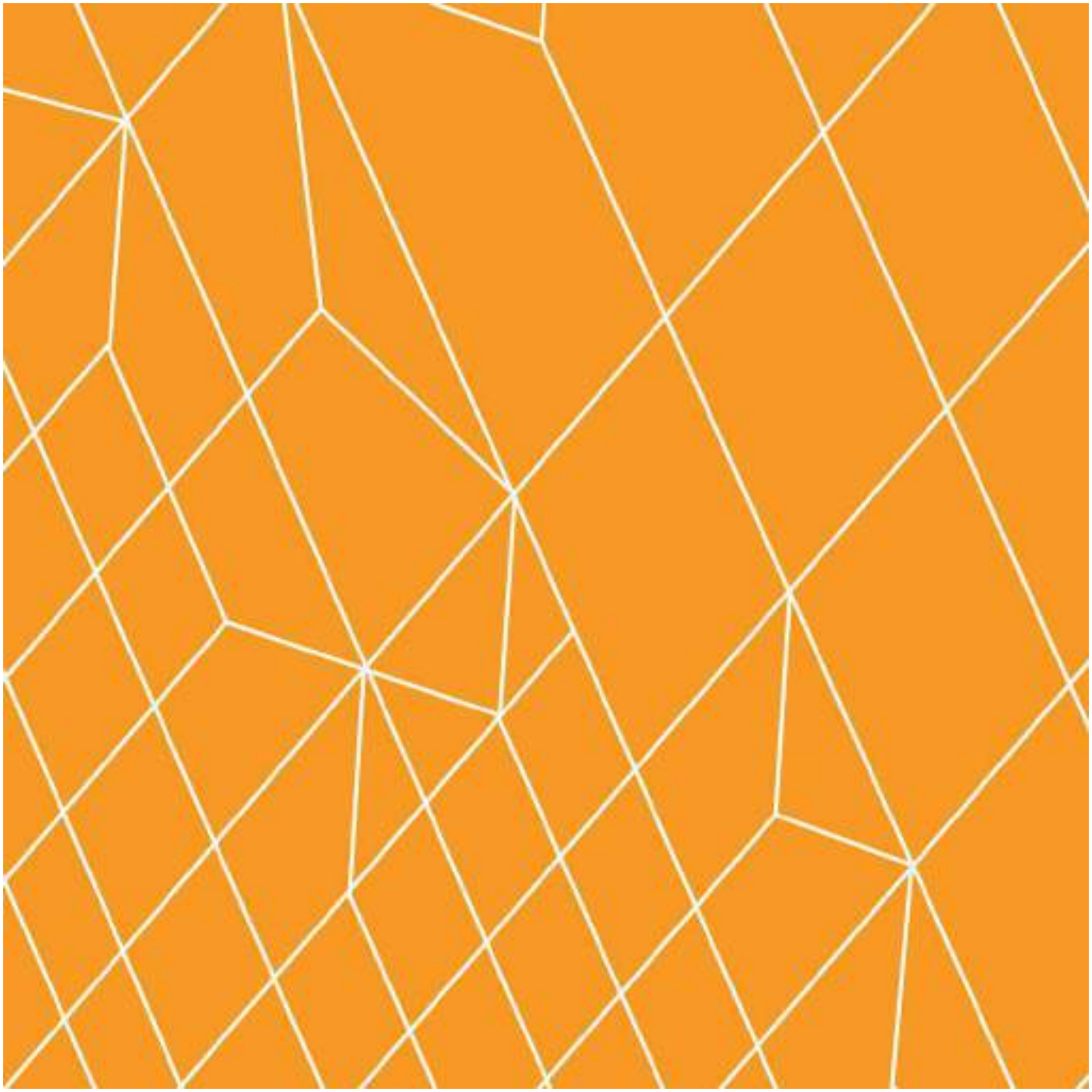

Canterbury Museum Planning Advice
Basement & Base Isolation Structural Feasibility

Rolleston Avenue
Christchurch Central
Christchurch 8013

Report

Holmes Consulting

Revision 2.0
24 November 2020
137913.00

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Report
Basement and Base Isolation Structural Feasibility

Prepared For:
Canterbury Museum

Date: 24 November 2020
Project No: 137913.00
Revision No: 2.0

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Report Issue Register

DATE	REV. NO.	REASON FOR ISSUE
17/11/2020	1.0	Final for Board review
24/11/2020	2.0	Final for Resource Consent

CONTENTS

Holmes

1 EXECUTIVE SUMMARY

The proposed redevelopment of the Canterbury Museum complex, to include a new basement and seismic protection of the buildings and contents via seismic base isolation, represents an exciting step-change in the museum facilities that will bring together a range of structural engineering and construction initiatives. The methodology for introducing a new basement under existing heritage buildings is an achievable challenge, for which relevant design and construction experience can be brought together in New Zealand.

Addressing the environmental protection of the museum collections within the basement is a key aspect for project success. In this regard, the use of a primary + secondary basement, with multiple forms/levels of waterproofing, provides the best opportunity to meeting the collection storage environmental needs.

The introduction of seismic base isolation makes sense from multiple perspectives by providing heritage building protection, sustainability of new buildings through low-damage seismic design, as well as protection of contents and occupants. This approach aligns with the proposed basement development, as the introduction of the isolation plane is a relatively minor adjustment to the overall basement construction.

Through continued discussion with the project team, we have explored opportunities to understand how the isolation fits into the basement development, and whether better protection of the contents might be afforded with a specialised isolated floor design. Such an approach would separate the main building isolation from the collection storage isolation. With early supplier input (for the isolation bearings), we believe a suitable understanding of the risks and impacts to the construction approach will help confirm the preferred approach.

The detailing of the basement retaining structure and isolation plane interaction with non-structural elements within it, is a key item to consider. Aspects of fire protection, services and stair/lift access will need to be an early focus of the design process to help the decision on where the isolation plane is located, and find the best function and cost-effective solution.

2 INTRODUCTION & SCOPE

Holmes Consulting LP have been engaged by Canterbury Museum to provide high-level advice relating to the proposed redevelopment of the museum site, and the associated Resource Consent application.

The scope of work for this project included the following:

- To provide structural engineering advice and feedback relating to the feasibility of the proposed Canterbury Museum redevelopment, based on the architectural concept (received 28/9/20) currently in circulation as part of preparations for the museum Board consideration and Resource Consent application.
- To provide relevant high-level structural engineering information that will be included as supporting information to the report being prepared for the Board review, and Resource Consent application.
- Attendance at Project Team meetings to assist with coordinating information for the Resource Consent application.

Through this process we have utilised the Architectural Concept Report prepared by Athfield Architecture Limited[1], a geotechnical report prepared by Tonkin & Taylor[2] as part of the Canterbury Museum post-

[1] Concept Design Report DRAFT, 28th September 2020

[2] Canterbury Museum Geotechnical Investigation and Assessment Report, March 2012

earthquake assessment investigations, and various Holmes Consulting post-earthquake assessment studies and reports on the museum (and RMAG) building-stock.

3 LIMITATIONS

Findings presented as a part of this project are for the sole use of the client in its evaluation of the subject properties. The findings are not intended for use by other parties, and may not contain sufficient information for the purposes of other parties or other uses.

Our review is based on the architectural Concept Design report and drawings, along with design team discussions, and is restricted to structural aspects only. Waterproofing elements, electrical and mechanical equipment, fire protection and safety systems, service connections, water supplies and sanitary fittings have not been reviewed other than to provide input on how the structure will accommodate the basement waterproofing plan.

Our professional services are performed using a degree of care and skill normally exercised, under similar circumstances, by reputable consultants practicing in this field at this time. No other warranty, expressed or implied, is made as to the professional advice presented in this report.

4 INTRODUCING A BASEMENT TO THE MUSEUM COMPLEX

The introduction of a new basement across the full footprint of the Canterbury Museum site, including underneath the existing heritage buildings, is a technically challenging proposal and one that we are familiar with through previous and ongoing projects. In New Zealand there are a range of examples where buildings of similar scale have had basement structures introduced, often as part of a seismic retrofit with base isolation. Such an approach is not uncommon as a seismic strengthening measure for heritage buildings, and represents an exciting opportunity to align various aspects of engineering and construction expertise in-order to deliver the desired museum collection space.

A successful outcome requires not only design and contractor experience, but close coordination and understanding between these parties. With good understanding of the design intent, construction risks, and the measures to mitigate them, the basement construction becomes a process that is largely about identifying the appropriate sequence and programme in which the work can be completed.

The need for a dry space for the museum collection storage, and the proposal for a box-within-a-box, is the most likely approach to achieving the controlled atmospheric conditions required by the Canterbury Museum. This is an approach that has been used in the past and found to be successful, and for this site we believe it is feasible to develop the structural design to accommodate the waterproofing system being proposed by Athfield Architects Ltd.

The key aspects for a successful structural outcome in the basement introduction are:

- That the outer wall (forming the *primary basement*) can sustain the soil retaining demands, along with fluctuations in groundwater level, while also maintaining sufficient movement space for the isolation.

- That a suitable methodology for introducing temporary support for the existing buildings can be developed, including managing access around property boundaries.

- That the basement structure can be set-out to accommodate the 'rattle-space' of the seismic base isolation movement.

- It is important to recognise that no basement construction can be considered truly waterproof in its own right, hence the need for multiple levels (or layers) of waterproofing redundancy to provide an internal space (*secondary basement*) that can meet the atmospheric requirements for collection storage. The primary basement configuration will need to provide a means to limiting the rate of flow of groundwater penetration (assuming the potential for moisture penetration over time), to a level that is manageable for the subsequent waterproofing systems in place within the basement.

- The *secondary basement* (that houses the collection storage) is raised off the primary basement floor, and in the event that water does enter the primary basement space there are sufficient mechanisms for drainage and control/removal of it. From a structural perspective this is important if the isolation plane is introduced between the secondary and the primary basements, as discussed in the follow section.

A high-level summary of potential construction sequences for introducing the basement structure under both the Mountfort and McDougall buildings is provided as an appendix to this report, and is intended to demonstrate that a methodology is available. The outline is not intended to provide explicit detail and will almost certainly need to be adjusted to suit the strengths of the contractors involved, and accommodate specifics around the ground conditions and both short- and long-term structural demands.

5 BASE ISOLATION – A MEANS TO STRUCTURE AND CONTENTS PROTECTION

Seismic base isolation is globally recognised as the best available means to protecting both new and existing building structures, and their contents, from the damaging effects of earthquakes. In New Zealand the introduction of base isolation to heritage buildings, in particular unreinforced masonry structures, has been successfully carried out and shown to perform well. Currently we have two construction projects in-progress to base isolate similar scale buildings as the museum heritage buildings (Wellington Town Hall and Christ Church Cathedral), and the methodology to designing and building these schemes is well documented and familiar to Holmes Consulting.

5.1 To maximise seismic protection and usability of the museum space

The proposal to base isolate the existing masonry buildings at the Canterbury Museum site would provide a step-change in seismic protection of these heritage-listed buildings. While they came through the Canterbury earthquakes relatively unscathed, they were subjected to ground motions that were quite short in duration, and would likely suffer more extensive damage in future design-level events. The seismic strengthening previously introduced to the Mountfort buildings has certainly helped protect them to-date, however they are below 100% NBS in their Importance Level 3 function. Alternative schemes to strengthening them (without base isolation) to 100% NBS would still entail significant ground-works, and likely lead to compromised internal spaces.

Base isolation also offers protection benefits for the museum contents. The lower displacements (floor-to-floor distortion) and accelerations (fling) experienced by the structure on top of the isolation, will reduce the effects felt by the contents. Depending on where the isolation plane is introduced in the overall development, the displays and stored collections would experience less influence from the seismic response of the building, which is particularly beneficial where items are suspended or free-standing. Generally, the building acceleration effects will be more of an issue for the stored and exhibited contents. To locate the stored collections immediately above an isolation plane will help ensure that they feel the least effect from the ground motion. To have this level of contents protection, while maximising exhibition space usage flexibility, would not be efficiently achieved using specific seismically isolated floors, or display cases, at various locations throughout the complex.

5.2 Tailoring the isolation type to its function

Over the course of our museum redevelopment discussions since 2012, our proposal for the base isolation scheme has arrived at the use of a 'friction pendulum' system (Figure 1), due to its ability to better accommodate the different types of structure that will form the new museum complex. These devices also have a lower profile and potentially smaller diameter, which can reduce basement excavation and assist with architectural coordination in the basement. We are also exploring an alternative friction-based system, that may simplify detailing, but would still allow the same performance targets to be achieved.

As the name suggests, these devices rely on a friction interface to resist the seismic forces. When using friction-based devices, the surface condition of the friction interface is critical, and maintaining this surface as close as possible to its original condition is important in-order to have reliable *as-designed* seismic isolation performance. This becomes an important consideration with respect to where the isolation plane is located, relative to sources of long-term moisture exposure.

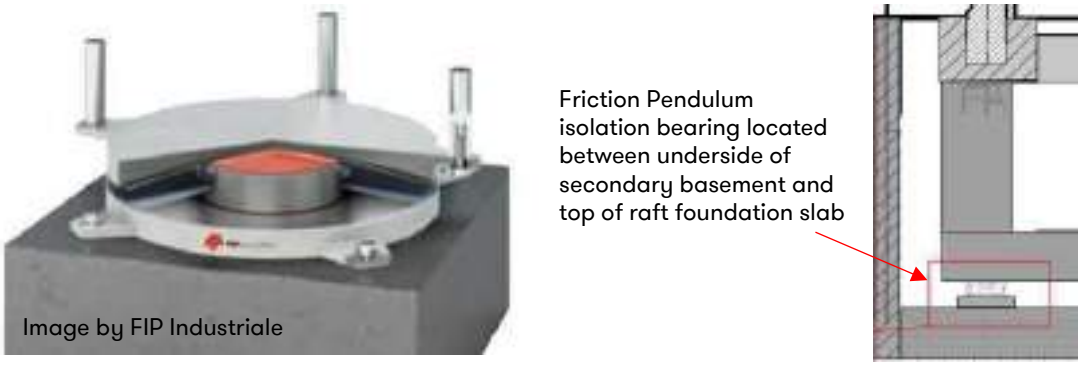


Figure 1. (a) Example of a friction pendulum isolation bearing (b) schematic basement section indicating location of isolator and approximate structural element build-up.

An alternative isolation scheme could be based around a Lead-Rubber Bearing system (historically the go-to bearing type used in New Zealand) which utilises the combined mechanical properties of lead and rubber to resist the seismic forces. These bearings are more resistant to atmospheric condition induced changes in properties over time, and might be considered more suitable for long-term moisture exposure. For the same level of seismic isolation effectiveness (as the friction pendulums), these bearings are likely to be 2-3x taller (~500mm high), which would influence the excavation depth (Figure 2). As noted above, we also see them presenting a more difficult system to tune appropriately, due to the very different loads we expect to see from the existing and new structures.

A successful seismic base isolation relies on the properties of the isolation bearings being tuned to the weight of the superstructure that it supports. As might be expected, the bearings supporting a full building will be designed for very large forces, and the superstructure will be designed to work appropriately with its isolation system.

Lead-Rubber Bearing located between underside of secondary basement and top of raft foundation slab

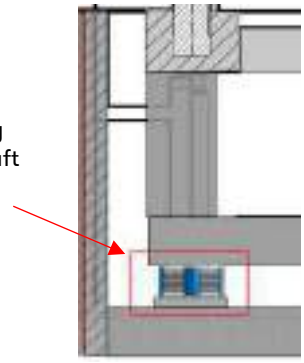
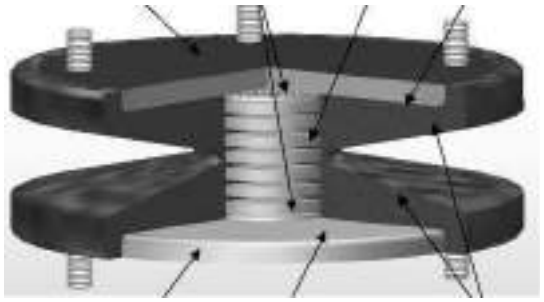


Figure 2. (a) Example of a lead-rubber bearing isolation bearing (b) schematic basement section indicating location of isolator and approximate structural element build-up.

Within the concepts proposed for the museum seismic base isolation, a secondary system is being considered. This would be a specific floor isolation used to 'float' the collection storage floor (and secondary basement). We have identified an isolator bearing produced by a New Zealand company that is suitable for this "light-weight" application, along with an alternative proprietary isolated floor system. Utilising a secondary floor isolation for the collection storage would allow a more specific isolation design for the weight of the collection, which could provide better protection for the contents. With the depth of excavation in-mind, the key in providing a secondary isolation scheme is to minimise the depth of the "floating floor" + isolators (Figure 3).



Friction Pendulum (or LRB) located at underside of Ground Floor

Secondary isolation of Collection Storage with Ro-glider at underside of secondary basement and top of raft foundation slab

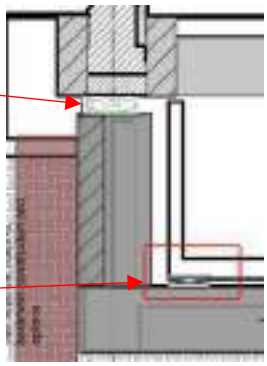


Figure 3. (a) Ro-glider isolation bearing for light-weight applications (b) schematic basement section indicating location of secondary isolator and approximate structural element build-up.

Overall, the introduction of a basement under the full museum footprint will enable the provision of base isolation as a means to building and contents protection, for little additional cost. Separating the base isolation extent, such that it is attributed to some parts or differs between parts of the museum complex (instead of the single isolation plane proposed), will introduce a range of complex detailing and performance issues. This would be seen in varying, and potentially large, seismic gap requirements that typically bring waterproofing and fire-protection detailing challenges. Therefore isolation of the full footprint of the museum site, using one isolation system, is considered the most efficient and effective approach. Whether the Robert McDougall Art Gallery building would be part of this single isolation plane, or be developed on its own isolation plane, will need to be confirmed, however at this stage it seems best to incorporate it as part of a single isolation plane.

5.3 Locating the isolation plane

Two options are being considered for locating the primary seismic base isolation system (i.e. the location of the seismic isolation plane), the first would be a more traditional approach with the isolation plane located immediately underneath the Ground Floor beam structure. The second is to locate the primary isolation plane at the underside of the secondary basement. We believe either option is equally feasible from a structural design and construction perspective, with the real focus needing to be on where the potential non-structural detailing and excavation challenges will affect costs.

To assist with design decisions going-forward we are currently doing some high-level research to better understand how susceptible the friction-based isolation bearings are to corrosion in continuously damp environments.

5.3.1 Primary isolation plane at the underside of Ground Floor – Option A

This provides primary isolation protection to the Ground Floor and superstructure above (including exhibition spaces), while leaving the primary basement structure un-isolated. To protect the collection storage space (housed in the secondary basement) it is proposed to provide a secondary seismic isolation system that sits on top of the basement foundation slab, and separates the primary from the secondary basement.

The key aspects for consideration with this option are:

- The Ground Floor/superstructure isolation can be designed for this portion of the building, without potentially needing to adjust its performance to better accommodate targets for isolation protection of the collection storage.

- At the same time, provision of a specific isolated storage floor design in the basement will better protect the contents of the collection, as this secondary isolation can be tuned to suit the storage mass and restraint requirements for the storage cabinets.

- As noted above, the primary basement may not provide a waterproof and fully dry environment over its design-life. If the primary isolation system is located at the underside of the Ground Floor it will be within the air-conditioned space of the collection storage. This would provide optimal conditions for minimising the potential for corrosion of the friction surface, thus maintaining the seismic isolation performance for the superstructure and exhibition space.

- The seismic isolation system for the collection storage floor would still face the same potential moisture issues if using a friction-based bearing (which these 'light-weight' systems often are). However, the NZ isolation bearing product (noted above) is protected by a rubber sleeve that is bond-sealed around its edge and would offer protection from long-term moisture exposure.

- A high-level estimate of the structural build-up thickness for the basement would require approximately 2.5m of structural thickness. This depth is driven by ground floor beams/isolation beam grillage + secondary basement floor depth/isolation + foundation. Additional to this would be the required clear height for the storage space.

- Finally, it is noted that this approach would require suitable detailing for fire partitions and service runs crossing the primary isolation plane at the underside of Ground Floor. Depending on the quantity of fire partitions required in the basement, this may well lead to a significant quantum of flexible partition head details, and the cost associated to these will need due consideration.

5.3.2 Isolation plane at the underside of the Basement – Option B

This option would introduce one seismic base isolation plane at the underside of the secondary basement. It would be seated on top of the primary basement raft slab foundation, via shallow concrete plinths. Thus the primary isolation system would be providing protection to both the superstructure and collection storage basement.

The key aspects for consideration with this option are:

- This significantly simplifies the isolation design, with only one isolation system being considered.
- It will also significantly simplify non-structural detailing within the basement. This includes partition walls (particularly fire partitions), services and stairs/lifts, as they will not need to accommodate movement joints between the basement and underside of Ground Floor structure. Likewise stair and lift frames will not need to be suspended and separated from columns to allow for the isolation plane movement.
- The location of the isolation bearings in a non air-conditioned space would need to be addressed, as it may represent a long-term maintenance issue for the bearings if corrosion due to moisture exposure will reduce the isolator performance. Generally, these bearings are not easy to inspect, and removal/replacement would be difficult given the limitation on crawl-space that is preferred (in-order to reduce excavation depth).
- A high-level estimate of the structural build-up thickness for the basement would require approximately 3.2m of structural thickness. This is deeper than Option A due to there being three layers of significant structural element depth (ground floor + isolation transfer beam grillage + foundation). Additional to this would be the required clear height for the storage space.
- A deeper primary basement will require larger basement walls to act as retaining walls, which may lead to issues with meeting property boundary limits and isolation rattle-space requirements. Generally the isolation design can be adjusted to reduce its movement, but this will essentially result in less seismic protection of the superstructure and its contents. We see coordination of the boundary limitations for rattle-space as being a key risk to understand and mitigate early in the design phase.
- It is possible that the efficiency of the isolation scheme for protection of the collection will be reduced from Option A, due to the collection storage now moving as part of the overall building response. We consider this a key early focus to test as part of further design phases, and therefore to understand if it is a significant decision point, or perhaps one aspect that can be discounted.

6 BASEMENT AND ISOLATION PLANE INTERFACES

As noted in earlier sections of this report, the introduction of base isolation will create requirements for flexible connections and movement joints between the base isolated structure (i.e. the portion of the building that moves 400-600mm) and surrounding 'fixed' elements. Depending on where the isolation plane is introduced, the type and number of joints will vary significantly.

At this feasibility phase of the project, it is difficult to identify what form and where these interfacing details will be needed. There are plenty of examples of design and detailing solutions available that we will be able to coordinate with the rest of the design team in due course. At this point, however, the complexity and cost of these is something that will need an appropriate method of acknowledgement (along with uncertainty) within early QS evaluations.

APPENDIX: CONCEPTUAL BASEMENT CONSTRUCTION SEQUENCES

Mountfort Basement

1. Excavation/placement of diaphragm wall/sheetpiling to a suitable depth.
2. Begin de-watering works to stabilise water-table below excavation depth. Monitoring of adjacent structure settlements required.
3. Install temporary screw piles around outside face of perimeter walls.
4. Demo existing floors to enable installation of temporary screw piles/micro-piles with low head-height rig inside the building footprint
5. Excavate around exterior of basement walls down to top of existing footings. Cut down exterior installed piles to required supporting level.
6. Core holes through existing walls/footings, at location of pile pairs and install steel beams through the holes. Support beams on top of piles with flat-jacks and grout packing/blocking
7. Take-up of wall load on flat-jacks, to support building gravity weight on temporary piles
8. Prop building at Ground Floor level to perimeter anchor blocks.
9. Excavate along basement or internal walls until excavation reaches required depth to underside of raft slab (with this sequence temporary stabilisation of excavation possibly required)
10. Provide suitable preparation of exposed ground for raft slab to be poured on top
11. Pour raft slab under wall lines to form temporary footings
12. Install isolation bearings and secondary basement structure
13. Form Ground Floor sandwich beams along walls and beams and transfer structures
14. Once new basement structure has reached strength, release flat-jacks on top of piles to allow new basement structure to take-up load and transfer support to secondary basement/isolation bearings.
15. Cut back steel support beams/remove, and cut down/remove temporary piles to below new raft slab level
16. Place remaining raft slab reinforcement and pour raft slab
17. Install new secondary basement structure
18. Carry out above-ground upgrade works

RMAG Basement

1. Excavation/placement of diaphragm wall/sheetpiling to a suitable depth.
2. Begin de-watering works to stabilise water-table below excavation depth. Monitoring of adjacent structure settlements required.
3. Install temporary screw piles around outside face of perimeter basement walls
4. Install temporary screw piles/micro-piles through local breakouts of basement floor with low head-height rig inside the basement
5. Excavate around exterior of basement walls down to top of existing footings. Cut down exterior installed piles to top of footings.
6. Core holes through existing basement wall above footing, at location of pile pairs
7. Install steel beams through cored holes and support on top of piles with flat-jacks and grout packing/blocking
8. Take-up of basement wall load on flat-jacks, to support building gravity weight on temporary piles
9. Prop building at Ground Floor level to perimeter anchor blocks.
10. Excavate along basement or internal walls until excavation reaches required depth to underside of raft slab (with this sequence temporary stabilisation of excavation possibly required)
11. Provide suitable preparation of exposed ground for raft slab to be poured on top
12. Pour raft slab under wall lines/columns to form temporary footings
13. Install isolation bearings on top of new raft slab + secondary basement structure on top of bearings
14. Extend basement structure under walls/columns to connect to secondary basement floor/isolation grillage
15. Form Ground Floor sandwich beams along walls and beams and transfer structures
16. Once new basement structure has reached strength, release flat-jacks on top of piles to allow new basement structure to take-up load and transfer support to secondary basement/isolation bearings.
17. Cut back steel support beams/remove, and cut down/remove temporary piles to below new raft slab level
18. Place remaining raft slab reinforcement and pour raft slab
19. Install new secondary basement structure
20. Carry out above-ground upgrade works

Christchurch District Plan – Compliance Assessment

Project	Canterbury Museum and Robert McDougall Gallery redevelopment
The Site	9 & 11 Rolleston Avenue, Pt Res 25 Canterbury District (5,000m²) and Lot 1 DP 45580 (2,200m²)
District Plan Zoning and Notations	- Open Space Community Parks Zone - Heritage Listings: • Heritage Item 474 and setting 257: Canterbury Museum (1870-1882 buildings) and setting – **highly significant**; • Heritage Item 1379 and setting 257: Roger Duff Wing south and west facades and setting – **significant**; • Heritage Item 1378 and setting 257: Centennial Wing east façade and setting – **significant**; and • Heritage Item 471 and setting 256: RMG and setting (including scheduled interior heritage fabric) - **highly significant**. - Christchurch International Airport Protection Surfaces - Liquefaction Management Area (LMA) - Central City Outer Zone (Speed Limits) - Category 3: Lower Noise Level Area
Summary of Resource Consent Requirements	- Museums and Galleries are **permitted cultural activities** on these two sites. **Rule 18.4.1.1 P15** - Ancillary Office s are **permitted activities** under **Rule 18.4.1.1 P9.** - Ancillary Retail Activities are **permitted activities** under **Rule 18.4.1.1 P10** - Food and Beverage Outlets are permitted on the sites under **Rule 18.4.1.1.P11** however **will not comply** with activity specific standards relating to floor area. - Resource consent required for exceeding maximum GFA of food and beverage activities (Max 250m² - 515m² proposed). **Restricted discretionary activity under Rule 18.4.1.3 RD5** - Resource consent required for new buildings, external alterations and additions to buildings on the Canterbury Museum and RMG sites. **Restricted discretionary activity under Rule 18.4.1.3 RD9.** - Resource consent required for breach of **internal boundary setback** and **maximum height** rules. **Restricted discretionary activities under Rule 18.4.1.3 RD1.** - Resource consent required for alternations to the four heritage items. **Restricted discretionary activities under Rule 9.3.4.1.3 RD1.**[1] - Resource consent required for new buildings within a heritage setting. **Restricted discretionary activity under Rule 9.3.4.1.3 RD2.** - Resource consent required for a cycle parking shortfall (visitors). **Restricted discretionary activity under Rule 7.4.2.3 RD1.** - Resource consent **may** be required for other technical non-compliances with Transport Rules (e.g. loading and manoeuvring space). To be confirmed with Council staff. - Assumed that lighting, noise and signs will meet permitted standards.

[1] Pre-application discussions with CCC planners have confirmed that partial demolition of RMG basement, Centennial Facade and Roger Duff Façade come within definition of "alterations".

Chapter 18 Open Space Community Parks Zone – Rule 18.4.1.1 Permitted activities		
Plan Provisions	**Activity Specific Standards**	**Comment**
P15 Cultural Activity	a. Unless specified in P14, shall be limited to: i. Sites greater than 10,000 m² in area; and ii. The Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580).	**Permitted**. The proposal is for cultural activities on identified sites.
P9 Ancillary Office	a) On all sites except as specified in b. below, all ancillary offices shall: i. Be limited to sites greater than 10,000 m² in area; and ii. Cumulatively occupy no more than 250 m² of gross floor area; or 10% of the gross floor area of all buildings on the same site, whichever is the lesser. b) For the Canterbury Museum and Robert McDougall Art Gallery (Rolleston Avenue): i. any office shall be ancillary to the management of the museum and/or art gallery.	**Permitted**. All office space is ancillary to the management of the Museum.
P10 Ancillary retail activity	a) On all sites except as specified in b. below, all ancillary retail activity shall: i. Be limited to sites greater than 10,000 m² in area; and ii. Cumulatively occupy no more than 250 m² of gross floor area or 10% of the gross floor area of all buildings on the same site, whichever is the lesser. b) For the Canterbury Museum and Robert McDougall Art Gallery (Rolleston Avenue): i. the maximum total floor area utilised for ancillary retail activities shall be limited to: 1. 600 m² for the Museum; 2. 250 m² for the Art Gallery; and ii. the maximum floor area for any individual retail activity shall not exceed 200 m².	**Permitted** 128m² of retail is proposed across the site (Level 1 Museum)

Chapter 18 Open Space Community Parks Zone – Rule 18.4.1.1 Permitted activities		
Plan Provisions	**Activity Specific Standards**	**Comment**
P11 Food and beverage outlet	a) Shall be limited to sites greater than 10,000 m² in area, except that this limit shall not apply to the Canterbury Museum and Robert McDougall Art Gallery site (Rolleston Avenue). b) Shall cumulatively occupy no more than 250 m² of gross floor area or 10% of the gross floor area of all buildings on the same site, whichever is the lesser.	**Does not comply** GFA of food and beverage is: L1 – 100m², L1M – 65m², L2 – 185m², L2M – 165m² Total: 515m²

RELEVANT DEFINITION:

Cultural activity

means the use of land and/or buildings for public performances, demonstrations or displays/exhibitions of cultural, historic, scientific or artistic significance, whether a charge is made for admission or not.
It includes:

1. museums;
2. cultural centres;
3. galleries;
4. the open-air operation of heritage vehicles, trains and machinery; and
5. ancillary workshops, offices, storage, retail activity and staff accommodation.

Chapter 18 Open Space Community Parks Zone – Rule 18.4.1.3 Restricted Discretionary Activities		
Plan Provisions	**Activity Specific Standards**	**Comment**
RD5	Any activity listed in Rule 18.4.1.1, P9 - P11 that does not meet one or more of the activity specific standards.	**Resource consent required for Food and Beverage sales exceeding 250m² under rule P11 as a restricted discretionary activity with the following assessment matters:** a) Scale of activity, displacement, multifunctional, non-recreational, community and cultural facilities – Rule 18.10.2. b) Traffic generation and access – Rule 18.10.3. c) Additional matters for Hagley Park - Rule 18.10.13
RD9	New buildings on the Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580) or external alterations and/or additions to existing buildings.	**Resource consent required for new buildings, external alteration and additions as a restricted discretionary activity with the following assessment matters:** a) Scale of activity, displacement, multifunctional, non-recreational, community and cultural facilities – Rule 18.10.2. b) Building height – Rule 18.10.17. c) 9.3.5 (Matters of Control - Historic heritage) and 9.3.6 (Matters of Discretion - Historic heritage)

Chapter 18 Open Space Community Parks Zone – 18.4.2 Built form standards		
Rules	**Standard**	**Commentary**
18.4.2.1 Road Boundary Setback v. Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580)	1.5m	N/A – Note that front boundary is actually part of Botanic Gardens – site does not have actual road frontage.
18.4.2.2 Internal Boundary Setback v. Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580)	5m	**Does not comply.** The RMG basement, Level 2 build out of the Museum, and L2 Cafe breach this standard. New link structure between RMG and Museum is within setback, as rule also applies on the common boundary. Existing buildings also technically do not comply on Botanic Gardens and RMG boundaries, which are also internal boundaries however degree of non-compliance is unchanged. Rolleston Ave frontage is technically also an internal boundary. **Resource consent required as a restricted discretionary activity under Rule 18.4.1.3 RD1 with assessment matters:** a. Setback from boundaries – Rule 18.10.15.
18.4.2.3 Outdoor Storage	a. Any outdoor storage area shall not be located in the minimum setbacks specified above. b. Outdoor storage areas shall be screened from adjoining sites and roads by either planting, walls, fences or a combination of these to a height of at least 1.8m. where it is via planting this shall be at a minimum depth of 3m.	No resource consent required Existing fence provides the required level of screening.

Chapter 18 Open Space Community Parks Zone – 18.4.2 Built form standards		
Rules	**Standard**	**Commentary**
18.4.2.3 Building height iv. Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580)	The maximum height of any building is 15m	**Does not comply.** The peaks of the new museum building all breach the maximum height limit by a small amount. In addition, the fleche and chimneys also exceed the maximum height. **Resource consent required as a restricted discretionary activity under Rule 18.4.1.3 RD1 with assessment matters:** - *Building height – Rule 18.10.17.*
18.4.2.4 Recession Planes	Recession planes only apply when a site adjoins a residential zone.	No resource consent required
18.4.2.5 Building footprint, site coverage and impervious surfaces i. The Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580)	There is no maximum building footprint, site coverage and area covered by impervious surfaces.	No resource consent required
18.4.2.6 Water supply for fire fighting a. Provision required for firefighting in accordance with the NZFS code of practice.		Compliance assumed – subject to detailed design. No resource consent required
18.4.2.7 – 10 Operations Management Plan, Events Management Plan, Oval Management Plan	These provisions only apply to Hagley Oval	No resource consent required

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
9.3.4.1.1 Permitted activities	**Activity specific standards**	**Comment**
P1 Maintenance of a heritage item	a. Any temporary scaffolding must be erected: i. without fixing to the heritage item (except where this would breach health and safety requirements) and protective material must be used to prevent damaging the surface of the heritage fabric; or ii. in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.	Any maintenance to heritage items will be undertaken alongside the wider development work. It is presumed this work will be undertaken in accordance with the activity standards.
P2 Repairs to a heritage item	a. The heritage fabric removed is limited to the amount necessary to carry out the repairs. b. Any repairs shall be undertaken: i. in accordance with the following: A. any temporary scaffolding must be erected without fixing to the heritage item (except where this would breach health and safety requirements) and protective material must be used to prevent damaging the surface of the heritage fabric; B. introduced or new materials and new work shall be identifiable by use of a recognised conservation technique such as date stamping; and C. the area the heritage fabric has been removed from shall be made weathertight. Or ii. in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.	Any repairs to the listed heritage items will be undertaken alongside the wider development work. It is presumed this work will be undertaken in accordance with the activity standards.

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
9.3.4.1.1 Permitted activities	**Activity specific standards**	**Comment**
P3 Heritage investigation and temporary works	a. Heritage fabric removed is limited to the amount necessary to carry out the associated work. b. Any heritage investigative and temporary works shall be undertaken: i. in accordance with the following: A. removed heritage fabric (excluding core drilling samples) shall be recorded, stored, and reinstated on completion of the works; and B. the area the heritage fabric is removed from shall be made weathertight. Or ii. in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.	Any heritage investigation works will be undertaken in accordance with the activity standards.
P4 Temporary buildings or structures for events in heritage item which is an open space	a. The building or structure is removed within one month after the event.	N/A
P5 Temporary buildings or structures for events in a heritage setting	a. The building or structure is removed within one month after the event.	N/A
P6 Sign/Signage Advice note: 1. This rule applies to heritage items and heritage settings in addition to the rules for signage in Chapter 6. Where the rules in each chapter conflict, this rule will prevail.	a. For signs on heritage items: i. protective material must be used to prevent damaging the surface of the heritage fabric, or where fixing signs to the heritage item is necessary, the number of fixing points must be limited to the minimum necessary to secure the sign. b. For signs in heritage settings:	N/A

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
9.3.4.1.1 Permitted activities	**Activity specific standards**	**Comment**
	i. any sign which is for the purposes of interpretation shall not exceed 1.2 m² in size; and ii. where the road frontage exceeds 50 metres, the maximum sign area shall be 0.5 m² per 50 metres of road frontage or part thereof, and the maximum area of any individual sign shall be 2m². Any sign exceeding 0.5m² in area shall be separated from other signs by a minimum of 10 metres. c. Signs must not flash or move.	
P7 Development(i.e. buildings and earthworks) on sites located above Moncks Cave (HID 1367), Moa Bone Point Cave (HID351), and the Lyttelton Rail Tunnel (HID 760).	N/A	N/A
P8 Demolition, partial demolition or deconstruction of a heritage item.	a. Regardless of any other rule, demolition or deconstruction works carried out under section 38 of the Canterbury Earthquake Recovery Act 2011.	N/A
P9 Replacement of buildings, structures or features (which are not listed separately as a heritage item) in a heritage setting or a heritage item which is an open space, where the replacement building, structure or feature is required as a result of damage sustained in the Canterbury earthquakes of 2010 and 2011.	Nil.	N/A
P10 Heritage upgrade works for: a. Highly Significant (Group 1) heritage items, where the works are required as a result of damage; or **b.** Significant (Group 2) heritage items.	a. The works shall be undertaken in accordance with the certified heritage works plan prepared, and certified by the Council, in accordance with Appendix 9.3.7.5	N/A for Mountfort or RMG as not a result of damage Seismic upgrade permitted with respect to Duff and Centennial facades

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
9.3.4.1.1 Permitted activities	**Activity specific standards**	**Comment**
P11 Reconstruction or restoration for: a. Highly Significant (Group 1) heritage items, where the works are required as a result of damage; or b. Significant (Group 2) heritage items.	a. The works shall be undertaken in accordance with the certified heritage works plan prepared, and certified by the Council, in accordance with Appendix 9.3.7.5	N/A for Mountfort or RMG as not a result of damage Restoration work on Centennial and Duff facades is permitted.
P12 Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair.	a. The heritage item shall not be lifted to a height exceeding 3 metres above any relevant recession plane in the applicable zone. b. The heritage item must be lowered back to its original position within 12 weeks of the lifting works having first commenced. c. The lifting and lowering shall be undertaken in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect. d. If the heritage item is located in a residential zone, the owners/occupiers of land adjoining the site shall be informed of the work at least seven days prior to the lifting of the heritage item occurring. The information provided shall include details of a contact person, details of the lift, and the duration of the lift. e. The Council shall be notified at least seven days prior to the lift occurring. The notification must include details of the lift, property address, contact details and intended start date.	N/A – proposal is not repair of damaged building
P13 Installation, modification or removal of electrical, plumbing heating, cooling, ventilation, lighting, audio-visual, cooking, hot or cold water, security and/or other service systems and fixtures which form part of heritage items.	a. Where the works affect heritage fabric, they must be undertaken in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.	Installation of new systems will be permitted where undertaken with required supervision

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
Controlled Activities	**Council's control limited to the following matters**	**Comment**
C1 Heritage upgrade works for: a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P10, or are not as a result of damage; or b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P10.	a. Heritage upgrade works, reconstruction and restoration - Rule 9.3.5.1.	Heritage upgrade works top Mountfort and RMG including seismic base isolation is a controlled activity – however will be undertaken alongside the wider development work therefore the higher consent category will apply.
C2 Reconstruction or restoration for: a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P11, or are not as a result of damage; or b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P11.	a. Heritage upgrade works, reconstruction and restoration - Rule 9.3.5.1.	Restoration works to Mountfort and RMG is a controlled activity – however will be undertaken alongside the wider development work therefore the higher consent category will apply.
C3 Demolition works (these rues relate to the Cathedral of the Blessed Sacrament and Christchurch Cathedral only.		N/A
C4 Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair which does not meet one or more of the activity specific standards in Rule 9.3.4.1.1 P12.	a. Temporary lifting or temporary moving - Rule 9.3.5.3	N/A

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
Controlled Activities	**Council's control limited to the following matters**	**Comment**
C5 Temporary moving of a damaged heritage item for the purposes of heritage investigative and temporary works or repairs.	a. Temporary lifting or temporary moving - Rule 9.3.5.3	N/A

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
Restricted Discretionary Activities	**The Council's discretion shall be limited to the following matters**	**Comment**
RD1 a. Alteration of a heritage item, other than provided in: i. Rule 9.3.4.1.1 P8, P13: and ii. Rule 9.3.4.1.2 C3.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.	**Resource consent required.**[2] Alternations are proposed to the four heritage items as detailed on the development plans, heritage assessments and summarised in the AEE: 1. RMG building and interior 2. Mountfort buildings (1870 – 1882) 3. Eastern façade of the Centennial wing 4. Roger Duff Wing (south and west facades.
RD2 a. New buildings in a heritage setting other than provided for in Rule 9.3.4.1.1 P9	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.	**Resource consent required.** New buildings are proposed on site.
RD3 a. New buildings, structures or features located within an open space which is a heritage item other than provided for in Rule 9.3.4.1.1 P9.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.	N/A

[2] The definition of alteration of a heritage item includes: *"permanent modification of, addition to, or permanent removal of, exterior or interior heritage fabric which is not decayed or damaged and includes partial demolition of a heritage item;"*

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**		
Restricted Discretionary Activities	**The Council's discretion shall be limited to the following matters**	**Comment**
RD4 a. Relocation of a heritage item within its heritage setting.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.	N/A
RD5 a. Any activity listed in Rule 9.3.4.1.1 P1, P2, P3, or P7 that does not meet one or more of the activity specific standards. b. Any application arising from this rule shall not be limited or publicly notified.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1	N/A
RD6 a. Any activity listed in Rule 9.3.4.1.1 P4 or P5 that does not meet the activity specific standard. b. Any application arising from this rule shall not be limited or publicly notified.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1	N/A
RD7 a. Any activity listed in Rule 9.3.4.1.1 P6 that does not meet one or more of the activity specific standards.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1 (o).	N/A
RD8 a. Demolition of Christchurch Cathedral (H106), other than provided for in Rule 9.3.4.1.1 P8 and Rule 9.3.4.1.2 C3.	a.	N/A

Chapter 9 Natural and Cultural Heritage **(Note: A list of relevant heritage definitions is attached as an appendix to this compliance table)**	
Discretionary Activities	**Comment**
D1 Relocation of a heritage item beyond its heritage setting.	N/A
D2 Demolition of a Significant (Group 2) heritage item.	No resource consent required Refer to reference note on RD1 above with respect to partial demolition / alteration of Duff and Centennial façades.
Non-complying Activities	**Comment**
NC1 a. Demolition of a Highly Significant (Group 1) heritage item. b. This rule does not apply to the demolition of the following: i. Cathedral of the Blessed Sacrament (H46) (see Rule 9.3.4.1.1 P8 and Rule 9.3.4.1.2 C3); and ii. Christchurch Cathedral (H106) (see Rule 9.3.4.1.1 P8, Rule 9.3.4.1.2 C3, and Rule 9.3.4.1.3 RD8).	No resource consent required Refer to reference note on RD1 above with respect to alteration and partial demolition works in RMG basement.

Chapter 4 Hazardous Substances		
Rules	**Compliance Commentary**	**Comment**
4.1.4.1.1 Permitted activities P1 the use, storage or disposal of any hazardous substance (unless otherwise specified in this plan)	Use and storage of hazardous substances is a permitted activity.	No resource consent required.

Chapter 6 General Rules: Noise **Note: The site is located within the Category 3: Lower Noise Level Area**		
Rules	**Compliance Commentary**	**Comment**
a. In the Central City, any activity that generates noise shall meet the Noise standards in Table 2 below at any site receiving noise from that activity, as relevant to the Category of Precinct in which the site receiving the noise is located. Category 3: All Central City areas other than Category 1 and 2 entertainment and hospitality precincts <u>Table 2 Standards - All activities:</u> 0700 -2300 55dB L^{AEq} 85dB L^{Amax} 2300 -0700 45 dB L^{AEq} 75 L^{Amax} This shall not include noise from people in outdoor areas of premises licensed for the sale, supply and/or consumption of alcohol up to a maximum size of 50m², in all Category 3 Zones except Central City Residential Zone, between 07:00 hours and 23:00.	The activities will comply. Any construction noise generated from the site during the proposed works will need to be managed in accordance with the New Zealand Standard NZS6803:1999 "Acoustics – Construction noise".	No resource consent required

Chapter 6 General Rules: Control of Light Spill		
Rules	**Compliance Commentary**	**Comment**
Rule 6.3.5 P1 – Control of Light Spill Any activity involving outdoor artificial lighting shall comply with the light spill standards in rule 6.3.6. • Open Space Community Parks Zone: 4.0 lux spill (horizontal and vertical) **Rule 6.3.4.1: Control of Glare** Any activity involving artificial outdoor lighting shall comply with the following: a. All fixed exterior lighting shall, as far as practicable, be aimed, adjusted and or screened to direct lighting away from the windows of habitable space of sensitive activities. b. N/A	Compliance will be achieved.	No resource consent required

Chapter 6 Signs		
Rules	**Compliance Commentary**	**Comment**
P7 Business and Building dentification Signs made of three-dimensional letters and/or symbols in all open space zones: a. The max symbol lettering height shall be 200mm. b. No more than 30 letters and/or symbols shall be displayed on each building frontage. c. Letters and or symbols shall be applied with no visible mounting structure. d. The background shall not be differentiated from the fabric and colour of the rest of the façade. e. Signs shall not extend above the façade height. Non-compliance with on more of the standards above requires the following built form standards to apply: **6.8.4.2.1 Measurement of the area of the sign** a. for the purposes of measuring the area of any sign, a double-sided sign shall be measured as the area of one side only being the larger of any one side. **6.8.4.2.2 Traffic safety – applies to all signs** a. Any sign shall be located so as to not obscure or to detract from the interpretation of any traffic sign or controls b. n/a **6.8.4.3.3 Integration with building design** a. Any sign displayed on wall surfaces, including lettering, shall not obscure any window, door or architectural features, visible form the exterior of the building. b. Where a sign, including a flag, extends over part of the Transport zone the lowest part of the sign shall be located a minimum of 2.6m above ground level. **6.8.4.2.4 Signs attached to buildings** The maximum area permitted are is 2m2 and a max height above ground 4m or faced height whichever is lower. **6.8.4.2.5 Projecting signs:** Signs projecting from the face of a building:	These standards will be met, noting also that the rules in Chapter 9 take precedence.	No resource consent required

- Signs parallel to building face the max projectino form the face of the building shall be 0.2m
- Signs perpendicular to the building face: maximum projection shall be:
  - Where greater than 2.6m above ground level 1.2m, and min 0.5m setback from the face of the kerb.
  - Where no greater than 2.6m above ground level 0.2m and 0.5m min setback form face of kerb
 	
6.8.4.2.6 Free Standing Signs
 	
Number of signs p**er site:** 1 for each formed vehicle access and 1 for each formed pedestrian entrance.
 	
Size of signs: 1m2
 	
Max height above ground level at top of sign: 4m		

Chapter 7 Transport (Note: Rolleston Ave is a Local Distributor Road but is outside of the Central City Core Zone)		
Rules	**Compliance Commentary**	**Comment**
Rule 7.4.3.1 Minimum number and dimensions of car parking spaces required	No parking is required for activities in the central city.	No resource consent required
Rule 7.4.3.2 Minimum number of cycle parking facilities required Appendix 7.5.2.b.ii requires staff cycle parking facilities to be covered and located in a secure area. Museums and galleries require - Visitors: 1 space/ 200 m2 PFA - Staff: 1 space/ 1000 m2 PFA	Based on an approximate PFA of 14,867m², the following cycle parking spaces are required: - Visitor: 74 spaces - Staff: 14 spaces The number of visitor cycle parking spaces will not be met.	**Does not comply** **<u>Resource consent required as a restricted discretionary activity under Rule 7.4.2.3</u>** **RD1 with assessment matters:** *7.4.4.4 Minimum number of cycle parking facilities required*
Rule 7.4.3.3 minimum number of loading spaces required.	No specific standard for museums or galleries. Standards for the activity with the closest definition apply.	No resource consent required
Rule 7.4.3.4 Manoeuvring for parking and loading areas. Appendix 7.5.6 requires parking and loading spaces to be located so that vehicles are not required to undertake more than one reverse manoeuvre when manoeuvring out of any parking or loading space.	If a heavy vehicle bay is required under 7.4.3.3 then on-site manoeuvring is required.	No resource consent required
Rule 7.4.3.6 design of parking areas and loading areas	Requires the access and manoeuvring areas to be formed, sealed, maintained and lit to a min 2 lux during the hrs of operation. Assumption that this standard will be met.	Will comply.
Rule 7.4.3.7 Access design and Rule 7.4.3.8 Vehicle Crossings		No resource consent required
Rule 7.4.3.10 High trip generators	Museums and galleries are permitted activities under the zone rules and the site is located within the Central City.	N/A - The activity is exempt from this rule.

Chapter 8 Earthworks		
Rules	**Compliance Commentary**	**Comment**
8.9.2.1 Permitted activities: **P1-** Earthworks a. not for the purpose of the repair of land used for residential purposed and damaged by the earthquakes a. Earthworks shall not exceed $20m^3$ per site in any 12-month period b. Earthworks shall not exceed a depth of 0.6m d. Earthworks involving soil compaction methods which create vibration shall comply with DIN 4150 199902 and compliance shall be certified through a statement of professional opinion provided to the Council from a suitably qualified and experienced chartered or registered engineer.	**It is anticipated that all earthworks will be located within the building footprint. These works are exempt under 8.9.3 a. iv:** ***iv. Any earthworks subject to an approved building consent where they occur wholly within the footprint of the building. For the purposes of this rule, the footprint of the building extends 1.8m from the outer edge of the wall. This exemption does not apply to earthworks associated with retaining walls/structures which are not required for the structural support of the principal building on the site or adjoining site.***	No consent required **Note: If earthworks outside of the building footprint are required a separate resource consent application will be sought.**

Chapter 9 Significant and Other Trees		
Rules	**Compliance Commentary**	**Comment**
Rules 9.4.4.1.1 P1 to P4 These rules relate to significant trees listed in the District Plan.	There are no significant trees located in close proximity to the works.	No resource consent required.
P5 a. Any pruning, maintenance or remedial work / treatment to any tree in: i. parks or public open space and road corridors in Christchurch City; or ii. …. b. This rule does not apply to pruning, maintenance or remedial work / treatment to trees within the Central City road corridors or the state highway road corridors, as this is provided for in Rule 9.4.4.1.1 P7.	Possible pruning and maintenance of trees adjacent to RMG building. These works are permitted if they are undertaken by, or under the supervision of, a works arborist employed or contracted by the Council or a network utility operator.	No resource consent required
P6 a. Felling of any tree including ancillary earthworks, in: i. parks or public open space and road corridors in Christchurch City; or ii. …..	Assume compliance	No resource consent required
P7 Any: a. pruning, maintenance or remedial work / treatment to; or b. earthworks within 5 metres of the base of; or c. felling of, any tree within state highway road corridors, or Central City road corridors.	N/A	N/A
P8 to P11 These rules relate to significant trees listed in the District Plan.	There are no significant trees located in close proximity to the works.	N/A

Chapter 9 Significant and Other Trees		
Rules	**Compliance Commentary**	**Comment**
P12 a. Earthworks within 5 metres of the base of any tree in: i. Parks or public open space and road corridors in Christchurch City; or ii. ….. b. Earthworks within 10 metres of the base of any tree in the Riccarton Bush Significant Trees area. c. Earthworks listed in Rule 8.9.3(a) are exempt from the activity specific standards in Rule 9.4.4.1.1 P12, except for exemption 8.9.3(a)(xii). d. This rule does not apply to earthworks within Central City road corridors or the state highway road corridors, as this is provided for in Rule 9.4.4.1.1 P7. **Activity specific standards** a. Activities shall be undertaken by, or under the supervision of, a works arborist employed or contracted by the Council or a network utility operator. b. .. c. The tree shall not be: i. greater than 6 metres high in a road corridor or 10 metres high in a park or public open space; ii. within a Character Area Overlay; iii. within a water body setback as described in sub-chapter 6.6 Water Body Setbacks in General Rules; or iv. of the following species: A. *Podocarpus cunninghamii* - Hall's totara; B. *Prumnopitys taxifolia* – matai / black pine; C. *Prumnopitys ferruginea* – miro; D. *Dacrydium cupressinum* – rimu; E. *Libocedrus bidwillii* – kaikawaka / New Zealand cedar; F. *Eleocarpus dentatus* – hinau; G. *Eleocarpus hookerianus* – pokaka; H. *Griselinea lucida* – puka / akapuka / shining broadleaf; I. *Hedycarya arborea* – pigeonwood; J. *Alectryon excelsus* – titoki; K. *Rhopalostylis sapida* - nikau palm;	There are several large trees near RMG and the entrance to the park on the south side of the Museum. It is likely that earthworks will be undertaken within 5 m of the base of a trees in the Botanic Gardens that are 10m high or greater, however if the earthworks are subject to a building consent and wholly within the building footprint (including 1.8m from the outer edge) they are exempt.	Earthworks near trees are exempt if they are covered by a building consent.

Chapter 9 Significant and Other Trees		
Rules	**Compliance Commentary**	**Comment**
L. *Cordyline indivisa* - mountain cabbage tree; M. *Ulmus horizontalis* - horizontal elm; N. *Ulmus glabra 'Camperdownii'* - camperdown elm; **No other tree rules are relevant.**		

APPENDIX: HERITAGE DEFINITIONS

Heritage item

means an entry in Appendix 9.3.7.2 Schedule of significant historic heritage which has met the significance threshold for listing in the District Plan. Heritage items can be:

1. a building, buildings or group of interrelated buildings;
2. a structure or feature, such as a bridge, monument, gun emplacement, whale pot or lamp stand; and
3. an open space, such as a square, park, garden or cemetery.

Heritage setting

means an entry in Appendix 9.3.7.2 Schedule of significant historic heritage which, together with the associated heritage item, has met the significance threshold for listing in the District Plan. A heritage setting is the area around and adjacent to a heritage item that is integral to its function, meaning and relationships and may include individually listed heritage items. Heritage settings include:

1. buildings;
2. structures or features, such as fences, walls and gates, bridges, monuments, gun emplacements, whale pots, lamp stands and public artworks;
3. gardens, lawns, mature trees and landscaping, water features, historic landforms;
4. access, walkways and cycle ways, circulation, paths and paving;
5. open space; and
6. spatial relationships.

Heritage fabric

in relation to Sub-chapter 9.3 Historic Heritage of Chapter 9 Natural and Cultural Heritage, means any physical aspect of a heritage item or heritage setting which contributes to its heritage values. In the case of the interior of a heritage item, it includes only that heritage fabric which is in Appendix 9.3.7.2 Schedule of significant historic heritage for that heritage item. Heritage fabric includes:

1. original and later material and detailing which forms part of, or is attached to, the interior or exterior of a building, structure or feature;
2. the patina of age resulting from the weathering and wear of construction material over time;
3. fixtures and fittings that form part of the design or significance of a heritage item, but excludes inbuilt museum and artwork exhibitions and displays; and
4. for open space heritage items, built or nonbuilt elements independent of buildings, structures or features, such as historic paths, paving and garden layout.

Heritage fabric excludes fabric certified in accordance with Appendix 9.3.7.6 Certification of non-heritage fabric.

Heritage upgrade works

in relation to a heritage item or heritage setting, means works undertaken to satisfy or increase compliance with Building Act 2004 and Building Code requirements. It may include:

1. structural seismic upgrades, core drilling, temporary lifting and/or moving off foundations or permanent realignment of foundations;
2. fire protection;
3. provision of access; and
4. temporary lifting and/or temporary moving of a heritage item to allow for ground, foundation and retaining wall remediation.

It excludes Building Code upgrade works undertaken as part of repairs, reconstruction or restoration.

Alteration of a heritage item

in relation to Subchapter 9.3 Historic Heritage of Chapter 9 Natural and Cultural Heritage, means any modification or addition to a heritage item, which impacts on heritage fabric.

Alteration of a heritage item includes:

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

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

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

In relation to a building, structure or feature which forms part of an open space heritage item, alteration includes:

d. modifications or additions to buildings, structures or features;

e. permanent modification or addition to garden or landscaping layout, paths, paving, circulation or onsite access, walkways or cycle ways;

f. earthworks which change the profile of the landform (other than earthworks approved by subdivision consent);

g. removal or transplanting of mature trees unless the tree is dead;

h. in relation to cemeteries, new planting on, or immediately adjoining, plots; and

i. new buildings, structures or features.

Alteration of a heritage item excludes:

j. maintenance;

k. repairs;

l. restoration;

m. heritage upgrade works;

n. heritage investigative and temporary works; and

o. reconstruction of new or replacement headstones, plaques or panels in church graveyards and cemeteries other than closed cemeteries.

Maintenance

in relation to a heritage item or heritage setting, means regular and ongoing protective care of the item or setting to prevent deterioration and to retain its heritage value. It includes the following, where there is no permanent damage or loss of heritage fabric:

1. cleaning, washing or repainting exterior or interior fabric using a method which does not damage the surface of the heritage fabric;
2. reinstating existing exterior or interior surface treatments;
3. temporary erection of freestanding scaffolding;
4. laying underground services and relaying paved surfaces to the same footprint;
5. upkeep of gardens, including pruning of trees, pruning or removal of shrubs and planting of new trees or shrubs (except planting within, or adjoining, plots within cemeteries); and
6. in relation to crematoria and cemeteries, maintenance also includes:
    1. protective care and routine works to enable their ordinary functioning, such as temporary and reversible modifications or additions to buildings;
    2. installation of plaques;
    3. restoration, repair and reinstatement of monuments; and
    4. disturbance of soil for burials and interment of ashes.

Repairs

in relation to a heritage item or heritage setting, means to replace or mend in situ decayed or damaged heritage fabric, using materials (including identical, closely similar or otherwise appropriate material) which resemble the form, appearance and profile of the heritage fabric as closely as possible. It includes:

1. temporary securing of heritage fabric for purposes such as making a structure safe or weathertight; and
2. Building Code upgrades which may be needed to meet relevant standards, as part of the repairs.

Restoration

in relation to a heritage item or heritage setting, means to return the item or setting to a known earlier form, using mainly existing materials, by reassembly and reinstatement. It includes deconstruction for the purposes of restoration. It may also include removal of heritage fabric that detracts from its heritage value and Building Code upgrades which may be needed to meet relevant standards, as part of the restored area.

Reconstruction

in relation to a heritage item or heritage setting, means to rebuild part of a building, structure or feature which has been lost or damaged, as closely as possible to a documented earlier form and using mainly new materials. It includes:

1. deconstruction for the purposes of reconstruction; and
2. Building Code upgrades which may be needed to meet relevant standards as part of the reconstruction.

Demolition

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

Partial demolition

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

Deconstruction

in relation to a heritage item, means to carefully dismantle a building or feature in such a way that the deconstructed materials may be later used in reconstruction or restoration.

Heritage investigative and temporary works

in relation to a heritage item, means temporary removal, recording, storage and reinstatement of undamaged heritage fabric where necessary for associated works to the heritage item. It may include:

1. temporary removal for investigation of building condition and determining the scope of works; and
2. temporary removal of heritage fabric where the heritage fabric cannot be satisfactorily protected in situ; and
3. core drilling.

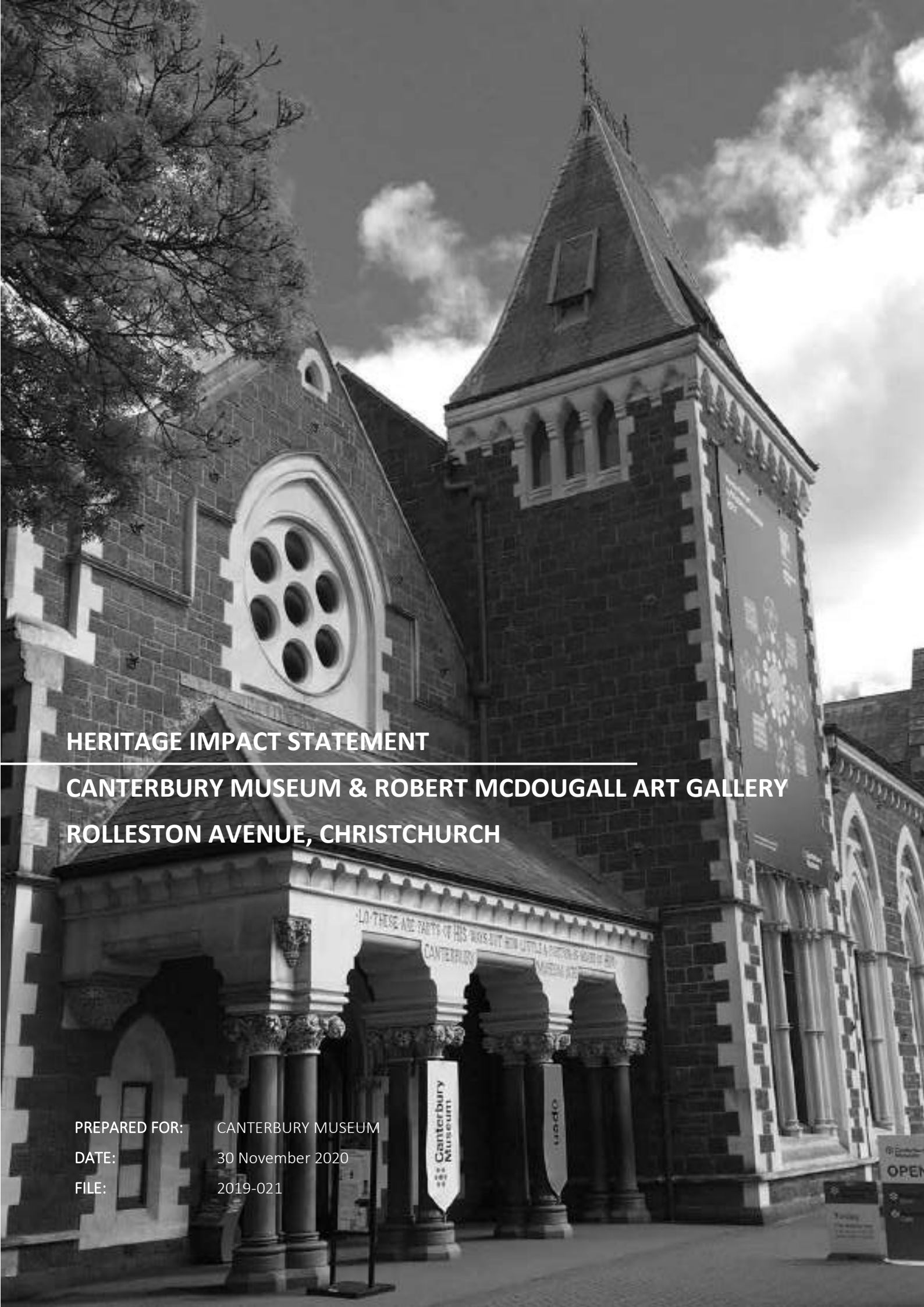
It excludes the following activities where they are undertaken as part of heritage upgrade works:

1. core drilling;
2. temporary lifting and/ or temporary moving off foundations; and
3. temporary lifting and/or temporary moving of a heritage item to allow for ground, foundation and retaining wall remediation.

Heritage professional

in relation to Rule 9.3.4 Historic heritage, Appendix 9.3.7.5 Heritage works plan and Appendix 9.3.7.6 Certification of non-heritage fabric, means:

1. a registered architect with a recognised post-graduate qualification in a field related to heritage conservation or management and at least three years of experience, including experience on at least three projects where he/she has acted as the principal heritage advisor for works involving a heritage building listed by Heritage New Zealand and/or in a district plan; and/or
2. a person with a degree or with a recognised post-graduate qualification in a field related to heritage conservation or management and at least five years of experience in heritage conservation or management, including experience on at least five projects where he/she has acted as a principal heritage advisor for works involving a heritage building listed by Heritage New Zealand and/or in a district plan.



HERITAGE IMPACT STATEMENT

CANTERBURY MUSEUM & ROBERT MCDOUGALL ART GALLERY

ROLLESTON AVENUE, CHRISTCHURCH

PREPARED FOR: CANTERBURY MUSEUM

DATE: 30 November 2020

FILE: 2019-021

PROJECT TEAM

Jim Gard'ner | Director

Renae Jarman | Director

Felicity Coleman | Senior Heritage Consultant

ABBREVIATIONS

BCP	Building Conservation Plan (Canterbury Museum)
CCC	Christchurch City Council
CDP	Christchurch District Plan
CP	Conservation Plan (Robert McDougall Gallery)
HIN	Heritage Item Number
HIS	Heritage Impact Statement
HNZPT	Heritage New Zealand Pouhere Taonga
HSN	Heritage Setting Number
ICOMOS	International Council on Monuments and Sites
m	metres
RMA	*Resource Management Act 1991*

ACKNOWLEDGEMENTS

GJM Heritage acknowledges the material prepared or sourced by Dave Pearson Architects for the Canterbury Museum Building Management Plan and the Robert McDougall Gallery Conservation Plan which has been reproduced within this HIS.

DOCUMENT VERSIONS

Project No.	Version	Issued To	Date Issued
2019-063	Draft	Sam Davis, Rubix	26 October 2020
	Museum Board Draft	Sam Davis, Rubix	3 November 2020
	Final for Museum Board Review	Sam Davis, Rubix	18 November 2020
	Final for Resource Consent	Sam Davis, Rubix	25 November 2020
	Final for Resource Consent (minor revisions)	Sam Davis, Rubix	30 November 2020

CONTENTS

APPENDICES:

1.0 INTRODUCTION

GJM Heritage (GJM) has been commissioned by Canterbury Museum to prepare a Heritage Impact Statement (HIS) to accompany a Resource Consent application made under the *Resource Management Act 1991* (RMA) for works to Canterbury Museum and the Robert McDougall Art Gallery (the subject site). The proposal involves partial demolition of the twentieth century building fabric of Canterbury Museum and the basement of the Robert McDougall Art Gallery, full base isolation of the subject site, alterations to heritage fabric and construction of new structures to house museum exhibitions, collections storage and management, visitor facilities and back-of-house operations.

The subject site comprises two heritage places, the Canterbury Museum and Robert McDougall Art Gallery, both of which are listed on the Christchurch District Plan and by Heritage New Zealand Pouhere Taonga (HNZPT).

This HIS assesses the proposed development against the heritage provisions of the Christchurch District Plan, in particular Chapter 9.3 – Historic Heritage. The assessment of impacts is also undertaken against the policies within the current conservation planning documents prepared for the Canterbury Museum and the Robert McDougall Art Gallery respectively and the relevant articles of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (Revised 2010) (ICOMOS New Zealand Charter).

This HIS is limited to assessing historic (post-contact) heritage impacts and does not consider Māori physical, natural or intangible heritage.

GJM Heritage's previous engagement in relation to the Canterbury Museum has been as part of the team led by Dave Pearson Architects that prepared the 2019 Building Conservation Plan (BCP) and heritage advice and review during the stakeholder consultation and conceptual design phases.

This HIS has been prepared to inform the application for a resource consent under the *Resource Management Act 1991.* It responds to the revised concept design prepared by Athfield Architects and approved by the Canterbury Museum Board on 23 November 2020.

1.1 DOCUMENTATION

In preparing this HIS we have relied on the following information:

Concept Design Report entitled *Need for Change: Canterbury Museum's Proposed Redevelopment Project Report*, Athfield Architects, 25 November 2020

Christchurch District Plan, Chapter 9.3 - Historic Heritage

Christchurch District Plan, Chapter 18.4.2.4 – Building Height

CCC Planning Map 31C Natural and Cultural Heritage (Operative 19 December 2017, Published 12 November 2019)

CCC Planning Map Enlargement H15 Natural and Cultural Heritage (Operative 19 December 2017, Published 12 November 2019)

CCC Heritage Items and Setting Aerial Map Nos. 118, 124, 135, 808 and 809

Canterbury Museum Building Conservation Plan, Dave Pearson Architects, 14 October 2019 (BCP)

Robert McDougall Gallery, Christchurch: A Conservation Plan, Draft Volumes 1 & 2, Dave Pearson Architects, Revised Draft June 2013 (CP)

HNZPT Citation *Canterbury Museum (19th century portion), 15 Rolleston Avenue, Christchurch,* List Number 290

HNZPT Citation *Robert McDougall Art Gallery, 9 Rolleston Avenue, Christchurch,* List Number 303

CDP Heritage Assessment – Statement of Significance *Canterbury Museum (1870-1882 Buildings) and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch*, Heritage Item Number 474

CDP Heritage Assessment – Statement of Significance *Robert McDougall Art Gallery and Setting, Canterbury Museum – 9 Rolleston Avenue, Christchurch*, Heritage Item Number 471

CDP *Scheduled Interior Heritage Fabric Heritage Item Number 471, Robert McDougall Gallery - 4 Rolleston Avenue, Christchurch*

CDP Heritage Assessment – Statement of Significance *Centennial Wing East Façade and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch*, Heritage Item Number 1378

CDP Heritage Assessment – Statement of Significance *Roger Duff Wing South and West Façades and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch*, Heritage Item Number 1379

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

Cultural Narrative: Canterbury Museum, Puamiria Parata-Goodall, 11 November 2011

Our Heritage, Our Taonga: Heritage Strategy 2019-2029, Christchurch City Council

While earlier conservation plans exist for each heritage place, these plans are considered to have been superseded by those noted above.

2.0 THE SUBJECT SITE

2.1 LOCATION AND CONTEXT

Canterbury Museum and the Robert McDougall Art Gallery occupy an approximately rectangular site on the eastern edge of the Christchurch Botanic Gardens located on the axis of Worcester Boulevard (Figure 1). The museum and gallery complex is bounded by Christ's College to the north, Rolleston Avenue to the east, and the Botanic Gardens to the south and west. The museum addresses Rolleston Avenue and the Robert McDougall Art Gallery addresses the Botanic Gardens to the west. The main entrance to the Museum is via Rolleston Avenue at the south-east corner of the site. The buildings that comprise the Canterbury Museum are oriented on the orthogonal grid of Christchurch within the Four Avenues. The Robert McDougall Art Gallery is located directly west of the Museum, to the rear, and is oriented on a north-west/south-east axis. The main entrance to the Gallery is accessed from the Botanic Gardens on the building's west elevation. Garden beds are planted in front of the Gallery building, providing a direct interface between this building and the Botanic Gardens. Christ's College is separated from the subject site by the unnamed service lane providing back-of-house access to both the Museum and Gallery.

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

Canterbury Museum has a strong visual connection with Christ Church Cathedral, which is positioned on axis at the eastern termination of Worcester Boulevard.

Figure 1. *Aerial view of part of Christchurch, showing the location of Canterbury Museum and the Robert McDougall Art Gallery (indicated). Christ Church Cathedral is to the right of the image*
(Source: Google Maps)

Figure 2. *Canterbury Museum and Robert McDougall Art Gallery in their immediate context*
(Source: Athfield Architects)

2.2 CANTERBURY MUSEUM

Canterbury Museum is one of the oldest purpose-built museums in New Zealand and is notable for the fact it has remained in continuous use as a museum since it was opened in 1870. Over the years, the Museum has become a vital part of the cultural life and heritage of the city and the region.

Canterbury Museum today comprises a group of late nineteenth century Victorian Gothic Revival buildings with a number of twentieth century additions. The earliest of the nineteenth 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 twentieth century buildings principally comprise the Centennial Wing (1958), the Roger Duff Wing (1977) and the Courtyard building (1995).

2.2.1 Summary history

The following summary history is adapted from the Canterbury Museum Building Conservation Plan prepared by DPA Architects in 2019.

Establishment of a museum (1850s – 1870s)

In 1848, the Canterbury Association was established by Edward Gibbon Wakefield and John Robert Godley. Two years later, surveyor Edward Jollie drew up a plan for a town on the Canterbury plains which followed the standard rectangular grid of colonial settlement. The Canterbury settlement was intended to have an urban centre and that centre – with the appropriately English name of Christchurch – was planned with institutions and amenities expected of a British city of the Victorian period. As early as 1850, a museum, a library, and botanical gardens were being promoted as essential ingredients of the planned colony. To the west of the grid a large area was reserved as a Government Domain, which was to become known as Hagley Park and was to include a site for a museum (Figure 3).

In the settler colony of New Zealand, museums were built on British models and copied their designs and layout from predecessors in England and Scotland. Canterbury Museum was designed in a Gothic Revival style, reflecting the cultural ethos of the Canterbury settlement and its talented architect, Benjamin Woolfield Mountfort. Mountfort, a skilled professional who trained with RC Carpenter in England, was the 'pre-eminent exponent of the Gothic Revival style in nineteenth-century New Zealand'. He drew inspiration for the museum's architectural style from the Museum of Natural History at Oxford University.

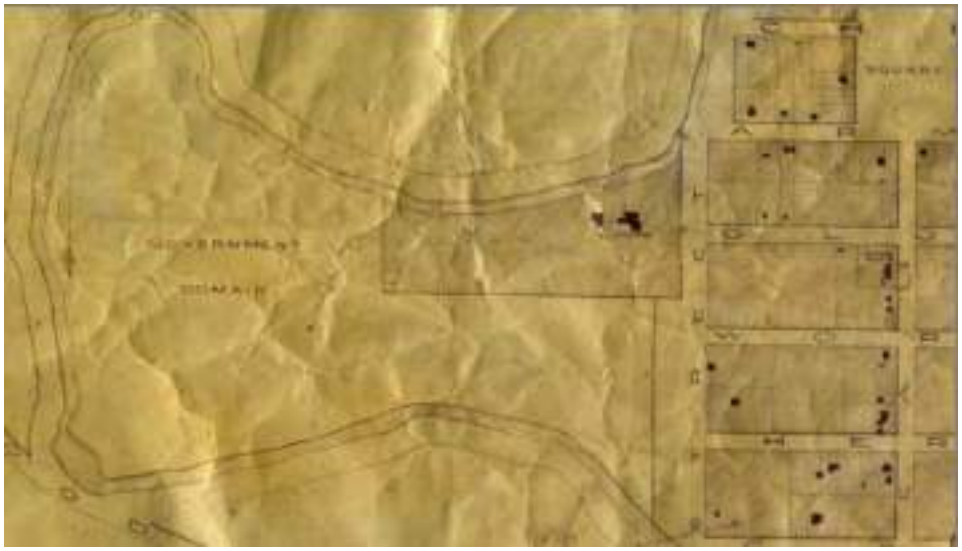


Figure 3. *Detail of plan of Christchurch showing the Government Domain, 1862 (Source: Christchurch City Libraries)*

The establishment of Canterbury Museum was largely due to the drive of Prussian scientist, Julius Haast, who arrived in the colony in 1858. Haast expounded the virtues of a museum, emphasising the scientific value of research collections to the colonial economy and the rational recreation of everyday visitors. Following public pressure for the erection of a museum, a design competition was arranged by the provincial government. Despite being won jointly by Mountfort and another architect, Isaac Luck, the outcome was considered inconclusive and the project experienced significant delays. The provincial government eventually acted and set aside £1200 for a building in the Domain, now the Botanic Gardens, next to Hagley Park, south of Christ's College and opposite Worcester Street.

Mountfort's design for the museum was for a Gothic Revival building with steeply pitched timber framed roof (Figure 4). Housing what is now called the Mountfort Gallery, the main gallery space was designed to be supported by 30 feet (9m) high timber columns of heart kauri, with a centrally-located entrance in the eastern façade (Figure 5).

Tenders for the building's construction were called in February 1869 and the contract was subsequently awarded to Prudhoe and Cooper for the stonework, and Daniel Reece for the internal timber work. Construction was complete before the end of the year, however, the museum did not open to the public until October 1870 when the exhibits were moved in and displays erected.

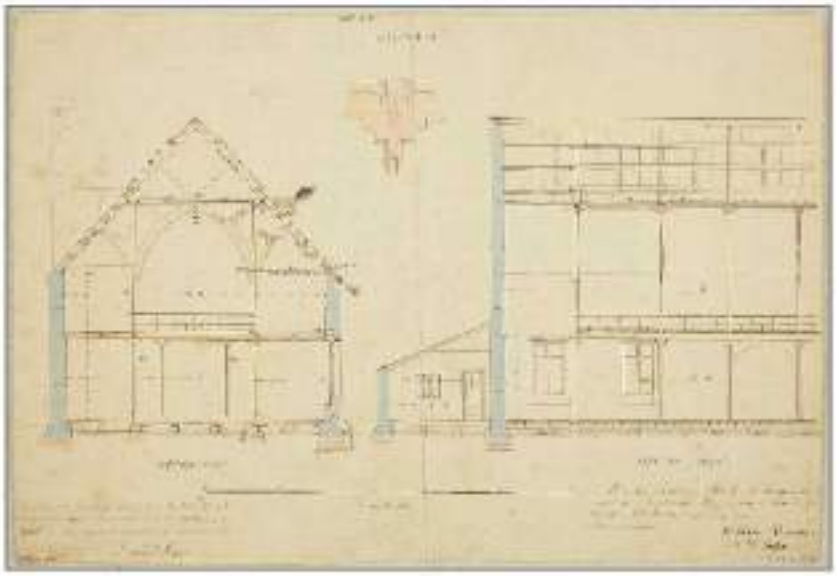


Figure 4. *Mountfort's sectional drawing of the first museum building, 1869*
(Source: Canterbury Museum)

Figure 5. *The central hall of the original 1870 museum building, 1872*
(Source: Canterbury Museum)

Early extensions and the need for additional space (1870s - 1880s)

Canterbury Museum had no sooner opened than Haast, as Museum Director, was complaining about a lack of space for the collections, and plans were made for additions. Tenders were called in October 1871 and a new building was constructed adjoining the south wall of the 1870 structure, extending to the west so that the two parts together formed an L shaped plan. This extension was also designed by Mountfort. The museum was closed for a period of one month in July/August 1872 while the alterations were being carried out. Completed in 1872, the exterior was described by journalists as 'modern Gothic in style', with more elaborate pointed windows on the south façade recessed into arches and two subsidiary gables along the south façade, adding variety to the otherwise plain form of the roof (Figure 6).

Further additions were planned in 1873 and the following year Haast sent a memo to the Government with sketches showing proposed major extensions to the museum. Mountfort prepared plans in 1875, however, a change of government and a standoff with the College Board brought a halt to progress and when the impasse was resolved, there were extensive alterations to the plans to reduce their size and cost. The alterations took the form of an extension of the 1872 wing towards what is now Rolleston Avenue and a second block parallel to the street edge and to the 1870 wing. The south elevation (which is visible from the adjacent Botanic Gardens) included a pair of gablets from which chimneys extended, along with arched openings typical of the Gothic Revival style (Figures 7 and 8). These extensions, completed in 1877, brought the entrance to its current location, more directly off the street, while Mountfort's signature geometric rose window featured in the gable above the entrance. The entry portico with its decorative stonework was added in 1878 (Figure 9). The inscription over the entrance was carved by Claudius Brassington in 1896.

The last building work undertaken at the museum to Mountfort's designs occurred in 1882 and enclosed the courtyard which had been created by the addition of the 1877 wing to the 1870 and 1872 buildings (Figure 10). The 1882 building was a major engineering feat. The roof spanned 48ft (14.6m) and was one of the "most impressive interior spaces built in nineteenth-century New Zealand". It opened in 1882 as a technology gallery.

By 1882, there was also an array of sheds and work buildings to the north and west of the complex. The most important of these was the so-called 'Māori House'. The house was installed on a concrete platform with a corrugated steel roof, just to the east of the 1870 wing (in what later became the courtyard space). In 1881, the whare was dismantled to make way for the enclosure of the courtyard where it was located. It was moved to the western side of the 1870 wing. In 1894, it was dismantled again, repaired, and re-erected, this time facing south. In the 1950s, the whare was disassembled to make way for the Centennial Wing. The whare remains in storage.

Figure 6. *View to Canterbury Museum from the Botanic Gardens, c. 1874, with original 1870 building to the left and 1872 building to the right (Source: Canterbury Museum)*

Figure 7. *Original architectural drawing of the south façade of the 1872 and 1877 buildings (Source: Canterbury Museum)*

Figure 8. *Canterbury Museum viewed from Botanic Gardens showing the 1872 and 1877 wings (Source: Canterbury Museum)*

Figure 9. *Canterbury Museum, c 1905, showing the east façade with porch entrance (Source: Canterbury Museum)*

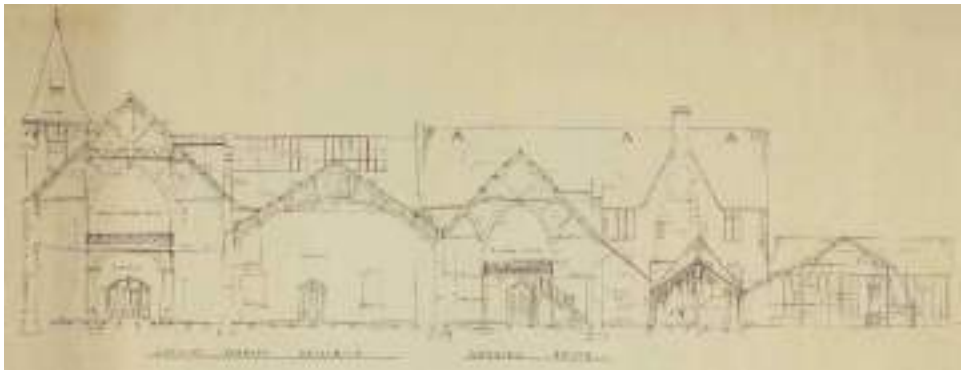


Figure 10. *Section through Canterbury Museum from Rolleston Avenue, 1948 showing from L to R: 1877 building, 1882 building, 1870 building, 1872 building behind whare in foreground. Structure to the far right may be the shelter for the blue whale*
(Source: Canterbury Museum)

Consolidation and expansion (1940s - 1970s)

The Centennial Wing (1958)

The layout of Canterbury Museum remained largely unchanged until the 1950s when the energetic ethnologist, Roger Duff, became Director (1948-1978). An advocate as effective as Haast, after a period of financial constraint and institutional stagnation, Duff revitalised the institution with his "strong vision of the Museum as a lively and popular centre of public education".

In various plans to extend Canterbury Museum throughout the twentieth century, staff noted that any new buildings would require a radical reorganisation of the internal museum spaces. Initiatives that would finally culminate in extensions being realised began in 1944, when then Director, Robert Falla, called for the addition of a new wing to celebrate the upcoming Centennial of the Province in 1950.

An architectural competition was held in 1949 for plans which would be achieved "without destroying the external character of B W Mountfort's original Gothic conception". The competition entry from Dunedin architects Miller, White and Dunn was accepted. The Miller, White and Dunn design involved extending the Museum to the north, with the Rolleston Avenue façade maintaining the style of Mountfort's 1877 design (Figure 11). The new building provided a large exhibition hall, urgently needed by the expanding Museum and an auditorium, along with smaller exhibition galleries, offices, collection storage and workshop areas which were laid out over three floors surrounding the large hall to the west, north and east.

Miller, White and Dunn's winning design, while stepping back from Mountfort's 1877 building, extended the Rolleston Avenue façade of the building and echoed the Gothic arches and stonework of the original. However, due to financial constraints, what was ultimately built was a Gothic Revival stone 'skin', which was adhered to the Rolleston Avenue façade, with the remainder of the building following a utilitarian design consisting of a concrete structure with steel windows.

Tenders were called in December 1954 and the museum was closed from 9 September 1955 to 10 November 1958 to allow for the construction of the new building (Figure 12). In 1957, as part of the works, the fleche or spirelet which had deteriorated into a state of decay was removed from the roof. This was a considerable loss, as the fleche features prominently in many photographs, sketches and drawings of the period.

The museum finally reopened in November 1958, with some new exhibitions unveiled the following year, notably the Christchurch Street, which occupied the ground floor of the 1872 wing.

Figure 11. *Perspective drawing of the proposed Centennial Wing, 1949. The stone detailing to the north façade was never realised. The skylights and third window in the east façade were also not realised*
(Source: Canterbury Museum)

Figure 12. *Photograph taken prior to the construction of the Centennial Wing, 1955. The north ends of the 1877, 1882 and 1870 wings are visible*
(Source: Canterbury Museum)

The Roger Duff Wing (1977)

Within four years of the Centennial Wing being opened, Duff was again agitating for further extensions. Plans and fundraising were underway by 1962 for a building to house a 'Rutherford Hall of Science.' The new wing (Figure 13) was designed by well-known Christchurch architect, John Hendry, who was a founding member of the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). It was hoped that the new wing would be ready for the museum's centennial in 1970;

however delays meant that Hendry was not appointed until 1969 and, due to problems with construction, the project was not completed until 1977.

The new wing contained a basement below two main floors, being ground level and upper exhibition areas, each with a mezzanine above (Figure 14). The new building, the floor levels of which were designed to align with those of the 1958 wing, provided much needed storage areas, public exhibition spaces and a research library. The planetarium was moved from the 1882 section of the museum, where it had been installed in 1959, to the upper mezzanine above a public lounge.

The building that would later be named the Roger Duff Wing represents a contemporary interpretation of key design elements used by Mountfort in his nineteenth century buildings. Although no effort was made at this time to reproduce the Gothic detailing of the adjacent 1872 wing, Hendry's designs for the exterior walls (where visible from the Botanic Gardens) reflected the materials of the earlier buildings.

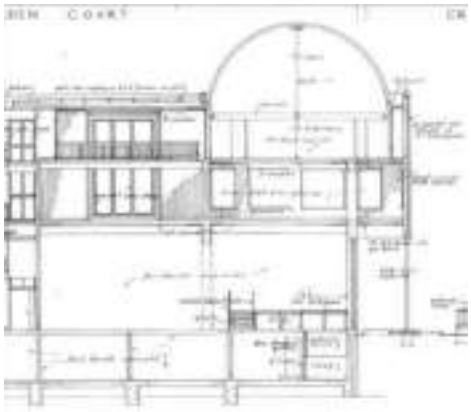


***Figure 13**. (left) Architect John Hendry's drawings for the proposed 1970 addition showing initial and proposed later stage of development.*

***Figure 14.** (right) Working drawing showing Duff Wing with planetarium (since removed) (Source: Canterbury Museum, Mu219)*

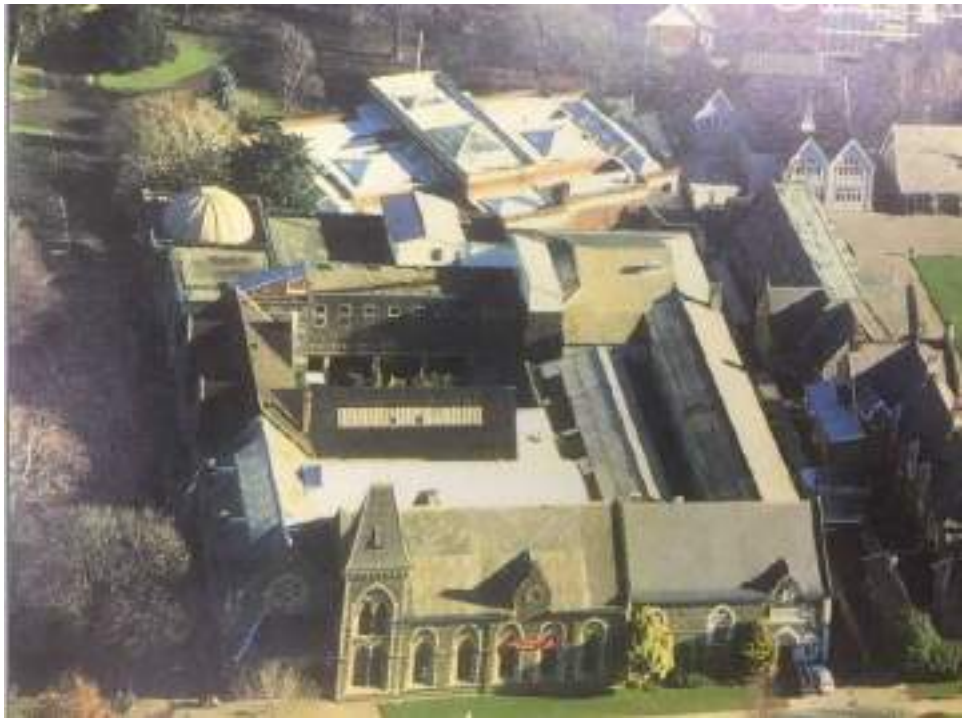


Figure 15. *Aerial view of Canterbury Museum c.1980s (Source: Canterbury Museum)*

Ongoing developments (1980 – 1990s)

After Duff 's death in 1978, Michael Trotter became the Museum's Director and continued the museum's distinguished tradition of archaeological research, as well as its work in the natural sciences and human history.

In September 1986, the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) gave the Victorian buildings and the Rolleston Avenue facade of the Centennial Wing a 'B' classification (subsequently reclassified 'A'). Not long after, a three-stage plan to strengthen the historic fabric and simultaneously reorganise the exhibition areas was proposed. Structural upgrades were undertaken in the ensuing years, which included the strengthening and reinforcing of Mountfort's nineteenth century buildings. The 10-year earthquake-strengthening project involved the application of reinforced concrete to interiors and the introduction of concrete floors. Some internal spaces were demolished, while others were reconstructed and reinstalled. The planetarium was also removed and its dome replaced with a smaller glazed gable roof.

The only major addition to Canterbury Museum after the 1970s occurred in 1995 with the construction of the Garden Court building within the formerly open central courtyard.

The Christchurch earthquakes (2010 and 2011)

In 2010-11, Canterbury was struck by a series of major earthquakes. In September 2010, Canterbury Museum suffered superficial damage and closed for only ten days. However, a second earthquake in February 2011 caused more extensive damage to the buildings. The museum was closed for six months while the structural and visible damage was assessed and repairs undertaken.

On the edge of the red zone (the area worst affected by the earthquake) Canterbury Museum was a beacon of hope and normality. Unlike many of the heritage buildings

in the central city, the older sections of the museum survived relatively unscathed, due to the earthquake strengthening of the 1980s-1990s. Sufficient construction work and repairs to the visible damage in the public spaces were completed to allow a partial re-opening of Canterbury Museum on 2 September 2011, the first institution in the inner city to do so.

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

Figure 16. *Plan summarizing the various construction dates of the museum buildings, and the adjacent Robert McDougall Art Gallery*
(Source: Athfield Architects)

2.2.2 Summary description

The following summary description of Canterbury Museum is drawn from the Canterbury Museum Building Conservation Plan prepared by DPA Architects in 2019.

1870 building (B W Mountfort)

The first museum building was constructed in 1870 and had a lean-to attached to the northern end. The entrance was located on the eastern side. The exterior of this first museum building is now largely hidden. The exterior walls are effectively concealed by the surrounding later additions and the construction of concrete shear walls against the external walls. The gable roof form was a significant element of the building and while the large part of the roof is now concealed beneath the 1995 addition, part of it, along with a section of the walls and gables can be viewed under the overhanging section of the 1995 building. The 1870 building features Halswell basalt in random squared bolstered stones laid in courses with dressed facings of Port Hills trachyte.

1872 building (B W Mountfort)

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

1877 building (B W Mountfort)

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

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

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

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

1882 building (B W Mountfort)

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

1958 Centennial Wing (Miller, White and Dunn)

The 1958 Centennial Wing designed by Miller, White and Dunn was constructed to the north of the 1870, 1872 and 1882 buildings and the east wing of the 1877

building. A longitudinal gable roof with a similar form to the 1877 building extends over the front section of the Centennial Wing running parallel to Rolleston Avenue. Beyond this, two further gable roofs run at right angles to Rolleston Avenue, one over the offices and the other over the large exhibition hall.

As designed, the Centennial Wing closely emulated Mountfort's 1877 wing. The final design of the building, however, ended up being very different from the original concept, probably due to budget constraints. It is, in essence, a large shed behind a façade. The building has walls of concrete, which are simply plastered on the north and west facades. The east or Rolleston Avenue façade is clad with a veneer of Port Hills basalt laid as random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions to match the 1877 building. It was during the construction of the Centennial Wing addition that the fleche was removed from the eastern wing of the 1877 building.

1977 Roger Duff Wing (John Hendry)

In 1977, John Hendry designed what became the Roger Duff Wing to link the 1872 building and the 1958 Centennial Wing. As constructed, the building comprised two floors of exhibition areas and had a planetarium installed on the roof as an external feature on the southwest corner of the building. The Hendry design has slender steel columns and features walls which are a combination of raw concrete and pre-cast panels with exposed basalt aggregate, while a section of wall featuring random coursed rubble abuts the 1872 building. Some of aggregate panels are no longer intact due to the later openings which were inserted at the time the planetarium was removed and a cafeteria established in its place. A flat, membrane clad roofs extends over most of this building.

1995 Garden Court (Christchurch City Council)

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

2.3 ROBERT MCDOUGALL ART GALLERY

The Robert McDougall Art Gallery was Christchurch's main public art gallery from 1932 until 2002 and was one of a number of significant civic landmarks built in Christchurch during the 1930s Depression. It remains a significant part of the city's townscape around the Christchurch Botanic Gardens.

2.3.1 Summary history

The following summary history is adapted from the Draft Robert McDougall Art Gallery Conservation Plan prepared by Dave Pearson Architects in 2010 (revised 2013).

A public art gallery for Christchurch

Until the opening of the Robert McDougall Art Gallery in 1932, the only public art gallery in Christchurch was that of the Canterbury Society of Arts (CSA). The CSA was formed in 1880 and since that date has continued to be the city's foremost society concerned with the arts. Ten years after it was founded, the Society built its first gallery on the corner of Durham and Armagh Streets. Designed by Benjamin

Mountfort, the gallery was opened on 4 November 1890. Ownership by an independent society meant that it was never intended to be, and never became, a true civic art gallery housing a large permanent collection of art works.

In 1913 prominent Christchurch architect, Samuel Hurst Seager, requested a meeting of the CSA to discuss the need for a formal Christchurch Gallery to exhibit art. He was keen to use the Botanic Gardens as a site for a gallery, however it was not until August 1923 that a deputation from the CSA petitioned the Christchurch Domain Board for a site for a new art gallery. The Domain Board responded to the deputation by offering the Society a quarter acre (0.1 of a hectare) of land in the Botanic Gardens to the west of Canterbury Museum in 1925 (Figure 17).

This pairing of art and nature was a common late Victorian-era concept. At this time the value of public gardens, parks and Botanic Gardens was considered to extend far beyond the opportunities they offered for recreation and communion with nature. They were regarded as 'civilizing terrain' or places of betterment, offering educational and improving pursuits for 'all levels of society' and museums, art galleries and libraries were frequently situated alongside of, or within their grounds.

Site for a gallery (1920s)

In the same year the Domain Board offered a site for a gallery, James Jamieson, a wealthy local building contractor, pledged to leave his art collection to Christchurch City on the condition that a new premise be built to house it. In September 1925, a clause was also added to the Reserves and Other Lands Disposal and Public Bodied Empowering Bill which vested a portion of Hagley Park as a site for a public art gallery. No buildings other than an art gallery were to be erected on the site and the design of the gallery was to be approved by the Domain Board. If no building had been erected within five years, or if any building erected ceased to be used as an art gallery, the land was to again become part of Reserve 25.

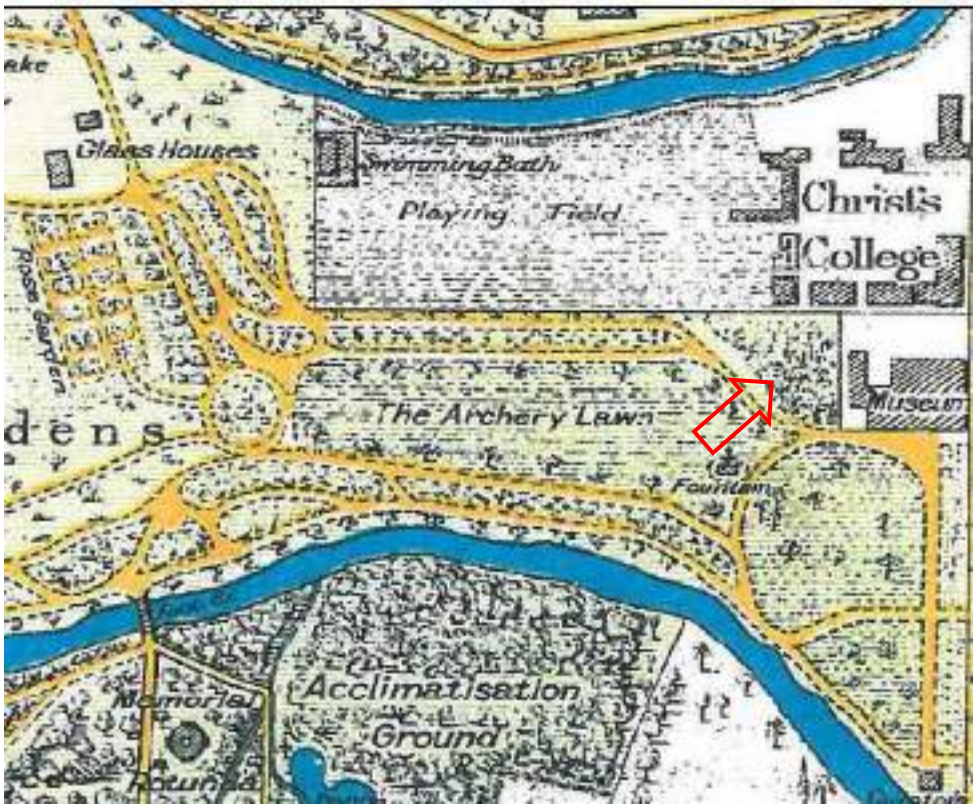


Figure 17. *Detail from a 1926 plan of the city of Christchurch showing the proposed site for an art gallery to the west of the Museum*
(Source: Christchurch City Libraries)

The City Council held a referendum to gauge public support for taking out a loan to pay for the new gallery. The idea was rejected and by 1927, when James Jamieson died, the City Council was no closer to attaining the money required to build a new gallery. In 1928, Robert McDougall, in one of the most remarkable acts of philanthropy in the city's history, offered to meet the cost of a new gallery costing £25,000. His only stipulations were that the City provide a site for the gallery (preferably in the Botanic Gardens) and that a competition be held for the design of the gallery. He forwarded a cheque to the city for £25,000 on 2 April 1928.

In the lead up to the construction of the gallery, the chosen site was widely criticised. Some thought it was wrong to build in the Botanic Gardens. Even those who favoured a site in the Gardens were not convinced that the chosen site behind the museum was sufficiently accessible or prominent for a public gallery. McDougall's own preference was for "a distinctive site in the … Gardens, well away from the museum, so that the art gallery will stand out by itself". Those who pushed for an alternative site in the Gardens, or for a site in the central city, wanted a visit to the gallery to be seen as part of everyday life in the city. G.H.L. Lester, a leading member of the CSA, and W.H. Jamieson (one of James Jamieson's trustees) thought the site behind the museum was "a great mistake".

Alternative sites fronting Rolleston Avenue or on the hospital side of the Avon River were considered and the Domain Board was willing to offer an alternative site in the Gardens or Hagley Park in exchange for the site behind the museum. The Council cut the debate short with a decision, on 2 September 1930, that the gallery would be built on the site originally proposed and approved in 1925.

Construction and opening (1930s)

The foundation stone for the gallery was laid by Robert McDougall and a brief for a competition was drawn up by Samuel Hurst Seager. In April 1928, Edward Armstrong was announced as the successful architect. Work clearing the area behind the museum began in September 1930 and by October the Board Minutes recorded that rhododendrons, trees and other flowering shrubs had been transplanted in various parts of the gardens and water supply tanks and pipes had been removed from the site in preparation for the gallery's construction. Across the site most of the large trees, which had been planted over 60 years earlier, were felled. The proposed orientation of the gallery was also changed at this time. Originally intended to face the walk which ran parallel to the museum, the gallery was pivoted so that its portico faced the Archery Lawn.

Tenders for construction of the gallery were called in September 1930, with a closing date of 17 October. The final contract price was £27,750.43. After winning the architectural competition, Armstrong moved to Christchurch from London to work on the detailed drawings for the gallery (Figure 18). He remained there until construction commenced in November 1930 (Figure 19), after which he returned to London. The task of supervising the construction of the gallery was taken over by William Trengrove, a Christchurch architect.

The contract signed in 1930 had specified a completion date of 1 March 1932. The contractors, J and W Jamieson, did not quite meet this deadline. The roof had been completed by May 1931, but exterior work continued until early February 1932. The work was finally completed in May 1932 at a total cost of £31,745-12-9.

The Mayor of Christchurch, D.G. Sullivan M.P., opened the Robert McDougall Art Gallery on 16 June 1932 (Figure 20). A crowd of between 500 and 800 had gathered for the occasion and the gallery was praised as a building of architectural merit and one admirably suited to its purpose. The Robert McDougall Art Gallery was built to enable the City Council's permanent collection of paintings and other works of art to be put on display. This remained the building's main purpose throughout the period from 1932 to 2002. It also housed a number of temporary exhibitions throughout the years.

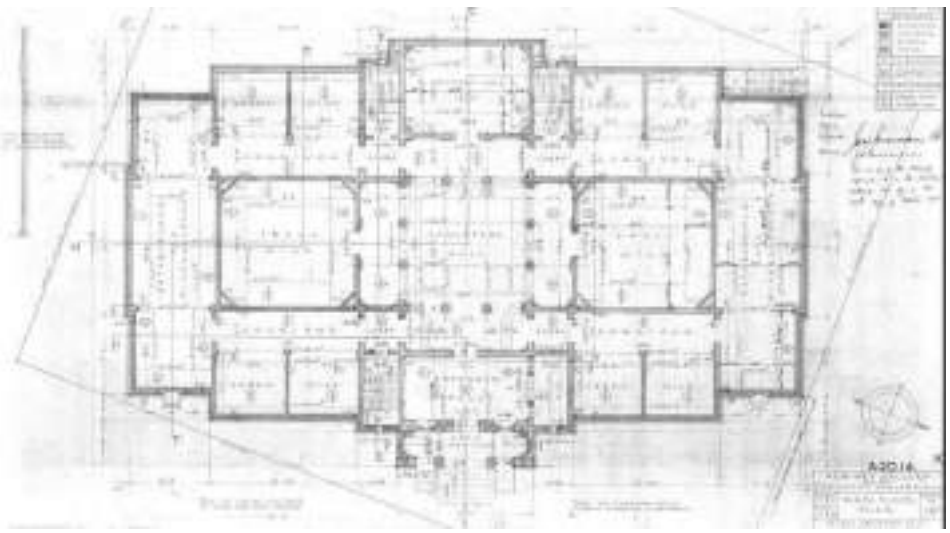


Figure 18. *Main floor plan of the Robert McDougall Art Gallery, 1930*
(Source: Christchurch City Libraries)

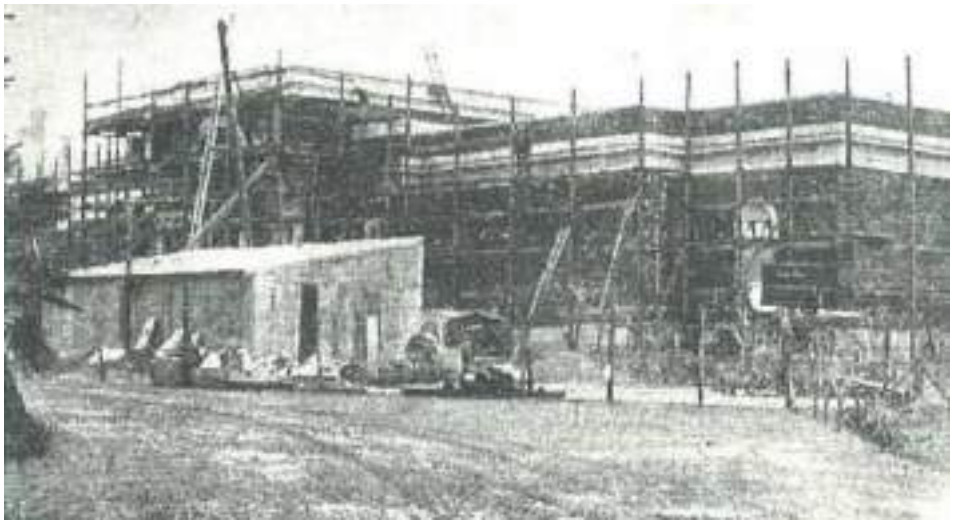


Figure 19. Construction of the Robert McDougall Art Gallery, September 1931 (Source: Christchurch City Libraries)

Figure 20. The gallery soon after completion, 1932 (Source: Christchurch City Libraries)

Subsequent alterations and closure (1980s – 2000s)

The most significant change to the gallery since its establishment in 1932 was the construction of a new wing on its north-western side in the 1980s. In 1973, with demands being placed on the building for more space, extensions were proposed and an architectural competition was organised. By 1975, plans had been drawn up, however public opposition to further extensions of the gallery into the Botanic Gardens thwarted the plan.

By the early 1980s the gallery's lack of space had become acute. With plans to expand into the Botanic Gardens stymied, the decision was made to build on land which the City Council already held title, a small triangular area of land between the gallery's north-west wall and the boundary with Christ's College to the north. The new triangular building was designed by Neil Carrie, an architect employed in the City Architect's Division of the City Engineer's Department. The plans for the extension were drawn up by June 1982 and consent obtained for its construction at the end of September. M.L. Paynter Ltd won the contract and began work on the extension on 22 November 1982. The wing was officially opened on 14 June 1983. Although it was the most substantial addition in the gallery's history, a single breach

in the existing exterior brick wall was the only significant change to the fabric of the original building.

In the 1990s, more significant changes were made to the gallery to enable it to continue, in the short–term at least, to remain the city's main public gallery. Through the years 1995-98 a comprehensive upgrading program saw significant changes to the interior and more minor changes to the exterior of the building. Seismic strengthening was also undertaken during this period of major work between 1995 and 1998.

The collection ultimately outgrew the gallery and in 2002, the Robert McDougall Art Gallery was closed as the main public gallery for Christchurch. The following year, the new Christchurch Gallery Te Puna o Waiwhetu opened on the corner of Worcester Boulevard, Gloucester and Montreal streets.

The Robert McDougall Art Gallery remains closed and vacant.

2.3.2 Summary description

The following summary description is drawn from the Draft Robert McDougall Art Gallery Conservation Plan prepared by Dave Pearson Architects in 2010 (revised 2013).

The Robert McDougall Art Gallery is symmetrically planned with one side mirroring the other and comprises three levels, including a basement and an upper level centrally placed over the entrance. The gallery faces approximately southwest and is approached from this direction via a flight of stairs which lead into an open portico.

The principal façade of the gallery faces west and features wide steps of marble leading up to the entrance portico. At either side of the opening to the portico is an Ionic column. The columns, along with a pair of square columns with plain stepped capitals, support an entablature comprising a frieze and a cornice. Above the cornice and over the entrance to the portico is a decorated arch with an elaborate keystone in the centre. At a high level on either side of the arch and above the cornice is an area of brickwork with concave roundels of Oamaru stone symmetrically placed on either side. The wall culminates in a parapet which conceals the roof behind.

The double entrance doors have moulded facings and a moulded triangular pediment with egg and dart detailing above. Each door has four square panels which, according to the newspaper accounts of the time, originally featured with relief motifs such as fleur de lis. Narrow windows are situated at either side of the entrance doors. Above the doors is an arched window that provides light to the boardroom at first floor level.

The remaining wall surface within the portico comprise ashlar patterned plastered concrete. The ceiling of the portico consists of a series of vaults. At the northern side of the portico, the original wall has been removed to allow an opening for a disabled access ramp.

The remainder of the west elevation has equally proportioned wings at either side of the entrance portico. The wings are finished with façades of red brick which rest on a stone plinth. Towards the outer corners, concave niches finished with ashlar patterned plaster and with rounded plinths feature on the walls.

The south elevation is a plain façade with brickwork above a stone plinth. The brickwork supports a frieze and a cornice with a parapet above. The east wall is also plain with similar brickwork, frieze and cornice, the only openings being two small windows that originally lighted the stairwells. A brick chimney to the boiler house is a prominent feature on the projecting central section. This elevation has been compromised with the addition of the workshop.

The north elevation was originally a mirror of the south elevation. It is now concealed by the Canaday wing, although areas of the original external wall with its tapestry brickwork can be seen in various locations within this part of the building.

3.0 SIGNIFICANCE

The cultural heritage significance of the Canterbury Museum and Robert McDougall Art Gallery is considered in terms of the Christchurch City Council (CCC) and Heritage New Zealand Pouhere Taonga statutory listings and the Statements of Significance prepared as part of the 2019 Building Conservation Plan (BCP) for the Canterbury Museum and the 2013 Revised Draft Conservation Plan for the Robert McDougall Art Gallery.

An extract of Appendix 9.3.7.2 – Schedule of Significant Historic Heritage containing the entries for the relevant heritage items is provided at Table 1.

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

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

3.1 Setting

The subject site is made up of four heritage items with discrete statements of significance and heritage listings within the CCC and HNZPT; the Canterbury Museum (nineteenth century elements, Centennial Wing and Roger Duff Wing) and the Robert McDougall Art Gallery. The Canterbury Museum and the Robert McDougall Art Gallery each has its own defined setting; Heritage Setting Numbers (HSN) 256 and 257 respectively. In the case of the museum complex the setting is limited to the service lane to the north, the footpath and part of the Rolleston Avenue carriageway including the intersection with Worcester Boulevard. The setting of the Robert McDougall Art Gallery is more expansive extending into the Botanic Gardens to the south, west and east as far as the Peacock Fountain.

The extent of the heritage items and their settings are shown at Figures 21, 22 & 23.

Figure 21. *Planning Map Enlargement H15.*
HSN #256 shaded in red
HSN #257 shaded in yellow
(Adapted from: Christchurch District Plan)

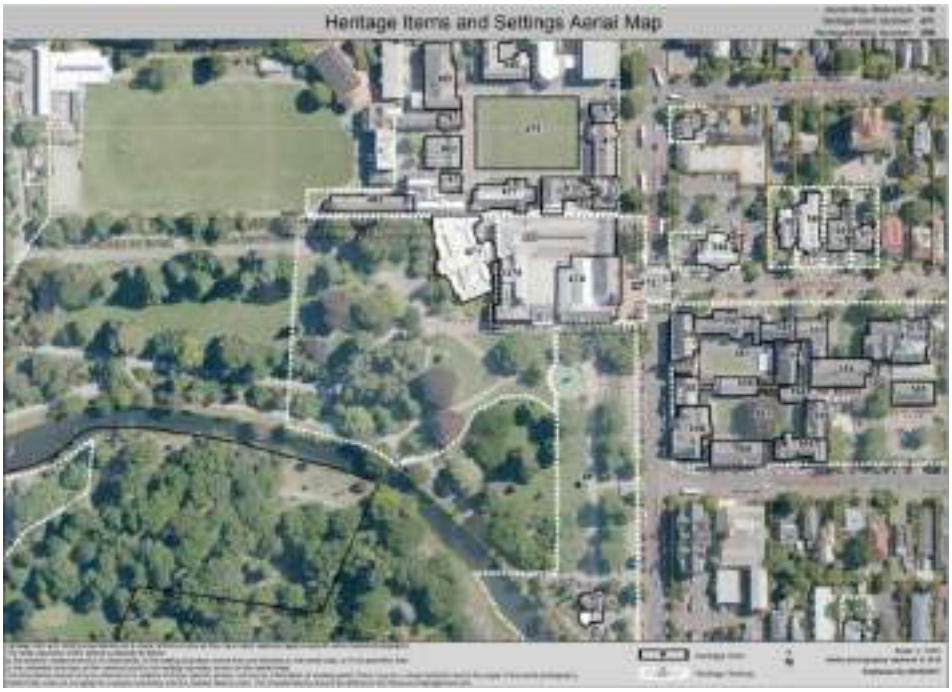


Figure 22. *Heritage Items and Setting Aerial Map No. 118 showing the context of the Canterbury Museum (#474, #1378 & #1379) and the Robert McDougall Art Gallery (#471) (Source: Christchurch District Plan)*

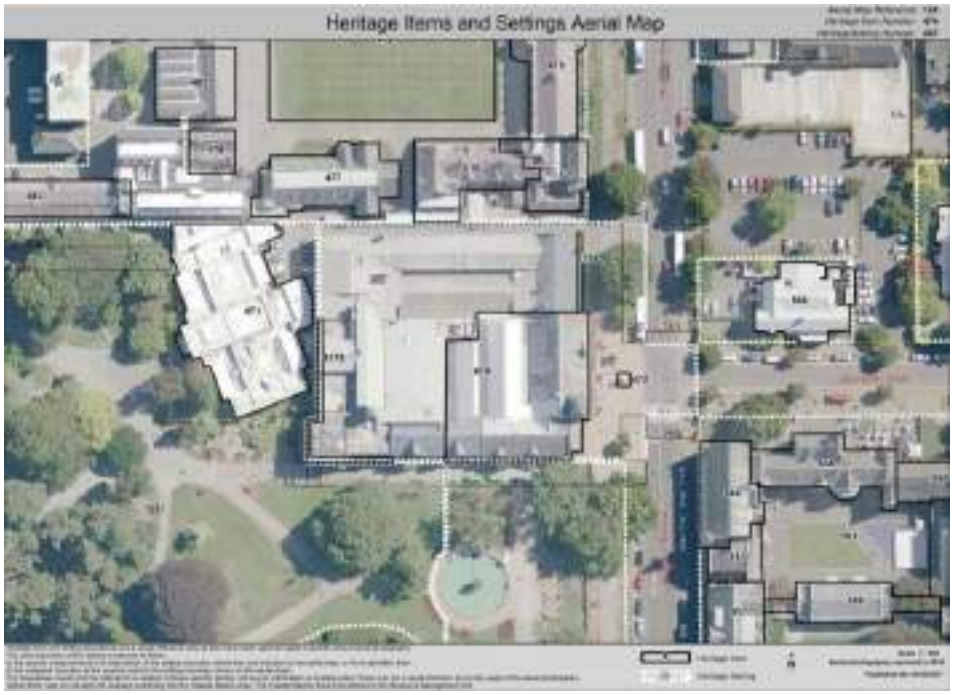


Figure 23. Heritage Items and Setting Aerial Map No. 124 showing the Canterbury Museum- nineteenth century buildings (#474), Canterbury Museum – Centennial Wing East Facade (#1378), Canterbury Museum – Roger Duff Wing South and West Facades (#1379) and Robert McDougall Art Gallery (#471) and their respective settings Canterbury Museum (#257) and Robert McDougall Gallery (#256). The Rolleston Statute (#472) is also located within setting #257. Note: Heritage Aerial Maps 124, 135, 808 & 809 are identical (Source: Christchurch District Plan)

3.2 CANTERBURY MUSEUM

3.2.1 Christchurch District Plan

The nineteenth century buildings of Canterbury Museum and their setting are listed as being 'Highly Significant' in Appendix 9.3.7.2 of the Christchurch District Plan (Heritage Item Number 474). The Rolleston Avenue façade of the Centennial Wing (Heritage Item Number 1378) and the south and west facades of the Roger Duff Wing (Heritage Item Number 1379) and their settings are listed as 'Significant'.

3.2.1.1 Nineteenth century (1870-1882) buildings

The nineteenth century buildings of the Canterbury Museum are of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch and are identified as Group 1 – Highly Significant in Appendix 9.3.7.2 of the Christchurch District Plan. The assessment statement for Canterbury Museum, as set out in the Christchurch District Plan Statement of Significance for Canterbury Museum (1870-1882 buildings) (HIN #474) and setting summarises the significance of the place as follows:

> *The Mountfort Buildings at Canterbury Museum and their setting are of high overall significance to Christchurch, including Banks Peninsula. The Buildings have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened. They also have high historical and social significance for their association with noted geologist Julius von Haarst who was instrumental in founding the museum and became its first director. The Buildings have high cultural significance as the core of Canterbury's leading museum and for their reflection of the changing cultural function of museums over time. The Buildings have high architectural and aesthetic significance due to their nineteenth*

century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. The Buildings have technological craftsmanship significance for what they reveal about nineteenth century structural masonry construction methodologies, materials and Gothic Revival detailing; as well as later construction methods and materials employed in the twentieth century structural upgrade. The Buildings 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 due to the importance of the museum to the city, which is emphasised by its position at the termination of Worcester Boulevard, looking east to Christ Church Cathedral. The Buildings are of archaeological significance for the potential they have 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.

While the CDP Heritage Assessment explicitly refers to aspects of the interior of the nineteenth century buildings of the Canterbury Museum no interior fabric is scheduled within Appendix 9.3.7.2 for Heritage Item Number 474. The full CDP Statement of Significance is included at Appendix 1.

3.2.1.2 Centennial Wing - East Façade

The extent of listing of the Centennial Wing on the Christchurch District Plan is limited to the eastern façade of the structure. While this extent does not include the slate-clad eastern slope of the roof, that element contributes to the legibility of the Centennial Wing façade and the contribution it makes to the Rolleston Avenue streetscape. Appendix 9.3.7.2 identifies Heritage Item Number 1378 as Group 2 – Significant. The eastern façade of the Centennial Wing of Canterbury Museum is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological significance to Christchurch. The assessment statement reads:

The Centennial Memorial Wing facade and its setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façade has high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. It also has historical and social significance for its association with long-standing twentieth century director Dr Roger Duff, who oversaw the redevelopment of the museum between the 1940s and the 1970s. The façade has high cultural significance as part of Canterbury's leading museum, and for the reflection it provides of the changing cultural function of museums over time. The facade has architectural and aesthetic significance as a sympathetic contextual response by architects Miller White and Dunn to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façade has technological and craftsmanship significance as a mid-twentieth century revival of traditional masonry construction. The façade has high contextual significance as part of a group of Gothic Revival 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. The façade is of archaeological significance

because it has 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.

No interior fabric is scheduled within Appendix 9.3.7.2 for Heritage Item Number 1378. The full CDP Statement of Significance is included at Appendix 2.

3.2.1.3 Roger Duff Wing – South and West Façades

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

The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. 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. 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. 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. 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. 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. 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.

No interior fabric is scheduled within Appendix 9.3.7.2 for Heritage Item Number 1379. The full CDP Statement of Significance is included at Appendix 3.

3.2.2 Heritage New Zealand Pouhere Taonga

Canterbury Museum (19th century portion) is listed by Heritage New Zealand Pouhere Taonga as a Historic Place Category 1 under list number 290. The Museum was first registered as a Category B (later Category A) Historic Place by the New

Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in September 1986.

The summary statement for the Museum is as follows:

> *The Canterbury Museum is the oldest purpose-built museum building still in use in New Zealand. Historically it illustrates the Victorian concern with the classification and recording of the world, and the importance that the new institutions of museums were given as places of learning. Mountfort was involved with the construction of the museum for seventeen years and the nineteenth century portions are a fine example of his work and of Gothic Revival architecture generally. The museum forms a prominent part of the surrounding townscape, which includes the Gothic revival buildings of the Arts Centre and Christ's College, and of the Botanic Gardens*.

The full HNZPT heritage citation is included at Appendix 4.

3.2.3 Building Conservation Plan 2019

A Building Conservation Plan (BCP) for Canterbury Museum was prepared in 2019 to inform and guide the future management and redevelopment of the place. A review of the place's significance was undertaken as part of the BCP. It identified that Canterbury Museum is of national historical and social, cultural, architectural and aesthetic, and contextual significance and of local cultural and spiritual, architectural and aesthetic, contextual, and technological and craftsmanship significance.

The Statement of Significance, as included in the BCP, is as follows:

> *Canterbury Museum is of national significance for its finely executed 19th century Gothic Revival architectural and its historic and continuing function as a major purpose-built museum. The Museum is also of significance for its role in housing taonga and retains community connections with Canterbury's past.*
>
> *The prominent location of Canterbury Museum at the end of Worcester Boulevard, with its tower acknowledging the spire of the Christ Church Cathedral in Cathedral Square, together with its grey stone and elegant Gothic Revival detailing matching the buildings across Rolleston Avenue at the Arts Centre make the Museum a central pivot of a visually unified townscape.*
>
> *National Significance*
>
> *Canterbury Museum is of national historical and social significance for its association with the distinguished geologist Sir Julius von Haast, the Museum's founder and first director and Benjamin Mountfort as the architect of the complex comprising the nineteenth century buildings.*
>
> *The Museum is of national cultural significance due to its ongoing operation as a major cultural institution on the same site since 1870.*
>
> *The 19th century Gothic Revival buildings at Canterbury Museum are of national architectural and aesthetic significance as outstanding examples of the Gothic Revival style as designed by the pre-eminent nineteenth century architect, Benjamin Woolfield Mountfort, the proponent of this style in New Zealand between 1850-98.*

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

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

Local Significance

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

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

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

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

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

3.3 ROBERT MCDOUGALL ART GALLERY

3.3.1 Christchurch District Plan

Robert McDougall Art Gallery is listed as being 'Highly Significant' in Appendix 9.3.7.2 of the Christchurch District Plan. The Gallery is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch. The assessment statement for Robert McDougall Art Gallery, as set out in the Christchurch District Plan Statement of Significance for Robert McDougall Art Gallery and Setting summarises the significance of the place as follows:

> *The Robert McDougall Gallery is of high heritage significance to Christchurch, including Banks Peninsula as the city's former public art gallery. It is of high historical and social significance for its associations with the Canterbury Society of the Arts, Robert McDougall and James Jamieson. The Gallery is also of historical and social significance for its association with international, national and regionally significant exhibitions, artworks and artists. The Gallery has high cultural significance for its use as an art gallery for 70 years. The building is of high architectural and aesthetic significance for its design by New Zealand architect Edward Armstrong in the Neo-classical style. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, and in particular for the Samuel Hurst Seager-inspired natural lighting system, which was innovative both nationally and internationally. The building is of high contextual significance, being located in the Botanic Gardens. The gallery and its setting are of archaeological significance for the history of pre-1900 activity on the site by Māori and Europeans.*

The full CDP Statement of Significance is included at Appendix 5. The Robert McDougall Art Gallery includes scheduled interiors as set out in the Register of Interior Heritage Fabric for Heritage Item 475, which is provided at Appendix 6.

3.3.2 Heritage New Zealand Pouhere Taonga

Robert McDougall Art Gallery is listed by Heritage New Zealand Pouhere Taonga (HNZPT) as a Historic Place Category 1 under list number 303. The Gallery was first registered as a Historic Place by the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in April 1985.

The summary statement for the Gallery is as follows:

> *This building is significant as Christchurch's public art gallery since 1932 and it stands as a memorial to Robert McDougall, whose 1928 donation funded the building of the gallery. It was one of a number of significant civic landmarks built in Christchurch during the 1930s despite the Depression, and it forms a significant part of the townscape around the Botanic Gardens, in conjunction with the Canterbury Museum.*

The full HNZPT heritage citation is included at Appendix 7.

3.3.3 Conservation Plan (Draft 2013)

A Draft Conservation Plan for Robert McDougall Art Gallery was prepared in 2010 (revised 2013) to guide the future management and use of the Gallery. As part of the Conservation Plan, a review of the place's significance was undertaken. It identified that Robert McDougall Art Gallery is of national historical, cultural and social, architectural and aesthetic, scientific, technological and craftsmanship, and contextual significance. The Statement of Significance for the place, as included in the Conservation Plan, is as follows:

> *Associations (Historical)*
>
> *The Robert McDougall Gallery associations go back to the mid-1920s before the gallery was built. Its initial association is with the Canterbury Society of Arts CSA) which was instrumental in securing the Botanic Gardens as the site for a new Robert McDougall Gallery. Long term CSA member James Jamieson, a prominent Christchurch builder, bequeathed his extensive art collection in 1925 providing a new gallery was built to house it.*
>
> *Robert McDougall, another prominent Christchurch identity and philanthropist and then the Managing Director of Aulsebrooks, donated the funds required to construct the Robert McDougall Gallery.*
>
> *The Gallery is also associated with architect Samuel Hurst Seager who wrote the brief for the Gallery design and was involved in the assessment of the competitors. Hurst Seager also developed the concept for the original top-side lighting for the galleries. The building is associated with the architect responsible for its design, Edward Armstrong.*
>
> *Various Government Gardeners/ Curators are also associated with the Gallery through their work in cultivating, planting, and designing its immediate setting.*
>
> *Other associations include the several gallery directors and the artists that have displayed their works there including overseas artists. Local citizens such as Sir J.J. Kinsey who bequeathed his collection to the Gallery was also closely associated with the building.*
>
> *Events*
>
> *Numerous gallery openings have occurred which have been attended by local and international dignitaries.*
>
> *The Governor General, Sir Arthur Porritt and his wife Lady Porritt attended an opening in 1969. The Duke and Duchess of Kent attended a later opening.*
>
> *Between 1993 to 2002 the Robert McDougall Gallery hosted 'Sculpture in the Gardens' on a biennial basis.*
>
> *Summary*

The Robert McDougall Gallery is considered to have national significance under these criteria.

Cultural and Social

The site chosen for the gallery within the Botanic Gardens reflected the CSA's beliefs that art and nature were intertwined. In Victorian times, in particular, cultural facilities were often placed within gardens which were seen as places of betterment.

The Robert McDougall Gallery has high social and cultural values. Its ties to the cultural community extend beyond Christchurch to national and international circles as it once took on overseas exhibitions. The diversity of the artworks displayed included the permanent collection and numerous temporary exhibitions.

The Robert McDougall Gallery has a long association with the Canterbury Society of the Arts who were ultimately responsible for its construction. Its role as an art gallery secured its position in the Arts both nationally and internationally

The gallery also played an important role in contributing to the cultural and social life in Christchurch. In 1971 the gallery formed a group known as a society of friends with over 300 members who not only provided financial support but also gathered to enjoy and discuss visiting exhibitions. What became known as Friends of the Robert McDougall Gallery also offered assistance and scholarships in studying the arts.

Regular gallery concerts and were also held in later years in the Sculpture Court as part of an education outreach programme.

Summary

The Robert McDougall Gallery is considered to have national significance under cultural and social criteria.

Architectural

At the time it was built the Robert McDougall Gallery was acclaimed internationally for its architectural design. It is an example of the Classical Revival style with Palladian influences with its symmetrical front façade and portico embellished with Ionic columns. The arch in the portico is clearly inspired by Palladian villas Italy and England. The sculpture court in the centre of the building can be attributed to Palladian design.

International acclaim at the time of its opening included references to the design of the roof lighting, known as 'top side" lighting which was the brain-child of another architect, Samuel Hurst Seager.

Aesthetic

Being set in the Christchurch Botanic Gardens, the building has added aesthetic appeal. Aspects of the gallery's forecourt still reflect the original designed intention to foreground the gallery with a well-

proportioned open space which complimented the scale of the building. Planted beds offer an impression of their original role as an important contributory element, combining with the red brick and Oamaru stone dressing to achieve a particular aesthetic.

The Robert McDougall Gallery itself is an elegant building with well-proportioned spaces and a graceful entrance portico acting as an "in-between-realm" between the interior and the gardens.

The relationship between building and gardens has been somewhat diluted by the current landscape treatment which compromises the form, dignified style and significance of the architecture.

Arts

The gallery over the years moved from a very conservative and traditional approach to the art work it displayed to breaking ground with controversial contemporary art such as Francis Hodgkin's The Pleasure Garden and Marcello Mascherini's sculpture The Bather.

Between 1996 and 2002, the traditional portico was adorned with the contemporary Paul Dibble sculptures E Noho Ra De Chirico. They were removed to the new Christchurch gallery when it opened in 2002 and recently returned to their original position on the portico of the gallery in August 2010.

Summary

The Robert McDougall Gallery is considered to have national significance under aesthetic and architectural criteria.

Scientific and Technological

The Gallery was the second major application, in New Zealand, of the 'top side lighting' system which was introduced by Christchurch Architect, Samuel Hurst Seager. It had been used in overseas galleries and once in New Zealand at the Wanganui Sarjeant Gallery. In the Robert McDougall Gallery, the system takes the form of a series of angled roof lights on either side of a central lowered ceiling.

However, this system proved to be detrimental to the art work as it let in too much daylight which caused the paintings to fade. Although the roof lights remain, they have since been painted over or covered in corrugated steel.

The greater landscape of the Botanic Gardens, as one of Christchurch's earliest public landscapes contains some of the earliest public plantings in the city. As such, evidential value resides in much of the nineteenth century ornamental and boundary tree planting fashions, and one near threatened tree species Laurelia sempervirens, assessed by the ICUN as being at a higher risk of global extinction.

Craftsmanship

The building is notable for its superb craftsmanship which can be seen in areas such as the external stone and brick work, columns and

plaster ceilings in the sculpture court, plastered mouldings, timber trim and terrazzo floors.

The 1938 sculpture plinth is a purpose designed piece by the architect Edward Armstrong and demonstrates a period response to sculptural display in terms of its form, mass and materiality.

Summary

The Robert McDougall Gallery is considered to have national significance under scientific/ technological/ craftsmanship criteria.

Context

The contextual relationship between the gallery and its Botanic Gardens setting is significant and illustrates the late Victorian-era concept of pairing art and nature by locating galleries, museums etc in close association with public parks, gardens and domains. Parks were regarded as 'civilising landscapes' and a refining influence on all levels of society and their association with Robert McDougall Gallery offered additional opportunities for betterment and education.

It also strongly illustrates early twentieth-century urban planning principles which also reinforced this concept of 'coupled' of cultural institutions. This more contemporary philosophy considered art galleries to be ideally situated where they were removed from the built-up realm of the everyday work environment, and located in a place where the appreciation of art was enhanced, namely a cultivated park or garden. Through the physical act of passing through beautiful and natural surroundings the mind became ready for the reception of the beauties of art. In the architect Hurst Seager's words "It is therefore a principle which must of necessity be followed that the Robert McDougall Gallery be in a cultivated park or domain."

Landmark

The gallery setting within the context of the Botanic Gardens is a significant and prominent landmark in the built-up environment of the inner city. It is a valued green space in the central city.

The greater Botanic Gardens site, including the setting for the Robert McDougall gallery, is one of only a handful of historic landscapes managed by Christchurch City Council as a Historic and Garden City Parks in recognition of the particular significance of its biography.

Summary

The Robert McDougall Gallery is considered to have national significance under context and landmark criteria.

Overall summary

The Robert McDougall Gallery and its Botanic Gardens environs has significance in all assessed criteria. People associated with the building and its history, plus the innovative lighting system contributing to its architectural form are all important aspects of the buildings heritage

significance. The innovation of the lighting system was at the time of construction considered to have international significance, being acclaimed as a new method for lighting galleries overseas as well as in New Zealand. It also holds status as a landmark building in the context of the gardens. Ofcourse it has the obvious cultural value associated with an art gallery, holding exhibitions that toured New Zealand, often indigenous, but also those from overseas.

For these reasons the Robert McDougall Gallery, and its Botanic Gardens environs are considered to have national significance under all criteria.

4.0 PROPOSED WORKS

The following summarises the works that affect the Canterbury Museum and Robert McDougall Art Gallery as proposed in the Concept Design Report entitled *Need for Change: Canterbury Museum's Proposed Redevelopment Project,* Athfield Architects, 25 November 2020. Particular note is made of works that potentially impact on the identified heritage values of those places.

4.1 CONSERVATION PHILOSOPHY

The proposed works have been informed by Policy 9.3.2.2.3(b) of the Christchurch District Plan, the articles of the ICOMOS New Zealand Charter and the policies of the Building Conservation Plan for Canterbury Museum and the Conservation Plan for the Robert McDougall Art Gallery.

The heritage related objectives of the project are to:

- retain and preserve nineteenth century fabric;
- retain fabric representing all significant phases of development;
- reveal previously hidden nineteenth century fabric and spaces;
- restore or reconstruct significant elements of the Mountfort design that have been lost (e.g. the fleche and chimneys);
- respect the values of the heritage place and its urban context;
- reveal the principle elevations of Robert McDougall Art Gallery through the removal of later accretions to the east;
- improve the legibility of the different phases of the museum's development, for instance between the western end of the 1872 Building and the Duff Wing and the northern end of the 1877 (Rolleston Avenue) Building and the Centennial Wing;
- retain intangible (non-fabric) aspects of significance including the memorial and commemoration functions of the Centennial and Duff wings; and
- support the ongoing historically and culturally significant uses of the Canterbury Museum and the Robert McDougall Art Gallery.

To achieve these objectives the following principles have informed the design and conservation response:

- decision making is informed by a thorough understanding of significance, which may include intangible values;
- change is avoided to areas of Primary significance wherever possible;
- where the program requires new development or alteration these works are to be located in areas of little or no significance, or where this is not possible, areas of Secondary significance;
- provide for a greater degree of change or adaptation to fabric that has been previously altered;

- new elements should respond to the existing architectural language of the heritage fabric, that is:
    - nineteenth century Gothic Revival of the Mountfort buildings;
    - mid-twenieth century historicist / contextual design response of Centennial Wing; and
    - post-war Late-Modernism of the Duff Wing.
- alterations and additions should respect the existing forms, massing, proportions, façade articulation and rhythm, details, pattens and decoration, and materiality, textures and colours of the existing heritage fabric and its context;
- ensure new elements are clearly legible as such and do not reduce the visual or cultural prominence of elements of Primary significance;
- incorporate the of interpretation of intangible values and matauranga into the architectural response;
- maintain the primacy of the historic entry through the 1880 porch;
- respect the heritage value of the award-winning architectural design by Millar, White and Dunn for the Centennial Wing;
- respect the Late-Modern aesthetic of the John Hendry designed Duff Wing; and
- reveal the historic form of the Robert McDougall Art Gallery through the removal of later roof-top services and accretions on its eastern elevation.

These principles allow for an appropriate weighting between the retention of heritage fabric, revealing previously hidden fabric, restoration and reconstruction while also providing for new development and adaptation that will enable the Canterbury Museum and Robert McDougall Art Gallery to continue fulfil and enhance its historically and culturally significant functions.

4.2 CANTERBURY MUSEUM

The following significance gradings of the relevant fabric from the Building Conservation Plan are noted in the descriptions below: 'Primary Significance', 'Secondary Significance', 'Little/No Significance' and 'Intrusive' elements.

4.2.1 Demolition

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

- Basements under the Duff Wing and part of the Centennial Wing (Little/No)
- 1995 Garden Court building (Intrusive)
- 1990 infill building (Intrusive)
- 1958 Centennial Wing except for the Rolleston Avenue façade, northern gable end and slate-clad eastern roof slope (Little/No)

- 1977 Roger Duff Wing north of the projecting corner element (Little/No). Part of the west elevation (Secondary) is proposed to be demolished but precast panels will be reused to complete the alterations to the remaining elevations.
- Part of the later reinforced concrete floor (Intrusive) erected within the 1882 building (Primary).

4.2.2 Base Isolation

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

4.2.3 Alterations

Minimal alterations are proposed to fabric of Primary Significance, that is the Mountfort-designed nineteenth century buildings. Alterations are limited to:

- Removal of non-significant display and exhibition fittings and installation of new museum exhibition, retail and visitor facilities, and a lecture hall;
- Removal of the non-significant stairs and wind lobby at the Rolleston Avenue entrance;
- Creation of a new opening in the ground floor of the north wall of the 1877 (Rolleston Avenue) building and infill of a later first floor opening on the same wall; and
- Partial removal of the cladding on the northern hip of the 1882 building and creation of an opening at first floor level to provide access to the new circulation route.

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

Proposed works to the Roger Duff Wing retain the southern part of the structure and floor plates of the wing as well as substantial elements of the southern and western elevations identified as being of Secondary Significance. The link between the Roger Duff Wing and the 1872 building will be altered to create a substantially glazed connection. The existing exposed aggregate cladding panels are proposed to be reused to alter the existing elevation and new glazing will be installed on the projecting element to replace previously altered glazing and pre-cast panels. Changes are also proposed to be made to retained internal fabric of Little/No Significance.

4.2.4 Additions

A new structure is proposed to be constructed over the footprint of the Centennial Wing, the Garden Court and the demolished components of the Roger Duff Wing. These new structures comprise atria, exhibition spaces, vertical circulation, visitor facilities, staff offices, collections handling, conservation and management spaces and building services and plant. The new structures are massed to generally sit lower than the height of the nineteenth century fabric. A cantilevered element projects over part of the service lane to the north to provide additional exhibition, staff and

back of house accommodation. The exterior walls (to the north and west) are clad in precast concrete with variation in modulation, texture and colour.

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

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

4.2.5 Conservation works

A number of beneficial conservation works (preservation[1], restoration[2] and reconstruction[3]) will be enabled by the project including:

- Reconstruction of the fleche to the roof of the 1877 (Rolleston Avenue) building;
- Reconstruction of the paired stone chimney to the small gable at the centre of the 1877 (Rolleston Avenue) building;
- Reconstruction of the two paired stone chimneys to the small gables on the 1877 (south) building;
- Revealing fabric of Principle Significance including:
    - the northern gable end, the west façade and roof of the 1870 building;
    - part of the north elevation and roof of the 1872 building;
    - the northern gable end of the 1877 building; and
    - the end (north) elevation and gablet roof form of the 1882 building.
- Revealing the interior volume and roof trusses of the 1882 building;
- Making good and repair of heritage fabric where later additions and fabric have been removed;
- Preservation of retained heritage fabric; and
- Removal of the reproduction buttress added to the western end of the 1877 wing at the time of construction of the Roger Duff Wing.

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

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

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

4.3 ROBERT MCDOUGALL ART GALLERY

The following significance gradings of the relevant fabric from the Conservation Plan are noted in the descriptions below: 'High Significance', 'Moderate Significance', 'Some Significance', 'Non-contributory' and 'Intrusive elements'.

4.3.1 Demolition

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

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

4.3.2 Base Isolation

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

4.3.3 Alterations

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

4.3.4 Additions

The Canaday Wing is proposed to be rebuilt with similar façade articulation reconstructed to provide seismic separation and provide visitor and back of house facilities to support the public use of the gallery.

4.3.5 Conservation works

A number of beneficial conservation works (preservation, restoration and reconstruction) will be enabled by the project including:

- Removal of Non-contributory and Intrusive additions to the east;
- The reconstruction of the Canaday Wing;
- The removal of roof-top building services and plant revealing the roof form (fifth elevation) of the building;

- Making good and repair of heritage fabric where later additions and fabric have been removed; and
- Preservation of retained heritage fabric.

5.0 REQUIREMENTS OF THE OPERATIVE CHRISTCHURCH DISTRICT PLAN

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

There are no 'prohibited' activities defined within Chapter 9.3.4.1.6 of the District Plan. The proposed works including the demolition of basement of the Robert McDougall Art Gallery and the partial demolition of the facades of Centennial and Roger Duff Wings are assessed as alterations and are considered to be 'restricted discretionary' activities under the District Plan. None of the proposed works to Canterbury Museum constitute non-complying activities. These effects are discussed separately below.

Although not a heritage-related control, Chapter 18 – Open Space of the Christchurch District Plan stipulates a 15m height limit for buildings on the Canterbury Museum and Robert McDougall Art Gallery sites. The impact of the proposed new structures on this height limit is discussed below.

The relevant sections of Chapter 9.3 of the CDP are reproduced at Appendix 8.

6.0 ASSESSMENT OF IMPACTS

The following section assesses the proposal against the relevant heritage provisions of the Christchurch District Plan, policies contained within the relevant Conservation Plans, and the ICOMOS New Zealand Charter (the NZ Charter).

6.1 CANTERBURY MUSEUM

6.1.1 Chapter 9.3 – Christchurch District Plan

There are no activities proposed to the Canterbury Museum that are designated as being 'prohibited' or 'non-complying' at Chapters 9.3.4.1.6 and 9.3.4.1.5 respectively of the District Plan. The partial demolition of the Centennial and Roger Duff Wings (as 'Significant (Group 2)' items), although not affecting the whole of the heritage items, could be considered to constitute a 'discretionary' activity as defined by Chapter 9.3.4.1.4. The majority of the works proposed are 'restricted discretionary' (9.3.4.1.3), 'controlled' (9.3.4.1.2) and 'permitted' (9.3.4.1.1) activities.

The following table provides an assessment of the proposed works to Canterbury Museum against the rules applying to historic heritage at Chapter 9.3.5 (matters of control) and Chapter 9.3.6 (matters of discretion) of the Christchurch District Plan:

Table 2 Assessment against the Christchurch District Plan rules

Rules	Assessment
9.3.5 Rules – Matters of control	
9.3.5.1 Heritage upgrade works, reconstruction and restoration	
a. The form, materials, and methodologies to be used to maintain heritage values, including integration with, and connection to other parts of the heritage item;	The proposed works to reveal and conserve heritage fabric within the nineteenth century component of the Canterbury Museum will use traditional materials and techniques.
b. The methodologies to be used to protect the heritage item during heritage upgrade works, reconstruction and restoration;	The heritage items will be protected during the works, in particular the base isolation, through measures prepared by the structural engineer in consultation with the architect and heritage consultant.
c. Documentation of change during the course of works, and on completion of work by such means as photographic recording; and	All works will be documented in accordance with Article 11 of the ICOMOS New Zealand Charter. Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
d. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.	Senior officers from HNZPT have been consulted as a key stakeholder at project initiation, design review and concept design stages.

9.3.5.2 Demolition, partial demolition or deconstruction - Cathedral of the Blessed Sacrament and Christchurch Cathedral	Not applicable.
9.3.5.3 Temporary lifting or temporary moving of a damaged heritage item for the purposes of heritage investigative works or repair	The works to base isolate the Canterbury Museum require the temporary support and propping of the nineteenth century buildings, east elevation and roof of the Centennial Wing, and the southern part of the Roger Duff Wing, including parts of that building's southern and western elevations. A temporary protection plan will be prepared, as outlined below.
a. Measures to avoid or mitigate damage to the heritage item during temporary lifting or moving;	Appropriate measures will be identified in the temporary protection plan by the structural engineer in consultation with the architect and heritage consultant to protect heritage fabric during these works.
b. The duration of time that the item is to be lifted or moved; and	The temporary propping of the structures will only occur for the duration of the construction of the base-isolated basement.
c. Measures to avoid or mitigate the effects of the temporary lifting or moving on neighbouring properties.	The base isolation includes the whole of the Canterbury Museum and Robert McDougall Art Gallery complex. The engineering works will be designed and undertaken to protect neighbouring and adjacent heritage items, namely: Rolleston Statue (HIN #472) and the buildings within Christ's College that abut the subject site (HINs #477, #478, #493, #615 & #617). During the excavation works and construction of the base-isolated basement vibration monitoring will be undertaken of these heritage items as identified in the temporary protection plan.
9.3.6 Rules - Matters of discretion	
9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings	Alterations are proposed to the following heritage items that make up Canterbury Museum: the 1870-1882 buildings, the east façade of the Centennial Wing and the south and west facades of the Roger Duff Wing. New buildings are proposed within the setting of the above heritage items (HSN #257) which will replace structures not included on the Schedule of Significant Historic Heritage.
a. The nature and extent of damage incurred as a result of the Canterbury earthquakes of 2010 and 2011 including the costs of repair and reconstruction.	While the previous seismic strengthening of the Canterbury Museum ensured that the complex avoided major damage the 2010 and 2011 Canterbury

	earthquakes exacerbated existing building issues such as leaking roofs and junctions.
b. The level of intervention necessary to carry out the works, including to meet the requirements of the Building Act and Building Code, and alternative solutions considered.	A range of alternative design solutions were considered to achieve the operational objectives Canterbury Museum and meet the compliance requirements of the Building Act and Building Code, particularly in relation to universal access and vertical circulation. The changes to historic fabric will provide for improved universal access, in particular the creation of a new public entrance within the east façade of the Centennial Wing. The introduction of physical separation between the masonry walls of the nineteenth century fabric and the mid-twentieth century fabric of the façades of the Centennial and Roger Duff wings is in part being carried out to provide a degree of seismic separation between the structures recognising that, although base-isolated, these elements will respond differently to the load bearing masonry structures.
c. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the heritage item.	The proposed development will enable the continued use of the museum as a major cultural institution with projected visitor numbers expected to exceed 1 million per annum. The upgraded and new collections storage, management and exhibition spaces will meet current museology standards and enable the museum to continue as a single-site institution for a further 50-100 years. Culturally significant artefacts and taonga that are currently in storage including the carved meeting house (Whare Whakairo Hau-Te-Ananui-O-Tangaroa) and the blue whale skeleton will, once again, be able to be displayed and interpreted. Education and visitor facilities will also be enhanced and compliance issues in relation to hazardous building materials (asbestos) will be resolved through the redevelopment.
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:	The form, massing and materiality of the new structures draw on the existing language of the heritage items and have been informed by a thorough understanding of the heritage values of Canterbury Museum informed by the BCP. All the listed heritage items are reused and fully integrated into the revitalised museum complex. The changes to the Centennial Wing to provide for a second public entrance reinstates a missing arched opening intended to be part of the original 1949

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.	competition-winning design by Miller, White and Dunn. This intervention continues the rhythm of openings established in the 1877 building along the full length of the Rolleston Avenue façades. The new entrance, while requiring dropping of one sill to ground, will enable the museum to cater for increased visitor numbers and an expanded program of educational and after-hours experiences. The new opening in the Centennial Wing façade draws on the traditional tripartite arrangement of entrance elements commonly found in Gothic architecture and evident in the 1878 porch of the museum, entrances within the Arts Centre and the west porch of Christ Church Cathedral. The total width of the new entrance through the Centennial Wing reflects the width of the 1878 porch to ensure the hierarchy of entrances is retained. The absence of canopies or projecting elements will ensure the prominence of the historic entry is maintained. The southern and western elevations of the Roger Duff Wing are proposed to undergo the greatest degree of change, which responds, in part, to this element having been substantially altered since its construction in 1977. The key structural elements, namely the expressed concrete frame with inscribed lettering, square section piloti (slender columns) and the southern section of the building's floor plates will be maintained. Drawing on the Late-Modern architectural language of John Hendry's design the adapted building is reclad in reused and new exposed aggregate precast panels. The existing projecting element of the façade is reinterpreted as a glazed box housing the principal visitor café, a characteristic, and increasingly fundamental, feature of contemporary cultural institutions. This element provides a strong visual connection between the museum and Botanic Gardens and has been designed to reflect the proportions and module of the original pre-cast cladding panels. The principal eastern and southern elevations of the museum complex are retained and the majority of the new development is obscured by these elements. Where new built form is visible (principally along the northern service lane between the Centennial Wing of the museum and Christ's College) these elements are recessive in form, materials and colour. The simple form of the new building as expressed on its northern elevation is made up of a two-storey mass cantilevering part way over the service lane. The ground floor is clad in mid-grey precast panels with

	facetted lighter-coloured panels to the two-storey form that 'floats' above the darker base. The module of the panels responds to the rhythm of the Gothic Revival architecture and the restrained material choices and muted colours reflect the natural stone of the Rolleston Avenue façades and retained rendered concrete of the north gable end of the Centennial Wing. The folded low-pitch roof sits above the new exhibition spaces and provides natural light to staff and collections management spaces through clerestory glazing. The folded roof form ensures that, on average, the 15m height limit is respected (refer to section 6.1.2 below for further discussion). In addition, it introduces visual interest and subtly references the pitched roof forms typical of Christchurch's Gothic Revival and more contemporary architecture.[4]
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).	Each part of Rule 9.3.6.1(e) is addressed separately below.
Policy 9.3.2.2.3(b): Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles: i. focus any changes to those parts of the heritage items or heritage settings, which have more potential to accommodate change (other than where works are undertaken as a result of damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items;	The policy contained at Chapter 9.3.2.2.3(b) of the Christchurch District Plan has informed, and is consistent with, the conservation philosophy adopted for this project which is described at 4.1 of this HIS. Changes have been largely limited to areas that do not form part of the Heritage Items identified in the Christchurch District Plan. Where change to historic fabric is proposed this is limited to Significant (Group 2) Heritage Items (Centennial Wing East Façade & Setting (HIN #1378) and Roger Duff Wing South and West Façades & Setting (HIN #1379)) to avoid changes to Highly Significance (Group 1) fabric (Canterbury Museum (1870-1882 Buildings) & Setting (HIN #474). The conservation works will enhance the authenticity and integrity of the Canterbury Museum through

[4] Such as the (now demolished) Christchurch International Airport (Paul Pascoe, 1960) and the Christchurch Botanic Gardens Visitor Centre (Patterson Associates, 2014).

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.	revealing previously hidden nineteenth century fabric of the Highly Significant (Group 1) Mountfort buildings. A major outcome of the project as a whole is to introduce base isolation and improve the separation between difference phases of construction which will greatly enhance seismic performance of Canterbury Museum. The new roof and atria structure and cladding materials will rectify known failures of the existing (asbestos cement clad) roofs and gutter details and protect heritage fabric and museum collections from water ingress. Recording of changes to the heritage items that comprise the Canterbury Museum and their setting will be undertaken in accordance with Article 12 (Recording) of the ICOMOS New Zealand Charter. While works will be undertaken in a reversible manner where possible it is acknowledged that the majority of the changes proposed to the Centennial and Duff wings are not readily reversible. The scope of non-reversible works have been minimised wherever possible, and in the case of the Duff Wing primarily effect previously altered fabric. New work is distinguished through the use of contemporary materials (including concrete, steel and glass) and detailing. These interventions are integrated in a sensitive manner to the historic fabric through refencing the scale, massing, forms, colour and texture of the heritage items.
i. is supported by a conservation plan or expert heritage report; and	The proposed works are informed by the 2019 BCP and have been tested against the policies of the conservation plan at section 6.1.3 of this HIS.
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).	The proposed works are consistent with the relevant statements of significance (refer section 3 of this HIS). The project has been assessed against the relevant articles of the ICOMOS New Zealand Charter in section 6.1.4 of this HIS.
f. Whether the proposed work will have a temporary or permanent adverse effect on heritage fabric, layout, form or heritage values and the scale of that effect, and any positive effects on heritage fabric, fabric, form or values.	The proposed works will have a minor impact on the existing fabric of the Centennial and Roger Duff wings. The proposed works include the introduction of visually lightweight and predominantly glazed links between the mid-twentieth century heritage items and the highly significant Mountfort-designed buildings. While this involves removing historic fabric it will greatly improve existing poorly resolved

	junctions and juxtapositions of nineteenth and twentieth century heritage fabric, such as at the north gable end of the 1877 (Rolleston Avenue) building. The removal of the buttress at the western end of the 1872 building will be removed to reveal the original design intent of Mountfort. The introduction of a new entrance within the Centennial Wing will require the removal of existing heritage fabric in the form of a sill, spandrel panels and window joinery from one window, removal of the later door and highlight above, and wall fabric. The impact of these interventions is more than offset by the improved junction with the 1877 building and reveal of the currently obscured quatrefoil and other highly significant nineteenth century building fabric. The additional opening in the Centennial Wing façade will make the original Miller, White and Dunn design more legible as well as provide for the ongoing socially and culturally significant use of the complex and assist in addressing contemporary visitor needs. The reconfiguration of the façade of the Roger Duff Wing and the addition of substantial glazing requires the adaptation of previously altered fabric. The impacts of these changes are ameliorated by retention of key fabric including the expressed concrete frame, the slender piloti and the exposed aggregate cladding panels. The use of similar massing, existing material palette and proportional system enables the intent of Hendry's design to remain legible. The Late-Modern architectural expression is maintained and the Roger Duff Wing continues to act as a transitional element between the Gothic Revival forms of the Mountfort buildings to the east and the Neo-Classical language of the Edward Armstrong-designed Robert McDougall Art Gallery to the west. Like the changes proposed to the Centennial Wing, these alterations enable the continued function of the museum and allow for the provision of contemporary visitor facilities and collection display. The commemorative role of both the Centennial and the Roger Duff wings continues through the retention of the memorial inscriptions on their respective façades. Substantial positive heritage outcomes will be achieved through the reconstruction of the prominent fleche and paired chimney to the Rolleston Avenue façade of the 1877 building (east), and two paired chimneys to the 1877 building (south). The removal of the un-listed parts of the Centennial Wing and the enclosing structures over the Garden Court

	constructed in the mid-1990s will also allow significant fabric to be revealed, including: • the northern gable end, the west façade and roof of the 1870 building; • part of the north elevation of the 1872 building; • the quatrefoil at the northern gable end of the 1877 building; and • the end elevation and gablet roof form of the 1882 building. Although, no interiors are included within the Schedule of Significant Historic Heritage within the Canterbury Museum, the proposed removal of part of the later concrete first floor within the 1882 building will reveal the volume of this space and expose the finely crafted arched timber trusses.
g. The extent to which the heritage fabric has been damaged by natural events, weather and environmental factors and the necessity of work to prevent further deterioration.	The roof structures, particularly those of the Centennial Wing, Roger Duff Wing and Garden Court have known defects that pose a risk to heritage fabric and museum collections. The complex roof forms of the Centennial Wing are clad in corrugated asbestos sheeting with poor detailed roof junctions that present an ongoing maintenance burden and risk of failure. These roofs require replacement and the new structures will resolve these issues and ensure a watertight building envelope.
h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.	Senior officers from HNZPT have been consulted as a key stakeholder at project initiation, design review and concept design stages.
i. Whether the site has cultural or spiritual significance to Tangata Whenua and the outcome of any consultation undertaken with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga.	Mana Whenua was represented on the steering committee of the BCP and the Board of Canterbury Museum. The design has also been informed by the 2019 Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items.
j. The extent to which mitigation measures are proposed to be implemented to protect the heritage item. Such mitigation measures include but are not limited to the use of a temporary protection plan.	As noted under the responses to Rule 9.3.5.3 a temporary protection plan will be prepared to protect the heritage items as well as neighbouring and adjacent heritage items.
k. The extent of photographic recording which is necessary to document changes, including prior to, during the course of the works and on completion, particularly in the case of Highly Significant (Group 1)	A substantial number of historical photographs have been sourced through the research prepared as part of the development of conservation plans and from the museum archives. This has informed decisions on what historic fabric is most likely to be able to be

heritage items, the need for a high level of photographic recording throughout the process of the works, including prior to the works commencing.	revealed. Thorough drawn and photographic records exist of the extant heritage items. Documentation of the works (demolition, base isolation and construction of new elements) will be undertaken including photographs during different phases of construction. These will be made available to the CCC and HNZPT and retained in the permanent archive of the museum.
l. For new buildings, structures and/or features in heritage items which are open spaces, whether the building, structure or feature will: i. be compatible with the heritage fabric, values and significance of the heritage item including design, detailing and location of heritage item(s) within the open space; ii. impact on views to or from the heritage item(s), and reduce the visibility of heritage item(s) from public places; and iii. the relationship between elements, such as the layout and orientation, form, and materials within the open space.	While the Canterbury Museum is not an 'open space' it is located within the Christchurch Botanic Gardens and within a celebrated Gothic-Revival context which includes the Arts Centre and Christ's College. The new structures are designed to be recessive elements and are massed and sited to be substantially concealed from key public realm view points along Rolleston Avenue, Worcester Boulevard and within the Botanic Gardens. The visual connections between the museum and its Gothic Revival context remains unaltered and the contribution the museum makes to the streetscape is not diminished. While some additional built form is visible above the Robert McDougall Art Gallery when viewed from the west the overall height of these elements is limited and the forms simplified to be more visually recessive.
m. For the relocation of heritage items: …	Not applicable.
n. For temporary event structures in heritage items which are open spaces and in a heritage setting …	Not applicable.
o. For signage on heritage items and in heritage settings: i. whether the sign (including its supporting structure and methods of attachment to the heritage item) is compatible with the architectural form, features, fabric and heritage values of the heritage item or heritage setting; ii. the extent to which any moving, or flashing signs detract from the heritage values of the heritage item and/or heritage setting; and iii. whether the sign is temporary or permanent, and if temporary, the duration of the signage.	No new exterior signage is proposed as part of this resource consent. The incised biblical verse and entry signage on the entablature of the 1878 porch will be retained as will the commemorative inscriptions above the existing entrance on the Centennial Wing and the expressed concrete frame on the southern elevation of the Roger Duff Wing. New wayfinding and interior signage will help interpret the values of the heritage items and the collections held by Canterbury Museum.

p. For utilities the functional need to be located in or in proximity to heritage items and heritage settings.	New utilities are being carefully incorporated within the mass of the new building. The new and upgraded building services will have no adverse impact on the heritage items or their setting. The introduction of contemporary environmental controls will enable the museum to meet international standards of collection storage and care for the collection items and taonga held. In addition, new utilities will provide for greater staff and visitor comfort.
9.3.6.2 Demolition of Christchurch Cathedral	Not applicable.
9.3.6.3 Akaroa Heritage Area	Not applicable.

6.1.2 Chapter 18.4.2.4 – Christchurch District Plan

Chapter 18.4.2.4 – Building Height of the Christchurch District Plan stipulates a 15m height limit for buildings on the Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580). While this rule does not explicitly seek to protect the heritage values of the subject site, the height limit serves to moderate the new built form and will ensure that development is not visually dominant or overwhelm the heritage items in terms of scale or massing. The Christchurch District Plan defines 'Height' as:

> *…the vertical distance between ground level at any point and the highest part of the building immediately above that point…*

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

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

Roof top plant, lift overruns and the like are provided with an exemption from the 15m height limit. The reconstructed chimneys above the gable end form at the centre of the eastern elevation of the 1877 building exceed the height limit. While these paired chimneys exceed 1.1m in width they are proposed to be an accurate reconstruction of lost heritage fabric and their reinstatement is considered a positive and appropriate outcome.

Likewise, the spire-like fleche that was dismantled in 1958 is intended to be reconstructed. While it does not fulfil or form part of a spiritual activity, it terminates the key Worcester Boulevard axis and forms a counterpoint to the spire of Christ Church Cathedral. The reconstruction of this element will be an accurate reconstruction of lost heritage fabric and its reinstatement is considered a positive and appropriate outcome.

High quality documentation (in the form of historical drawings and photographs) will enable the accurate reinstatement of the chimneys and fleche without resorting to conjecture. The reinstatement of these elements, while exceeding the 15m height limit, will be a positive action that will help reveal the architectural, aesthetic and contextual significance of the 1877 building as intended by architect, Benjamin Mountfort.

The proposed roof form of new structures has been designed to achieve the internal space requirements for the museum's back-of-hour, conservation and staff requirements while minimising any protrusion through the 15m height plane. The height plane falls at the midpoint of the folded roof form and aligns with the flat roof of the boardroom located within the volume of the Centennial Wing. Approximately half of the folded roof and atrium forms exceed the 15m height limit by up to 1m at the ridge lines with half of the new roof form falling below height plane. The folded roof form helps reduce the apparent bulk of the new building and subtly refences the pitch roof forms of the museum and its context. The minor incursion beyond the 15m height limit has no impact on key views of the complex and are substantially obscured from key viewpoints by the nineteenth century fabric.

6.1.3 Building Conservation Plan Policies

The following table provides an assessment of the proposed works to Canterbury Museum against the relevant policies of the Canterbury Museum Building Conservation Plan (2019).

Table 3 Assessment against the policies of the Building Conservation Plan

Policy	Assessment
Policy 8.1.1 Statutory Approvals All works and development should comply as far as reasonably practicable with relevant legislation and regulations.	The works proposed to Canterbury Museum comply with the relevant rules within Chapter 9.3 of the Canterbury District Plan as set out in Table 2 above.
Policy 8.2.1 Alignment with Heritage Policy and Guidance The management and future of Canterbury Museum's building should meet best practice conservation standards and guidance.	Any required conservation works will be undertaken to best practice guidance and be informed by the ICOMOS New Zealand Charter and other relevant polices and standards.
Policy 8.3.2 Engaging with Community and Interested Parties Engagement and communication with associated communities, cultural groups and other stakeholders should be undertaken prior to decisions being taken and changes being implemented.	Consultation with key stakeholders has occurred, including with representatives of Manu Whenua, the Christchurch City Council, Heritage New Zealand Pouhere Taonga, the Christchurch Civic Trust, the Christchurch Heritage Trust and the New Zealand Institute of Architects at project initiation, design review and concept design stages. Broad community engagement has also taken place with the general public and museum staff and users.

Policy 8.4.1 Setting The setting of the museum and the contribution it makes to the broader context should be protected and enhanced through future development.	The setting of the museum and the contribution it makes to the broader context of the Botanic Gardens and Christchurch's Gothic-Revival arts precinct is maintained and enhanced, in particular by the completion of the rhythm of the fenestration to the Rolleston Avenue elevations.
Policy 8.5.1 Caring for the Building Fabric The building fabric should be cared for by a planned cyclical maintenance and periodic repair programme.	The proposed works will facilitate improved maintenance of the heritage items on the subject site by removing known drainage and roof junction issues that are placing historic fabric and collections at risk. The project will include the preparation of a cyclical maintenance and repair programme as part of the building manual.
Policy 8.6.1 Visitor Experience and Management Changes to enhance visitor experience and management should be undertaken in a way that protects the heritage values of the Museum.	The improvements to enhance the visitor experience and facilities have predominantly been located within new structures. Where these facilities are located within heritage buildings these have been sensitively incorporated within the existing volume of these spaces and changes to historic fabric has been minimised. Previously hidden heritage fabric is exposed in principal public spaces including the new entrance and the whale and whare atria.
Policy 8.7.1 Operation of the Building and Collections Improved collection handling, management and care facilities and other back of house facilities should be located outside areas of primary significance.	Collections storage will be consolidated into the base-isolated basement in accordance with this policy. The collections handling, conservation and management activities, workshops and staff areas are all located within new structures. Their removal from heritage buildings, such as the roof space of the 1882 building will allow these significant internal spaces to be revealed and celebrated.
Policy 8.8.1 New Development New additions should be located outside the areas of primary significance and should maintain key views to the fabric of primary and secondary significance and their setting.	All additions are located outside fabric of primary significance and the proposed alterations have only a minor impact on the heritage values of fabric of secondary significance. All substantial new development occurs on parts of the subject site currently occupied by fabric of little/no significance or intrusive elements.
Policy 8.9.1 Universal Access Policy Universal access solutions should improve accessibility to the building while maintaining heritage fabric.	The redevelopment will greatly improve access for all museum users with the current complex circulation routes and level changes consolidated and simplified. New accessibility compliant vertical circulation is introduced within the new structures which provides separate visitor, staff and collection lifts.

Specific building policies	
Policy 8.10.1 The Mountfort 1870 building should be retained, original fabric revealed and missing elements restored or reconstructed.	The 1870 building is retained and its northern gable end, the west façade and roof will be revealed. Existing heritage fabric will be conserved.
Policy 8.10.2 The Mountfort 1872 building should be retained, original fabric revealed and missing elements restored or reconstructed.	The 1872 building is retained and part of its north elevation and roof form will be revealed. The western buttress added during the construction of the 1977 Roger Duff Wing will be removed and the heritage fabric made good. Existing heritage fabric will be conserved.
Policy 8.10.3 The Mountfort 1877 building and 1878 Porch should be retained, original fabric revealed and missing elements restored or reconstructed.	The 1877 (south) building is retained. The north gable end wall of the 1877 (Rolleston Avenue) building is revealed. The fleche to the roof of the 1877 (Rolleston Avenue) building is reconstructed as is the paired stone chimney to the small gable at the centre of the Rolleston Avenue façade and the two paired stone chimneys to the small gables on the 1877 (south) building. Existing heritage fabric will be conserved.
Policy 8.10.4 The Mountfort 1882 building should be retained, original fabric revealed and missing elements restored or reconstructed.	The 1882 building is retained and its north wall and gable roof form revealed. The removal of a large section of the later concrete floor will reveal the original volume of the building and the arched timber roof trusses. Existing heritage fabric will be conserved.
Policy 8.10.5 The Rolleston Avenue façade and roof plane of the Centennial Wing should be retained.	The Rolleston Avenue façade, northern gable end and roof plane of the Centennial Wing are retained. The proposed changes improve the relationship between the Centennial Wing and the northern gable end of the 1877 building through the introduction of a 'slot' within the wall and roof of the 1958 building. The proposed new entry reinstates the consistent rhythm of the fenestration pattern of the Rolleston Avenue elevations and fulfills a missing element of the competition winning Miller, White and Dunn design.
Policy 8.10.6 The south elevation and part of the west elevation of the Roger Duff Wing should be retained and conserved.	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.

Policy 8.10.7 The 1990 addition has no heritage value and could be removed if required.	The 1990 infill element will be demolished allowing the north end of the 1870 building to be revealed.
Policy 8.10.8 The Garden Court Building has no heritage value and could be removed if required.	The 1995 Garden Court Building will be demolished and replaced by the atrium that will house the Whare O Tāhu, the Ware Whakairo Hau Te Ananui O Tangaroa and the Araiteuru Exhibition space.

6.1.4 ICOMOS New Zealand Charter

The ICOMOS New Zealand Charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. The following table provides an assessment of the proposed works to Canterbury Museum against the conservation principles outlined in the ICOMOS New Zealand Charter.

Table 4 Assessment against the principles of the ICOMOS New Zealand Charter

Conservation principles	Assessment
2. Understanding cultural heritage value Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural heritage value, both tangible and intangible. The policy for managing all aspects of a place, including its conservation and its use, and the implementation of the policy, must be based on an understanding of its cultural heritage value.	The proposed works have been informed by a thorough understanding of the heritage values of the place as articulated in the BCP and the HNZPT and CCC Statements of Significance.
3. Indigenous cultural heritage The indigenous cultural heritage of tangata whenua relates to whanau, hapu, and iwi groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.	Mana Whenua was represented on the steering committee of the BCP and the Board of Canterbury Museum. The design has also been informed by the 2019 Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items. The proposed development will provide for improved care and access of taonga including the reconstruction of the Whare Whakairo Hau-Te-Ananui-O-Tangaroa.
4. Planning for conservation Conservation should be subject to prior documented assessment and planning. All conservation work should be based on a conservation plan which identifies the cultural	The 2019 BCP was prepared in accordance with best practice, identifies the cultural heritage value and cultural heritage significance of the place and provides specific conservation policies.

heritage value and cultural heritage significance of the place, the conservation policies, and the extent of the recommended works.	
5. Respect for surviving evidence and knowledge The conservation of a place should identify and respect all aspects of its cultural heritage value without unwarranted emphasis on any one value at the expense of others. The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.	The proposed development acknowledges and respects the high level of significance of the nineteenth century fabric and the significance of the east façade of the Centennial Wing and the south and west façades of the Roger Duff Wing. All major periods of development will remain legible and the commemorative role of the Centennial and Roger Duff wings is maintained. The 1990s infill structures do not have any identified significance and their removal will not diminish the cultural heritage values of the museum.
6. Minimum intervention Work undertaken at a place of cultural heritage value should involve the least degree of intervention consistent with conservation and the principles of this charter. Intervention should be the minimum necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.	Alterations to significant fabric have been minimised by siting new facilities within new structures that are constructed in the location of fabric that is assessed as being of little or no significance or intrusive in nature. No fabric identified as being of High Significance (as per the CCC Statement of Significance for HIN #474) is removed. The alteration of the heritage fabric is limited to that identified as Significant in the CCC Statement of Significance for the Centennial Wing (HIN #1378) and the Roger Duff Wing (HIN #1379). These changes are the minimum necessary to ensure the continued historic and culturally significant use of the museum complex and to meet increased visitor numbers, collection handling, storage, management and exhibition needs.
7. Physical intervention Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic recording. Invasive investigation of fabric of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of fabric of cultural heritage value, or where it is necessary for conservation work, or where such fabric is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant fabric.	Comprehensive visual inspections of the historic fabric have been undertaken to inform both the BCP and the proposed works. No invasive investigation of heritage fabric is anticipated at this stage.

8. Use Where the use of a place is integral to its cultural heritage value, that use should be retained. Where a change of use is proposed, the new use should be compatible with the cultural heritage value of the place, and should have little or no adverse effect on the cultural heritage value.	The works will enable the retention of the original and culturally significant use of the Canterbury Museum. The visitor experience, collections management and educational programs of the museum will all be enhanced through this project.
9. Setting Where the setting of a place is integral to its cultural heritage value, that setting should be conserved with the place itself. If the setting no longer contributes to the cultural heritage value of the place, and if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.	The setting of the Canterbury Museum is conserved and enhanced through the proposed works. New additions are highly recessive in form, materials, textures and colour and are substantially concealed by existing heritage fabric. The reconstruction of lost fabric (including the fleche and chimneys to the 1877 buildings) will enhance the setting of the museum and adjacent and nearby heritage places.
10. Relocation The on-going association of a structure or feature of cultural heritage value with its location, site, curtilage, and setting is essential to its authenticity and integrity. Therefore, a structure or feature of cultural heritage value should remain on its original site.	No relocation of significant fabric is proposed.
11. Documentation and archiving The cultural heritage value and cultural heritage significance of a place, and all aspects of its conservation, should be fully documented to ensure that this information is available to present and future generations. Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.	The history and significance of the Canterbury Museum has been thoroughly documented through the BCP and the museum's own archives.
12. Recording Evidence provided by the fabric of a place should be identified and understood through systematic research, recording, and analysis. Systematic recording should occur prior to, during, and following any intervention. It should include the recording of new evidence revealed, and any fabric obscured or removed.	The existing fabric of Canterbury Museum has been thoroughly investigated and recorded through the development of the BCP and the redevelopment proposal. The proposed works will be fully documented and any new evidence uncovered during construction will be recorded.

	Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
13. Fixtures, fittings and contents Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.	The museum's collections and taonga are integral to the heritage place and the works will enable the retention of these on site. The increased collection storage, management and exhibition spaces will avoid the need for off-site storage for a further 50-100 years. The project will allow a substantially increased proportion of the museum's permanent collection to be kept on display, including iconic items such as the blue whale skeleton.

6.2 ROBERT MCDOUGALL ART GALLERY

6.2.1 Chapter 9.3 – Christchurch District Plan

There are no activities proposed to the Robert McDougall Art Gallery that are designated as being 'prohibited' or 'non-complying' at Chapters 9.3.4.1.6 and 9.3.4.1.5 respectively of the District Plan. The demolition of the basement of the Robert McDougall Art Gallery, although not affecting the whole of the heritage item, is considered to be a 'restricted discretionary' (9.3.4.1.3) activity. The remaining works constitute 'controlled' (9.3.4.1.2) and 'permitted' (9.3.4.1.1) activities.

The basement of the Robert McDougall Art Gallery is included within the Scheduled Interior Heritage Fabric for Heritage Item Number 471 to the extent of the spaces identified as B2, B6, the main corridor, the boiler room, men's toilets, women's toilets and the stairs to the basement. The demolition of the basement is necessary to enable the base isolation of the complex as a whole and the reinstatement of its historic use as a public art gallery. The terrazzo stairs with steel balustrade and timber handrail connecting the ground floor to the basement is identified within the Conservation Plan as being of 'High Significance' with the - more altered – north-east stairs identified as being of 'Moderate Significance'. These stairs are the only elements within the basement that have been subject to architectural design and detailing consistent with the Interwar-era building above it. These will be retained and reinstated within the new basement with some adaptation to provide for the change in inter-floor height and to meet contemporary access standards. The plastered concrete walls and the concrete floor in this area are identified as being of 'Moderate Significance'. While the retention of this fabric will not be possible due to the seismic strengthening and base isolation work the appearance of the walls and floor will effectively be reconstructed, which will retain the physical context of the more significant stairs.

Demolition is therefore largely limited to fabric identified as being 'non-contributory' or of 'Some Significance' in the Conservation Plan. The loss of these elements will have only a minor impact on the cultural heritage significance of the heritage place, which will be more than offset by the protection that base isolation will afford to the fabric of the Robert McDougall Art Gallery as a whole. The loss of basement fabric

of some architectural and aesthetic value will, through the reinstatement of the building's use and public access, enable its historical and social, and cultural and spiritual values to be revealed and transmitted to future generations.

The demolition of the 1961 loading dock and night entrance and 1962 workshop within the rear courtyard, identified as being 'Intrusive' and 'Non-contributory' respectively within the Conservation Plan, will not adversely affect the significance of the heritage item. The 1973 Canaday Wing, which is identified as being of 'Some Significance', is required to be demolished to facilitate the seismic separation with Christ's College to the north and the construction of the base isolated basement. The proposed reconstruction of its western façade will reinstate the most significant element of this wing.

The following table provides an assessment of the proposed works to the Robert McDougall Art Gallery against the rules applying to historic heritage at Chapter 9.3.5 (matters of control) and Chapter 9.3.6 (matters of discretion) of the Christchurch District Plan:

Table 5 Assessment of against the Christchurch District Plan rules

Rules	Assessment
9.3.5 Rules – Matters of control	
9.3.5.1 Heritage upgrade works, reconstruction and restoration	
a. The form, materials, and methodologies to be used to maintain heritage values, including integration with, and connection to other parts of the heritage item;	The proposed works to conserve heritage fabric within the Robert McDougall Art Gallery will use traditional materials and techniques.
b. The methodologies to be used to protect the heritage item during heritage upgrade works, reconstruction and restoration;	The heritage items will be protected during the works, in particular the base isolation, through measures prepared by the structural engineer in consultation with the architect and heritage consultant.
c. Documentation of change during the course of works, and on completion of work by such means as photographic recording; and	All works will be documented in accordance with Article 11 of the NZ Charter. Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
d. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.	Senior officers from HNZPT have been consulted as a key stakeholder at project initiation, design review and concept design stages.
9.3.5.2 Demolition, partial demolition or deconstruction - Cathedral of the Blessed Sacrament and Christchurch Cathedral	Not applicable.

9.3.5.3 Temporary lifting or temporary moving of a damaged heritage item for the purposes of heritage investigative works or repair	The base isolation requires the temporary lifting and propping of the Robert McDougall Art Gallery. A temporary protection plan will be prepared as outlined below.
a. Measures to avoid or mitigate damage to the heritage item during temporary lifting or moving;	Appropriate measures will be identified by the structural engineer in consultation with the architect and heritage consultant to protect heritage fabric during these works.
b. The duration of time that the item is to be lifted or moved; and	The temporary propping of the Robert McDougall Art Gallery will only occur for the duration of the construction of the base-isolated basement.
c. Measures to avoid or mitigate the effects of the temporary lifting or moving on neighbouring properties.	The base isolation includes the whole of the Canterbury Museum and Robert McDougall Art Gallery complex. The engineering works will be designed and undertaken to protect neighbouring and adjacent heritage items, namely: Rolleston Statue (HIN #472) and the buildings within Christ's College that abut the subject site (HIN #477, #478, #493, #615 & #617). During the excavation works and construction of the base-isolated basement, vibration monitoring will be undertaken of these heritage items as required and identified in the temporary protection plan.
9.3.6 Rules - Matters of discretion	
9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings	Alterations are proposed to the Robert McDougall Art Gallery. The reconstructed Canaday Wing and the new link structure to the Canterbury Museum are proposed within the setting of the above heritage items (HSN #256).
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.	The Robert McDougall Art Gallery suffered damage during the 2010 and 2011 Canterbury earthquakes causing cracking to walls and floors and exacerbating roof leaks. While temporary repairs have been undertaken the proposed works would fully repair and base isolate the gallery.
b. The level of intervention necessary to carry out the works, including to meet the requirements of the Building Act and Building Code, and alternative solutions considered.	A range of alternative design solutions were considered to achieve the reinstatement of the art gallery activities in this building and meet the compliance requirements of the Building Act and Building Code, particularly in relation to universal access.

	The changes to historic fabric will provide for improved universal access through the new connection to Canterbury Museum. The works will provide for substantially improved seismic performance, protecting human life, heritage fabric and collections.
c. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the heritage item.	The proposed development will enable the original, and culturally significant, use of the gallery to be reinstated. The Robert McDougall Art Gallery and the redeveloped Canterbury Museum together comprise a major cultural institution, with projected visitor numbers expected to exceed 1 million per annum. The upgraded and new collections storage, management and exhibition spaces will meet current gallery standards and enable visiting exhibitions, which have been a feature of the gallery throughout its operation, to resume.
d. Whether the proposal, including the form, materials and methodologies are consistent with maintaining the heritage values of heritage items and heritage settings, and whether the proposal will enhance heritage values, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings and in particular have regard to: i. the form, scale, mass materials, colour, design (including the ratio of solid to void), detailing (including the appearance and profile of materials used), and location of the heritage item; ii. the use of existing heritage fabric; iii. the extent of earthworks necessary as part of the proposal; iv. the necessity of the removal or transplanting of mature trees; v. the impact on public places; and vi. within a heritage setting, the relationship between elements, such as layout and orientation, form and materials.	The proposed linking structure between the museum and gallery is low-scale and recessive. It will not be readily apparent from any key public realm views. The Canaday Wing will reconstruct the building's west elevation using a similar façade system but incorporating contemporary environmentally sustainable design requirements. Alterations to the exterior form of the gallery are limited to the creation of the new opening in the east wall on the building's east-west axis. This opening is required to provide a physical connection for the public from the museum and provides universal access. The section of wall to be removed has been obscured by the workshop structure since that addition's construction in 1962. The impact on the scheduled interiors is minor and all internal spaces identified in the Scheduled Interior Heritage Fabric will remain legible. Impacts on ground floor room G11 are limited to the removal of a small proportion (approximately 1.8m wide) of the plastered masonry wall, timber skirting and dado rail.
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	Each part of Rule 9.3.6.1(e) is addressed separately below.

and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).	
Policy 9.3.2.2.3(b): Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles: i. focus any changes to those parts of the heritage items or heritage settings, which have more potential to accommodate change (other than where works are undertaken as a result of damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items; ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings; iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, including from natural hazards; iv. document the material changes to the heritage item and heritage setting; v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.	The policy contained at Chapter 9.3.2.2.3(b) of the Christchurch District Plan has informed, and is consistent with, the conservation philosophy adopted for this project which is described at 4.1 of this HIS. Changes to the Robert McDougall Art Gallery (HIN #471) are limited to the demolition of the basement and the creation of a new connection through the east wall. The new link to the museum is located where the later workshop building is currently located. The conservation works will enhance the authenticity and integrity of the Robert McDougall Art Gallery through the repair of earthquake damage and the removal of roof-top plant. A major outcome of the project as a whole is to introduce base isolation which will greatly enhance seismic performance of the Robert McDougall Art Gallery. The repaired roof will rectify known failures of the existing roofs and gutter details and protect heritage fabric and art collections from water ingress. Recording of changes to the Robert McDougall Art Gallery its interior and setting will be undertaken in accordance with Article 12 (Recording) of the ICOMOS New Zealand Charter. The scope of non-reversible works have been minimised wherever possible, and are limited to the demolition and reconstruction of the basement and the creation of a new opening in the east elevation. New work is distinguished through the use of contemporary materials and detailing. These interventions are integrated in a sensitive manner to the historic fabric through refencing the scale, massing, forms, colour and texture of the heritage item.
i. is supported by a conservation plan or expert heritage report; and	The proposed works are informed by the 2019 BCP and have been tested against the policies of the conservation plan at section 6.1.3 of this HIS.

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).	The proposed works are consistent with the relevant statements of significance (refer section 3 of this HIS). The project has been assessed against the relevant articles of the ICOMOS New Zealand Charter in section 6.1.4 of this HIS.
f. Whether the proposed work will have a temporary or permanent adverse effect on heritage fabric, layout, form or heritage values and the scale of that effect, and any positive effects on heritage fabric, fabric, form or values.	The proposed works require the demolition of the existing basement and its replacement with a base-isolated structure. The impacts of these works are discussed in detail in section 6.2.1 above. The proposed works to the ground floor will have a minor impact on the existing heritage fabric of the gallery, principally room G11 as set out in the discussion in relation to Rule 9.3.6.1 (d) above. The benefits of the works include resuming the gallery's active use of displaying works of art to the public. The removal of the 1960s loading dock, night entrance and workshop and the removal of building services and plant from the roof will have a positive impact on the legibility of the heritage fabric. The new café within the adapted Roger Duff Wing of Canterbury Museum will provide views over the roof of the Robert McDougall Art Gallery and reveal the building's 'fifth elevation' of roofs and glazed lanterns. The provision of universal access and connection to the improved visitor, staff and educational facilities of the Canterbury Museum will help ensure the successful reinstatement of the gallery's original and culturally significant use.
g. The extent to which the heritage fabric has been damaged by natural events, weather and environmental factors and the necessity of work to prevent further deterioration.	The works will include preservation works to the roof and roof lanterns.
h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.	Senior officers from HNZPT have been consulted as a key stakeholder at project initiation, design review and concept design stages.
i. Whether the site has cultural or spiritual significance to Tangata Whenua and the outcome of any consultation undertaken with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga.	Mana Whenua was represented on the Board of Canterbury Museum. The design has also been informed by the 2019 Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items.

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.	As noted under the responses to Rule 9.3.5.3 a temporary protection plan will be prepared to protect the heritage items as well as neighbouring and adjacent heritage items.
k. The extent of photographic recording which is necessary to document changes, including prior to, during the course of the works and on completion, particularly in the case of Highly Significant (Group 1) heritage items, the need for a high level of photographic recording throughout the process of the works, including prior to the works commencing.	A substantial number of historical photographs have been sourced through the research prepared as part of the development of conservation plans and from the Christchurch City Council and Library archives. This has informed decisions on what historic fabric is most likely to be able to be revealed. Thorough drawn and photographic records exist of the Robert McDougall Art Gallery. Documentation of the works (demolition, base isolation and construction of new elements) will be undertaken including photographs taken during different phases of construction. These will be made available to the CCC and HNZPT and retained in the permanent archive of the museum.
l. For new buildings, structures and/or features in heritage items which are open spaces, whether the building, structure or feature will: i. be compatible with the heritage fabric, values and significance of the heritage item including design, detailing and location of heritage item(s) within the open space; ii. impact on views to or from the heritage item(s), and reduce the visibility of heritage item(s) from public places; and iii. the relationship between elements, such as the layout and orientation, form, and materials within the open space.	While the Robert McDougall Art Gallery is not an 'open space' it is located within the Christchurch Botanic Gardens. The new link structure to Canterbury Museum is a highly recessive element that is massed and sited to be substantially concealed from key public realm view within the Botanic Gardens. The rebuilt Canaday Wing will replicate the appearance of its western elevation using new materials; the reconstruction of this element will have no adverse impact on the gallery's setting or the Botanic Gardens.
m. For the relocation of a heritage items: …	Not applicable.
n. For temporary event structures in heritage items which are open spaces and in a heritage setting …	Not applicable.
o. For signage on heritage items and in heritage settings: i. whether the sign (including its supporting structure and methods of attachment to the heritage item) is compatible with the architectural form,	No new exterior signage is proposed as part of this resource consent.

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.	New wayfinding and interior signage will help interpret the values of the Robert McDougall Art Gallery and the art collections held by Canterbury Museum.
p. For utilities the functional need to be located in or in proximity to heritage items and heritage settings.	The removal of roof-top mechanical services and plant will improve the presentation of the gallery. New utilities are being carefully incorporated within the form of the new link building and adjacent museum building. The new and upgraded building services will have no adverse impact on the gallery or its setting. The introduction of contemporary environmental controls will enable the gallery to meet international standards of art storage and care. In addition, new utilities will provide for greater staff and visitor comfort.
9.3.6.2 Demolition of Christchurch Cathedral	Not applicable.
9.3.6.3 Akaroa Heritage Area	Not applicable.

6.2.2 Chapter 18.4.2.4 - Christchurch District Plan

Chapter 18.4.2.4 – Building Height of the Christchurch District Plan stipulates a 15m height limit for buildings on the Canterbury Museum and Robert McDougall Art Gallery site (9-11 Rolleston Avenue, legally described as Pt Res 25 and Lot 1 DP 45580). No part of the Robert McDougall Art Gallery exceeds the 15m height plane.

6.2.3 Conservation Plan Policies

The following table provides an assessment of the proposed works to the Robert McDougall Art Gallery against the relevant policies outlined in the Draft Robert McDougall Art Gallery Conservation Plan (2010, revised 2013).

Table 6 Assessment against the policies of the Conservation Plan

Policy	Assessment
Policy 2 Ongoing Role of the Setting The use and function of the immediate McDougall Gallery setting should be consistent with its original intended purpose.	The proposed works will reinstate the original and culturally significant use of the Robert McDougall Art Gallery.
Policy 3 New Landscape Work Any new landscape work carried out within the area identified as the Robert McDougall Gallery	No new landscape works are proposed as part of this resource consent.

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.	All exterior fabric of the Robert McDougall Art Gallery that contributes to the heritage place's setting is maintained.
Policy 5 Records Conservation works should be photographically documented and a regular photographic record of the setting maintained.	The proposed works will be fully documented and any new evidence uncovered during construction will be recorded. Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
Policy 6 Uses for the Building The Robert McDougall Gallery should have appropriate new use so as not to detract from its heritage values.	The proposed works will enable the reinstatement of the original use of the building for the display of art works, both from public collections and visiting exhibitions.
Policy 7 Maintaining Heritage Values Fabric having heritage value should be retained as a way of conserving the cultural heritage significance of a historic building.	Heritage fabric of 'High Significance' is retained and conserved. Fabric proposed to be demolished including the basement, loading dock and night entry, and workshop is either or lesser significance (Some Significance), not-contributory or intrusive.
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.	The removal of roof top mechanical services and plant and restoration work will help recover and enhance the gallery's 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.	The project will enable conservation works including making good where later elements are proposed to be removed.
Policy 10 New Work Within the Central City, the extent to which alterations and additions are subordinate to and compatible with the heritage item, while also being identifiable as new work.	The proposed link structure is low-scale and highly recessive in design. The Canaday Wing will be rebuilt to recreate its original form and appearance and no new work will adversely affect the visual prominence of the Robert McDougall Art Gallery. New work will be identified as such and a full record retained of those works.
Policy 12 Conservation Standards	Any required conservation works will be undertaken to best practice guidance and be informed by the ICOMOS

Appropriate standards should be maintained whenever work is carried out at the Robert McDougall Gallery.	New Zealand Charter and other relevant polices and standards
Policy 13 Recording of Processes Conservation processes and other activities involving intervention should be recorded.	Conservation processes will be fully documented and all interventions recorded.

6.2.4 ICOMOS New Zealand Charter

The following table provides an assessment of the proposed works to the Robert McDougall Art Gallery against the conservation principles outlined in the ICOMOS New Zealand Charter.

Table 7 Assessment against the principles of the ICOMOS New Zealand Charter

Conservation principles	Assessment
2. Understanding cultural heritage value Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural heritage value, both tangible and intangible. The policy for managing all aspects of a place, including its conservation and its use, and the implementation of the policy, must be based on an understanding of its cultural heritage value.	The proposed works have been informed by a thorough understanding of the heritage values of the place as articulated in the Revised Draft Conservation Plan and the HNZPT and CCC Statements of Significance.
3. Indigenous cultural heritage The indigenous cultural heritage of tangata whenua relates to whanau, hapu, and iwi groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.	Mana Whenua was represented on the Board of Canterbury Museum. The design has also been informed by the 2019 Cultural Narrative which addresses Māori cultural and spiritual connections to the land and the heritage items.
4. Planning for conservation Conservation should be subject to prior documented assessment and planning. All conservation work should be based on a conservation plan which identifies the cultural heritage value and cultural heritage significance of	The 2013 Revised Draft Conservation Plan was prepared in accordance with best practice, identifies the cultural heritage value and cultural heritage significance of the place and provides specific conservation policies.

the place, the conservation policies, and the extent of the recommended works.	
5. Respect for surviving evidence and knowledge The conservation of a place should identify and respect all aspects of its cultural heritage value without unwarranted emphasis on any one value at the expense of others. The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.	The redevelopment acknowledges the high significance of the Robert McDougall Art Gallery, which was largely constructed in a single phase. The 1960s additions to the east do not have any identified significance and their removal will not diminish the cultural heritage values of the gallery. The limited contribution that the Canaday Wing makes to the heritage values of the gallery will be retained through the rebuilding of this annex and the reconstruction of its western façade.
6. Minimum intervention Work undertaken at a place of cultural heritage value should involve the least degree of intervention consistent with conservation and the principles of this charter. Intervention should be the minimum necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.	Alterations to significant fabric have been limited to that necessary to provide for the seismic strengthening of the building and the introduction of a physical link between the Canterbury Museum and the Robert McDougall Art Gallery. These works are considered the minimum necessary to enable the reinstatement of the heritage item's historic and culturally significant use as an art gallery and to meet increased visitor numbers and contemporary standards of collection handling, storage, management and exhibition.
7. Physical intervention Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic recording. Invasive investigation of fabric of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of fabric of cultural heritage value, or where it is necessary for conservation work, or where such fabric is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant fabric.	Comprehensive visual inspections of the historic fabric have been undertaken to inform both the Conservation Plan and the proposed works. No invasive investigation of heritage fabric is anticipated at this stage.
8. Use Where the use of a place is integral to its cultural heritage value, that use should be retained.	The works will enable the reinstatement of the original and cultural significant use of the Robert McDougall Art Gallery. The visitor experience, display of art works,

Where a change of use is proposed, the new use should be compatible with the cultural heritage value of the place, and should have little or no adverse effect on the cultural heritage value.	collection management and educational programs of the gallery will all be enhanced through this project.
9. Setting Where the setting of a place is integral to its cultural heritage value, that setting should be conserved with the place itself. If the setting no longer contributes to the cultural heritage value of the place, and if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.	The setting of the Robert McDougall Art Gallery within the Christchurch Botanic Gardens is conserved through the proposed works. New additions are highly recessive and are substantially concealed by existing heritage fabric.
10. Documentation and archiving The cultural heritage value and cultural heritage significance of a place, and all aspects of its conservation, should be fully documented to ensure that this information is available to present and future generations. Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.	No relocation of significant fabric is proposed.
12. Recording Evidence provided by the fabric of a place should be identified and understood through systematic research, recording, and analysis. Systematic recording should occur prior to, during, and following any intervention. It should include the recording of new evidence revealed, and any fabric obscured or removed.	The history and significance of the Robert McDougall Art Gallery has been thorough documented through the Revised Draft Conservation Plan and the Christchurch City Council and Library archives. Complete sets of documentation will be provided to CCC and the HNZPT and will be held in perpetuity within Canterbury Museum's archives.
13. Fixtures, fittings and contents Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.	The project will allow a substantially increased proportion of the Christchurch City Council's historic art collection and the museum's own art collection to be made accessible and displayed to the public.

7.0 CONCLUSION

The proposed redevelopment of Canterbury Museum and the Robert McDougall Art Gallery will enable the continued use of these highly significant cultural institutions. The works have been carefully refined following extensive consultation and thorough analysis of the heritage values and historic fabric of the subject site. The full base isolation of the complex will ensure seismic resilience of new and existing structures on the site to meet the New Zealand Building Code and provide the highest possible protection to the collections they house as well as staff and visitors.

Demolition is largely limited to fabric of little or no significance within the Museum and the basement of the Robert McDougall Art Gallery, which is identified as being 'non-contributory' or of 'some significance' in the 2013 Conservation Plan. The loss of these elements will have only a minor impact on the cultural heritage significance of the heritage places, which will be more than offset by the opportunities provided to reveal historic fabric and enable the continued use of the buildings and their contribution to the cultural life of Christchurch and Canterbury. These works also facilitate base isolation and allow the subtle incorporation of seismic joints between fabric of different construction techniques and eras such as the Centennial and Roger Duff wings.

Alterations to identified historic fabric are generally limited to those elements of secondary significance and will help reveal the significance of previously hidden nineteenth century fabric of Canterbury Museum, such as the north wall and quatrefoil of the 1877 wing. These alterations will provide a new entry to Rolleston Avenue through the Centennial Wing, which reinstates the façade rhythm envisaged, but never fully realised, in the competition winning design. The expressed concrete structure, fine steel piloti and exposed aggregate precast panels of the Roger Duff Wing are reused to a design that reinterprets the Late-Modern architectural form and detailing of the original building while additionally providing new visitor facilities and exhibition spaces which visually connect the museum with the Botanic Gardens.

New structures, located on the footprint of mid-late twentieth century elements identified as being of little or no significance or intrusive, are scaled and massed to avoid adversely affecting the visual appearance or setting of the subject site. The new buildings are low-rise, and averaged across the site comply with the 15m height plane identified in Chapter 8 of the District Plan. Their visual impact is minor, being substantially obscured by the nineteenth fabric of the Canterbury Museum from key viewpoints. Those discrete elements that more substantially exceed 15m in height, namely the reconstructed paired chimney and fleche to the 1877 building, will restore the original appearance of this element and help recover the architectural and aesthetic significance of Benjamin Mountforts design of Canterbury Museum. The new north elevation, which includes cantilevered gallery spaces, is recessive in materiality, articulation and form to ensure that the contribution that the museum makes to the broader context and setting of the Arts Centre and Christ's College is retained. Christchurch's distinctive Gothic Revival and more contemporary architecture is reflected in the subtle folded roof forms of the new museum buildings and atrium.

The proposed redevelopment of the Canterbury Museum and the Robert McDougall Art Gallery represents a once in a generational opportunity to rejuvenate these major cultural institutions and ensure they meet current seismic, universal access

and other compliance standards. The works, while visually recessive and respectful of identified heritage values and fabric, respond to contemporary art gallery and museology practice and management requirements. The exhibition spaces will incorporate and celebrate both the nineteenth century heritage fabric and Māori taonga. The visitor experience will be enhanced through the proposed development to provide new educational and interpretative experiences to ensure the cultural and spiritual values of the heritage place are maintained and transmitted to future generations.

The proposed development is in accord with the provisions of the Christchurch District Plan, and has been informed by the policies of the relevant conservation plans and the philosophical framework of the New Zealand ICOMOS Charter.

APPENDIX 1 – CDP Heritage Assessment – Statement of Significance
Canterbury Museum (1870-1882 Buildings) and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 474

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

Canterbury Museum was established in 1867 by Provincial Geologist and eminent scientist Julius Haast (later Sir Julius von Haast), who became its first director. The new museum's first purpose-built building, designed by prominent Christchurch architect Benjamin Mountfort, opened in 1870. The complex of **Mountfort Buildings** was expanded several times over the next twelve years, leaving Canterbury with the colony's finest museum and a significant legacy of Gothic Revival architecture.

After the death of von Haast in 1887 the museum building programme lapsed for sixty years. It was only with the appointment of an independent museum trust board in 1947, new director Roger Duff in 1948, and the decision to make the improvement of the museum a Canterbury Centennial Memorial project that the dilapidated and outmoded complex moved into the twentieth century and began to catch up with the country's other major civic museums.

The renovated museum, with its large new **Centennial Memorial Wing** (Miller, White & Dunn), reopened in 1958. This was followed two decades later by the Anniversary Wing (John Hendry, 1977) - renamed shortly afterwards as the **Roger Duff Wing** in honour of the recently deceased director who oversaw the expansion and modernisation programme**.**

The complex was seismically strengthened and updated through the 1980s and 1990s, and as a consequence closed only briefly for repair following the Canterbury Earthquake sequence of 2010-2011.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 474

CANTERBURY MUSUEM (1870-1882 BUILDINGS) AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: M. VAIR-PIOVA 04/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened, and for its association with noted geologist and first museum director Sir Julius von Haast and later director Dr Roger Duff.

Julius Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings; however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded

items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration. Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built facility that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand’s pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College (now the Arts Centre) and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum, with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a

gallery at first floor level, and extending into large timber arched trusses that support a glazed ceiling. Now the Mountfort Gallery of Decorative Arts, this is the most significant surviving heritage interior in the museum.

Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1872 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. Some original braced post and beam construction is visible in the interior of the Christchurch Street exhibition.

In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building featured a new entrance portal with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This façade, which also uses constructional polychromy, remains the principal facade of the museum complex. The building was completed in 1877. The gallery along the Rolleston Avenue frontage was originally a galleried double-height space like the 1870 building, but the only visible elements of this that remain are some braced posts and beams in the ground floor Iwi Tawhito exhibition space. Some trusses are concealed in the roof space above the Edgar Stead Bird Hall.

In 1882 Mountfort roofed the interior courtyard between the 1870 and 1876 wings, considerably extending the display capacity of the museum. The wide king post-type trusses in the ceiling of this single-level gallery are presently concealed in the attic storage space.

In the mid-twentieth century, the museum complex was extended to the north and west. The Rolleston Avenue façade of the Centennial Memorial Wing (1958) and the Botanic Gardens' elevation of the Roger Duff Wing (1977) are both examples of architects seeking an appropriate response to the valued nineteenth century Mountfort Buildings. With the sensitive and high profile Centennial Memorial Wing facade, Miller White and Dunn replicated the essential features of Mountfort's adjacent 1877 building in traditional materials. By contrast, John Hendry's Roger Duff Wing is a contemporary reworking of the forms, rhythms and textures of its older neighbour.

Strengthening and upgrade work commenced in the mid-1980s and was completed in the mid-1990s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing, as well as later construction methods and materials employed in the twentieth century structural upgrade.

The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on

the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

CONTEXTUAL SIGNIFICANCE

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

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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Mountfort Buildings at Canterbury Museum and their setting are of high overall high significance to Christchurch, including Banks Peninsula. The Buildings have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened. They also have high historical and social significance for their association with noted geologist Julius von Haast who was instrumental in founding the museum and became its first director. The Buildings have high cultural significance as the core of Canterbury's leading museum and for their reflection of the

changing cultural function of museums over time. The Buildings have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. The Buildings have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing; as well as later construction methods and materials employed in the twentieth century structural upgrade. The Buildings 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 due to the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Buildings are of archaeological significance for the potential they have 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.

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http://thecommunityarchive.org.nz/node/78238/description (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED** 15/4/2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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APPENDIX 2 – CDP Heritage Assessment – Statement of Significance Centennial Wing East Façade and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 1378

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1378

CENTENNIAL WING EAST FACADE AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: V. WOODS 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The façade of the Centennial Memorial Wing at Canterbury Museum has historical and social significance as part of one of the oldest purpose-built museums in New Zealand, and for its association with the Canterbury Centenary and long-standing museum director Dr Roger Duff.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum

in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to its redevelopment in the 1950s as the designated Canterbury Centennial Memorial project, under the guidance of director Dr Roger Duff and the newly constituted Museum Trust Board. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north. Later Duff also oversaw the development of the Anniversary Wing (opened 1977). Following Duff's death in 1978, the wing was re-named in his honour.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum has high cultural significance as part of the province's leading museum, and for the illustration it provides of the changing cultural function of museums. It represents post-war director Roger Duff's commitment to public education with the provision of a lecture theatre and education area.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Centennial Memorial Wing facade at Canterbury Museum has high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which the 1950s addition reflected the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions and alterations as the principal Canterbury Centennial Memorial project.

The commission was won following a competition by Dunedin firm Miller White and Dunn (the University of Otago's architects) in 1949. The newly-constituted Canterbury Trust Board (established 1947) recognised that Mountfort's Gothic Revival buildings were a key part of their institutional identity, and were determined that it not be compromised by the addition. Miller White and Dunn addressed this concern by producing a Rolleston Avenue façade that reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. Although the western and northern elevations of the wing were modern - featuring exposed concrete and rectangular windows - the historicist Rolleston Avenue facade earned the opprobrium of the post-war generation of architects who saw it as an affront to the new Modernist architectural values of the period.

The Centennial Memorial Wing included a sky-lighted exhibition hall surrounded by smaller galleries, offices, a theatrette and storage and workshop areas. The building was opened in 1958.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Wing also underwent alteration at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum has technological and craftsmanship significance and value as a mid-twentieth century revival of traditional masonry construction. By the post WWII era, the modern construction materials and techniques of steel and concrete had largely superseded traditional materials and craftsmanship. In the case of Canterbury Museum's Centennial Memorial Wing however, the architects responded to the sensitivity of the location and their brief by facing the Rolleston Avenue façade of the building with a traditionally constructed masonry façade.

CONTEXTUAL SIGNIFICANCE

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

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Centennial Memorial Wing façade 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 Centennial Wing façade consists of the entire museum 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. 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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum is of archaeological significance because it has 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Centennial Memorial Wing facade and its setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façade has high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. It also has historical and social significance for its association with long-standing twentieth century director Dr Roger Duff, who oversaw the redevelopment of the museum between the 1940s and the 1970s. The façade has high cultural significance as part of Canterbury's leading museum, and for the reflection it provides of the changing cultural function of museums over time. The facade has architectural and aesthetic significance as a sympathetic contextual response by architects Miller White and Dunn to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façade has technological and craftsmanship significance as a mid-twentieth century revival of traditional masonry construction. The façade has high contextual significance as part of a group of Gothic Revival 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. The façade is of archaeological significance because it has 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.

REFERENCES:

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http://thecommunityarchive.org.nz/node/78238/description (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED**: 15/4/2016

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APPENDIX 3 - CDP Heritage Assessment – Statement of Significance Roger Duff Wing South and West Façades and Setting, Canterbury Museum – 11 Rolleston Avenue, Christchurch, Heritage Item Number 1379

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1379

ROGER DUFF WING SOUTH AND WEST FACADES AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: V. WOOD 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high historical and social significance as part of one of the oldest purpose built museums in New Zealand to have been in continuous use since it was opened, and for its association with long-standing mid-twentieth century museum director Dr Roger Duff and the revival of interest in the Antarctic and its exploration history during his tenure.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space

available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council, the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s as a Canterbury centennial project under the guidance of the then director Dr Roger Duff. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north.

Twenty years later, it was also Duff who was instrumental in the development of what was known initially as the Anniversary Wing, built to mark the centenary of the museum. The building was designed by local architect John Hendry to link the 1872 and 1958 blocks and contained two main floors with mezzanines and a basement. Capitalizing on renewed international interest in the Antarctic and its exploration history from the 1950s, the new block incorporated a large dedicated Antarctic gallery. The Anniversary Wing opened in 1977 but was re-named in Duff's honour following his death in the following year.

Roger Shepherd Duff (1912-1978) was employed as ethnologist at Canterbury Museum in 1938, and became director in 1948 - a position he occupied for thirty years until his sudden death at the museum in 1978. As an ethnologist, Duff is best known for the excavations he carried out on the Wairau bar in Marlborough that helped establish moa hunter culture as an early and distinct form of Maori culture. As museum director, Duff led the institution through a long period of stable administration and assured funding during which exhibitions were modernized, the building trebled in size and staff increased five-fold. He had a strong vision of the museum as a lively and popular centre of public education, and maintained a high public profile in the community.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high cultural significance as part of the province's leading museum, and for the demonstration they provide of the changing cultural function of museums.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which these 1970s additions reflect the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions as a Canterbury Centennial project. Constructed to the north of Mountfort's complex, the Centennial Memorial Wing was completed after a long gestation in 1958. The wing was designed by Miller, White and Dunn, Dunedin architects who won the commission in competition. The design for the Rolleston Avenue façade of the Centennial Memorial Wing reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. By contrast, the west and north walls of the wing are modern, featuring exposed concrete and rectangular windows.

Twenty years later a further major extension was made. The Roger Duff Wing, known originally as the Anniversary Wing in commemoration of the centenary of Canterbury Museum, was designed by Christchurch architect John Hendry and opened in 1977. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic Gardens (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building. The upper floor is cantilevered out over the Botanic Gardens. The west elevation overlooking the McDougall Art Gallery echoes the utilitarian design of the minor 1958 elevations.

After working in the offices of various architects from the early 1930s, John Hendry (1913-1987) was registered as an architect in 1944. Over the next forty years he practised in Canterbury, designing many houses and churches. Hendry was interested in the province's history and actively involved with the preservation of its architectural heritage. He was a

foundation member of the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga), and chaired the Trust's Canterbury Regional Committee (1972-1978). After his death in 1987, the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of Canterbury's registered historic buildings.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Memorial and Roger Duff Wings also underwent alteration at this time. The greatest change to the Duff wing was the insertion of a new three storey building into the Garden Court in 1993.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Roger Duff Wing façades at Canterbury Museum have some technological and craftsmanship value as an illustration of 1970s construction techniques, and for their employment of both Halswell Stone and Halswell Stone aggregate panels as a means of contextualising the large modern addition with the Gothic Revival Mountfort Buildings.

CONTEXTUAL SIGNIFICANCE

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

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 Worcester Street, looking east to ChristChurch Cathedral. The setting of the two facades (south and west) consists of the entire museum 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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. 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. 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. 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. 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. 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. 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.

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http://thecommunityarchive.org.nz/node/78238/description (Miller, White and Dunn)

'Roger Shepherd Duff' in *Dictionary of New Zealand Biography* vol. IV (2000)

REPORT DATED: 10/11/2014; **REVISED:** 14/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016, 30/3/2017

APPENDIX 4 - HNZPT Citation Canterbury Museum (19th century portion), 15 Rolleston Avenue, Christchurch, List Number 290

Canterbury Museum (19th century portion)

15 Rolleston Avenue, Christchurch

Canterbury Museum (19th century portion), Christchurch. CC Licence 4.0 Image courtesy of commons.wikimedia.org .
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List Entry Information

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Listed - Review Initiated

List Number
290

List Entry Type
Historic Place Category 1

Date Entered
25th September 1986

Public Access
Private/No Public Access

Date of Effect
25th September 1986

Location

City/District Council
Christchurch City

Region
Canterbury Region

Legal description
Lots 2-5 Pt Res 25 Chch City

Summary

A museum first opened to the public in Canterbury in 1867 in the Canterbury Provincial Council Chambers. It soon became obvious that the small space allocated to this building was insufficient and the Provincial Government put aside a sum of money at the end of 1868 for the construction of a specific museum building. Julius von Haast (1822-1887), the former Provincial Geologist, became the first director of the museum and it was his exchanges of native bird skins, Maori artefacts and moa bones for other objects with overseas museums that allowed Canterbury to rapidly build up an impressive collection.

Von Haast had been agitating for a museum since 1862 and in 1864 the Canterbury Provincial Council invited architects to enter a competition for a new museum building. Six entries were received, and of these none fulfilled the Provincial Council's request that an initial portion be able to be constructed immediately for

£1,000. Despite this difficulty two proposals, those by Robert Speechly and Benjamin Woolfield Mountfort (in partnership with Maxwell Bury), were accepted for consideration and the £50 prize was split between them.

Construction of the new museum did not begin at once. It was said that this was because neither Speechly's nor Mountfort's designs could be built in stages. However, architectural historian Ian Lochhead argues that this was a delaying tactic by the Provincial Council rather than a legitimate reason for not beginning construction. As the collection continued to grow Haast pleaded for a temporary building and the Provincial Council agreed to build one in brick, designed by the Provincial Engineer, Edward Dobson.

Mountfort, however, reminded the Council that his design had been one of those selected and he provided plans for a stone building which could be erected for little more than Dobson's brick building would cost. His proposal was accepted and work began on the first building for the museum. The design of this building went through a number of revisions, finally being resolved as a building rectangular in plan, with a first floor gallery. Office space was provided in a timber lean-to attached to the north end. While the exterior of this building was described as 'plain' the interior was more dramatic. Timber columns ran from floor to ceiling and supported a gallery at the first floor level. The roof was constructed from massive timber arches supporting a glazed ceiling that provided 'a beautifully broken, silvery light over all the building...'. (cited Lochhead, 1999: 267)

This building opened to the public in 1870. By the next year it already was proving too small and tenders were called for an extension. The new wing, also designed by Mountfort, ran at right angles to the first and had a more ornate exterior.

In 1876 construction began on the third stage of the museum building, again designed by Mountfort. This extended the 1872 wing eastwards and then ran parallel to the 1870 building, forming a U-shaped courtyard that was open to the north. The exterior of the 1876-1877 wing was again more elaborately decorated, and featured both a square tower and a fleche. Mountfort's biographer, Ian Lochhead describes the elevation on Rolleston Avenue as an eclectic mixture of sources, both modern and medieval, with the design of the entrance porch being drawn more directly from George Edmund Street's Church of St John the Evangelist, Howsham, Yorkshire.

The final nineteenth century addition to Canterbury Museum was again designed by Mountfort and opened in 1882. Mountfort enclosed and roofed the north end of the courtyard between the 1870 and 1877 wings to provide a large amount of additional display space. The timber trusses of the roof spanned 48 feet (14.6 metres), which Lochhead states 'represents a considerable nineteenth century engineering feat, creating one of the most impressive interior spaces built in nineteenth century New Zealand'.(This space was considerably altered by the addition of a mezzanine floor in 1994.)

As part of the construction of the 1882 addition it appears that the whare whakairo, Hau-te-Ananui-o-Tangaroa from Tokomaru Bay,was moved from the courtyard, where it had been erected in 1874, to the western side of the 1870 wing. This whare had been acquired by the Museum in 1873 from Henare Potae, a Ngati Porou rangatira. The components of the whare arrived in Christchurch in early 1874 along with two carvers, Hone Taahu and Tamati Ngakaho, who spent the remainder of the year carving and erecting Hau-te-Ananui-o-Tangaroa. The whare whakairo was dismantled in 1955 and is currently in storage.

Subsequent wings were added in 1955-1958 (the Centennial Wing) and in 1977 what became known as the Roger Duff Wing was opened. During the 1990s a four storey block was built on the courtyard that had been created by the construction of the 1950s and 1977 wings. These are not included in the registration.

The Canterbury Museum is the oldest purpose-built museum building still in use in New Zealand. Historically it illustrates the Victorian concern with the classification and recording of the world, and the importance that the new institutions of museums were given as places of learning. Mountfort was involved with the construction of the museum for seventeen years and the nineteenth century portions are a fine example of his work and of Gothic Revival architecture generally. The museum forms a prominent part of the surrounding townscape, which includes the Gothic revival buildings of the Arts Centre and Christ's College, and of the Botanic Gardens.

Current use

Civic Facilities - Museum

Former use

Civic Facilities – Museum

Construction Professionals

Mountfort, Benjamin Woolfield

Benjamin Woolfield Mountfort (1825-98) trained as an architect in England, in the office of Richard Cromwell Carpenter, a member of the Cambridge Camden Society (later the Ecclesiological Society). He arrived in Canterbury in 1850.

Mountfort was New Zealand's pre-eminent Gothic Revival architect and, according to architectural historian Ian Lochhead, 'did most to shape the architectural character of nineteenth-century Christchurch.' The buildings he designed were almost exclusively in the Gothic Revival style.

During his career he designed many churches and additions to churches; those still standing include the Trinity Congregational Church in Christchurch (1874), St Mary's Church in Parnell, Auckland and the Church of the Good Shepherd in Phillipstown, Christchurch (1884). In 1857 he became the first architect to the province of Canterbury. He designed the Canterbury Provincial Council Buildings in three stages from 1858 to 1865. The stone chamber of this building can be considered the greatest accomplishment of his career. He was involved in many important commissions from the 1870s, including the Canterbury Museum (1869-82) and the Clock-tower Block on the Canterbury College campus (1876-77). He was also involved in the construction of Christchurch's Cathedral and made several major modifications to the original design.

Mountfort introduced a number of High Victorian elements to New Zealand architecture, such as the use of constructional polychromy, probably first used in New Zealand in the stone tower of the Canterbury Provincial Government Buildings (1859). Overall, his oeuvre reveals a consistent and virtually unerring application of Puginian principles including a commitment to the Gothic style, honest use of materials and picturesque utility. The result was the construction of inventive and impressive buildings of outstanding quality. He died in Christchurch in 1898. A belfry at the Church of the Good Shepherd in Phillipstown, the church he attended for the last ten years of his life, was erected in his honour.

Additional Information

Construction Dates

Original Construction
1870 -
First building

Addition
1871 - 1872
Second building

Addition
1876 - 1877
Third building, fronting Rolleston Ave

Addition
- 1882
Enclosure of courtyard

Addition
1955 - 1958
Centennial wing. Fleche also removed at this time

Addition
1973 - 1977
Anniversary wing

Addition
1993 -
Four-storey block on garden courtyard

Completion Date
10th December 2001

Report Written By

Melanie Lovell-Smith

Information Sources

Lochhead, 1999
Ian Lochhead, A Dream of Spires: Benjamin Mountfort and the Gothic Revival, Christchurch, 1999

pp.262-272

Conservation Plan
Conservation Plan

Michael Trotter, 'Canterbury Museum Conservation Plan', Christchurch, 1992; Salmond Architects, 'Canterbury Museum Christchurch : A Building Conservation Plan', [draft], May 2000

Other Information
Please note that entry on the New Zealand Heritage List/Rarangi Korero identifies only the heritage values of the property concerned, and should not be construed as advice on the state of the property, or as a comment of its soundness or safety, including in regard to earthquake risk, safety in the event of fire, or insanitary conditions.

[Adapted by GJM Heritage from on-line report retrieved on 24 September 2020 from: https://www.heritage.org.nz/the-list/details/290]

APPENDIX 5 - CDP Heritage Assessment – Statement of Significance Robert McDougall Art Gallery and Setting, Canterbury Museum – 9 Rolleston Avenue, Christchurch, Heritage Item Number 471

Christchurch City Council

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 471
ROBERT MCDOUGALL ART GALLERY AND SETTING – 9 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Robert McDougall Art Gallery is of high historical and social significance as the city's former public art gallery and for its association with Robert McDougall (1860-1942), prominent Christchurch businessman and philanthropist, who donated £25,000 to fund the gallery's construction. The building is also associated with the Canterbury Society of Arts (CSA), which was instrumental in securing the site of the gallery, and with James Jamieson, a prominent Christchurch builder, who bequeathed his extensive art collection to the city in 1927, with the proviso that a new gallery was built to house it.

The gallery is also associated with architect Samuel Hurst Seager, who wrote the brief for the gallery's design and was involved in the assessment of competitors. Gisborne-born architect

Edward Armstrong won the design competition in 1930 and the building opened in 1932. Somewhat unusually the foundation stone had been laid by R E McDougall four years earlier, in 1928. The gallery has further historical and social significance for its association with various directors, curators, artists and exhibitions, including William Baverstock who was the first Curator/Director (1932-69). The gallery closed in June 2002 and its collection was then relocated to the new Christchurch Art Gallery, which opened in May 2003. Two artworks from the McDougall Collection remain in situ; the Paul Dibble sculptures *E Noho Ra De Chirico*, which adorned the portico from 1996 to 2002 and were returned to their original position in August 2010. The building remains in the ownership of the Christchurch City Council and it is planned that it will become an extension of the Canterbury Museum. It received some damage in the Canterbury earthquakes of 2010/11and remains closed while work continues on assessing and repairing it.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building is of high cultural significance for its use as Christchurch's public art gallery for seventy years. Its ties to the cultural community extend beyond Christchurch to national and international circles as the showcase of local and overseas exhibitions. Temporary exhibitions and additions to the permanent collection often sparked passionate debate in Christchurch about the merits of particular artworks. The controversial acquisition of Frances Hodgkins' *The Pleasure Garden* by the gallery in 1951 is considered to be a milestone in New Zealand art history.

The Robert McDougall Art Gallery has cultural significance for its long association with the Canterbury Society of the Arts, which has played an important role in the development of Canterbury's artistic and cultural life. As a forum for cultural ideas and expression, the gallery also hosted concerts and public talks as part of an education outreach programme, and was supported in these endeavours by the Friends of the Robert McDougall Gallery (est. 1971).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building is of high architectural and aesthetic significance for its design by architect Edward Armstrong. Armstrong was the son of an engineer and after serving overseas during World War I he studied at the Architectural Association in London. He won the Henry Jarvis Scholarship in 1920 and continued to study at the British School in Rome. Following this Armstrong lived and worked in Burma (Myanmar). Armstrong won the competition to design the Robert McDougall Art Gallery while in London and returned to New Zealand to begin the project in April 1930. Whanganui's Sarjeant Art Gallery was cited by Edward Armstrong as a reference point for the design of the McDougall Art Gallery. In 1931, Armstrong returned to London leaving the construction to be overseen by local architect William Trengrove. Trengrove designed the original furniture of the gallery and the boardroom.

The gallery has high architectural and aesthetic significance as an example of inter-war Neo-classicism. The influence of Palladian architecture can be seen in its symmetrical façade, axial planning and classical motifs both externally and internally. Internally there is fine

detailed profiles on the dado, around wall openings between galleries and skirtings, The central courtyard has Scagliola columns. It has what was considered ground breaking in its day, a natural lighting system which des remain in situ though now covered. It was designed by renowned Christchurch architect, Samuel Hurst Seager. An expert in the lighting of art galleries, Seager introduced the system to New Zealand first at the Sarjeant Gallery in Whanganui and secondly to the Robert McDougall Gallery. Seager's system was also adopted overseas. The system was considered to let in too much daylight which caused paintings to fade, resulting in the roof lights being painted over or covered in corrugated steel.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has high technological and craftsmanship significance for its construction, detailing and use of materials. The building is notable for its high quality craftsmanship, which can be seen in the external stone and brick work and the execution of the sculpture court, with plastered mouldings, timber trim and terrazzo floors and Scagliola columns - a composite substance which is made to imitate marble and other hard stones. The innovative natural lighting system is particularly significant. The "top side" roof lighting system, where a series of angled roof lights on either side of a central lowered ceiling reflected natural light on to the gallery walls and art work, was an important innovation for the period, receiving international acclaim at the time of the gallery's opening.

CONTEXTUAL SIGNIFICANCE

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

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.

The Gallery also has wider contextual significance in relation to other Christchurch art galleries, including the two buildings erected for the Canterbury Society of Arts in Armagh Street (1890/1894, demolished 2012 as a result of the Canterbury earthquakes), and in 1968 in Gloucester now being repaired. The gallery has further local contextual significance in relation to the former McDougall family home 'Fitzroy in Merivale, which was gifted by R E McDougall's three daughters to Nurse Maude District Nursing Association for use as a hospital.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The building and setting are of archaeological significance for their potential to hold evidence of human activity, including that which pre-dates 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi. The Ōtākaro (River Avon), which meanders through the Botanic Gardens to the north and south of the Gallery site, was an important resource for Ngāi Tahu (Pearson, 2010). While no confirmed record exists of encampments on the site of the gallery and its immediate surroundings, anecdotal accounts document the discovery of historical artefacts and physical remains in the early 20th century. These finds by gardening staff included a Māori axe found in the 1920s and a number of koiwi (human bones). The site of the gallery also has archaeological significance given the development of the Botanic Gardens from 1859 onwards.

ASSESSMENT STATEMENT

The Robert McDougall Gallery is of high heritage significance to Christchurch, including Banks Peninsula as the city's former public art gallery. It is of high historical and social significance for its associations with the Canterbury Society of the Arts, Robert McDougall and James Jamieson. The Gallery is also of historical and social significance for its association with international, national and regionally significant exhibitions, artworks and artists. The Gallery has high cultural significance for its use as an art gallery for 70 years. The building is of high architectural and aesthetic significance for its design by New Zealand architect Edward Armstrong in the Neo-classical style. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, and in particular for the Samuel Hurst Seager-inspired natural lighting system, which was innovative both nationally and internationally. The building is of high contextual significance, being located in the Botanic Gardens. The gallery and its setting are of archaeological significance for the history of pre-1900 activity on the site by Maori and Europeans.

REFERENCES:

Robert McDougall Gallery Christchurch Conservation Plan, Dave Pearson Architects Ltd., 2010.

Historic Place item # 303 – Heritage New Zealand List
http://www.heritage.org.nz/the-list/details/303

Christchurch Libraries – Biography of RE McDougal
http://christchurchcitylibraries.com/Heritage/People/McDougallRE/

'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens – Volume 1 History'
http://resources.ccc.govt.nz/files/CityLeisure/parkswalkways/christchurchbotanicgardens/conservationplan/Vol1History/01_Vol%201_History_Sections%201-3.2.pdf

REPORT DATED: 1 NOVEMBER 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

APPENDIX 6 - CDP Scheduled Interior Heritage Fabric Heritage Item Number 471, Robert McDougall Gallery - 4 Rolleston Avenue, Christchurch

SCHEDULED INTERIOR HERITAGE FABRIC
HERITAGE ITEM NUMBER 471
ROBERT MCDOUGALL GALLERY - 4 ROLLESTON AVENUE, CHRISTCHURCH

Unless otherwise stated, the items listed below include all features noted e.g. 'doors' includes all doors in that space

Location	Heritage Fabric
Building Structure	Roof structure Wall structure Intermediary floor structures Ground floor structure
Basement B2	Space and form Brick wall Concrete slab ceiling
Basement - Boiler Room	Space and form Brick wall Concrete slab ceiling Concrete walls
Basement - Men's Toilet	Space and form
Basement - Women's Toilets	Space and form Plastered concrete walls Plastered concrete ceiling Concrete floor Basin Water closet and chain Timber doors with glazed upper panel
Basement B6	Space and form Brick walls Concrete ceiling
Basement - Main Corridor	Space and form Brick partition walls Concrete structural wall and columns Concrete ceiling
Stairs to Basement G12	Space and form Concrete staircase Steel balustrade Timber handrail Plastered concrete walls Concrete floor
North East Stairs G9	Space and form Remnant of staircase Steel balustrade Timber handrail Plastered concrete walls

	Concrete floor
Workshop G32	Tapestry brick wall to original building
Ground Floor G2	Space and form Terrazzo floor and skirting Timber panelled interior of external doors with glazing Fibrous plaster ceiling Plaster walls Plaster mouldings Dado rail
Ground Floor G3	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G4	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G5	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G6	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G7	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G8	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Double mahogany doors to G10 with brass hardware[1] Timber skirtings Dado rail Plaster mouldings

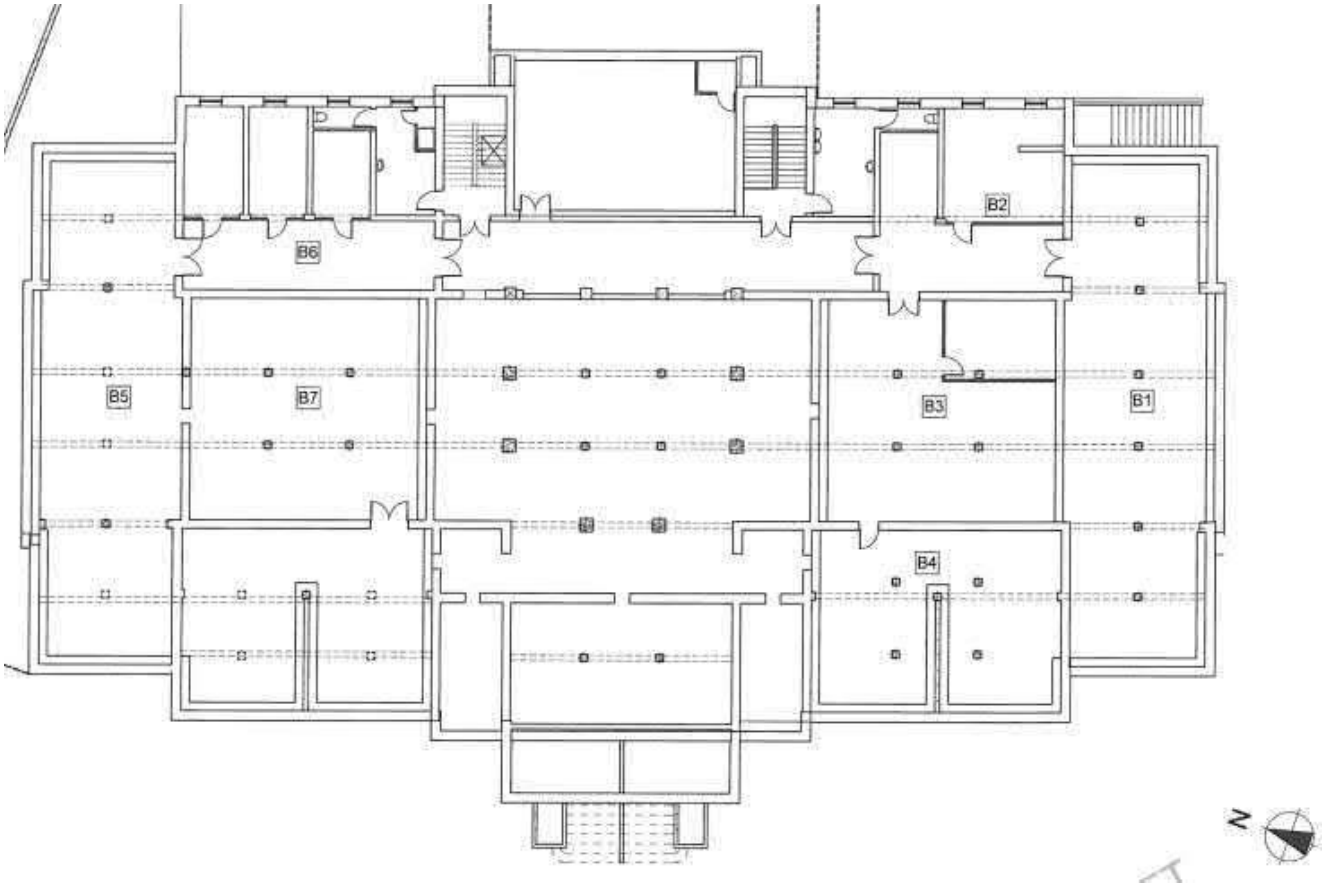
[1] Hardware includes such items as door handles, locks, push plates, key escutcheons, bolts, window latches or locks, stays, and or hinges.

Ground Floor G10	Space and form Cork tile floor Plaster moulded door surrounds with cornices Solid plaster ceilings Double mahogany doors to G8 with brass hardware Timber skirtings Dado rail Plaster mouldings
Ground Floor G11	Space and form Cork tile floor Plaster moulded door surrounds Timber skirtings and dado mould Plaster wall below dado Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G13	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G14	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G15	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G16	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G17 - 19	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G20	Space and form Cork tile floor Solid plaster ceilings with cornices

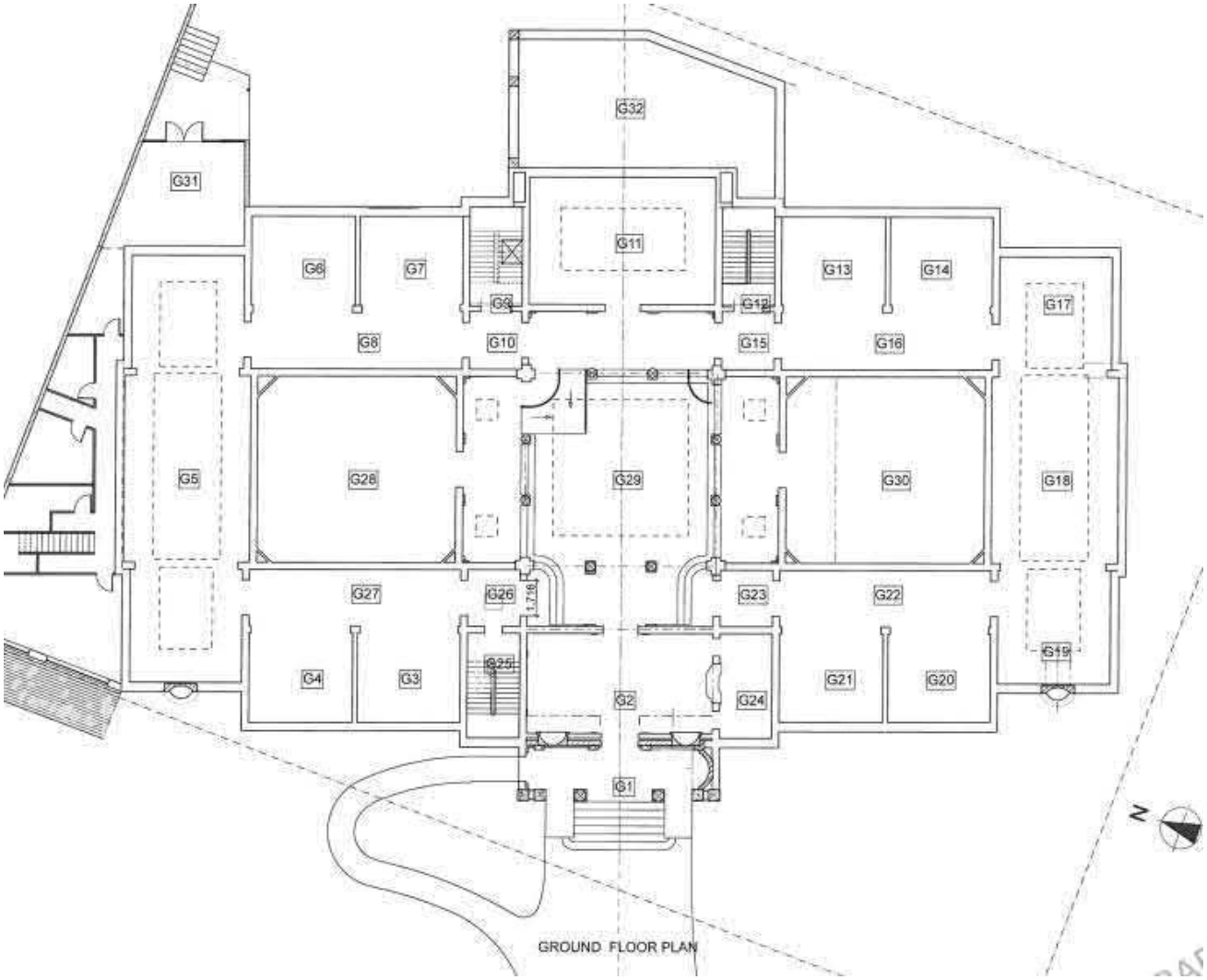
	Timber skirtings Dado rail Plaster mouldings
Ground Floor G21	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mould
Ground Floor G22	Space and form Cork tile floor Moulded plaster surrounds to doorways Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G23	Space and form Cork tile floor Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls
Ground Floor G24	Space and form Stained timber skirting Fibrous plaster ceilings with cornices
Ground Floor G26	Space and form Cork tile floor Panelled door and fanlight Plaster moulded door surrounds Stained timber skirting
Ground Floor G27	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Plastered walls Timber skirtings
Ground Floor G28	Space and form Cork tiles Fanlight Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings
Ground Floor G29	Space and form Coffered ceiling in centre with cornices Vaulted ceiling in arcades Plaster cornice Plastered arches with capitals Plastered walls in ashlar pattern

	Plaster moulded opening surrounds with lime pointing Terrazzo floor and steps Stained timber skirting Marbled columns in arcade Ventilation grilles Light fittings in coffered ceiling
Ground Floor G30	Space and form Cork tile floor Fanlight Plaster moulded opening surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings
Stairs to upper level G25	Space and form Timber entry door with fanlight Timber architraves Steel balustrade and timber handrail Timber frame and door to boardroom Fibrous plaster ceiling with coning Plaster concrete staircase Plaster concrete walls Window access to roof
Boardroom and Library FF1	Space and form Coffered fibrous plaster ceiling, cornices Roof light Timber moulded picture rail Timber frame and door to boardroom Timber dado capping, timber dado Timber skirting and architraves Solid plaster walls Framed window with hardware Linoleum
Servery FF2	Space and form Timber panelled door Timber skirting and architraves Timber bench top Enamel sink basin Timber cupboards with panelled doors Linoleum floor Concrete plastered ceiling Concrete plastered walls

Plans



BASEMENT PLAN


G32
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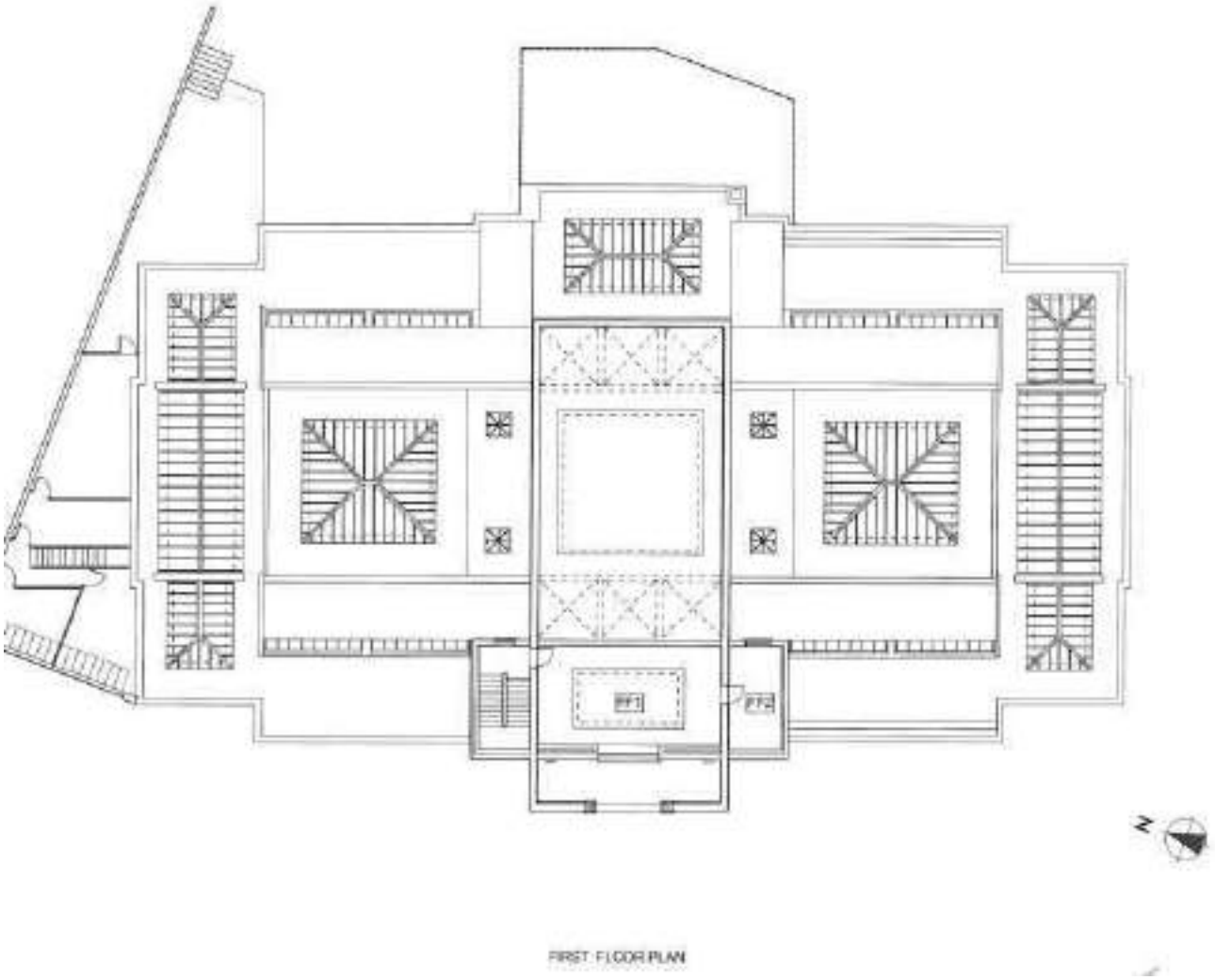
GROUND FLOOR PLAN



Source: Robert McDougall Gallery Conservation Plan, Dave Pearson, 2010

APPENDIX 7 - HNZPT Citation Robert McDougall Art Gallery, 9 Rolleston Avenue, Christchurch, List Number 303

Robert McDougall Art Gallery

9 Rolleston Avenue, Christchurch

Robert McDougall Art Gallery, Christchurch. CC Licence 3.0 Image Courtesy of Kete Christchurch: Places and Streets. Copyright: Kete Christchurch. Date: 27/01/2010.

List Entry Information

List Entry Status

Listed

List Number

303

List Entry Type

Historic Place Category 1

Date Entered

2nd April 1985

Public Access

Private/No Public Access

Date of Effect

2nd April 1985

Location

Extent of List Entry

Extent includes the land described as Lot 1 DP 45580 (RT CB24A/544), Canterbury Land District and the building known as Robert McDougall Art Gallery, thereon.

Legal description

Lot 1 DP 45580 (RTCB24A/544), Canterbury Land District

City/District Council

Christchurch City

Region

Canterbury Region

Summary

A donation of £25,000 from Robert Ewing McDougall enabled this gallery to be built for the city of Christchurch, and consequently it was named after him. McDougall was the managing director of Aulsebrook's, then the largest biscuit factory in Australasia. The impetus behind his donation appears to be the decision by James Jamieson, in 1925, to leave his substantial art collection to the city on the condition that new premises were built to house it. Legislation was passed in the same year that vested a portion of Hagley Park in the City

Council for the purposes of an art gallery. The site selected was tucked behind Canterbury Museum, facing the Botanic Gardens. Despite the passing of this legislation, a referendum asking the citizens of Christchurch whether the council should borrow the money needed to construct an art gallery was defeated and there was little response to the appeal for donations. Dissatisfaction with the site chosen for the art gallery did not help. Jamieson's death in 1927 made the matter more urgent but nothing happened until 1928 when McDougall donated the sum required.

A competition was held to select a design for the new gallery and this was won by the architect Edward Armstrong. Armstrong, born in Gisborne, spent much of his life overseas, living and working in Burma and Britain, among other countries. In the 1950s he returned to Gisborne and practised with the firm Glengarry and Corson until his retirement. He stated that one of the aims of the design of the McDougall Art Gallery was to allow natural light to fall onto the displayed pictures by the use of skylights, without the light falling onto the visitors or the floors. Here he refers to Samuel Hurst Seager's notion of 'top side lighting'. Seager, a noted architect and town planner, as well as an internationally acknowledged expert on the lighting of art galleries had written about 'top side lighting' in 1912 and the incorporation of this form of lighting had been part of the design brief for the Sarjeant Gallery in Wanganui, built in 1917-1919.

Armstrong saw his design for the Christchurch gallery as being similar to that of the Sarjeant Gallery in Wanganui in other ways, through, for example, the inclusion of a large central hall, with scagliola columns, marble floor and lofty roof. (Scagliola is a material used since Roman times to imitate marble and other coloured stones.) The McDougall Gallery was constructed in brick and concrete and faced with Oamaru stone. Stylistically the Gallery is classical, not an unusual choice for such a civic building, but it is a classical architecture influenced, and therefore pared back, by the modernist movement of the 1920s and 1930s.

Keith Thomson states that when the McDougall Gallery was opened in 1932 it was one of the most up-to-date in the southern hemisphere. At the time of its opening the Canterbury Society of Arts, who had been agitating for a city gallery for a number of years, formally presented their collection of artworks to the McDougall. In total the new gallery housed 160 works, the majority of which came from two collections, the CSA and James Jamieson. By 1961 the McDougall's collection had grown to 325 works, and by 2001 it totalled over 5,000 items.

At the time of writing a new gallery is being constructed on a new site and is due for completion in 2003. The Gallery states that a new building is needed as less than ten percent of the permanent collection can be displayed at any one time and many international exhibitions cannot be shown because of its limited size and facilities. While the fate of the 1932 building is not yet known, it is possible that it might become part of the Canterbury Museum.

This building is significant as Christchurch's public art gallery since 1932 and it stands as a memorial to Robert McDougall, whose 1928 donation funded the building of the gallery. It was one of a number of significant civic landmarks built in Christchurch during the 1930s despite the Depression, and it forms a significant part of the townscape around the Botanic Gardens, in conjunction with the Canterbury Museum.

Current use

Civic Facilities - Museum

Former use

Civic Facilities – Museum

Construction Professionals

Armstrong, Edward

Armstrong completed his early training with the Gisborne Architects Burr and Mirfield before travelling to England to carry on his studies at the Architects Association School in London. While working in London he

won the Henry Jarvis Scholarship in 1920 which allowed him to attend the British School in Rome for two years.

Armstrong then spent several years in Burma and designed many buildings in Rangoon such as the Courthouse (with T O Foster) in 1926, the new offices for the Commissioner of the Port of Rangoon and the Police Courts. He then returned to England where in 1932 he won a design competition for the Robert McDougall Art Gallery, Christchurch.

He was in private practice until World War II and then worked for the Ecclesiastical Commission designing housing for the Civilian Rehabilitation Programme. Armstrong returned to New Zealand in 1953-54 and was readmitted to the New Zealand Institute of Architects as a Fellow. He worked part-time with Glengarry and Corson of Gisborne and designed the Farm Products Co-op building in Gisborne. He retired in 1968.

Additional Information

Construction Dates

Original Construction
1928 - 1932
Foundation stone laid 1928

Addition
1982 - 1983
Two-storey administration wing (known as the Canaday Wing) added to northern face of gallery

Completion Date

9th December 2001

Report Written By

Melanie Lovell-Smith

Information Sources

Rice, 1999

Geoffrey W. Rice, Christchurch Changing: An Illustrated History, Christchurch, 1999

Thomson, 1981

Keith W. Thomson, Art Galleries and Museums of New Zealand, Sydney, 1981

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Conservation Plan
Conservation Plan

Salmond Architects, 'The Robert McDougall Art Gallery Christchurch: A conservation plan prepared for the Christchurch City Council', [Draft only], 2000.

Other Information

Please note that entry on the New Zealand Heritage List/Rarangi Korero identifies only the heritage values of the property concerned, and should not be construed as advice on the state of the property, or as a comment of its soundness or safety, including in regard to earthquake risk, safety in the event of fire, or insanitary conditions.

[Adapted by GJM Heritage from on-line report retrieved on 24 September 2020 from: https://www.heritage.org.nz/the-list/details/303]

APPENDIX 8 - Christchurch District Plan, Chapter 9.3 - Historic Heritage

Note: the appendices for Chapter 9.3 are not reproduced below for brevity.

9.3 Historic heritage

9.3.1 Introduction

a. This introduction is to assist the lay reader to understand how this chapter works and what it applies to. It is not an aid to interpretation in a legal sense.

b. This sub-chapter relates to the management of the Christchurch District's significant historic heritage. The values of heritage items, heritage settings and heritage areas of the Christchurch District are identified in a series of schedules appended to this sub-chapter and shown on the planning maps.

c. The objective, policies, rules, standards and matters of discretion in this sub-chapter are intended to provide for the protection of significant historic heritage, while also recognising the impact of the Canterbury earthquakes on heritage items and the effect of engineering and financial factors on the ability to retain, restore, and continue using them.

d. The provisions in this chapter give effect to the Chapter 3 Strategic Directions Objectives.

9.3.2 Objectives and Policies

9.3.2.1 Objectives

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 in a way which:

   i. enables and supports:

      A. the ongoing retention, use and adaptive re-use; and

      B. 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 Policy 9.3.2.2.8.

9.3.2.2 Policies

9.3.2.2.1 Policy - Identification and assessment of historic heritage for scheduling in the District Plan

a. Identify historic heritage throughout the Christchurch District which represents cultural and historic themes and activities of importance to the Christchurch District, and assess their heritage values for significance in accordance with the criteria set out in Appendix 9.3.7.1.

b. Assess the identified historic heritage in order to determine whether each qualifies as 'Significant' or 'Highly Significant' according to the following:

   i. to be categorised as meeting the level of 'Significant' (Group 2), the historic heritage shall:

      A. meet at least one of the heritage values in Appendix 9.3.7.1 at a significant or highly significant level; and

      B. be of significance to the Christchurch District (and may also be of significance nationally or internationally), because it conveys aspects of the Christchurch District's cultural and historical themes and activities, and thereby contributes to the Christchurch District's sense of place and identity; and

      C. have a moderate degree of authenticity (based on physical and documentary evidence) to justify that it is of

significance to the Christchurch District; and

D. have a moderate degree of integrity (based on how whole or intact it is) to clearly demonstrate that it is of significance to the Christchurch District.

ii. to be categorised as meeting the level of 'Highly Significant' (Group 1), the historic heritage shall:

A. meet at least one of the heritage values in Appendix 9.3.7.1 at a highly significant level; and

B. be of high overall significance to the Christchurch District (and may also be of significance nationally or internationally), because it conveys important aspects of the Christchurch District's cultural and historical themes and activities, and thereby makes a strong contribution to the Christchurch District's sense of place and identity; and

C. have a high degree of authenticity (based on physical and documentary evidence); and

D. have a high degree of integrity (particularly whole or intact heritage fabric and heritage values).

c. Schedule significant historic heritage as heritage items and heritage settings where each of the following are met:

i. the thresholds for Significant (Group 2) or Highly Significant (Group 1) as outlined in Policy 9.3.2.2.1 b(i) or (ii) are met; and

ii. in the case of interior heritage fabric, it is specifically identified in the schedule;

unless

iii. the physical condition of the heritage item, and any restoration, reconstruction, maintenance, repair or upgrade work would result in the heritage values and integrity of the heritage item being compromised to the extent that it would no longer retain its heritage significance; and/or

iv. there are engineering and financial factors related to the physical condition of the heritage item that would make it unreasonable or inappropriate to schedule the heritage item.

9.3.2.2.2 Policy - Heritage areas

a. Identify groups of related historic heritage within a geographical area which represent important aspects of the Christchurch District's cultural and historic themes and activities and assess them for significance and their relationship to one another according to:

i. the matters set out in Policy 9.3.2.2.1; and

ii. the extent to which the area is a comprehensive, collective and integrated place.

b. Schedule historic heritage areas that have been assessed as significant in accordance with Policy 9.3.2.2.2 (a).

9.3.2.2.3 Policy - Management of scheduled historic heritage

a. Manage the effects of 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 their heritage values while recognising the need for works to be undertaken to accommodate their 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 i. and ii., protects their particular heritage values from inappropriate subdivision, use and development.

b. Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles:

i. focus any changes to those parts of the heritage items or heritage settings, which have more potential to accommodate change (other than where works are undertaken as a result of damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items;

ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings;

iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, including from natural hazards;

iv. document the material changes to the heritage item and heritage setting;

v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and

vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.

9.3.2.2.4 Policy - Archaeological sites

a. Assist Heritage New Zealand Pouhere Taonga in the identification and protection of archaeological sites.

9.3.2.2.5 Policy - Ongoing use of heritage items and heritage settings

a. Provide for the ongoing use and adaptive re-use of heritage items and heritage settings scheduled in Appendix 9.3.7.2 (in accordance with Policy 9.3.2.2.3), including the following:

i. repairs and maintenance;

ii. temporary activities;

iii. specific exemptions to zone and transport rules to provide for the establishment of a wider range of activities;

iv. alterations, restoration, reconstruction and heritage upgrade works to heritage items, including seismic, fire and access upgrades;

v. signs on heritage items and within heritage settings; and

vi. new buildings in heritage settings.

9.3.2.2.6 Policy - Relocation of heritage items within and beyond heritage settings

a. Provide for the relocation of a heritage item within its heritage setting scheduled in Appendix 9.3.7.2, where the relocation will maintain the heritage significance of the heritage item.

b. Protect a heritage item from relocation beyond its heritage setting, except:

i. when alternatives which retain the item within its heritage setting have been explored, and relocation is demonstrated to be the only reasonable option to provide for the retention and ongoing viable use, including adaptive re-use of the heritage item and maintaining heritage significance; and

ii. where the location provides a setting compatible with the item's heritage value.

9.3.2.2.7 Policy - Utilities

a. Ensure that utilities, where they are required by their locational, technical or operational requirements to be located within, or on, a heritage item or heritage setting scheduled in Appendix 9.3.7.2 are appropriately designed, located and installed to maintain, as far as practicable, the particular heritage values of that heritage item or heritage setting.

9.3.2.2.8 Policy - Demolition of heritage items

a. When considering the appropriateness of the demolition of a heritage item scheduled in Appendix 9.3.7.2 have regard to the following matters:
   i. whether there is a threat to life and/or property for which interim protection measures would not remove that threat;
   ii. whether the extent of the work required to retain and/or repair the heritage item is of such a scale that the heritage values and integrity of the heritage item would be significantly compromised;
   iii. whether the costs to retain the heritage item (particularly as a result of damage) would be unreasonable;
   iv. the ability to retain the overall heritage values and significance of the heritage item through a reduced degree of demolition; and
   v. the level of significance of the heritage item.

9.3.2.2.9 Policy - Awareness and education of historic heritage

a. Enhance the community's awareness and understanding of the values of historic heritage, including sites of Ngāi Tahu cultural significance, through education initiatives.
b. Promote the use of conservation plans.

9.3.2.2.10 Policy - Incentives and assistance for historic heritage

a. Provide incentives (including financial incentives) and technical advice to assist in achieving the retention, conservation and ongoing use of historic heritage, including earthquake repairs and seismic strengthening, in recognition of the public good value of heritage to the community.

9.3.2.2.11 Policy - Future Work Programme

a. The Council will facilitate further identification and assessment of heritage items, including interior heritage fabric, heritage settings and heritage areas for inclusion in the District Plan over time.

9.3.3 How to interpret and apply the rules

a. These rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 - Schedule of Significant Historic Heritage as Highly Significant (Group 1) and Significant (Group 2), and heritage areas.
b. The planning maps identify sites that contain a heritage item and heritage setting, and heritage areas. Reference should also be made to:
   i. Appendix 9.3.7.2 - Schedule of Significant Historic Heritage;
   ii. Appendix 9.3.7.3 - Schedule of Heritage Areas;
   iii. Appendix 9.3.7.7 - The Heritage Aerial Maps.
c. Appendix 9.3.7.2 - Schedule of Significant Historic Heritage contains the heritage item(s) which have met the significance threshold and their associated heritage setting. Where the heritage item is an area of open space, this is stated in the schedule in Appendix 9.3.7.2. Where the interior of a heritage item is specifically scheduled this is stated in Appendix 9.3.7.2, with the specific interior heritage fabric protected for that heritage item described in the Register of Interior Heritage Fabric which is a document incorporated by reference in this District Plan.
d. The Heritage Aerial Maps - Heritage Items and Heritage Settings show an outline of each heritage item. The heritage item outline (solid line) shows the extent of the roofline and the footprint of the parts or whole of the features contained within

the heritage item. The Heritage Aerial Maps also show the extent of the associated settings (dotted line), which do not always follow cadastral boundaries. Some open spaces contain multiple individual heritage items and settings and have status as a heritage item in their own right. Where scheduled heritage items are located together and have related heritage values they are grouped with a collective name in Appendix 9.3.7.2 – Schedule of Significant Historic Heritage.

e. The rules that apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 are contained in the activity status tables (including activity specific standards) in Rules 9.3.4.1.1 to 9.3.4.1.6.

f. Activities within heritage items, heritage settings and heritage areas scheduled in Appendix 9.3.7.2 and 9.3.7.3 are also subject to the:

   i. rules contained in other sub-chapters of Chapter 9 Natural and Cultural Heritage;

   ii. rules in the relevant zone chapters; and

   iii. activity status tables, rules and standards in the following chapters (unless stated otherwise below):

      4 Hazardous Substances and Contaminated Land;
      5 Natural Hazards;
      6 General Rules and Procedures;
      7 Transport;
      8 Subdivision, Development and Earthworks;
      10 Designations and Heritage Orders; and
      11 Utilities and Energy.

g. Specific exemptions to zone and transport rules to enable a wider range of activities to establish within scheduled heritage items and heritage settings are identified in Appendix 9.3.7.4. These specific exemptions only apply where:

   i. the heritage item is retained in situ; or

   ii. resource consent has been granted for relocation of the heritage item within its heritage setting.

h. For signage on heritage items and in heritage settings scheduled in Appendix 9.3.7.2 the rules in Chapter 6 apply, except as expressly stated under Rule 9.3.4.1.1 P6 and Rule 9.3.4.1.3 RD7.

i. Activities are permitted in heritage settings scheduled in Appendix 9.3.7.2 (subject to other rules in this Plan), except for new buildings in heritage settings (Rule 9.3.4.1.3 RD2) and temporary structures and signage in heritage settings (Rule 9.3.4.1.1 P4, P5 and P6).

j. The rules that relate to utilities within or on heritage items or heritage settings can be found in Chapter 11 Utilities and Energy. The rules in Sub-chapter 9.3 do not apply to utilities, other than the matters of discretion in Rule 9.3.6.

k. The rules in Chapter 11 that relate to heritage items or heritage settings shall not apply to works undertaken to electrical equipment located within heritage items in the Appendix 9.3.7.2 -Schedule of Significant Historic Heritage as heritage item numbers (HIDs) 201, 207, 489, 544, 600 and 624, where such works are associated with the replacement, repair, maintenance and minor upgrading of the electricity distribution network.

l. The rules in Chapter 11 that relate to heritage items shall not apply to the Hagley Park heritage item (1395), other than to heritage items and heritage settings individually scheduled in the Schedule of Significant Historic Heritage in Appendix 9.3.7.2.

m. The following exemptions apply in relation to Rule 9.3.4.1 - Activity Status Tables

   i. For the Annandale Woodshed heritage setting (12 Starvation Gully Road) Rule 9.3.4.1.3 RD1 and RD2 shall not apply to the modification of, or new stockyards within, the heritage setting shown on Heritage Aerial Map 476.

   ii. For the Elmwood Park heritage item, the rules for heritage items shall not apply to the hatched area shown on the Heritage Aerial Map 672.

   iii. For the Hagley Park heritage item (HID 1395) as identified on the planning maps and in Appendix 9.3.7.2, the rules for heritage items shall not apply to Hagley Park other than to heritage items and heritage settings within Hagley Park individually scheduled in Appendix 9.3.7.2.

   iv. For the Hagley Oval Cricket Pavilion Setting (HID 242) as identified in Appendix 9.3.7.2 and Heritage Aerial Map No. 93, the rules for heritage settings shall not apply to activities that are permitted by Rule 18.4.1.1 P25 and P26.

n. The matters of discretion for the Akaroa Heritage Area (HA1) in Rule 9.3.6.3 apply when triggered by a rule in the zone chapter.

o. The Council maintains a record of information held in relation to scheduled historic heritage in the form of a Heritage Statement of Significance (HSOS). A copy of the relevant HSOS can be accessed via the electronic plan though a link from the group column in Appendix 9.3.7.2 - Schedule of Significant Historic Heritage or a hard copy can be requested from the Council. The HSOS does not form part of the plan, and is simply a ready reference tool recording information known to the Council that supported the RMA s32 evaluation for the Chapter. The HSOS may be updated by the Council from time to time, if further information becomes available.

Advice note:

1. Reference should also be made to other applicable legislation and requirements including the following:
   a. The Building Act and Building Code;
   b. The Heritage New Zealand Pouhere Taonga Act 2014 in relation to any modification or destruction of archaeological sites;
   c. In relation to crematoria and cemeteries, work involving monuments may also require a Monumental Work Permit from the Council; and
   d. Any work affecting heritage items and heritage settings scheduled in Appendix 9.3.7.2 which may be subject to heritage orders are required to comply with the separate procedures specified in Part 8 of the Resource Management Act 1991.

9.3.4 Rules - Historic heritage

9.3.4.1 Activity status tables

9.3.4.1.1 Permitted activities

a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the planning maps.

b. The activities listed below are permitted activities if they meet the activity specific standards set out in this table.

c. Activities may also be controlled, restricted discretionary, discretionary, non-complying or prohibited as specified in Rules 9.3.4.1.2 to 9.3.4.1.6.

d. The rules in the table below include restrictions on what may be done with heritage fabric. Confirmation that particular fabric is not heritage fabric, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with Appendix 9.3.7.6 - Certification of non-heritage fabric.

e. Exemptions relating to this rule can be found in Rule 9.3.3 m.

Activity		Activity specific standards
P1	Maintenance of a heritage item.	a. Any temporary scaffolding must be erected: i. without fixing to the heritage item (except where this would breach health and safety requirements) and protective material must be used to prevent damaging the surface of the heritage fabric; or ii. in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.

Activity		Activity specific standards
P2	Repairs to a heritage item.	a. The heritage fabric removed is limited to the amount necessary to carry out the repairs. b. Any repairs shall be undertaken: i. in accordance with the following: A. any temporary scaffolding must be erected without fixing to the heritage item (except where this would breach health and safety requirements) and protective material must be used to prevent damaging the surface of the heritage fabric; B. introduced or new materials and new work shall be identifiable by use of a recognised conservation technique such as date stamping; and C. the area the heritage fabric has been removed from shall be made weathertight. Or ii. in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.
P3	Heritage investigative and temporary works.	a. Heritage fabric removed is limited to the amount necessary to carry out the associated work. b. Any heritage investigative and temporary works shall be undertaken: i. in accordance with the following: A. removed heritage fabric (excluding core drilling samples) shall be recorded, stored, and reinstated on completion of the works; and B. the area the heritage fabric is removed from shall be made weathertight. Or ii. in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.
P4	Temporary buildings or structures for events in a heritage item which is an open space.	a. The building or structure is removed within one month after the event.
P5	Temporary buildings or structures for events in a heritage setting.	a. The building or structure is removed within one month after the event.

Activity		Activity specific standards
P6	Sign/Signage. Advice note: 1. This rule applies to heritage items and heritage settings in addition to the rules for signage in Chapter 6. Where the rules in each chapter conflict, this rule will prevail.	a. For signs on heritage items: i. protective material must be used to prevent damaging the surface of the heritage fabric, or where fixing signs to the heritage item is necessary, the number of fixing points must be limited to the minimum necessary to secure the sign. b. For signs in heritage settings: i. any sign which is for the purposes of interpretation shall not exceed 1.2 m² in size; and ii. where the road frontage exceeds 50 metres, the maximum sign area shall be 0.5 m² per 50 metres of road frontage or part thereof, and the maximum area of any individual sign shall be 2m². Any sign exceeding 0.5m² in area shall be separated from other signs by a minimum of 10 metres. c. Signs must not flash or move.
P7	Development (i.e. buildings and earthworks) on sites located above Moncks Cave (HID 1367), Moa Bone Point Cave (HID351), and the Lyttelton Rail Tunnel (HID 760).	a. Any building or earthworks must avoid direct or indirect (i.e. vibration) impact on the underground heritage item.
P8	Demolition, partial demolition or deconstruction of a heritage item.	a. Regardless of any other rule, demolition or deconstruction works carried out under section 38 of the Canterbury Earthquake Recovery Act 2011.
P9	Replacement of buildings, structures or features (which are not listed separately as a heritage item) in a heritage setting or a heritage item which is an open space, where the replacement building, structure or feature is required as a result of damage sustained in the Canterbury earthquakes of 2010 and 2011.	Nil.

Activity		Activity specific standards
P10	Heritage upgrade works for: a. Highly Significant (Group 1) heritage items, where the works are required as a result of damage; or b. Significant (Group 2) heritage items.	a. The works shall be undertaken in accordance with the certified heritage works plan prepared, and certified by the Council, in accordance with Appendix 9.3.7.5
P11	Reconstruction or restoration for: a. Highly Significant (Group 1) heritage items, where the works are required as a result of damage; or b. Significant (Group 2) heritage items.	a. The works shall be undertaken in accordance with the certified heritage works plan prepared, and certified by the Council, in accordance with Appendix 9.3.7.5
P12	Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair.	a. The heritage item shall not be lifted to a height exceeding 3 metres above any relevant recession plane in the applicable zone. b. The heritage item must be lowered back to its original position within 12 weeks of the lifting works having first commenced. c. The lifting and lowering shall be undertaken in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect. d. If the heritage item is located in a residential zone, the owners/occupiers of land adjoining the site shall be informed of the work at least seven days prior to the lifting of the heritage item occurring. The information provided shall include details of a contact person, details of the lift, and the duration of the lift. e. The Council shall be notified at least seven days prior to the lift occurring. The notification must include details of the lift, property address, contact details and intended start date.

Activity		Activity specific standards
P13	Installation, modification or removal of electrical, plumbing heating, cooling, ventilation, lighting, audio-visual, cooking, hot or cold water, security and/or other service systems and fixtures which form part of heritage items.	a. Where the works affect heritage fabric, they must be undertaken in accordance with the design and/or supervision of a heritage professional and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.

9.3.4.1.2 Controlled activities

a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the planning maps.

b. The activities listed below are controlled activities.

c. Discretion to impose conditions is restricted to the matters over which control is reserved in Rule 9.3.5, as set out in the following table.

d. The rules in the table below include restrictions on what may be done with heritage fabric. Confirmation that particular fabric is not heritage fabric, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with Appendix 9.3.7.6 - Certification of non-heritage fabric.

e. Exemptions relating to this rule can be found in Rule 9.3.3 m.

f. Any resource consent application arising from Rules 9.3.4.1.2 C1, C2, C3, C4 and C5 shall not be limited or publicly notified.

Activity		The Council's control shall be limited to the following matters:
C1	Heritage upgrade works for: a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P10, or are not as a result of damage; or b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P10.	a. Heritage upgrade works, reconstruction and restoration - Rule 9.3.5.1.

Activity		The Council's control shall be limited to the following matters:
C2	Reconstruction or restoration for: a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P11, or are not as a result of damage; or b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P11.	a. Heritage upgrade works, reconstruction and restoration - Rule 9.3.5.1

Activity		The Council's control shall be limited to the following matters:
C3	a. Demolition, partial demolition or deconstruction of the Cathedral of the Blessed Sacrament (H46), other than where provided in Rule 9.3.4.1.1 P8. b. Demolition or partial demolition of Christchurch Cathedral (H106), other than provided for in Rule 9.3.4.1.1 P8, for the purposes of restoration and/or reconstruction and where the resource consent application for this activity (C3) is made in conjunction with: i. a resource consent application for restoration and/or reconstruction in accordance with Rule 9.3.4.1.2 C2; or ii. the restoration and/or reconstruction activity provided for in a heritage works plan certified in accordance with Rule 9.3.4.1.1 P11 Advice note: 1. Deconstruction for b. is included within reconstruction and restoration.	a. Demolition, partial demolition or deconstruction of the Cathedral of the Blessed Sacrament and Christchurch Cathedral - Rule 9.3.5.2.

Activity		The Council's control shall be limited to the following matters:
C4	Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair which does not meet one or more of the activity specific standards in Rule 9.3.4.1.1 P12.	a. Temporary lifting or temporary moving - Rule 9.3.5.3
C5	Temporary moving of a damaged heritage item for the purposes of heritage investigative and temporary works or repairs.	a. Temporary lifting or temporary moving - Rule 9.3.5.3

9.3.4.1.3 Restricted discretionary activities

a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the planning maps.

b. The activities listed below are restricted discretionary activities.

c. Discretion to grant or decline consent and impose conditions is restricted to the matters of discretion in Rule 9.3.6, as set out in the following table.

d. The rules in the table below include restrictions on what may be done with heritage fabric. Confirmation that particular fabric is not heritage fabric, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with Appendix 9.3.7.6 - Certification of non-heritage fabric.

e. Exemptions relating to this rule can be found in Rule 9.3.3 m.

Activity		The Council's discretion shall be limited to the following matters
RD1	a. Alteration of a heritage item, other than provided in: i. Rule 9.3.4.1.1 P8, P13: and ii. Rule 9.3.4.1.2 C3.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.
RD2	a. New buildings in a heritage setting other than provided for in Rule 9.3.4.1.1 P9.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.

Activity		The Council's discretion shall be limited to the following matters
RD3	a. New buildings, structures or features located within an open space which is a heritage item other than provided for in Rule 9.3.4.1.1 P9.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1.
RD4	a. Relocation of a heritage item within its heritage setting.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Heritage items and Settings - Rule 9.3.6.1
RD5	a. Any activity listed in Rule 9.3.4.1.1 P1, P2, P3, or P7 that does not meet one or more of the activity specific standards. b. Any application arising from this rule shall not be limited or publicly notified.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1
RD6	a. Any activity listed in Rule 9.3.4.1.1 P4 or P5 that does not meet the activity specific standard. b. Any application arising from this rule shall not be limited or publicly notified.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1
RD7	a. Any activity listed in Rule 9.3.4.1.1 P6 that does not meet one or more of the activity specific standards.	a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1 (o).

Activity		The Council's discretion shall be limited to the following matters
RD8	a. Demolition of Christchurch Cathedral (H106), other than provided for in Rule 9.3.4.1.1 P8 and Rule 9.3.4.1.2 C3.	a. Demolition of Christchurch Cathedral - Rule 9.3.6.2

9.3.4.1.4 Discretionary activities

a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the planning maps.

b. The activities listed below are discretionary activities.

c. Exemptions relating to this rule can be found in Rule 9.3.3 m.

Activity	
D1	Relocation of a heritage item beyond its heritage setting.
D2	Demolition of a Significant (Group 2) heritage item.

9.3.4.1.5 Non-complying activities

a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the planning maps.

b. The activities listed below are non-complying activities.

c. Exemptions relating to this rule can be found in Rule 9.3.3 m.

Activity	
NC1	a. Demolition of a Highly Significant (Group 1) heritage item. b. This rule does not apply to the demolition of the following: i. Cathedral of the Blessed Sacrament (H46) (see Rule 9.3.4.1.1 P8 and Rule 9.3.4.1.2 C3); and ii. Christchurch Cathedral (H106) (see Rule 9.3.4.1.1 P8, Rule 9.3.4.1.2 C3, and Rule 9.3.4.1.3 RD8).

9.3.4.1.6 Prohibited activities

There are no prohibited activities.

9.3.5 Rules - Matters of control

9.3.5.1 Heritage upgrade works, reconstruction and restoration

a. The form, materials, and methodologies to be used to maintain heritage values, including integration with, and connection to other parts of the heritage item;

b. The methodologies to be used to protect the heritage item during heritage upgrade works, reconstruction and restoration;

c. Documentation of change during the course of works, and on completion of work by such means as photographic recording; and

d. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.

9.3.5.2 Demolition, partial demolition or deconstruction - Cathedral of the Blessed Sacrament and Christchurch Cathedral

a. The methodology for deconstruction in the case of the Cathedral of the Blessed Sacrament, and for partial demolition and demolition, including the phasing of the works, any heritage fabric which is to be retained, and how any heritage fabric to be retained is to be stored.

b. A photographic record of the heritage item, including prior to, during the course of the works and on completion.

c. Any mitigation measures, such as installation of interpretative panels on the site that identify the history and significance of the heritage item, and may include photographs, text and architectural plans of the building.

d. In the case of Christchurch Cathedral, conditions to ensure that the demolition or partial demolition is undertaken in conjunction with reconstruction and/or restoration.

9.3.5.3 Temporary lifting or temporary moving of a damaged heritage item for the purposes of heritage investigative works or repair

a. Measures to avoid or mitigate damage to the heritage item during temporary lifting or moving;

b. The duration of time that the item is to be lifted or moved; and

c. Measures to avoid or mitigate the effects of the temporary lifting or moving on neighbouring properties.

9.3.6 Rules - Matters of discretion

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 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.

9.3.6.2 Demolition of Christchurch Cathedral

a. Whether the engineering requirements and associated costs of retaining the Cathedral in whole or in part are unreasonable.

b. Whether there is a threat to life and/or property as a result of the condition of the building.

c. Where demolition of the whole or a substantial part of building is proposed, whether resource consent has been applied for and/or has been granted for a replacement building in accordance with Rules 15.10.1.2 C2 and 15.10.1.3 RD9.

d. The methodology for demolition including the phasing of the works, heritage fabric to be retained, and how any heritage fabric to be retained is to be stored.

e. Any mitigation measures, such as installation of interpretative panels on the site that identify the history and significance of the heritage item, and may include photographs, text and architectural plans of the building.

9.3.6.3 Akaroa Heritage Area

a. In considering whether or not to grant consent or impose conditions in respect of proposals in the Akaroa Heritage Area (HA1), the Council shall have regard to the following matters of discretion:

   i. Whether the scale, form, design and location of development and subdivision, will maintain or enhance the heritage values and significance of the heritage area.

   ii. Whether development, including new buildings or additions to buildings, will impact on views to or from any heritage item or heritage setting within the heritage area, and whether the visibility of any heritage item from public places will be reduced.

   iii. Where relevant, the extent to which the proposal is consistent with Appendix 15.15.7 Design Guidelines - Akaroa Commercial Banks Peninsula Zone

   iv. Whether the Akaroa Design and Appearance Advisory Committee has been consulted and the outcome of that consultation.

   v. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

Canterbury Museum was established in 1867 by Provincial Geologist and eminent scientist Julius Haast (later Sir Julius von Haast), who became its first director. The new museum's first purpose-built building, designed by prominent Christchurch architect Benjamin Mountfort, opened in 1870. The complex of **Mountfort Buildings** was expanded several times over the next twelve years, leaving Canterbury with the colony's finest museum and a significant legacy of Gothic Revival architecture.

After the death of von Haast in 1887 the museum building programme lapsed for sixty years. It was only with the appointment of an independent museum trust board in 1947, new director Roger Duff in 1948, and the decision to make the improvement of the museum a Canterbury Centennial Memorial project that the dilapidated and outmoded complex moved into the twentieth century and began to catch up with the country's other major civic museums.

The renovated museum, with its large new **Centennial Memorial Wing** (Miller, White & Dunn), reopened in 1958. This was followed two decades later by the Anniversary Wing (John Hendry, 1977) - renamed shortly afterwards as the **Roger Duff Wing** in honour of the recently deceased director who oversaw the expansion and modernisation programme**.**

The complex was seismically strengthened and updated through the 1980s and 1990s, and as a consequence closed only briefly for repair following the Canterbury Earthquake sequence of 2010-2011.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 474

CANTERBURY MUSUEM (1870-1882 BUILDINGS) AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: M. VAIR-PIOVA 04/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened, and for its association with noted geologist and first museum director Sir Julius von Haast and later director Dr Roger Duff.

Julius Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings; however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded

items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration. Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built facility that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand’s pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College (now the Arts Centre) and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum, with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a

gallery at first floor level, and extending into large timber arched trusses that support a glazed ceiling. Now the Mountfort Gallery of Decorative Arts, this is the most significant surviving heritage interior in the museum.

Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1872 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. Some original braced post and beam construction is visible in the interior of the Christchurch Street exhibition.

In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building featured a new entrance portal with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This façade, which also uses constructional polychromy, remains the principal facade of the museum complex. The building was completed in 1877. The gallery along the Rolleston Avenue frontage was originally a galleried double-height space like the 1870 building, but the only visible elements of this that remain are some braced posts and beams in the ground floor Iwi Tawhito exhibition space. Some trusses are concealed in the roof space above the Edgar Stead Bird Hall.

In 1882 Mountfort roofed the interior courtyard between the 1870 and 1876 wings, considerably extending the display capacity of the museum. The wide king post-type trusses in the ceiling of this single-level gallery are presently concealed in the attic storage space.

In the mid-twentieth century, the museum complex was extended to the north and west. The Rolleston Avenue façade of the Centennial Memorial Wing (1958) and the Botanic Gardens' elevation of the Roger Duff Wing (1977) are both examples of architects seeking an appropriate response to the valued nineteenth century Mountfort Buildings. With the sensitive and high profile Centennial Memorial Wing facade, Miller White and Dunn replicated the essential features of Mountfort's adjacent 1877 building in traditional materials. By contrast, John Hendry's Roger Duff Wing is a contemporary reworking of the forms, rhythms and textures of its older neighbour.

Strengthening and upgrade work commenced in the mid-1980s and was completed in the mid-1990s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing, as well as later construction methods and materials employed in the twentieth century structural upgrade.

The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on

the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

CONTEXTUAL SIGNIFICANCE

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

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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Mountfort Buildings at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Mountfort Buildings at Canterbury Museum and their setting are of high overall high significance to Christchurch, including Banks Peninsula. The Buildings have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened. They also have high historical and social significance for their association with noted geologist Julius von Haast who was instrumental in founding the museum and became its first director. The Buildings have high cultural significance as the core of Canterbury's leading museum and for their reflection of the

changing cultural function of museums over time. The Buildings have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. The Buildings have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing; as well as later construction methods and materials employed in the twentieth century structural upgrade. The Buildings 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 due to the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Buildings are of archaeological significance for the potential they have 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.

REFERENCES:

Christchurch City Council – *Architect's File – John Hendry*
Christchurch City Council, *Heritage File – Canterbury Museum*
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue* – 2011
Fulton Ross Team Architecture – *Canterbury Museum. Building Condition Report & Cyclical Maintenance Plan* – 2009
Salmond Architects – *A Plan for the Conservation of the Canterbury Museum Building, Christchurch* - 2000

http://thecommunityarchive.org.nz/node/78238/description (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED** 15/4/2016

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1378

CENTENNIAL WING EAST FACADE AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: V. WOODS 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The façade of the Centennial Memorial Wing at Canterbury Museum has historical and social significance as part of one of the oldest purpose-built museums in New Zealand, and for its association with the Canterbury Centenary and long-standing museum director Dr Roger Duff.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum

in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to its redevelopment in the 1950s as the designated Canterbury Centennial Memorial project, under the guidance of director Dr Roger Duff and the newly constituted Museum Trust Board. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north. Later Duff also oversaw the development of the Anniversary Wing (opened 1977). Following Duff's death in 1978, the wing was re-named in his honour.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum has high cultural significance as part of the province's leading museum, and for the illustration it provides of the changing cultural function of museums. It represents post-war director Roger Duff's commitment to public education with the provision of a lecture theatre and education area.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Centennial Memorial Wing facade at Canterbury Museum has high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which the 1950s addition reflected the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions and alterations as the principal Canterbury Centennial Memorial project.

The commission was won following a competition by Dunedin firm Miller White and Dunn (the University of Otago's architects) in 1949. The newly-constituted Canterbury Trust Board (established 1947) recognised that Mountfort's Gothic Revival buildings were a key part of their institutional identity, and were determined that it not be compromised by the addition. Miller White and Dunn addressed this concern by producing a Rolleston Avenue façade that reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. Although the western and northern elevations of the wing were modern - featuring exposed concrete and rectangular windows - the historicist Rolleston Avenue facade earned the opprobrium of the post-war generation of architects who saw it as an affront to the new Modernist architectural values of the period.

The Centennial Memorial Wing included a sky-lighted exhibition hall surrounded by smaller galleries, offices, a theatrette and storage and workshop areas. The building was opened in 1958.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Wing also underwent alteration at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum has technological and craftsmanship significance and value as a mid-twentieth century revival of traditional masonry construction. By the post WWII era, the modern construction materials and techniques of steel and concrete had largely superseded traditional materials and craftsmanship. In the case of Canterbury Museum's Centennial Memorial Wing however, the architects responded to the sensitivity of the location and their brief by facing the Rolleston Avenue façade of the building with a traditionally constructed masonry façade.

CONTEXTUAL SIGNIFICANCE

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

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Centennial Memorial Wing façade 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 Centennial Wing façade consists of the entire museum 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. 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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Centennial Memorial Wing façade at Canterbury Museum is of archaeological significance because it has 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Centennial Memorial Wing facade and its setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façade has high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. It also has historical and social significance for its association with long-standing twentieth century director Dr Roger Duff, who oversaw the redevelopment of the museum between the 1940s and the 1970s. The façade has high cultural significance as part of Canterbury's leading museum, and for the reflection it provides of the changing cultural function of museums over time. The facade has architectural and aesthetic significance as a sympathetic contextual response by architects Miller White and Dunn to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façade has technological and craftsmanship significance as a mid-twentieth century revival of traditional masonry construction. The façade has high contextual significance as part of a group of Gothic Revival 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. The façade is of archaeological significance because it has 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.

REFERENCES:

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http://thecommunityarchive.org.nz/node/78238/description (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED**: 15/4/2016

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1379

ROGER DUFF WING SOUTH AND WEST FACADES AND SETTING, CANTERBURY MUSEUM – 11 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: V. WOOD 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high historical and social significance as part of one of the oldest purpose built museums in New Zealand to have been in continuous use since it was opened, and for its association with long-standing mid-twentieth century museum director Dr Roger Duff and the revival of interest in the Antarctic and its exploration history during his tenure.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space

available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council, the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s as a Canterbury centennial project under the guidance of the then director Dr Roger Duff. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north.

Twenty years later, it was also Duff who was instrumental in the development of what was known initially as the Anniversary Wing, built to mark the centenary of the museum. The building was designed by local architect John Hendry to link the 1872 and 1958 blocks and contained two main floors with mezzanines and a basement. Capitalizing on renewed international interest in the Antarctic and its exploration history from the 1950s, the new block incorporated a large dedicated Antarctic gallery. The Anniversary Wing opened in 1977 but was re-named in Duff's honour following his death in the following year.

Roger Shepherd Duff (1912-1978) was employed as ethnologist at Canterbury Museum in 1938, and became director in 1948 - a position he occupied for thirty years until his sudden death at the museum in 1978. As an ethnologist, Duff is best known for the excavations he carried out on the Wairau bar in Marlborough that helped establish moa hunter culture as an early and distinct form of Maori culture. As museum director, Duff led the institution through a long period of stable administration and assured funding during which exhibitions were modernized, the building trebled in size and staff increased five-fold. He had a strong vision of the museum as a lively and popular centre of public education, and maintained a high public profile in the community.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high cultural significance as part of the province's leading museum, and for the demonstration they provide of the changing cultural function of museums.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum have high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which these 1970s additions reflect the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions as a Canterbury Centennial project. Constructed to the north of Mountfort's complex, the Centennial Memorial Wing was completed after a long gestation in 1958. The wing was designed by Miller, White and Dunn, Dunedin architects who won the commission in competition. The design for the Rolleston Avenue façade of the Centennial Memorial Wing reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. By contrast, the west and north walls of the wing are modern, featuring exposed concrete and rectangular windows.

Twenty years later a further major extension was made. The Roger Duff Wing, known originally as the Anniversary Wing in commemoration of the centenary of Canterbury Museum, was designed by Christchurch architect John Hendry and opened in 1977. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic Gardens (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building. The upper floor is cantilevered out over the Botanic Gardens. The west elevation overlooking the McDougall Art Gallery echoes the utilitarian design of the minor 1958 elevations.

After working in the offices of various architects from the early 1930s, John Hendry (1913-1987) was registered as an architect in 1944. Over the next forty years he practised in Canterbury, designing many houses and churches. Hendry was interested in the province's history and actively involved with the preservation of its architectural heritage. He was a

foundation member of the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga), and chaired the Trust's Canterbury Regional Committee (1972-1978). After his death in 1987, the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of Canterbury's registered historic buildings.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Memorial and Roger Duff Wings also underwent alteration at this time. The greatest change to the Duff wing was the insertion of a new three storey building into the Garden Court in 1993.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Roger Duff Wing façades at Canterbury Museum have some technological and craftsmanship value as an illustration of 1970s construction techniques, and for their employment of both Halswell Stone and Halswell Stone aggregate panels as a means of contextualising the large modern addition with the Gothic Revival Mountfort Buildings.

CONTEXTUAL SIGNIFICANCE

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

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 Worcester Street, looking east to ChristChurch Cathedral. The setting of the two facades (south and west) consists of the entire museum 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.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Roger Duff Wing facades at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. 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. 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. 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. 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. 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. 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.

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REPORT DATED: 10/11/2014; **REVISED:** 14/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016, 30/3/2017

Christchurch City Council

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 471
ROBERT MCDOUGALL ART GALLERY AND SETTING – 9 ROLLESTON AVENUE, CHRISTCHURCH

PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Robert McDougall Art Gallery is of high historical and social significance as the city's former public art gallery and for its association with Robert McDougall (1860-1942), prominent Christchurch businessman and philanthropist, who donated £25,000 to fund the gallery's construction. The building is also associated with the Canterbury Society of Arts (CSA), which was instrumental in securing the site of the gallery, and with James Jamieson, a prominent Christchurch builder, who bequeathed his extensive art collection to the city in 1927, with the proviso that a new gallery was built to house it.

The gallery is also associated with architect Samuel Hurst Seager, who wrote the brief for the gallery's design and was involved in the assessment of competitors. Gisborne-born architect

Edward Armstrong won the design competition in 1930 and the building opened in 1932. Somewhat unusually the foundation stone had been laid by R E McDougall four years earlier, in 1928. The gallery has further historical and social significance for its association with various directors, curators, artists and exhibitions, including William Baverstock who was the first Curator/Director (1932-69). The gallery closed in June 2002 and its collection was then relocated to the new Christchurch Art Gallery, which opened in May 2003. Two artworks from the McDougall Collection remain in situ; the Paul Dibble sculptures *E Noho Ra De Chirico*, which adorned the portico from 1996 to 2002 and were returned to their original position in August 2010. The building remains in the ownership of the Christchurch City Council and it is planned that it will become an extension of the Canterbury Museum. It received some damage in the Canterbury earthquakes of 2010/11and remains closed while work continues on assessing and repairing it.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building is of high cultural significance for its use as Christchurch's public art gallery for seventy years. Its ties to the cultural community extend beyond Christchurch to national and international circles as the showcase of local and overseas exhibitions. Temporary exhibitions and additions to the permanent collection often sparked passionate debate in Christchurch about the merits of particular artworks. The controversial acquisition of Frances Hodgkins' *The Pleasure Garden* by the gallery in 1951 is considered to be a milestone in New Zealand art history.

The Robert McDougall Art Gallery has cultural significance for its long association with the Canterbury Society of the Arts, which has played an important role in the development of Canterbury's artistic and cultural life. As a forum for cultural ideas and expression, the gallery also hosted concerts and public talks as part of an education outreach programme, and was supported in these endeavours by the Friends of the Robert McDougall Gallery (est. 1971).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building is of high architectural and aesthetic significance for its design by architect Edward Armstrong. Armstrong was the son of an engineer and after serving overseas during World War I he studied at the Architectural Association in London. He won the Henry Jarvis Scholarship in 1920 and continued to study at the British School in Rome. Following this Armstrong lived and worked in Burma (Myanmar). Armstrong won the competition to design the Robert McDougall Art Gallery while in London and returned to New Zealand to begin the project in April 1930. Whanganui's Sarjeant Art Gallery was cited by Edward Armstrong as a reference point for the design of the McDougall Art Gallery. In 1931, Armstrong returned to London leaving the construction to be overseen by local architect William Trengrove. Trengrove designed the original furniture of the gallery and the boardroom.

The gallery has high architectural and aesthetic significance as an example of inter-war Neo-classicism. The influence of Palladian architecture can be seen in its symmetrical façade, axial planning and classical motifs both externally and internally. Internally there is fine

detailed profiles on the dado, around wall openings between galleries and skirtings, The central courtyard has Scagliola columns. It has what was considered ground breaking in its day, a natural lighting system which des remain in situ though now covered. It was designed by renowned Christchurch architect, Samuel Hurst Seager. An expert in the lighting of art galleries, Seager introduced the system to New Zealand first at the Sarjeant Gallery in Whanganui and secondly to the Robert McDougall Gallery. Seager's system was also adopted overseas. The system was considered to let in too much daylight which caused paintings to fade, resulting in the roof lights being painted over or covered in corrugated steel.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has high technological and craftsmanship significance for its construction, detailing and use of materials. The building is notable for its high quality craftsmanship, which can be seen in the external stone and brick work and the execution of the sculpture court, with plastered mouldings, timber trim and terrazzo floors and Scagliola columns - a composite substance which is made to imitate marble and other hard stones. The innovative natural lighting system is particularly significant. The "top side" roof lighting system, where a series of angled roof lights on either side of a central lowered ceiling reflected natural light on to the gallery walls and art work, was an important innovation for the period, receiving international acclaim at the time of the gallery's opening.

CONTEXTUAL SIGNIFICANCE

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

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.

The Gallery also has wider contextual significance in relation to other Christchurch art galleries, including the two buildings erected for the Canterbury Society of Arts in Armagh Street (1890/1894, demolished 2012 as a result of the Canterbury earthquakes), and in 1968 in Gloucester now being repaired. The gallery has further local contextual significance in relation to the former McDougall family home 'Fitzroy in Merivale, which was gifted by R E McDougall's three daughters to Nurse Maude District Nursing Association for use as a hospital.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The building and setting are of archaeological significance for their potential to hold evidence of human activity, including that which pre-dates 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi. The Ōtākaro (River Avon), which meanders through the Botanic Gardens to the north and south of the Gallery site, was an important resource for Ngāi Tahu (Pearson, 2010). While no confirmed record exists of encampments on the site of the gallery and its immediate surroundings, anecdotal accounts document the discovery of historical artefacts and physical remains in the early 20th century. These finds by gardening staff included a Māori axe found in the 1920s and a number of koiwi (human bones). The site of the gallery also has archaeological significance given the development of the Botanic Gardens from 1859 onwards.

ASSESSMENT STATEMENT

The Robert McDougall Gallery is of high heritage significance to Christchurch, including Banks Peninsula as the city's former public art gallery. It is of high historical and social significance for its associations with the Canterbury Society of the Arts, Robert McDougall and James Jamieson. The Gallery is also of historical and social significance for its association with international, national and regionally significant exhibitions, artworks and artists. The Gallery has high cultural significance for its use as an art gallery for 70 years. The building is of high architectural and aesthetic significance for its design by New Zealand architect Edward Armstrong in the Neo-classical style. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, and in particular for the Samuel Hurst Seager-inspired natural lighting system, which was innovative both nationally and internationally. The building is of high contextual significance, being located in the Botanic Gardens. The gallery and its setting are of archaeological significance for the history of pre-1900 activity on the site by Maori and Europeans.

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'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens – Volume 1 History'
http://resources.ccc.govt.nz/files/CityLeisure/parkswalkways/christchurchbotanicgardens/conservationplan/Vol1History/01_Vol%201_History_Sections%201-3.2.pdf

REPORT DATED: 1 NOVEMBER 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

SCHEDULED INTERIOR HERITAGE FABRIC
HERITAGE ITEM NUMBER 471
ROBERT MCDOUGALL GALLERY - 4 ROLLESTON AVENUE, CHRISTCHURCH

Unless otherwise stated, the items listed below include all features noted e.g. 'doors' includes all doors in that space

Location	Heritage Fabric
Building Structure	Roof structure Wall structure Intermediary floor structures Ground floor structure
Basement B2	Space and form Brick wall Concrete slab ceiling
Basement - Boiler Room	Space and form Brick wall Concrete slab ceiling Concrete walls
Basement - Men's Toilet	Space and form
Basement - Women's Toilets	Space and form Plastered concrete walls Plastered concrete ceiling Concrete floor Basin Water closet and chain Timber doors with glazed upper panel
Basement B6	Space and form Brick walls Concrete ceiling
Basement - Main Corridor	Space and form Brick partition walls Concrete structural wall and columns Concrete ceiling
Stairs to Basement G12	Space and form Concrete staircase Steel balustrade Timber handrail Plastered concrete walls Concrete floor
North East Stairs G9	Space and form Remnant of staircase Steel balustrade Timber handrail Plastered concrete walls

	Concrete floor
Workshop G32	Tapestry brick wall to original building
Ground Floor G2	Space and form Terrazzo floor and skirting Timber panelled interior of external doors with glazing Fibrous plaster ceiling Plaster walls Plaster mouldings Dado rail
Ground Floor G3	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G4	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G5	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G6	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G7	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G8	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Double mahogany doors to G10 with brass hardware[1] Timber skirtings Dado rail Plaster mouldings

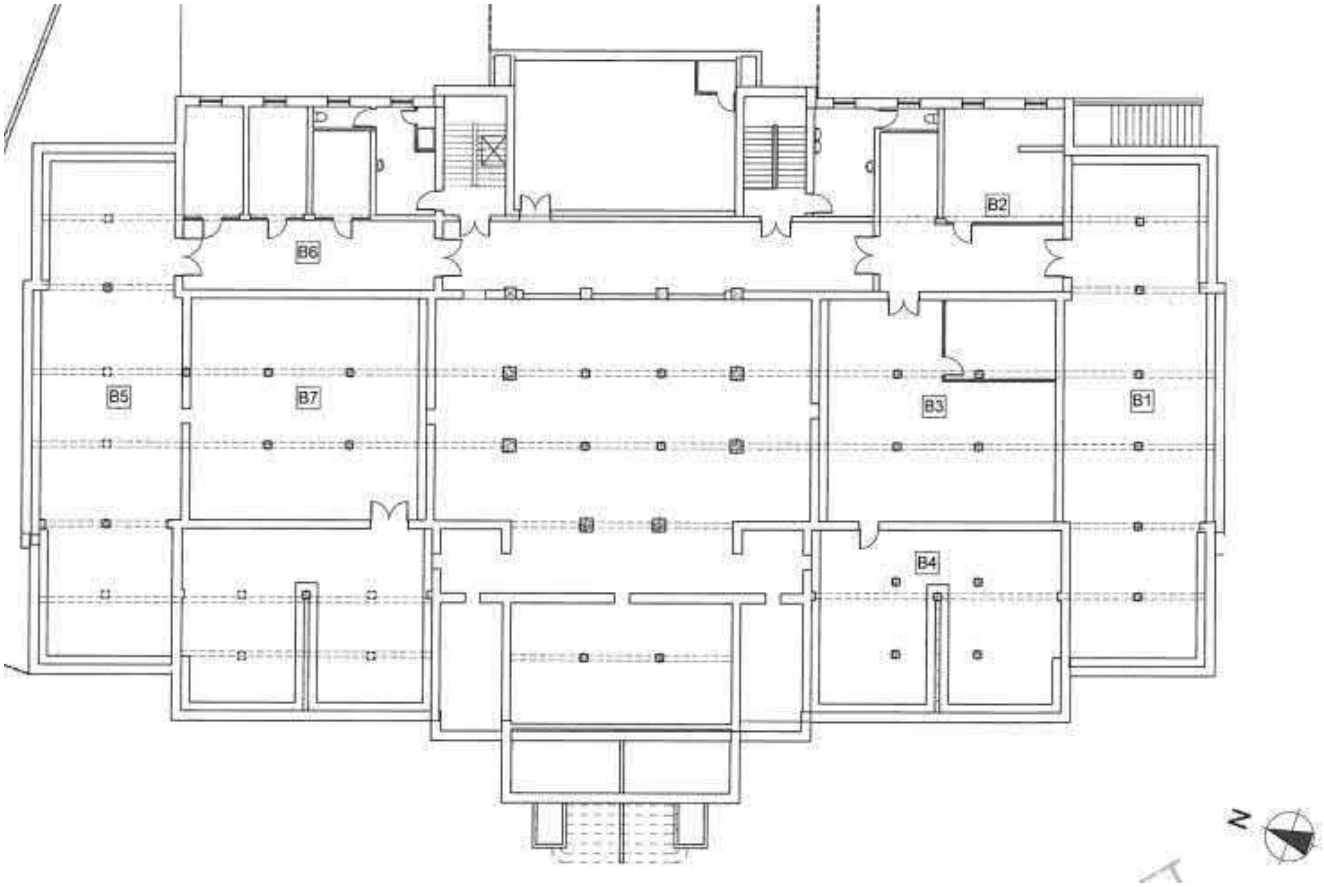
[1] Hardware includes such items as door handles, locks, push plates, key escutcheons, bolts, window latches or locks, stays, and or hinges.

Ground Floor G10	Space and form Cork tile floor Plaster moulded door surrounds with cornices Solid plaster ceilings Double mahogany doors to G8 with brass hardware Timber skirtings Dado rail Plaster mouldings
Ground Floor G11	Space and form Cork tile floor Plaster moulded door surrounds Timber skirtings and dado mould Plaster wall below dado Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G13	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G14	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G15	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G16	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G17 - 19	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings
Ground Floor G20	Space and form Cork tile floor Solid plaster ceilings with cornices

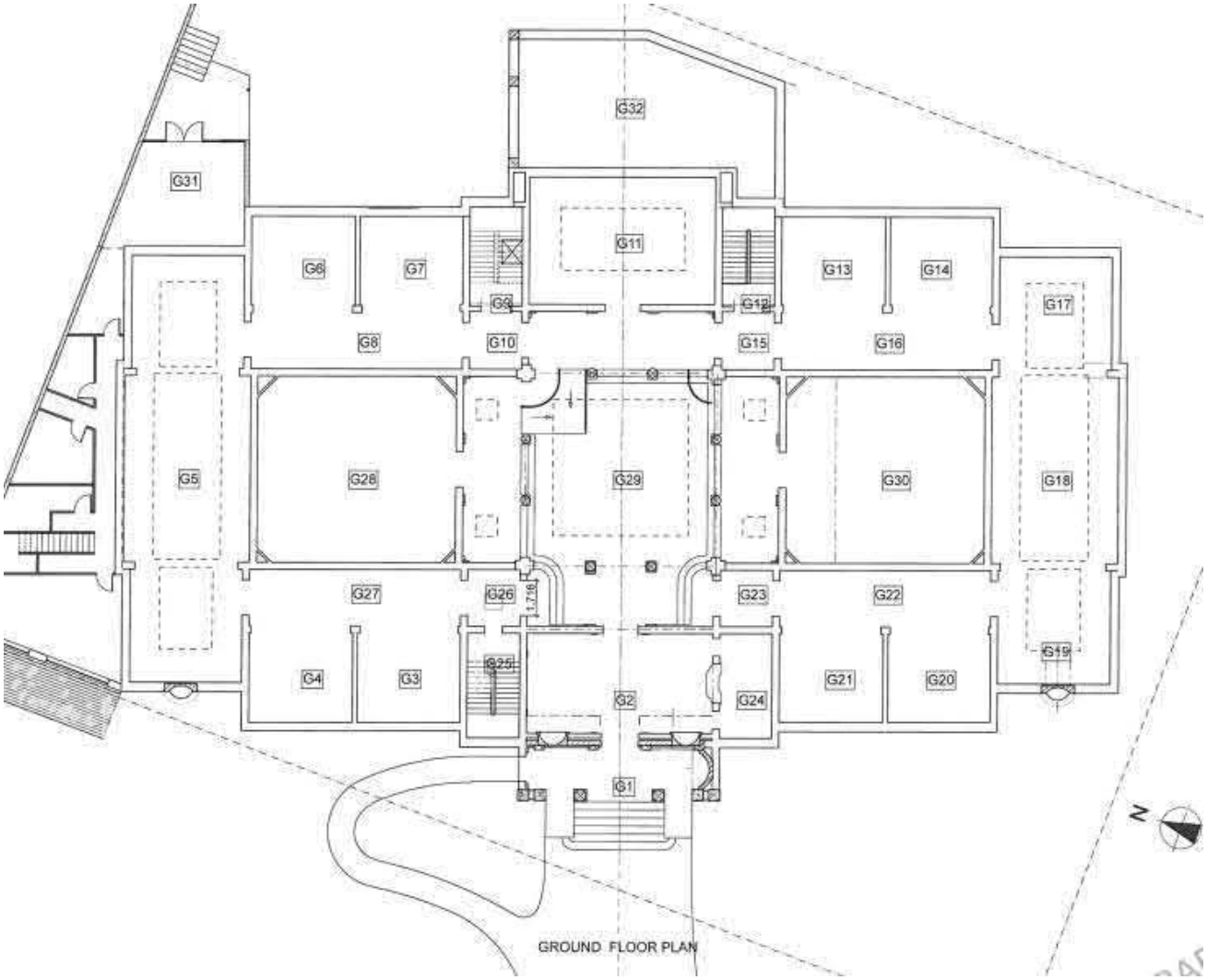
	Timber skirtings Dado rail Plaster mouldings
Ground Floor G21	Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mould
Ground Floor G22	Space and form Cork tile floor Moulded plaster surrounds to doorways Solid plaster ceilings with cornices Timber skirtings Dado rail
Ground Floor G23	Space and form Cork tile floor Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls
Ground Floor G24	Space and form Stained timber skirting Fibrous plaster ceilings with cornices
Ground Floor G26	Space and form Cork tile floor Panelled door and fanlight Plaster moulded door surrounds Stained timber skirting
Ground Floor G27	Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Plastered walls Timber skirtings
Ground Floor G28	Space and form Cork tiles Fanlight Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings
Ground Floor G29	Space and form Coffered ceiling in centre with cornices Vaulted ceiling in arcades Plaster cornice Plastered arches with capitals Plastered walls in ashlar pattern

	Plaster moulded opening surrounds with lime pointing Terrazzo floor and steps Stained timber skirting Marbled columns in arcade Ventilation grilles Light fittings in coffered ceiling
Ground Floor G30	Space and form Cork tile floor Fanlight Plaster moulded opening surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings
Stairs to upper level G25	Space and form Timber entry door with fanlight Timber architraves Steel balustrade and timber handrail Timber frame and door to boardroom Fibrous plaster ceiling with coning Plaster concrete staircase Plaster concrete walls Window access to roof
Boardroom and Library FF1	Space and form Coffered fibrous plaster ceiling, cornices Roof light Timber moulded picture rail Timber frame and door to boardroom Timber dado capping, timber dado Timber skirting and architraves Solid plaster walls Framed window with hardware Linoleum
Servery FF2	Space and form Timber panelled door Timber skirting and architraves Timber bench top Enamel sink basin Timber cupboards with panelled doors Linoleum floor Concrete plastered ceiling Concrete plastered walls

Plans



BASEMENT PLAN


G32
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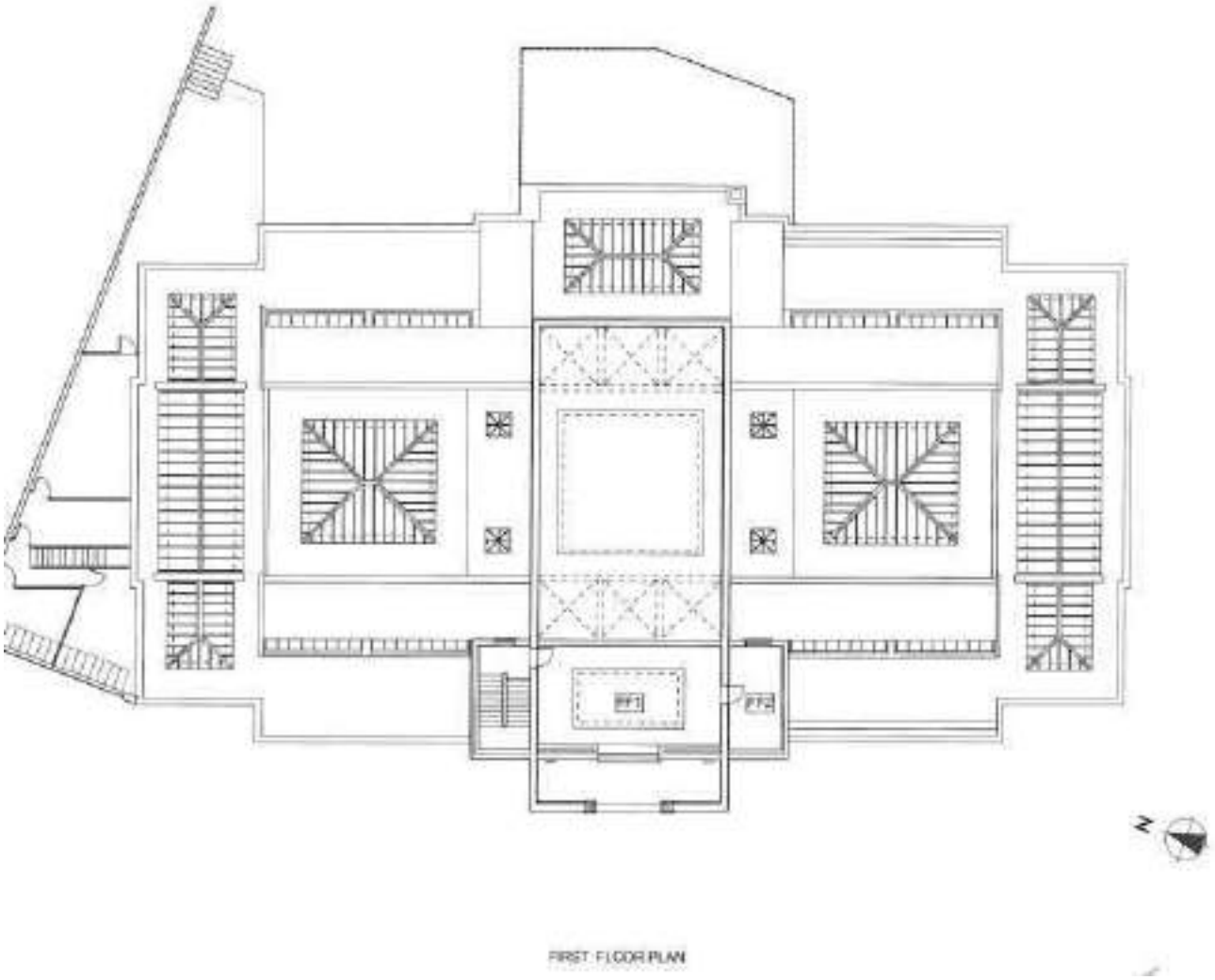
GROUND FLOOR PLAN



Source: Robert McDougall Gallery Conservation Plan, Dave Pearson, 2010

Heritage Items and Settings Aerial Map

Aerial Map Reference: **118**
Heritage Item Number: **471**
HeritageSetting Number: **256**

Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
The outer boundary of the setting is deemed to follow:
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b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans.There may be a visual distortion due to the angle of the aerial photography.
District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

A Heritage Item

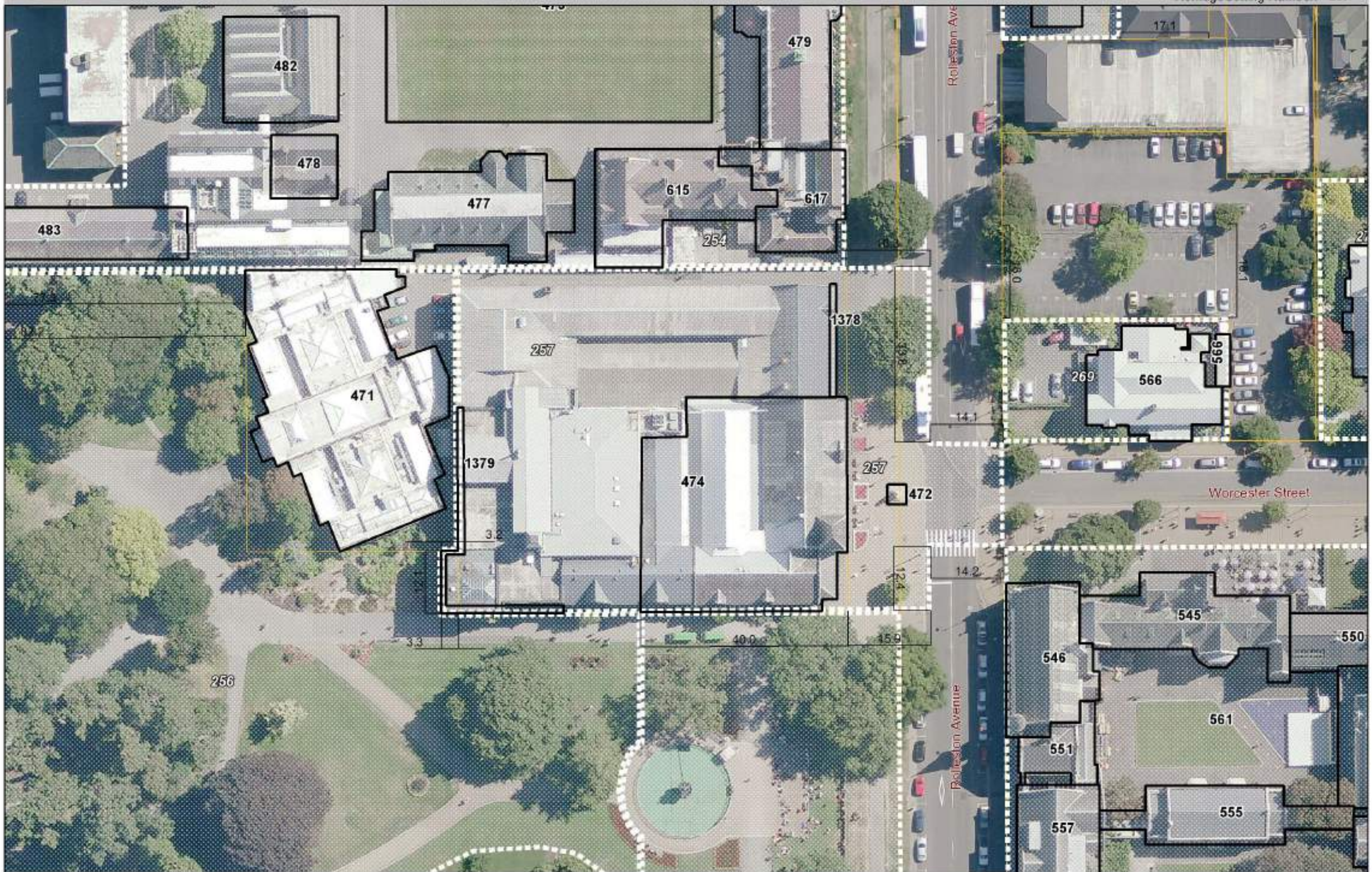
A Heritage Setting

N

Scale 1 : 1,451
Aerial photography captured in 2010
Published On:30/10/2017

Heritage Items and Settings Aerial Map

Aerial Map Reference: **124**
Heritage Item Number: **474**
HeritageSetting Number: **257**



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
The outer boundary of the setting is deemed to follow:
a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;
b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps.
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans.There may be a visual distortion due to the angle of the aerial photography.
District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

A Heritage Item

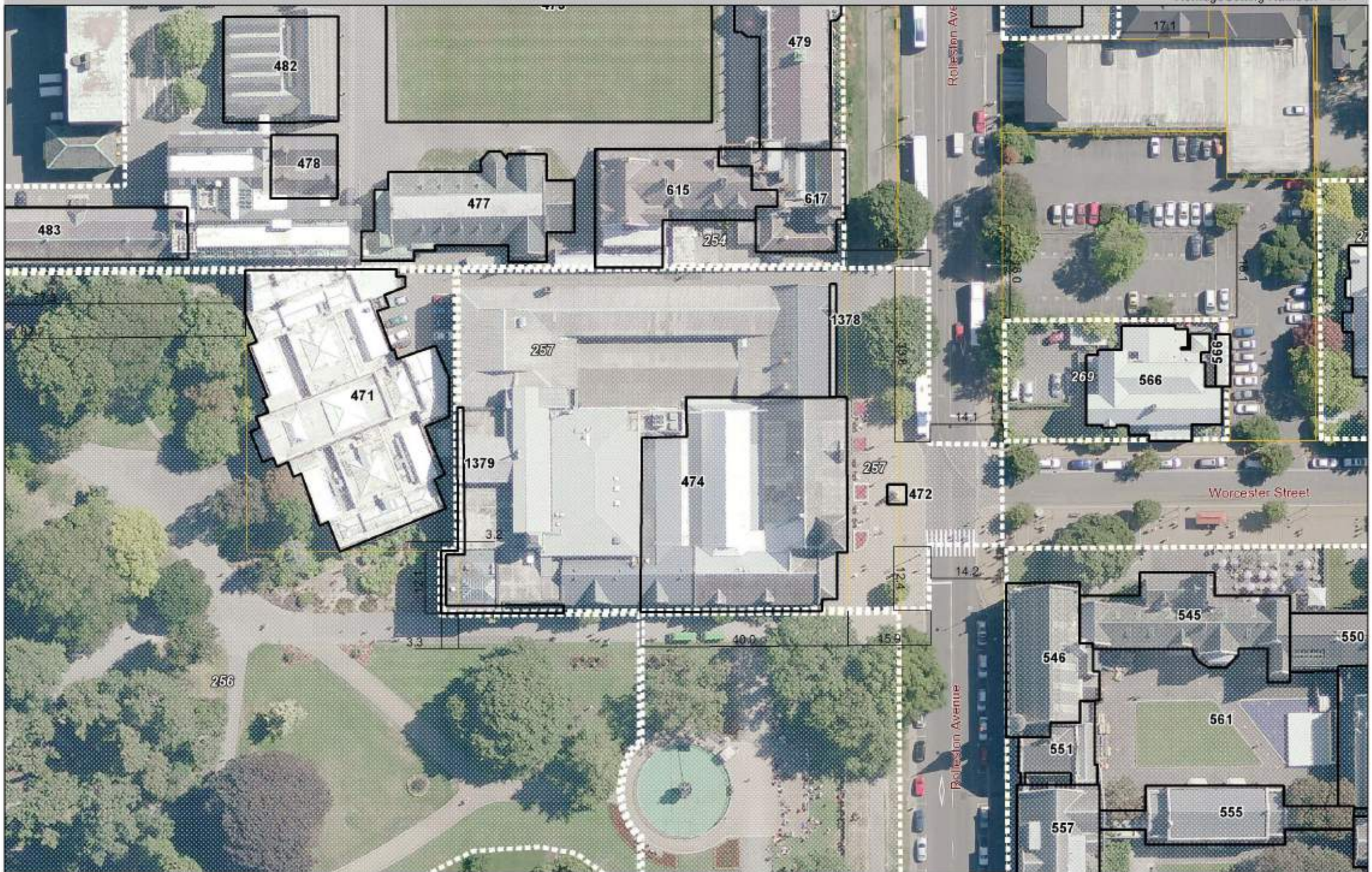
A Heritage Setting

N

Scale 1 : 658
Aerial photography captured in 2010
Published On:30/10/2017

Heritage Items and Settings Aerial Map

Aerial Map Reference: **808**
Heritage Item Number: **1378**
HeritageSetting Number: **257**



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
The outer boundary of the setting is deemed to follow:
a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;
b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps.
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans.There may be a visual distortion due to the angle of the aerial photography.
District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

A — Heritage Item

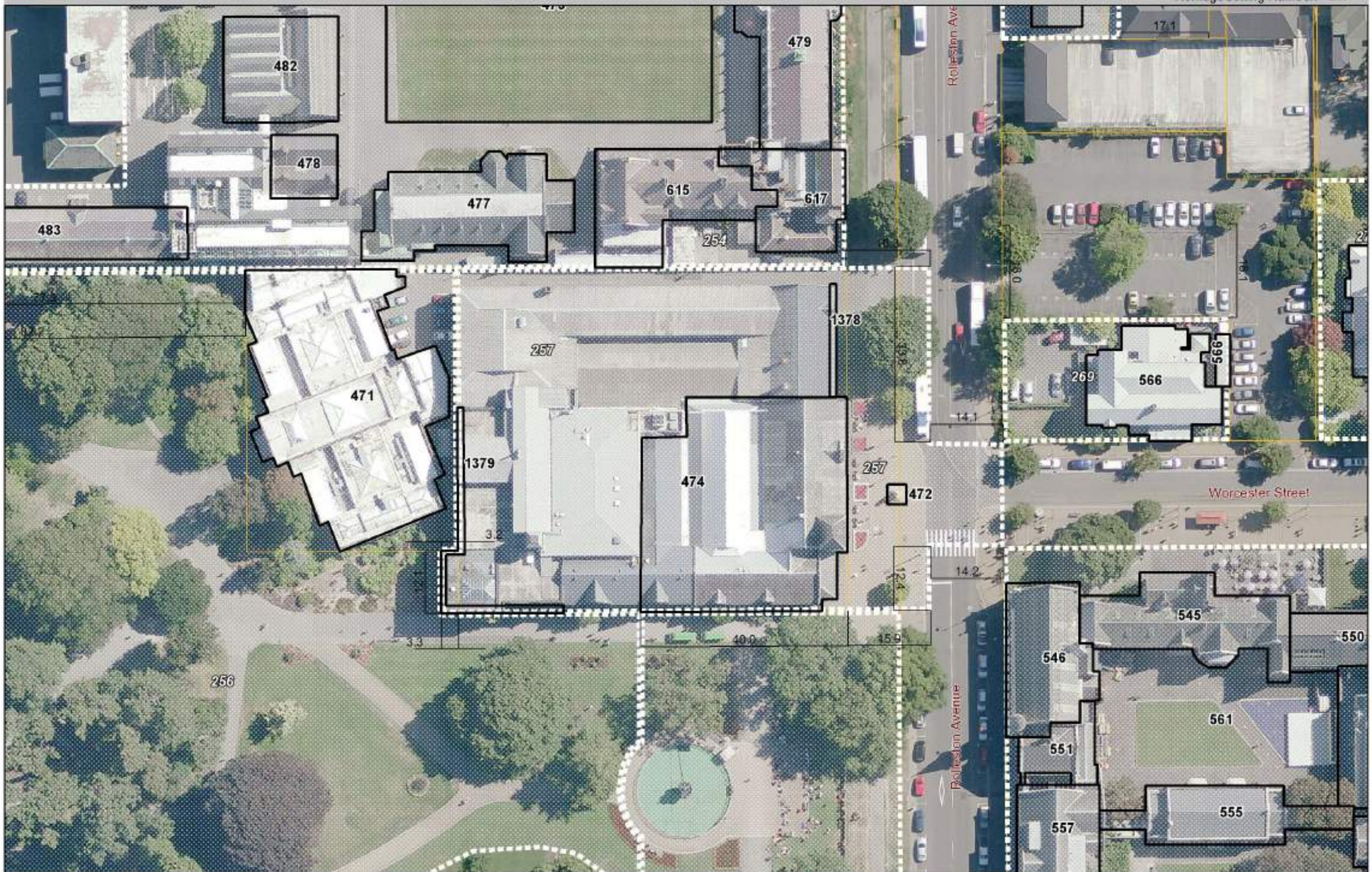
A — Heritage Setting

N

Scale 1 : 658
Aerial photography captured in 2010
Published On:30/10/2017

Heritage Items and Settings Aerial Map

Aerial Map Reference: **809**
Heritage Item Number: **1379**
HeritageSetting Number: **257**



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A — Heritage Item

A — Heritage Setting

N

Scale 1 : 658
Aerial photography captured in 2010
Published On:30/10/2017

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Planning Map Enlargement H15
Natural and Cultural Heritage
Operative 19 December 2017, Published 12/11/2019

0 50 100 150 Metres

N

Natural and Cultural Heritage

- Important Ridgeline
- Significant Individual Tree
- Significant Group of Trees
- Significant Park Tree
- Significant Street Tree
- PTG20 Garden of Tane (see Appendix 9.4.7.2)
- Significant Tree Area (Riccarton Bush)
- AkaroaHistArea
- Heritage setting and Item (Please refer to the Heritage Item Schedule)
- Heritage Item (Underground)
- Mahaanui Iwi Management Plan Silent Files and Kaitōre Spit (Schedule 9.5.6.1, Appendix 9.5.7)
- Ngā Tūranga Tūpuna (Schedule 9.5.6.3, Appendix 9.5.7)
- Ngā Wai Coast ID 78 - Te Ihutai (Avon-Heathcote Estuary) (Schedule 9.5.6.4, Appendix 9.5.7)
- Ngā Wai Coast ID 96 (Schedule 9.5.6.4, Appendix 9.5.7)
- Ngā Wai Lakes, Rivers and Streams (Schedule 9.5.6.4, Appendix 9.5.7)
- Wāhi Tapu/Wāhi Taonga (Schedule 9.5.6.2, Appendix 9.5.7)
- Area of at least High Natural Character in the Coastal Environment (HNC)
- Area of Outstanding Natural Character in the Coastal Environment (ONC)
- Natural Character in the Coastal Environment (NCCE)
- Significant Feature (SF) or Significant Landscape or Rural Amenity Landscape (RAL)
- Outstanding Natural Feature (ONF) or Outstanding Natural Landscape (ONL)
- Coastal Environment
- Site of Ecological Significance (Appendix 9.1.6.1 Schedule A)

Information Only

- District Boundary
- Railway
- Lyttelton Tunnel Road
- Major Arterial Road
- Minor Arterial Road
- Collector Road
- Transport
- Ecological Site (Appendix 9.1.6.1 Schedule B)

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Legend
Natural and Cultural Heritage
Operative 19 December 2017, Published 12/11/2019

ARP Avon River Precinct (Te Papa Ōtākaro)
CCMU Commercial Central City (South Frame) Mixed Use
CB Commercial Central City Business
CCMU Commercial Central City Mixed Use
CL Commercial Local
OCP Open Space Community Parks
OWM Open Space Water and Margins
RCC Residential Central City
RGA Residential Guest Accommodation
SPC Specific Purpose Cemetery
SPH Specific Purpose Hospital
SPOA Specific Purpose (Ōtākaro Avon River Corridor)
SPS Specific Purpose School
SPT Specific Purpose Tertiary Education
Heritage Order

All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).

C Christchurch City Council
H Minister supporting Greater Christchurch Regeneration
J Minister for Courts
K Minister of Defence
L Minister of Education
M Minister of Health
S Spark New Zealand Trading Limited
V Ōtākaro Limited
A Scheduled Activity
Christchurch International Airport Protection Surfaces
Heritage Order

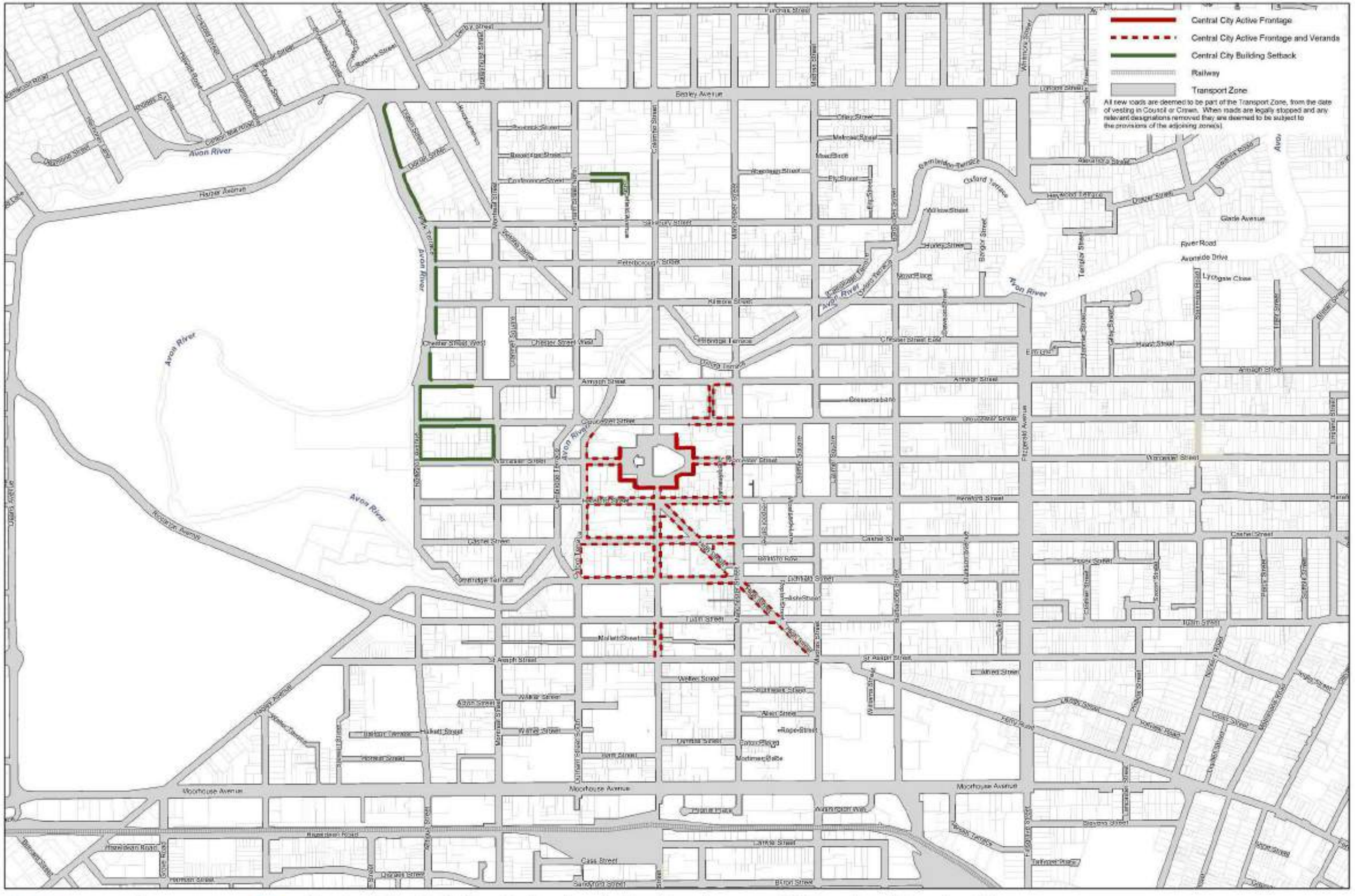
Christchurch District Plan | Christchurch City Council

Central City Zoning, Other Notations, Designations and Heritage Orders Planning Map

Operative 19 December 2017, Published 12/11/2019

0 200 400 600 800 Meters

N



Central City Building Setbacks, Active Frontage and Verandas Planning Map
Operative 19 December 2017, Published 12/11/2019

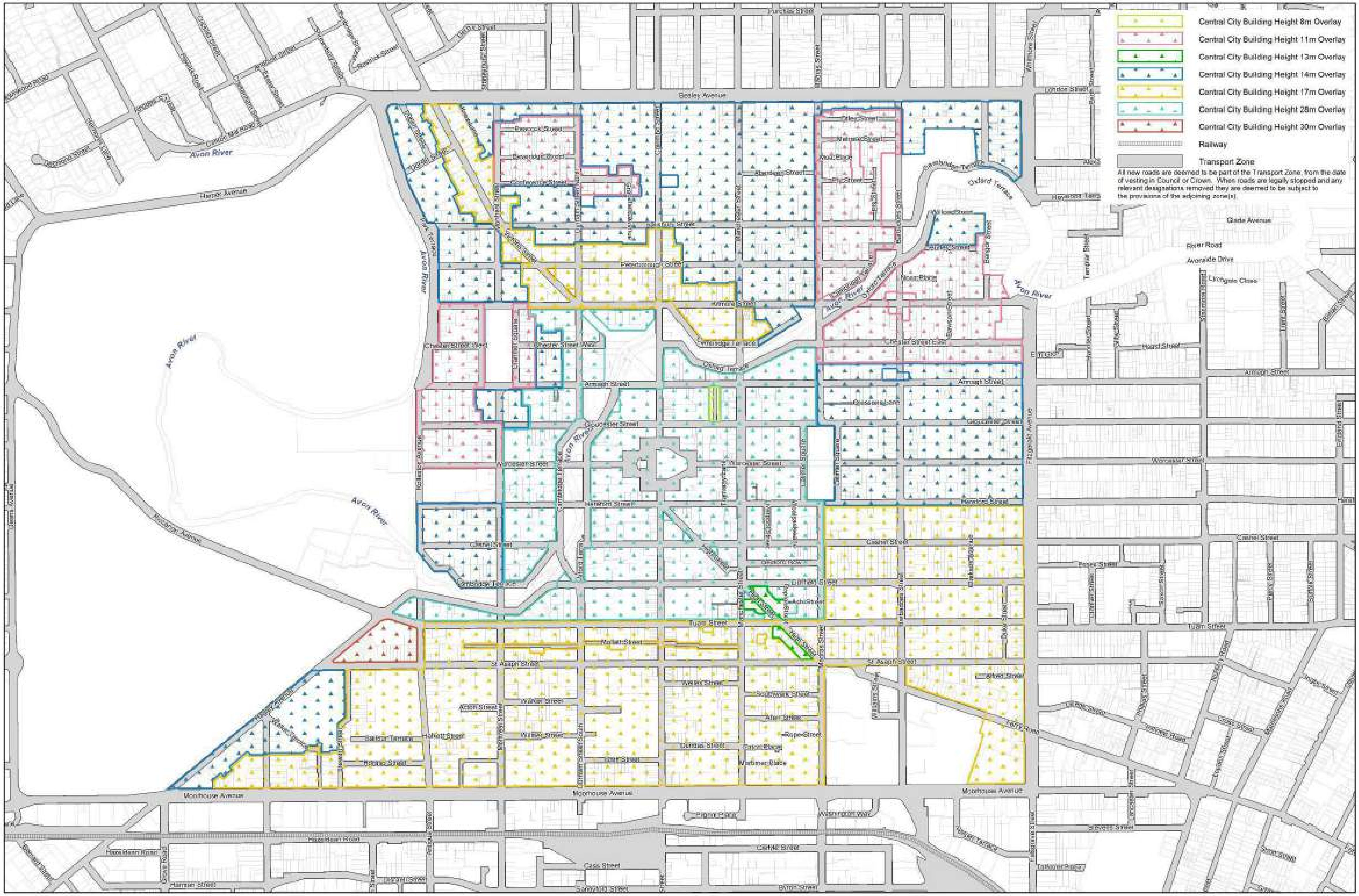
Christchurch
District Plan

Christchurch
City Council

0 200 400 600 800
Meters

N

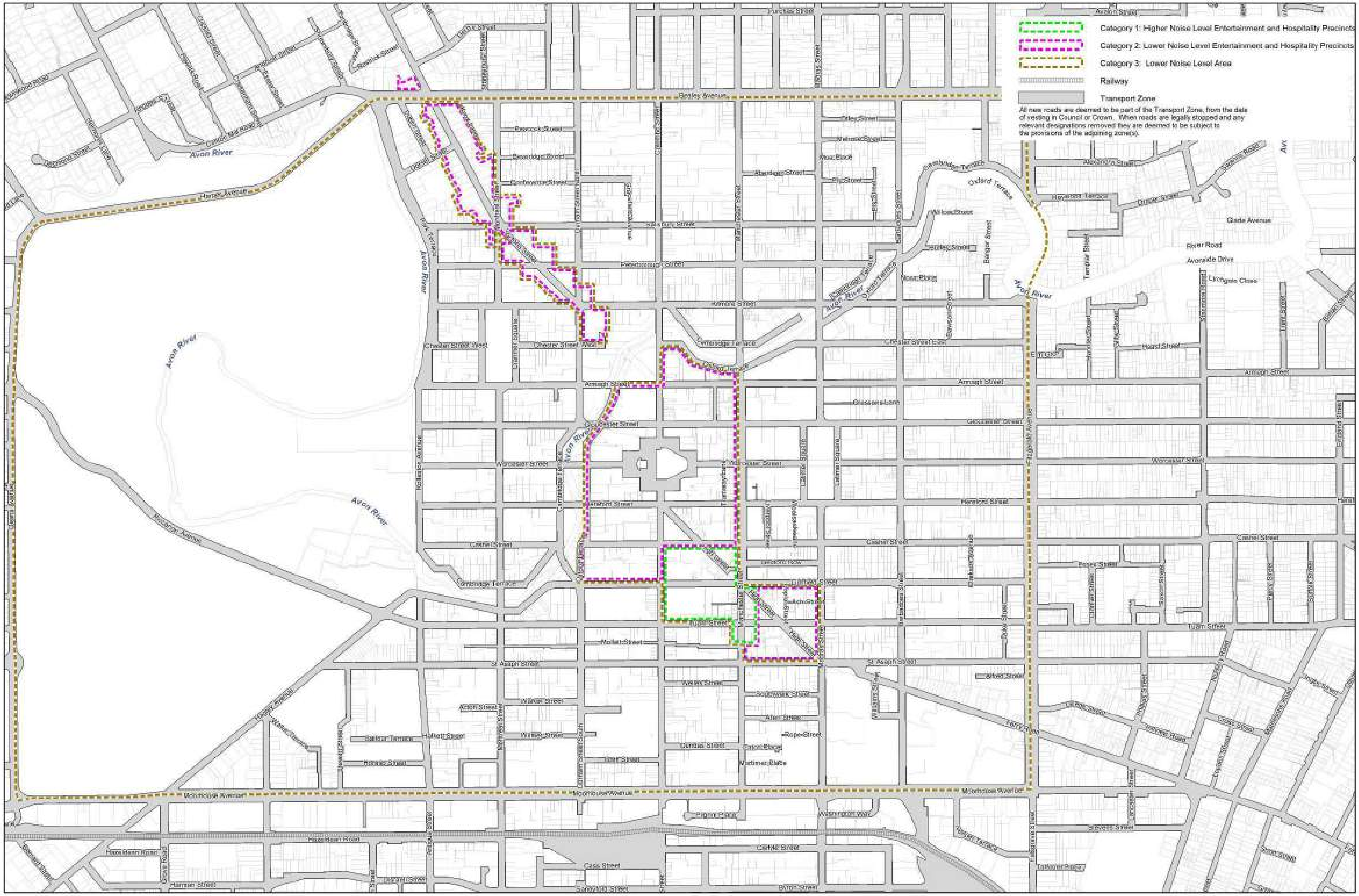
All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).


Central City Building Height 8m Overlay
Central City Building Height 11m Overlay
Central City Building Height 13m Overlay
Central City Building Height 14m Overlay
Central City Building Height 17m Overlay
Central City Building Height 28m Overlay
Central City Building Height 30m Overlay
Railway
Transport Zone
All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).
Bealey Avenue
Avon River
Moorhouse Avenue
Tuam Street
St Asaph Street
Armagh Street
Gloucester Street
Worcester Street
Hereford Street
Cashel Street
0 200 400 600 800
Meters
N

Christchurch District Plan

Christchurch City Council

Central City Maximum Building Height Planning Map
Operative 19 December 2017, Published 12/11/2019


Category 1: Higher Noise Level Entertainment and Hospitality Precincts
Category 2: Lower Noise Level Entertainment and Hospitality Precincts
Category 3: Lower Noise Level Area
Railway
Transport Zone
All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).
Avon River
Bealey Avenue
Harper Avenue
Moorhouse Avenue
Fitzgerald Avenue
Armagh Street
Gloucester Street
Worcester Street
Hereford Street
Cashel Street
Lichfield Street
Tuam Street
St Asaph Street
Salisbury Street
Peterborough Street
Kilmore Street
Ferry Road
Cambridge Terrace
Oxford Terrace
Riccarton Avenue
0 200 400 600 800
Meters

Christchurch District Plan

Christchurch City Council

Central City Entertainment and Hospitality Precincts Planning Map
Operative 19 December 2017, Published 12/11/2019

Central City Frame Overlay
Central City Health Precinct
Central City Innovation Precinct
Central City Large Format Retail Overlay
Central City Retail Precinct
Central City South Frame Pedestrian Precinct
Central City Core Overlay
Railway
Transport Zone

All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).

Christchurch District Plan

Christchurch City Council

Central City Core, Frame, Health, Large Format Retail, Innovation, Retail and South Frame Pedestrian Precincts Planning Map

Operative 19 December 2017, Published 12/11/2019

0 200 400 600 800
Meters

N

Central City Main Distributor
Central City Local Distributor
Major Arterial (Only Central City shown)
Central City Core
Central City Inner Zone
Central City Outer Zone
Railway
Transport Zone

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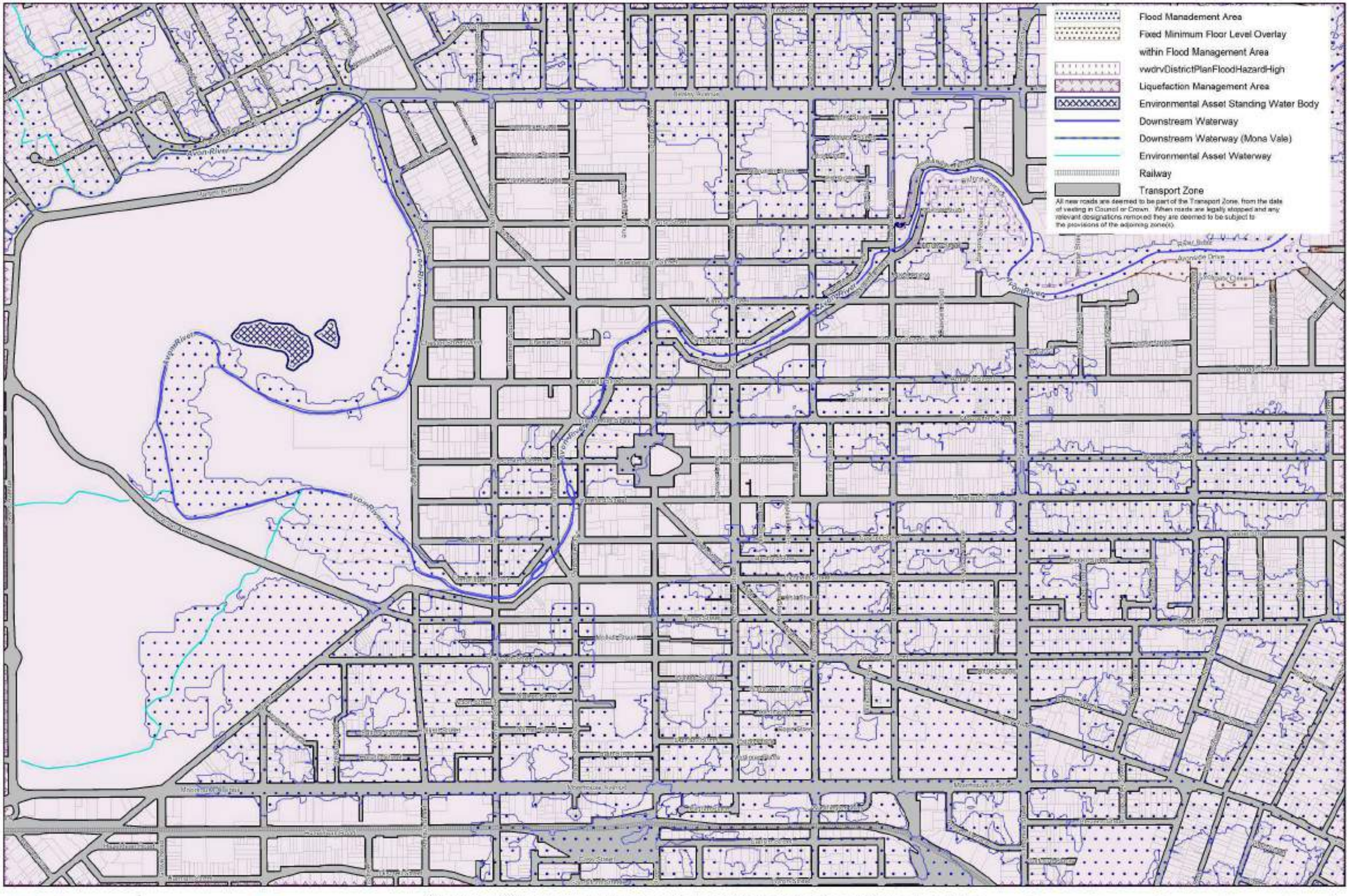
Christchurch District Plan

Christchurch City Council

Central City Road Hierarchy Planning Map
Operative 19 December 2017, Published 12/11/2019

0 200 400 600 800
Meters

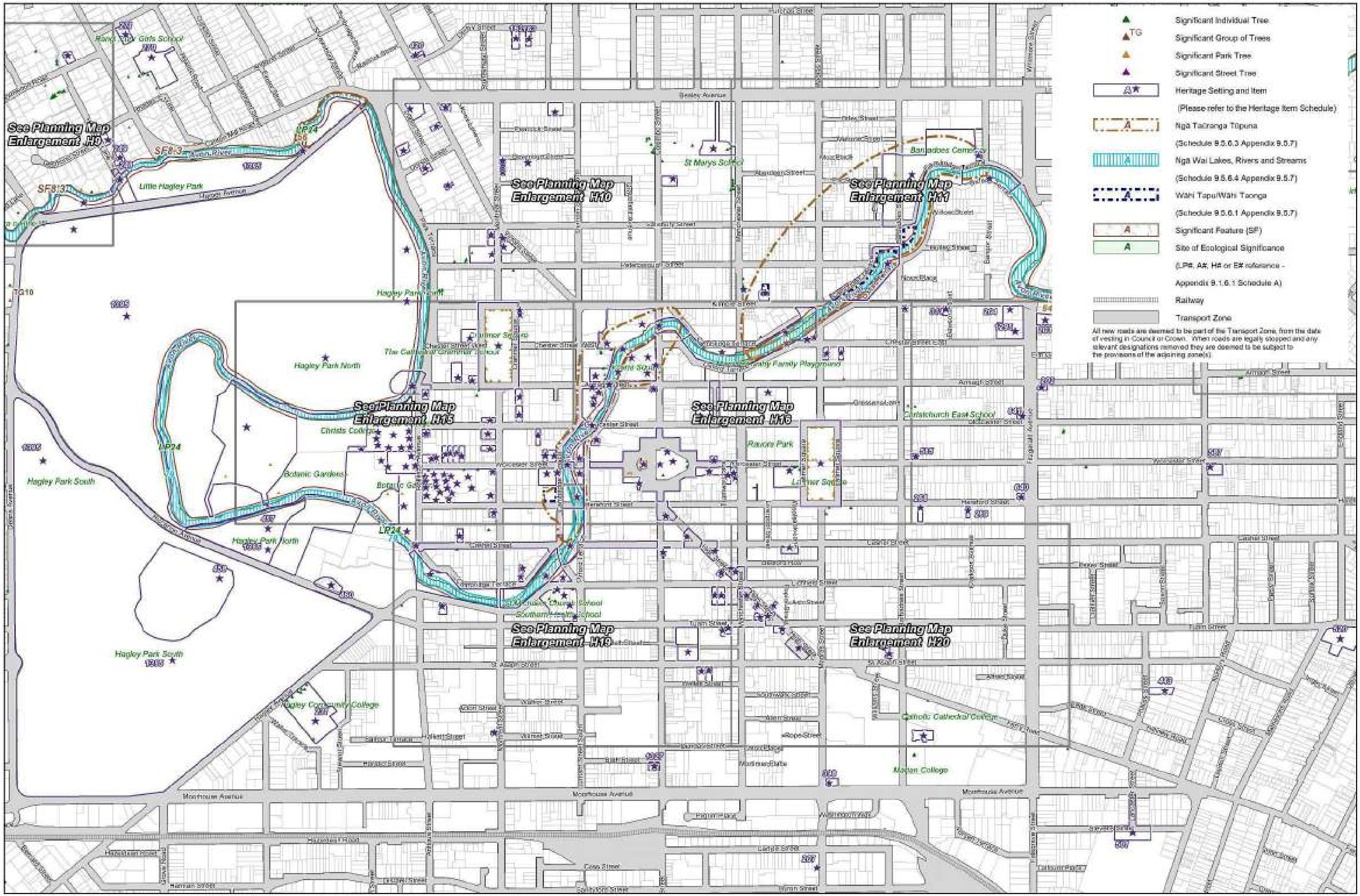
N



Christchurch
District Plan

Christchurch
City Council

Central City Natural Hazard and Water Bodies Planning Map
Operative 19 December 2017, Published 12/11/2019


Significant Individual Tree
Significant Group of Trees
Significant Park Tree
Significant Street Tree
Heritage Setting and Item
(Please refer to the Heritage Item Schedule)
Ngā Tūranga Tūpuna
(Schedule 9.5.6.3 Appendix 9.5.7)
Ngā Wai Lakes, Rivers and Streams
(Schedule 9.5.6.4 Appendix 9.5.7)
Wāhi Tapu/Wāhi Taonga
(Schedule 9.5.6.1 Appendix 9.5.7)
Significant Feature (SF)
Site of Ecological Significance
(LP#, A#, H# or E# reference - Appendix 9.1.6.1 Schedule A)
Railway
Transport Zone
All new roads are deemed to be part of the Transport Zone, from the date of vesting in Council or Crown. When roads are legally stopped and any relevant designations removed they are deemed to be subject to the provisions of the adjoining zone(s).
See Planning Map Enlargement H9
See Planning Map Enlargement H10
See Planning Map Enlargement H11
See Planning Map Enlargement H15
See Planning Map Enlargement H16
See Planning Map Enlargement H19
See Planning Map Enlargement H20
Hagley Park North
Hagley Park South
Botanic Gardens
Christs College
Little Hagley Park
Latimer Square
Cranmer Square
Moorhouse Avenue
0 200 400 600 800
Meters
N

Christchurch District Plan

Christchurch City Council

Central City Natural and Cultural Heritage Planning Map
Operative 19 December 2017, Published 12/11/2019