoint 5

Heritage Significance

ROGER Duff Wing, 1977

Roger Duff Wing south and west facades – **secondary** significance.

Roger McDougall Art Gallery (Gallery) - **primary** significance.

Redevelopment Plan – exterior changes

- Extensive modification of Roger Duff Wing exterior - secondary heritage fabric.
- Additional floor – new building height.
- New building roofline.
- Introduction of new materials.
- New cantilevered Museum café windows - spanning two levels extending around south west corner directly adjacent to Robert McDougall building.

Canterbury Museum Conservation Plan - Relevant Policies and Implementation

Policy 8.4 Setting

Implementation

8.4.1

Important vistas into and out from the Museum should be maintained and enhanced where appropriate.

8.4.2

The streetscape and ‘contextual’ values which contribute to the unique identity of the surrounding area should be maintained.

8.4.4

The current relationship of Canterbury Museum to the surrounding Botanic Gardens should be enhanced.

8.4.5

The physical connection to the Robert McDougall Art Gallery should be improved and any new linking structures should respect the significance of each building.

Policy 8.8 New Development

Implementation

8.8.2

Elements of ‘secondary significance’ should generally be retained, although alteration or modification could also be considered.

8.8.3

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.

8.8.5

New work should not obscure building forms or heritage fabric of ‘primary’ or ‘secondary’ significance.

8.8.6

The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.

8.8.7

New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.

8.8.8

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.

8.8.9

Use reversible, contemporary and visually lightweight elements to link heritage fabric to new development.

8.8.10

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.

8.10 Specific Building Policy:

The south elevation and part of the west elevation of the Roger Duff wing should be retained and conserved.

The secondary elements including the south (and part of the west) facades should be retained. 8.10.1

Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored. 8.10.2

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. 8.10.3

The possibility of adding further floors, perhaps referencing Hendry's original design, could be considered. 8.10.4

Allow the removal (following archival recording) of the fabric of 'little or no significance' to enable ongoing use of the Museum. 8.10.5

Assessment

This viewpoint is taken from the Museum Walk, a main thoroughfare through the Botanic Gardens used by many pedestrians, including visitors to the Museum and Gardens.

The introduction of café windows may lead to a less private experience in this area of the Gardens, although for pedestrians passing it would be a temporary experience. As both the Museum and Gardens close at night there should not be adverse effects from light spill.

The significant elements in this view are the Robert McDougall Gallery, the new building, the Botanic Gardens and the Arts Centre on Rolleston Ave in the distance. The spatial relationships and associations between these elements have not changed, although the new work makes the new building a more prominent element.

The new building is more visually prominent largely due to the increased height and the glazing. This has the potential to dominate and detract from the Gallery, which is primary heritage fabric.

The visual impact of the new building is reduced by design and materials; the use of recessed planes in the roof and exterior walls, glazing, and the fact that new wall panels reference existing patterns and materials.

New building work is 'readily distinguishable from heritage fabric' in keeping with Conservation Plan policies.

Adverse effects are reduced by the low visual amenity values of the Roger Duff exterior. The existing façade and roofline are visually unappealing and appear complex and confusing. The exterior is not original and modifications do not enhance or compliment the heritage values of adjacent buildings.

The building currently has little connection to the surrounding landscape.

The large café window provides views of the Gallery and the Gardens from the Museum, and views into the Museum from the Gardens – greatly improving the connection between the Museum and its setting from this corner, which is currently poor.

The exterior, in particular the glazed corner, improves the connection between the Arts Centre in the distance and the Gallery in the foreground. The glazing will also allow views of the restored Gallery roof from the Museum café.

Overall, the exterior of the new building in this corner is more homogenous than the existing facade, creating less visual distraction from heritage fabric.

The footprint is unchanged.

The view is softened by the large tree (*Fagus sylvatica*) on the opposite side of the path, the height of which mirrors the height of the new building.

New work behind the Robert McDougall Gallery is not visible from the walkway.

Effects

The Rodger Duff wing - south and west exteriors - are secondary fabric. Primary fabric - the Gallery, remains intact. Changes are in keeping with CP policies for new buildings.

Due to their scale and proximity to the viewer, and the number of viewers at this viewpoint, the visual effects are considered more than minor. While the changes are extensive and visually prominent they do not necessarily detract from primary heritage fabric. Adverse effects are reduced by the clear distinction between new and heritage fabric and the largely transitory nature of the views.

Beneficial effects include a strengthened and improved connection to surrounding heritage buildings and the Gardens.

Contextual significance is not affected.

VP 6



VP6. Robert McDougall Art Gallery - approach from Botanic Gardens – existing.



VP6. Robert McDougall Art Gallery - approach from Botanic Gardens – proposed.

Viewpoint 6

Heritage Significance

Roger McDougall Art Gallery and setting are of **primary** significance. The Robert McDougall Gallery, and its Botanic Gardens environs are considered to have national significance.¹⁵

Redevelopment Plan - exterior changes

Gallery

- Restoration of the exterior and entrance of the Gallery.
- Replacement of Canaday Wing.
- Relocation of toilet block.
- New connection from back wall of Gallery to new Museum building – *not visible in VP6*.
- Removal of loading bay and sheds from rear of Gallery – *not visible in VP6*.
- Restoration of Gallery roof.

Museum

- Replacement of Garden Court Wing with new Museum building
- Additional building height.
- New building roofline.
- Additional floor level with glazed panels overlooking Gallery roof.
- New café windows and additional height to Roger Duff Wing south-west corner directly adjacent to Gallery.

Canterbury Museum Conservation Plan - Relevant Policies and Implementation

Policy 8.4 Setting Implementation

8.4.1

Important vistas into and out from the Museum should be maintained and enhanced where appropriate.

8.4.5

The physical connection to the Robert McDougall Art Gallery should be improved and any new linking structures should respect the significance of each building.

Policy 8.8 New Development Implementation

8.8.3

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.

8.8.5

New work should not obscure building forms or heritage fabric of 'primary' or 'secondary' significance.

8.8.6

The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.

8.8.7

New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.

8.8.8

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.

8.8.9

¹⁵ Robert McDougall Gallery Christchurch - A Conservation Plan, Dave Pearson Architects. Revised Draft 2013. Part 2 Section 5.

Use reversible, contemporary and visually lightweight elements to link heritage fabric to new development.

8.8.10

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.

Robert McDougall Art Gallery Conservation Plan - Relevant Policies and Implementation

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.

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.

Implementation

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.

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.

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.

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.

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.

Policy 6 - Uses for the Building

The Robert McDougall Gallery should have appropriate new use so as not to detract from its heritage values.

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.

Hagley Park Botanic Gardens Master Plan 2007

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. ... This area is a prime heritage site.

The benefits of this enhancement will improve its appearance and ensure that it 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 gardens.

Assessment

The Gallery has a lower profile than the Museum, due to its location directly behind the Museum, facing SW onto the Botanic Gardens. The Gallery has no road frontage, access being on foot though the Gardens. Due to the angle of the building and the close proximity of Christ's College and the Museum, the only location affording full views of the Gallery is from the south-west, approaching the front entrance through the Gardens.

This is an important view, identified in the Gallery Conservation Plan as significant. This view is intended to be seen by all visitors to the Gallery and others approaching along the main thoroughfare through the Gardens. The unique architectural features of the Gallery are best appreciated from this viewpoint.

The view is currently obstructed by the vegetation growing around the building, disrupting the relationship between the Gallery and the setting and diminishing appreciation of the building. Both the Gallery Conservation Plan and the Botanic Gardens Spatial Plan recommend the removal of this vegetation.

VP6 – proposed, shows this view after the removal of the vegetation in the foreground. The removal of the vegetation will afford an unobstructed view of not just the Gallery, but the new building behind. With the removal of tall trees along the northern boundary (as proposed in the Spatial Plan), the Canaday Wing replacement and adjacent modern building at Christ's College are also likely to be visible.

The Roger Duff Wing (SW corner), is clearly visible in the background, due to the design and height above the Gallery roof. Without surrounding vegetation, both the Gallery and the new

Museum building would be more exposed, with new work clearly visible behind and above the Gallery roofline.

The new building, although visually prominent, does not necessarily detract from the Gallery's primary heritage fabric. The horizontal roofline of the new building is more homogenous than the existing Museum roofline, creating less distraction from heritage fabric in the foreground. The horizontal plane matches the flat roof of the Gallery. The new building is clearly visible but due to the glazing, height above and distance behind the Gallery, it appears to 'hover' in the background and does not overwhelm it.

The Museum and Gallery buildings remain separate, their relationship to each other is unchanged.

Connecting the new building through the rear of the Gallery is in keeping with the Hagley Park Botanic Gardens Master Plan. Although the connection would not be visible to the public from the Gardens, the clear view of the Museum behind the Gallery reinforces the significance of the new connection, clarifying the role of the main Gallery entrance as an entrance to the Museum behind.

The historical association of these two very different but adjacent buildings, remains unchanged.

The Redevelopment is in keeping with Conservation Plan policies for both the Gallery and the Museum. New building work is separate and 'readily distinguishable from heritage fabric'. The primary value of the setting lies in the front of the Gallery and its relationship with the Gardens. Open space in front of and above the Gallery, identified as important in the Conservation Plan, (Retention of Heritage Values) is retained.

The heritage and amenity value of this viewpoint would be enhanced by the removal of vegetation and the restoration of the Gallery's exterior fabric and entrance as recommended in the Conservation Plan. This would restore the relationship with the Gardens, draw the viewer's focus to the approach to the Gallery and main entrance as intended. The relationship with the Gardens would be enhanced.

The Conservation Plan also recommends the removal of the Canaday Wing. The Redevelopment Plan proposes its replacement with a new building of similar scale which is yet to be detailed.

Effects

VP6 is an important view, the main approach to the Gallery. With vegetation cleared from the Gallery foreground, the new building will be clearly visible. The impact of the new building on this view is considered to be more than minor.

Adverse effects of the new building are limited by the scale, design and materials. New work is clearly distinguished from heritage fabric. The relationship between the buildings is evident.

Historical connections between the Museum, the Gallery and the Gardens are retained.

Beneficial effects include the restoration of the main view of the Gallery, the entrance and the exterior primary fabric, enhancing heritage values and strengthening the Gallery's connection with the Gardens, as originally intended. Along with its incorporation and ongoing care as part of the Museum complex, these changes are in keeping with CP policies for the Museum and Gallery buildings.

VP 7



VP7. View from the Courtyard – Christ's College – existing.



VP7. View from the Courtyard – Christ's College – proposed.

Viewpoint 7

Heritage Significance

Christ's College - 8 Buildings - Highly Significant. 2 Buildings - Significant
Christ's College Main Quadrangle and Setting - Significant¹⁶

Redevelopment Plan – exterior changes

New Museum building visible above roof line of heritage buildings along Christ's College Southern boundary (Christ's College Chapel (HID 477), Classrooms (HID 615), Dining Hall (HID 617) – All Highly Significant.

- Additional building height.
- New building roof profile.
- Introduction of new materials.

Assessment

This viewpoint from Christ's College courtyard shows the roofline of the new building clearly visible above Christ's College Chapel.

The view is not public but will be seen by large viewing audience within the school grounds. This view is expansive, incorporating a number of heritage buildings surrounding the school courtyard, itself a heritage setting.

The new building is seen at some distance, in the background, and is not visually prominent.

The buildings and the open space in the foreground dominate this view.

The heritage setting is already compromised by the tall modern building visible to the west.

The location directly behind the Chapel detracts from the appreciation of the Chapel roofline by obstructing views against the skyline.

The ability of the new building to detract from primary heritage fabric is limited by distance, the articulated roof line, glazing, and relative height in relationship to buildings in the foreground.

The Museum is clearly differentiated from heritage fabric.

The visibility of the new building does not affect the relationship between the Christ's College buildings and their setting, or the relationship between the College and the Museum.

Effects

Primary fabric at Christ's College, including the courtyard, retains its integrity. Changes are in keeping with CP policies for new buildings, *'the massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting'*.

New work is clearly distinguished due to design and materials. Owing to the scale and distance from the viewpoint, the effects are considered minor.

¹⁶ (CDP Appendix 9.3.7.2 Schedule of Significant Historic Heritage)

6.0 SUMMARY & CONCLUSION

6.1 Summary

The viewpoints have been selected due to their significance as part of the heritage setting and their proximity to the Museum. They are sensitive locations, where new work would be most visible and where potential landscape and visual effects are likely to be greatest.

VP 1-3 – Rolleston Avenue.

The new building sits behind the 1872 – 1888 Mountfort buildings, located toward the south-west of the site. It is not visible from the street in VP1 and 2 and briefly visible in VP3. The new building does not disturb primary fabric.

Heritage fabric of primary significance is restored in the 1877 Mountfort Building fleche and chimney, and windows facing Rolleston Ave. The new entrance does not detract from or adversely affect primary fabric. It is in keeping with established patterns and rhythms along this frontage, and with the original concept drawing.



Fig.25. Perspective drawing of the Centennial Wing, 1949.

Connections between the Museum, Rolleston Ave and Worcester Boulevard, and the Arts Centre are strengthened and restored.

While the new building is visible down the service lane, it is set back from the street and primary fabric. Visibility is limited and the building is clearly new fabric.

The overhang extends close to heritage buildings of Christ's College on the northern boundary. Views onto the service lane along this boundary are restricted and of low amenity value. Views from within the Christ's College buildings have not been assessed. It is recommended that the College be consulted.



Fig.26. View along northern boundary - looking east down service lane toward Rolleston Ave.

Views north and south from further down Rolleston Avenue and from Worcester Boulevard are not affected. The connection between the Museum and Canterbury Cathedral is strengthened.

The Redevelopment is in keeping with the policies of the Museum Conservation Plan. The Centennial Wing façade is of secondary significance. The proposed new entrance restores an original concept for the façade, repeating the existing scale and pattern of windows along this frontage, and strengthens and enhances the relationship of the Museum with Rolleston Avenue.

The redevelopment does not detract from the Rolleston Avenue frontage or affect the Museum's contextual values. The overall relationship with the street and surrounding heritage fabric is strengthened. The Museum's historical association with the cultural precinct is enhanced.

VP 4, 5, 6 – Roger Duff Wing and the Robert McDougall Art Gallery from the Botanic Gardens. These views are the most affected due to the fact that the bulk of the new building is visible on the south-west corner of the site, adjacent to the Gallery and fronting directly onto the Botanic Gardens.

The SW corner of the Museum is highly visible from these locations. Owing to modifications, the Roger Duff building does not make the visual statement it was originally intended to. The SW corner of the Museum – Roger Duff exterior - currently has low visual amenity values and a poor connection with the setting.

The addition of another floor, changes to the exterior and roofline and the large glazed window would make this corner more visually prominent from the Gardens.

The Botanic Gardens is a sensitive setting, with high landscape and heritage values. The visual impact of the new building is heightened by the number of viewers, the close proximity to the viewer and the sensitivity of the setting. The visual effects are considered more than minor for these locations.

Adverse effects are reduced by the use of materials, particularly glazing and the respectful scale and proportion in relation to the surroundings. New work is confined to secondary fabric, clearly delineated and separate from adjacent primary fabric - the Gallery and 1872 Mountfort Building.

The café window spanning two levels has the potential to reduce the experience of solitude enjoyed by some visitors to the gardens, and enhance the experience for others by opening up views of the Gardens from the Museum. Reverse views, offering views into the Museum, highlight and make legible the historical association between the Museum and the Gardens.



Fig.27. Existing view of Gardens from the café window on SW corner.

Some effects are beneficial. The glazed corner enhances the connection of the Museum with the setting and strengthens the important relationship between the Museum, the Botanic Gardens and the Gallery. This connection would be further enhanced by the removal of vegetation and reinstatement of the original Gallery exterior and entrance as recommended in the Conservation Plan for the Gallery.

The new building exterior is more visually cohesive than the existing. This enhances its ability to be seen as a backdrop to the Gallery building and not detract from primary heritage fabric.

The building footprint is unchanged.

The Redevelopment is in keeping with the Gardens Spatial Plan and the policies of the Conservation Plan for Hagley Park and Christchurch Botanic Gardens. New work does not intrude into the Gardens, or introduce inappropriate or incongruous intrusions. The integrity and definition of the Gardens' setting is retained. The new work does not erode significant heritage values.

VP 7 - Christ's College.

While the new building is located very close to heritage buildings along the boundary with Christ's College, views of the Museum along this boundary are limited and of low visual amenity.

The impact of this view from the courtyard is limited by distance. The articulated roof line, glazing, and relative height in relationship to the College Chapel in the foreground mean the Museum is clearly differentiated from heritage fabric.

Seen from this distance, the new building does not affect the historic relationship between the Christ's College buildings and their setting, or the relationship between the College and the Museum.

6.2. Conclusion

The focus of the Redevelopment is away from heritage fabric of primary significance. Views of the Mountfort buildings and the Centennial Wing façade from Rolleston Avenue and Worcester Boulevard are not adversely affected. The Museum's relationship with the cultural precinct is enhanced and strengthened through the restoration of original heritage fabric.

The visual impact of the Redevelopment is greatest when seen from the Botanic Gardens. The visual effect of the new building is considered more than minor around the SW corner, largely due to the scale and proximity of the work and the sensitivity of the setting.

Due to the fact the Museum building abuts directly onto the Gallery and the Gardens, in this location, any change will be clearly visible. Accepting that redevelopment is necessary for the Museum to continue to function, visual effects in this corner are inevitable.

Beneficial visual effects arise from the enhanced presence of the Museum in the SW corner, and the strengthened connection with the setting. The new exterior presents a confident façade, and has a clear and positive relationship with the Gardens, as do the adjacent Mountfort buildings.

Adverse visual effects, arising from the potential of new work to detract from primary heritage fabric and the setting, are limited by the design and materials. Potentially adverse effects are mitigated by the Concept Plan which appears well-considered. The design is respectful of sensitive heritage fabric. New work is readily distinguishable. The Museum's original form and fabric is not compromised, diminished or obscured. The visible footprint is unchanged. New work does not impede or detract from internal views within the Gardens.

Redevelopment is limited to secondary fabric, in keeping with the policies of the Conservation Plans for both Buildings and the Botanic Gardens.

The Redevelopment Plan is in keeping with the ICOMOS charter.

The Plan meets the District Plan objectives requiring change to focus on those parts of heritage items or settings that have most potential to accommodate change.

Contextual values identified in the District Plan are not adversely affected. In some cases they are strengthened. The relationships between the Museum and the Gallery buildings, and their historical settings, remain clearly visible. The Redevelopment is evidence that the Museum continues to perform its original function in its original location.

The Redevelopment builds on the historical relationship between the Museum, the Gallery and the colonial precinct. The important relationship between buildings and their settings is strengthened by the new entrance and unblocked windows on Rolleston Avenue, and the café window opening views between the Museum and the Gardens.

The Redevelopment, clearly evident from the Gardens, is a visible reminder of the Museum's presence and ongoing function in its historical location. New work on the SW corner presents a more confident facade to the Gardens than the existing building, in keeping with the Mountfort buildings and the original concept for the Roger Duff Wing. The Redevelopment establishes a visible connection between separate buildings of very different design, and demonstrates their common purpose. Function, meaning, and relationships are undiminished. Overall, the Redevelopment improves the relationship of the Museum with its setting.

The shared associational, social and cultural relationship between the Museum, Arts Centre, Christ's College, the Gallery and the Botanic Gardens is unchanged. The identity and contribution of the Museum to the cultural precinct and the city is undiminished.

References

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4. Conservation Plan: Hagley Park and Christchurch Botanic Gardens. Beaumont, Pearson and Mosley. Sept 2013.
5. Hagley Park Botanic Gardens Master Plan 2007. Christchurch City Council.
6. Christchurch Botanic Gardens *Te Māra Huaota O Waipapa* Spatial Plan April 2017 Final Revised. *A Visual Representation Of The Christchurch Botanic Gardens Masterplan*. Prepared for Christchurch City Council. Isthmus Group Ltd.
7. Landscape Institute and Institute of Environmental Management and Assessment (2013) Guidelines for Landscape and Visual Impact Assessment, 3rd Edition (GLVIA3). NZTA, Aurecon, Kensington Swan.

9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings

- 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.
- 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.
- c. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the heritage item.
- 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.
- 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 the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).
- 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.
- 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.
- h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.
- i. Whether the site has cultural or spiritual significance to Tangata Whenua and the outcome of any consultation undertaken with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga.
- 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.
- 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.
- 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.
- m. For the relocation of a heritage items:
 - i. whether the new location and orientation of the heritage item will maintain the heritage values of the heritage item;
 - ii. whether alternative solutions have been considered, including repairs, reconstruction, heritage upgrade works, and

The Christchurch District Plan

- restoration in situ; and
- iii. the potential damage to heritage fabric during relocation and whether repairs will be required, and what mitigation measures are proposed, including the use of temporary protection plan.
- n. For temporary event structures in heritage items which are open spaces and in heritage settings:
 - i. the duration the temporary event structure will remain within the heritage item or heritage setting; and
 - ii. whether the temporary event structures will impact on views to or from the heritage item(s) or heritage setting, and reduce the visibility of heritage item(s) from public places.
- 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.
- p. For utilities the functional need to be located in or in proximity to heritage items and heritage settings.

Canterbury Museum Redevelopment - Responses to CCC Queries 15 February 2021

| No | CCC QUERY | COMBINED DESIGN TEAM RESPONSES |
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| 1 | <p>An assessment of whether the works to the Roger Duff façade fall under the District Plan definition of ‘alteration’ or ‘demolition’, noting that ‘demolition’ includes <i>permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form.</i></p> <p>At this stage the heritage advice I have received is that the extent of demolition proposed, shows <i>permanent destruction of a substantial part</i> of the Duff façade, which results in a <i>significant loss of heritage fabric and form which make the heritage item significant.</i> Referring back to the statement of significance – architectural and aesthetic significance notes that the design is a <i>modernist reinterpretation of the gothic style through the form and rhythm of the design.</i> The advice is that this aspect of the design is lost with the proposed works. Aspects of the contextual significance are also reduced – in terms of the relationship of the Duff south façade to the neighbouring Mountfort buildings in terms of the <i>style and detail</i>, and in terms of the Duff façade no longer being a <i>gothic revival inspired building.</i> As such it is likely to be treated as demolition which is a non-complying activity rather than as a restricted discretionary alteration.</p> | <p>The analysis below demonstrates that the proposed changes to the Duff Wing do not result in “<i>permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form</i>”. These works remain in our view as an alteration rather than demolition.</p> <p>There are two parts of the definition of “<i>demolition</i>” in the District Plan that must both be satisfied before the changes to the Duff Wing qualify as a demolition. First, the proposed works must involve <i>permanent destruction of a substantial part</i> of the Duff façade. Secondly such destruction must result in a <i>significant loss of heritage fabric and form which make the heritage item significant.</i> We consider neither part of the definition is satisfied in this case for the reasons discussed below.</p> <p>First, the majority of the south and west facades of the Duff Wing will either be original fabric in an unaltered (and conserved state) or clad in the salvaged exposed aggregate panels.</p> <p>Appendix 1 contains an analysis of the works proposed to the existing facades of the Duff wing and demonstrates that:</p> <ul style="list-style-type: none"> • South Elevation: 44% of the façade is unchanged; 27% is being removed (demolished) and 29% is salvaged and reused • West Elevation: 59% of the façade is unchanged; 9% is being removed (demolished) and 32% is salvaged and reused <p>Overall, approx. 54% of the two façades is unchanged; 15% is being removed (demolished) and 31% is salvaged and reused.</p> <p>Put another way, only 15% of the protected Duff Wing facade will be permanently removed or demolished. We consider the term “<i>substantial part</i>” used in the District Plan definition of “<i>demolition</i>” contemplates a much larger portion of a heritage item will be permanently destroyed than 15% of a protected building. Accordingly, the proposed changes do not qualify as a demolition by reference to the scale of area to be permanently destroyed.</p> <p>Secondly, the Duff Wing will remain, in our view, a modernist interpretation of the gothic style through its “form and rhythm” by the</p> |

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| | | <p>retention of the basalt stone veneer, retention and reuse of the exposed aggregate cladding panels and continuation of the vertical proportioned cladding panels and glazing. The proposed works produce, in our view, a result that is no more, or no less gothic inspired than the existing façades. Both the original Hendry design (now altered) and the proposed altered elevations display the same Late-Modern architectural language through their contextual response to the Mountfort building using materials, construction techniques and massing associated with Postwar Modernism.</p> <p>Key components of the Duff Wing design and form will remain, both materially and in overall form and appearance, and the façade will still be distinctly recognisable as the Duff Wing.</p> <p>More particularly, and focusing on the relatively small part of the Duff Wing façade that is proposed to be removed, the changes arising from that part of the façade that is to be permanently destroyed will not result in a complete or significant loss of heritage fabric and form which make the heritage item significant. We therefore consider that the proposed changes do not qualify as a demolition by reference to the level of effects that will arise from the permanent destruction of part of the Duff Wing façade.</p> <p>Instead, we consider the proposal meets the relevant definitions of an <i>alteration</i> and <i>partial demolition</i>. The definition of an “<i>alteration of a heritage item</i>” contemplates both “<i>permanent modification</i>” and “<i>partial demolition</i>” of exterior heritage fabric. The term “<i>partial demolition</i>” is further defined as to “<i>not result in the complete or significant loss of the heritage fabric and form which makes the heritage item significant</i>”.</p> <p>The alteration definition anticipates some permanent loss of heritage fabric or form. In this case such loss is certainly not “<i>complete</i>” – and the key assessment is whether the loss is “<i>significant</i>”. For the reasons discussed above (and elsewhere in this RFI response) we consider the proposed partial demolition of the Duff Wing façade will not result in significant loss of heritage fabric and form.</p> |
| 2 | <p>Evidence and assessment of alternative options considered for the Rolleston Avenue entrance (Portico, additional opening, glazed slice) and for the Duff façade (in particular the south elevation) and the partial enclosure of the 1870 and 1872 buildings by the atrium.</p> <p>This is needed in order to assess the application against matter of discretion 9.3.6.1 b – <i>the level of intervention necessary...and alternative options considered, and ICOMOS NZ Charter 2010 – minimum intervention</i>. This documentation should include conceptual plans/perspectives/elevations and a brief discussion of why those alternative options were not viable as discussed at the meeting on 17 December 2020.</p> | <p>Refer Appendix 3 for some of the options considered and associated commentary. However, we note that reviewing options of parts of a design in isolation of the whole proposal is not ideal. Due to the scale and complexity of this project a change in one aspect of the design can have a major flow-on effect to multiple other areas. It is important that the design proposal is therefore viewed holistically.</p> <p>Also due to the scale and complexity of the issues of this project there are endless permutations and options. It is not practical or possible to document and undertake detailed analysis of all options and iterations that are possible.</p> <p>However numerous options, iterations and variations of aspects of the design have been reviewed and assessed during the design process to date and we are providing a summary in this response – focussing on the areas have been noted.</p> |
| 3 | <p>Further justification for the retrofitting of a glazed separation between the Mountfort and Centennial buildings.</p> | <p>The separation between these buildings (which isn't actually glazed, but largely open) has the following advantages:</p> <ul style="list-style-type: none"> - Provides for clearer reading of the Highly Significant Mountfort building form and portion from the eastern elevation with a minimal loss of less significant material |

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| | | <ul style="list-style-type: none"> - Allows the north wall of the Highly Significant 1877 Mountfort building to be viewed in full by the public (as noted in Conservation Plan policies) - Provides the required seismic separation without bulky seismic joints impacting heritage fabric - Resolves a clumsy and challenging roof junction between 1877, 1882 and Centennial Wing which is currently next to impossible to waterproof to the required standard. <p>While the current interface between the north gable end of the 1877 Mountfort wing does demonstrate the approach taken by architects Miller, White & Dunn to the addition of the Centennial Wing a record of this can be retained through a photographic and drawn records. Any loss of an understanding of their design approach in this respect has a negligible impact on the heritage values of the museum and is more than offset by the substantial improvement in the presentation of the north wall of the Mountfort building as well as revealing the original gable end, quatrefoil, arched stone dressings and the remnant buttress.</p> <p>In our view, this intervention has an overall positive impact on the legibility of the heritage item, and it is appropriate to alter fabric from a less significant element (Centennial Wing) to reveal original heritage fabric of a more significant element (1877 Mountfort building).</p> |
| 3a | <p>The HIS submitted with the application states this is being carried out in part to provide a degree of seismic separation. However it was outlined at the 17 December meeting that a seismic separation was not a requirement for Building Consent and that there were other driving factors for this aspect of the design. So that these can be taken into account please provide a written explanation of the reasons for the glazed separation as discussed at the meeting, along with supporting engineering advice.</p> | <p>To clarify the issue of seismic separation to both Mountfort / Centennial & 1872/ Duff - a seismic separation in the order of 200mm is required between these structure. Holmes Consulting Group Engineers comments - <i>“There will be a need for a seismic gap between the Duff and Mountfort buildings. The two structures will have differing amounts of movement during an earthquake, even on base isolation, and this will need to be accommodated in the transition detailing.”</i></p> <p>The seismic separation is not specifically a requirement of Building Consent, but does avoid significant damage due to buildings of differing masses pounding into each other during seismic events. Whilst it is unlikely this would result in total building failure in respect to life safety it would result in significant damage to the two buildings.</p> <p>We do note that the degree of seismic separation currently proposed was significantly less than an earlier structural design which required 1m seismic separation between the 19thC building and any newer structure and this was the reference in the 17 December 2020 meeting. The current structural solution ties the ground floor plane together which reduces the extent of seismic separation to a manageable scale, but it is still required.</p> <p>We also note that this clear separation of discrete buildings also has a major advantage of resolving ‘challenging’ junction of forms between the 1877, 1882 and the current Centennial Wing at roof level. As well as the practical simplification of waterproofing detailing – it allows a clearer expression of the differing 19thC building forms.</p> <p>Note: the advantages of providing a glazed link in terms of seismic performance was not a determining factor for informing the advice contained within the HIS. Even in the absence of a structural/seismic rationale for this intervention we still consider it to be appropriate and desirable as set out in 3 above.</p> |

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| 3b | Related to #1 above – could the demolition of the Centennial Wing wall currently obscuring the Mountfort wall still achieve some interpretation/ readability/ exposure of the Mountfort wall as desired, whilst also retaining the authenticity and integrity of the Centennial Wing façade (Significant Heritage Item)? | In our view, this option, if pursued, would not result in a satisfactory heritage outcome as the roof of the Centennial Wing would still awkwardly intersect the quatrefoil and other historic fabric of ‘primary’ significance. Further, this suggested action would not reveal the original fabric of the ‘Highly Significant’ heritage item to the same degree that the proposed design does. |
| 3c | Expand on the importance of the 1877 Mountfort end wall to further justify the need for it to be fully exposed. | <p>The north wall of the 1877 Mountfort building is original heritage fabric that is now 145 years old. For the majority of the history of Canterbury Museum this element formed the northern façade to the complex as visible from Rolleston Avenue.</p> <p>The Building Conservation Plan (DPA, 2019) identifies the north wall as ‘Original Heritage Fabric’ that is of ‘Primary’ significance (p.76) and the potential for exposing this elevation is identified in the policy plans (p.115). Policy 8.10.3 states that:</p> <p style="text-align: center;"><i>The Mountfort 1877 building and 1878 Porch should be retained, original fabric revealed and missing elements restored or reconstructed. [emphasis added] (p.111)</i></p> <p>The importance and age of this fabric and the policies of the BCP make, in our view, a compelling case for revealing this wall.</p> |
| 4 | Further assessment is needed for Matter of Discretion 9.3.6.1(d) and policy 9.3.2.2.3(b) in terms of whether the proposal is consistent with maintaining the heritage value of the Duff south façade and any permanent adverse effect on heritage fabric and values. In particular: | <p>The approach adopted in the HIS is to assess the Canterbury Museum redevelopment proposal in its entirety against the heritage provisions of the City Plan, rather than undertake a separate and discrete assessment of each protected heritage item against the District Plan heritage provisions. We have adopted this overall approach for the following reasons.</p> <ul style="list-style-type: none"> • It is consistent with the District Plan heritage provisions. For example, the matters for discretion at Rule 9.3.6.1 require an assessment of “the proposal” or “the proposed works”; • It is consistent with the BCP which contemplates development of the Canterbury Museum buildings and identifies a cascade of strategies to guide development to ensure new additions maintain heritage values of the Museum (refer Section 8.8, Policy 8.8.1 and related strategies); and • It is consistent with the ICOMOS New Zealand Charter which refers to use and adaption of “a place” (see below) rather than a specific protected heritage item <p>Although we recognise that the south and west facades of the Duff Wing are identified as a ‘<i>Significant</i>’ Heritage Item in the CDP the proposed works should be considered in the context of the broader heritage place, that is, the Canterbury Museum including the ‘<i>Highly Significant</i>’ nineteenth century Mountfort-designed buildings and the ‘<i>Significant</i>’ east elevation of the Centennial Wing.</p> <p>We consider that heritage decisions should be made in the context of the broader heritage place, that is the Canterbury Museum complex rather than considered as interventions on specific elements. While administratively the three CDP listings that make up the complex are separate, the redevelopment and assessments of impacts on the Canterbury Museum needs to be considered holistically. While the HIS has not attempted to assess these elements individually, we would argue that in the absence of the ‘Highly Significant’ nineteenth museum buildings it would be unlikely that either the Duff Wing or the Centennial Wing would warrant inclusion on the CDP as ‘Significant’ Heritage Items in their own right. They are, and have always been, secondary elements that</p> |

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| | | <p>were designed to be respectful of and subservient to the Gothic-Revival Mountfort buildings.</p> <p>We therefore have significant reservations about this question (and others that follow) insofar as it contemplates a discrete assessment of the Duff Wing alteration against District Plan heritage provisions.</p> <p>Even so, we have done our best to accommodate your request despite these reservations. Please find below an assessment of proposed changes to the Duff Wing against Matter of Discretion 9.3.6.1(d) and policy 9.3.2.2.3(b)</p> |
| | <p>Assessment against Matter of Discretion 9.3.6.1(d):</p> <p>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:</p> <ol style="list-style-type: none"> 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. | <p>The location of the Duff Wing remains the same and the overall height of the heritage item increases by one storey in height. The proposed alterations to this heritage item, while changing the existing form of the elevations, continues a similar massing of projecting and recessive cubic forms supported on piloti.</p> <p>The material and colour palette (precast exposed aggregate concrete, off-form concrete, stone veneer, steel structure, glass) remains the same and the majority of the cladding material is retained and reused. The detailing of the retained elements will remain visually the same while noting that waterproofing, insulation and fixing details will be amended to meet current standards and rectify known construction and building performance issues.</p> <p>There are no earthworks that are necessary to undertake the alterations to the Duff Wing façades beyond that required for the site-wide base isolation. Likewise, no mature trees are affected by the façade works.</p> <p>The altered Duff Wing will still anchor the southwest corner of the museum complex and continue to fulfil a transitional role between the nineteenth century Mountfort buildings and the Interwar Robert McDougall Art Gallery. The changes do not adversely affect the heritage setting of either Highly Significant heritage item.</p> |
| | <p>Assessment against Policy 9.3.2.2.3(b):</p> <p>Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles:</p> <ol style="list-style-type: none"> 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 | <p>Considering the Canterbury Museum as a whole, and consistent with the policy at 9.3.2.2.3(b)(i), it was determined that the facades of the Duff Wing have the capacity to accommodate more change than the Mountfort building due to its lower Significant (Group 2) grading and the greater degree of alteration in comparison with other parts of the southern or eastern facades of the complex.</p> <p>The majority of the exterior fabric of the southern and western facades of the Duff Wing are being retained and conserved prior to their reuse on the altered building. This will retain the authenticity and integrity of both the fabric and the philosophy of the original architectural design.</p> <p>The works to the Duff Wing, as well as delivering an important part of the museum's programme and enhanced facilities, will ensure that the currently compromised performance of the existing façades is rectified to ensure a weather-tight and thermally efficient building enclosure.</p> |

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| | <p>Significant (Group 1) heritage items;</p> <ul style="list-style-type: none"> 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. | <p>All changes to the southern and western facades of the Duff Wing will be documented in accordance with Article 12 of the ICOMOS New Zealand Charter as set out in the HIS.</p> <p>While the changes to the overall form of the Duff Wing façade are not readily reversible the works to the individual elements and retained fabric are reversible.</p> <p>The new composition and detailing of the Duff Wing facades will be readily distinguishable as a new intervention while retaining the majority of the existing fabric and Late-Modern architectural language.</p> |
| 4a | <p>Our understanding is that the only alterations to date to the south Duff facade are the removal of the planetarium and the introduction of the top new windows to the western end of the south façade. However the heritage Impact Statement (HIS) notes that there have been 'substantial alterations' to the south Duff façade, and provides this as justification for its reworking. Please clarify what the 'substantial' alterations have been?</p> | <p>The extent of alterations to the Duff Wing are shown on Appendix 1. The alterations mean that it is less intact than any other listed Heritage Item within the Canterbury Museum and RMG complex. It is a well-established heritage practice that elements that have undergone unsympathetic change can usually sustain greater degrees of alteration or redevelopment without harming their heritage values than would be the case for more highly intact heritage items.</p> <p>We consider that together the removal of the dome of the planetarium and the introduction of multiple new windows to the upper level of the Duff Wing represents a substantial change to its appearance and reduces the heritage integrity of this element.</p> <p>Refer to Appendix 1 for more detail on the comparative changes between the original façade and the current façade.</p> |
| 4b | <p>Please comment on the extent of fabric removal in terms of Conservation Plan policy 8.10.6 – fabric of little or no significance could be removed, noting however that the Duff façade as a whole is of 'secondary significance'.</p> | <p>The response in the HIS to this matter reads:</p> <p><i>The majority of the south and part of the western elevation of the Roger Duff Wing are retained. 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.</i></p> <p>Policy 8.8.1 of the BCP states that:</p> <p><i>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.</i></p> <p>Strategy 2 to implement this policy reads:</p> |

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| | | <p><i>Elements of 'secondary significance' should generally be retained, although alteration or modification could also be considered</i></p> <p>This policy and strategy anticipate new development, alterations or additions which may impact on fabric of 'secondary' significance. The works proposed to the Duff Wing (an element identified as being of 'secondary' significance in the BCP) comply with Policy 8.8.1 and implements Strategy 2 through the retention of the major of the historic fabric while providing for the operational requirements and visitor facilities of the museum.</p> <p>Further, Policy 8.10.6, which affects the Duff Wing includes a strategy that reads:</p> <p><i>Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored.</i> [emphasis added] (p.113)</p> <p>The proposed works comply with Policy 8.10.6 in this regard, and as noted in our response to 1 above the large majority of the extent historic fabric has been retained or reused within the proposed alterations.</p> <p>Policy 8.10.6 also includes a strategy that reads:</p> <p><i>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</i> (p.113)</p> <p>A seismic separation is required, so some of this fabric is required to be removed because of this and the opportunity has been taken to address this junction to more clearly express the more Highly Significant Mountfort building. We also note that there are weather-proofing issues with this area of the façade (and large portions of the rest of the façade) which also would get resolved with the revised detailing. We have included further details of this within Appendix 1</p> |
| 4c | Provide an assessment of the heritage value of the remaining original windows and door on the Duff façade – these were not specifically assessed in the conservation plan. The whole façade was assessed as Secondary. | The statutory listing in the CDP identifies the south and west facades of the Duff Wing as a 'Significant Heritage Item' which is consistent with the BCP assessment that the exterior form of the Duff Wing as being of 'secondary' significance in comparison with the nineteenth century heritage fabric. Although not explicitly stated in the BCP it is our view that this 'secondary' significance assessment can be interpreted as applying to the original external wall fabric of the 1977 building including the windows and doors of the Duff Wing. |
| 4d | Provide a list of heritage fabric to be removed from the Duff wing, and heritage fabric to be retained. This is indicated on the conceptual drawings, but more detail is required to understand the extent of demolition proposed and its heritage impacts. | Refer Appendix 1 for details of heritage fabric to be removed from the Duff façade. <p>However in summary, the elements of the Duff facade that are proposed to be removed are:</p> <ul style="list-style-type: none"> • the original windows on the first floor of the south elevation • the later added windows & associated panels to the second floor of the south and west elevations • the later added double doors, west facade at first floor • the louvred vents • the basement door and external stairs • the timber door, window and adjacent stonewall to stairwell on the south elevation |

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| | | <ul style="list-style-type: none"> • The later added fire alarm panel & bell, south elevation • The later added steel window grilles (later addition), west elevation • The buttress added to the 1872, south elevation |
| 4e | Provide a comment on the impact on the overall heritage significance of the Duff south façade if the changes are carried out – this would ideally consist of a heritage significance assessment under the District Plan criteria for scheduling. Will the façade still meet the threshold for a ‘Significant’ Heritage Item? | <p>We do not consider it appropriate to try and reassess the Duff Wing in its proposed, modified form, against the CDP criteria as this inappropriately mixes the intellectually separate process of establishing significance and assessing impacts.</p> <p>Further, we consider this to be an onerous request beyond what could reasonably expected to be provided as part of a HIS as an assessment of significance forms part of a separate statutory process, that of amending a District Plan.</p> <p>In addition, the criteria for scheduling are contained within Policy 9.3.2.2.1a. This policy is not relevant to assessment of resource consents relating to proposed changes to protected heritage items. There are multiple other provisions in the District Plan that are relevant and provide a sound basis for evaluating the merits of the proposal.</p> <p>Notwithstanding the above, we have endeavoured to constructively respond to your request by comparing the proposal with the Statement of Heritage Significance for the Duff Wing façade as follows. What this shows is that the proposal achieves at least the same level of significance as the current façade.</p> <p>District Plan Statement of Heritage Significance – comparison of proposal with currently identified heritage values within the Statement of Significance. The identified heritage values articulated in the Assessment Statement are reproduced below in bold and our assessment of the impact on these by the proposed works is provided in italics.</p> <p>The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula.</p> <p><i>The Duff Wing facades, although altered, remain legible as a key element of Late-Modern design and retain the majority of their historic fabric.</i></p> <p>The façades have high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. They also have historical and social significance for their association with long-standing twentieth century museum director Dr Roger Duff, who oversaw the redevelopment of the complex between the 1940s and 1970s, and with the revival of interest in the Antarctic and its exploration history from the 1950s.</p> <p><i>The Duff Wing continues to fulfil the role of anchoring the southwest corner of the museum complex and respects the original form, massing and architectural design of Hendry’s 1977 building. Dr Roger Duff’s important role will continue to be celebrated through the naming of the wing and the prominent signage on the concrete structure.</i></p> <p>The façades have high cultural significance as part of Canterbury’s leading museum, and for the reflection they provide of the changing cultural function of museums over time.</p> <p><i>This value is maintained and a altered facades continue to demonstrate the changing nature of the museum and its buildings cultural function over time. The respectful nature of the alterations</i></p> |

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| | | <p><i>retain the legibility of the 1970s addition, which can be further enhanced through on-site interpretation.</i></p> <p>The facades have architectural and aesthetic significance as a sympathetic contextual response to the challenge of adding to the museum's highly-valued original Mountfort buildings.</p> <p><i>This value remains intact. The proposed design continues to reflect the massing, form and rhythm of the contextual Late-Modern design of Hendry which draws on the materials and proportions of the nineteenth century museum buildings.</i></p> <p>The façades have technological and craftsmanship significance for the employment of both stone and stone aggregate panels as a means of contextualizing the new building in its location.</p> <p><i>The extensive reuse of the existing original precast panels and stone veneer retains this value. However, we note that although of technological significance, the 1970s precast concrete construction is not an appropriately weather-tight detail for a building of this significance and use (refer Alexander & Co. building condition report). An advantage of the removal and reuse of the existing precast panels is that this weather-tightness issue can be addressed as with a long-term solution.</i></p> <p>The façades have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the city's colonial cultural precinct. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, facing east to Christ Church Cathedral.</p> <p><i>This value remains intact. The proposed design continues to draws on the materials and proportions of the nineteenth century Gothic Revival buildings evidence in the broader setting of central Christchurch.</i></p> <p>The façades are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.</p> <p><i>This value is unaffected.</i></p> |
| 4f | Please clarify the wording in the HIS assessment under conservation plan policy 8.10.6 of the south façade of the Duff wing, in terms of it being 'conserved' (conservation as defined in the ICOMOS NZ Charter, 2010?). | <p>In relation to the Duff Wing the response in the HIS to the BCP Policy 8.10.6 reads:</p> <p><i>The majority of the south and part of the western elevation of the Roger Duff Wing are retained. 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. (HIS, p.59)</i></p> <p>'Conservation' is defined in the ICOMOS New Zealand Charter as:</p> <p><i>... 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</i></p> |

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| | | <p><i>integrity, to ensure that the place and its values are passed on to future generations.</i></p> <p>Firstly, the definition of 'place' within this clause should, in our view, be read in this case as referring to the Canterbury Museum as a whole rather than just the south façade of the Duff Wing. Secondly, the definition includes <u>all</u> processes (actions) to 'safeguard ... cultural heritage value'. These actions can include refurbishment and development necessary to safeguard and sustain the intangible values associated with the Museum's use and place in Canterbury's cultural life¹.</p> <p>The works to the Duff Wing are necessary to provide the facilities and activities for the Museum to continue to fulfil its role and remain as the place of repository and celebration of Maori taonga and Pakeha cultural artefacts. As discussed above, Policy 8.8.1 acknowledges that such works whether that be in the form of "additions", "alteration" or "modification" may be contemplated.</p> <p>Even if one reads the term 'conservation' more narrowly as physical works (reconstruction², reinstatement³, repair⁴ and restoration⁵) the proposed works are considered appropriate. As described in 1 above 54% of the south and west facades of the Duff Wing are conserved in situ and approx. 31% of the façade elements are salvaged conserved and used on the same elevation.</p> |
| 4g | <p>The conservation plan is silent on a policy for alterations. Provide an assessment of the proposal against the relevant processes of the ICOMOS NZ Charter 2010 – in particular an assessment of the reworking of the Duff south façade in terms of 21. Adaptation of the ICOMOS NZ Charter.</p> | <p>We note that although there is no specific policy within the BCP dealing with alterations, as discussed above Policy 8.8.1, Strategy 2 acknowledges that "alterations" and "modifications" may be considered. In response to this request we provide the following analysis:</p> <p>Article 21 – Adaption of the ICOMOS New Zealand Charter reads:</p> <p><i>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.</i></p> <p><i>Any alterations or additions should be compatible with the original form and fabric of the place, and should avoid</i></p> |

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- ¹ Refer to Chapter 6 of the BCP particularly the museum's national cultural significance and local cultural and spiritual significance (BCP, p.65-66)
- ² *Reconstruction means to build again as closely as possible to a documented earlier form, using new materials (ICOMOS New Zealand Charter, p. 10.).*
- ³ *Reinstatement means to put material components of a place, including the products of reassembly, back in position. (ibid.)*
- ⁴ *Repair means to make good decayed or damaged fabric using identical, closely similar, or otherwise appropriate material. (ibid.)*
- ⁵ *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. (ibid.)*

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| | | <p><i>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. (p.7-8)</i></p> <p>Again, we consider that the definition of 'place' within this article should be read as referring to the Canterbury Museum as a whole rather than just the south façade of the Duff Wing. Further, the south and west facades of the Duff Wing (which are the extent of this Heritage Item as identified in the CDP has no 'use' as such beyond enclosing a (non-listed) building behind.</p> <p>The proposed alterations and additions to the Duff Wing arise from the needs of the museum as a whole to maintain its continuing use. While not all the changes are readily reversible the minimum intervention that address the needs of the museum and its visitors. The alterations and additions are compatible with the "...original form and fabric of the place". The retention or reuse of the significant majority of the existing fabric (in excess of 80% of the facades) and use of restrained interventions that reinterpret the Late-Modern architecture respect the "...form, scale, mass, colour, and material" of Hendry's original design. It is our view that the proposed works to the Duff Wing respond appropriately to Article 21 of the Charter by complementing the original form and fabric.</p> |
| 4h | Please expand on the ICOMOS charter principle of 'minimum intervention' in relation to the Duff south façade. | <p>As discussed above we consider that heritage decisions should be made in the context of the broader heritage place, this is also consistent with the manner in which ICOMOS New Zealand Charter should be applied. That is, Canterbury Museum as a whole, rather than individual elements (such as the south elevation of the Duff Wing) should be treated as a 'group of buildings' within the definition of 'Place'⁶. It is our view that the proposed changes respond appropriately to Article 6 (Minimum Intervention) of the ICOMOS New Zealand Charter by limiting the change to an element of 'secondary' (rather than 'primary' significance) and maintaining the heritage values of the place by retaining and reusing existing heritage fabric and continuing the existing architectural language of the Duff Wing.</p> <p>Further, it is our view that it is not appropriate to disaggregate the heritage place (Canterbury Museum complex) into individual components when assessing the impacts on the place as a whole.</p> |
| 4i | How does the Duff south façade work align with the Conservation Plan principle that changes and new development should be confined to elements and areas that have been assessed as having little or no significance – noting that the Duff façade is of secondary significance. | <p>Firstly, the BCP, like the ICOMOS New Zealand Charter should be read as a whole rather than individual articles, principles, policies or strategies.</p> <p>Chapter 8 – Conservation Policies of the BCP provides a series of 'Principles that Underpin Policy', of relevance are the following:</p> <ul style="list-style-type: none"> • <i>That any changes to intact nineteenth century elements and areas of 'primary significance' should be minimised.</i> |

⁶ *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 [emphasis added] (ibid.)*

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| | | <ul style="list-style-type: none"> • <i>That, wherever possible, changes and new development should be confined to elements and areas that have been assessed as having 'little or no significance'.</i> • <i>That removal of 'intrusive' elements should be encouraged where this work may further reveal the heritage values of the Museum buildings.</i> <p>This section of the BCP establishes a hierarchy which seeks to minimise change to fabric of 'primary significance' and encourage that changes be made to fabric of 'little or no significance' most of which is not subject to any listing in the CDP. By extension where there is a need for change that would affect either fabric of 'primary significance' or 'secondary significance' then the changes should be made to the latter in preference to the former.</p> <p>It is important to note that there are no exterior elevations (other than the elevation facing the service lane to the north and part of the west) that is identified as having 'little or no significance' which means any changes to facades to accommodate the programme and needs of the museum will need to occur in fabric of 'primary' or 'secondary' significance. In this case, all exterior changes are being accommodated within fabric of 'secondary significance' (including the already altered Duff Wing) to protect the integrity of the nineteenth century fabric of 'primary significance'. It remains our view that this approach is consistent with good heritage practice and is appropriate given the relative significance of the buildings that collectively comprise the Canterbury Museum complex.</p> |
| 5 | Duff rooftop extension | |
| 5a | To help understanding of space requirements - How much exhibition area is gained with the proposal and how much staff area is gained? What was the brief requirement for both of these areas? | <p>Exhibition existing: 4040m² Briefed Exhibition area: as much as possible Proposed Exhibition area: 6347m² Increased Exhibition area: +2307m²</p> <p>Staff existing (including back-of-house): 1365m² Brief staff area: 2390m² Proposed staff area: 2336m²</p> |
| 5b | Is there any scope to provide a reduced staff area by setting back the height of the additional story from the Duff south façade? | The brief includes projected growth at project completion and beyond. During concept design we have even undertaken detailed workspace layouts to ensure that the required numbers of staff can be accommodated, especially on the top floor as space was tight due to the desired atrium spaces internally. There is no capacity to reduce staff space any further. |
| 6 | Duff reworked design | |
| 6a | The reworking appears from the perspectives to result in large areas of solid (4 storey) aggregate panelling) and transparency (two storey glass box). This results in two simple, strong forms. How will the building be detailed so as to reflect the original, finer detailed articulation of the south Duff façade and the adjacent Mountfort buildings? | The building above ground is still effectively a 3 storey building (two exhibition floors + office floor). We believe the proportions of solid to void and detailing of the proposed façade will have comparable finer grain detailing as the current façade. |
| 6b | Are the pilotis cut in order to accommodate the glass box? Is it an option to keep the pilotis full height within the new glazed box? Or if unable to be retained can they be expressed in the new design? | The pilotis on the south façade can be kept at full height inside the new glazed café, please refer to appendix sketch. The west façade pilotis are retained as they are. |
| 6c | Is the driver for the Duff glazed transition to resolve the 'disparate and unresolved connection' or are there other functional or | Similar to the connection between the Centennial Wing and the 1877 Mountfort building, the junction between the Duff Wing and the 1872 building reflects current architectural practice at the time of its construction. Having said this, the existing junction blurs the junction |

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| | design reasons? What is the heritage impact of retaining this connection as it is? | of the two buildings and reduces the legibility of the 1872 Mountfort building, particularly with the clumsy applied buttress device. Any loss of an understanding of this aspect of John Hendry's design approach in this respect has a negligible impact on the heritage values of the museum and is more than offset by the substantial improvement in the presentation of the north wall of the Mountfort building Also refer to response under 4b. |
| 6d | We understand the glass box will have some articulation to break down the glazed areas into units which reflect the two aggregate panel sizes. Please provide more detail on this aspect of the design and how it will be executed as the elevations currently read more as a glass box, with any articulation not a very strong visual element. | Refer Appendix 1 for further details how the structural glazed mullions and transoms will be detailed and appear in reality. They will be apparent and break up the glazed box in proportions which relate to the precast panels. |
| 6e | How does the new glazed link relate in its modulation/glazing bars to the rest of the Duff south façade? | In light of your comments we agree that proportionally it looks better that the mullion is off-set to reflect proportions of the current glazing - refer revised elevation in Appendix 1. |
| 6f | What is the difference in height of the proposed extension to the Duff wing and the current buildings on the roof of the Duff wing? | Existing building height from Ground Level: 15.73 m Existing lift shaft height from Ground Level: 19.63 m Proposed building height from Ground Level: 15 m |
| 7 | New opening – Centennial Wing: | |
| 7a | If the detail/architectural drawings are not currently available – please provide principles/options/conceptual description of how the new opening in the centennial wing will be detailed so as to distinguish it as 'identifiably new'. | Please refer appendix for detail. Any new openings will have a trim to the opening of a spaced bronze or metal trim to line the new openings. To the inside of the stonework trim it is proposed an incised date carved detail in the stonework with the year the opening was formed. |
| 7b | How will the glazed mullions above the new doors in the portico relate to the Mountfort façade? | New glazed doors will close off the Centennial Wing portico after hours, the doors will have transoms and mullions expressed to reference the existing door/window condition. Please refer to Appendix 1 for elevation sketch. |
| 7c | Provide confirmation that glazed doors will enclose the portico after hours rather than a permanent open portico being created. | Correct |
| 8 | Cutting down of Centennial opening – how will the details (eg: column base) on the existing centennial window be resolved when cut down? | The existing Centennial window will be treated as per when the door was installed. Please refer appendix for detail / design intent. |
| 9 | Water feature | |
| 9a | Alternative options - Can the water feature still be achieved/ cultural requirements around the water feature be met if the slice removing heritage fabric of the Centennial façade isn't made? Could the water feature be located elsewhere? Has an alternative option involving design/artwork depiction of water rather than actual water been considered and would this meet cultural requirements? | The introduction of water (including the association with Pounamu) at the entrance of the Museum experience was an important part of the original brief of the Araiteuru (Pathway) cultural narrative. The use of water and the extension of the water at this threshold to additional entrance has been as extremely positive during our Mana Whenua / Rūnanga consultation. It is not expected that any water aspect will be more than 100mm. However the actual design and detailing of this will evolve during the design process, as Māori artists will be involved in many aspects of the detailed design. A hui is planned late February to commence this process with selected artists to integrate the cultural narrative into many detailed aspects of the redevelopment. |
| 9b | Have the environmental aspects of the water and risk to heritage fabric been considered? – ie: adjacent stone of the Mountfort façades (rising damp). | The water feature will be contained in its own containment structure and not directly against the stone. Modern tanking and waterproofing systems can avoid these issues and given the small quantum of water being proposed it is not |

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| | | viewed as having any environmental risk to heritage fabric (especially given the fabric was originally the exterior for 145 years). However, the nominated heritage architect will review all details at the junction with historic fabric to ensure their appropriateness. |
| 9c | Ideally water would be kept away from the heritage buildings and stone work. How will effects on heritage fabric of the buildings be managed? How will the Mountfort wall fabric be protected from rising damp etc. with the water course adjacent? Given the known issues with water features in other buildings – eg: Chch Art Gallery – how will this one be different and workable? | <p>Refer to response in 9b above. I am unaware of any issues with the water feature to the open urban space to the Worcester entrance to the Christchurch Civic Building. Whilst not aware of the detailed issues at the Art Gallery, from personal observation of these at the time these had obvious design issues (eg projection into circulation routes / desire lines, lack of distinction between water feature base and surrounding area, trip hazard, weird shapes, etc...).</p> <p>However, being aware of potential issues is valuable when it comes down to appropriate detailing and design of the proposed feature in the Museum, but we don't foresee this as being difficult due to previous experience.</p> |
| 10 | New connection to Robert McDougall – please provide further details of the new connection to the McDougall building. In particular what extent of demolition/removal of heritage fabric is required for the new connection? | Please refer to Appendix 1 for dimensions and details of proposed removed area in the east façade of RMG. |
| 11 | Heritage fabric removal - Is heritage fabric from the Centennial, Duff and McDougall facades and the Mountfort 1882 wing to be carefully deconstructed, recorded, identified and stored? Or will it be disposed of? | <p>In accordance with Article 12 of the ICOMOS New Zealand Charter all fabric of primary or secondary significance will be photographically recorded.</p> <p>Materials that are proposed for reuse (such as the precast cladding panels to the Duff Wing) will be carefully removed, label and securely store prior to being conserved and reinstated.</p> <p>Recovered exterior fabric such as face bricks (RMG) or stone veneer (Duff and Centennial wings) will be carefully removed, label and securely stored for use making good or repairs to those elements.</p> <p>The following materials would be photographically recorded and disposed of:</p> <ul style="list-style-type: none"> • Wall substrates such as concrete or masonry • Timber door joinery • Metal window joinery. |
| 12 | Canaday Wing - Please provide a description and concept plans for the rebuilt Canaday Wing. | Please refer to Appendix 1 for proposal and more detail of re-built Canaday Wing. |
| 13 | Views, setting and contextual impacts | |
| 13a | Please advise if alternative options have been considered which reduce the impacts on views, settings and contextual significance, and how the landscape report fed into the concept development. | <p>It is unsure what specific view impacts you are referring to. During design evolution we have been particularly aware to minimise views of new additions over the Mountfort buildings to the east and south (especially being aware of feedback from the previous proposal).</p> <p>However, any addition to create additional space for the Museum, even if all completely under the 15m height plane, will be more visual than the current condition especially from the west and north. This is because these existing buildings are currently much less than the height limit. The proposal has taken into consideration minimising any impact on views impacts, especially from key perspectives.</p> <p>The Heritage Landscape assessment was undertaken near the completion of the concept design stage. The Landscape Architect was involved in design workshops during the mid / latter part of the</p> |

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| | | process, including a meeting on site and design reviews. It was at a stage where design amendments could have been made if required. | |
| 13b | Please advise whether the roof additions will be visible when viewed from the Worcester Street Bridge. Provide a perspective of the view to the Rolleston Avenue façade from the Worcester Street Bridge. This is a key location for storytelling of the connection between the Cathedral and the Museum. | No, only the reinstated fleche will be visible, please refer to Appendix 1 for photograph. | |
| 13c | Please confirm whether the new café in the Duff wing will extend further South beyond the current pilotis (the landscape report noted that the café glazing extends in front of the view of Robert McDougall building). | No it doesn't. The reference in the Landscape Report is correct but the proposed glazed form doesn't extend any further than the current building form so there is no increase 'obstruction' of RMG views. | |
| 14 | Enclosure of exterior buildings | | |
| 14a | Please provide an expanded assessment on the heritage impacts of the full and partial enclosure of the 1870 and 1872 Mountfort buildings into the new atrium, ie: their conversion to interior elements rather than exterior features as built, particularly in terms of Matters of Discretion 9.3.6 (e) and (f). | <p>9.3.6.1 (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:</p> <ul style="list-style-type: none"> 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 the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010). | <p>Each part of Rule 9.3.6.1(e) is addressed separately in relation to the enclosure of the roof forms and below. Note the former exterior walls that are proposed to be revealed within the atrium space are currently internalised by the additions made during the second half of the twentieth century (Centennial Wing and Garden Court building etc.) and so these are not addressed.</p> |
| | | <p>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:</p> <ul style="list-style-type: none"> 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 | <p>The enclosure of the historic roof forms does not substantially change their form (with the exception of the new opening in the east end of the 1882 building) but enables them to be visible form within the atrium space.</p> <p>These elements will be conserved and the enclosure of these elements will avoid ongoing material deterioration due to weathering and other natural hazards.</p> <p>All changes will documented in accordance with Article 12 of the ICOMOS New Zealand Charter as set out in the HIS.</p> <p>The enclosure of these elements is fully reversible.</p> <p>The new atrium and its supporting structure will be distinguishable as a contemporary intervention and</p> |

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| | | <p>Significant (Group 1) heritage items;</p> <p>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;</p> <p>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;</p> <p>iv. document the material changes to the heritage item and heritage setting;</p> <p>v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and</p> <p>vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.</p> | <p>the nineteenth century fabric will be clearly evident as such.</p> |
| | | <p>i. is supported by a conservation plan or expert heritage report; and</p> | <p>This intervention is supported by policies within the BCP including in relation to the 1870 building "...to investigate the possibility of revealing heritage fabric that is currently concealed." (p.109). Policy 8.10.1 reads: <i>The Mountford 1870 should be retained, original fabric revealed...</i> Likewise, Policies 8.10.2 and 8.10.4 provides a similar statement in relation to the 1872 and 1882 buildings respectively. While not specifically addressing the possibility of enclosing the roof forms within an atrium these policies include strategies to reveal heritage fabric where possible and the proposed works help meet these objectives.</p> |
| | | <p>ii. the extent to which it is consistent with the Heritage Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the</p> | <p>As stated in the HIS (p.52) the impacts on Canterbury Museum as a whole is considered in the context of the Conservation Principles (Articles 2 -13 inclusive) of the ICOMOS New Zealand Charter (refer section 6.1.4 of the</p> |

| No | CCC QUERY | COMBINED DESIGN TEAM RESPONSES | |
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| | | Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010). | HIS (pp.60-63). The proposed enclosure of these current hidden roofs and other fabric in the proposed new atrium space is consistent with the intent of the Conservation Principles of the Charter. |
| | | 9.3.6 (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 enclosure of these elements will allow these to be revealed and will minimise or eliminate deterioration through weathering and exposure to the elements. The roof forms of the 1870, 1872 and 1882 Mountfort buildings will continue to be understood as being original roof forms and will be interpreted as such for the visiting public. |
| 14b | Outline the engineering/building works/alterations required in the Mountfort buildings in order to support and accommodate the new atrium. | HCG - The atrium roof extent is aligned with the structural wall lines of the 1870/1882 and 1882/1877 buildings. Support to the atrium roof will be provided by structural elements standing from these substantial walls, which have existing structural strengthening to them. Alteration to provide these support points will be negligible, and generally part of the coordination with roof cladding over the walls. | |
| 15 | New openings in external fabric - regarding the 1882 Mountfort roof and upper wall (currently exterior) which will become interior and the removal of exterior heritage fabric to accommodate the link bridge and other access – please provide detail of methodology for these works. | This would normally be required as a condition of consent. Having said that the following outline methodology should be applied. METHODOLOGY FOR CREATING NEW OPENINGS IN THE 1882 WING <ol style="list-style-type: none"> 1. make a drawn and photograph record of the existing conditions prior to works commencing 2. consult with heritage architect prior to removing later fabric to agree on methodology including the use of hand tools if necessary 3. careful undertake removal of fabric 4. retain, label and securely store all dismantled heritage fabric (including roof slate, timber roof framing and linings and stone walling) for making good openings or repairs elsewhere 5. provide for any temporary frame or structure required to support the heritage fabric 6. photographically record the new opening prior to the construction of new elements 7. undertake make good works identified using like-for-like materials were practicable 8. construct new elements. | |
| 16 | Accessibility - please expand on how the proposed changes will provide for improved universal access and an accessibility audit indicating the accessible routes to the building. | Please refer to Appendix 1 for proposed Accessibility Report | |
| 17 | Uncovered heritage fabric - please provide the methodology or principles to make good uncovered heritage fabric. | This would normally be required as a condition of consent. Having said that the following outline methodology should be applied. METHODOLOGY FOR MAKING GOOD REVEALED HERITAGE FABRIC | |

| No | CCC QUERY | COMBINED DESIGN TEAM RESPONSES |
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| | | <ol style="list-style-type: none"> 1. make a drawn and photograph record of the existing conditions prior to works commencing 2. consult with heritage architect prior to removing later fabric to agree on methodology including the use of hand tools if necessary 3. careful undertake removal of later fabric and dispose of non-significant fabric 4. provide for temporary propping and shoring if required 5. heritage architect to undertake a condition assessment off the exposed heritage fabric and identify any remedial works required 6. photographically record the exposed heritage fabric 7. take bedding and point mortar samples to inform new mortar mixes 8. undertake conservation works identified in the condition assessment using like-for-like materials were practicable. |
| 18 | Confirm that no earthworks that trigger heritage earthworks rule 8.9.2.1 P1(i) are proposed. | All earthworks will occur within 1.8m of the finished building footprint. The new basement areas are defined as a building under the CDP and will be subject to a building consent. Accordingly those parts of the excavation that extend beyond the 'above ground' building walls are still defined as being within the building footprint and are exempt from the activity standards in rule 8.9.2.1 P1 under rule 8.9.3(a)(iv). |
| 19 | Please advise whether the banner on the tower will be removed as part of the proposal? | The removal of this is not part of this proposal. |
| 20 | A scaled Plan of the ground floor edge to Rolleston Avenue, specifically indicating the dimensions between the new porch and the entrance doors. | Refer to Appendix 1 for enlarged ground floor plans of this area and associated dimensions. |
| 21 | A detailed explanation as to how the space between the new porch (heritage façade) and the new doors will be secured after hours to design out a potential crime attractor in the rebate areas. | CPTED & security concerns are addressed with sliding glazed doors which will be closed after hours and/or aligned with securing the Botanic Gardens. |
| 22 | How will public access be restricted and rubbish be prevented from blowing in between the back of the Roger Duff extension and the RMAG, while keeping in with the façade of the buildings and amenity plantings? | The area between the proposed museum link bridge and existing RMG is envisioned to be planted with native vegetation, which unlike the current condition will be viewed internally from the new glazed link to the RMG. The gap between the museum and RMG corner is currently fenced with corrugated iron - this will be removed. In discussions with the Botanic Gardens this area will be replanted and this will restrict public entry and mitigate rubbish. Note the Botanic Gardens is secured after hours (i.e. at sunset) as well as the visibility into this space from public internal space addresses any potential CPTED concerns. |
| 23 | Shading diagrams showing what additional shading the increased height will cast into the Botanic Gardens as compared to existing. | Please refer to Appendix 1 for solar shading diagrams at various times of the year. These show negligible additional shading from the new addition. |

Trevor Watt | Principal

Athfield Architects Limited

Jim Gardner | Director

GJM Heritage

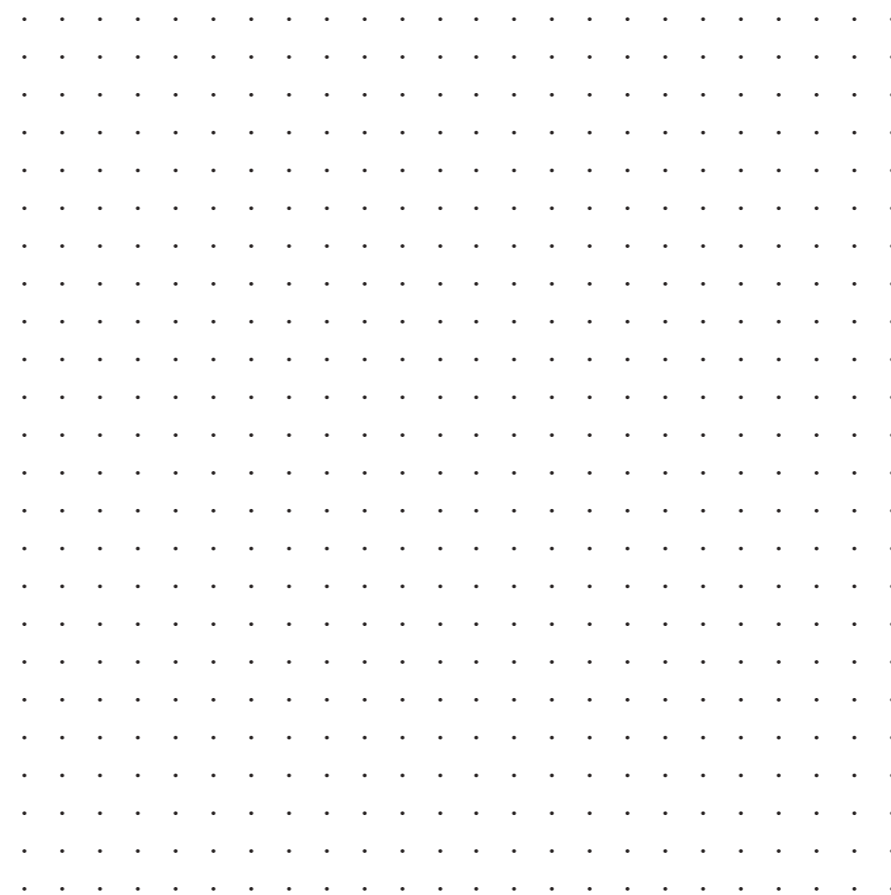
Graham Taylor | Director

Resource Management Group

Didier Pettinga | Technical Director

Holmes Consulting Group

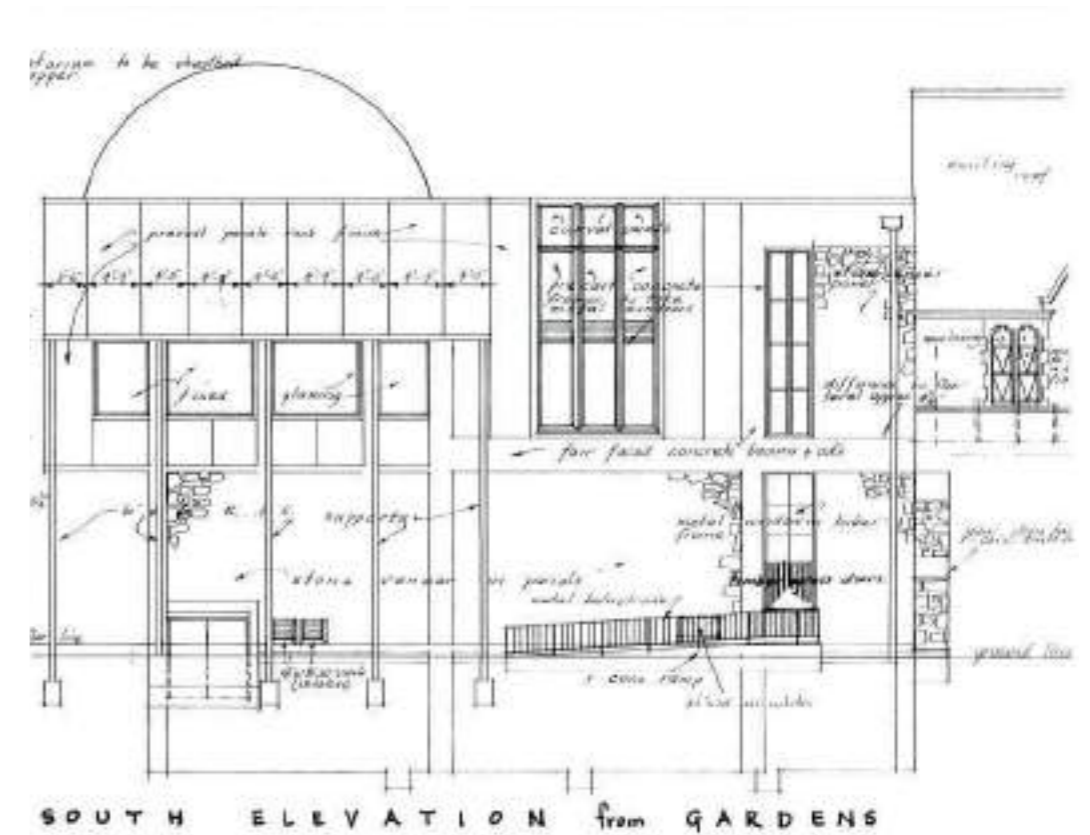
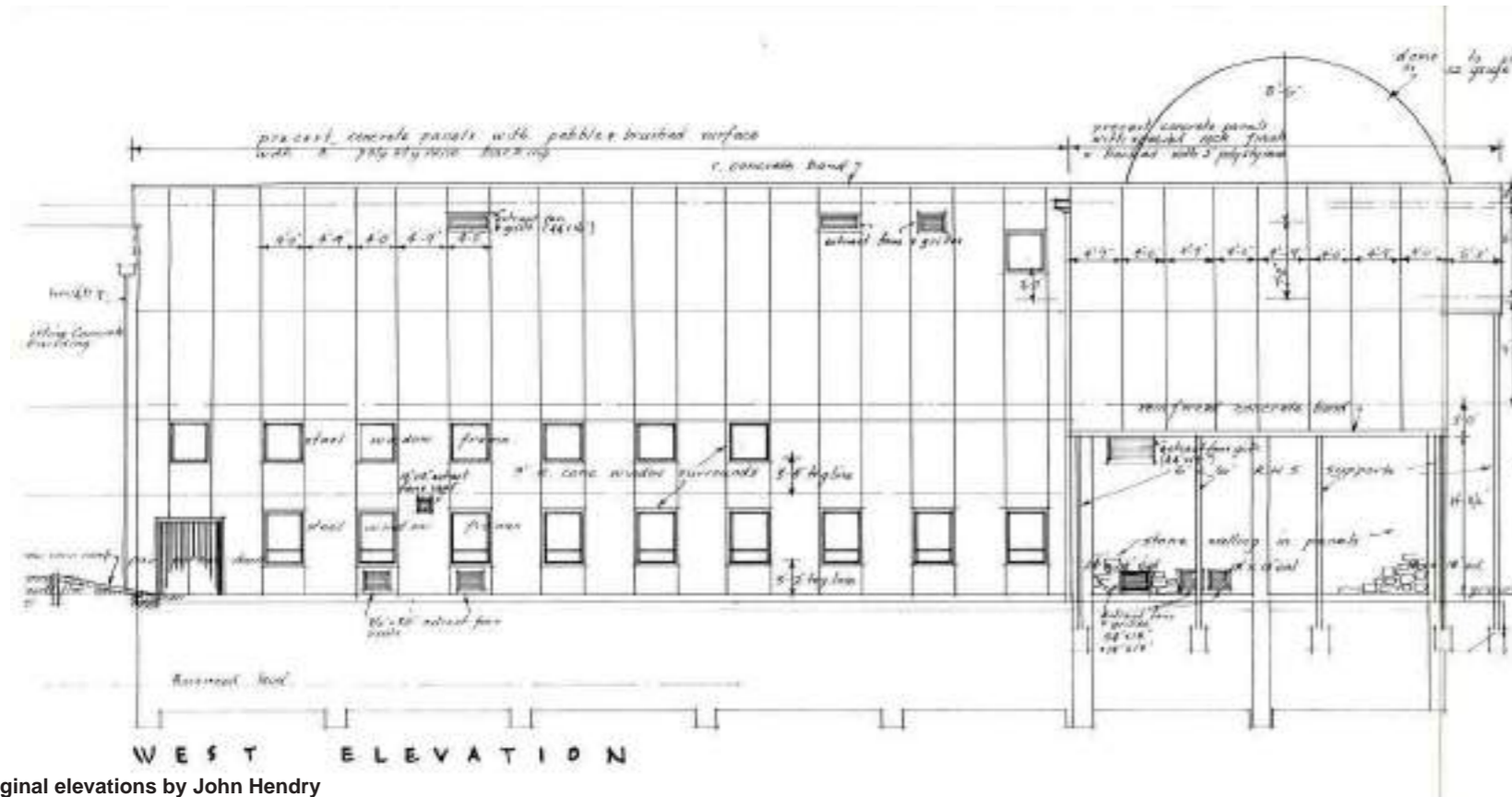
*APPENDIX 1
SUPPLEMENTARY INFORMATION*



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ITEM 4(d) RESPONSE - DUFF WING ORIGINAL & CURRENT CONDITIONS



Original elevations by John Hendry

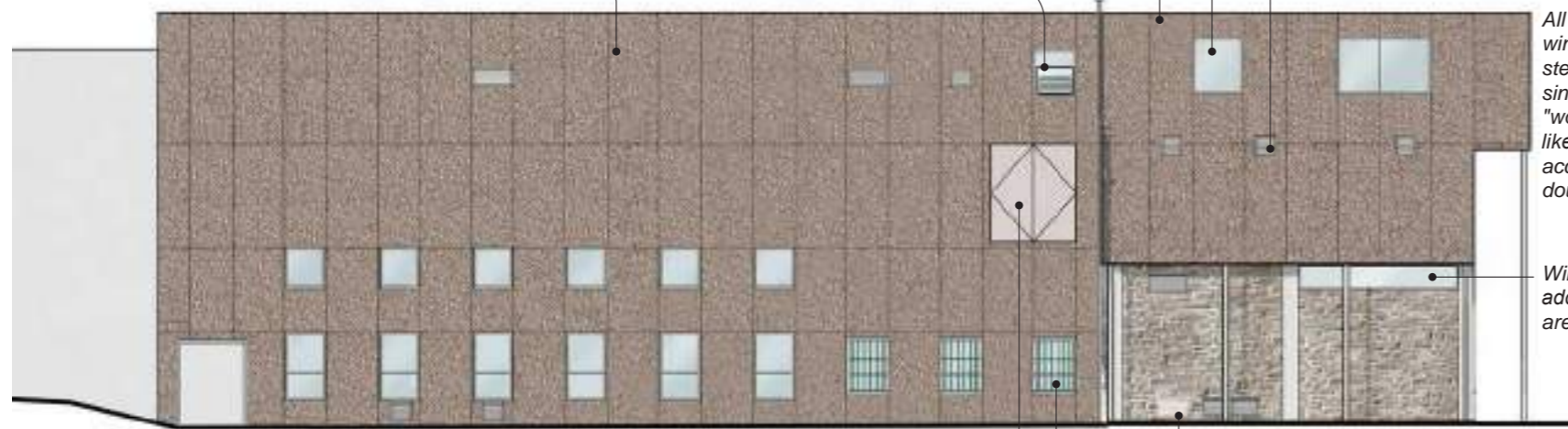
The exposed aggregate and stone wall panels are durable, however remedial is required, "...evidence that the walls are not managing water effectively and this is causing damage. There could be additional unseen damage inside. The sealant joints between the panels have perished and are well overdue for renewal." Refer photograph 5.7- Alexander & Co

"There is some question about the adequacy of water management mechanisms that were originally designed into this structure." - Alexander & Co. Further investigation required.

Air conditioning unit installed in window

2 x cafe windows added in the 90s
"Photograph 5.4 shows how three new grilles have been installed into the wall, leaving an unpleasant plaster stain around each grille where the exposed aggregate has been disturbed." Alexander & Co.

Row of cafe windows added in the 90s
"The stone walls that are exposed to the weather are not managing water effectively. Not only does this have a detrimental effect on the outside of the building, but there could be hidden damage to timber framing on the inside." Refer photograph 5.6 - Alexander & Co



All original windows are steel framed single glazed, "would most likely not accommodate double glazing"

Windows were added to staff area

Two large doors were later added, now redundant
Steel grills added to windows.

"Windows have been blocked off with sheet steel as can be seen in photograph 6.3. This is a likely location of water entry." - Alexander & Co



Modified downpipes.

Later added fire panel and bell.

Later added louvres

"Building extends below the current ground level. Waterproofing or tanking membrane below ground is, after 37 years, likely to be nearing the end of its useful life." - Alexander & Co.

West Elevation - Current Conditions
Reference extracted from "Building Enclosure Condition Report" by Alexander & Co, 2014

South Elevation - Current Conditions
Reference extracted from "Building Enclosure Condition Report" - Alexander & Co, 2014

ITEM 4(d) RESPONSE - DUFF WING ORIGINAL & CURRENT CONDITIONS

Current Conditions

Photos extracted from "Building Enclosure Condition Report" by Alexander & Co, 2014. Please see appendix.



5.4 1977 Walls
West elevation



5.6 1977 Walls
Part south elevation showing poorly performing area of stone wall without adequate features for water management



5.5 1977 Walls
Part south elevation

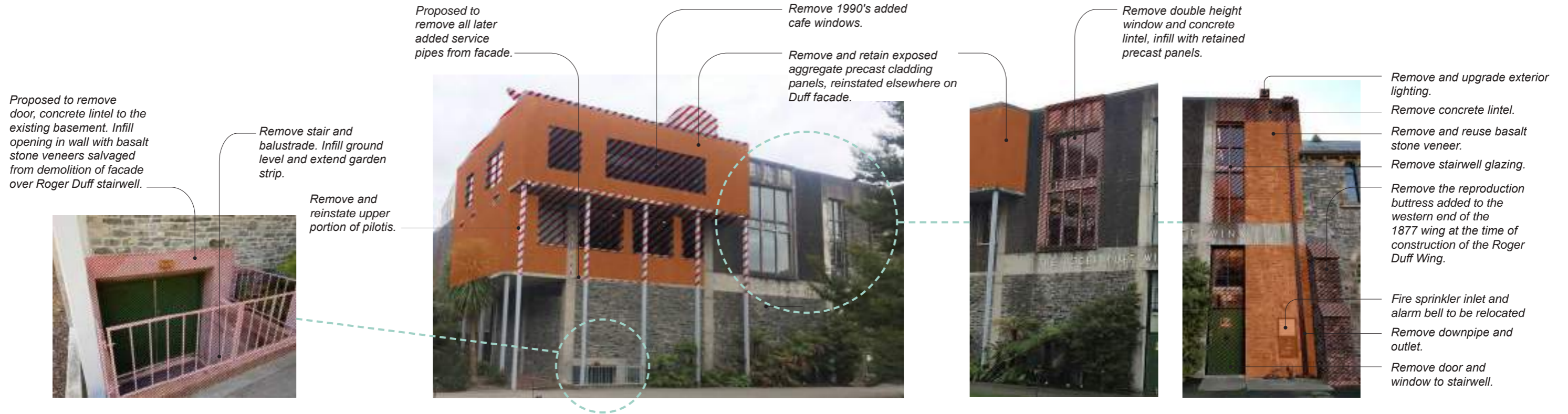


5.7 1977 Walls
An example of the failed jointing between precast panels overdue for replacement

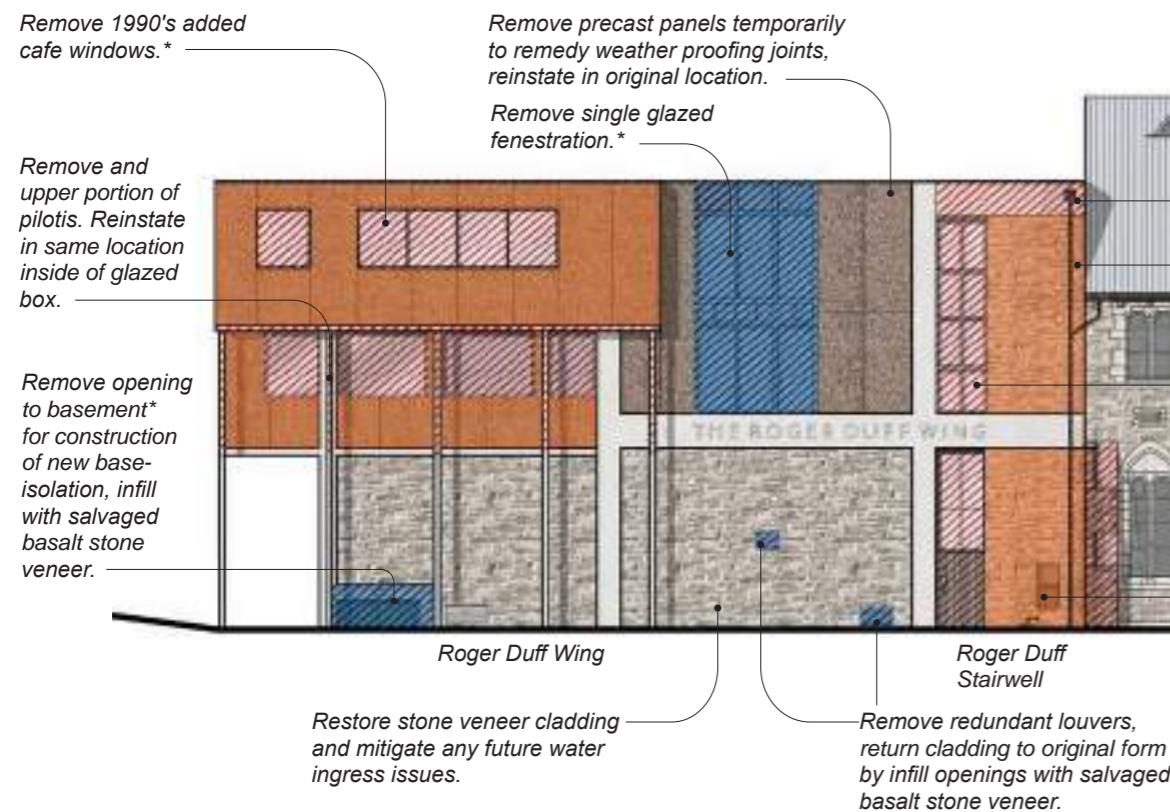


6.3 1977 Ground
Ventilation or window openings have been covered over but will not be sealed adequately

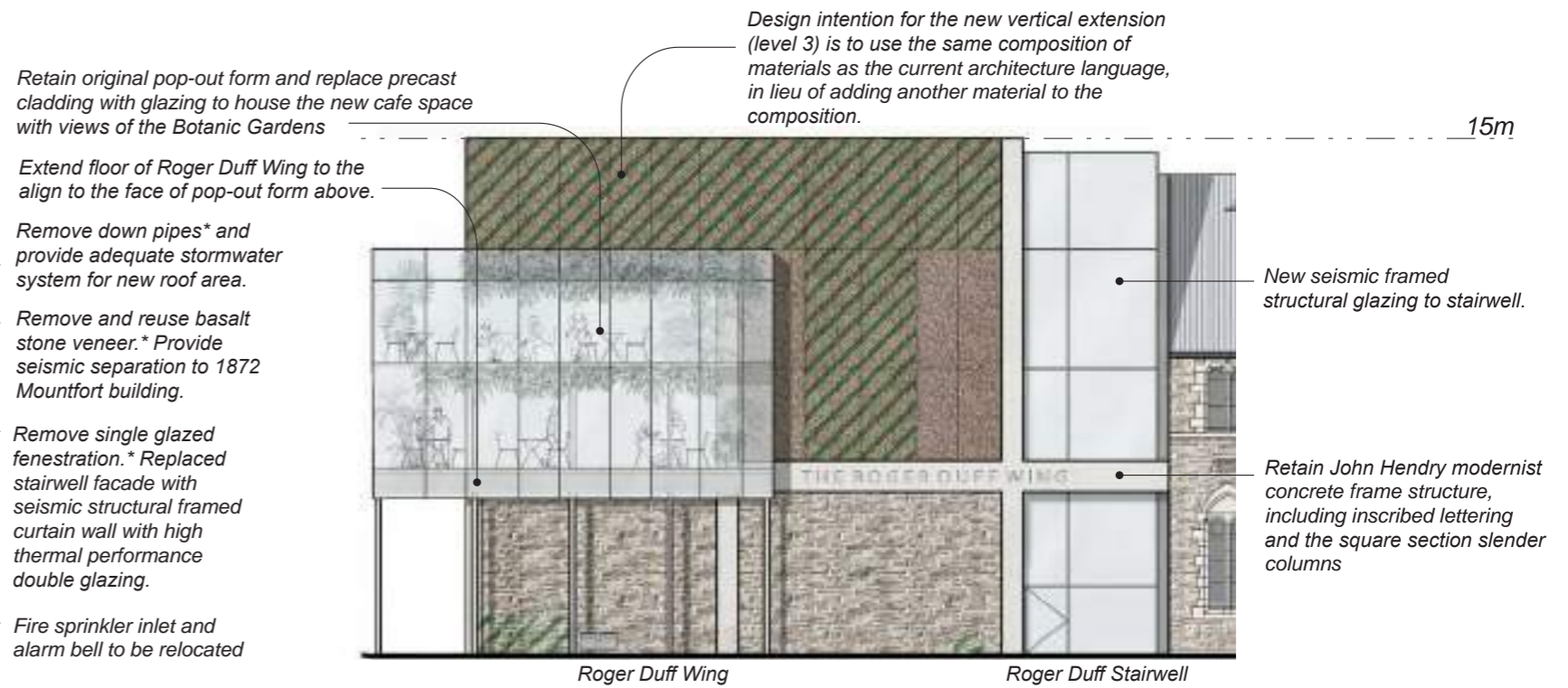
ITEM 4(d) RESPONSE - DUFF WING EXTERIOR FABRIC SCHEDULE OF WORK



Existing Roger Duff Wing - South Facade



South Elevation - Proposed Schedule of Work



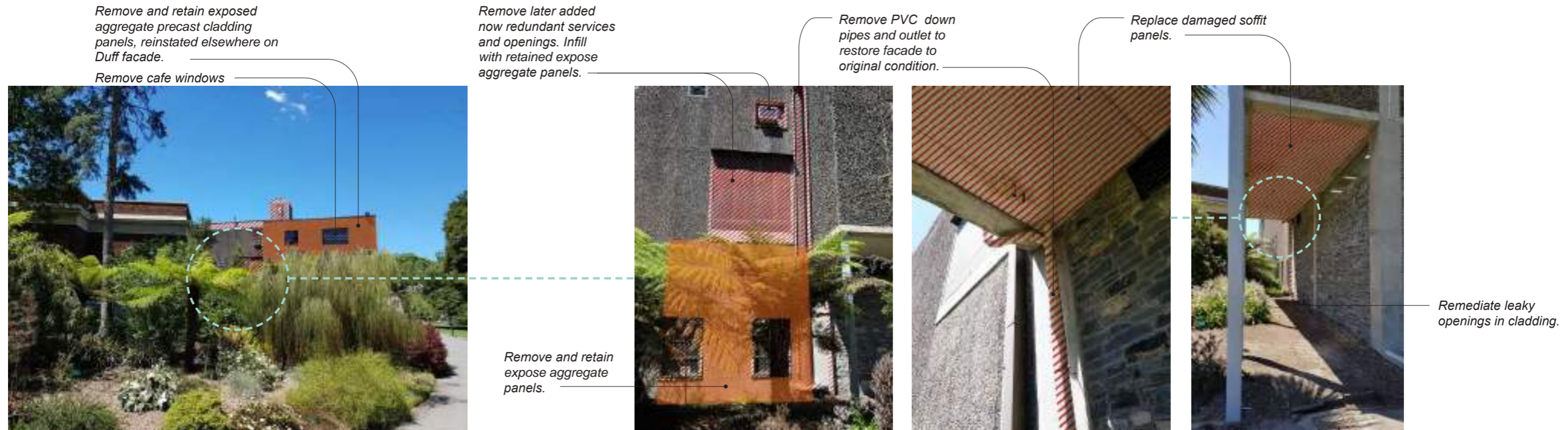
South Elevation - Proposed Extension

KEY

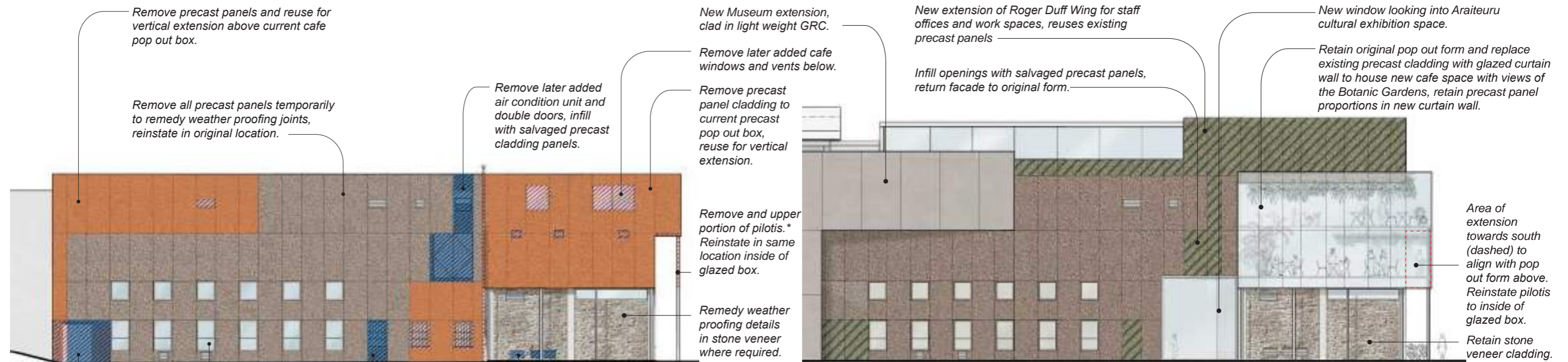
| | |
|--|--|
| | No Hatch - Fabric to be retained in place and conserved as required. |
| | Cladding elements to be temporarily removed, stored and reinstated on the altered facade.* |
| | Fabric to be removed* |
| | Fabric to be removed*, subsequently infilled with salvaged cladding elements. |
| | Reuse salvaged cladding panels. |

* Archival recording of the Roger Duff Wing exterior facade and all fabric proposed to be removed will be undertaken prior to works commencing in accordance with Article 12 of the ICOMOS New Zealand Charter.

ITEM 4(d) RESPONSE - DUFF WING EXTERIOR FABRIC SCHEDULE OF WORK



Existing Roger Duff Wing - West Facade



West Elevation - Proposed Schedule of Work

West Elevation - Proposed Extension

KEY

| | |
|--|--|
| | No Hatch - Fabric to be retained in place and conserved as required. |
| | Cladding elements to be temporarily removed, stored and reinstated on the altered facade.* |
| | Fabric to be removed* |
| | Fabric to be removed*, subsequently infilled with salvaged cladding elements. |
| | Reuse salvaged cladding panels. |

* Archival recording of the Roger Duff Wing exterior facade and all fabric proposed to be removed will be undertaken prior to works commencing in accordance with Article 12 of the ICOMOS New Zealand Charter.

ITEM 6(b) RESPONSE - DUFF WING SOUTH FACADE DETAILS



South Elevation - Existing



Current condition



South Elevation - Proposed



Proposed perspective view from Botanic Gardens

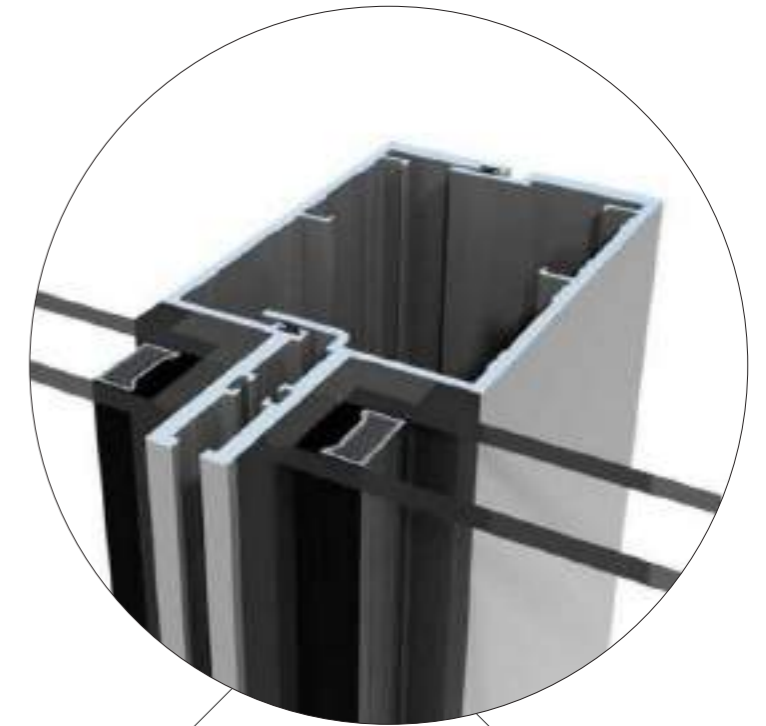
ITEM 6(d) RESPONSE - DUFF WING GLAZED CURTAIN WALL DETAILS



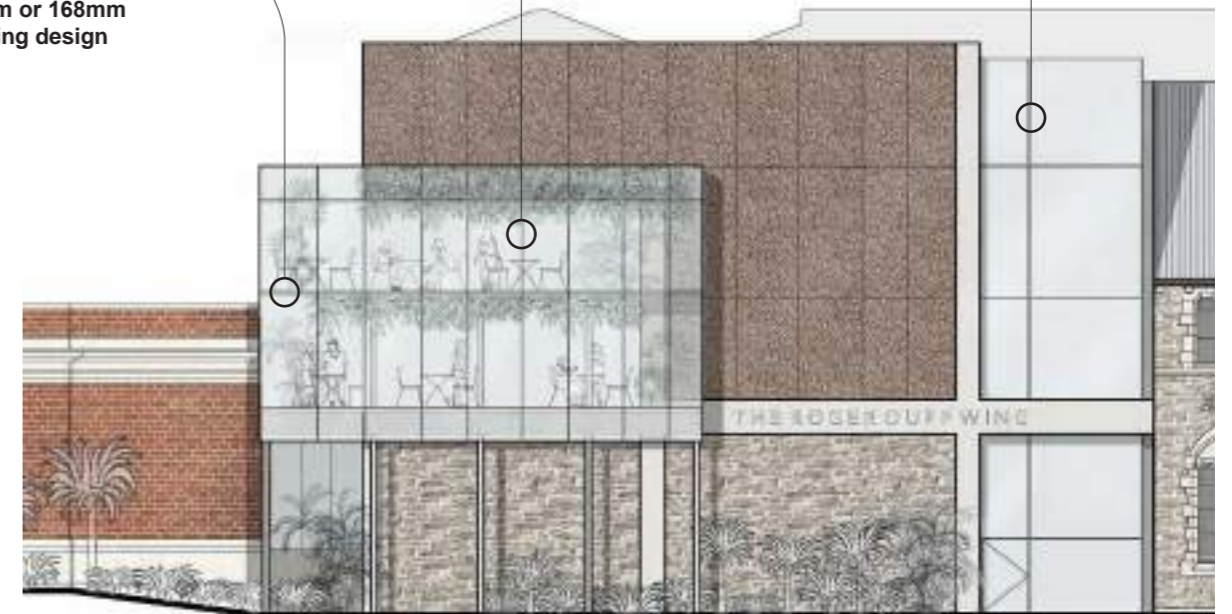
Example of APL Structural Glaze - Tūranga Christchurch Central Library



Example of APL Structural Glaze - 155 Fanshaw Street, Auckland, 5 Greenstar Rating



APL Structural Glaze Suite transom & mullion
3D details, box section 125mm or 168mm
depending on structural loading design

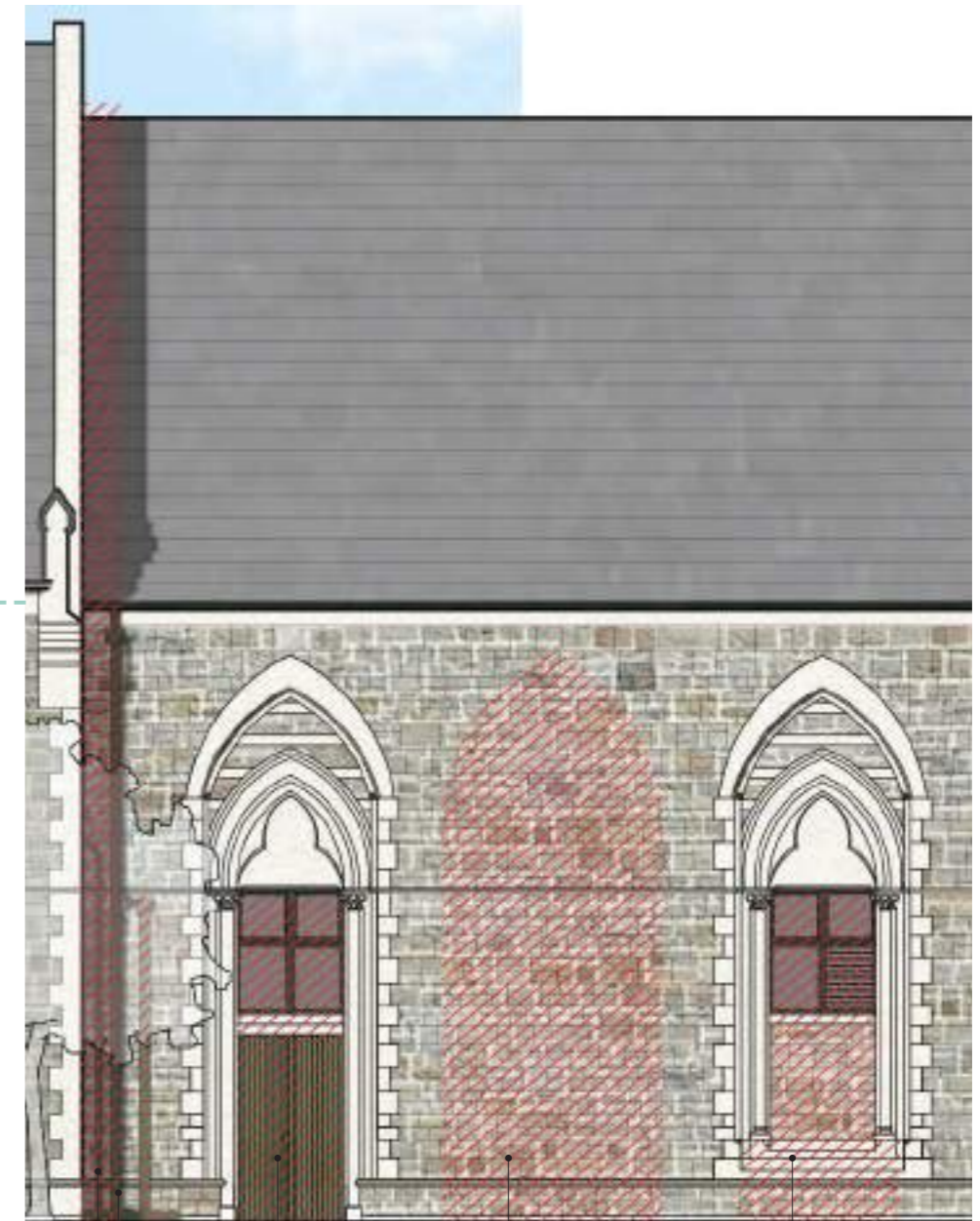


South Elevation

ITEM 7(i) RESPONSE - CENTENNIAL WING AFTER HOUR SECURITY DOORS



Existing Centennial Wing East Facade



Proposed to remove a slice of facade stone veneer, precast panels and roof.

Remove 2x downpipes (no significance).

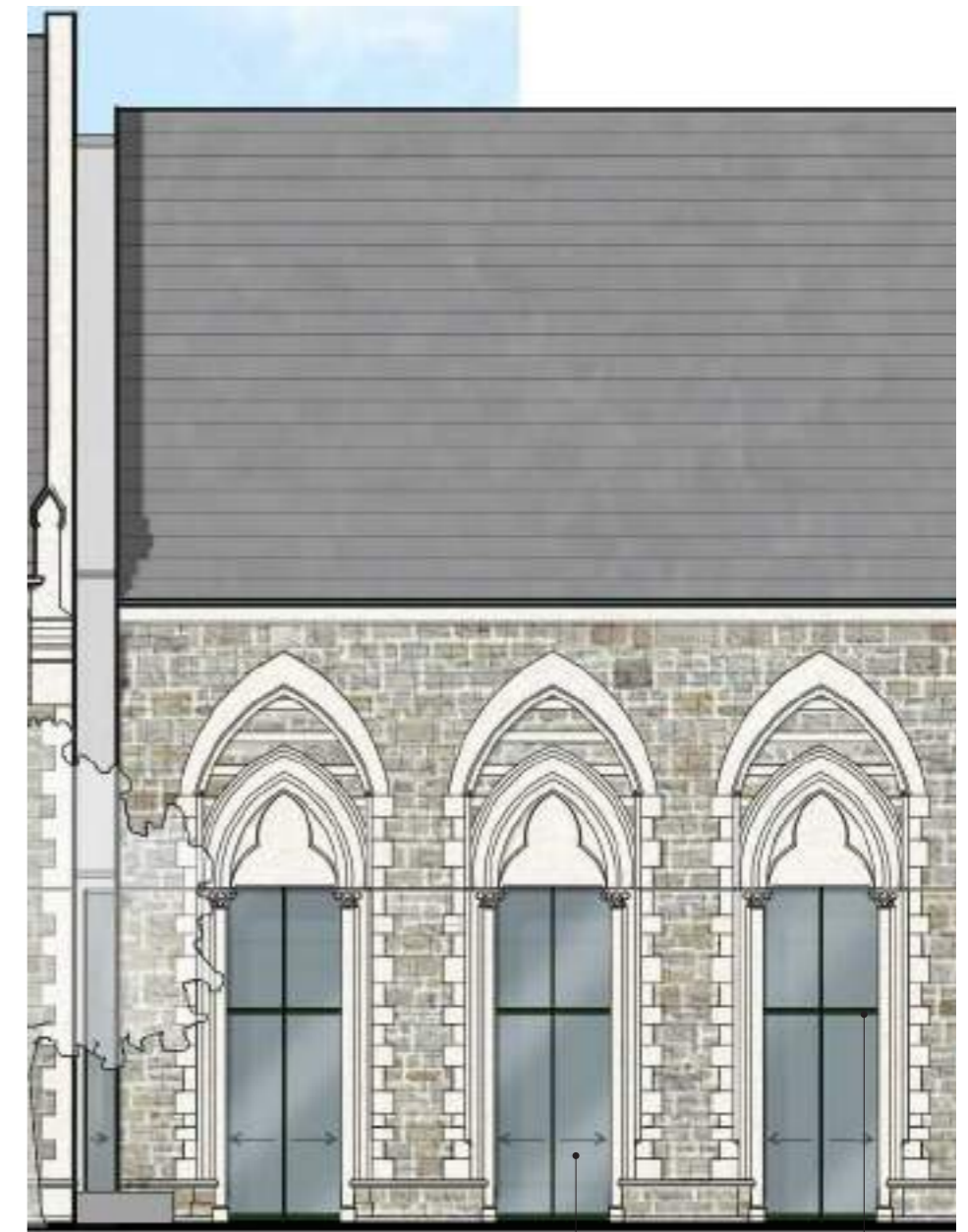
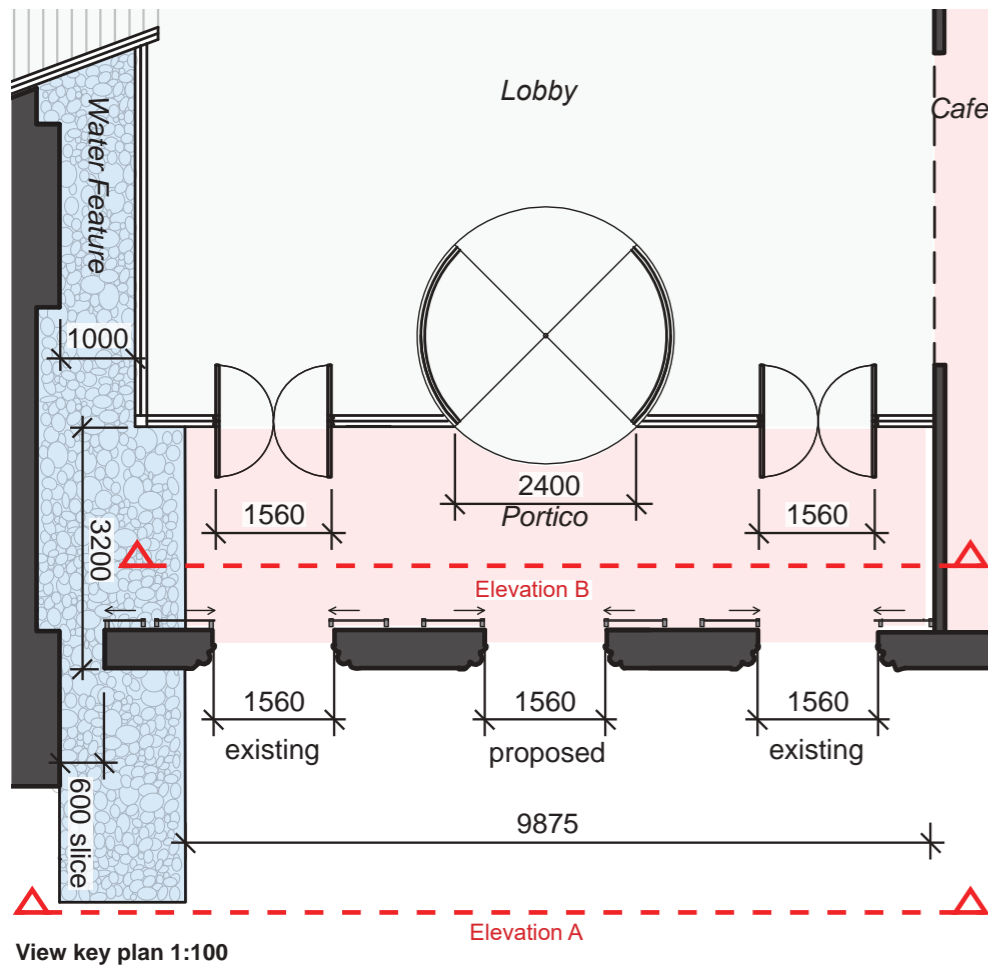
Remove door (no significance), and window.

Remove portion of cladding.

Remove window, louvre, stone veneer and drop sill to ground level.

Centennial Wing East Facade - Existing and demolition

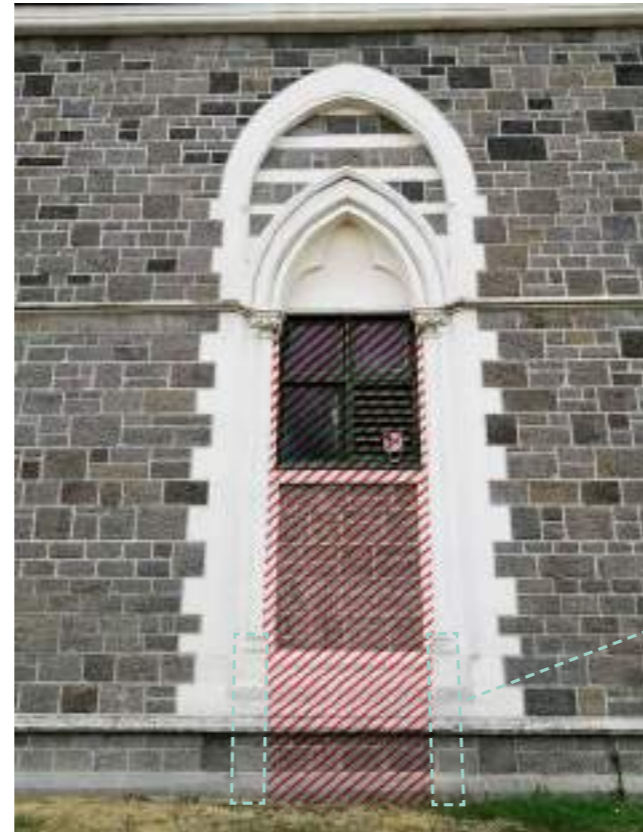
ITEM 7(i) RESPONSE - CENTENNIAL WING AFTER HOUR SECURITY DOORS



ITEM 8 RESPONSE - CUTTING DOWN OF CENTENNIAL OPENING DETAILS



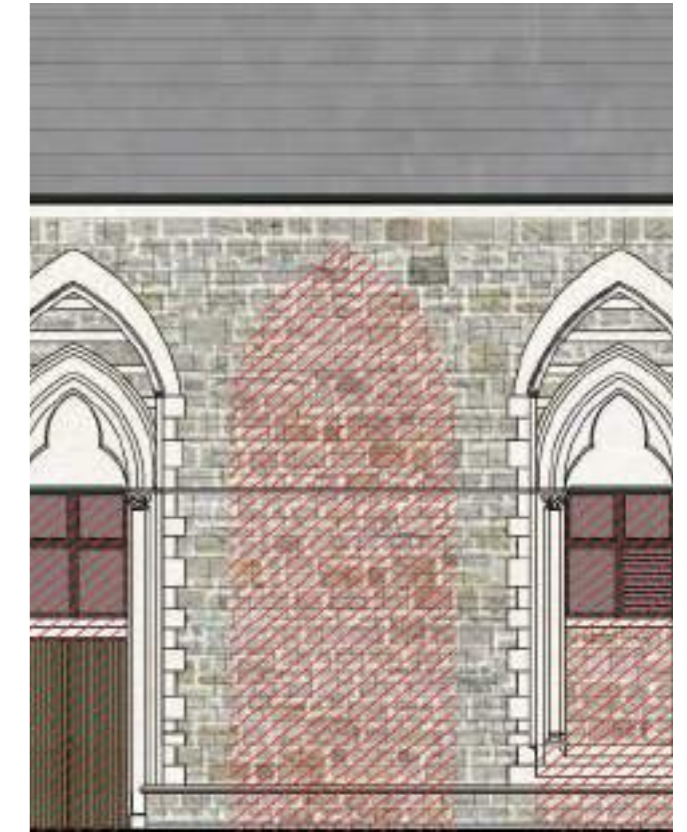
Centennial Wing windows - current conditions



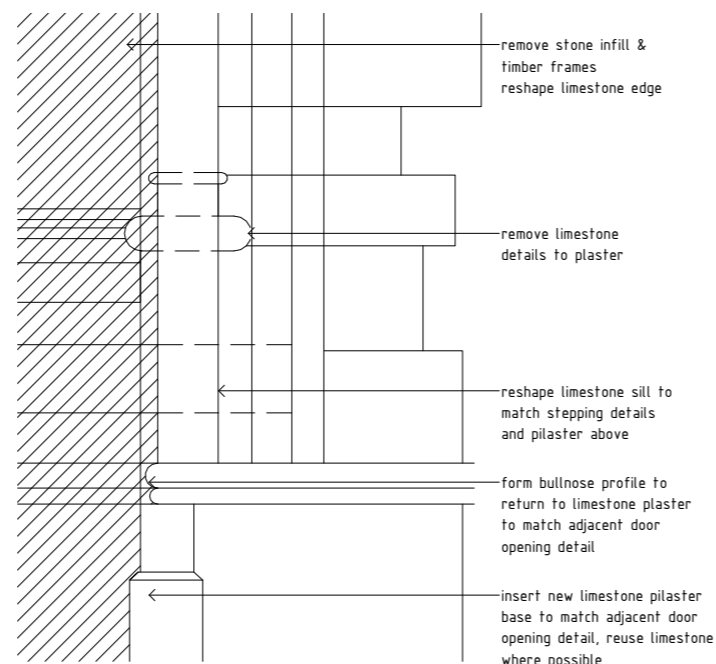
① 1. Remove stone infill, sill and window above. Reproduce jambs as per adjacent door. Make good to opening as per detail below.



② 2. Remove doors, door head, lintel and window above. Make good to opening as per detail below. Restore any damaged stone and plaster.

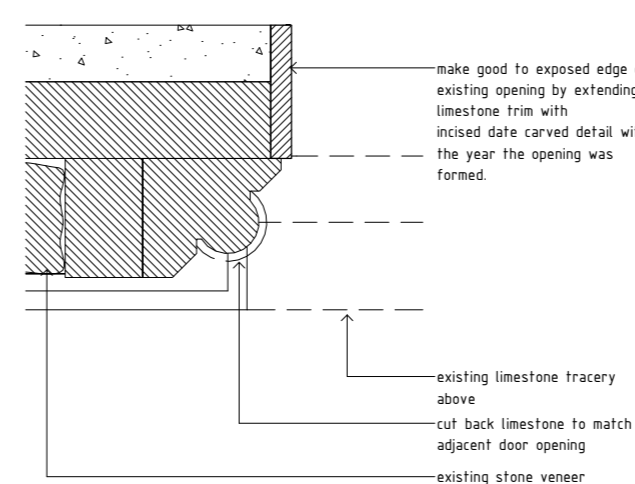


③ 3. Remove stone veneer, reproduce decorative arched opening detail with tracery, quoins to match adjacent openings. Cap opening and precast panel as per detail below.



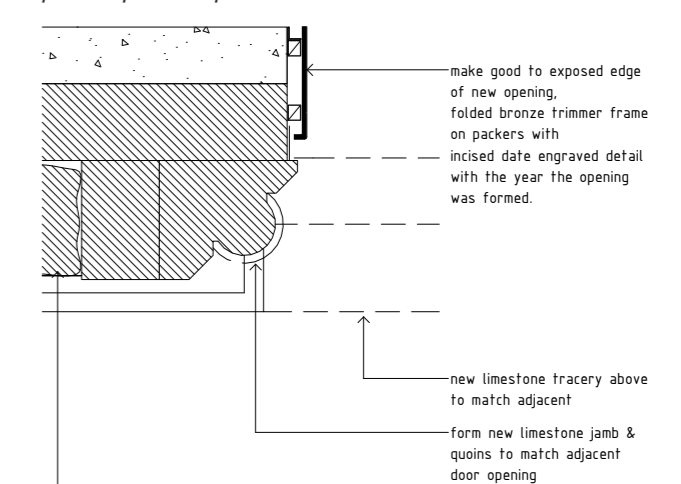
Elevation view - limestone jamb detail

Scale 1:10



Plan view - altered opening jamb detail

Scale 1:10



Plan view - new opening jamb detail

Scale 1:10

ITEM 9 RESPONSE - WATER FEATURE EXAMPLES

Running / moving stream type



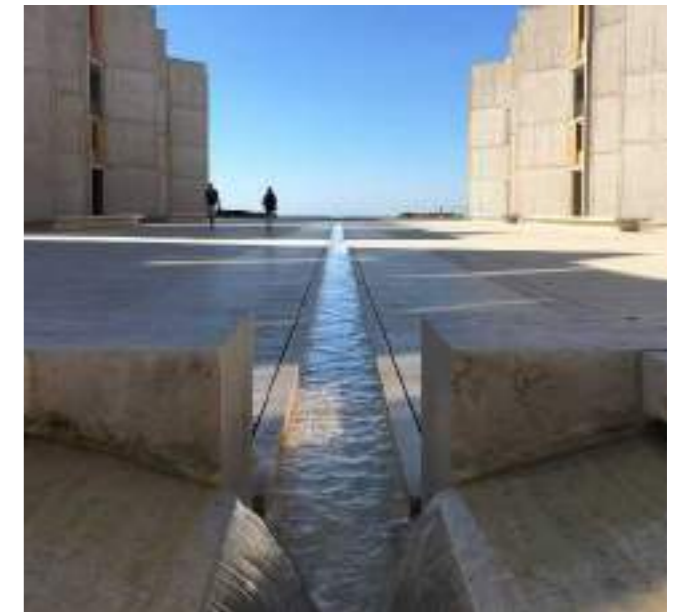
Christchurch City Council



Freiburg bächle, Freiburg, Germany



Yueyuan Courtyard, China



SALK Institute, San Diego

Moving Reflecting Pool



Miroir d'eau (Water Mirror), Bordeaux, France
 The reflecting pool is made of granite slabs, intermittently covered by 2cm of water, then drained away and a system allows it to create mist every 15 minutes.

Static Reflecting Pool



Queensland Art Gallery, Australia



Christchurch Justice Precinct

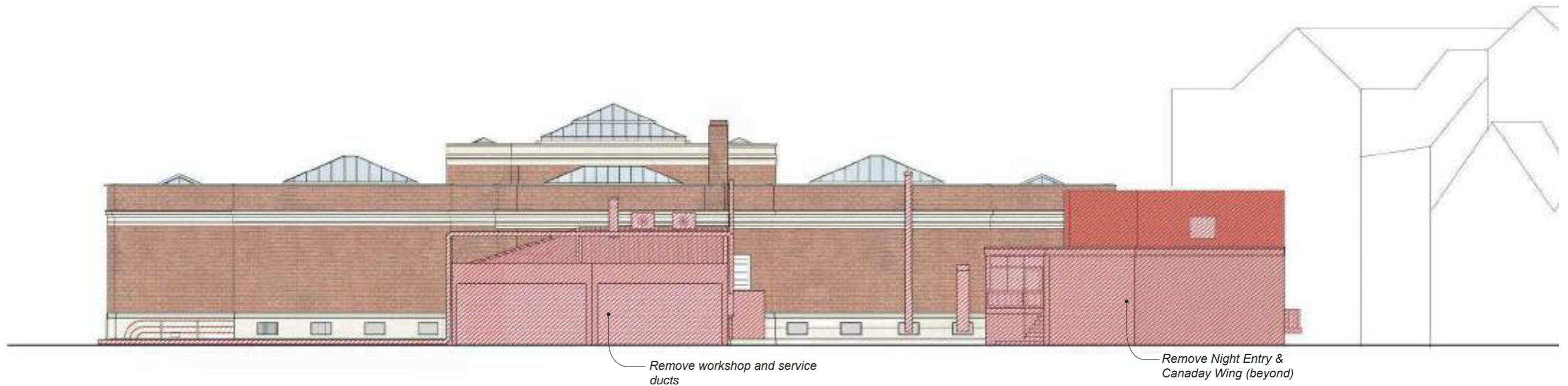


SESC Sports & Community Centre, Sao Paulo, Brazil

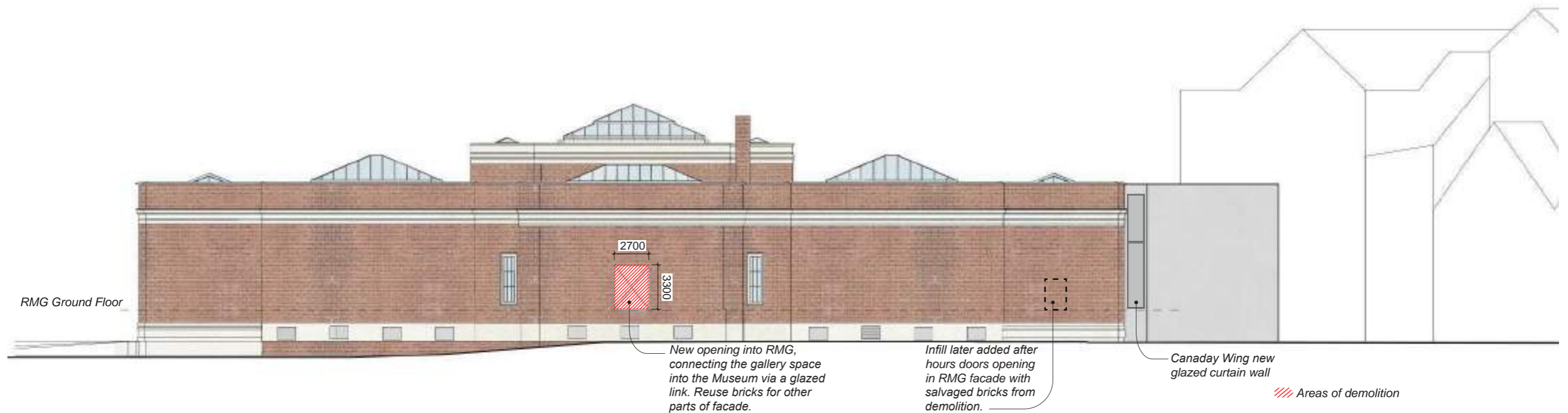


Hyperlane, Chengdu, China

ITEM 10 RESPONSE - RMG CONNECTION EXTENT OF DEMOLITION



Robert McDougall Gallery - East Elevation. Demolition of intrusive plant and workshop

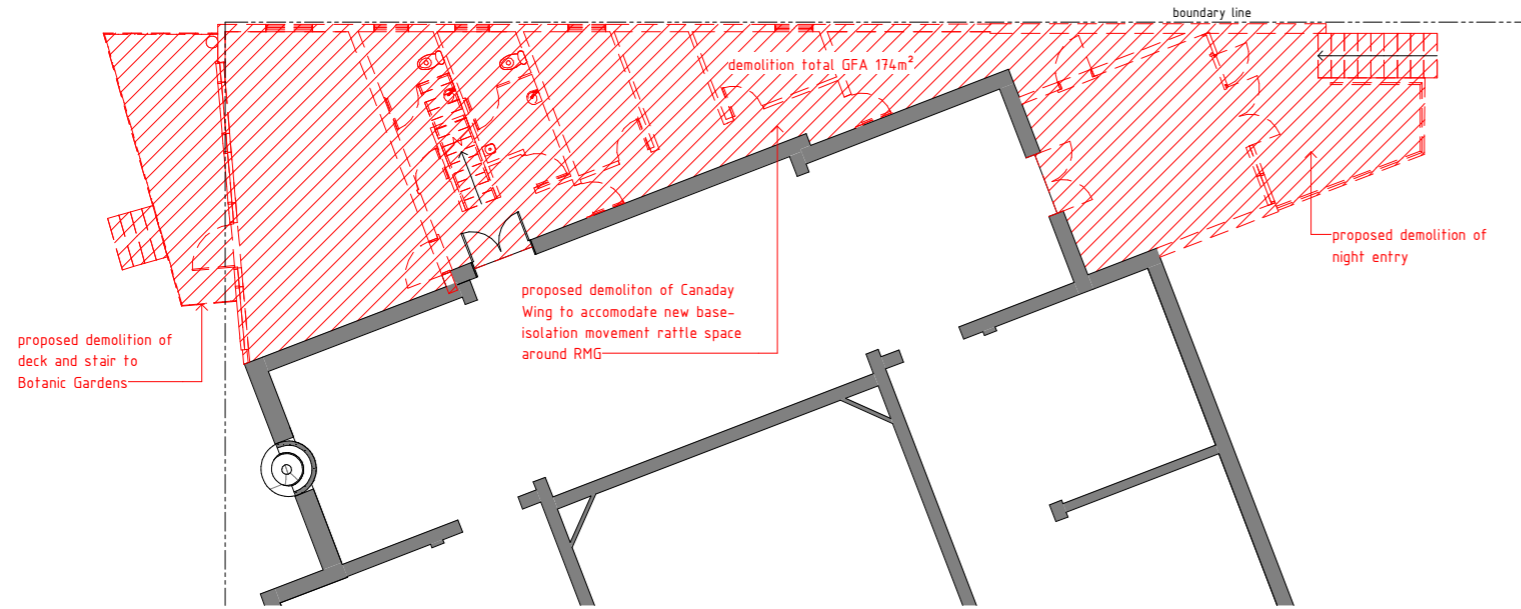


Robert McDougall Gallery - East Elevation. Demolition of existing wall for new connection door

RMG Ground Floor

/// Areas of demolition

ITEM 12 RESPONSE - CANADAY WING CONCEPT PLANS AND ELEVATIONS



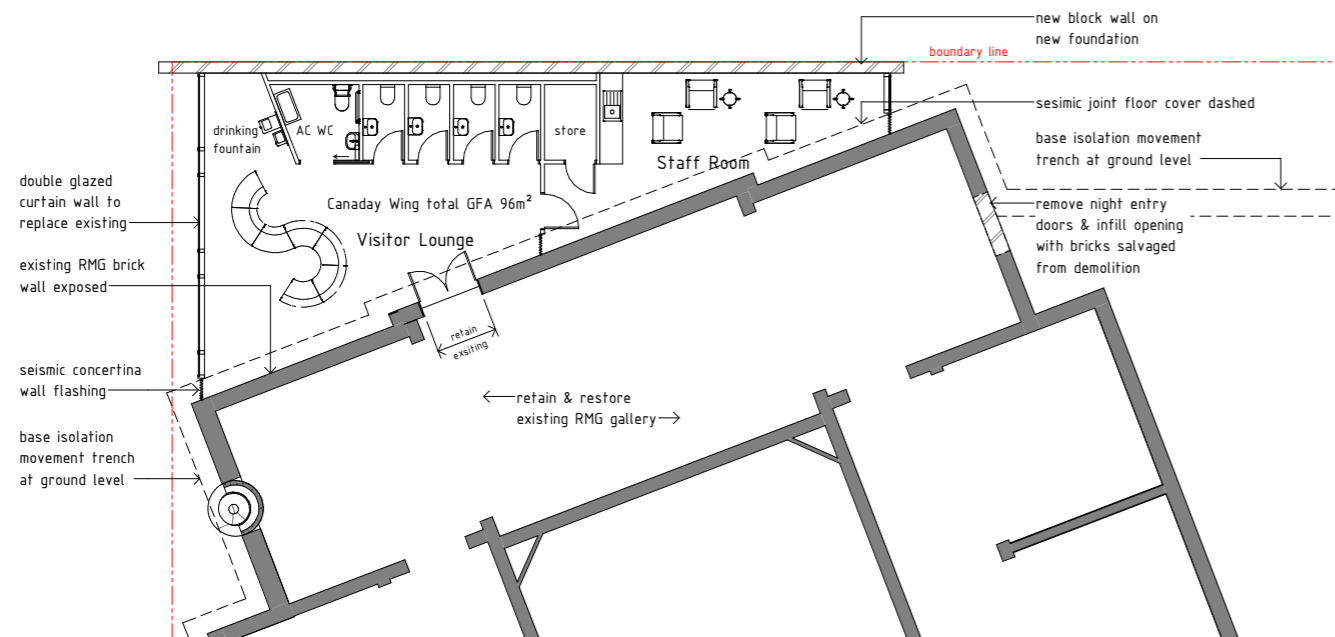
Canaday Wing - Existing & Demolition Floor Plan



Canaday Wing - Existing West Elevation



Canaday Wing - Current condition



Canaday Wing - Proposed Ground Floor Plan



Canaday Wing - Proposed West Elevation

ITEM 13(b) RESPONSE - ROOF AND BUILT FORMS EXTERNAL VIEW WORCESTER BOULEVARD / ŌTAKARO BRIDGE

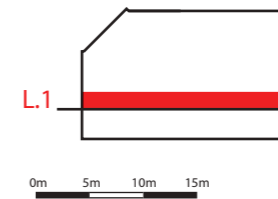


Worcester Boulevard Bridge View: Existing

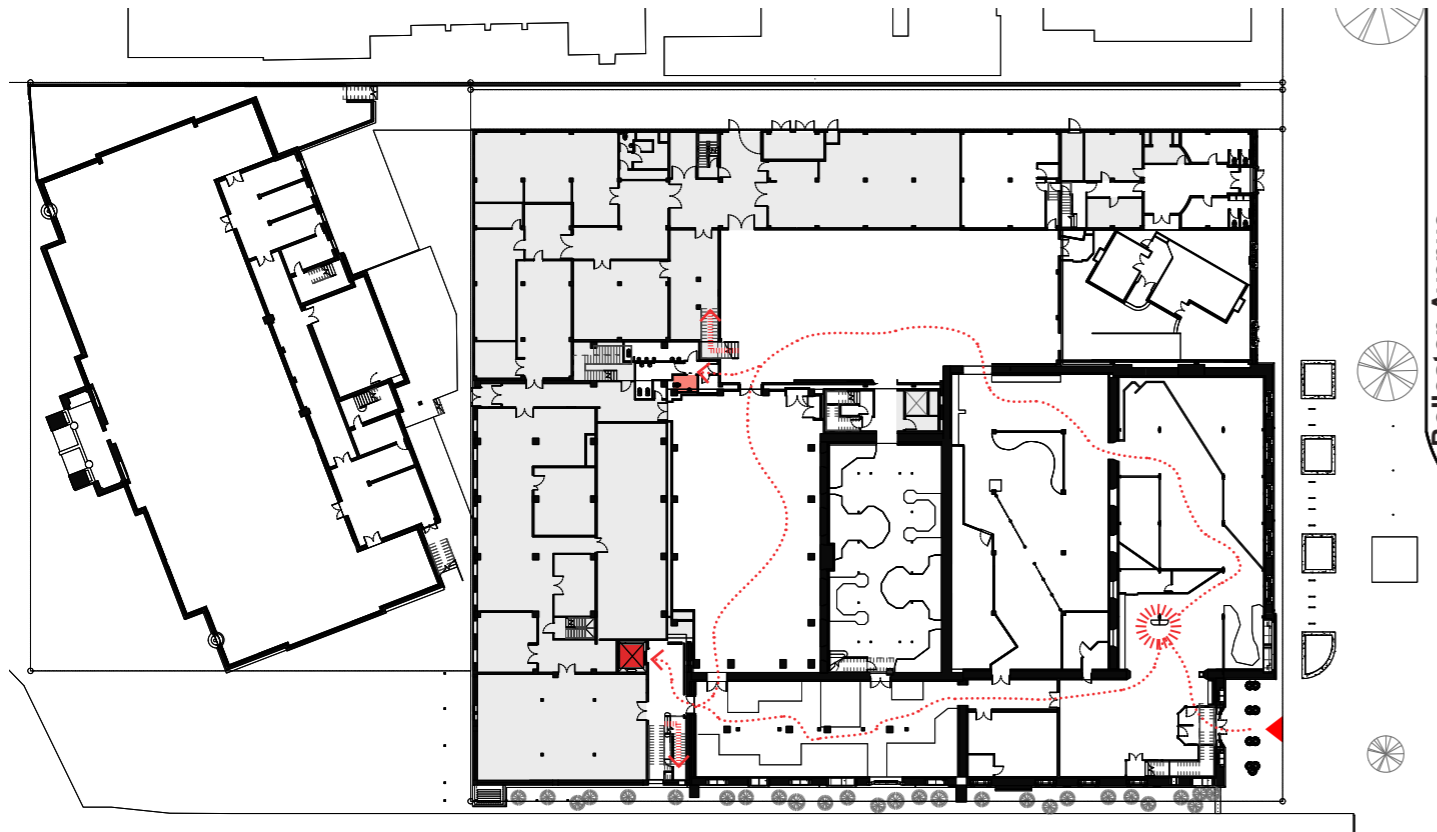


Worcester Boulevard Bridge View: Proposed

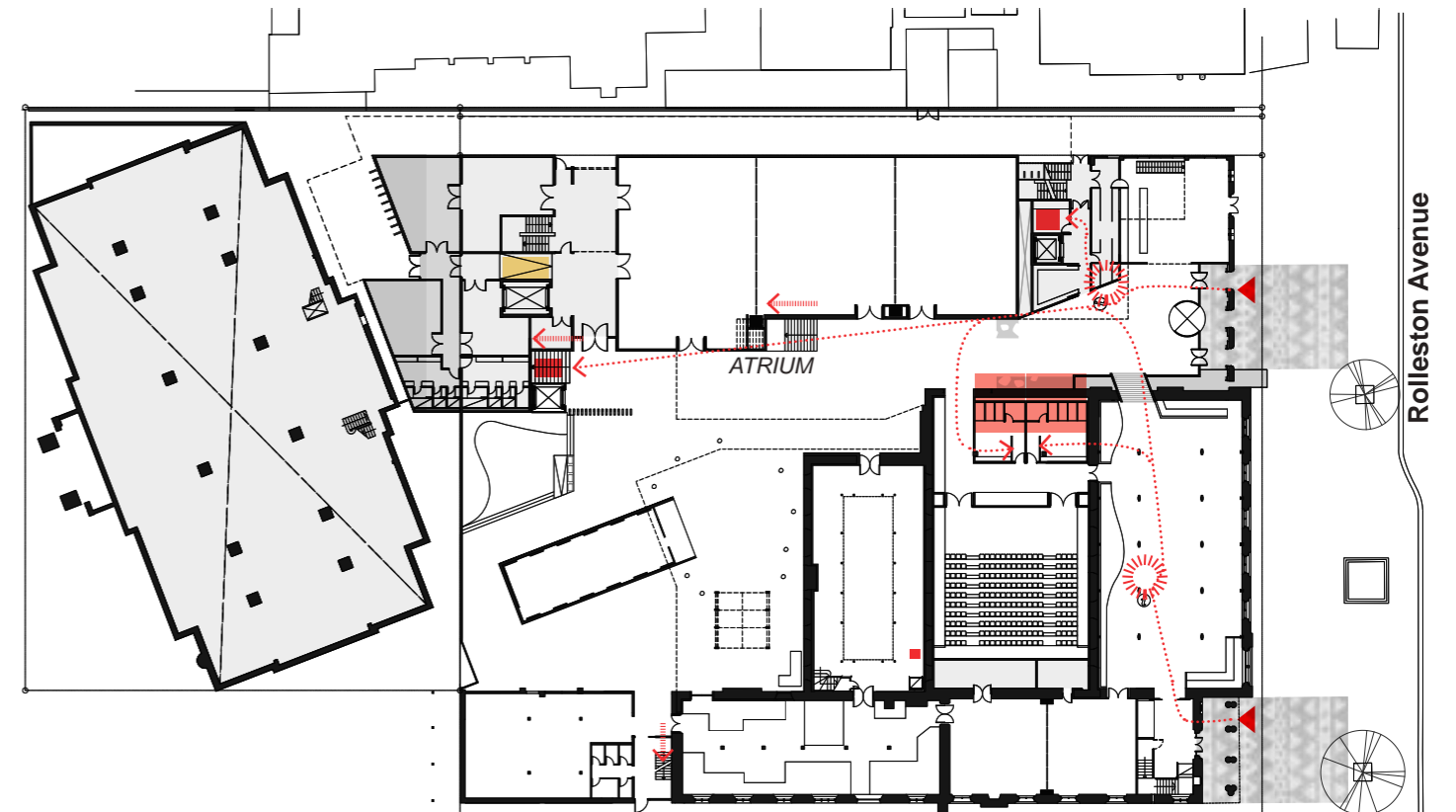
ITEM 16 RESPONSE - IMPROVING UNIVERSAL ACCESS & ACCESSIBILITY



Current Museum Level 1 (Ground FI)



Proposed Museum Level 1 (Ground FI)



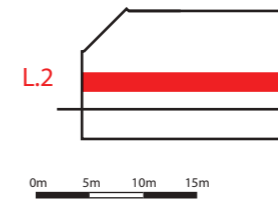
Issues with current Museum accessible routes and universal accessible services

- Lifts - There is only one lift in the entire complex, which means public visitors need to share with staff and goods / services.
- ☀ Way-finding / Hosting - The lift is out of sight from main way-finding / hosting points, which are causing major confusions for the visitors.
- ↘ Accessible stairway - Similar issues to the lift, the stairs are hidden from sight and difficult to orientate.
- Accessible bathrooms - There is one accessible bathroom on ground floor, however it is far from the way-finding point and difficult to find. The current bathrooms are in dire need of upgrade.
- ◀ Level access routes from street - Currently there is only one entrance into the complex, it is often a sticking point of congestion. There are two manual hinge doors to navigate in a confined wind lobby.
- Car parking - adjacent to main entrance on Rolleston Ave.

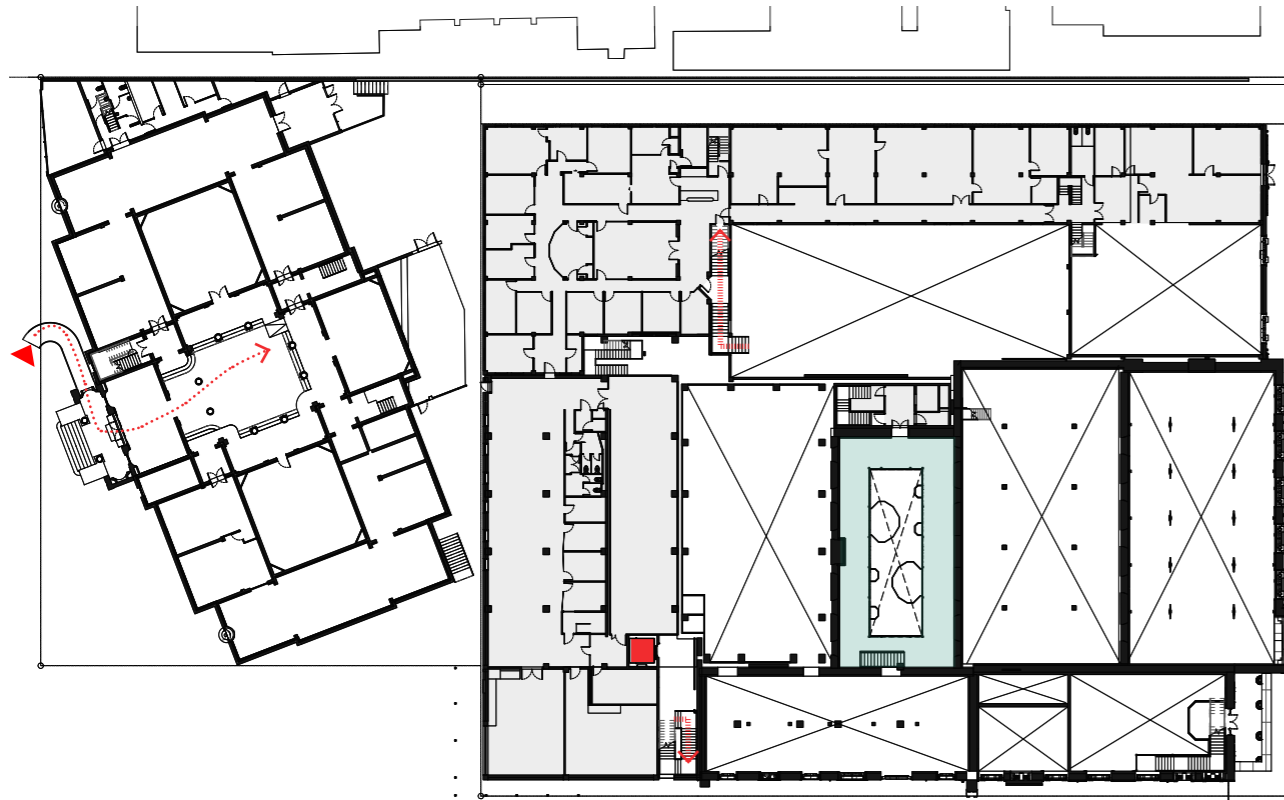
Proposed improvements, designed to NZS4121:2001

- Lifts - the proposal increase number of lifts to three. The main public lift is positioned at the end of atrium space, with direct sight lines from way-finding / host reception point. Additional passenger lift is located at staff entrance, which also serves as a public lift access to the Museum Boardroom (level 3).
- The third lift is dedicated for staff and goods only.
- ☀ Way-finding / Reception - The new proposed way-finding / hosting points will be in front of the two main entrances. Both entrances naturally channels the flow of visitors to the "threshold" point, where both the main stair and lift are visible.
- ↘ Accessible stairway - Whilst keeping the existing Roger Duff Wing stair (configured to the new floor heights), a new main accessible stair is proposed in the atrium, it is a generous (3m) wide and visible from all levels of the museum.
- Accessible bathrooms - the proposal adds a much needed suite of bathrooms to the ground floor. The design aim to provide accessible toilets as well as gender neutral toilets. The final layout of the bathrooms will be developed over the next phase of design.
- ◀ Level access routes from street - the propose layout added an level entrance point from Rolleston Ave, as well as connecting to the Robert Mcdougall Gallery (RMG) on Level 1.5. All new entrance doors will be automatic to maximise ease of entry.
- Car parking - retained adjacent to main entrance on Rolleston Ave.

ITEM 16 RESPONSE - IMPROVING UNIVERSAL ACCESS & ACCESSIBILITY



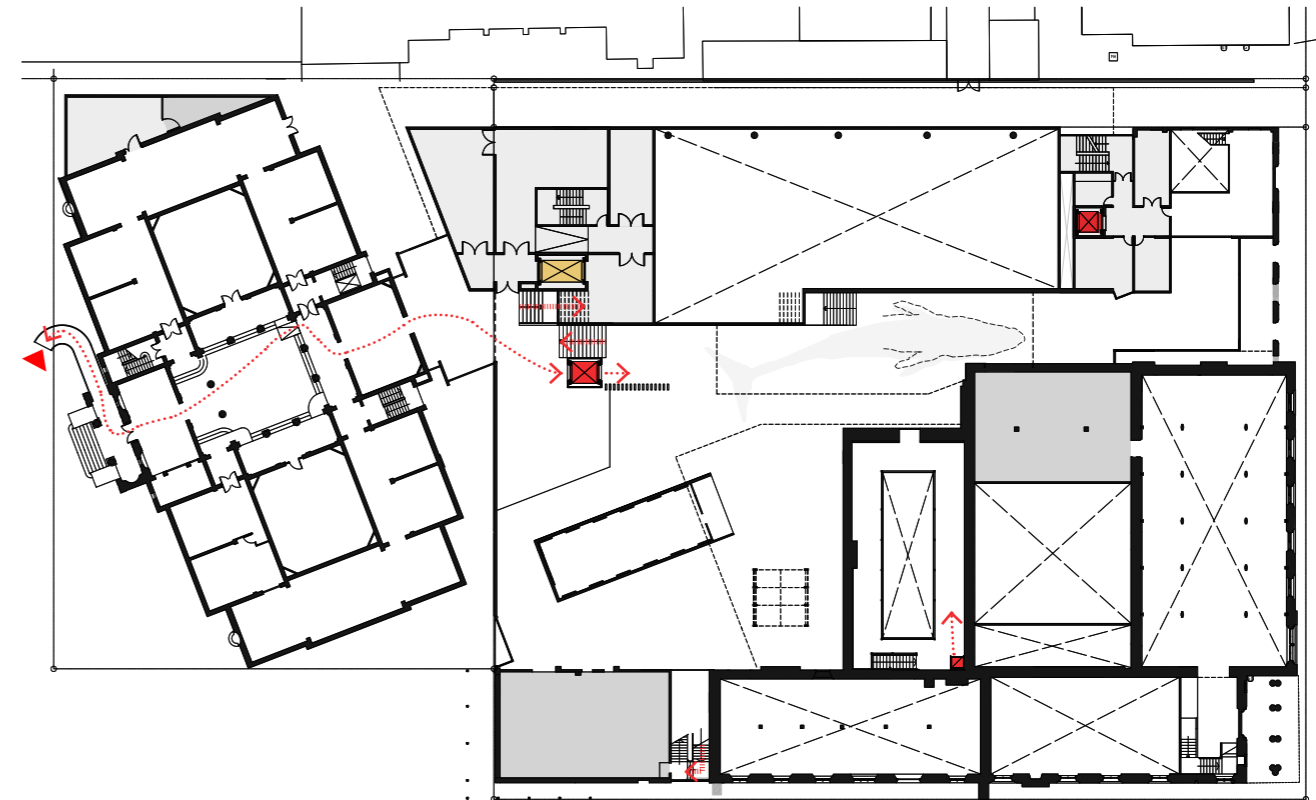
Current Museum Level 2



Issues with current Museum accessible routes and universal accessible services

- Lifts - the current museum complex doesn't provide an accessible path to the 1872 building's original mezzanine (green area).
- ◀ Level access routes from street - the current RMG layout offers a single public entrance from Botanical Gardens via an accessible ramp.

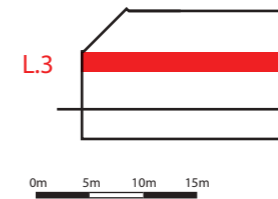
Proposed Museum Level 1.5



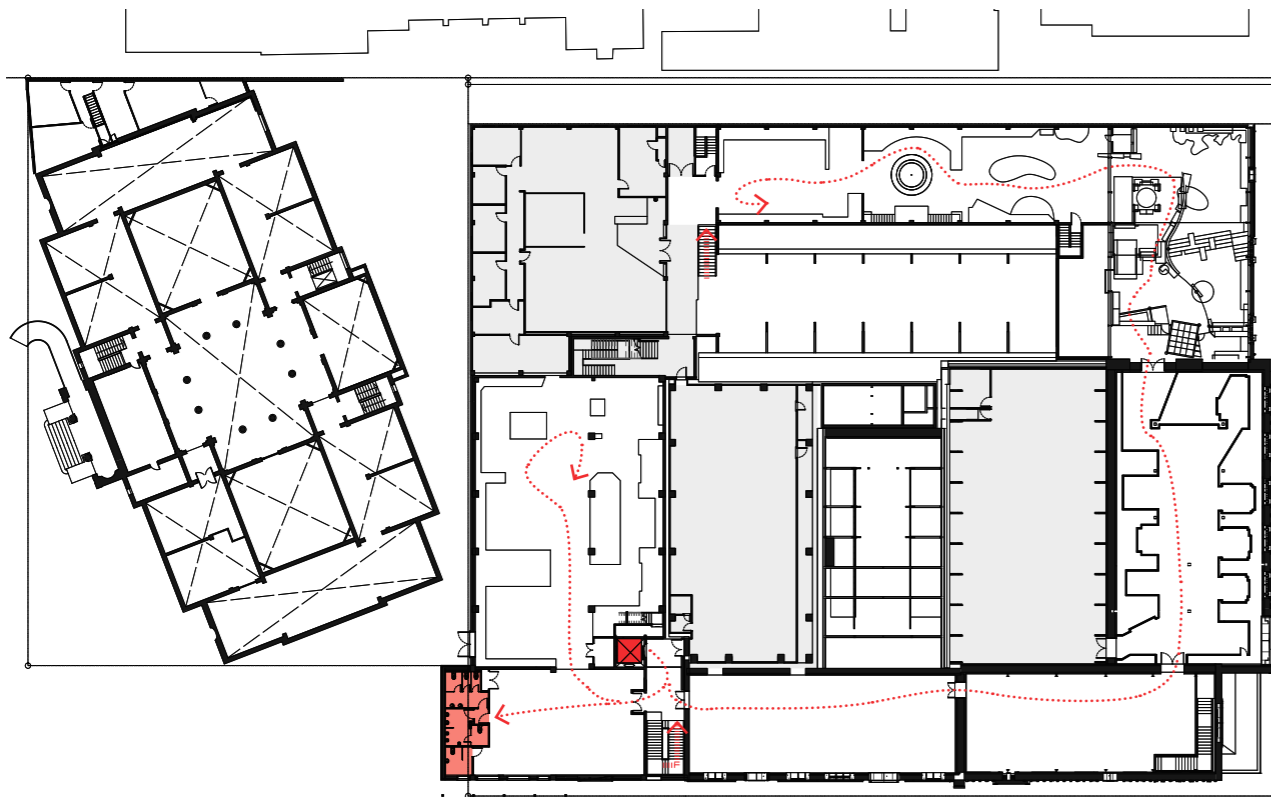
Proposed improvements , designed to NZS4121:2001

- Lifts - The main public lift offers universal access to RMG building and all public levels of the Museum. A local hoist lift will be installed in the 1872 Mountfort building to allow access to the mezzanine floor.
- ◀ Accessible stairway - the main stairs for vertical circulation are around the atrium, making navigation easier.
- ◀ Level access routes from street - the propose layout connects to the RMG via a glazed bridge, thus creating a synergy between the two previously separated buildings; allowing the visitors freedom to enter from Rolleston Ave side and exist via the RMG to the botanical garden or vice versa.

ITEM 16 RESPONSE - IMPROVING UNIVERSAL ACCESS & ACCESSIBILITY



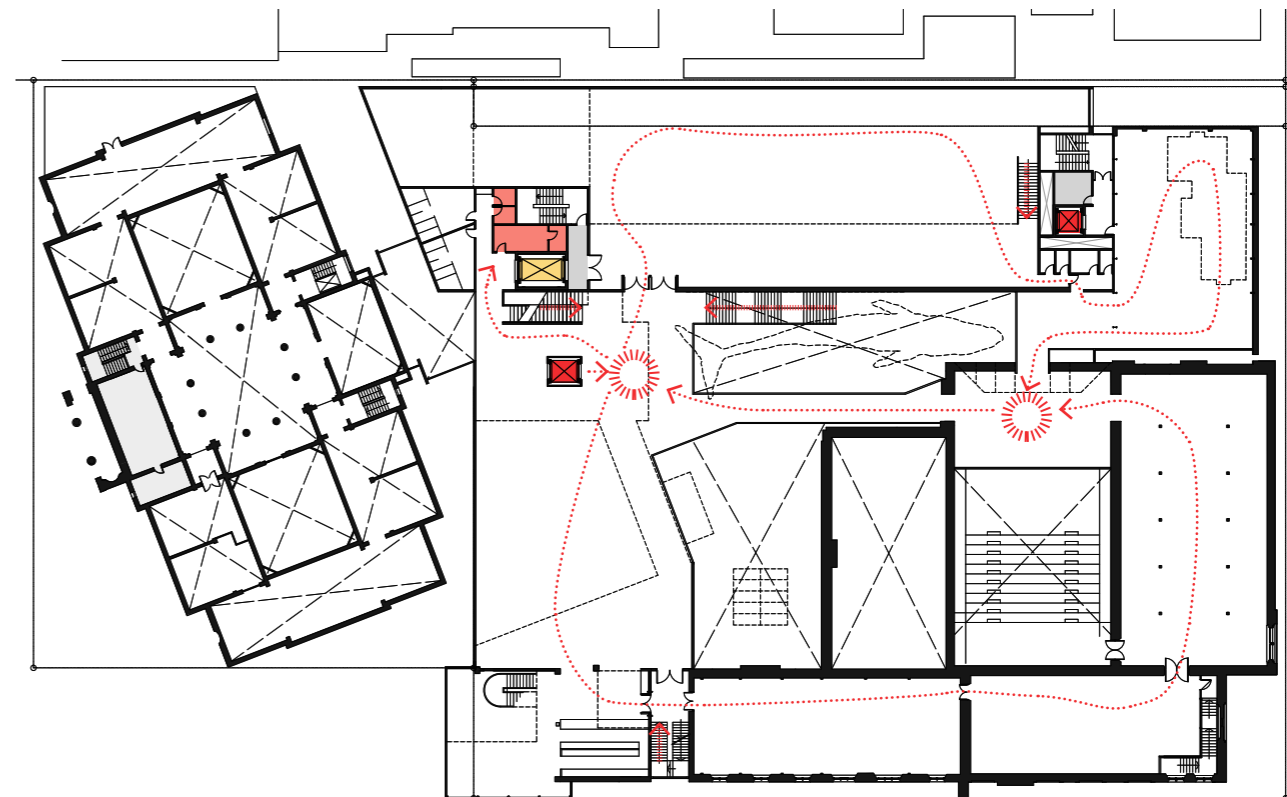
Current Museum Level 3



Issues with current Museum accessible routes and universal accessible services

- Lifts - the current lift situates to the south-west corner of the museum, the visitor must double back between the exhibitions and the lift, which is substantial distance.
- Accessible bathrooms - majority of accessible bathrooms are on Level 3, in the south-west corner, making them difficult to find. The current bathrooms are in dire need of upgrade.
- ☀ Way-finding / Hosting - the current level 3 layout adds to the confusion of way finding.
- ↓ Accessible stairway - Similar issues to the lift, the stairs are hidden from sight and difficult to orientate.

Proposed Museum Level 2

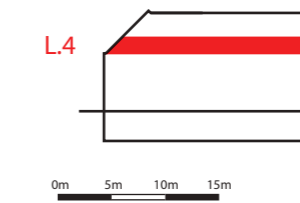


Proposed improvements, designed to NZS4121:2001

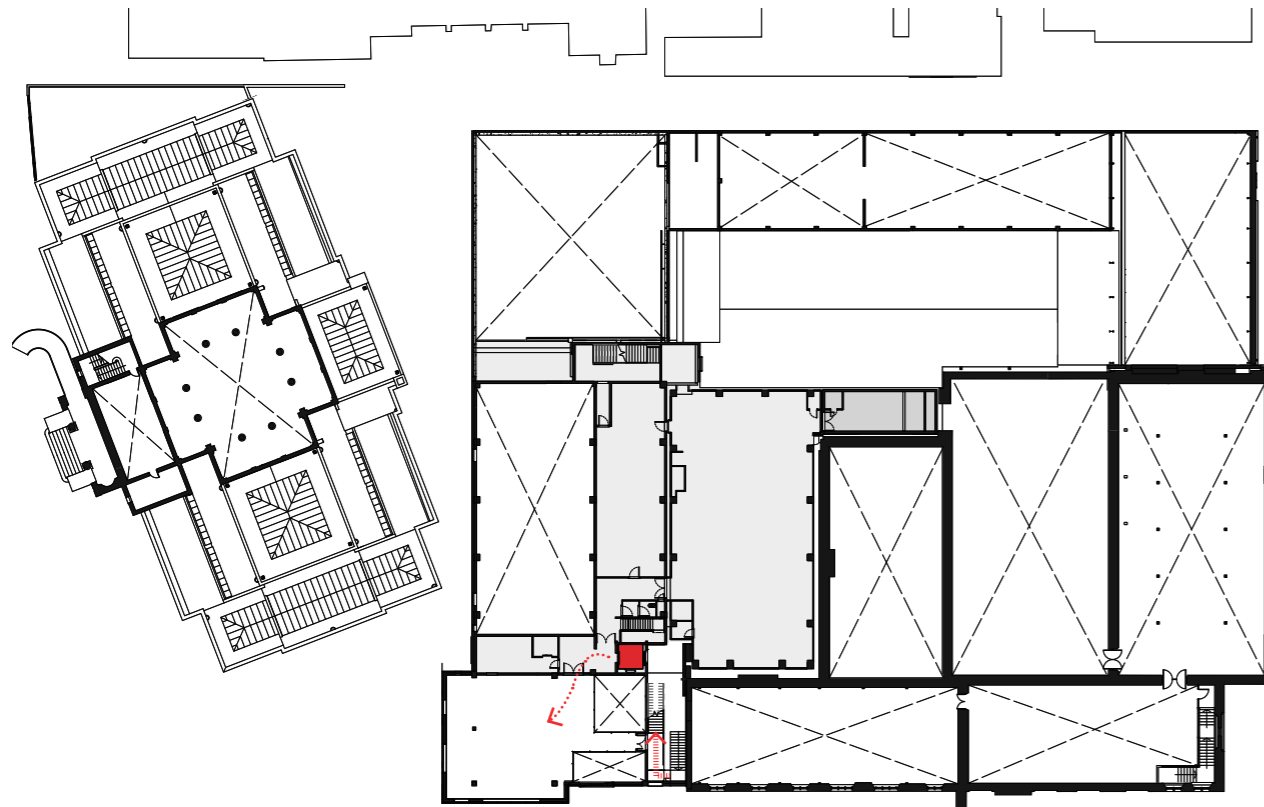
- Lifts - the proposed main lift is centrally located and visible from the atrium, it offers a gathering and way-finding point on every floor. The floor layout is designed to create loops around the vertical access and major way-finding points, thus visitors doesn't have to double back through the exhibition spaces.
- ☀ Way-finding / Reception - the proposed way finding points are placed in the most intuitive locations, by looping around the atrium, the visitors can easily orientate themselves at all times.
- ↓ Accessible stairway - the main stair brings visitors to the way-finding node shared with the lift.
- Accessible bathrooms - new accessible bathrooms and parenting rooms are located on this floor next to the family friendly cafe.

ITEM 16 RESPONSE - IMPROVING UNIVERSAL ACCESS & ACCESSIBILITY

Scale: 1:700 @ A3



Current Museum Level 4

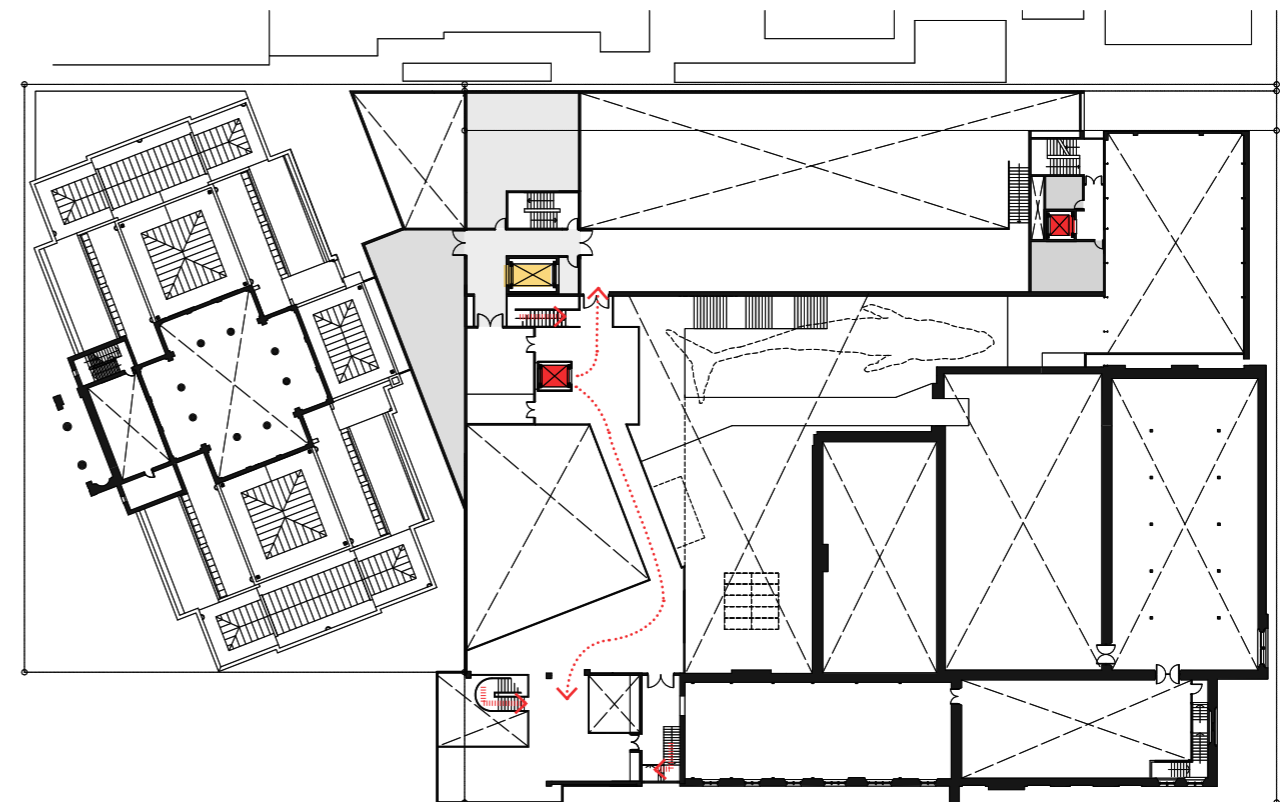


Issues with current Museum accessible routes and universal accessible services

- Lifts - the current accessible route to the single cafe in the Museum is via the lift, away from other exhibition and public spaces.

Accessible bathrooms - lack of accessible bathrooms on the same floor as the cafe.

Proposed Museum Level 2.5

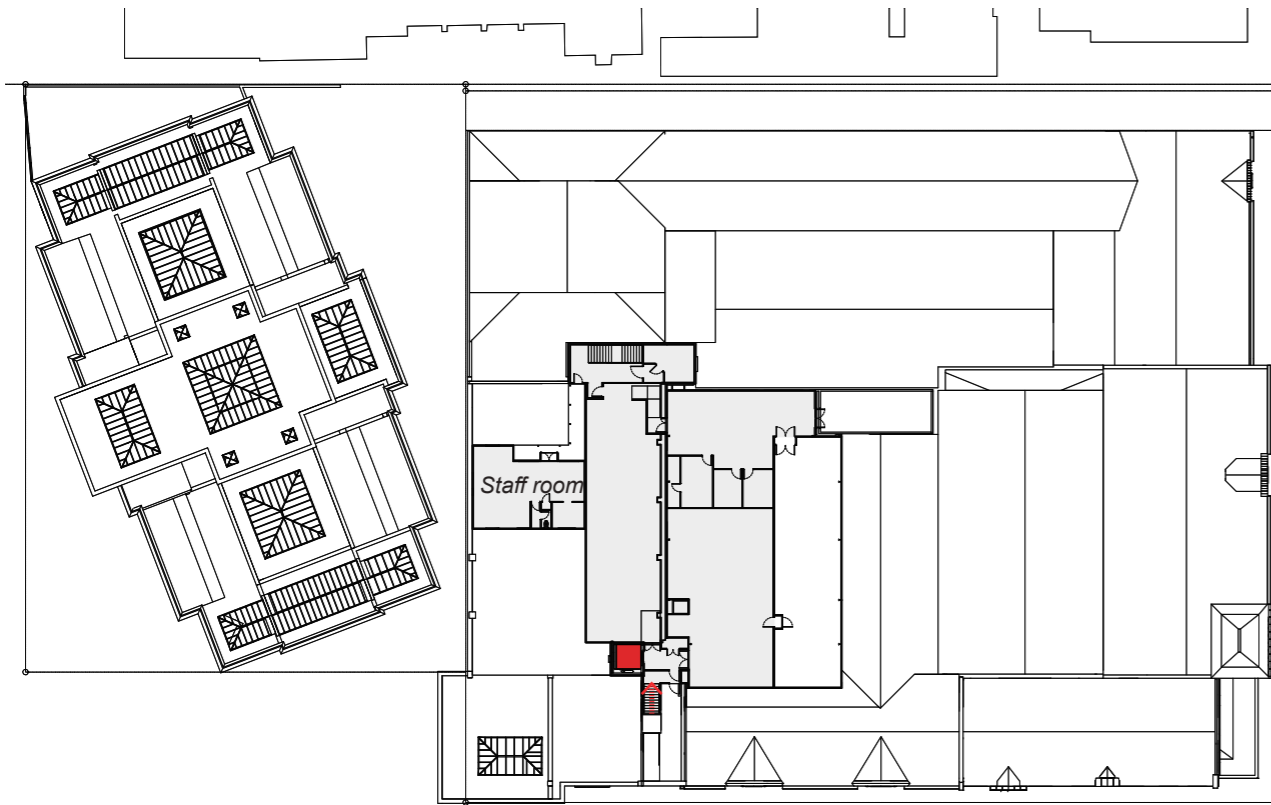


Proposed improvements, designed to NZS4121:2001

- Lifts - the main public lift are accessible to all public floors.
- ↕ Stairs - accessible stairs are located between the Roger Duff Wing and the 1882 Mount
- ◀ Level access routes from street - the propose layout connects to the RMG via a glazed bridge, thus creating a synergy between the two previously separated buildings; allowing the visitors freedom to enter from Rolleston Ave side and exist via the RMG to the botanical garden or vice versa.

ITEM 16 RESPONSE - IMPROVING UNIVERSAL ACCESS & ACCESSIBILITY

Current Museum Level 5

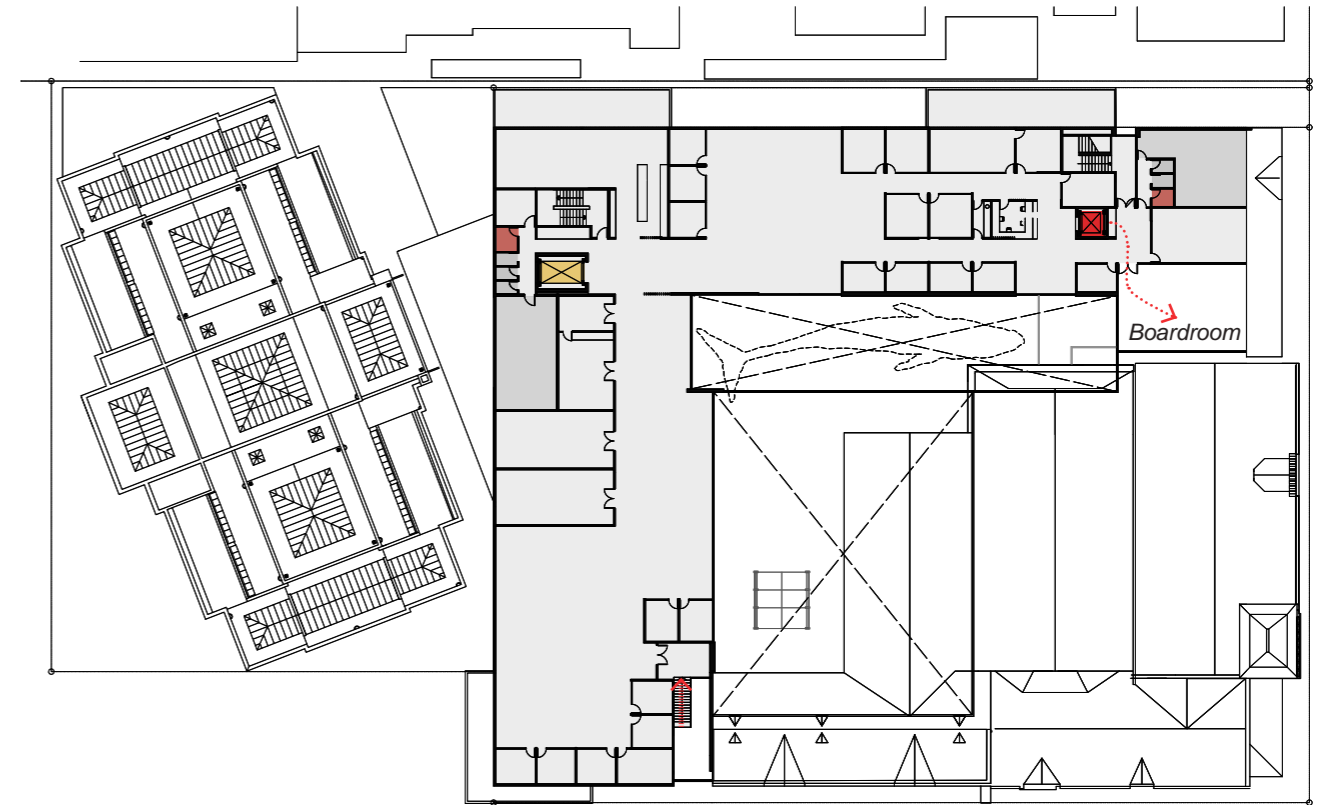


Proposed improvements to Museum accessible routes and universal accessible services

- Lifts - the lift in the current Museum doesn't lead to the staff room on Level 5, where it is only accessible via stairs.

Accessible bathrooms - there are currently no accessible bathrooms in the staff room.

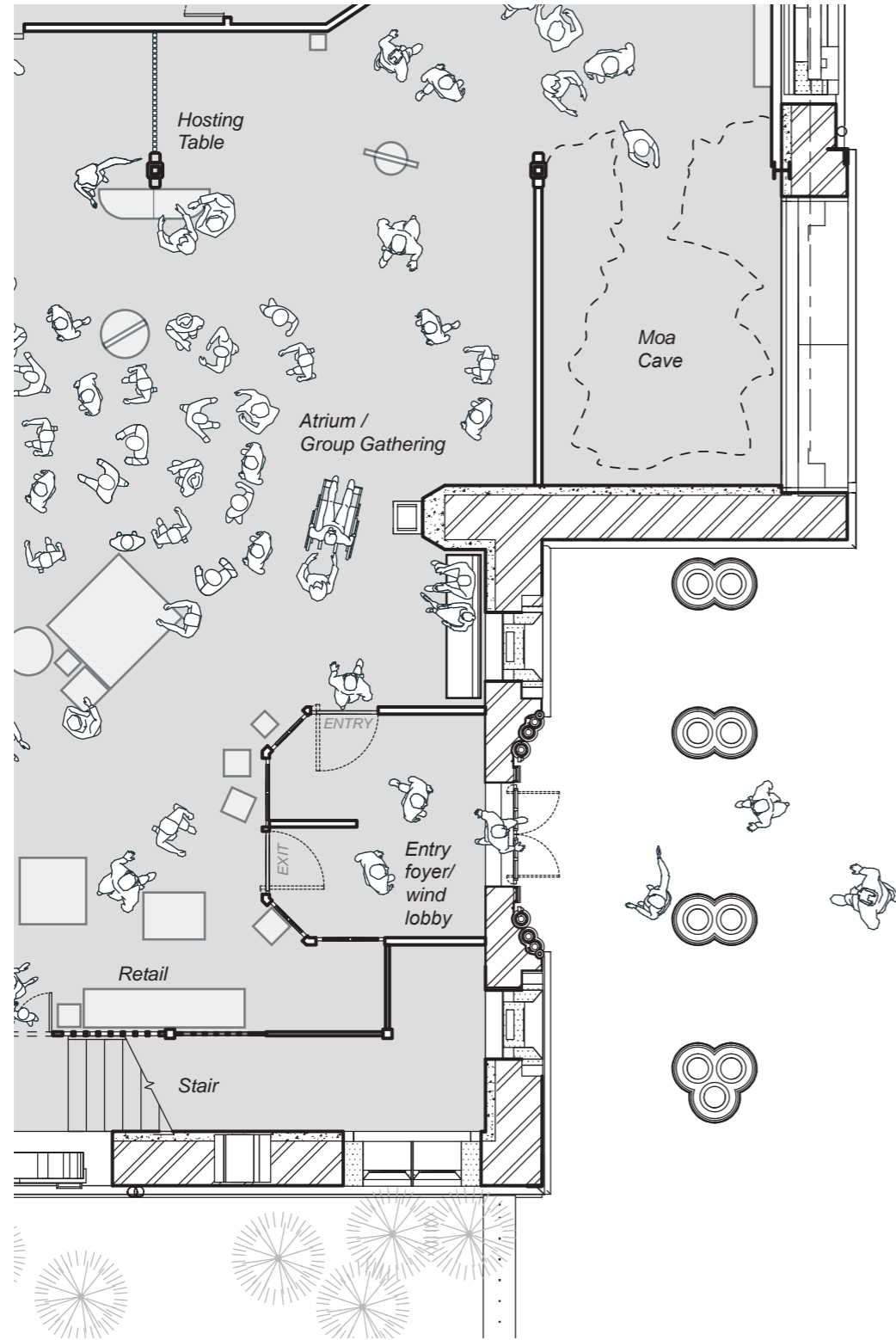
Proposed Museum Level 3



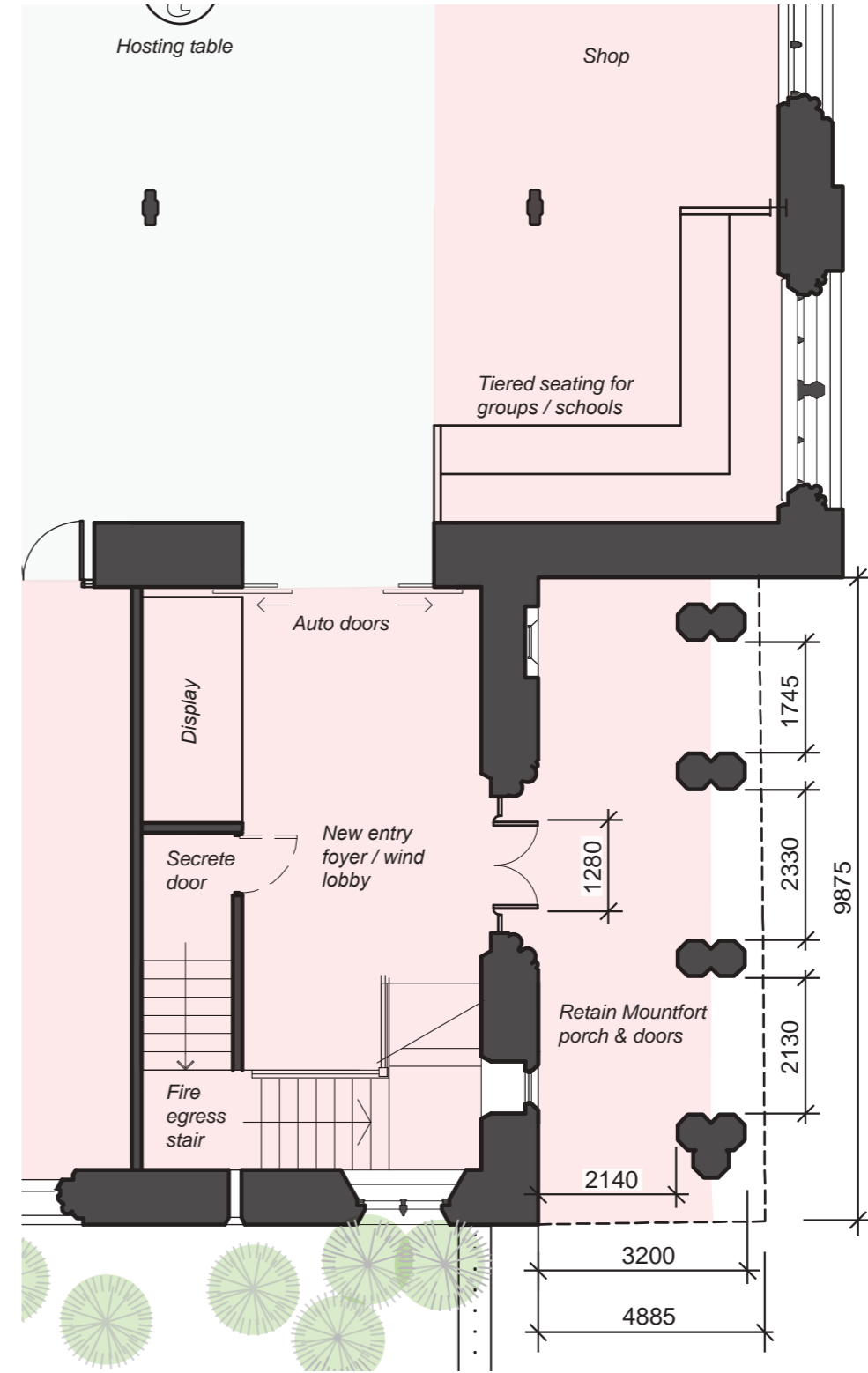
Proposed improvements, designed to NZS4121:2001

- Lifts - the proposed staff lift brings visitors to the staff floor and connects to the publicly accessible boardroom.
- A separate goods lift connects all floors, including the basement, with the staff workspace and back-of-house workshops.
- Accessible stair - stair in Roger Duff Wing connects all floors.
- Accessible bathrooms - new staff only accessible bathrooms and showers are located on this floor. A suite of visitor accessible bathrooms are located near the boardroom.

ITEM 20 RESPONSE - ROLLESTON AVENUE ENTRANCE EXISTING MOUNTFORT PORCH

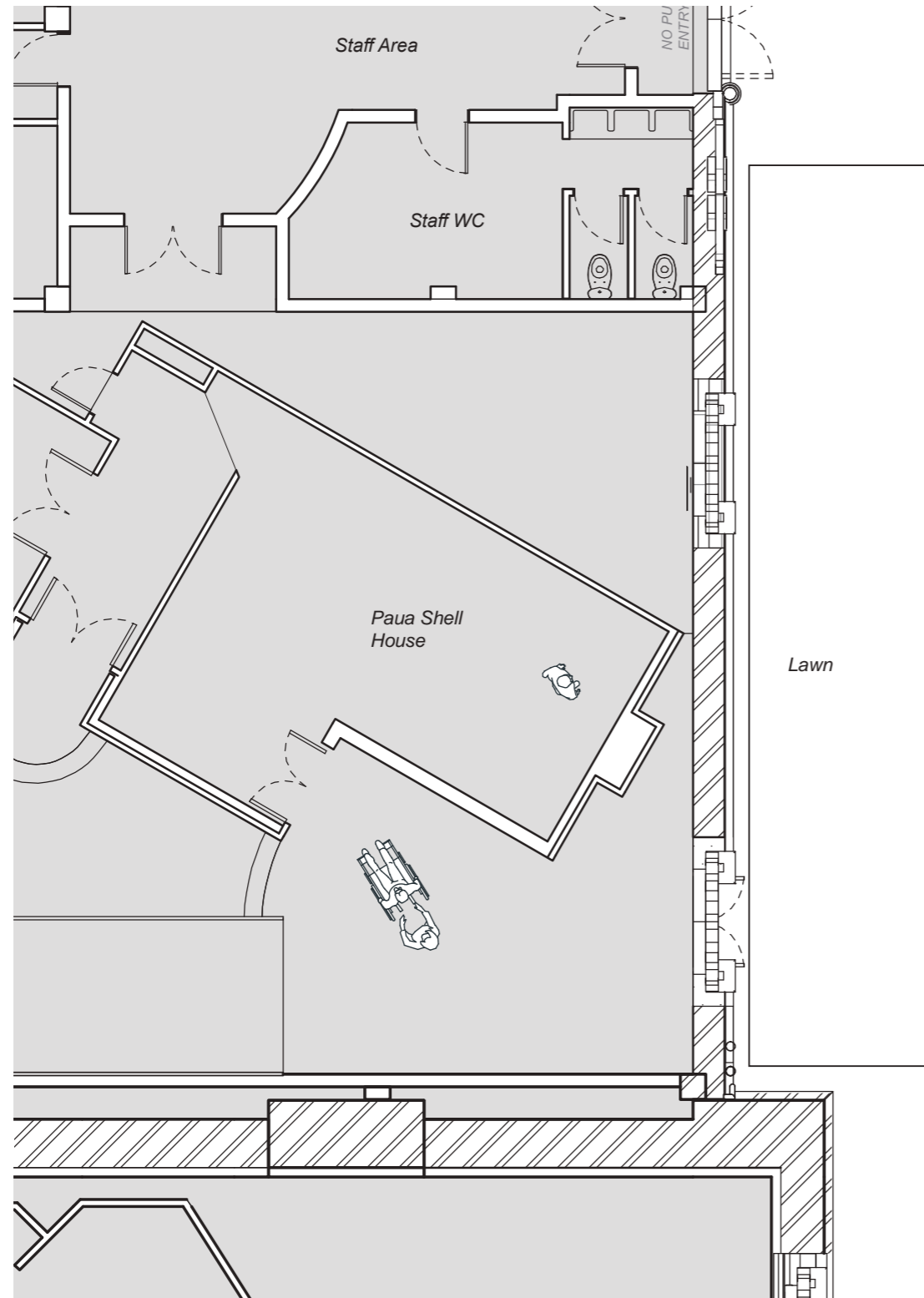


Mountfort Porch Entry - Existing

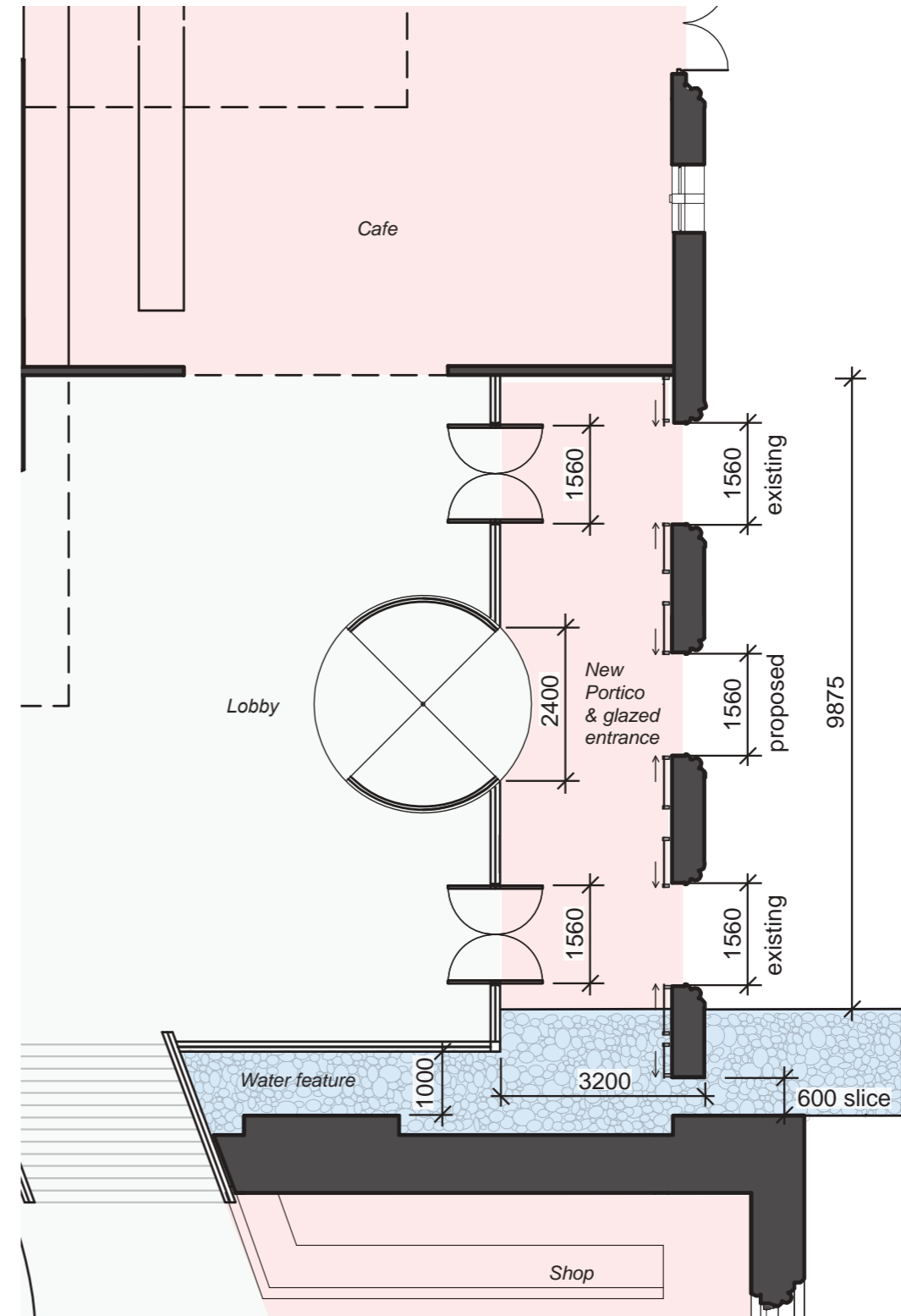


Mountfort Porch Entry - Proposed

ITEM 20 RESPONSE - ROLLESTON AVENUE ENTRANCE PROPOSED NEW ENTRANCE



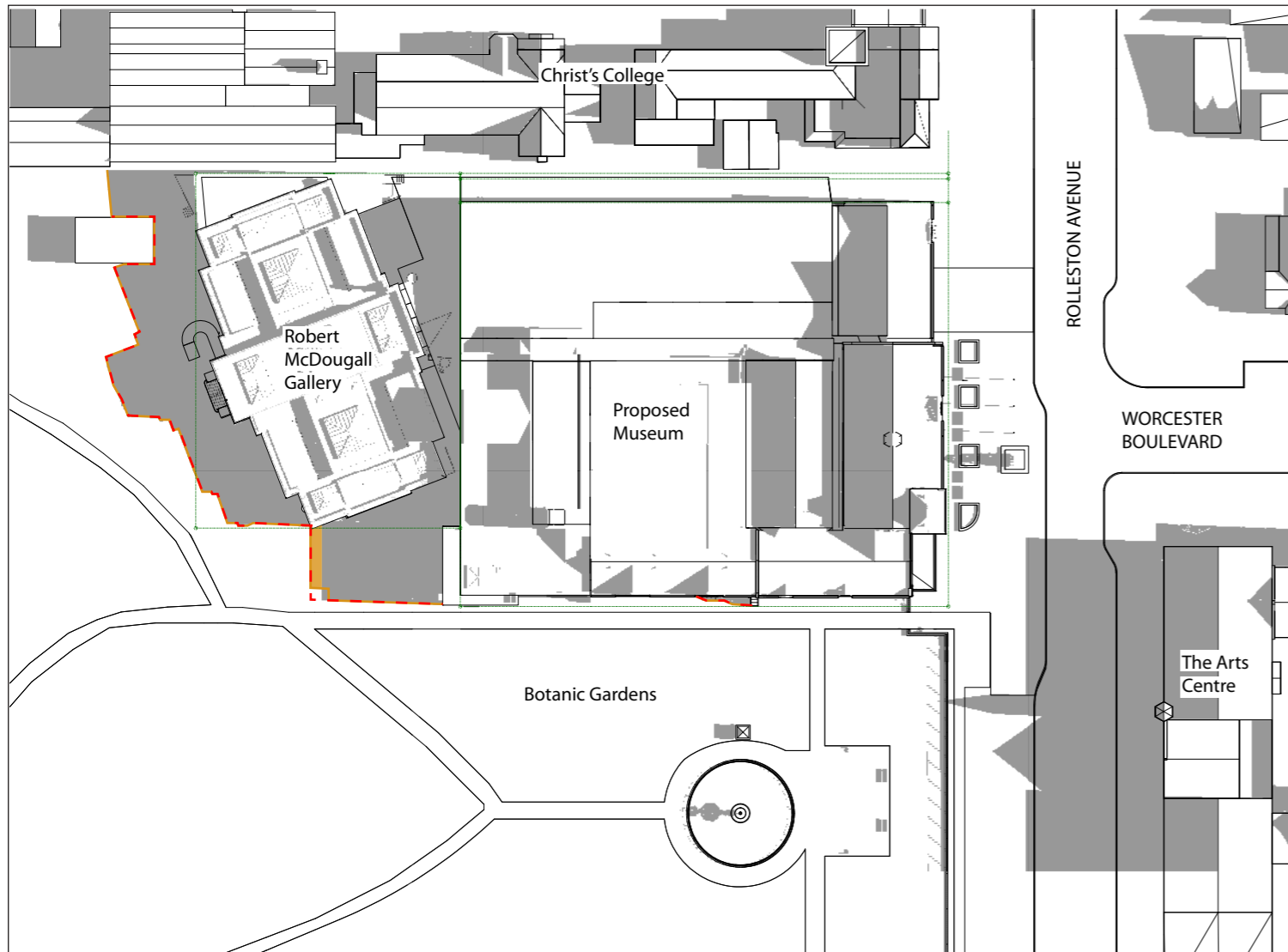
Centennial Wing - Existing



Centennial Wing Entry - Proposed

ITEM 23 RESPONSE - SHADING DIAGRAMS






SUMMER SOLSTICE - 22ND DECEMBER



8am

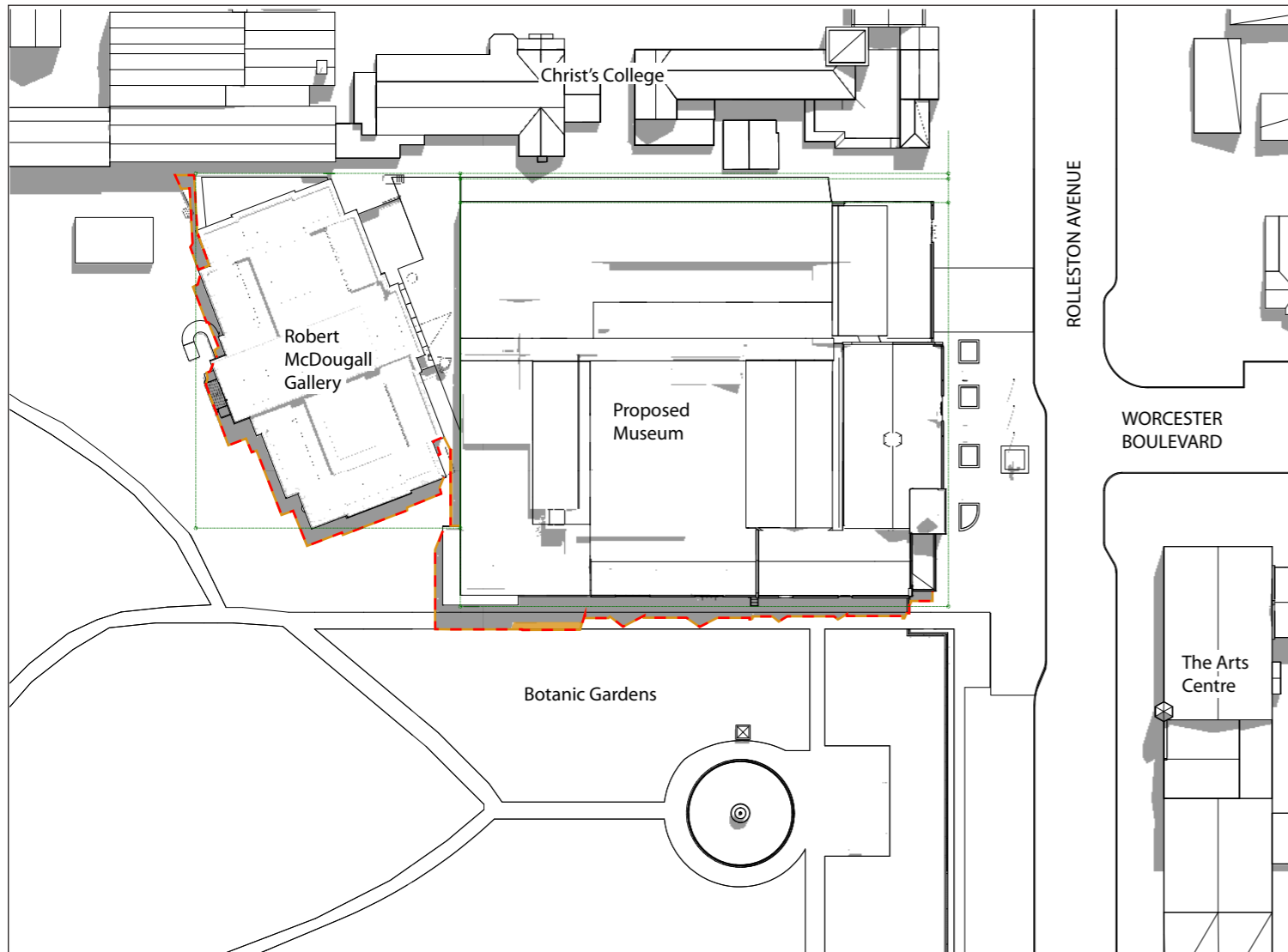


10am

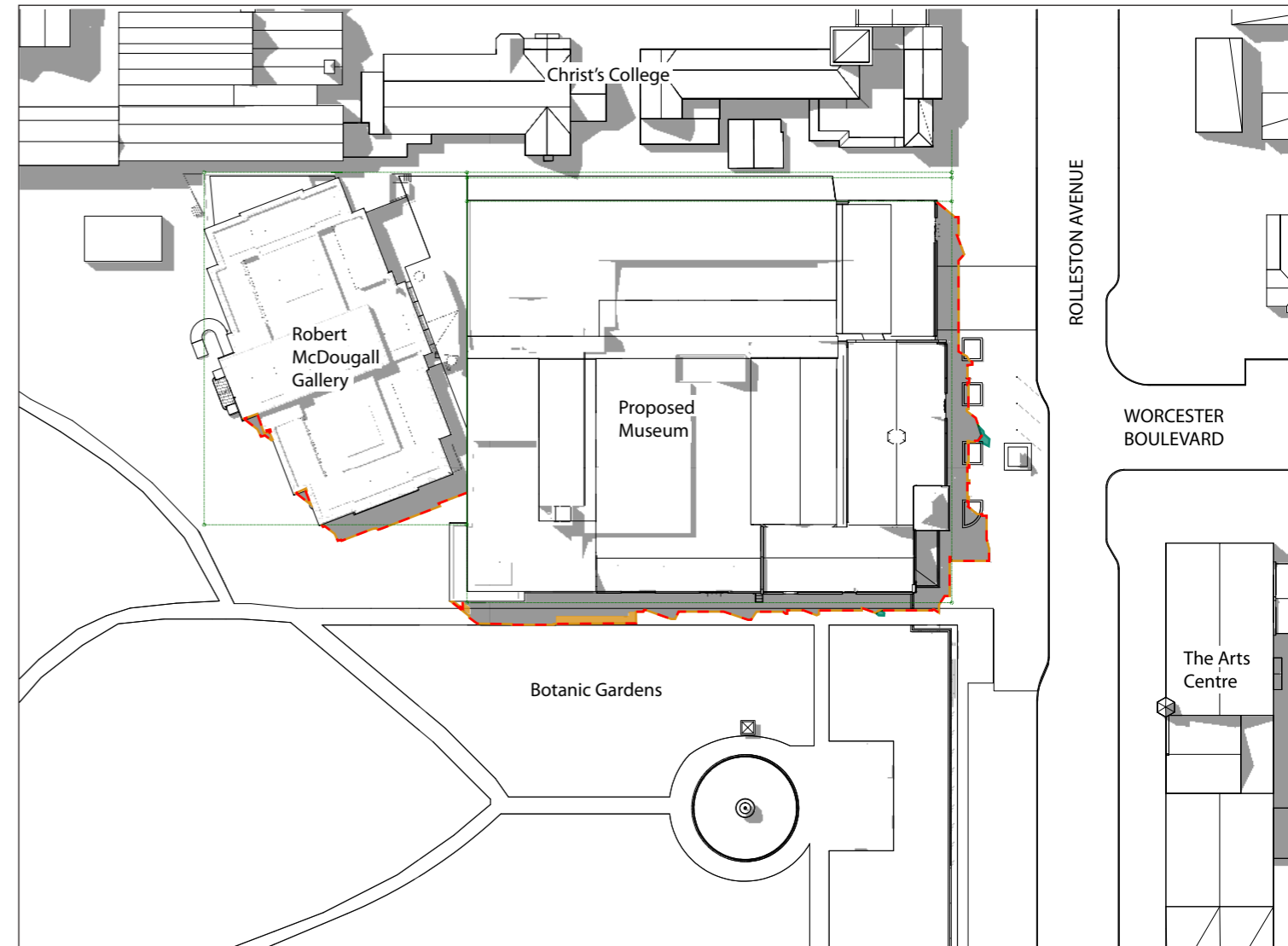
-  Existing building shadows
-  Maximum built form within recession planes
-  Proposed building shadows, beyond existing shadows
-  Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
-  Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

SUMMER SOLSTICE - 22ND DECEMBER



12 Noon

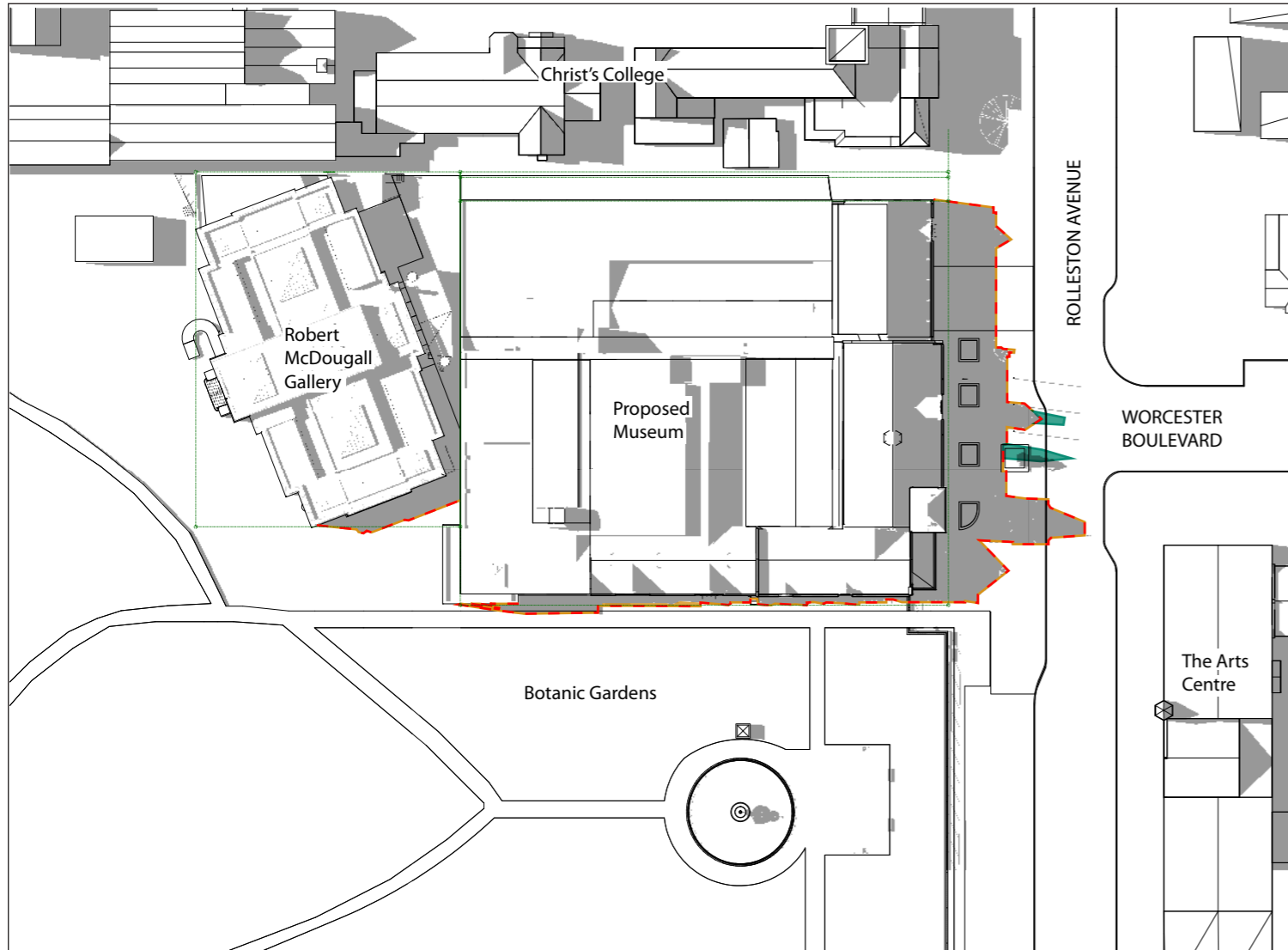


2pm

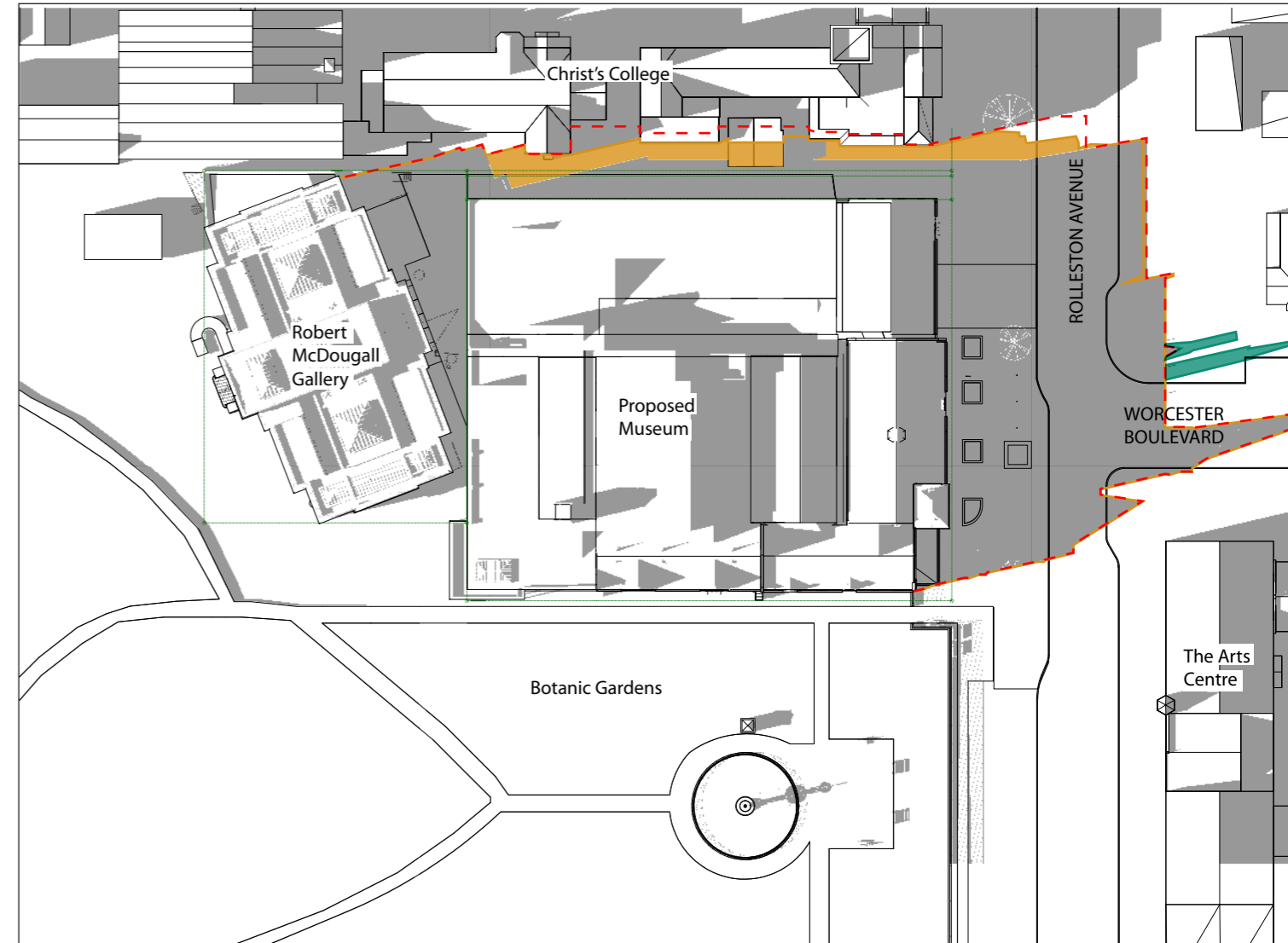
- Existing building shadows
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- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

SUMMER SOLSTICE - 22ND DECEMBER



4pm

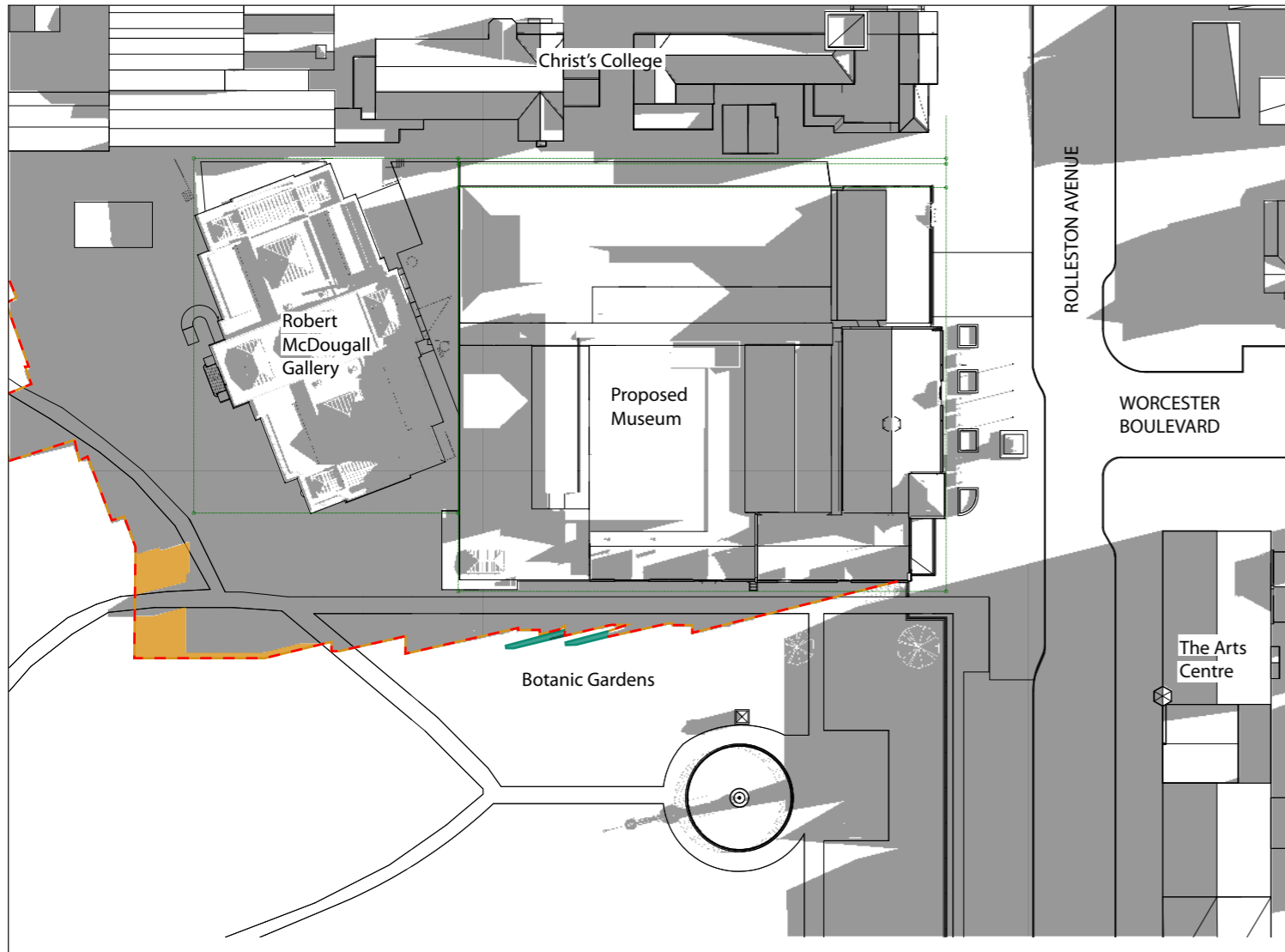


6pm

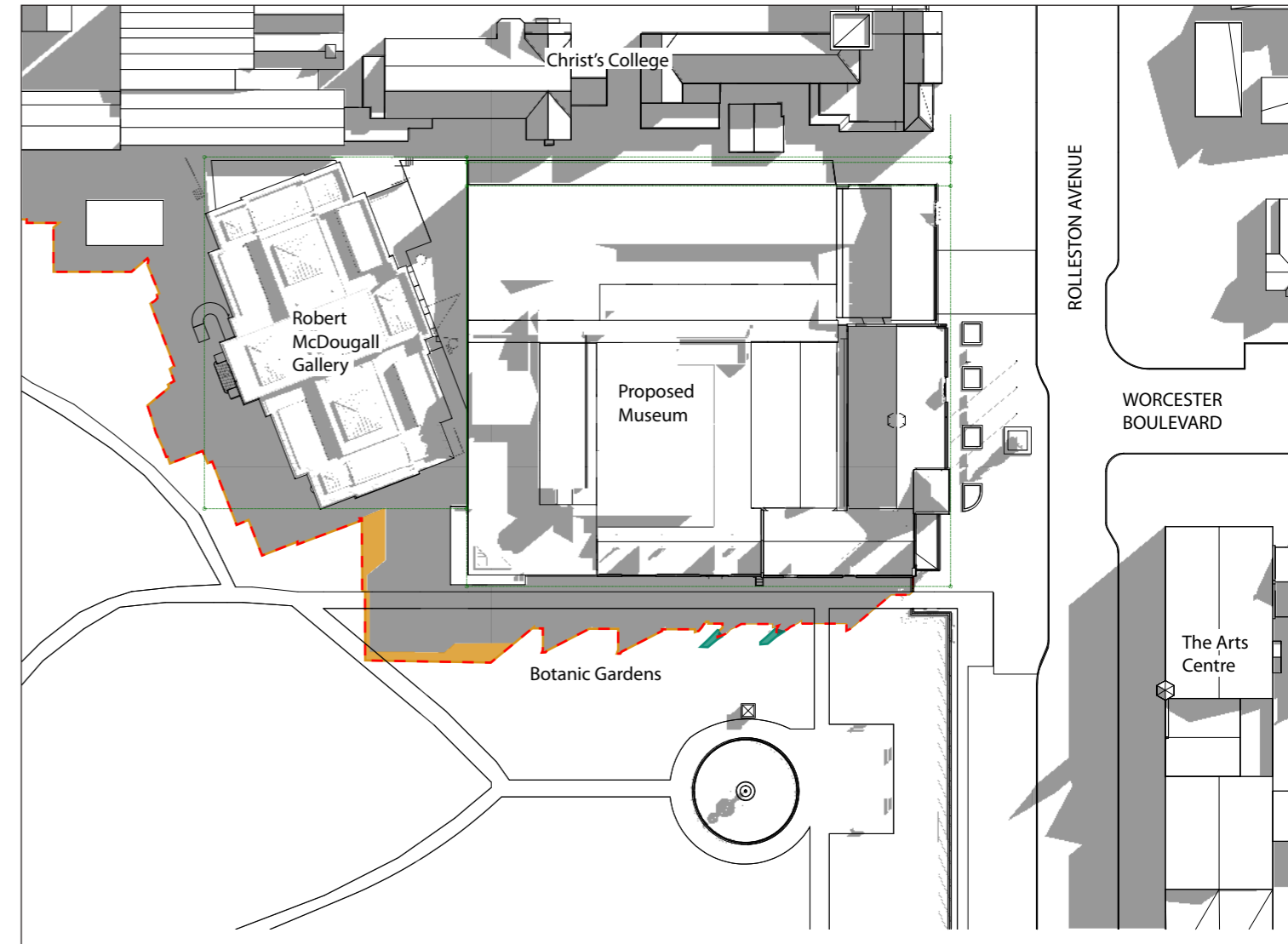
- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

EQUINOX - 20TH MARCH / 23RD SEPTEMBER



8am

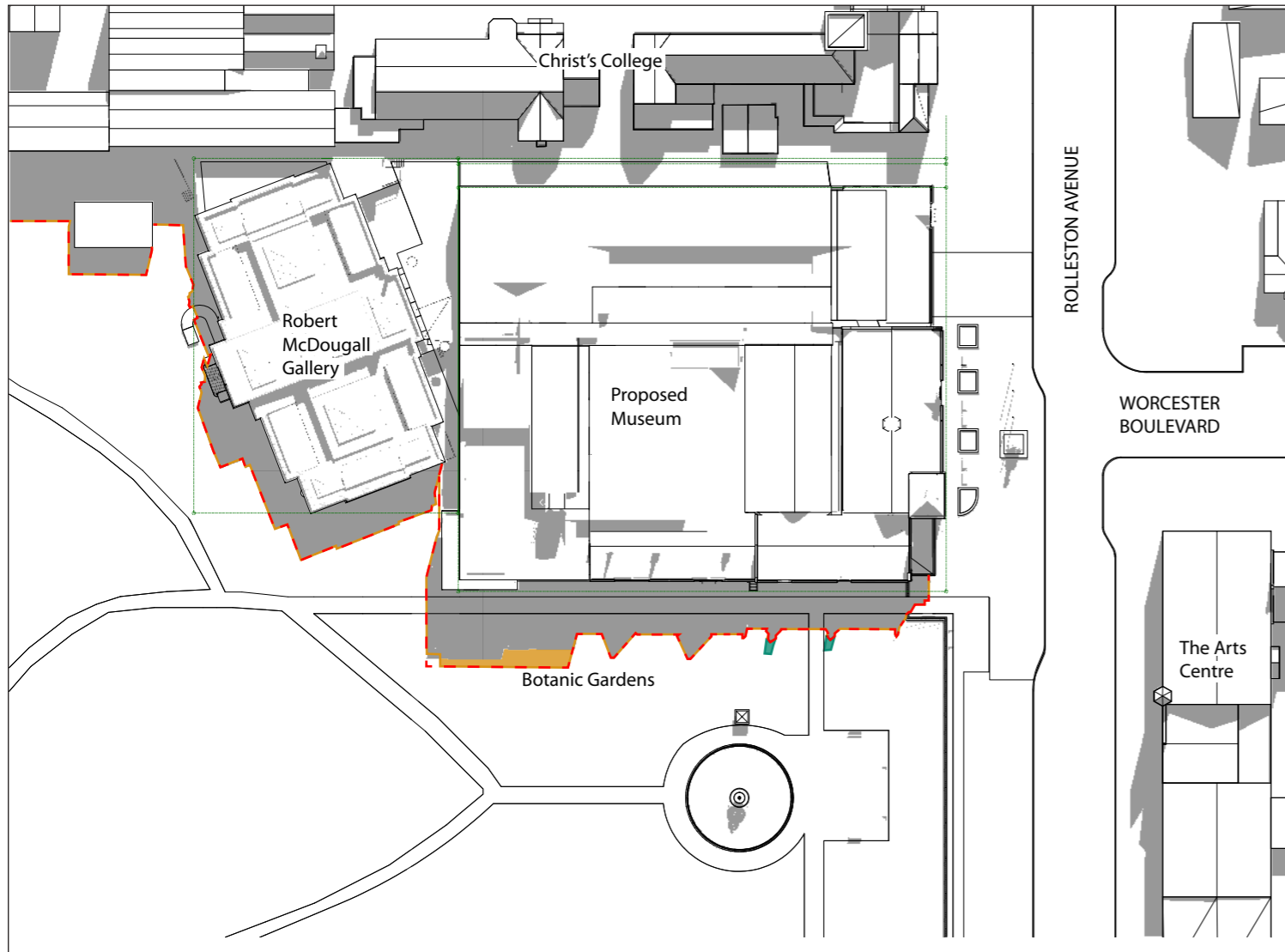


10am

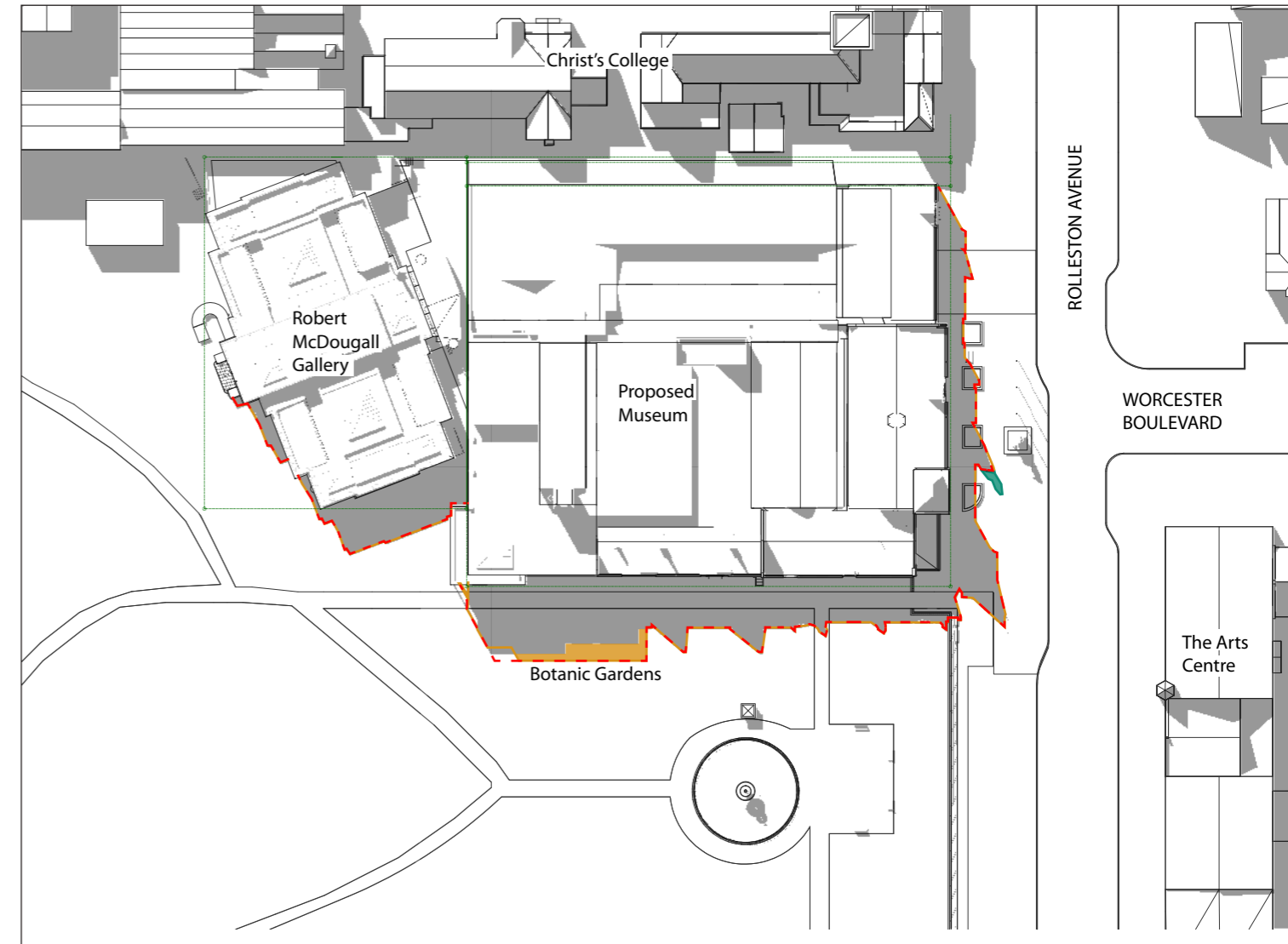
- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

EQUINOX - 20TH MARCH / 23RD SEPTEMBER



12 Noon

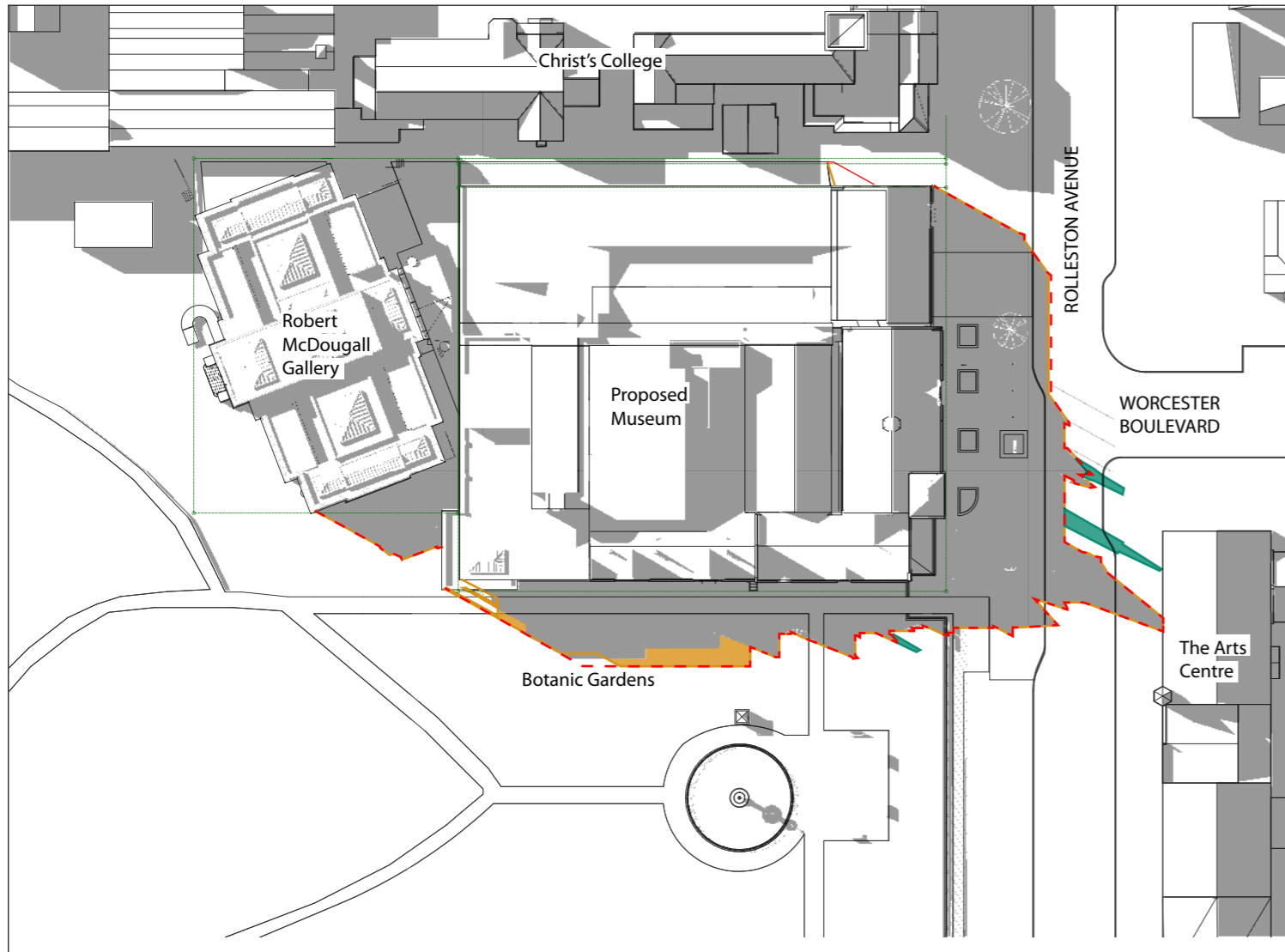


2pm

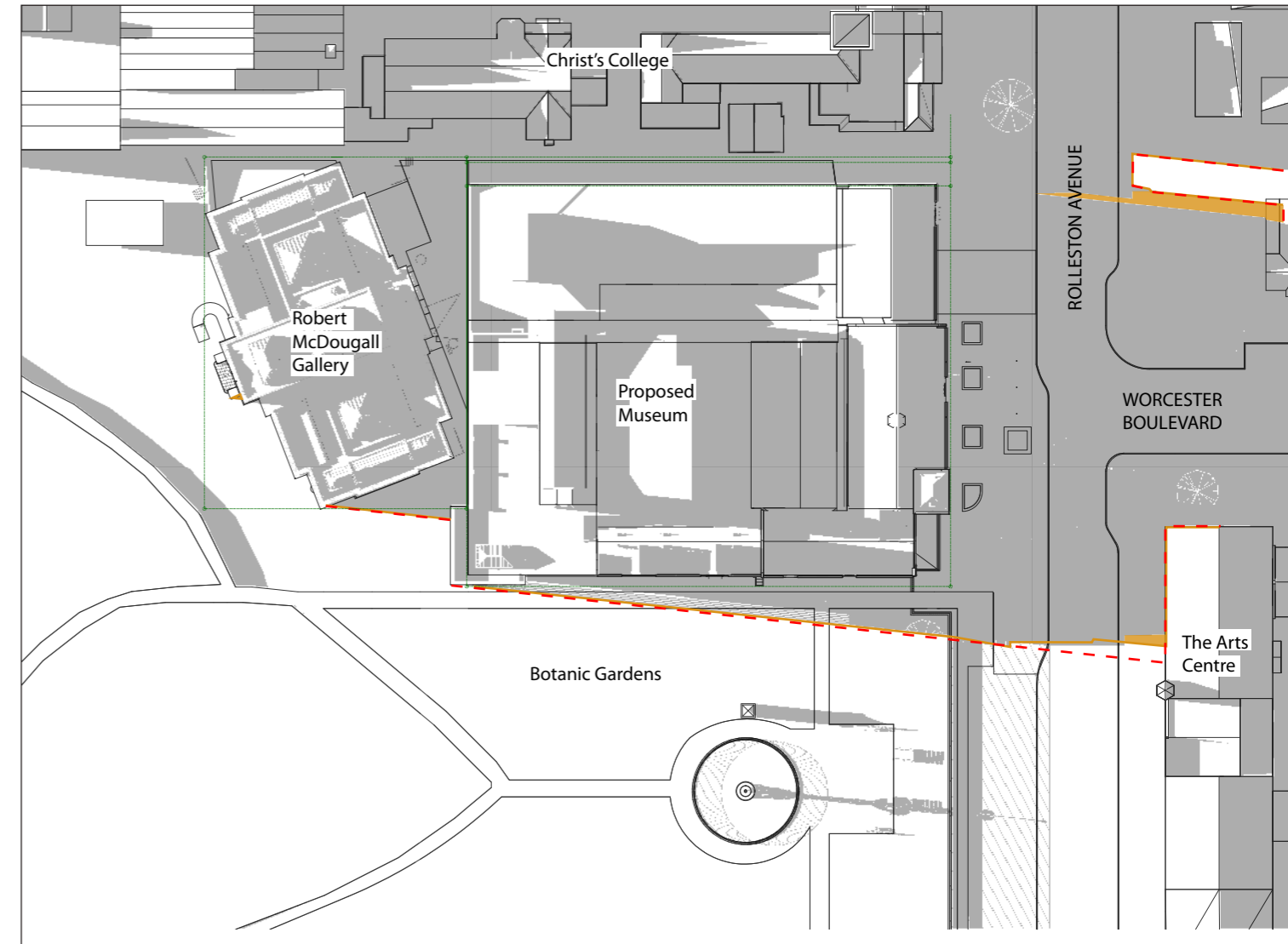
- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

EQUINOX - 20TH MARCH / 23RD SEPTEMBER



4pm

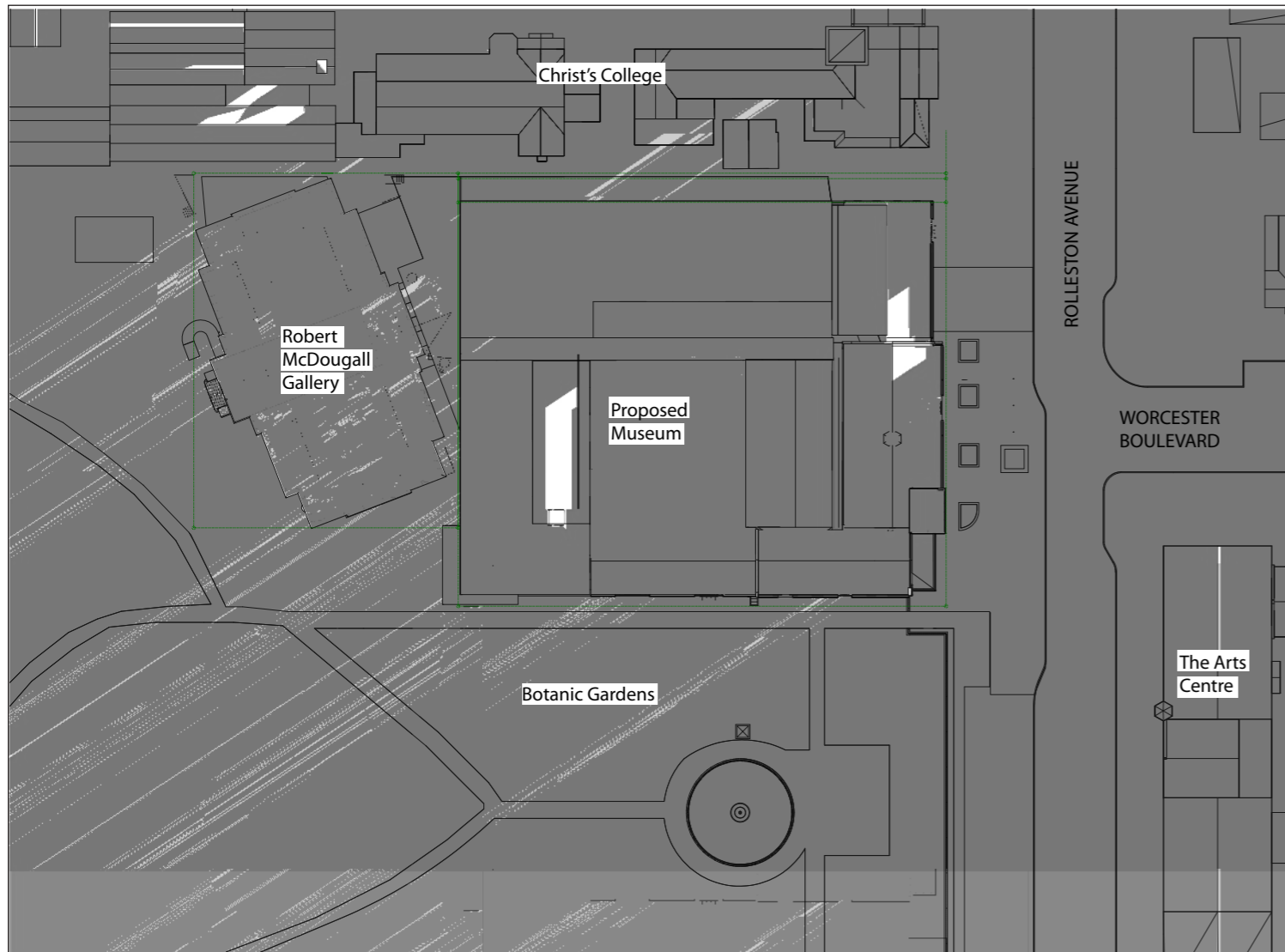


6pm

- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

WINTER SOLSTICE - 21ST JUNE



8am

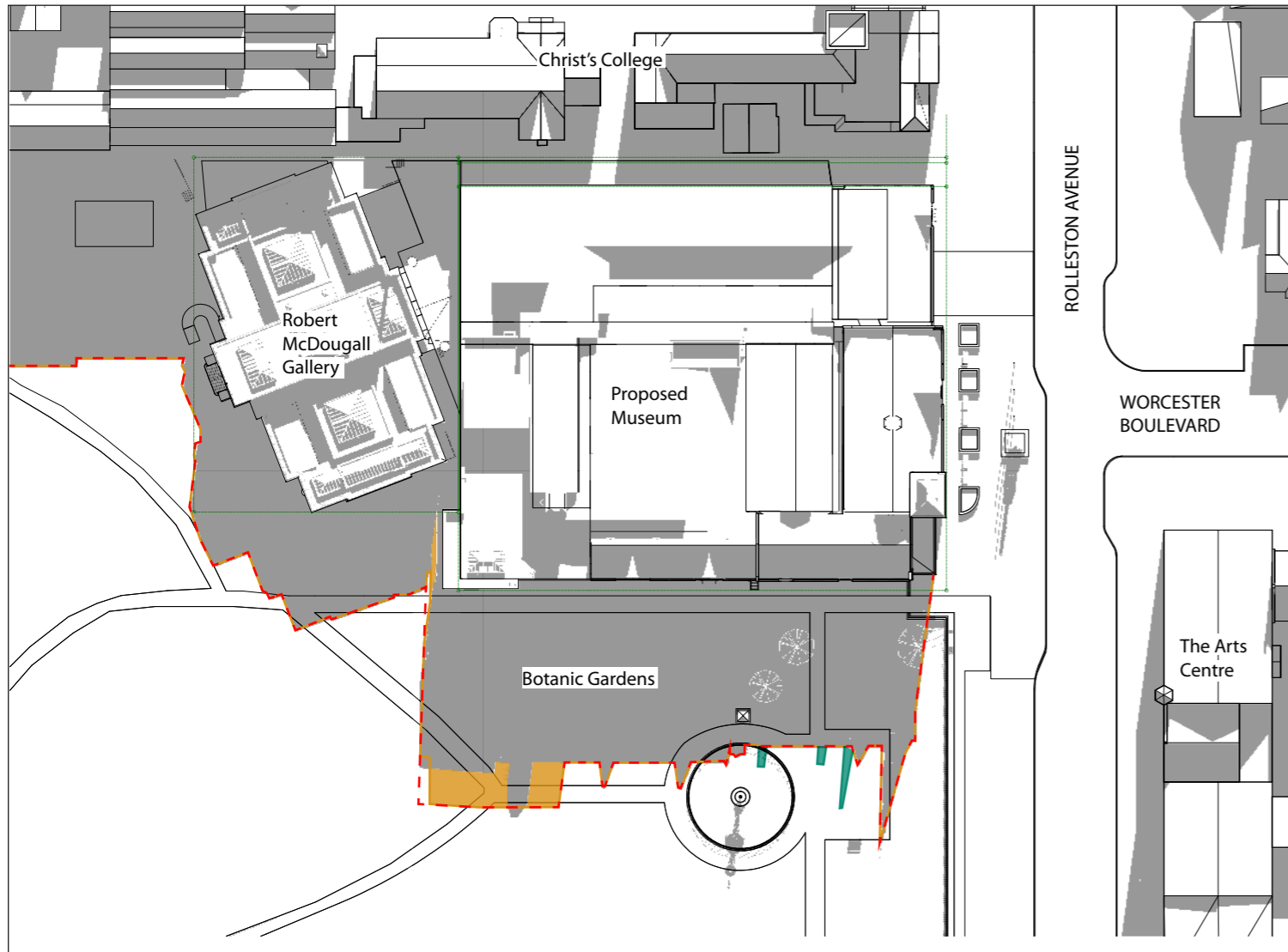


10am

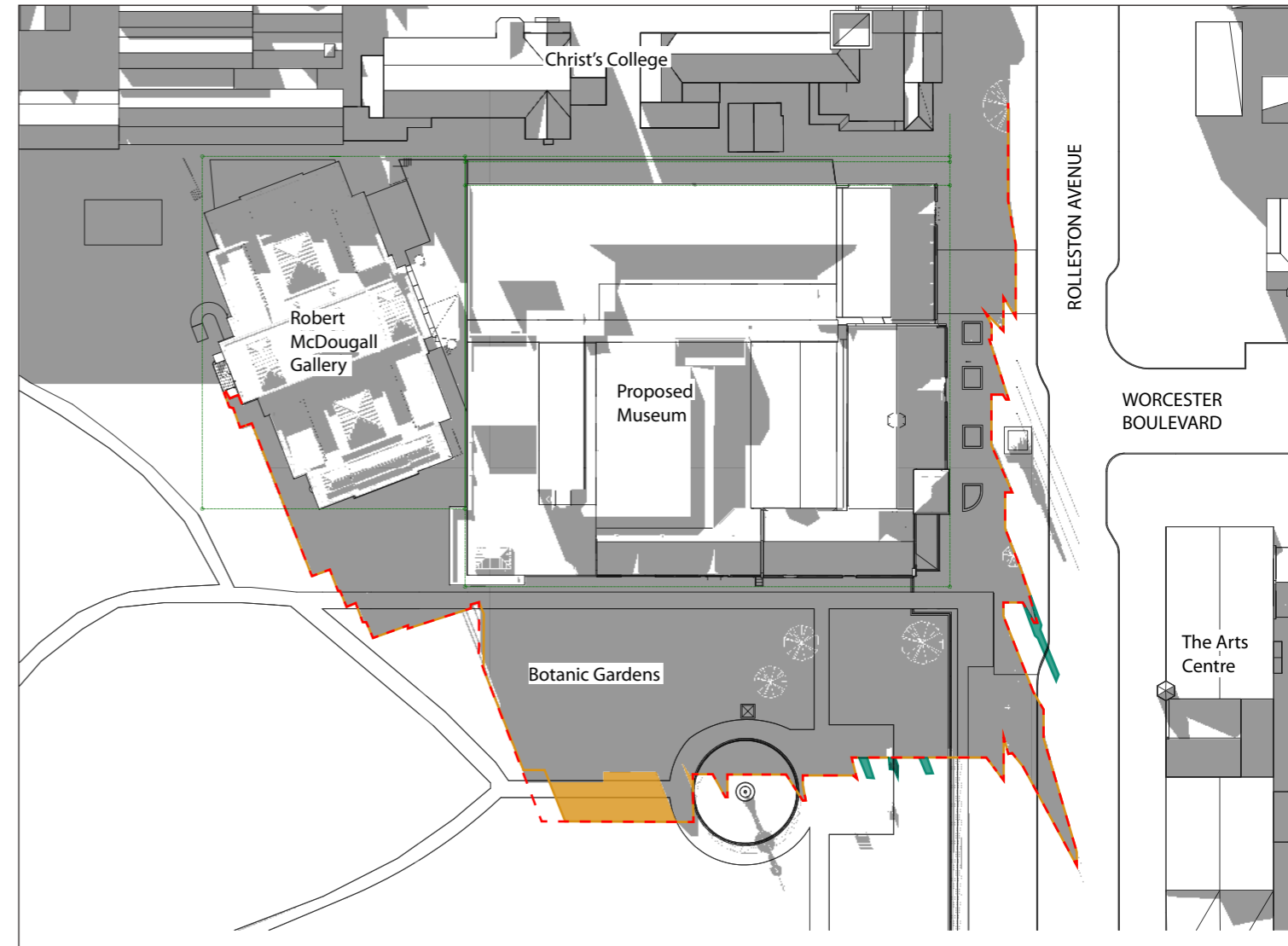
- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ITEM 23 RESPONSE - SHADING DIAGRAMS

WINTER SOLSTICE - 21ST JUNE



12 Noon

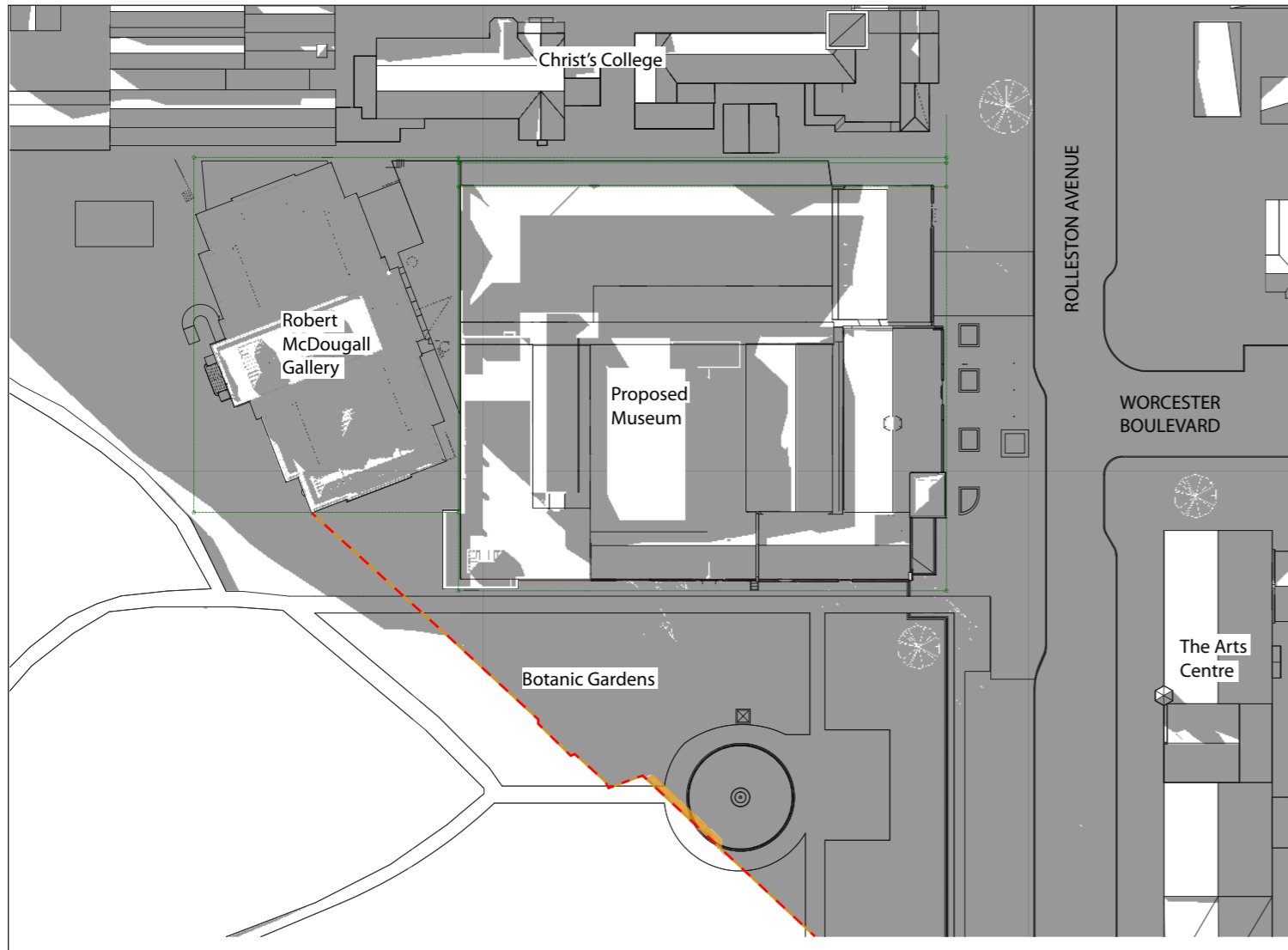


2pm

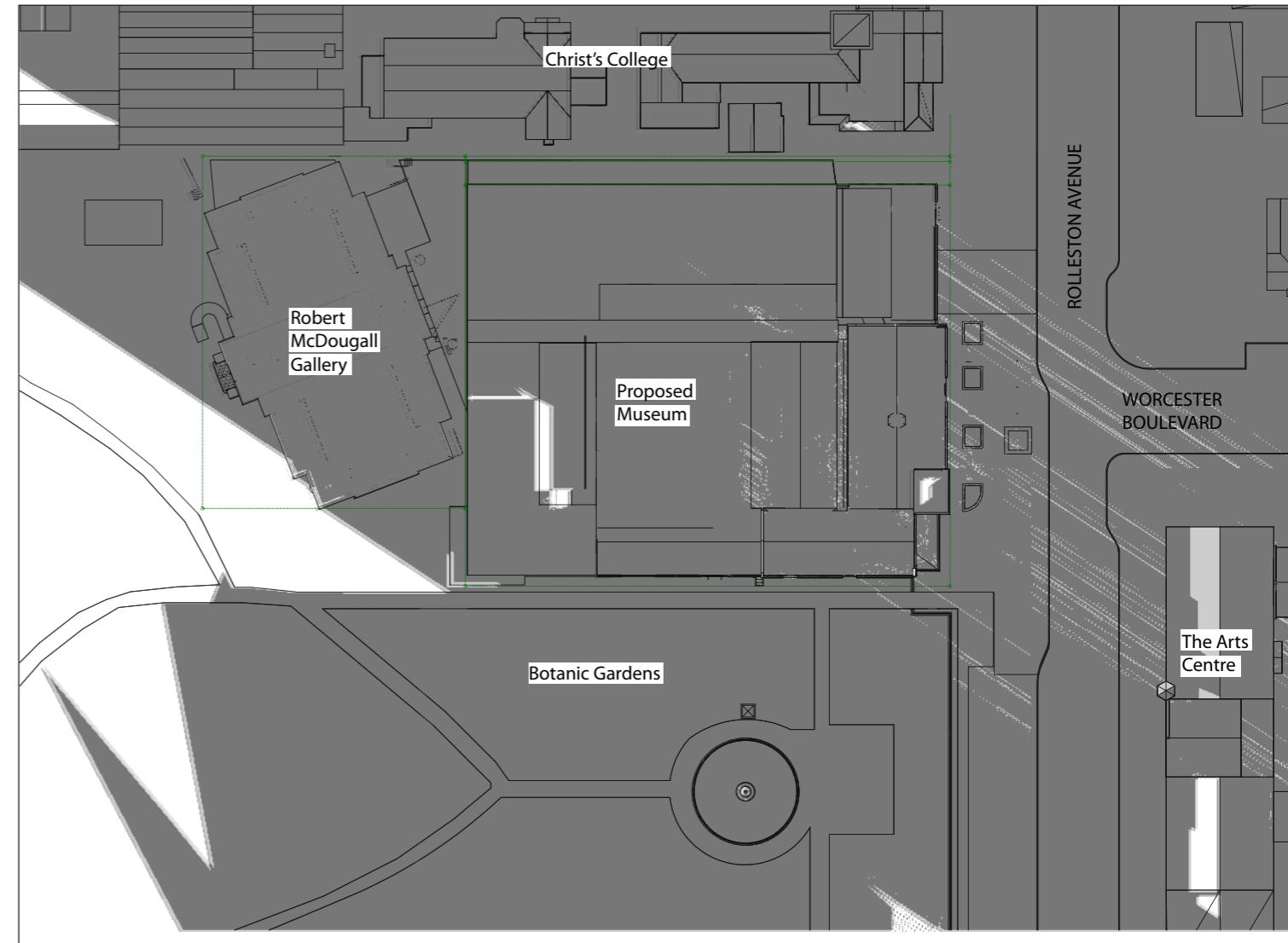
- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

23 RESPONSE - SHADING DIAGRAMS

WINTER SOLSTICE - 21ST JUNE



4pm



6pm

- Existing building shadows
- Maximum built form within recession planes
- Proposed building shadows, beyond existing shadows
- Proposed reconstruction of flèche (1877) and pairs of stone chimneys (1877) shadows
- Site boundary

ADDITIONAL STRUCTURAL COMMENTS FROM HOLMES CONSULTING

ITEM 6(c), 14(b)

Holmes Consulting

Level 2, 254 Montreal Street
Christchurch Central
PO Box 6718
Christchurch 8142
holmesconsulting.co.nz

Memorandum

To: Maria Chen
Company: Athfield Architects
From: Didier Pettinger
Date: 12 February 2021
Project: Christchurch Museum Redevelopment Project
Subject: Response to Queries - APPLICATION FOR RESOURCE CONSENT RMA 2020 2852

Hello,

Please see our responses to the Christchurch City Council queries 6c and 14b as requested:

6c *Is the driver for the Duff glazed transition to resolve the 'disparate and unresolved connection' or are there other functional or design reasons? What is the heritage impact of retaining this connection as it is?*

There will be a need for a seismic gap between the Duff and Mountfort buildings. The two structures will have differing amounts of movement during an earthquake, even on base isolation, and this will need to be accommodated in the transition detailing.

14b *Outline the engineering/building works/alterations required in the Mountfort buildings in order to support and accommodate the new atrium.*

The atrium roof extent is aligned with the structural wall lines of the 1870/1882 and 1882/1877 buildings. Support to the atrium roof will be provided by structural elements standing from these substantial walls, which have existing structural strengthening to them. Alteration to provide these support points will be negligible, and generally part of the coordination with roof cladding over the walls.

Prepared By:

Didier Pettinger

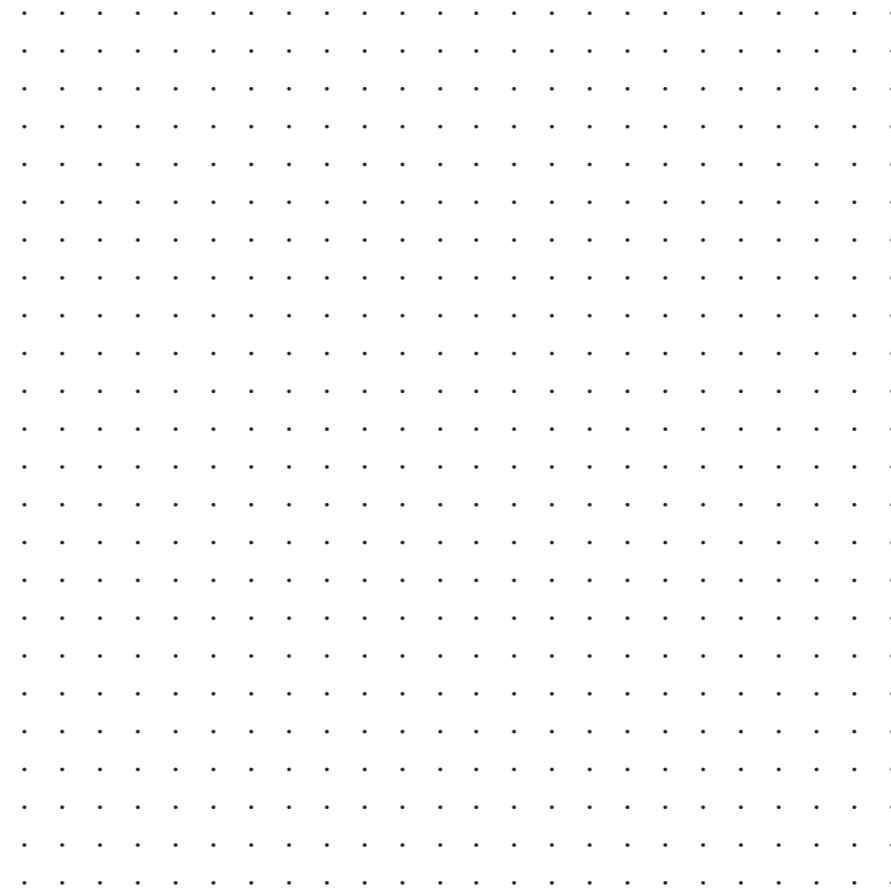
TECHNICAL DIRECTOR
Holmes Consulting LP

Reviewed By:

Mark Whiteside

PROJECT DIRECTOR
Holmes Consulting LP

*APPENDIX 2
ALEXANDER & CO - 2014 BUILDING
ENCLOSURE CONDITION REPORT*





Canterbury Museum
Christchurch

Report on
Building Enclosure Condition
Book 1 of 2

Report by Steve Alexander
September 2014
Job Reference: 2866
Report No: 1448.2866

Report on Building Enclosure Condition at Canterbury Museum

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SUMMARY AND CONCLUSION

This investigation and reporting has only involved the 1958, 1977, 1990 and 1995 portions of the building. This has only been a visual survey of the external enclosure and has not considered structural engineering, services, architectural merit or space planning needs of the museum.

The exterior of these buildings are in a significantly deteriorated condition and most of the materials are either at the end of their useful life or, in some cases, well beyond the end of their life such that they present risk to the museum or very high maintenance demands.

There is merit and integrity in the 1958 building except for the roof that is at the end of its useful life and will pose a continuing leaking hazard for the museum. There is no effective means of maintaining this roof. All that can be done is minimise the possibility and impact of leaking until the roof is replaced. Considerable stormwater disposal has been concentrated into a sump that is poorly constructed and this poses a significant risk to the museum. In an extreme rain event there is a possibility of serious flooding. Museum management should immediately arrange specialist remedial attention to mitigate the hazard presented.

The 1977 building has a poor external condition. The roof has been leaking for a considerable period and the various repair works undertaken do not represent an effective means of stopping the leaks. The remedial work to prevent leaking has made future leak prevention impossible and caused other unintended problems. The exterior walls show numerous performance problems and require more detailed investigation to determine the extent and cost of repairs that will be required. If this building has seismic resilience and meets the needs of the museum, it is likely to be worth retaining subject to appropriate improvement of the exterior enclosure.

The lunchroom and the freezer panel building currently storing the whale are in poor condition, have numerous problems and are not capable of providing the long term design and durability requirements of the museum.

The small 1990 roof portion has deteriorated waterproofing membrane, poor detailing and may be contributing to a significant leak in the stairwell below.

The remaining part of the 1995 building is in poor condition. The integrity of the roof is compromised by very poor workmanship associated with installation of numerous services. The walls are clad with direct fix, texture coated fibre cement board that is beyond repair. It is expected that there will be significant moisture migration into the exterior walls and timber decay. The cost of remediating this building may exceed the cost of full replacement. Further investigation is needed to determine whether remediation is desirable.

Without substantial investment these buildings are not capable of providing the services needed of an international standard museum.

This preliminary survey has recorded the generally deteriorated state of the building but there is additional investigation work that is needed to help determine which parts of the building can reasonably be retained and which parts need inevitable demolition or substantial redevelopment.

1.0 INTRODUCTION

- 1.1 Party requesting report: Canterbury Museum Trust Board
- 1.2 Site: Canterbury Museum
- 1.3 Alexander & Co. Ltd ref: 2866

2.0 REASON FOR REPORT

- 2.1 The purpose of this report is to document the condition of the external enclosure of the parts of the museum that were constructed between 1958 and 1995. The condition needs to be understood to allow for planning of the future building needs for the museum.
- 2.2 Aligned with this purpose there are numerous questions to be considered:
- Is any part or all of the subject buildings beyond their economic life and requiring demolition or substantial redevelopment?
 - What is the remaining life of the various external enclosure building components?
 - What are the maintenance requirements for a building in this condition?
 - If the subject buildings were to be demolished or substantially refurbished, are there any urgent or temporary works that should be done in the interim between now and when that work is able to be undertaken?
- 2.3 It is understood that there is currently no master plan for the future development of the museum facility. If a new building was to be constructed, then the design brief is likely to require a building with a design life between 50 and 100 years or possibly more than 100 years.
- 2.4 It is understood that the specified internal environment for the museum is 19° Celsius and 45% relative humidity. Whether the current buildings are able to achieve that internal environment consistently at a reasonable cost will be one of the factors influencing future planning.
- 2.5 I have been asked to consider whether the subject buildings would currently meet the standard of an international quality museum building and if not, in general terms, what would be necessary to achieve such a standard.

3.0 INVESTIGATION

- 3.1 A site inspection was undertaken on 10 September 2014. We have been provided with various floor and roof plans by Athfield Architects. I have appended to this report the roof plan for the complex because this helpfully indicates the age of the respective parts of the buildings in question.
- 3.2 This investigation has involved a half day visual inspection of the site only. There has been no removal of fixed materials, destructive investigation, measurements of internal environment, air leakage testing, façade leakage testing or any other type of specific testing undertaken.

- 3.3 The building has been found to be in a quite advanced state of deterioration with multiple defects and each different part of the building having its own unique set of defects. No attempt has been made to document every defect or deterioration, because not only would that require a much more lengthy and detailed investigation, it is not necessary to satisfy the brief of this engagement.

4.0 SITE AND BUILDING DESCRIPTION

- 4.1 The site is largely flat although the ground is elevated slightly at the rear of the building with particularly the 1958 section being cut into existing ground levels by about one metre.
- 4.2 The street frontage onto Rolleston Avenue is east. This means that the 1958 extension is on the north side. The park is on the south side of the building.
- 4.3 The building effectively occupies a square footprint. The earlier historic parts of the building that are outside the scope of this report are on the east and south sides of the square.
- 4.4 An unfortunate reality of a square footprint and a building that has grown over time with many changes and additions is that roof configurations become very complex. The complexity and gradual change over time results in a roof that falls below a reasonable standard for stormwater management.
- 4.5 This investigation and reporting excludes structural assessment or any investigation of electrical, mechanical, hydraulic, vertical transport services. There has been no examination of accessibility. The investigation and report is focussed on the building enclosure which is all parts of the building above and below ground that separate the outside environment from the inside environment.
- 4.6 No attempt is made to discuss any aspect of building history other than to record that the parts of the building constructed before 1958 are excluded from this investigation. The broad dates used to describe the parts of the building are 1958, 1977, 1990 and 1995, but at least there appears to be some variance such that all of the more recent work may not have occurred exactly in 1995.
- 4.7 The report will record each building separately in date order, beginning with the roof, then walls, then ground or below ground conditions. With respect to the 1995 works, this is divided into two parts as listed.
- (a) Whale store formed from freezer panels, and
 - (b) The main conventionally constructed addition of 1995.

As each of these parts are distinctly different, they require separate consideration.

5.0 1958 BUILDING ROOF

- 5.1 There are four parts to the 1958 roof that are labelled A to D on the attached plan. These sections of roof can be viewed in photographs 1.1 - 1.9.
- 5.2 The part section of roof facing Rolleston Avenue is covered with slate and this is outside the scope of this report. All of the remainder of the 1958 roof is made from corrugated asbestos sheet. The brand name is Super Six and this was manufactured by James Hardie up until about 1983 when asbestos was prohibited from use.
- 5.3 All of the asbestos sheet is at the end of its useful life for several reasons.
- 5.4 These sheets are made from a mixture of cement and asbestos and the product becomes progressively more brittle with time. This product has now been in service for 56 years and is too brittle to be safe for foot traffic. Walking on this roof will either result in cracking of the sheets and therefore provide a path for water entry or the product could break entirely under the weight of the person, causing a fall from height hazard.
- 5.5 For this reason, inspection of this entire roof has not been undertaken because special and time consuming access requirements would be necessary to make access to the roof safe.
- 5.6 The second issue is the health hazard generated by the asbestos fibres. There is no currently recognised hazard so long as the asbestos fibres remain encapsulated in the sheet product. However over time, the product weathers and the surface becomes more friable and there is potential for release of asbestos. The surface also tends to retain dirt and consequently grow moss, but cleaning the roof with a water blaster would simply release asbestos fibres from the surface. While these are likely to be washed down the drain and are harmless when wet, the surface when dry is then likely to release fibres more readily.
- 5.7 The roof already shows numerous signs of breakage and there have been patches of roof that have been overlaid with acrylic roofing of equivalent profile. Examples of fracturing of the product can be seen in photographs 1.10 and 1.11. The product is no longer manufactured, cannot be replaced and so placing the acrylic sheet over the top is the probably the most convenient short term repair but does not provide a long-term option for the remediation of the roof. Examples of application of acrylic patches to the roof are seen in photos 1.12, 1.13, 1.18, 1.6 and 1.7. The acrylic will maintain the water proofing nature of the roof and allow careful foot traffic. If the entire roof was to be overlaid with the acrylic sheet in an effort to preserve the durability of the roof, this would be unsuccessful for multiple reasons.
- 5.8 Inspection of the internal gutters or spoutings from these roofs was not possible. The internal gutters are all covered with trough section roofing with holes drilled in it, as can be seen in photos 1.5, 1.18 and 1.19. The rationale for covering up the gutters in this manner is unclear, but probably a means of trying to keep dirt and debris out of the gutters as they are likely to be difficult to clean out.
- 5.9 The internal gutters if inspected are very likely to be found to be at the end of their economic life. To the extent that there are metal flashings in various locations around this roof, they are likely to be at the end of their useful life as well. There are a few new steel flashings present that have been applied as a repair.
- 5.10 56 years service for any roof in New Zealand is a good outcome, however the replacement of this roof is going to become increasingly urgent and it is likely that much of the temporary acrylic sheeting has been applied to mitigate leaking already. This will only get worse in coming years, so developing a remedy for this roof should be considered with some urgency.
- 5.11 Inspection of the various spoutings on this roof was not possible due to access constraints and it is likely that most of the spoutings have a build-up of debris and are not working efficiently. Cleaning the spoutings on the north side of the building is quite hazardous and really should only be attempted from a mobile working platform located in the adjacent alleyway. Using spoutings as a means of water disposal should be reserved for low rise buildings to enhance regular and safe maintenance.
- 5.12 The replacement of the roofing for all of the 1958 building is not a matter of only applying a new material to the same structure. Unfortunately about half of the 1958 roof structures and much of the 1995 structure directs catchment of stormwater to the lowest point where a sump has been formed between the 1958 and 1995 buildings. This sump is shown in photographs 1.14 to 1.16 has numerous adverse features.
- 5.13 There are four quite large stormwater pipes that do not discharge water into the sump, but pass right through the base of the sump. Plans of where these pipes travel through and exit from the building have not been examined as yet. Passing a pipe through the base of a sump designed to collect water is extremely poor practice and almost certain to be unsuccessful in the long term. Bonding the waterproofing membrane of the sump around these pipes and achieving a waterproof connection with all of the differing properties and movement characteristics is extremely difficult. Access into the sump was not obtained, to make a close-up check of the adequacy of these connections.
- 5.14 The next unhelpful feature of the sump is that an air extraction fan has been located in the base of the sump. Although catchment calculations have not been conducted at this stage, it is clear that this area receives a considerable volume of water. In an extreme weather event, there will be a build-up of water in the sump before it is able to drain out. This not only provides the risk of overflow into the air extraction duct, but also stresses the joints where the other pipes pass through the sump. In an extreme weather event and perhaps combined with a blockage caused by debris inhibiting drainage, there is the potential for a catastrophic flooding event into the museum.
- 5.15 Regardless of the long term roofing or development plan for the building, the satisfactory functioning of this drainage area is critical and requires close scrutiny to mitigate flooding risks up until redevelopment plans are implemented.

Conclusion

- 5.16 All of the 1958 roof area is at or beyond its economic life and is now in a condition that provides significant risk to the operation of the museum.

6.0 1958 BUILDING WALLS

- 6.1 The east wall is seen in photograph 2.1 is built in the style of the earlier more historic buildings. To comment further on the function of this wall would require a careful examination of the plans and height access equipment to inspect some details.
- 6.2 The north and west walls can be seen in photographs 2.2 and 2.3. These are concrete walls that would have been poured in situ because this was built before the technology for precast or tilt slab was available. No evidence of movement control joints was visible on either of these walls, however such features should be provided on a wall of this length.
- 6.3 The north wall is extensively cracked and has received temporary crack sealing attention as can be seen in photographs 2.4 and 2.5. The cracks are random and over the entire wall.
- 6.4 Structural review is beyond the scope of this report. If the wall is regarded as remaining structurally sound, then it is unlikely to be sufficiently waterproof to the extent that it was when new. The wall is unpainted and therefore will continually absorb and release moisture, with the interior being protected from moisture intrusion by the mass and density of concrete. However, the integrity of the concrete is now significantly compromised by cracking and if this wall is to be retained, it will need to be overclad with a durable rainscreen cladding material to preserve reasonable weather-proofing properties.
- 6.5 The west wall is not so badly cracked, but has had numerous alterations over years and has numerous patches that are reasonably visible. This wall is also not painted and if it is to be retained, should also have a rainscreen cladding applied over the top to provide reasonable waterproofing into the future.
- 6.6 Due to the age of this building, there is unlikely to be any insulation in these walls. This will make the maintenance of a steady and constantly internal environment for the museum particularly challenging and costly for energy consumption. The most efficient solution now would be to apply insulation to the outside of the concrete and behind a new rainscreen cladding system. Therefore, the new rainscreen will satisfy two important purposes. It will provide a space for the application of insulation to the wall and also provide for satisfactory future weatherproofing.
- 6.7 The windows on these elevations are all steel framed. Aluminium windows were not well developed in 1958, so the predominant windows for commercial buildings were either timber or steel. The premier windows of 1958 would have been made of bronze. A close and detailed inspection of the windows has not been made, but there was no clear deterioration or evidence of advanced corrosion. Subject to more detailed testing, these windows are most likely to continue to provide good service if the paint is cleaned off and they receive new paint coatings.
- 6.8 For the efficient maintenance of the internal environment, the windows should at least be double-glazed, however all of these windows are single glazed. The feasibility of applying double-glazing to these window frames should be considered, but is unlikely to be a viable option.

- 6.9 The maintenance of an internal environment appropriate for the museum will be dependent upon adding insulation to these walls and also improving the air tightness of the wall. Exfiltration of internal air wastes energy and equally, infiltration of air increases demands on air conditioning equipment. Steel windows of this age are not particularly airtight and so a more modern suite of windows may serve the needs of the museum more effectively.
- 6.10 The north wall of the building is separated from the adjoining property by an alleyway of about 4 – 5 metres width. Any redevelopment will have to give consideration to the fire rating of this wall and protection from fire in adjoining properties. As there are many windows on these elevations, this will make conventional fire rating methods challenging. It is likely that a sprinkler system would be required on the outside of the wall and this would be another benefit of over-cladding as this could potentially contain sprinkler pipework.
- 6.11 The rainwater goods on the north elevation comprise of durable materials, but close examination of these has not been made because they are less significant than the wider issues associated with this wall.

Conclusion

- 6.12 If the wall satisfies current structural expectations, then significant works are still required for future service. The waterproofing integrity of the wall is compromised and therefore a durable rainscreen cladding is required and this can form the additional benefit of containing insulation placed on the outside of the wall which is the most efficient location for insulation. It is unlikely that the existing windows will be able to accommodate the addition of double-glazing or will provide the necessary airtightness required for a modern museum environment.

7.0 1958 GROUND CONNECTION

- 7.1 The proximity of the ground to the wall can be seen in photographs 3.1 and 3.2. The north-west corner of the building is cut into the ground by approximately 1.0 metre. The ground is paved with asphalt and there is some residual evidence of waterproofing having taken place that extends below paving level. However, any tanking of the wall below ground will now be at the end of its useful life. Therefore, a necessary part of the refurbishment of this building would be to excavate trenches adjacent to these walls so that waterproofing can be renewed.

Conclusion

- 7.2 The below ground waterproofing will be at the end of its useful life and needs to be replaced.

8.0 1977 ROOF

- 8.1 An overview of the roof of the 1977 building can be seen in photographs 4.1 – 4.7. It appears that the original roof was largely in the configuration as seen in photograph 4.4. That is a concrete roof overlaid with butyl rubber in a single layer of sheet membrane. There are multiple concrete beams that extend up above roof level that effectively partition areas off into distinct catchment areas and water is directed to one or two outlets per area. It is not clear whether the butyl rubber that is seen today in photograph 4.4 is the original roof membrane or whether this is a new application since original construction. If it is original, the membrane has been in service for 37 years for a product that usually receives a warranty for 25 years. In this area of roof there is evidence of joint damage and temporary repairs. This roof has very little fall and so there is significant ponding that occurs and various dirt staining on the membrane is indicative of the ponding areas.
- 8.2 There has obviously been considerable difficulty with the performance of this roof, as is evidenced by the remaining parts of this roof that are shown in photographs 4.1, 4.7, 4.16 and 4.17. Evidently due to the historic leaking of the butyl rubber, a decision has been made to overlay the roof with a concrete topping slab predominantly for the purpose of providing improved falls and more effective direction of water to drainage outlets. The application of the concrete topping was a poor choice that has only made the prevention of ongoing leaking more difficult.
- 8.3 Even if the original roof had insufficient falls and caused significant ponding of water, this is not a problem so long as the waterproofing membrane is well applied and maintained. The correct remedy for leaking of this roof involved the competent maintenance or application of new waterproofing membrane. Ponding does not cause leaking. If the roof was leaking, the membrane should have been repaired or replaced. Covering a non-performing membrane with a large slab of concrete only makes the leaking of the areas of the membrane completely inaccessible for repair. The concrete is not waterproof and will retain quite significant amounts of water in the colder and wetter months of the year.
- 8.4 Unsurprisingly, leaking continued after the application of the concrete and now a new waterproofing membrane has been applied over cracks and joints in the concrete topping (photograph 4.17). These new strips of waterproofing membrane do not render the concrete waterproof, but merely slow down the passage of water by preventing water getting to the larger cracks and joints.
- 8.5 In a further attempt to mitigate leaking, water from the lunchroom area has been directed into a little aluminium aqueduct to direct water to the rainwater outlet as seen in photograph 4.8 and 4.9. This is effective at reducing the load of water into the topping slab.
- 8.6 The butyl rubber that has been applied on top of the beams that remain exposed appears to be newer than a product that would have been applied in 1977. The faults with the butyl rubber application are clear. The joints have not been formed correctly and are merely bonded with contact adhesive. There is no jointing tape present that is necessary to vulcanise the overlap of rubber together. The inadequacy of the joint is shown in photograph 4.10 where I have been able to easily peel the joint apart with my fingers. When immersed in water, joints of this nature are not waterproof and water will migrate directly through the joint very quickly.
- 8.7 Photo 4.11 shows how a joint in the butyl rubber of the perimeter upstand has been smeared with the application of sealant. This is a completely unsatisfactory means of jointing butyl rubber and not even effective as a short-term measure.
- 8.8 There are other areas of cuts and dents and patches on the butyl rubber that all generally indicate unsatisfactory methods of application and maintenance. These are seen in photographs 4.12 and 4.13.
- 8.9 The only way that this roof will now be waterproofed properly is the removal of all of the concrete topping slab, the removal of all of the original butyl rubber waterproofing and the application of a new competently applied waterproofing membrane. To facilitate the effective drainage of the roof, it may be desirable to create some better falls to the roof to speed the passage of water to the drainage outlets. However as noted previously, that is secondary to the application of a competent waterproofing membrane.
- 8.10 As a further security measure to protect against leaking in the future, it is now possible to apply a copper tape underneath the existing membrane and wire this copper to a monitoring circuit. This means that if at any time a leak develops in any of the waterproofing, an alarm will trigger and the area of the leak will be able to be detected quickly and repaired. This is a relatively new technology and is able to be provided by Alexander & Co. if required.
- 8.11 There is also a bad flashing arrangement where the staffroom butts up to the perimeter concrete wall as is shown in photograph 4.13. Here the butyl rubber parapet capping stops and joins to an aged steel flashing in poor condition. The jointing between the two flashings is poor, and the large mass of sealant at the bottom of the corner board for the staffroom is particularly unsatisfactory and if not leaking now, will definitely leak in the near future.
- 8.12 Another feature of this roof is the large skylight shown in photograph 4.3 and 4.6. Surface applied sealant has been used in an effort to seal between the aluminium frame and the glazing. An example of this is seen in photograph 4.14. If this aluminium frame is assembled competently and the glazing installed correctly, there should be no need for this smearing of silicon over all of the joints. However, if this feature is to be retained, then the only economical solution to rectification of leaking will be complete replacement. This would also offer the opportunity for application of double-glazing because this will be a massive point of heat loss for the building.
- 8.13 There is also evidence of unsatisfactory alterations to the roof with respect to the application of services that seem to have been applied since original construction. An example is shown in photograph 4.15 where electrical and air conditioning ducts penetrate the side of the skylight upstand. Copious amounts of sealant have been applied in a completely unsatisfactory manner and misguided effort to try to control leaking.
- 8.14 There are some areas of aluminium tread plate that seem to cover over the top of some of the concrete beams that will have been covered with butyl rubber. This tread plate has apparently been applied merely as a protection to the top of the beams and should not perform any waterproofing function. However use of this material could have been avoided if the tops of these beams had a competent membrane application.

- 8.15 Roofs with leaking issues as has been experienced with this roof require specialist attention. Contractors with products to sell rarely provide effective remedial solutions. The answer almost never rests with covering up failed material with increasing layers of new material, hoping to solve the failings of the original.

Conclusion

- 8.16 The waterproofing to this roof is at the end of its useful economic life. However, maintenance works to keep an old membrane functioning pending renewal are now prevented by poorly conceived and unduly expensive mitigation works that were ineffective at fixing the original problem. The whole roof needs to be stripped back to the original concrete and re-waterproofed. A new metal roof covering all of the structure is an option to consider.

9.0 1977 WALLS

- 9.1 The walls of the 1977 section of building can be seen in photographs 5.1 – 5.6. This is a significant concrete structure with durable external concrete panels and 1970's brutalist architecture. An examination of the original plans of this building has not been undertaken. While the concrete panels of this building are durable, there is some question about the adequacy of water management mechanisms that were originally designed into this structure. The concrete panels will absorb certain amounts of water and if this is being transferred to the interior without opportunity for drainage, then there could be hidden damage of timber framed walls behind that is not yet recognised. Capping the tops of these walls with effective flashings that provide for a drip edge clear of the wall would be an advantage so that water just does not flow from the top of the wall down the face of the concrete, promoting staining and algae growth, as is seen in the top right-hand corner of photographs 5.5 and 5.6.
- 9.2 The lower part of the south elevation has a stone wall that is performing adequately, at least in the areas where it is sheltered by an overhang of building above. However, where the stone is fully exposed to the weather, the performance is poor, as can be seen in photograph 5.6. The stone wall immediately adjacent to the connection with the older building is stained with considerable efflorescence and material leaching out and flowing down the wall.
- 9.3 Stone walls such as this absorb a lot of water predominantly through the mortar between the stones. Some of that water will travel through the wall and flow down the back of the stone and requires an opportunity to exit at the bottom. There are no such opportunities for drainage evident with this stone work. Other water will flow back through the outside of the mortar and subsequently leave deposits of calcium carbonate and other minerals on the surface of the wall.
- 9.4 The stone walls that are exposed to the weather are not managing water effectively. Not only does this have a detrimental effect on the outside of the building, but there could be hidden damage to timber framing on the inside. If this problem deteriorates further over time, water could easily leak inside, forming puddles of water at floor level, damaging flooring and other adjacent materials.

- 9.5 The concrete wall panels were originally sealed at each joint with a gun applied sealant, however that sealant has long since perished and should have been renewed at least 20 years ago. An example of the deterioration of this sealant is shown in photograph 5.7. Whether these walls can continue to provide effective service for the museum environment will depend upon detailed aspects that will only be fully understood following a close examination of the original plans.

- 9.6 There have been a number of alterations over time that are not conducive to the appearance of the building. Photograph 5.4 shows how three new grilles have been installed into the wall, leaving an unpleasant plaster stain around each grille where the exposed aggregate has been disturbed. The same photograph shows how a window mounted air conditioning unit has been installed. Immediately below that window are two large doors that open out at first floor level with no paving below. Presumably at one time it was possible to back a vehicle under this door for the loading of exhibits. However this area is now garden with mature trees and those doors are redundant.

- 9.7 Photograph 5.8 shows severe water damage to an interior wall in the stairwell at the north end of the 1977 building. This leak is occurring due to a failure at the connection point of the 1958 to 1977 building. This has not been investigated in detail. This is causing quite significant volumes of water to leak inside.

- 9.8 The windows in this building are also steel. They appear to be in sufficiently satisfactory condition that they would respond well to repainting and refurbishment but would most likely not accommodate double glazing. There are some glass louvers that will be very air leaky and not conducive to the maintenance of a satisfactory internal environment.

Conclusion

- 9.9 This is a substantial building with durable exposed aggregate and stone wall panels. However there is evidence that the walls are not managing water effectively and this is causing damage. There could be additional unseen damage inside. The sealant joints between the panels have perished and are well overdue for renewal. This building does also not have double glazing and is unlikely to contain insulation in the walls. To determine the extent to which the exterior walls of this building can contribute to the next 50 years life of the museum complex requires a careful study of the original plans and further more detailed investigations.

10.0 1977 GROUND CONNECTION

- 10.1 The 1977 building extends below the current ground level. Waterproofing or tanking membrane below ground is, after 37 years, likely to be nearing the end of its useful life. Test excavations would need to be made to examine the integrity of what was provided originally.

- 10.2 In recent years however, ground has been built up against the walls above the level where any waterproofing terminates. In addition there seems to have been some change of use and a couple of windows have been blocked off with sheet steel as can be seen in photograph 6.3. This is a likely location of water entry. Ground levels should be lowered and the integrity of the penetrations examined.

- 10.3 Not only have garden levels been raised, but also irrigation and use of hoses is placing a water load on the wall above the waterproofing areas. Photograph 6.1 shows a hose that is dripping water and providing a volume of water directly against the exterior wall that will leak through in the absence of an effective tanking membrane.
- 10.4 On a related matter but outside the scope of this report is the issue of irrigation to the garden along the south side of the 1872 and 1877 buildings. Photographs 6.4 and 6.5 show how the ground has been built up in relation to the wall and is now partly covering ventilation grilles in the base of that wall. The grille seen in photograph 6.5 is likely to be providing drainage or ventilation to the back of the stone, but this cannot function effectively with the garden so high and with regular watering. The regular hosing of the garden is placing an extreme water load at the base of this wall. This can inflict significant damage on an historic building and these gardens need to be lowered and irrigation provided in a manner that does not regularly spray the wall or place undue water load onto the base of the stone.

Conclusion

- 10.5 Excavations are needed to check the integrity of the waterproofing membrane below ground, but a new membrane will be required if the life of the building is to be extended for another 50 to 100 years. The gardens should be lowered around this building and irrigations methods controlled to avoid spraying the walls.

11.0 1990 BUILDING

- 11.1 Photographs of this small part of the building are shown at 7.1 – 7.4. The history of this part of the building is unclear because when this was constructed, it would have been significantly higher than any of the surrounding buildings, although the top level is approximately the same as the roof of the 1977 building. This is small section of building formed with concrete walls on each side and providing a platform on top for the housing of air conditioning equipment.
- 11.2 This building has butyl rubber as a waterproofing membrane covering the roof and parapets. A concrete topping slab has been poured over the butyl roofing and then all of the equipment has been bolted onto that concrete. There is a small section of the butyl rubber exposed adjacent to the drainage outlet as shown in photograph 7.4. The butyl rubber in that area is severely deteriorated, is no longer bonded to the substrate and seems to have suffered significant movement stresses from the concrete that is laid over the top.
- 11.3 There is uncertainty about the integrity of the waterproofing membrane in this area. This area appears to coincide with a stairwell leak and further investigation is needed. There is also the potential that the many bolts holding down equipment could have penetrated the membrane below.
- 11.4 This is not a satisfactory design because it is always better to leave the membrane visible and accessible. The challenge is to find ways to fix the equipment into place without punctuating the membrane with many holes. There are many ways to achieve this with careful planning and good design.

- 11.5 There is a rather complex interaction between this area and the adjacent 1995 building. This has resulted in detailed and complex flashings that are not all functioning adequately at present. The concrete walls of this building are exposed partly on the east, north and west sides. There is some evidence of cracking of the concrete and moss growth in the cracks. To determine the effectiveness of water resistance of these walls would require specific testing, but it is likely that as noted for the concrete walls of the 1958 building, these walls should be insulated and then over-clad with a durable rain screen for improved weather resistance.

Conclusion

- 11.6 A small and very complex part of the building needing further detailed investigation, but in terms of the future, this part likely to be retained and integrated into the surrounding development.
- 11.7 There is potentially a connection between the severe leak in the stairwell nearby as shown in photograph 5.8 and the adequacy of the waterproofing, particularly in the area of the drainage outlet to this area. This is a complex area that needs a considered investigation and response to the leaking. Ad hoc application of sealant or membrane repairs will not be of any value.

12.0 STAFFROOM

- 12.1 The staff room is a low cost temporary residential structure shown in photographs 8.1 to 8.8. The building sits on top of the 1977 building roof and the date of construction is unclear but appears to be about the late 1970's.
- 12.2 This is a small timber framed, low cost residential building approximately the size of a small two bedroom house that is an incongruous addition to the complex. The south elevation is seen in photographs 8.1 and 8.2. Photographs 8.3 - 8.5 show the north elevation.
- 12.3 The cladding on the west elevation is not accessible for inspection, but appears to be a direct fix fibre cement board, although most of the building has vertical timber weatherboards. The weatherboards are in an advanced state of deterioration with advanced timber decay on the south elevation as can be seen in photographs 8.6 and 8.7. In addition, on the south elevation there is infestation by boring insects and one board is particularly badly affected as shown in photograph 8.8.
- 12.4 This building has a timber framed floor and rests on short piles that bear onto the concrete roof of the 1977 building. A concrete topping slab as previously discussed has been poured on the southern side of this building. On the northern side there has recently been a new concrete topping added with a proprietary surfacing membrane to provide a non-slip painted finish. This is to provide a patio area for outdoor living, as seen in photographs 8.3 and 8.4.
- 12.5 The concrete on the north elevation provides falls away from the building towards a drainage outlet and has a reasonably impervious coating, so the absorption of water will be limited. However, the concrete on the south side of this building will readily absorb moisture and it is very likely that there will be a significant migration of water that flows under the staff. This could provide an ongoing dampness under the timber floor that will be detrimental to the timber framing. There are ventilation holes provided but these are just as likely to allow the ingress of water as well as providing ventilation.

12.6 The roof of this building is painted corrugated steel and seems to be in satisfactory condition. The flashing at the connection with the wall on the west side is in poor condition and most likely allowing water entry, causing possible damage to the wall or the building below.

12.7 An inspection of the interior was not made.

Conclusion

12.8 This is a low cost building in poor condition with a short life cycle with respect to what could be expected of a museum quality building. This should be removed as part of any redevelopment.

13.0 1995 FREEZER PANEL STORE

13.1 This is the building that currently stores the whale skeleton and is understood to have been constructed around 1995. It is constructed of a steel insulated panel system (SIPS). The walls and roof consist of panels that are made of thin sheet steel on the outside, a certain thickness of insulation in the middle and then a thin sheet of steel on the inside. Sheets are made to interlock with the adjacent sheet with a press fit jointing system that is claimed to be waterproof.

13.2 This material is most commonly used for the construction of freezers. It is suited for that use because it is low cost, lightweight, has quite good insulating properties and is frequently constructed within another enclosure so that its primary purpose is insulating, not weatherproofing. This material is becoming increasingly popular for general outdoor use, but at present it is often being used beyond what could reasonably be expected to be achieved with the material.

13.3 While this building could potentially be retained as a long term feature of the complex, there are numerous factors that are working against the long term effectiveness of the building.

13.4 For orientation purposes, photographs 9.1 and 9.2 show the west elevation adjacent to the staffroom. Photograph 9.3 shows the roof looking south. Photograph 9.4 shows the lift shaft extension that is connected to the south end of this building and photograph 9.5 shows the interior.

13.5 This building has been leaking to the interior for some time as can be seen in photographs 9.6 and 9.7. The leaking has been persistent enough that it has caused corrosion to the internal steel and rust stains now extend down the interior walls. A full survey of the interior surfaces was not made so the extent of leaking of this nature has not been documented. However, other features outside are also significant.

13.6 Photograph 9.8 shows where the main 1995 building connects to the side of the freezer panel building.

13.7 The steel insulated panels are bolted to a steel frame on the inside. The domes that are seen on the outside surface are the heads of the bolts that extend through the panel to the structure inside. Evidently as a response to interior leaking, sealant has been smeared around every bolt on the roof as can be seen in photographs 9.8 and 9.0. The bolts are one of many sources of potential leaking, however applying sealant in this manner on the surface will have no long term durability or effectiveness.

13.8 The joints between the panels are a pressed fit, but the capacity of those joints to be waterproof when used as a roof is questionable, so the roof joints are potentially another source of water entry. Another source of water entry is the overlap of the roof over the walls. The top panel of steel is extended a short distance to extend over the wall, but the integrity of that connection is questionable. Cutting back the insulation at the edge and cutting the sheet joint forms a hole where water entry is very likely.

13.9 There is a flashing between the freezer panel and the butyl lined gutter of the main 1995 building. However, that flashing is fixed onto the surface of the freezer panel and this is a joint that relies on sealant and rivets. Normally when a flashing like this is joined onto a building, it is lapped behind the cladding, but that is not possible with this type of material and so it must be fixed onto the surface. Photograph 9.8 shows how there is a surplus of sealant squeezing out and exposed to the weather. In ordinary circumstances this is an unreliable means of forming a waterproof joint. However, this flashing has been fixed continuously over the full length of the building, with no provision for thermal movement. This will inevitably place tremendous stress on the sealant joint that will probably become unbonded in a number of places.

13.10 This is poor metal roofing practice and should not be the primary means of waterproofing a building protecting valuable materials. Additionally, the joints in the flashing are not well formed and there is reliance placed on poorly applied sealant.

13.11 The potential for leaking has increased significantly where the plant is located on the roof, as shown in photograph 9.10. Applying sealant between unpainted timber and steel is a completely ineffective means of sealing between the two materials. Equally, the bolts that pass through the timber and into the roof panel cannot possibly be sealed properly with the methods that have been used.

13.12 The adjacent steel frame is bolted directly onto the surface and although bolting steel to steel with sealant between is more effective, the methods used are equally unsatisfactory. The horizontal bar of the steel forms a barrier to water flow and it can be seen from the staining that there has been regular build-up of water behind this obstacle. If this installation was waterproof at the time of installation, that is more by good luck than by good design and this will inevitably cause water entry eventually into the panel itself or directly through to the interior.

13.13 At the north end of this building there is a connection to an old part of the building that seems to pre-date 1995. This will be discussed under a following section, however the flashing connection between these two parts is very unsatisfactory and is most likely to cause leaking at any time, if not already. This is seen in photograph 9.11.

13.14 The situation becomes more complex at the connection between the 1977 roof and the walls. Photograph 9.12 shows the connection between the wall and the western side of the roof. It appears that the freezer panel building was constructed before the topping slab was added to the 1977 building roof and therefore when the concrete was added, this was poured up to the freezer panel. Therefore about 100mm of the steel panel extends below the concrete level. An angle flashing has been provided between the freezer panel and the concrete as shown in photographs 9.13 and 9.14, but this is ineffective and masks the real problem. The angle placed around the base of the building has been butt jointed, rather than overlapped, as can be seen in photograph 9.14.

- 13.15 As noted earlier, the concrete topping will be saturated throughout all of the cold and wet periods of the year. Having wet concrete constantly in contact with the outside panel of the steel will promote corrosion.
- 13.16 The most important joint (that cannot be seen) is the connection between the freezer panel and the original concrete roof before the concrete topping was applied. If that is not a good waterproof joint, then water will flow beneath the freezer panel to the interior space.
- 13.17 There is a dark discolouration on the bottom section of the freezer panels, as seen in photograph 9.12. A dark stain on a wall like this is usually an indication of an area that is persistently colder than the rest of the wall. The colder surface attracts more surface dew that in turn retains more dirt on the surface of the wall. If this is the cause, this suggests that there is a water build-up in the bottom section of these panels, causing the maintenance of lower temperatures. This will also cause condensation on the interior surface or potentially allow leaking of water to the interior.
- 13.18 This investigation has paid little attention to the small section of building that forms the lift shaft overrun. The materials of that building are durable, although some of the detailing is of concern. The condition of this building will not be determinative in the overall plan of what to do with this building. However there are numerous items of equipment that are fixed to the outside of this building, similar to the methods used in photograph 9.15. These methods are not conducive to either the weatherproofing or the durability of this building.

Conclusion

- 13.19 The building has been leaking for some time and there are multiple features that are likely to cause leaking now or in the near future. The connection with the concrete topping slab on the west side is unsatisfactory. The best use of a building of this type is if it is contained within another building that forms the weather enclosure. Constructing another building over the top of this would be made more complex by the connection with the other adjacent buildings.
- 13.20 This building is not capable of providing the performance required by a museum of international standard. This building is almost 20 years old now, will not remain durable for a period of at least 50 years and is showing multiple signs of failure. Performance for another one to three years will require maintenance to manage risks to the museum.

14.0 MAIN 1995 BUILDING ROOF

- 14.1 General views of this roof can be seen in photographs 10.1 – 10.5. The roof covering is long-run rib profile colour-coated steel. This is typically a very durable product and with nearly 20 years of service to date, is still in good condition. It could reasonably be expected that another 10-20 years of service could be obtained from this material.
- 14.2 However, the performance of this roof is not defined by the durability of the steel because the workmanship on the roof is so poor that there are multiple points of failure that need to be rectified. Following is an outline of some of the issues that will result in adverse performance of the roof.
- 14.3 Photograph 10.6 shows the end of the gutter that joins onto the freezer panel building. The flashing in the centre of this photograph is totally unsatisfactory, fully reliant on sealant to be effective and should never have been constructed in that manner. A potential indicator that water has already been leaking into the roof in this location, is that the butyl rubber membrane has become unbonded at the end of the gutter. To avoid this situation arising, the butyl rubber internal gutter should have been extended further under the steel roof at the end to avoid the need for the bad flashing that has been provided.
- 14.4 Photograph 10.7 shows another area near the end of the gutter between the freezer panel and main building. There seems to have been some alteration to the butyl rubber lining of the gutter with the joints only sealed by sealant rather than properly formed waterproofing membrane. There are multiple aspects of this detail that are unsatisfactory and are liable to leak at any time.
- 14.5 Photograph 10.8 shows how air conditioning pipes have penetrated the roof in an unsatisfactory manner. This joint is entirely reliant on sealant that will not remain durable in this application and does not provide adequate flanges for the penetrating pipe to seal to the roof. The correct way to form this is to apply a watershed flashing back to the ridge and to move the pipes by about 70mm so that they did not require the cutting of a rib. This roof penetration is liable to begin leaking at any time.
- 14.6 Photograph 10.9 shows three ventilating fans on the eastern side of the roof, but the method of flashing these penetrations is unacceptable.
- 14.7 Photograph 10.10 shows that there has been insufficient space provided on the upside of the ventilator to provide an adequate gutter and space for water to flow. When water flows around the side of the ventilator there is an insufficient flow path. The inadequate flow path on the side of the penetrations must also be highly reliant on sealant that cannot be seen. There are recognised industry methods for installing large penetrations like this into a rib profile roof and this installation does not conform to any accepted practice. The current inadequate flashings make the installation very likely to leak due to the back flow of water during high rainfall conditions.
- 14.8 Photograph 10.11 shows a small internal gutter in the northwest corner of the roof. Not only are the adjacent services fixed inadequately to the roof, but the gutter is either too small or the steel overhangs too far such that it is not possible to inspect or clean the gutter.

- 14.9 Photograph 10.12 shows another unsatisfactory service penetration through the roof and a supporting steel pin that penetrates the trough of the steel. All of this represents unsatisfactory roofing practice and is liable to leaking at any time.
- 14.10 In the northwestern corner of this roof there is an older section of building that seems to pre-date the 1995 buildings. The corrugated roofing over the small section of roof is poorly fixed, an example of which can be seen in photograph 10.13. Here a multitude of non-roofing nails have been driven through and sealed with sealant. As the roof has led head roofing nails, this suggests that this roof is older than 1995. The fixings and flashings all around this roof are unsatisfactory.
- 14.11 Photograph 10.14 shows the intersection of this roof with the corner of the freezer panel building. In the bottom corner there is a poor flashings assembly stuck together with excessive quantities of sealant, none of which has been used by acceptable methods. There are also multiple nail fixings through the trough closest to the adjacent building and these have large blobs of sealant applied.
- 14.12 Photograph 10.15 shows a concentration of complex details in the southwest corner of the building at the intersection with the lift motor room. The gutter outlet seen in photograph 10.7 discharges into this rainwater head and is very likely to be causing water entry in this corner due to the poor workmanship involved.
- 14.13 Fixing of a timber block onto the steel of the lift motor room for the purpose of supporting the pipes is done in an unsatisfactory manner.
- 14.14 The unfortunate consequence of this is shown in photograph 10.16 where the downpipe discharges onto the roof below into a corner where there is a high likelihood of leaking. Water will not flow readily from this area due to the pipes that inhibit flow and this will cause at least temporary build-ups of water that could cause overflow in extreme weather conditions.
- 14.15 On the east and south perimeter there is a section of butyl rubber roof that can be seen in photographs 10.17 to 10.19. The jointing on this section of roof is less than satisfactory in places, as can be seen in photograph 10.20 where there is a build-up of debris in the overlap.
- 14.16 The roof does not have good falls and there are frequent areas of ponding that are causing dirt build-up, as seen in photograph 10.21. As noted earlier, ponding does not cause leaking and is of lesser concern. The main problem is that the fixings for the plywood beneath are pushing upwards, creating a bump at many of the fixing locations. This can be caused by one of two problems. One is the incorrect fixings used that become loose and work their way upwards, putting a point pressure on the membrane. Alternatively this can be caused by corrosion of the head of the fixing beneath the membrane and the corrosion products expand, creating a small dome over which the membrane extends. The bumps seen in the membrane indicate that both of these problems could be occurring and neither of these issues are good for the long term durability of this roof.

Conclusion

- 14.17 The performance of this roof is not defined by the durability of the roofing steel but by the workmanship associated with all of the gutters, penetrations through the roof and the application of services.

- 14.18 This roof could be retained but will need considerable work to make good all of the deficiencies. Making good the defects and potentially providing for more alterations in the overall redevelopment process may make replacement more economical.

15.0 MAIN 1995 BUILDING WALLS

- 15.1 The walls for this building are shown in photographs 11.1 – 11.9. Most of the wall areas are quite small except for the large wall on the north elevation facing the 1958 building. This wall can be seen in photographs 11.3 and 11.4.
- 15.2 The walls are clad with texture coated fibre cement board. The fibre cement board is fixed directly to the timber framing. The colour of the board suggests that it is Harditex but no verification of this has been made.
- 15.3 Direct fixed fibre cement board is one of the worst performing building materials of the last 25 years. The majority of leaking buildings are clad with either direct fixed stucco or direct fixed fibre cement board with texture coating. Whether this wall cladding had any defects or not, the building would need to be reclad. Fibre cement board is an absorbent product and when you fix absorbent products directly to dry timber, there is a transfer of moisture that causes dampness to the timber framing and after a time, timber decay.
- 15.4 The timber framing for this building is likely to have been boron treated but we have not undertaken any verification testing at this time. The recommendations will not change if the timber is boron treated, because the effect of the treatment is merely to slow down rather than prevent timber decay.
- 15.5 Many of the sheet joints have cracked and this serves to increase the speed at which water is able to be absorbed. The fibre cement board has also become brittle, as can be seen along the bottom edges and as shown in photograph 11.12. Contrary to assurances by the manufacturer, it is now proven that fibre cement board does rot and the resulting brittleness of the board allows the board to be broken with finger pressure.
- 15.6 In some locations the fibre cement board has been finished down too close to flashings as shown in photograph 11.13 and the excessive dampness in the board has resulted in the texture coating becoming unbonded in limited locations.
- 15.7 Windows and louvers have been installed by the face fixed method, as shown in photographs 11.10 and 11.11. The window installation in photograph 11.10 does not conform with manufacturer's recommendations although that is not significant because the product would have failed regardless of following the finer points of the literature.
- 15.8 The louvers however have been fitted by the face fixed method but do not have head flashings and this is unsatisfactory. This promotes the ingress of water in the top of the louver and the deterioration of adjacent materials. There are many service penetrations in the walls of this building as can be seen in photographs 11.14 and 11.15. Where bolts have penetrated the walls, they have typically been left unsealed and not provided with any means of deflection of water away from the fixing penetration.

- 15.9 The pipes shown in photograph 11.14 have simply been cut through the wall and sealed with a sealant and this is an unsatisfactory method, although was quite common in 1995.
- 15.10 The worst performing area is the large wall on the north elevation. On this wall the sheets have not been installed in accordance with manufacturer's literature in a way that does impact on performance. Photograph 11.16 shows how the jointing compound is not bonded to the fibre cement board. This is a combination of incorrect application procedures and stress on the sheets due to incorrect application.
- 15.11 There was insufficient provision for movement control, the jointing on the wall has cracked extensively and the jointing compound is becoming unbonded from the joints of the board. Photograph 11.17 shows a crack emanating from the corner of a window. This is unusual to see diagonal cracks on sheet product and is an indication of stress applied to that sheet, combined with the aging of the product.
- 15.12 Generally around this building it is possible to see the outline of the timber framing simply by looking at the outside of the cladding. This indicates heat loss from the interior through the wall, meaning that the outside wall immediately over the timber framing typically remains warmer, therefore there has reduced periods of dampness, reduced dirt retention and mould or algae growth. The outline of the frame is most clearly seen in photograph 11.8 but also 11.2 and various other locations.
- 15.13 There are many complex flashings located around this building, particularly on the northeastern corner. The flashings are manufactured from stainless steel and as that is a durable material, are in excellent order from a durability perspective. Unfortunately the application of flashings has been executed poorly and so the good investment made in quality materials has not been realised. The flashing shown in photograph 11.18 is a good example. This flashing has multiple faults of design and installation and actually promotes the ingress of water in numerous ways. For the purpose of this reporting, I will not provide detailed commentary on the inadequacies of the flashings or other finer points of detailing.

Conclusion

- 15.14 This building is the classical "leaking building". In the last 15 years, many buildings like this have been investigated and remediated. Although we have not conducted any destructive investigation, we know from experience that this building is leaking. There may not be evidence of liquid water entry to the interior, but there will be timber decay that is quite widespread across all of the wall areas. The original design of this building was not appropriate for museum use because the design life would not have achieved 50 years without substantial upgrading and recladding. Water migration through this wall would have started soon after original construction and the timber framing would have begun decaying over 10 years ago.
- 15.15 The cost of remediation may exceed replacement cost. Further study is needed to quantify repair costs and to determine the value of the current building in the overall plan for the museum.

16.0 OLDER BUILDINGS

- 16.1 Although the 1870 buildings are outside of the scope of this report, there are numerous alterations that have been made to these buildings that draw particular attention during an investigation of this nature. One such feature is the west gable end wall of the building in photograph 12.1. This gable end wall (shown on the right-hand side of the photograph) has been covered with butyl rubber. While butyl rubber is effective at keeping water out, it is also a vapour barrier and will keep internal moisture in. Vapour barriers should never be located on the outside of a wall as they will attract condensation on the inside and this will damage interior materials or promote mould growth.
- 16.2 While buildings of this nature will typically not have any insulation, they do have the benefit of mass stone walls. However, there are some modern alterations to these historic buildings. The modern alteration methods are typically used in areas that are not visible to the public. Where modern methods of construction are used, insulation of the structure becomes important due to numerous problems that can arise with thermal bridging, uncontrolled air movement, heat loss and condensation.

17.0 REMEDIAL RECOMMENDATIONS

1958 Building

- 17.1 Remove all asbestos roofing.
- 17.2 Strip clean and reline all internal gutters.
- 17.3 Reroof the building. Consideration needs to be given to a single roof structure to cover the entire 1958 building area.
- 17.4 Safe access will be required to all internal gutters, rainwater heads and spoutings for the purpose of maintenance.
- 17.5 The sump where all rainwater flows at present is in the south west corner between the 1958 and 1995 buildings must be eliminated from the design or at worst fully reconstructed in another format entirely different from the current building method. This favours the approach of raising the various roofs and combining them so that the roof is formed to span the entire building for satisfactory stormwater management.
- 17.6 North and west walls require structural evaluation. If structurally sound, they must be overclad with a durable rain screen cladding system.
- 17.7 Insulate walls and roof of this building.
- 17.8 All gable end walls at roof level need to be stripped and either eliminated or reclad.
- 17.9 Windows of this building are steel framed and appear to be in good condition for their age, from brief external inspection. As a minimum the windows should be deglazed, stripped clean and repainted. The museum environment should ideally have double-glazing for improved internal environment control and energy savings. If double-glazing is chosen then the windows will need to be replaced.

- 17.10 Excavate at base of walls to foundation level and renew tanking membrane up to 200mm above current ground level, fully detailed and protected.

1995 building

- 17.11 Demolish the freezer panel building where the whale is currently stored.
- 17.12 Demolish the staff room building.
- 17.13 Reclad the remaining 1995 building with a durable rain screen cladding system. Note that parts of this building extend, on the north side, down to the 1958 roof.
- 17.14 Make good numerous poor roofing and gutter details where the remaining 1995 building adjoins the lift tower and where the freezer panel building is removed.
- 17.15 Replace all membrane roofing on the south and east sides of the remaining 1995 building.
- 17.16 Before doing this conduct a feasibility study of remediation versus demolition.

1990 building

- 17.17 Remove air conditioning plant from roof, remove concrete topping slab and remove all waterproofing.
- 17.18 Allow to overclad the concrete walls with a durable rain screen cladding system. Note that parts of this wall extend, on the north side, down to the 1958 roof.
- 17.19 Renew waterproofing on roof properly detailed to allow mounting of new air conditioning plant.

1977 building

- 17.20 The 1977 building structure needs earthquake resilience review although this may be already completed in the circumstances.
- 17.21 Remove all concrete topping slabs from roof and all waterproofing membrane to expose the original concrete roof.
- 17.22 The roof needs further evaluation to determine how to best create falls to rainwater outlets. For current purposes, allow to create falls with timber framing and plywood and then overlay with two layers of torch on membrane, although in the bigger picture there is merit in building another level on top with a new roof. This will replace the areas demolished, provide more space and allow for a better roof design.
- 17.23 Replace the glazing and aluminium frame to the skylight.
- 17.24 Remove and replace all sealant between existing wall panels. Create provision for drainage at base of concrete panels when sitting on spandrel beams. These walls require a more detailed performance analysis, as there is evidence of redundant design methods and poor performance. The worst case is that the existing concrete is overclad with a durable rain screen cladding system.

- 17.25 Remove the small section of stone wall that spans from the 1972 building to the first set of windows in the 1977 building. This stone wall must be reinstated with proper water management methods employed.

- 17.26 Windows of this building are steel framed and appear to be in good condition for their age from brief inspection. As a minimum the windows should be deglazed, stripped clean and repainted. The museum environment should ideally have double-glazing for improved internal environment control and energy savings. If double-glazing is chosen then the windows will need to be replaced.

- 17.27 Insulate walls and roof of this building.

- 17.28 Excavate at base of walls to foundation level and renew tanking membrane up to 200mm above current ground level, fully detailed and protected.

Other

- 17.29 There is a 45° section of modern roof between the 1995 and 1870 buildings and a membrane internal gutter below. This delivers water to a very unhelpful part of the building and will need alternative design consideration. There are multiple options available.

18.0 ENERGY USE

- 18.1 Museums are unique due to the importance of careful interior environment control. The interior conditions sought are quoted at the start of this report.
- 18.2 Controlling energy use and indoor air quality is a complex combination of insulation, air tightness and ventilation. The enclosure of the building plays a critical role in both the success and efficiency of achieving adequate indoor air quality and minimising energy costs.
- 18.3 None of the buildings in this investigation have adequate air tightness, insulation or appropriate ventilation to provide the air quality or energy efficiency required by a museum.
- 18.4 Leaving these matters to be controlled by the mechanical engineer who designs the air conditioning system is only addressing half of the issue. Mechanical engineers do not have expertise in building enclosures and it is the skills of the building enclosure specialist who will deliver an enclosure to meet the museum's performance requirements.

19.0 FURTHER INVESTIGATION

- 19.1 This investigation and report has been a preliminary analysis of a large building that is in poor condition. The further work required involves determining what must be done to each of the buildings to mitigate risk until long term repair or redevelopment is undertaken.
- 19.2 Alternatively, for any part of the buildings selected for demolition there is additional work needed to inform decisions.

- 19.3 There is additional work required to more completely investigate the 1977 building. This includes:
- (a) Analysis of the original plans.
 - (b) Some destructive investigations to determine the condition of some concealed components.
 - (c) A detailed assessment of the windows to determine whether they are capable of being upgraded to modern requirements.
 - (d) Further investigation to determine the extent of any of water ingress arising from the mass stone walls or concrete panels.

Until this is known, it is difficult to determine the future value of the building.

- 19.4 Leaking into the stair well is potentially coming from the plant room above or a poor cladding junction. This requires specialist investigation.
- 19.5 Further work on the 1995 building is needed to assess more closely the remediation cost verses the rebuild cost.
- 19.6 There is temporary work to do to mitigate risks arising from the main drainage sump, as failure of that sump will flood the museum.

20.0 LIMITATIONS

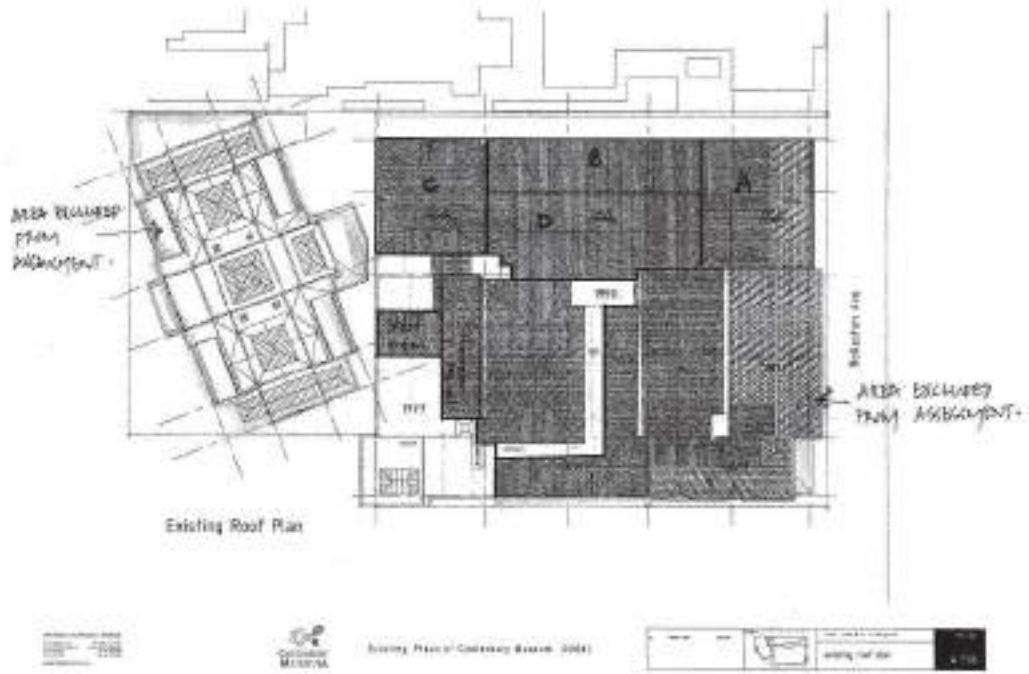
- 20.1 This general repair recommendation is not sufficient to instruct a contractor in the process of repair works.
- 20.2 Any report, information or advice prepared by Alexander & Co. Ltd is prepared solely for the Client and their professional advisers. The Client shall not make the report, information or advice available to any other party without the written consent of Alexander & Co. Ltd.
- 20.3 The investigation undertaken for this report has included a visual inspection of the property only involving areas that could be reasonably accessed.
- 20.4 No destructive testing or removal of fixed surfaces was carried out.
- 20.5 No warranty or guarantee is offered regarding water resistance of the building.
- 20.6 No facade testing has been carried out.
- 20.1 No investigation has been made of:
- (a) Building height or location in relation to boundaries
 - (b) Land stability
 - (c) Land contamination or pollution
 - (d) Plumbing or drainage concealed from view
 - (e) Electrical services

- 20.2 This report does not represent that the building has been constructed in accordance with any building consent or resource consent. This report does not represent that alterations made to the building have been the subject of a building permit or building consent or comply with any such permit or consent.

Yours faithfully
ALEXANDER & CO. LTD



Steve Alexander
CEO / Registered Building Surveyor



1.1 1958 Roof
Asbestos roof looking to the east



1.2 1958 Roof
Asbestos roof looking north



1.3 1958 Roof
Asbestos roof looking northwest



1.4 1958 Roof
This shows the area of the sump between the 1995 and 1977 buildings.



1.5 1958 Roof
The internal gutters are covered over with steel with holes drilled in it.



1.6 1958 Roof
The western end of the asbestos roof



1.7 1958 Roof
The western end of the asbestos roof showing the internal gutter covered over. Note that the roofing in the foreground has been overlaid with acrylic sheet.



1.8 1958 Roof
Looking east



1.9 1958 Roof
There are numerous complex details in this roof and the flashings will now be beyond their useful life.



1.10 1958 Roof
Examples of cracking of the now brittle asbestos



1.11 1958 Roof
More examples of broken asbestos



1.12 1958 Roof
Areas of broken asbestos have been overlaid with acrylic sheet.



1.13 1958 Roof
Areas of broken asbestos have been overlaid with acrylic sheet.



1.14 1958 Roof
Looking down into the sump



1.15 1958 Roof
Looking down into the sump



1.16 1958 Roof
A closer view of the sump that poses a particular hazard to the Museum



1.17 1958 Roof
The asbestos roof adjacent to the staffroom outdoor patio

**1.18 1958 Roof**

The asbestos roof adjacent to the staffroom outdoor patio

**1.19 1958 Roof**

The connection between the 1958 roof and the fibre cement wall of the 1995 building on the right, plus, in the distance, the 1990 plant room area constructed of concrete.



2.1 1958 Walls
Elevation to Rolleston Avenue



2.2 1958 Walls
North and west elevations



2.3 1958 Walls
North elevation



2.4 1958 Walls
An example of the random cracking with temporary repair



2.5 1958 Walls
An example of the random cracking with temporary repair



3.1 1958 Ground

The ground is built up about 1 metre above floor level in the north-west corner.



3.2 1958 Ground

Some evidence of tanking remaining but this will be now at the end of its useful life



4.1 1977 Roof

The roof overlaid with concrete topping slab



4.2 1977 Roof

Looking east



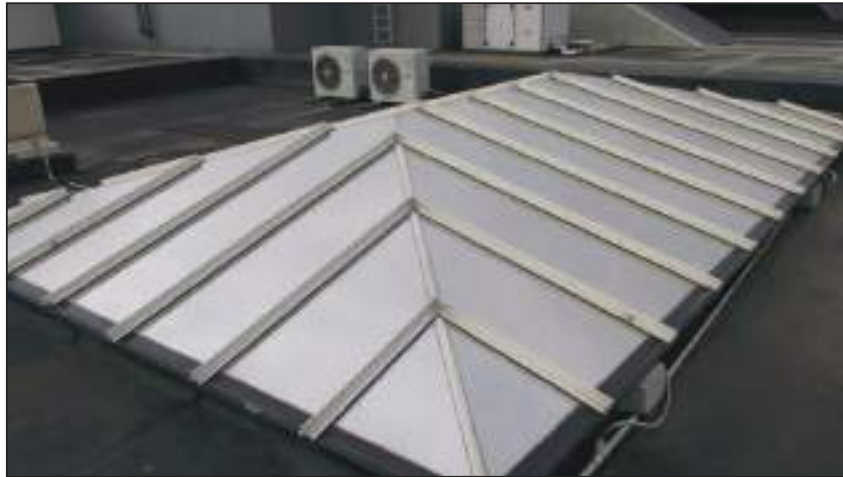
4.3 1977 Roof
Looking southwest



4.4 1977 Roof
Original roof without a topping slab added



4.5 1977 Roof
There are numerous ad hoc repairs made to jointing and holes in the membrane.



4.6 1977 Roof
The skylight now nearing the end of its useful life



4.7 1977 Roof
The connection of the topping slab to the lunchroom and freezer panel building



4.8 1977 Roof
A temporary aqueduct built to reduce water load on this roof



4.9 1977 Roof
A temporary aqueduct built to reduce water load on this roof



4.10 1977 Roof
Incorrect jointing methods used



4.11 1977 Roof
Incorrect jointing methods used



4.12 1977 Roof

The parapets have various damage and ad hoc repairs made over time.



4.13 1977 Roof

A poor quality transition between a butyl rubber parapet flashing and an aged steel flashing adjacent to the staffroom



4.14 1977 Roof

Sealant has been smeared over the skylight in a poor quality attempt to reduce leaking.



4.15 1977 Roof

Poor quality services alterations with inappropriate use of sealant



4.16 1977 Roof

Tread plate has been installed over beams, presumably to protect the butyl membrane



4.17 1977 Roof

The waterproofing bandages have been applied on top of the concrete topping.

This does not prevent water entry into the concrete topping but does slow down the progressive water going through the larger cracks and joints.



5.1 1977 Walls
South elevation



5.2 1977 Walls
South elevation



5.3 1977 Walls
West elevation



5.4 1977 Walls
West elevation



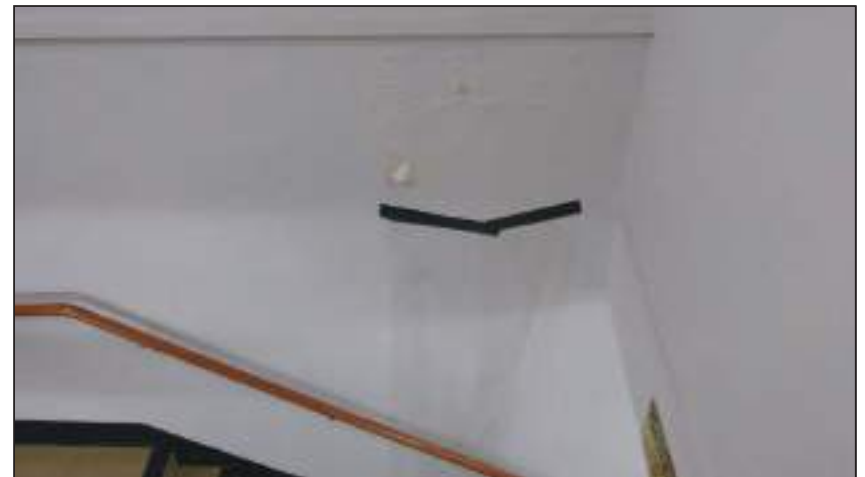
5.5 1977 Walls
Part south elevation



5.6 1977 Walls
Part south elevation showing poorly performing area of stone wall without adequate features for water management



5.7 1977 Walls
An example of the failed jointing between precast panels overdue for replacement



5.8 1977 Walls
A serious leak into the north end of the 1977 building



6.1 1977 Ground
 Ground has been built up above waterproofing and additional water load is applied to the wall.



6.2 1977 Ground
 Ground built up above level of tanking and above penetrations in the wall



6.3 1977 Ground
 Ventilation or window openings have been covered over but will not be sealed adequately.



6.4 1977 Ground

Irrigation will cause damage to the historic part of the building.



6.5 1977 Ground

Ground built up too high in relation to wall vent grating



7.1 1990

The air conditioning plant platform



7.2 1990

The air conditioning plant platform



7.3 1990
The air conditioning plant platform



7.4 1990
Deteriorated butyl rubber at the drainage outlet to this area



8.1 1995 Staffroom
South elevation of staffroom



8.2 1995 Staffroom
South elevation of staffroom



8.3 1995 Staffroom
North elevation of staffroom



8.5 1995 Staffroom
North elevation



8.4 1995 Staffroom
Connection of staffroom to freezer panel building



8.6 1995 Staffroom
South elevation showing decayed weatherboards



8.7 1995 Staffroom

A sample of some of the decayed weatherboards



8.8 1995 Staffroom

A weatherboard with advanced insect infestation



9.1 1995 Freezer panel store
West side of the freezer panel building



9.2 1995 Freezer panel store
West side of the freezer panel building



9.3 1995 Freezer panel store
Roof looking south



9.4 1995 Freezer panel store
The lift overrun building



9.5 1995 Freezer panel store
Interior of the freezer panel building showing the exposed structure to which the freezer panels are attached



9.6 1995 Freezer panel store
Persistent leaking has resulted in corrosion stains on the interior wall.



9.7 1995 Freezer panel store
 Persistent leaking has resulted in corrosion stains on the interior wall.



9.9 1995 Freezer panel store
 Surface applied sealant to fixing bolts



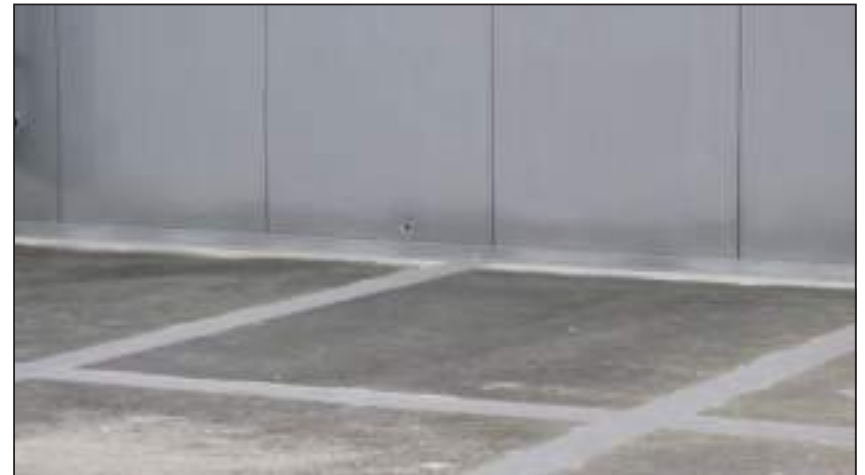
9.8 1995 Freezer panel store
 Poor quality connection between May 1995 and freezer panel building



9.10 1995 Freezer panel store
 Very poor quality installation of services



9.11 1995 Freezer panel store
Poor quality flashings to adjacent roof liable to leak at any time



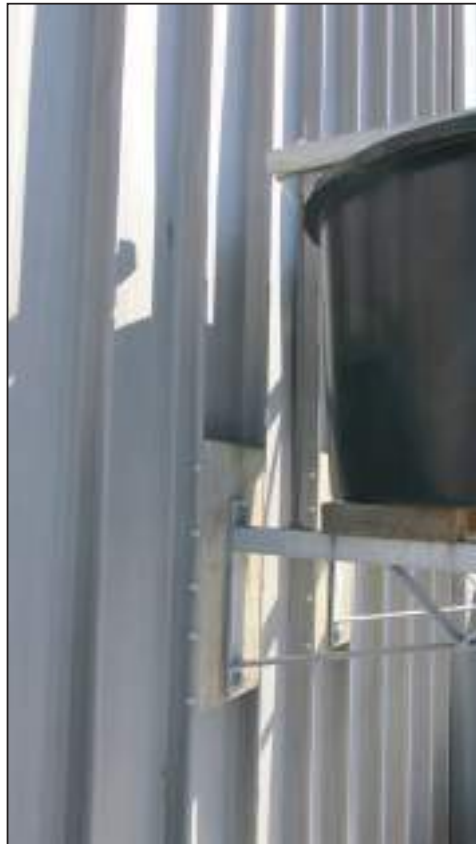
9.12 1995 Freezer panel store
Connection of freezer panel building with concrete topping slab. Note discolouration to lower portion of wall.



9.13 1995 Freezer panel store
Flashings from topping slab to freezer panel
simply butt jointed



9.14 1995 Freezer panel store
Complexities of connecting freezer panel building to topping slab and 1977 roof



9.15 1995 Freezer panel store
Service connections to lift motor overrun building will prematurely deteriorate cladding.



10.1 1995 General Roof
Looking north



10.2 1995 General Roof
Looking southeast



10.3 1995 General Roof
Looking southwest



10.4 1995 General Roof
Looking north



10.5 1995 General Roof
Many poorly installed services in the north-western corner



10.6 1995 General Roof
Poor quality flashing and unbonded membrane and gutter



10.7 1995 General Roof
Poor quality work to gutter



10.8 1995 General Roof
 Inappropriate and inadequate method of roof penetration



10.9 1995 General Roof
 Ventilation penetrations do not have appropriate water management.



10.10 1995 General Roof
 There is no effective gutter above or around the ventilation penetration.



10.11 1995 General Roof

Complex detailing poorly executed and a very narrow gutter that is inaccessible



10.12 1995 General Roof

Poor quality service installation



10.13 1995 General Roof

A very old section of roof in poor condition



10.14 1995 General Roof

Inadequate connection between old roof and freezer panel exhibiting many aspects of poor workmanship



10.15 1995 General Roof

Complex detailing likely to be allowing water entry



10.16 1995 General Roof

The service pipes will inhibit dispersal of water from the discharge point.



10.17 1995 General Roof

Connection between 1995 and 1872 building



10.18 1995 General Roof
East side looking south



10.19 1995 General Roof
East side looking north



10.20 1995 General Roof
Poor membrane jointing



10.21 1995 General Roof
Fixings of plywood are applying upward pressure to underside of membrane.



11.1 1995 General Walls
Looking east from 1977 roof



11.2 1995 General Walls
Wall framing visible through the texture coated fibre cement wall cladding



11.3 1995 General Walls
North elevation fibre cement board wall in very poor condition



11.4 1995 General Walls
North elevation of fibre cement board wall



11.5 1995 General Walls
Eastern wall and roof looking north



11.6 1995 General Walls
Eastern wall and roof looking south



11.7 1995 General Walls
Complex detailing adjacent to staffroom



11.9 1995 General Walls
Connection to the plant room area



11.8 1995 General Walls
Eastern corner of building. Note how the location of the timber framing can be seen due to the staining patterns on the texture-coated fibre cement board.



11.10 1995 General Walls
Typical example of face-fixed window in fibre cement board



11.11 1995 General Walls

No head flashing to penetrations for ventilation louvers



11.13 1995 General Walls

Fibre cement board brought hard down to flashing and deteriorating due to water uplift



11.12 1995 General Walls

Fibre cement board now brittle with insufficient remaining strength



11.14 1995 General Walls

Inappropriately sealed services penetrations through fibre cement board wall



11.15 1995 General Walls

Multiple penetrations through eastern wall without adequate sealing or weather protection



11.16 1995 General Walls

The jointing compound between fibre cement board sheets is now loose due to inadequate surface preparation and inadequate provision for movement control.



11.17 1995 General Walls
Diagonal cracking from a north wall window



11.18 1995 General Walls
Flashings made from good quality and durable material but installed so poorly that they are ineffective



12.1 West gable end wall

The right-hand side the gable end of the 1872 building is covered with butyl rubber.

APPENDIX 3

DESIGN OPTIONS CONSIDERED FOR:

- ADDITIONAL ENTRANCE*
- ROGER DUFF WING ALTERATIONS*
- ATRIUM OVER 1870*

Appendix 3 contains some of the main design options, alternatives and iterations considered during the Concept Design phase of the Canterbury Museum redevelopment in relation to:

- Additional Rolleston Avenue entrance
- Roger Duff Wing alternatives & addition
- Atrium over 1870

Comparative analysis of these isolated design options has been included. But it should be noted these aspects of the project are only a small part of the much larger redevelopment. Whilst appropriate to undertake comparative analysis of design options of smaller portions of an overall design proposal, it is also important that the holistic view is also considered.

APPENDIX 3A

DESIGN OPTIONS CONSIDERED FOR:

- *ADDITIONAL ENTRANCE TO
ROLLESTON AVENUE*

Canterbury Museum Redevelopment - Key Design Options Assessment

Additional Entrance to Rolleston Avenue

| Reference | Year | Description | Pros | Cons |
|-----------|-------------|--|---|---|
| A | late 1990's | Additional larger single entrance at junction of 1877 & 1958 | Entrance directly against 1877 north wall allows recovery of 1877 building proportions to eastern façade (allows more clarity between the more highly significant Mountfort and the secondary significance of the 1958 facade). Allows exposure of north wall of Mountfort's 1877 building as part of an entry experience. | Lack of external weather protection. Proportions of additional entrance (solid to void), including gothic arch proportions don't read well. Post-modern architectural language provides a significant contrast to the remaining façade - attempts to relate with the new contemporary gothic arch, but deemed not very successful. |
| B | late 1990's | Lowering two existing windows to form into openings, providing an additional larger central opening between these existing windows. Addition of an external steel and glass canopy. | The elevation proportionally feels more resolved than A. Lowering of existing windows to openings and new larger central opening provides symmetry to this additional entry. In elevation the 3 openings relate to the rhythm of the existing façade and the total facade feels more cohesive. | The external steel and glass canopy, is more a gesture to express entry rather than provide any weather protection at the entry. Whilst it attempts to relate to gothic forms the small scale of this (as it needs to fit within the legal boundary) and distantly different architectural language (refer 3d view) means this addition on the building doesn't feel resolved. During the early concept design phase, it was considered that providing an external contemporary canopy of any nature was not going to be the right design solution. This was influenced and reinforced by considerable feedback from the previous 2003-2005 resource consent process. In the wider neo-gothic cultural precinct, with views sweeping from the Arts Centre, Canterbury Museum to Christs College there was a strong desire expressed during consultation, to minimise new contemporary interventions which would break up the consistency of the neo-gothic language of all these facades. It was therefore decided that a recessive, rather than projecting design solution for the additional entry would be more appropriate. |
| C | 2000 / 2020 | Utilising existing doors in 1958 east façade | Least new work to the 1958 façade. | Scale of doorways not sufficient to resolve existing congestion issues. Southern door in 1958 façade is not of a scale and level of significance to express entrance. Lacks weather protection. |
| D | 2002 | Lowering two existing windows to form into openings, providing an additional larger central opening between these existing windows - both leading into new portico & window lobby beyond. | Recessive design solution, which provides portico as shelter and expresses a significant additional entrance. Retains the majority of the 1958 façade and the overall proportions of the new openings to the facade (solid / void) are acceptable - albeit the central opening appears too wide. Clearly distinguishes new interventions from original fabric. The design philosophy was for the new opening, lined with a cast bronze trim, to be more readily readable as new comparable to the existing fabric. | Larger central rectangular opening was considered (especially from feedback during the previous resource consent process) to be too large and incongruous with the other windows and doors on the eastern facade. Feedback during the previous resource consent process felt that the scale of the additional entrance was also too great in relation to the current entrance. |
| E | 2003 | Lowering two existing windows to form into openings, providing an additional central opening between these existing windows - both leading into new portico & window lobby beyond. | Compared to D the proportion of the central new opening was deemed to be a better proportion to the adjacent openings and maintains a better rhythm to the rest of the total façade. The scale of the additional entry related better to the scale of the existing entrance. Clearly distinguishes new interventions from original fabric. The design philosophy was for the new opening, lined with a cast bronze trim, to be more readily readable as new comparable to the existing fabric. | Larger central rectangular opening was considered (especially from feedback during the previous resource consent process) to be too large and incongruous with the other windows and doors on the eastern facade. There was still feedback during the previous resource consent process that the scale of the additional entrance was still too great in relation to the current entrance. |
| F | 2005 | This option moved away from a symmetrical solution based around the two windows in the 1958 façade. It sought to increase the legibility of the more highly significant 1877 Mountfort building from the less significant 1958 Centennial Wing façade. During public consultation during the previous resource consent it became clear that the general public perceived the 1958 facade to be of the same significance as Mountfort's facade - they didn't readily distinguish between the two. This option proposed to provide a slice to the 1958 facade - of the same proportion as Mountfort's tower to the 1877 building. Within this slice a new, clearly contemporary steel and glass entrance addition was placed. | Clearly distinguishes new interventions from original fabric. Entrance directly against 1877 north wall allows recovery of 1877 building proportions to eastern façade (allows more clarity between the more highly significant Mountfort and the secondary significance of the 1958 facade). Allows exposure of north wall of Mountfort's 1877 building as part of an entry experience. | Concern was expressed during the previous resource consent consultation process that when viewed in the wider neo-gothic context of the cultural precinct that this intervention would be viewed as disparate and not complementary. However there was also considerable support from some heritage advocates for this solution. There was feedback the remaining stone facade of the 1958 building didn't proportionally feel right. The facade was described as a 'truck & trailer'. Once a structural solution was worked through for the projecting glazed box, this reduced the legibility of the 1877 north wall considerably. |
| G | 2020 | As part of the 2020 concept design process all of the previous additional entry proposals in the 1958 facade were evaluated, especially in light of the extensive public and heritage advocate feedback which was received at that time. The elevational treatment also needed to be well considered in parallel with the floor plan, i.e. the placement of any additional entry needed to be considered within the framework of the improved circulation pattern and the desire to provide a more positive connected and activate exterior urban space along Rolleston Avenue. The first move was to provide a significantly smaller slice and minor removal of secondary heritage fabric to the 1958 facade and roof. This provided some of the advantages of F, without the disadvantages. The second move was to create openings from the existing door / window into a recessed portico. | The slice allows the clearer and enhanced legibility of the more highly significant 1877 Mountfort building and allows the north wall of this 1877 building to be fully exposed and available to public view. Forming the new openings from the existing door and window improves the symmetry closer to the original construction of the 1958 facade. Minimum intervention to the 1958 facade. | Proportionally the two openings are too far apart and don't work well at all to form a logical additional entrance. Whilst the façade is improved from the current condition - it still didn't feel fully resolved. |
| H | 2020 | As per G, but forming a new central opening - the same as the others adjacent. | This design solution addresses the disadvantages of previous options and iterations - with the minimum of intervention to the 1958 façade and the community desire of maintaining consistency of the neo-gothic cultural precinct. It enhances the legibility and original fabric of the more highly significant Mountfort building, with minimal impact on the secondary significance of the 1958 facade. It provides appropriate legibility as an additional entry to Canterbury Museum without taking away the importance of the current Mountfort entrance. | |

ROLLESTON AVE ENTRY CURRENT CONDITION



ROLLESTON AVE ENTRY CURRENT CONDITION

