CANTERBURY MUSEUM
BUILDING CONSERVATION PLAN

Adopted by the Canterbury Museum Trust Board

14 October 2019

dpa architects

Canterbury Museum

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CONTENTS

1.0 INFORMATION

Subject and Purpose of Building Conservation Plan

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

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

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

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

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

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

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

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

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

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

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

Heritage Protection

The nineteenth century buildings and their setting are listed as being “highly significant” in the Christchurch City District Plan, while the Rolleston Avenue facade of the Centennial Wing, along with the south and west facades of the Roger Duff Wing and their settings are listed as being “significant’.

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

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

Commission and Authorship

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

Contributors

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

Information Sources

Two conservation plans had previously been prepared for Canterbury Museum. The first dates from 1992 and was written by Michael M Trotter. A second conservation plan was prepared by Salmond

Architects in 2000 and reference has been made to that document in the preparation of this Building Conservation Plan. All other sources of information are referenced throughout the document.

Nomenclature

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

The Museum was considerably extended in the twentieth century, firstly with the construction of the Centennial Wing in 1958, then by what is now known as the Roger Duff Wing in 1977, and finally the 1995 Garden Court infill building. These buildings are either referred to as the twentieth century buildings, or by their individual names.

2.0 EXECUTIVE SUMMARY

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

The Museum today comprises a group of late nineteenth century Victorian Gothic Revival buildings with some twentieth century additions. The earliest of the 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 comprise the Centennial Wing which dates from 1958, the Roger Duff Wing, constructed in 1977 and the Courtyard building built in 1995. Significant structural strengthening works were carried out in the late 1980s and early 1990s.

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

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

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

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

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

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

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

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

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

PART ONE:

UNDERSTANDING THE PLACE

3.0 DOCUMENTARY EVIDENCE

3.1 Introduction

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

The Gothic architectural style was widely regarded as an appropriate style for ecclesiastical buildings in the colonies, although it was also used for commercial buildings and financial institutions. If a museum can be regarded as a cathedral of science to display a natural history collection to the public, the Gothic Revival style is appropriate. Even with international recognition for the Museum's research and exhibitions, changes in museology over the nineteenth century required different responses to management of collections and displays and this was achieved through expansion. Today these buildings are integral to the cultural heritage of Christchurch and the preservation of their heritage values needs to be carefully managed. The Museum has remained open and in continuous use, apart from four years of redevelopment from September 1955, 10 days following the September 2010 earthquake and 6 months after the February 2011 earthquake. Located on the edge of the original Red Zone (the area worst affected by the Canterbury 2010/11 earthquakes), it became a beacon of hope and normality to affected Cantabrians.

3.2 Historical Background

Beginnings: Māori and Pākehā History

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

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

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

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

By 1848, the place Māori called Ōtākaro was a primary mahinga kai (food gathering place) for Ngāi Tūāhuriri, a hapū of Ngāi Tahu, providing food for their own consumption and for trade with Europeans.[6] Market Square (now known as Victoria Square) was the location of much of this trading activity. The estuary of Ōtākaro (Avon) and Ōpāwaho (Heathcote) Rivers, Te Wahapū and the rivers themselves were part of a large network of food resources extending from Kaiapoi in the north and then southwards down as far as Horomaka (Banks Peninsula). Very few people, however, lived in the area, due to its swampy nature. People mostly made seasonal visits in the summer to gather food. Leading rangatira of Ngāi Tahu signed the Treaty of Waitangi at Akaroa in 1840 in the expectation of beneficial co-development. However, with the Kemp purchase of 1848, which acquired 8 million hectares of Canterbury land for a mere £2000, these hopes were dashed. After decades of poverty, protest and attempts at redress, the tribe underwent a resurgence in the late twentieth century culminating in the settlement of their claim to the Waitangi Tribunal in 1995.[7] The history of Ngāi Tahu is inextricably entwined with Canterbury Museum which has cared for and displayed their cultural heritage for over a 140 years.

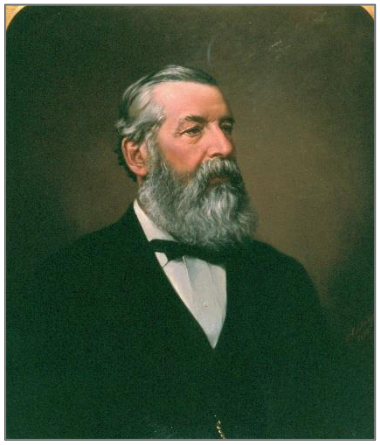
In 1848, the Canterbury Association was established by Edward Gibbon Wakefield and John Robert Godley. Organised European settlement of the Canterbury region began in 1850 with the arrival of the Canterbury Association's legendary first four ships. Edward Jollie drew up a plan for a town on the Canterbury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

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

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

England, was the "pre-eminent exponent of the Gothic Revival style in nineteenth-century New Zealand".[13]

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



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

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

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

[13] Letter from Haast to the Secretary for Public Works, 30th June 1868, Provincial Council Papers, Archives New Zealand Christchurch, CP349B. Peter Shaw, *A History of New Zealand Architecture*. Auckland: Hodder Moa Beckett, 2003, 29.
[14] Anthony Wright and Sally Burrage, 'A brief history,' Canterbury Museum website 2013 https://www.canterburymuseum.com/about-us/a-brief-history/. Peter B. Maling. 'Haast, Johann Franz Julius von', *Dictionary of New Zealand Biography*, 1990, updated October 2017. *Te Ara - the Encyclopedia of New Zealand*, https://teara.govt.nz/en/biographies/1h1/haast-johann-franz-julius-von (accessed 11 February 2018). See also: Sascha Nolden, 'The life and legacy of Sir Julius von Haast; exploring archival documentary heritage collections,' Records of the Canterbury Museum vol. 30, 2016: 65-80.
[15] Yaldwyn, J. Dawson and J. Davidson (2006). 'The first ethical controversy in New Zealand Archaeology: Joseph Hooker's confidential ruling in the Haast v. McKay case.' *Archaeology in New Zealand* 49(4): 282-292.
[16] *The Press*, 24 September 1862, 2.
[17] John M. MacKenzie, *Museums and Empire: Natural History, Human Cultures and Colonial Identities*. Manchester: Manchester University Press, 2009. Ross Galbreath, 'Colonisation, Science and Conservation: The Development of Colonial Attitudes Towards the Native Life of New Zealand with Particular Reference to the Career of the Colonial Scientist Walter Lawry Buller (1838-1906).' PhD thesis History, University of Waikato, 1989.
[18] Wright and Burrage 2013.
[19] *The Press,* September 21, 1862, 2.
[20] *The Press*, 9 May 1865, 2.

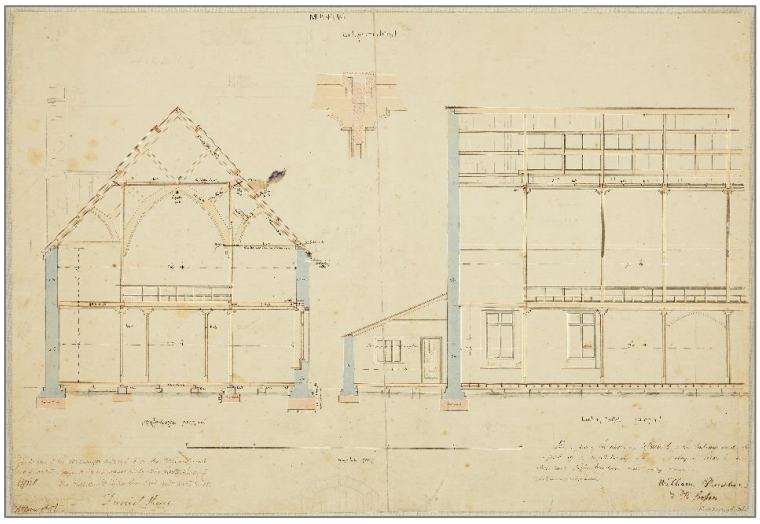
Unfortunately, the outcome was inconclusive and after delays and a period of indecision about the design and site, Haast appealed to the government to make a decision. “As a means of practical education in Geology and Natural History, which is of the highest importance for a Colonist,” he wrote, “nothing is more useful than a well arranged and accessible museum.”[21]

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

3.3 The Beginnings of Canterbury Museum

The Mountfort Period 1870–82

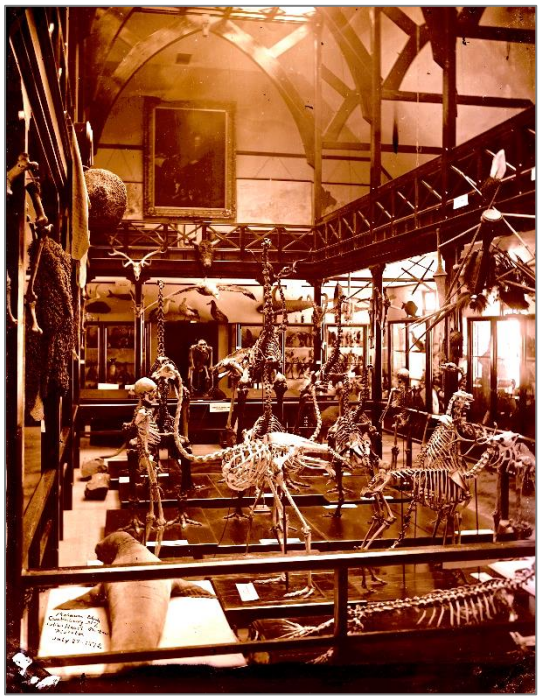
Finally, the Provincial Government acted and set aside £1,200 for a building in the Domain, now the Botanic Gardens next to Hagley Park, south of Christ’s College and set back from Antigua Street (now Rolleston Avenue) opposite Worcester Street. Haast, now working as the Museum’s Director, sought a building grander than this sum would allow and successfully appealed to the public for more funds.[25] This allowed Mountfort to go ahead and construct a building higher than that originally planned, forming the first part of the total design he envisaged.[26]



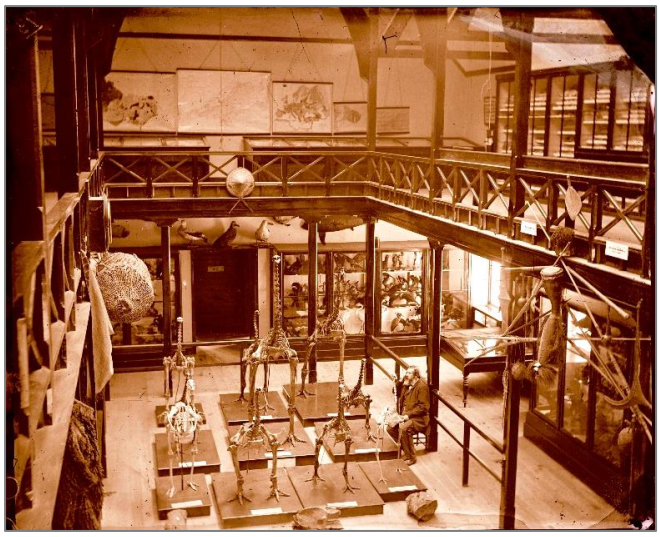
B W Mountfort’s sectional drawings for the first museum building, April 1869.
B W Mountfort architectural plan, Canterbury Museum Plan 655.

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

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



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



Julius Haast seated in the Mountfort Gallery, Canterbury Museum, c1872
Dr A C Barker photograph, Dr A C Barker collection, Canterbury Museum 1944.78.66.

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

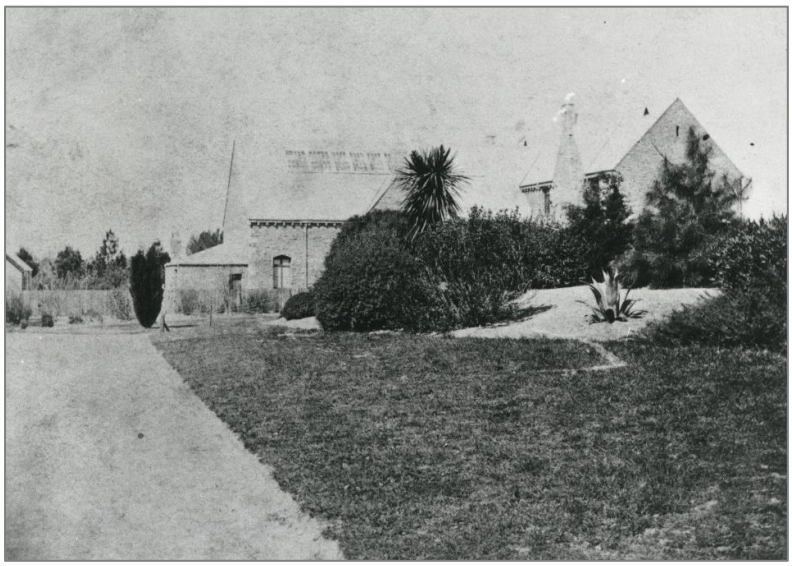
[27] *Lyttelton Times*, 2 December 1869, 2.

Philosophy."[28] In this early period, the fledgling Museum was indeed associated with related cultural institutions such as the library, built in 1875 to a Venetian Gothic design by W B Armson.

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

Portrait photo of Benjamin W Mountfort, c1860
Dr A C Barker photograph, Canterbury Museum Neg 5279.

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



1870 building with the lean-to to the left and the 1872 building to the right
The expanded Museum viewed from the Botanic Gardens c1874.
Canterbury Museum Neg 6626

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

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

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

Mountfort’s sketch of present Museum and future extensions, c1865 with the original 1870 building on the left
B W Mountfort ink and sepia washed sketch, Canterbury Museum 1951.169.2.

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

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

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

Canterbury Museum, 1877 as seen looking north along Rolleston Avenue. Chimneys are visible on the east and south elevations.
Canterbury Museum, c1870, Wynn Williams album, Canterbury Museum, 1982.199.5

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

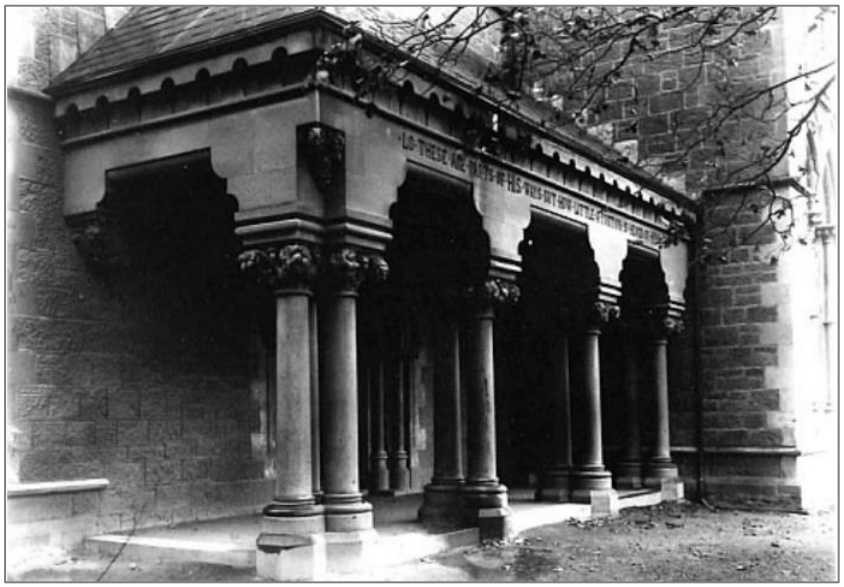
Canterbury Museum from Botanic Gardens showing 1872 and 1877 wings, showing the two chimneys on the south facade and fleche
W A Taylor photograph, W A Taylor Collection, Canterbury Museum 1968.213.633

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

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

Canterbury Museum as completed in 1878, showing the south facade with the porch in place on the east facade.
Charles Beken photograph c1905, Charles Beken collection, Canterbury Museum 1955.81.677

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

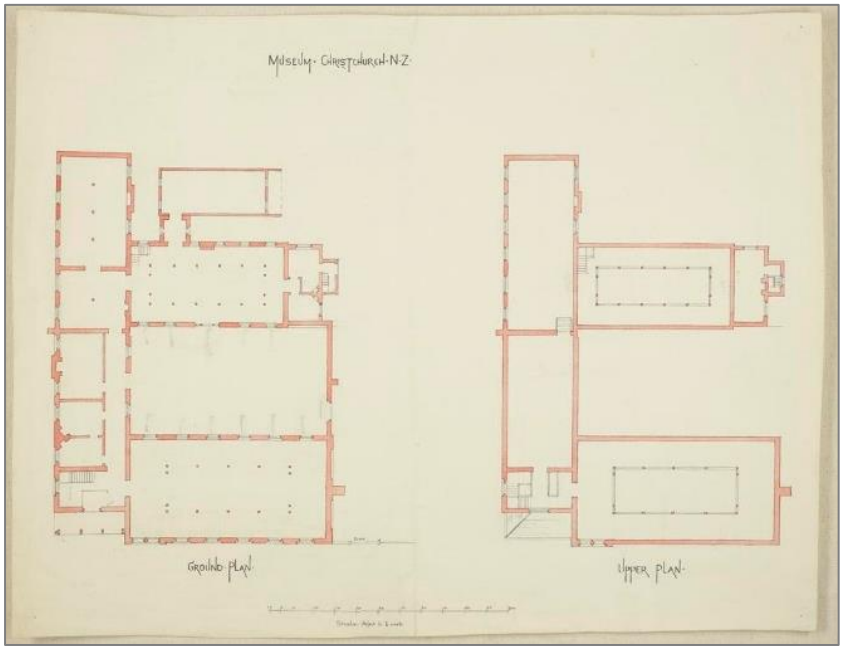


Hoon Hay Basalt columns of the 1878 porch
MB 1051, Charles Chilton photographs, reference code 16725, photograph by Charles Chilton
Macmillan Brown Library, University of Canterbury –
https://blogs.canterbury.ac.nz/librarynews/category/imageoftheweek/page/5/

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

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

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



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

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

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

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

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

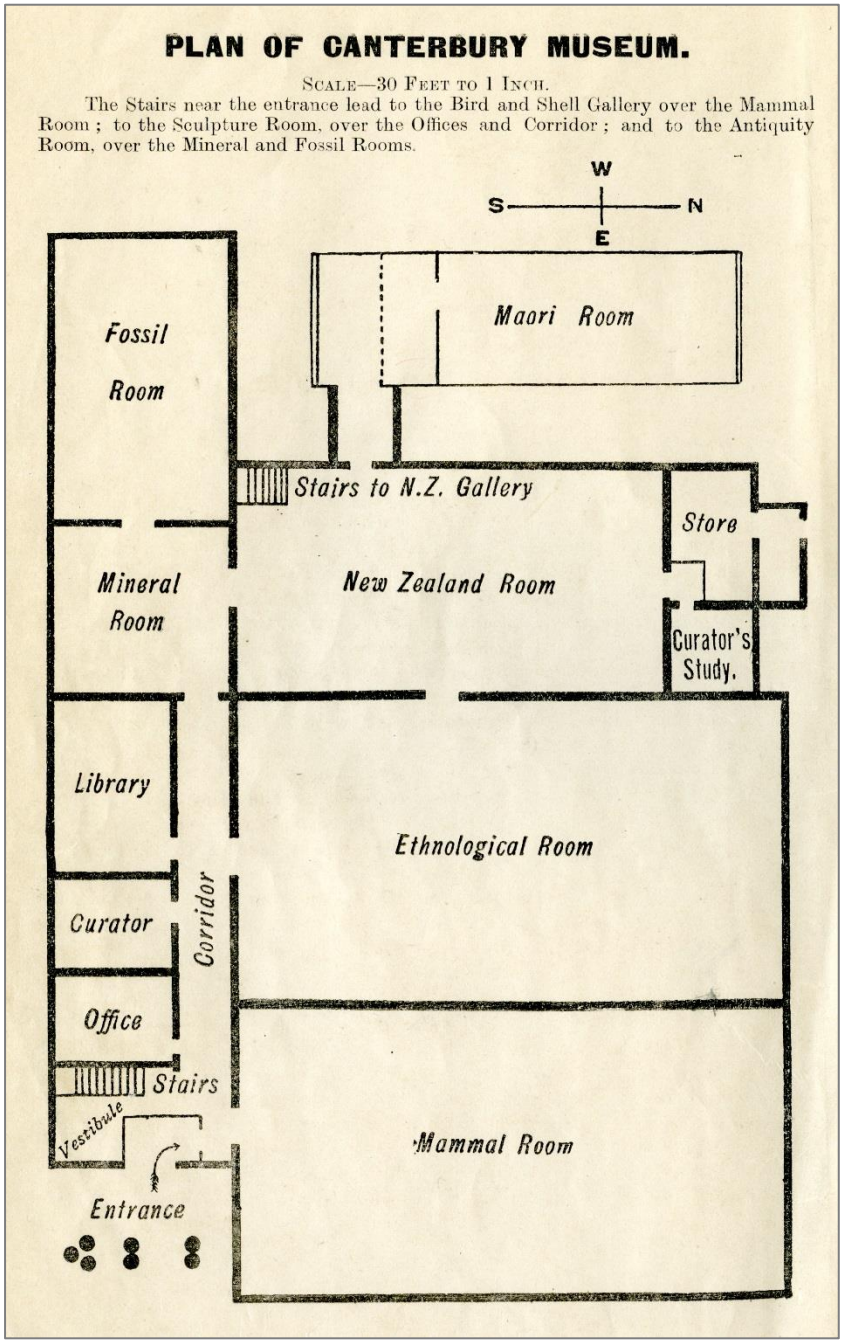
The 1882 building was a major engineering feat. The roof spanned 48 feet (14.6 metres) and was one of the "most impressive interior spaces built in nineteenth-century New Zealand".[35] The museum remains today as a tribute to the extraordinary energy of Haast which resulted in the construction of four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

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

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

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

this location with photographs showing its displays. In the 1950s, the whare was finally disassembled to make way for the Centennial Wing and now remains in storage.



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

At the time, Canterbury Museum was seen as one of the leading museums in the colony with its impressive collection of buildings comparing favourably with Auckland's Italianate designed 1876 building in Princes Street, Mason and Clayton's 1865 wooden Colonial Museum in Wellington and David Ross's neoclassical 1877 Otago Museum. Canterbury Museum is now recognised as one of the "oldest purpose-built museums in New Zealand to have been in continuous use since it was opened".[39]

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

The vacated earlier Auckland Museum, image c1930s
The larger Auckland War Memorial Museum opened in November 1929
Tāmaki Paenga Hira. C 14942. M752/23A-24A

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

Otago Museum, image c1950s. https://otagomuseum.nz/about/history/

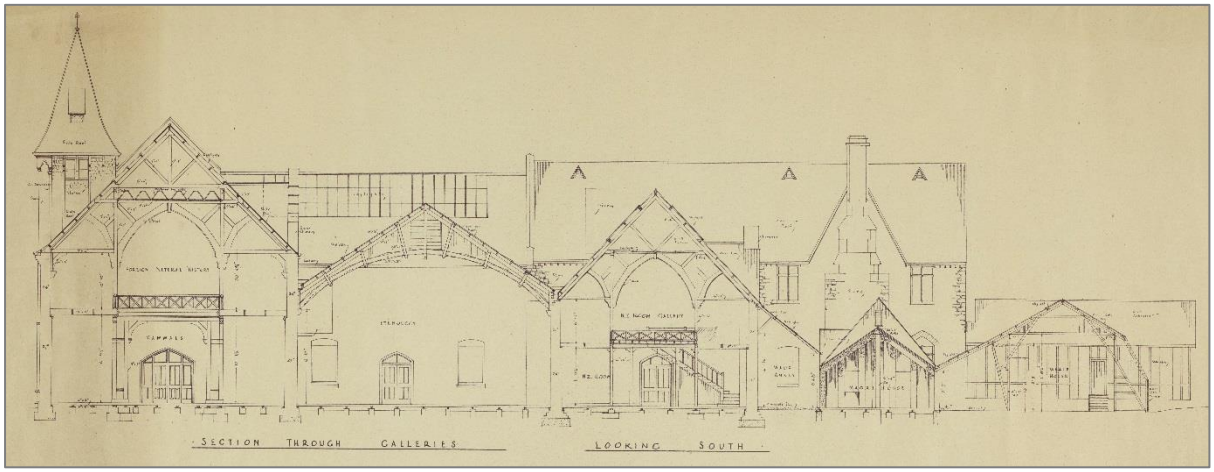
Sketch of the collection of Mountfort buildings
1879 Zincography printed in Vienna by Rudolf von Waldheim as frontispiece for Haast

View back from the botanical gardens showing the fleche and the 1872 and 1877 buildings c1900
Archive 334, 90, Photo CD 3, IMG0037

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

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

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



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

3.4 Consolidation and Expansion

The Centennial Wing 1958

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

Another key museological development in this period related to the increased interest in the history of New Zealand. After the earlier interest in early colonial heritage, by the 1950s, the social history collections bulged with new acquisitions in clothing, furniture, household items, stamps, artworks, architectural plans, maps, photographs, diaries, personal papers and publications. Honorary Curator, Rose Reynolds pioneered the collecting and display of dress, costume and fashion, while the Museum's centennial displays and its ever-popular colonial street, drawn from English precedents, were the first of many such displays around the country.[45] The Museum also boasted internationally significant Antarctic collections, which were of worldwide interest.

[42] Kenneth Hudson, *Museums of Influence*. Cambridge: Cambridge University Press, 1987.
[43] Janet Davidson, 'Duff, Roger Shepherd', *Dictionary of New Zealand Biography*, 2000. *Te Ara - the Encyclopedia of New Zealand*, https://teara.govt.nz/en/biographies/5d27/duff-roger-shepherd (accessed 16 February 2018). See also: AR 1948-9, 8.
[44] Roger Duff, *The moa-hunter period of Maori culture*, Wellington: Department of Internal Affairs, 1950.
[45] Bronwyn Labrum, 'The Female Past and Modernity: Displaying Women and Things in New Zealand Department Stores, Expositions and Museums, 1920s-1960s,' in *Material Women 1750-1950: Consuming Desires and Collecting Practices*, edited by Beth Fowkes Tobin and Maureen Goggin, pp. 315-40. London: Ashgate, 2009.

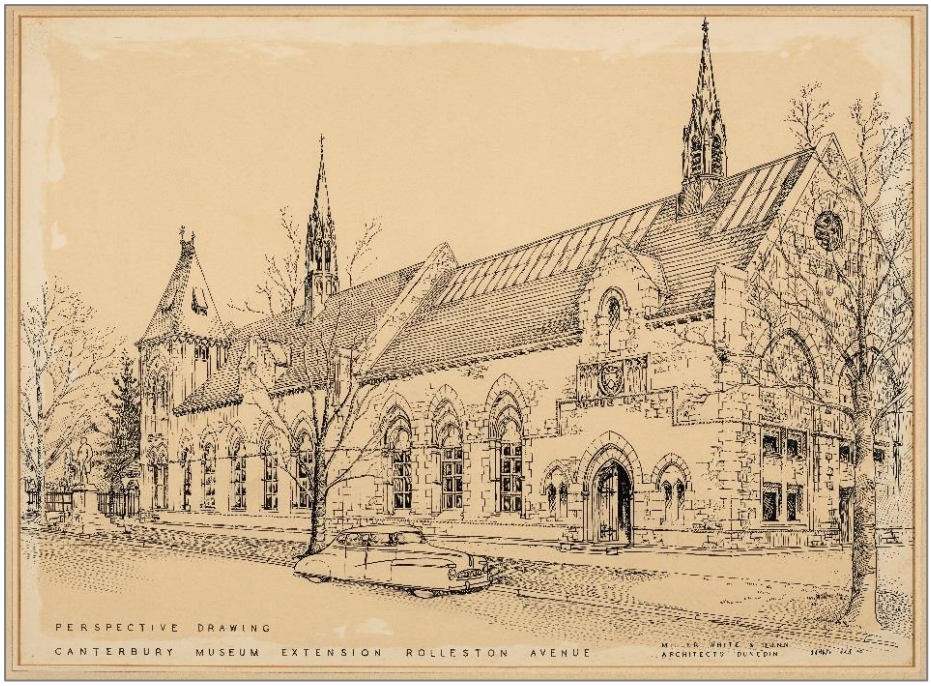
In various plans to extend the Museum throughout the twentieth century, staff noted that any new buildings would require a radical reorganisation of the internal museum spaces, as it is "an organic whole, all the parts of which require room for expansion".[46] Annual Reports also chronicle the gradual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

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

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

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

[46] Annual Report Canterbury College 1919, p. 33. See also: AR 1933-34, 28.
[47] See for example Annual Report 1907, 31.
[48] Annual Report Canterbury College 1912, 26.
[49] Canterbury College Annual Report 1915, 28.
[50] Annual Report Canterbury College 1941, 18.
[51] Annual Report Canterbury College 1944, 21.
[52] Wright and Burrage, 2013.
[53] Thomson 1981, 78.
[54] H C. McQueen, *Education in New Zealand Museums: An Account of the Experiments Assisted by the Carnegie Corporation of New York*. Wellington: New Zealand Council for Educational Research, 1942. See also: Conal McCarthy and Joanna Cobley. 'Museums and Museum Studies in New Zealand: A Survey of Historical Developments.' *History Compass* 7 (2009).
[55] Canterbury Museum Annual Report 1948-9, 8.



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

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

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

These included the replacement of the gallery in the upper level of the 1877 Rolleston wing with a full floor, creating a space for a new bird gallery to be installed beneath a barrel-vaulted ceiling. In 1957, as part of the work, the fleche or spirelet which had deteriorated into a state of decay was removed from

the roof. This was a considerable loss, as the fleche features prominently in many photographs, sketches and drawings of the period, such as the historic photograph on page 18. At the same time, the meeting house was dismantled to make room for a garden court between the Centennial Wing, the 1870 and 1872 buildings and the whale enclosure. The Museum finally reopened in November 1958, with some new exhibitions unveiled the following year, notably *The Christchurch Street*, which occupied the ground floor of the 1872 wing.[56] The recreated *Christchurch Street* of the 1860s, with its shops and cob houses, complete with a horse and coach, proved popular with the public.[57]

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

The Roger Duff Wing

Within 4 years of the Centennial Wing being opened, Duff was again agitating for further extensions, partly due to the fact that Miller, White and Dunn's design was not realised to its full extent. Plans and fundraising were underway by 1962 for a building to house a Rutherford Hall of Science where the unbuilt part of the 1958 design would have been. It was hoped that the new wing would be ready for the Museum's centennial in 1970.[59]

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

The first stage comprised a main exhibition space which was now intended to be a Hall of Antarctic Discovery, was supported over the area occupied by the whale enclosure on the west side of the Garden Court. At the same time, a new home was provided for the whale skeleton, one of the Museum's most popular exhibits. The new wing contained a basement below two main floors, being ground level and upper exhibition areas, each with a mezzanine above. The new building, the floor levels of which were designed to align with those of the 1958 wing, provided much needed storage areas, public exhibition spaces and a research library. The planetarium was moved from the 1882 section of the Museum, where it had been installed in 1959, to the upper mezzanine above a public lounge. This enabled the 1882 wing to be used for the Hall of Canterbury Settlement set up in 1980. This stage was the only part of the building that was ever constructed.

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

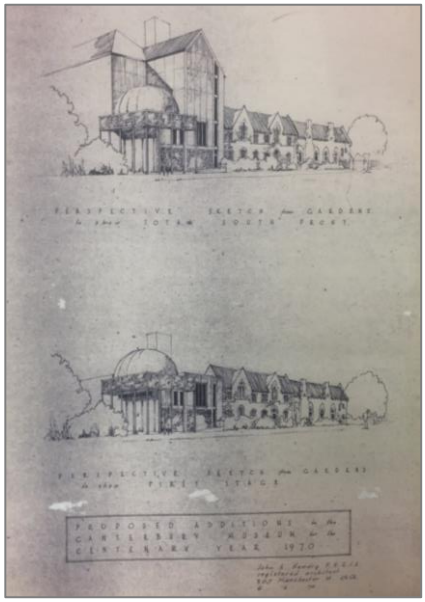
The unrealised second stage envisaged additional floors being constructed above the Stage One building. It was to include a south facing gable overlooking the Christchurch Botanic Gardens and narrow slotted windows with the gable and the windows designed to reference the forms of the adjacent nineteenth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

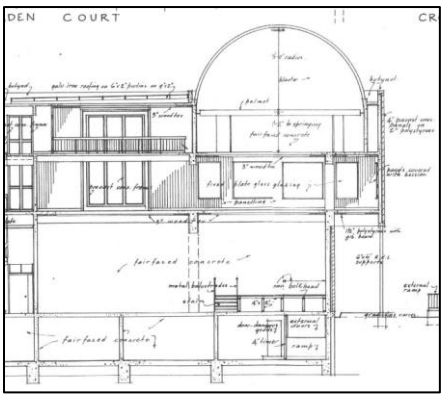
However, the new wing, due to various delays, was not finally completed until 1977 and the sudden death of the widely admired Director, Roger Duff, in the following year resulted in the building being named after him. In fact, Duff's body lay in state in the Museum as in a tangihanga on the marae, reflecting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

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

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

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

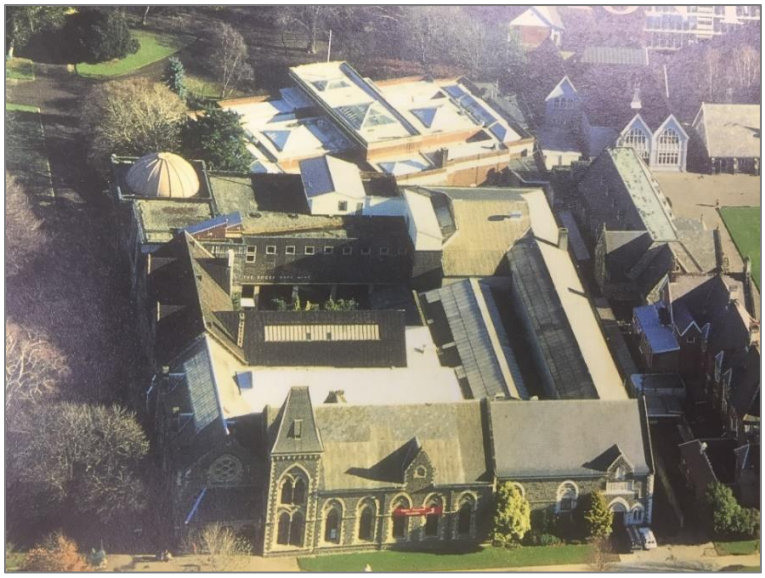




Part of a working drawing showing the cross section of the Duff Wing with Planetarium

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

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



Aerial view of the Museum from Rolleston Avenue with the completed Roger Duff Wing and planetarium showing the open Garden Court in the centre.
Canterbury Museum Archives

Roger Duff Wing 2018 (2018, DPA Architects)

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

Ongoing Developments

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

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

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

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

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

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

In 1996, Anthony Wright became the Director of Canterbury Museum. A botanist, Wright has maintained the Museum's proud record of scientific collecting and research and has overseen the continued professional growth and development of the Museum over the last 20 years, including a dramatic rise in visitation to over 800,000 people annually. There have been major museological shifts during this period, but these are rarely evident in the Museum architecture. There have been no major additions to the buildings during this time.

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

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

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

1997 – 2006 Revitalisation Project

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

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

Key Findings from the Outcome of the RMA Process

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

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

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

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

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

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

In the result the High Court ruled;

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

Canterbury Museum and the Earthquakes: A Beacon of Hope

In 2010/11, Canterbury was struck by a series of major earthquakes which caused extensive damage, tragic loss of life and ongoing disruption in the city and region. In September 2010, Canterbury Museum suffered superficial damage and closed for only 10 days. However, a second earthquake in February 2011, which measured 6.3 on the Richter scale, caused more extensive damage to the buildings. The collections also suffered, but fortunately staff and visitors were unharmed. No stonework fell from the historic facades, however, there was loose masonry on the parapet and tower which had to be secured. Within the exhibitions, 188 objects out of the 2,500 on display were damaged, including furniture, natural history specimens and ceramics. In the collection storage areas, there was more extensive damage affecting approximately 95,000 objects. The greatest damage occurred in the Photo Cool Store on Level 0 where cabinets tipped over, breaking more than 1,000 glass plate negatives.[70]

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

Sufficient construction work and repairs to the visible damage in the public spaces were completed to allow a partial re-opening of the Museum on 2 September 2011, the first institution in the inner city to do so. Despite the numerous aftershocks and the impact of the quakes on their own lives, staff and contractors worked long hours to get the building ready. The Certificate of Public Use was received at 5.00 pm the day before the re-opening of the Museum, and an hour before the evening function to

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

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

Over the next 2 years the Museum underwent a more detailed assessment and "an extensive recovery and remediation programme" comprising exhibitions, remaining public spaces and the high priority back-of-house staffing areas including collection stores.[73] The assessment revealed that parts of the 1958 and 1977 buildings were badly damaged and that there had been significant damage to collections in the 1995 building. In fact, the parts of the Museum constructed in the middle period of its history fared worse than the older heritage buildings, due partly to their poor condition and the fact that no strengthening work had been undertaken on them. One major problem concerned micro-cracking throughout the stonework, requiring extensive repairs through the application of epoxy resin to fill the cracks. There were also problems with uneven floor levels and out-of-vertical walls, roofs and foundations.

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

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

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

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

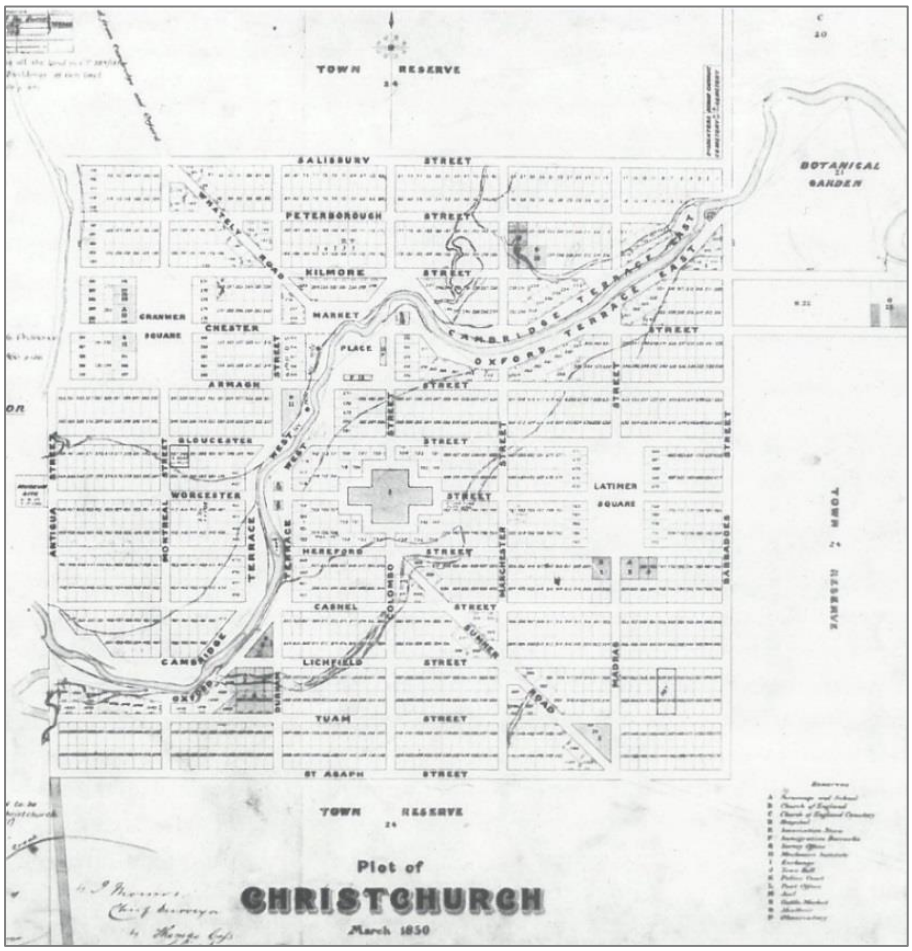
One important change in attitude has been an acceptance that the historic nineteenth century buildings are themselves important artefacts. While there may be conflicting requirements arising from the desire to create a contemporary museum in the twenty-first century, along with the need to conserve important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

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

4.0 PHYSICAL EVIDENCE

4.1 Location and Setting

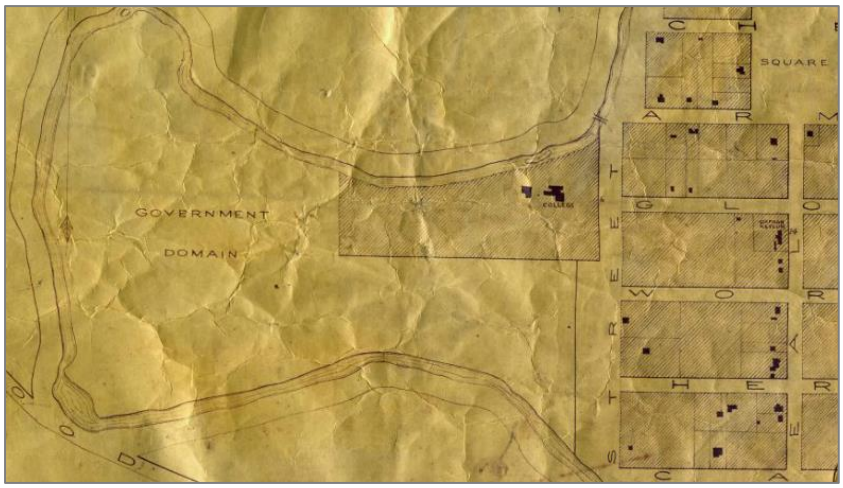
It is likely that the early city planners wanted to establish a strong association and connection between the Museum and Christ Church Cathedral – another Gothic Revival building. The Museum is positioned at one end of Worcester Boulevard, while a few blocks further east along Worcester Boulevard, is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



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

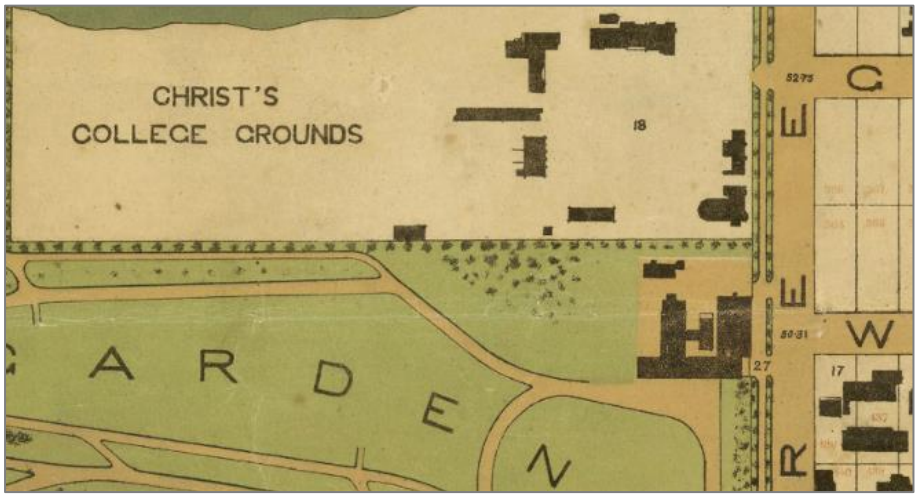
[75] Jollie's Plan of Christchurch, also known as the Black Map of Christchurch (CH1031/179 273 1, Archives New Zealand).

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

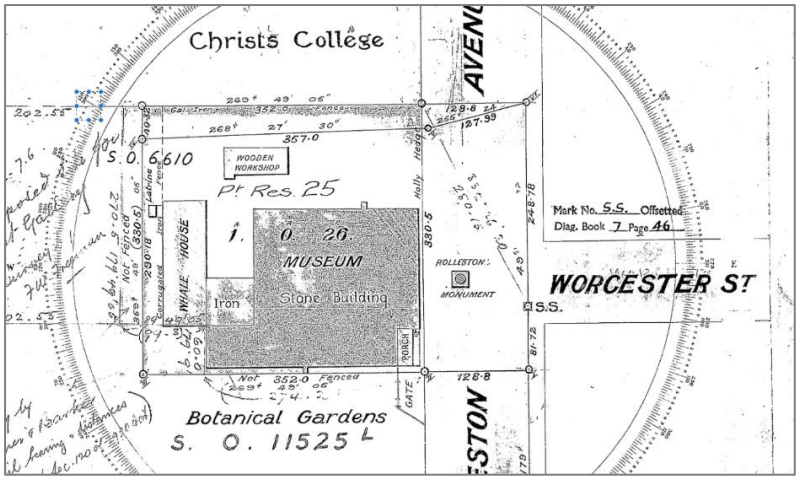


Detail of Fooks' 1862 map of Christchurch showing Government Domain and Christ's College, prior to the construction of the Museum (Fooks 1862, Christchurch City Libraries)

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



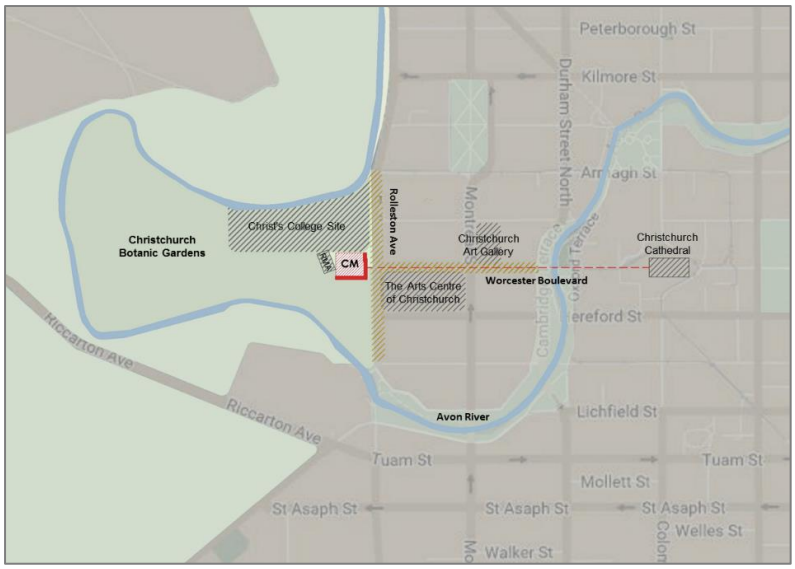
Detail of Strouts' 1877 map of Christchurch showing the Christ's College grounds and Canterbury Museum buildings, as well as development of the Public Botanic Gardens (Strouts 1877: Christchurch City Libraries)



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

Current Situation

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



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

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

4.2 Physical Description of Buildings

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

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

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

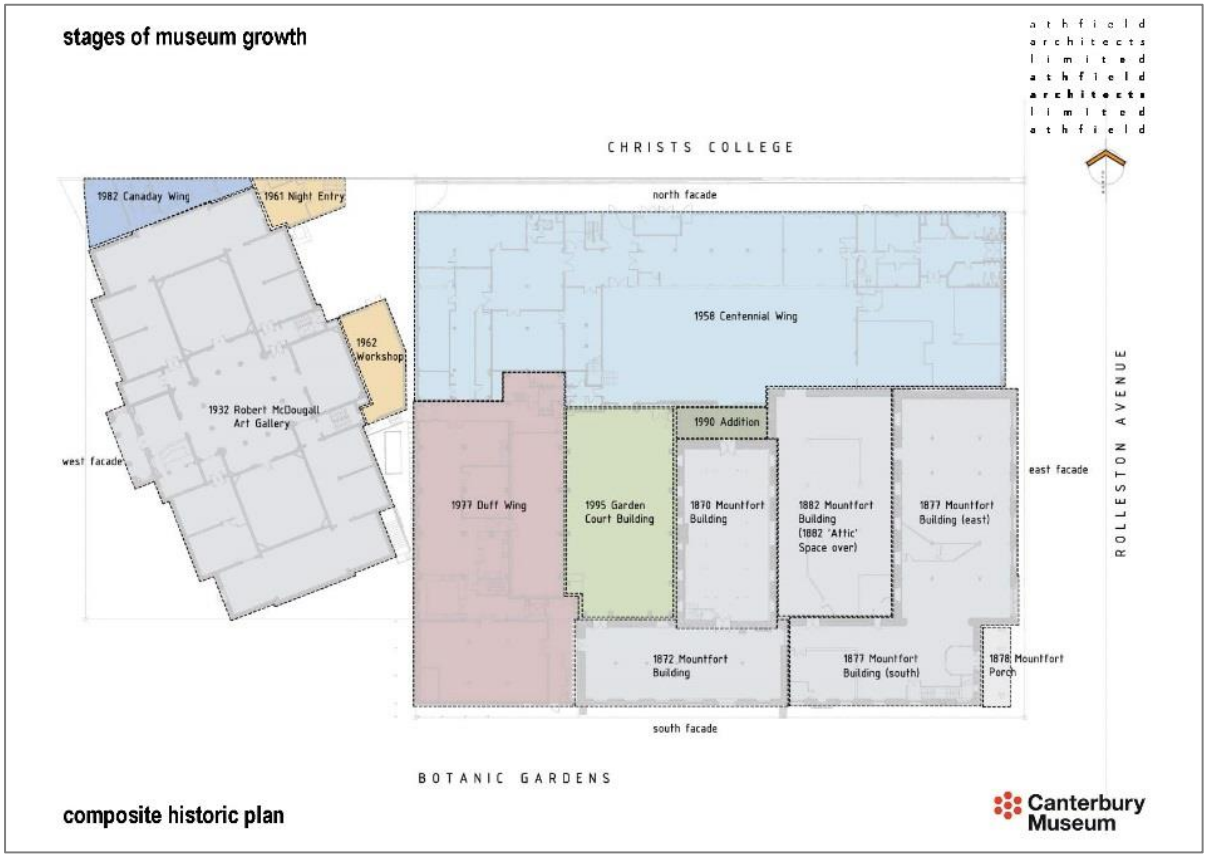
Mountfort 1877 and Porch 1878:
In 1877 a major L-shaped extension to the Museum was constructed. This extension comprised a south and an east wing which are visible from the Botanic Gardens and Rolleston Avenue respectively. The south wing was connected to the end of the 1872 building and had an entrance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

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

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

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

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



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

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

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

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

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

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

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

4.3 Architectural Description

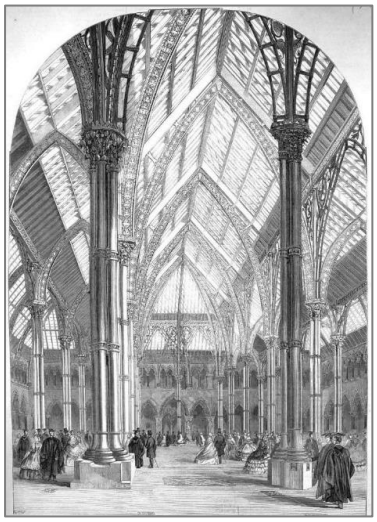
Character and Sources of the Architecture

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

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

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

"The simple study of an oak or an elm," he concluded, "would suffice to confute the regularity theory."[78]



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

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

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

Critical Assessment of Canterbury Museum's Architecture

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

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

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

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

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

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

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

Centennial Wing

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

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

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

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

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

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

Roger Duff Wing

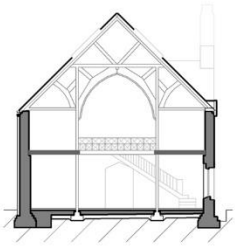
The Duff Wing represented a departure from the polite historicism of the facade of the Centennial Wing. Local architect John Hendry's 1977 design, while never fully realised, consciously abstracted the forms and materials of the Mountfort buildings, particularly the southern elevations of the 1872 and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

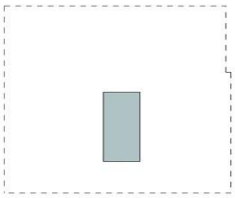
Hendry's addition is distinctly Late-modern with its strongly rectilinear form, expressed reinforced concrete structure and fine steel square section posts supporting the projecting upper floor. The exposed concrete, contextual use of Halswell stone rubble to the lower level and exposed aggregate precast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

Summary

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

4.4 Construction and Key Physical Changes



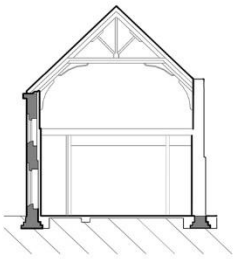


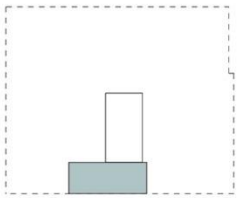
Mountfort, 1870

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

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

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



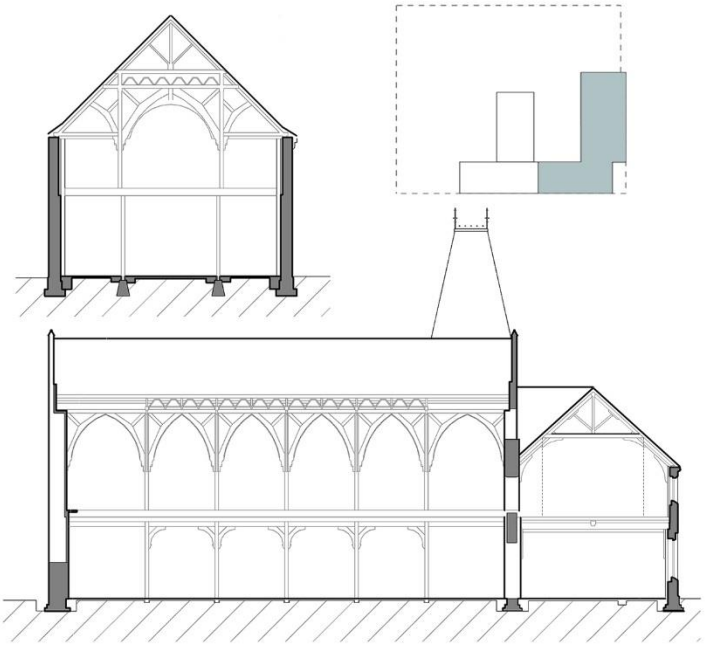


Mountfort, 1872

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

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

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

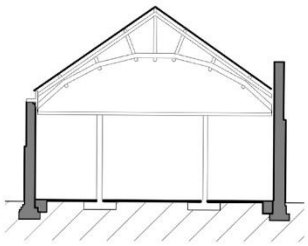


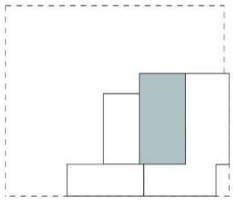
Mountfort, 1877 & 1878 Porch

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

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

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



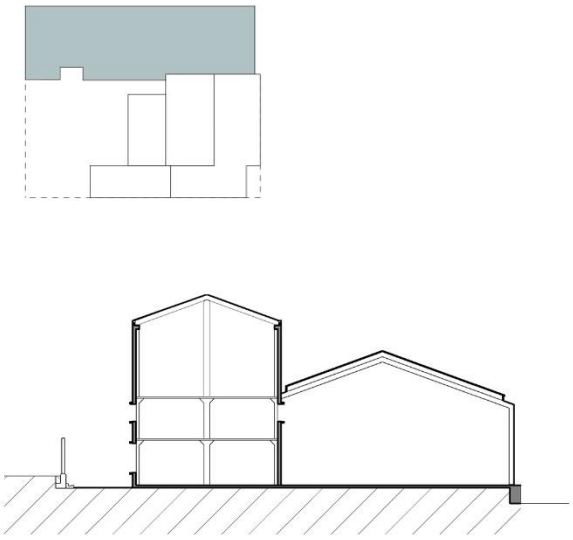


Mountfort, 1882

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

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

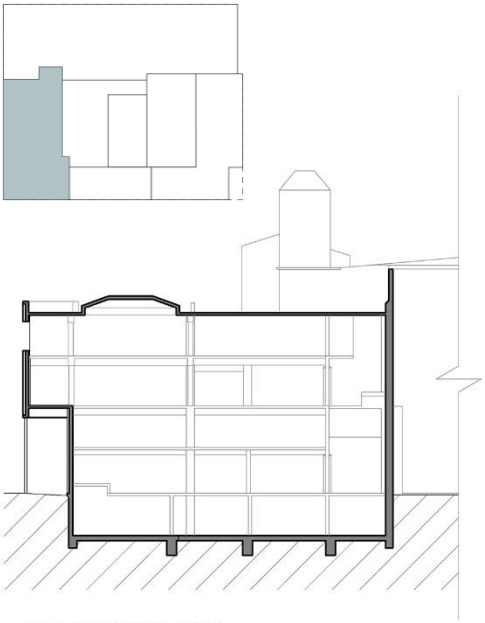
Concrete shear walls now provide earthquake resistance to the building and a concrete floor slab divides the space into two levels. The roof cladding was always corrugated steel. The laylights have been removed.



Centennial Wing, 1958

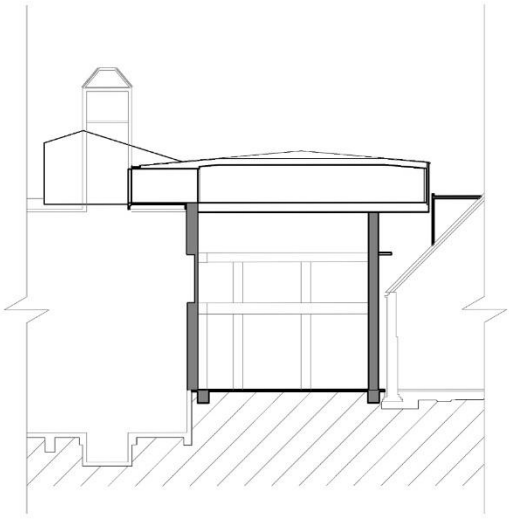
This wing is constructed out of reinforced concrete slabs and columns and walls, with concrete foundations. Steel joinery has been used with the exception of the Rolleston Avenue façade, which contains timber joinery.

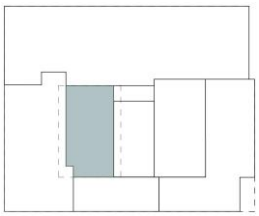
The Rolleston Avenue façade is clad with basalt to replicate the adjoining Mountfort buildings. However, the other two facades feature plastered concrete walls. The roof structure is steel and the cladding is slate on the Rolleston Avenue side with corrugated asbestos composite sheets on the remainder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



Roger Duff Wing, 1977

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





Garden Court, 1995

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

5.0 COMMUNITY CONNECTIONS

5.1 Background

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

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

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

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

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

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

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

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

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

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

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

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

5.2 Investigating Community Connections: Methodology

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

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

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

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

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

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

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

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

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

The primary method was an on-line survey, targeted to the broad range of people who visit the Museum regularly. Invitations to participate were issued via the Museum's e-news, received by around 1,600 people/families, and through other media and direct mailings by the Museum. The online survey was

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

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

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

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

Each of these methods used a similar sequence of questions:

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

Who Participated?

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

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

5.3 Appreciating Community Connections

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

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

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

Building and Architecture

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

As Part of an Important Precinct

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

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

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

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

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

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

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

As a Survivor

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

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

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

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

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

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

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

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

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

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

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

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

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

Education on life in early Canterbury as well as connections to the world … stories and then our connection to them. (S)

Local history about the people who lived around here. Looking at the past objects of daily life both Māori and Pakeha. (S)

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

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

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

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

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

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

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

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

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

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

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

Canterbury Museum is part of us

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Canterbury Museum offers powerful engaging experiences

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

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

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

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

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

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

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

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

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

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

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

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

5.4 Conclusions

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

6.0 ASSESSMENT OF SIGNIFICANCE

6.1 Current Heritage Listings

The nineteenth century buildings and their setting are scheduled as being “highly significant” in the Christchurch City District Plan, while the Rolleston Avenue facade of the Centennial Wing and the south and west facades of the Roger Duff Wing and their settings are scheduled as being “significant’.

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

6.2 Approach

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

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

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

Levels of Significance:

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

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

6.3 Values Assessment

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Whole Site

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

New Zealand in the period 1865–1877 in Auckland, Wellington, Christchurch and Dunedin. Of these, only Canterbury Museum was designed in a Gothic Revival style, reflecting the cultural ethos of the Canterbury settlement.

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

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

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

The First Mountfort Building, 1870

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

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

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

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

Later Mountfort Buildings, 1872, 1877, 1878 and 1882

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

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

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

The Centennial Wing, 1958

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

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

The Roger Duff Wing, 1977

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

1990 Addition at the Northern End of the 1870 Building

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

The Garden Court Building, 1995

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

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

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

Canterbury Museum as a Whole

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

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

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

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

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

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

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

Buildings and Streetscape

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

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

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

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

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Whole Site

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

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

The Mountfort Buildings

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

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

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

The 1872, 1877 and 1878 buildings embraced many details typical of the Gothic Revival style. As with the first building, these included the steeply pitched roofs and the pointed arched openings, but also details such as an intricate rose window, the tower and the fleche (now removed) as well as elaborately carved stonework. The attention to detail is particularly evident around the porch, which features elements from nature such as animals and foliage. The inclusion of characteristic Gothic Revival decoration and motifs contribute to the buildings' national architectural and aesthetic significance.

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

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

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

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

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

The distinctive architectural character of the nineteenth century Museum buildings is a significant example of the Gothic Revival style. Furthermore, the buildings define a domestic or an "Antipodean

[89] Keith W. Thomson, *Art Galleries and Museums of New Zealand*. Wellington: Reed, 1981, 76.
[90] *Lyttelton Times* 6 Sept 1878, 3.

Gothic"[91] – a term coined by architectural scholar and historian Dr Ian Lochhead, referring to an adaptation of the Gothic style expressed in locally available natural materials.

The Centennial Wing, 1958

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

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

Roger Duff Wing, 1977

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

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

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

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

1990 Addition at the Northern End of the 1870 Building

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

Garden Court Building, 1995

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

[91] This expression, coined by Ian Lochhead, expresses the adaptation of the Gothic Revival to colonial conditions and materials which distinguishes Mountfort's work. See: Lochhead 1999.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The First Mountfort Building, 1870

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

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

Mountfort Building, 1872

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

Mountfort Building 1877 and the 1878 Entrance Porch

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

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

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

Mountfort Building 1882

The extensive span of the trusses in the 1882 building is of technological significance at a national level. With timber trusses spanning 14.6 metres (48 feet), this was an impressive engineering achievement

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

The Centennial Wing, 1958

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

The Roger Duff Wing, 1977

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

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

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

CONTEXTUAL SIGNIFICANCE

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

Nineteenth century Mountfort Buildings

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

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

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

The Centennial Wing, 1958

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

The Roger Duff Wing, 1977

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

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

6.4 Statement of Significance

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

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

National Significance

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

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

The nineteenth 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 1850–1898.

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

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

Local Significance

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

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

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

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

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

6.5 Heritage Inventory Table

Heritage Fabric in the following section is defined as being:

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

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

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

Tangible Heritage Attributes

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

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

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

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

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

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

WHOLE SITE

Setting

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

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

MOUNTFORT BUILDING, 1870

Exterior

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

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

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

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

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

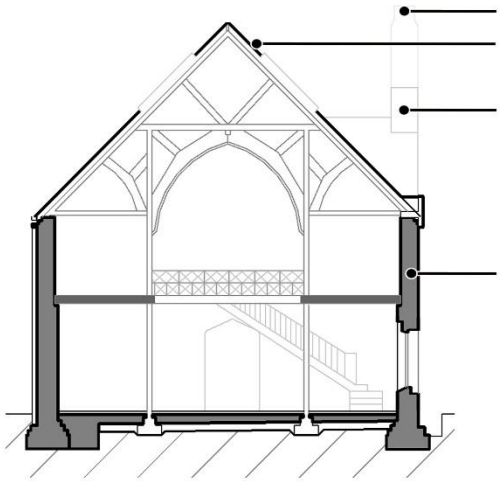
Canterbury Museum: Mountfort 1870 - Original External Fabric

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

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

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

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



Original chimney height (dotted).

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

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

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

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

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

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

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


(1)


(2)


(3)


(4)


(5)


(6)


(7)

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

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

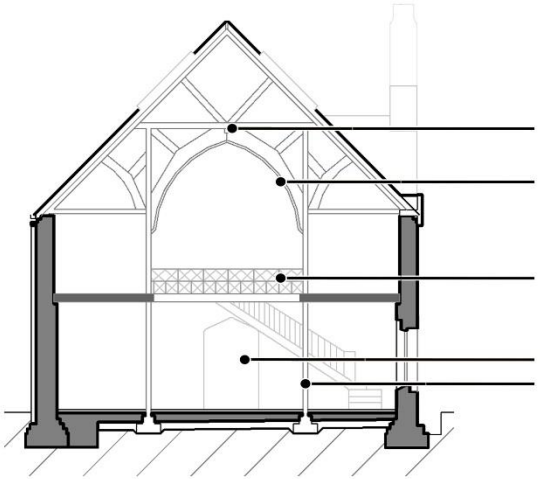
Plan Layout: The original plan layout remains with all structural elements in the original locations. Some window and door openings have been concealed or filled in but could be re-instated.

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

Canterbury Museum: Mountfort 1870 - Internal Fabric

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

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



Lantern light. (OHF) images 4 and 5.

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

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

Stair: Timber stair to mezzanine level. (OHF)

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

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

(2) Timber doors. (LHF)

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

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

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

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

MOUNTFORT BUILDING, 1872

Exterior

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

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

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

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

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

Canterbury Museum: Mountfort 1872 - External Fabric

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

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

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

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

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

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

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

Pointed arched heads, reveals (OHF)

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

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

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

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

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

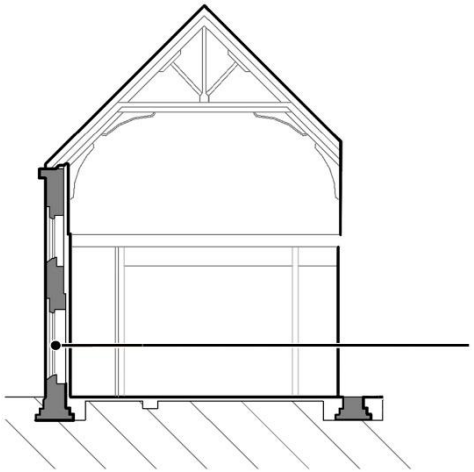
Level 1		
Original timber columns – these could potentially be exposed, currently concealed by exhibition	**OHF**	**primary**
Window openings – potential to be exposed Window openings currently concealed by exhibition	**OHF**	**primary**
Parts of original beams, some with knee brackets, remain – though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

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

Canterbury Museum: Mountfort 1872 - Internal Fabric

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

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



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

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

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

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

(2) Living Canterbury, upper floor.

(3) Roof space showing trusses (OHF) and plywood bracing. (NHF)

(4) Christchurch Street, ground floor.

(5) View to the 1872 east wall with trachyte stone work, as seen from the 1877 building roof space.

MOUNTFORT BUILDING, 1877

Exterior

The exterior of the 1877 building is of **primary** significance.

The 1877 building addition comprised two wings, a south wing extending eastwards from the 1872 building and an east wing located along Rolleston Avenue. This section of the Museum features a tower at the southern end of the east wing and the entrance portico on the eastern end of the southern wing.

Roof		
Tower roof including wrought iron cresting and finials	**OHF**	**primary**
Roof lights	**OHF**	**primary**
Cast iron downpipes on tower	**OHF**	**primary**
Slate roof, lead gutters and flashings – including later fabric repairs	**OHF** LHF	**primary** secondary
Copper gutters and downpipes on tower	LHF	no significance

Walls		
The south and east facades are generally intact and have the greatest significance – constructed from Port Hills basalt in random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions	**OHF**	**primary**
Original north stone facade currently concealed. Potential to expose stonework	**OHF**	**primary**
Oamaru stone fascias, corbels/brackets	**OHF**	**primary**

Openings		
Original window openings and timber joinery	**OHF**	**primary**
Oamaru stone window details including reveals, sills, Gothic arched heads and quoins	**OHF**	**primary**
Original window openings and timber joinery	**OHF**	**primary**
Timber glazed front door	NHF	no significance
Tie bars with decorative pattress plates – inserted as part of initial seismic strengthening works	NHF	no significance

Entrance Porch		
Form of rose window above entrance porch	**OHF**	**primary**
Oamaru limestone cornice, column capitals and facings; Hoon Hay basalt columns and bases	**OHF**	**primary**
Other features – Boot scrapers set into asphalt (assumed original)	**OHF**	**primary**
Red glazing to rose window	LHF	no significance

Canterbury Museum: Mountfort 1877 and Porch 1878 - External Fabric

The 1877 building addition comprised two wings, a south wing extending eastwards from the 1872 building and an east wing located along Rolleston Avenue.
This section of the museum features a tower at the southern end of the east wing and the entrance portico on the eastern side of the southern wing.

Non-Heritage Fabric (NHF): Roof – Doors - Timber glazed front door. **Tie bars -** Tie bars with decorative pattress plates - inserted as part of initial seismic strengthening works.
Other features - Boot scrapers.

Tower roof including wrought iron cresting and finials. (OHF)

Slate roof, lead gutters and flashings. (OHF) / (LHF)

Roof lights. (OHF)

Copper gutters and downpipes on tower. (LHF)

Gable roof forms (OHF)

Slate roof. (OHF/LHF)

Gablet on the east façade; (OHF) the chimneys have been removed and the gablet reduced in size. heritage value could be revealed by reinstating of chimneys.

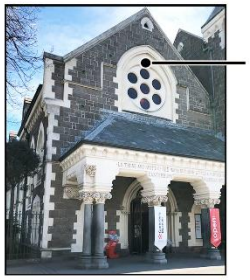
Oamaru stone fascias, corbels/brackets. (OHF)

Original window openings and timber joinery. (OHF)

Oamaru stone window details including reveals, sills, gothic arched heads and quoins. (OHF)

(1)

(2)



Entrance Porch:
Rose window above entrance porch. (OHF)

Oamaru lime stone cornice, column capitals and facings; Hoon Hay basalt columns and bases. (OHF)

The south facade features two gablets, which previously supported chimneys, as shown in historical photo. (OHF) images 1 and 2.

Interior South Wing

The 1877 South Wing interior space is of **secondary** significance.

This wing has been altered with the creation of a larger opening through to the 1877 East Wing on each level. The stair and entrance layout have also been reconfigured. Of the three small original rooms within this space, only one now remains. Level 1 contains the *Victorian Museum* which is of **primary** significance. The shop and stairs are later fabric and are not significant. The space on Level 2 which contains the Asian Gallery is of **primary** significance.

Level 1		
Window openings: Original openings are visible on Level 1 of the south wing	**OHF**	**primary**
Victorian Museum: This room was originally a library but is now set up as a *Victorian Museum*. Original fabric in the space includes the chimney breast and fireplace, as well as beams and corbels on the south wall which were reinstated after seismic work, which included the construction of concrete shear walls, had been completed. Some dadoes, dado rails, timber floorboards and window joinery are also original	**OHF**	**primary**
South and west walls (now overlaid with concrete shear walls)	**OHF**	secondary
Non-original fabric within the *Victorian Museum*, including sections of the dado	NHF	no significance
Entrance vestibule: Recent fabric, although it appears from historic plans that a vestibule previously existed	NHF	no significance
Level 1 ceiling and screen to stairs	NHF	no significance
Ceiling: Plasterboard on frame. Lantern ceiling in shop	NHF	no significance
Walls: Solid plaster over shear walls (north and south)	NHF	no significance
Plastic infill panels in lantern ceiling	NHF	no significance
Concrete floor added as part of the seismic strengthening works	NHF	no significance
False stone applied opposite *Victorian Museum*	NHF	intrusive

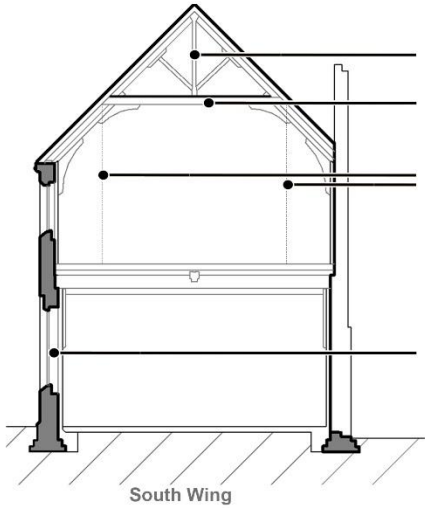
Level 2		
The rose window opening over the stair at the eastern end is a key feature of this space	**OHF**	**primary**
Original lantern ceiling exposed with knee brackets visible Infill ceiling panels	**OHF**	**primary**
Ceiling: Plasterboard on frame	NHF	no significance
Walls: Solid plaster on concrete shear walls and plasterboard on frame on other walls	NHF	no significance

Canterbury Museum: Mountfort 1877 South Wing - Internal Fabric

This wing has been altered with the creation of a larger opening through to the 1877 East Wing on both levels. The stair and entrance layout has also been reconfigured. Of the two small original rooms within this space, now only one remains.

Non-Heritage Fabric (NHF):
Ceiling – Plasterboard on frame. Lantern ceiling in shop. Ground floor ceiling.
Entrance vestibule – Recent fabric, although it appears from historic plans that a vestibule previously existed.
Walls – Solid plaster over shear walls (north and south). Glazing to rose window.
Other features – Stairs and screen to upper level.

Intrusive (INT):
Walls - False stone applied to south wall of 1882 wing.
Ceiling - Plastic infill panels in "lantern" ceiling.



South Wing

Trusses within roof space (OHF) image 4.

Original "lantern" ceiling (OHF) image 2.

Display walls (dotted).

Image 2 – rose window (OHF)

Window openings: Original openings are visible in this space. (OHF) image 3

Ground Floor: Contains the entrance, shop and "Victorian Museum".

"Victorian Museum": Originally a library but now an exhibition space intended to be a representation of an office that Haast may have occupied. The space does not necessarily represent the true original size of the library - it has since been modified with the inclusion of a shear wall. (some OHF, some repositioned)

Original fabric in the "Victorian Museum" includes chimney breast and fireplace (OHF) image 3

Beams and corbels on the south wall replanted after seismic work (OHF) image 3

Dados, dado rails, timber floor boards and window joinery feature some original fabric and some recent fabric. (OHF/NHF)

(1) Original rose window (OHF) (excluding glazing)

(2) Original lantern ceiling. (OHF)

(3) Original beams and corbels. (OHF)

(4) Timber trusses in roof space looking west. (OHF)

Interior East Wing
The 1877 East Wing interior space is of **secondary** significance.

Within the 1877 East Wing some heritage fabric has been removed or modified and some has been concealed under new construction. Level 1 containing taonga Māori and Level 2 containing the *Bird Hall* are of secondary significance. The East Wing has the potential to become a space of primary significance if it were to be returned to its original earlier form.

Plan Layout: The plan layout has been largely altered firstly with the creation of a larger opening through to the 1877 South Wing on each level. Previously this wing consisted of a large open double height space with a gallery. However, now a concrete slab floor has been inserted, separating the two levels.

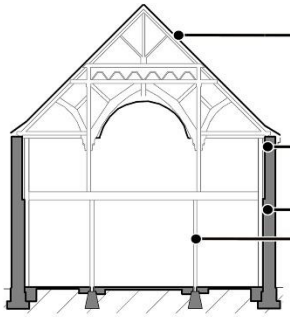
Original trusses and remnants of original lantern ceiling remain above the existing ceiling. Trusses damaged during structural upgrading works	**OHF**	**primary**
Original columns and brackets. Some original structural beams with knee brackets and columns remain at Level 1. Other items replicated with steel inserts during structural upgrading work	**OHF/**NHF	**Primary**/no significance
The north gable of the 1877 East Wing was originally an external face. An original opening in this face is now bricked in but is visible within the roof space of the 1958 Centennial Wing. There is potential for the gable end to be exposed	**OHF**	secondary
Floor: Concrete floor added as part of the seismic strengthening works	NHF	intrusive
Barrel vaulted *Bird Hall* ceiling	NHF	intrusive
Ceiling: Plasterboard on framing (original ceiling now filled in)	NHF	intrusive
Walls: Solid plaster on concrete shear walls and plasterboard on frame on other walls.	NHF	intrusive

Canterbury Museum: Mountfort 1877 East Wing - Internal Fabric

The 1877 Mountfort east wing has had some of its heritage building fabric removed or modified with some heritage fabric concealed under new construction.
Plan Layout: The plan layout has been largely altered firstly with the creation of a larger opening through to the 1877 south wing on both levels.
Previously this wing consisted of a large open double height space with a gallery. However, now a concrete slab has been inserted, separating the two levels.

Non-Heritage Fabric (NHF):
Walls – Solid plaster on concrete shear walls and plasterboard on frame on other walls.
Ceiling – Plasterboard on framing (original ceiling now filled in).
Floor – Exposed concrete floor included as part of the seismic strengthening works.

Intrusive (INT):
Ceiling - Barrel vault ceiling, at upper level.



Cross Section

Original window opening infilled. (OHF)

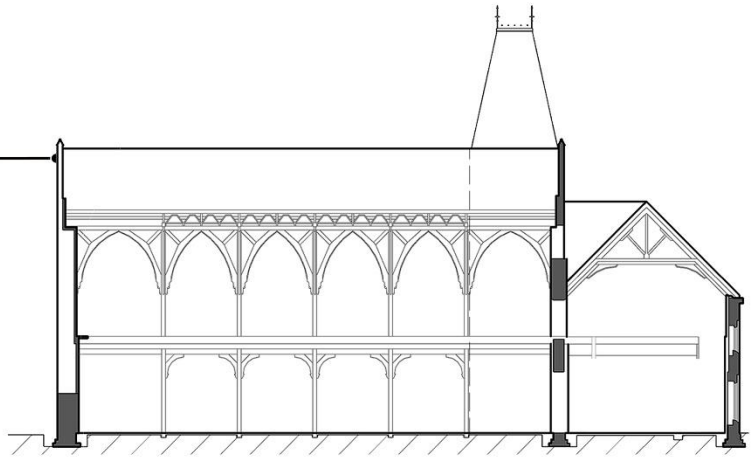
Structure Upper Floor: Original trusses and lantern ceiling remain above the barrel vault Bird Hall ceiling. (OHF) image 2. Trusses visible only in roof space. Original trusses have been damaged by the installation of the Bird Hall barrel vault ceiling and seismic strengthening.
Potential to reveal heritage value by removal of barrel vault ceiling.

Original window openings hidden behind sheer wall. (OHF)

Original window opening concealed. (OHF)

Some original columns and brackets. Some of the original structural beams with knee brackets and columns remain, though many have since been replaced with steel posts. (OHF) image 6.

Image 3 is located on the upper floor at the north gable end and shows an earlier opening, now bricked up, visible from within the roof space of the 1958 Centennial Wing.



Longitudinal Section

Image 1 shows door inserted in north wall between Centennial wing. Original stone work. (OHF)

(1) Original stonework. (OHF)
Door inserted into north wall.

(2) Original lantern ceiling and trusses, visible only in roof space. (OHF)

(3) Original window opening infilled. (OHF)

(4) View looking into the tower. (OHF)

(5) Original columns and brackets. (OHF)
NB: Some knee braces are not orientated as they were originally.

MOUNTFORT BUILDING, 1882

Exterior

The exterior of the 1882 building is of **secondary** significance.

It was constructed to enclose a courtyard which previously existed between the 1870 and the 1877 (east) buildings. A substantial gable roof spans this space and runs parallel to Rolleston Avenue.

Roof		
Gable roof forms, with approximate pitch of 45 degrees	**OHF**	**primary**
Original corrugated steel roofing	**OHF**	secondary
Later corrugated steel roof cladding over previous skylight openings, spouting and gutters	NHF	no significance

Interior

The 1882 interior space is of **secondary** significance.

Within the 1882 Mountfort building much of the original building fabric has been removed or concealed by the structural strengthening works.

Originally one large open space, this wing has been substantially altered with the addition of a concrete floor slab to divide the space into two levels. Level 2 is currently used for mammal storage and is not accessible to the public while Level 1 contains the ancestor treasures and early European galleries.

Large span double trusses.	**OHF**	**primary**
Timber rafters and purlins	NHF	no significance
Acoustic panels were installed and an intermediate concrete floor was added as part of the structural strengthening works. No heritage fabric remains visible at Level 1. Concrete columns and shear walls now support this building	NHF	no significance/ intrusive

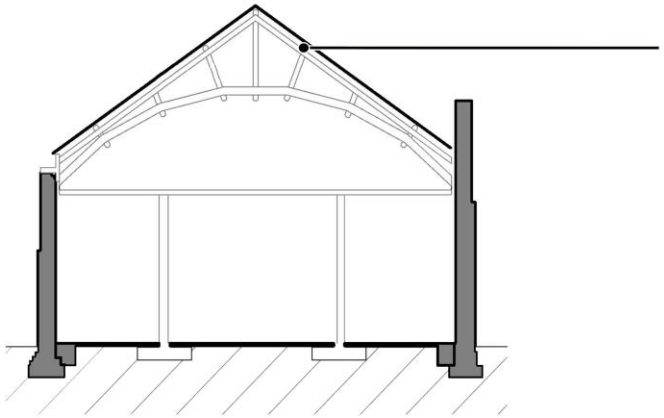
Canterbury Museum: Mountfort 1882 - Internal Fabric

Within the 1882 Mountfort building much of the original building fabric has been removed from this space or concealed over by the structural strengthening works.

This wing originally was one large open space. It has been substantially altered with the addition of a concrete floor slab to divide the space into two levels.

Non-Heritage Fabric (NHF):
Walls - Acoustic panels were installed as part of the structural strengthening works.

No heritage fabric remains at ground floor level. Concrete floor slabs, columns and shear walls now support this building.

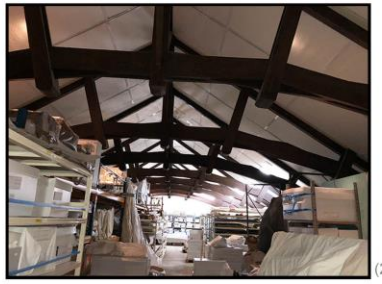


Significant heritage fabric inside this space - the large spanning, "double" trusses. (OHF) images 2 and 3.

Upper Floor: Currently used for mammal storage and is not accessible to the public.

Ground floor: Contains the Ancestor treasures and early European galleries. Image 1.

(1) View of the ground floor containing the Ancestor Treasures.



(2) Original timber "double" trusses in space used for mammal storage. (OHF)

(3) Historical photo showing the timber "double" trusses. (OHF)

CENTENNIAL WING, 1958

Exterior

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

A gable roof extends over the eastern section of the 1958 Wing and runs parallel to Rolleston Avenue with roof forms comparable to the adjacent 1877 building. Internally the Centennial Wing building provides many functional spaces but contains no heritage fabric.

The east facade and the east-facing roof plane are considered to be of **secondary** heritage value. The east or Rolleston Avenue facade is clad with Port Hills basalt over concrete in the form of random squared coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions to match the adjacent 1877 building. Internally, this building has concrete walls with a painted finish on the north and west elevations.

Roof		
Slate roof on steel frame – east facade	LHF	secondary
Corrugated asbestos and plastic sheets on roof	LHF	no significance
Steel rafters and timber purlins	NHF	no significance

Walls (east facade)		
Oamaru stone facings	LHF	secondary
Gablet or blind opening	LHF	secondary
Canterbury Coat of Arms	LHF	secondary
2 x downpipes	LHF	no significance
Walls: north and west facades	NHF	no significance

Openings		
Door: timber doors	NHF	no significance
Windows infilled with timber and brick	INT	intrusive

Interior

The interior of the Centennial Wing is a utilitarian structure which contains a large space designed to display exhibits. The western section of the wing contains offices for museum staff. The interior of the Centennial Wing is considered to have little or no significance.

Interior of Centennial Wing

Canterbury Museum: Centennial Wing 1958 - External Fabric

A gable roof extends over the 1958 wing and runs parallel to Rolleston Avenue with comparable roof forms to the adjacent 1877 building. The east facade and the east-facing roof plane (shown in the image below) are considered to have some heritage value.

Non-Heritage Fabric (NHF):
Roof – Steel portals and timber purlins.
Door – Timber doors.
Walls – North and west plastered walls.

Intrusive (INT):
Walls and Structure – Windows infilled with timber and brick.

The Centennial Wing building provides many functional spaces but contains no heritage fabric.

Walls
This building has concrete walls with a plastered finish on the north and west elevations.

The east or Rolleston Avenue facade is clad with a veneer of basalt to match the 1877 building. It includes Port Hills basalt over concrete in random sqaured coursed rubble with dressed Oamaru stone facings, stringcourses, modillions, mouldings, quoins and mullions.

Slate on steel frame (LHF)

Gablet or blind opening. (LHF)

Canterbury Coat of Arms. (LHF)
The coat of arms displayed is a version of the coat of arms of the Canterbury Provincial Government founded in 1873. A similar coat of arms can be seen on the Clocktower of the Arts Centre, previously Canterbury College.

2 x downpipes (LHF)

Oamaru stone facings. (OHF)

ROGER DUFF WING, 1977

Exterior

The Roger Duff Wing is of **secondary** significance.

This extension was constructed to the west of the other buildings. It features walls which are a combination of raw concrete, basalt stone veneer over concrete and pre-cast panels with a facing of exposed basalt aggregate.

A flat, membrane clad roof extends over most of this building. The planetarium dome installed at the time of construction has been removed although it could be reinstated to reveal original heritage value. While the modifications have compromised its original character, the building is considered to retain secondary heritage value. The most significant sections of the building, externally, comprise the south elevation and part of the west elevation.

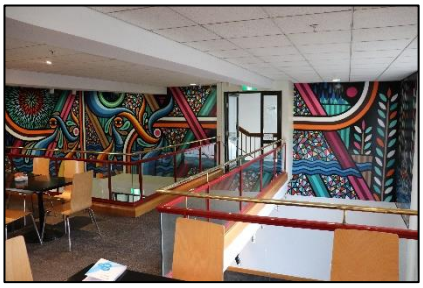
Roof		
A flat, membrane clad roof extends over most of this building. Large, glazed, pitched roof light is positioned over what is now the cafe space in place of the planetarium dome	NHF	no significance

Walls (south and west facades)		
This building features walls which are a combination of raw concrete and pre-cast panels with exposed, basalt aggregate and a stone veneer. However, some of the panels are not intact due to the openings which have been formed for the cafe windows and the walls have the potential to be returned to their earlier form	LHF	secondary
Halswell basalt veneer	LHF	secondary
Steel columns	LHF	secondary

Openings		
Windows have been added to the area that became the cafe after the planetarium was dismantled	INT	intrusive

Interior

The interior of the Duff Wing comprises largely functional spaces that have been extensively modified following the removal of the planetarium and the establishment of the cafeteria. The staircase and the bridge, along with the remainder of the interior, are considered to have little or no significance.



Interior of Duff Wing. Staircase (left) and cafeteria (right).

Canterbury Museum: Roger Duff Wing 1977 - External Fabric

This wing extension was constructed to the west of the other buildings. It features walls which are a combination of raw concrete and pre-cast panels with exposed basalt aggregate. A flat, membrane clad roof extends over most of this building. The original planetarium dome has been removed, however, it could be reinstated to reveal original heritage value. While the modifications have compromised its original character, it is considered to retain some heritage value. The most significant external sections of the building include the south elevation and part of the west elevation.

Non-Heritage Fabric (NHF):
Roof - Flat, membrane clad roofs extend over most of this building. A large, glazed, pitched roof light is positioned over what is now the café space in place of the planetarium dome.

Intrusive (INT):
Walls and Structure - Windows have been added to the area that became the cafe when the planetarium was removed.

The Roger Duff Wing building provides many functional spaces but contains no internal heritage fabric.

This building features walls, which are a combination of raw concrete and pre-cast panels with exposed, basalt aggregate. However, some of these are not intact due to the openings which have been formed for the café windows. (LHF)

This Halswell Basalt Veneer. (LHF)

Steel columns. (LHF)

GARDEN COURT BUILDING, 1995

The 1995 space is considered to be **intrusive**.

Exterior
This extension enclosed the courtyard that previously existed between the Roger Duff Wing and the west side of the 1870 building. It contains no heritage fabric. At the same time as the Garden Court building was constructed, a store for the whale skeleton, constructed of "Bondor" wall and roof panels and a staffroom were built on top of the 1977 Building.

Roof		
A substantial hipped roof form, of approximately 5º spans over this building, extending partly over the 1870 building.	INT	intrusive

6.6 Summary of Significance of Elements

The following table summarises the significance of the elements that make up Canterbury Museum.

Area	**Architect**	**Exterior**	**Interior**
1870 Wing	B W Mountfort	Primary	Primary
1872 Wing	B W Mountfort	Primary	Secondary
1877 Wing and 1878 Porch	B W Mountfort	Primary	Secondary
1882 Wing	B W Mountfort	Secondary	Secondary
1958 Centennial Wing	Miller, White and Dunn	Secondary	Little or none
1977 Roger Duff Wing	John Hendry	Secondary	Little or none

These ratings are generally in agreement with the ratings for the various areas contained in the Operative Christchurch District Plan which are as follows:

Canterbury Museum (1870–1882) Buildings and Setting	Highly Significant
Roger Duff Wing South and West Facades and Setting	Significant
Centennial Wing East Facade and Setting	Significant

6.7 Intangible Heritage Attributes

A building such as Canterbury Museum may also have intangible attributes. These may include: use, meanings, associations/connections, cultural practices, traditions, and knowledge and language associated with the place.

1. Canterbury Museum – as an institution – embodies **traditions** and **cultural practices** that contribute to its significance. These include:

   - The strong sense of continuity and connection that arises from its continuing purpose as a guardian of cultural treasures
   - The practices of care, conservation and research
   - The traditional point of entry experienced across generations
   - The memories evoked by long-standing exhibits and galleries

- Keeping alive and continuing to regenerate cultural meanings, important stories and traditions across generations of Cantabrians

- Naming of buildings and exhibits which helps retain memories of important people and events relevant to Cantabrians.

2. Canterbury Museum acts as a repository of **knowledge** for the community and supports knowledge transmission and experiential learning through engagement with the exhibits and staff.

Table of Intangible Values

Museum as a Whole	**Primary**
Canterbury Museum as an institution has primary intangible values as the principal guardian of cultural treasures and memories within Canterbury. With the earliest section of the Museum dating back to 1870, it evokes a strong sense of continuity and connection in the minds of Cantabrians. It embodies practices of care, conservation and research. It also keeps alive important stories and traditions from the past, as well as continuing to generate new stories that will in the future also become part of those traditions represented in the Museum.	
1870 Building	**Primary**
The original 1870 building has intangible values in that it was the original building on the site and established the tradition of the Museum as a guardian of cultural treasures. Its long-standing exhibits evoke memories and keep alive stories and traditions across generations of Cantabrians.	
1872 Building	**Primary**
The 1872 building continued the tradition of the Museum as a guardian of cultural treasure established by the original building. Its long-standing exhibitions including *The Christchurch Street* evoke memories and keep alive stories and traditions across generations of Cantabrians. The 1872 Wing became the principal point of entry into the Museum prior to the construction of the 1877 Wing and 1878 Porch.	
1877 Building and 1878 Entry Porch	**Primary**
The 1877 building was the most substantial addition to the Museum up to that time. It gave the Museum a strong presence in the city and established it as a significant cultural institution and guardian of treasures and memories. The 1877 Wing became instantly recognisable as Canterbury Museum to generations of Cantabrians. Within the ground floor of the 1877 building is a long-standing exhibition known as *Iwi tawhito – whenua hou/Ancient peoples – new lands* which evokes memories in the minds of generations of Cantabrians. At the upper floor level is the long-established *Bird Hall* which evokes treasured memories in the minds of generations of Cantabrians. The 1878 Entry Porch constructed a year later became the traditional point of entry and that continues to this day.	
1882 Building	**Secondary**
The upper level of the1882 building is a staff area which is associated with the practices of care, conservation and research. The gallery at ground floor level houses a long-standing exhibition known as *Ngā taonga tuku iho o nga tupuna/Treasures left to us by the ancestors*.	

1958 Centennial Wing	**Secondary**
The 1958 wing has the inscription of CENTENNIAL MEMORIAL WING over the entry and was constructed in recognition of the centenary of the Canterbury Province in 1950, an event that is of considerable significance to Cantabrians. The wing currently houses the *Pāua House*, an example of a tradition of personalising individual dwellings.	
1977 Duff Wing	**Secondary**
The Duff Wing is named after Roger Duff who was a well-respected Director of the Museum. At the time it was built, its Modernist architectural style symbolised the Museum's desire to create new stories which would, in time, become part of its traditions. The original location of a planetarium on the roof reinforced the Museum's commitment to keeping up with modern advances in technology.	

PART TWO:

CONSERVATION OF THE PLACE

7.0 DEVELOPMENT OF CONSERVATION POLICY

7.1 Factors Influencing Conservation Policies

A number of factors will influence any conservation policies that are formulated for Canterbury Museum. Identified factors include the following:

Regulatory Requirements

- The obligations of heritage protection including:
  - The Resource Management Act as it relates to listed buildings.
  - Christchurch District Plan (Operative 17 December 2019)
  - Archaeological Sites.

- Legislation including:
  - Building Act 2004.
  - Earthquake prone buildings.
  - Access and provisions for persons with disabilities.
  - Safety from fire.

- Te Tiriti o Waitangi (the Treaty of Waitangi).
- Canterbury Museum Trust Board Act 1993.

Non-Regulatory Requirements

- The cultural significance and heritage values of the building.
- The requirements of the buildings' owner and occupiers.
- ICOMOS NZ Charter for the Conservation of Places of Cultural Heritage Value (revised 2010).
- Christchurch City Council Our Heritage, Our Taonga – Heritage Strategy 2019–2029.
- The need to maintain conservation standards.
- The physical condition and the need to maintain the buildings.
- Risks facings the buildings and contents.

7.2 Heritage Protection

Resource Management Act 1991

The Resource Management Act of 1991 is the formal legislation that manages the environment. It promotes the sustainable management of natural and physical resources such as land, air and water. Section 6 of the RMA refers to Matters of National Importance. The RMA Amendment Act 2003 added the "protection of historic heritage from inappropriate subdivision, use and development" to the list of matters of national importance.

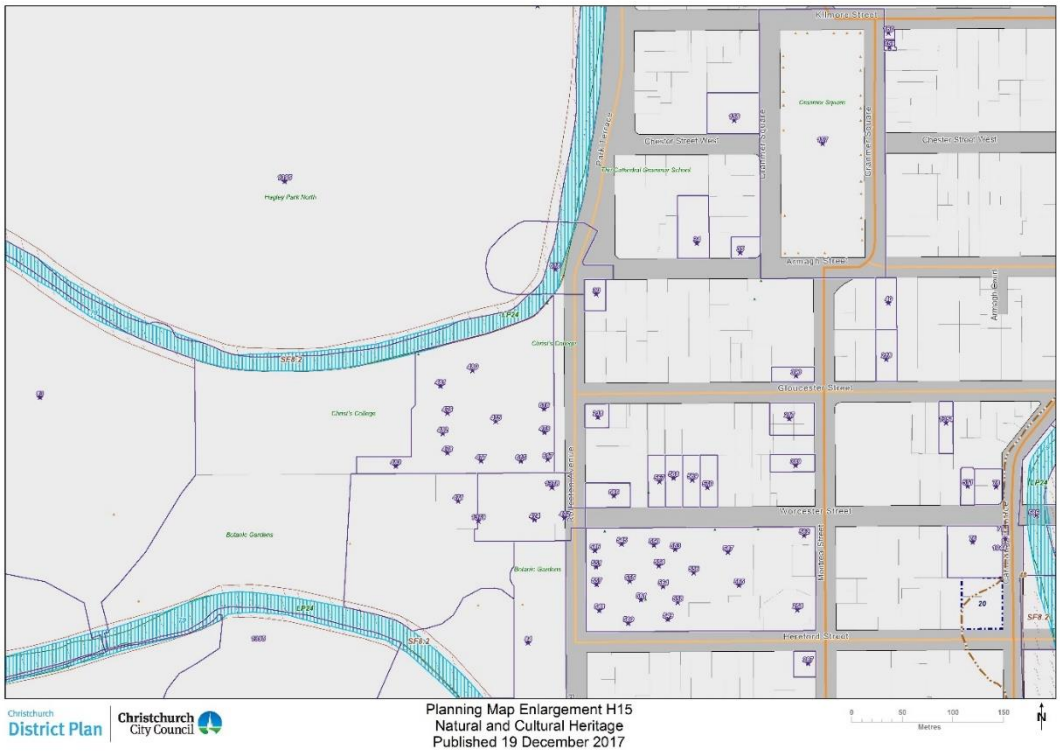
Christchurch District Plan (Operative 17 December 2019)

In Appendix 9.3.7.5 – Schedule of Significant Historic Heritage, the Operative Christchurch District Plan identifies Canterbury Museum (1870–1882 buildings) and Setting as being "Highly Significant", although part of the 1872 building appears to be outside the boundary of the heritage item which is likely to be an error. The later parts of the Museum being the Roger Duff Wing (south and west facades and setting)

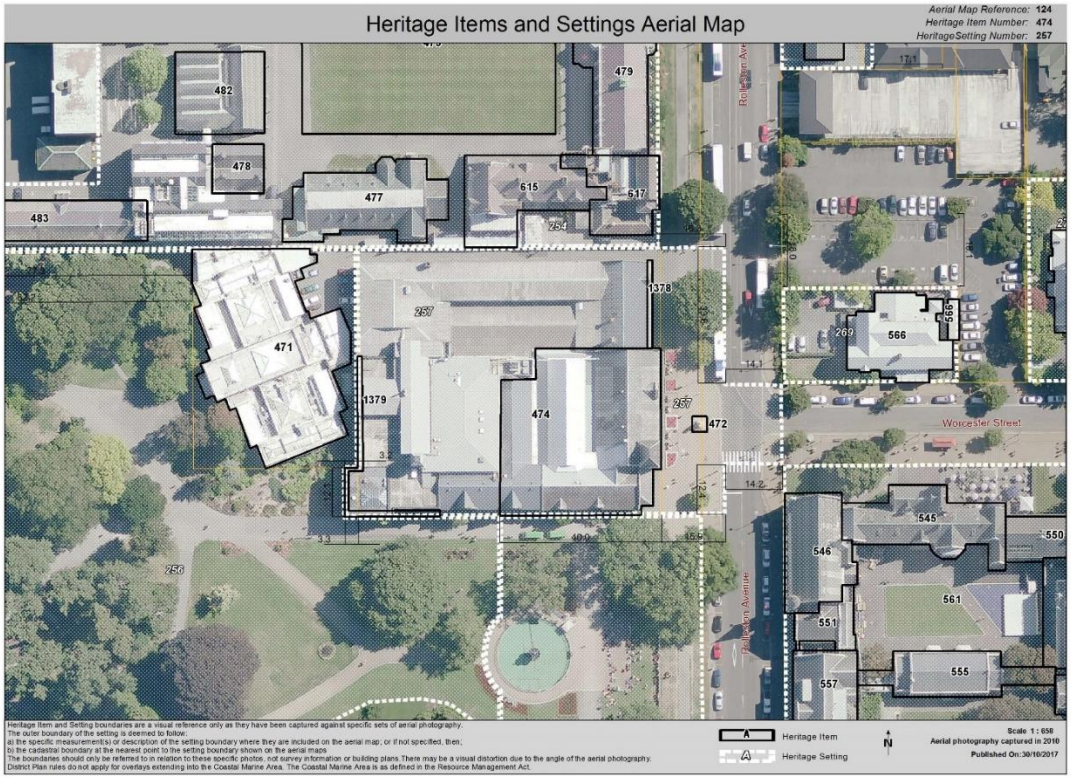
and the Centennial Wing (east facade and setting) are identified as being “Significant” as per the table below.

Description/name	Heritage item no	Heritage setting no	Scheduled interiors	Group 1 – Highly Significant Group 2 – Significant	Heritage area map no
Canterbury Museum (1870–1882) buildings and setting	474	257	No	Highly Significant	124
Roger Duff Wing South and West Facade and Setting	1379	257	No	Significant	809
Centennial Wing East Facade and Setting	1378	257	No	Significant	808

The setting for the Museum extends over the entire floor plate. Along the eastern side it extends out to the edge of Rolleston Avenue and includes the Rolleston Avenue/Worcester Boulevard intersection. The eastern facade of the Centennial Wing and the southern and part of the western facades of the Duff Wing are included in the Museum setting.



Planning Map showing Historic Heritage items including Canterbury Museum fronting onto Rolleston Avenue and bounded by Christ’s College and the Botanic Gardens *(Christchurch Operative District Plan).*



Heritage Items and Settings Map showing Canterbury Museum buildings (centre) with the buildings of Christ's College to the north, the Robert McDougall Gallery to the west and the Botanic Gardens to the south *(Christchurch Operative District Plan).*

Canterbury Museum's nineteenth century buildings are scheduled as being Highly Significant under the Christchurch District Plan and parts of the facades of the twentieth century buildings are scheduled as being Significant. The buildings are all included within the wider setting. A Resource Consent is likely to be required for any modifications to the external facades and the roof of any part of the Museum.

It is noted that following the District Plan hearings, the interiors of the buildings are not currently protected under the Christchurch District Plan and therefore changes can currently be made to the interior without the need for a Resource Consent.

Chapter 9.3 – Historic Heritage of the Operative Christchurch City District Plan contains Objectives, Policies and Rules relating to historic heritage. Section 9.3.2.1.1 – Objectives states *the overall contribution of historic heritage to the Christchurch District's character and identity is maintained through the protection and conservation of significant historic heritage across the Christchurch District.*

Policies include: Identification and assessment of historic heritage for scheduling in the District Plan; Management of scheduled historic heritage; Archaeological sites; On-going use of historic heritage items and their settings and Awareness and education of historical heritage.

Section 9.3.4 Rules sets out rules relating the management of historic heritage and Activity Tables are found at section 9.3.4.1. The tables describe Permitted Activities, Controlled Activities, Restricted Discretionary Activities and Non-complying Activities which include the demolition of Highly Significant Group 1 items. Section 9.3.5 Rules – Matters of Control include Heritage Upgrade Works and Section 9.3.6 Rules – Matters of Discretion lists under 9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings.

The impact of any proposed changes to the external envelope of Canterbury Museum will be assessed under the criteria in Section 9.3.6.1. The criteria include:

c. Whether the proposal will provide for the ongoing and viable uses including adaptive reuse of the heritage item.

e. The extent to which the works are in accordance with the principles in Policy 9.3.2.2.3(b) and whether the proposal:

   i. is supported by a conservation plan or expert heritage report and
   ii. the extent to which it is consistent with the Heritage Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).

h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that discussion.

Any proposals for work on the building should be discussed at an early stage with the Christchurch City Council's heritage team, to ensure that the work is in accordance with the principles and policies as set down in this Building Conservation Plan and the requirements of the Christchurch District Plan.

Archaeological Sites

The Heritage New Zealand Pouhere Taonga Act 2014 contains a consent (authority) process for any work affecting archaeological sites. The Act defines an archaeological site as any place associated with human activity that occurred before 1900 that may provide, through investigation by archaeological methods, evidence relating to the history of New Zealand. As the Museum precinct has been in use since the 1870s, any work involving ground disturbance will require an archaeological authority.

In 2015, Heritage New Zealand Pouhere Taonga produced guidelines for the archaeological investigation and recording of buildings. These guidelines recognise the interlinked nature of buildings and the in-ground components that lie beneath them. If substantial work is to be undertaken on the Mountfort buildings, documentation of work should be consistent with these guidelines.

7.3 Legislation

Building Act 2004

The Building Act 2004 is the legislative framework whereby building work and building practitioners are required to comply with the Building Code. The purpose of the Building Act is primarily to ensure that buildings are "safe and sanitary" for users. If major alterations are proposed to an existing building or if its use changes, requiring alterations, Section 46(2) of the Building Act requires the territorial authority to be satisfied on reasonable grounds that, in its new role, the building will comply with the provisions of the Building Code, as nearly as possible if it were a new building.

Under Section 47(j) of the Building Act, territorial authorities are expected to have due regard to special cultural and historical value. A Building Consent is likely to be required for any work undertaken at Canterbury Museum, other than maintenance.

Earthquake Prone Buildings

The Canterbury Earthquake Recovery Act 2011 is the legislative act for buildings located in Christchurch and required that a structural assessment of the Canterbury Museum buildings be undertaken following the Canterbury earthquake sequence.

This new policy aims to increase the strength of Christchurch buildings to minimise the chance of future damage to both people and property in the event of future seismic events. It affects buildings constructed prior to 1976, however, buildings strengthened to the 1976 NZS 4203 Building Codes and subsequent codes are not affected by this policy, unless they have a critical structural weakness.

Access and Provisions for Persons with Disabilities

Section 118(1) of the Building Act 2004 outlines specific provisions of access for people with disabilities in buildings. If a building is to be altered, adequate provision and sanitary facilities must be provided for persons with disabilities. Reasonable and practicable access to buildings for people with disabilities is acknowledged in the United Nations Convention on the Rights of Persons with Disabilities (ratified by New Zealand in 2008) and as a right under the New Zealand Human Rights Act (1993).

Safety from Fire

Section C of the Building Code outlines requirements to safeguard people from unacceptable risk of injury and illness caused by fire. Materials used as internal surfaces must meet performance criteria regarding spread of flame. Section 47 of the Building Act notes that Fire and Emergency New Zealand may provide advice to the building consent authority regarding means of escape from fire.

7.4 The Requirements of the Owner and Occupiers

Background. It is the intention of Canterbury Museum to be part of the wider arts and education precinct, whilst developing exhibitions and displaying its extensive collection to the wider public. Canterbury Museum is the repository of community memory and objects and has remained in constant use as a museum since 1870. In any redevelopment proposals, whether involving new structures or modifications to existing buildings, the Canterbury Museum Trust Board as owner of the Museum, will need to carefully evaluate the impact of any proposed changes on the heritage values of the nineteenth century buildings, in particular.

New Development. To retain the important function of Canterbury Museum as a key cultural institution, new gallery, exhibition and education spaces are required. The Museum is also at capacity in terms of object storage and does not meet best practice standards for object retrieval, handling, conservation and storage. Likewise, front of house visitor facilities and staff, along with volunteer and conservation spaces require upgrading and expansion to meet twenty-first century expectations and standards. There is also a desire to integrate the Robert McDougall Gallery with the Museum and to create physical and visual connections between the two buildings.

Visitor Experience. The Museum Trust Board accepts that the current experience of visitors to the Museum is out of step with basic physical, cultural and technological expectations of the modern museum visitor. If the experience of visitors is enhanced, they are more likely to see value in their visits and return for further visits. Section 8.7 - Visitor Experience includes policies that are aimed at improving the experience of visitors and others who work in the buildings.

Earthquake Prone (EQP) Buildings. The Museum buildings are classed as being of Importance Level 3 (IL3) as their contents are of high value to the community. The buildings have various Detailed Engineering Evaluation (DEE) ratings and the NZSEE guidelines recommend that buildings be upgraded to between 67% and 100%. The Museum Trust Board position is to have all buildings structurally upgraded to 100% NBS to protect the collections, people within or near the buildings and the buildings themselves.

Operation of the Building. The Museum Trust Board acknowledges that the current facilities for the care of the collections and that security and environmental controls do not meet expected standards. Section 8.8 - Operation of the Building includes policies aimed at improving these requirements to ensure that collections are properly provided for.

It is imperative that these requirements be addressed if Canterbury Museum is to maintain its position as an innovative and advanced institution that meets the expectations of the community that it serves, while also providing the optimum environment for the care and display of the collections held within its walls.

7.5 Conservation Standards

Heritage New Zealand Pouhere Taonga

In September 1986, Canterbury Museum (nineteenth century portion) was listed as a Category 1 Historic Place (list number 290) by the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). Category 1 Historic Places are defined as to places of *special or outstanding historical or cultural heritage significance or value.*

The Heritage New Zealand website includes the following information:

The list is an information tool – it identifies and provides information on significant heritage places throughout New Zealand. Entry on the List:

- *does not equal automatic protection*
- *does not directly create regulatory consequences or legal obligations on property owners*
- *does not directly create specific rights or control property*

The Board of Heritage New Zealand Pouhere Taonga agreed in December 2013, that the status of the review of the Canterbury Museum List entry remains open. Following the completion of this Building Conservation Plan for the entire Canterbury Museum site, the Museum Trust Board will request that a change be made to the entry in the Heritage New Zealand Pouhere Taonga List Rārangi Kōrero.

Heritage New Zealand Pouhere Taonga has produced a guidance series called **Sustainable Management of Historic Heritage** which aims to assist building owners in the protection and conservation of historic heritage. The Guidelines provide information including Resource Consents, Building Act and Earthquake Prone policies, New Guides including Fire Safety and Heritage Places and Provisions for Physical Access to Heritage Places, as well as Discussion Papers on Repairs and Maintenance for Heritage Places and Alterations and Additions to Historic Buildings. Reference should be made to these documents where applicable.

7.6 ICOMOS New Zealand

The acronym ICOMOS stands for the International Council for Monuments and Sites and is a world-wide body dedicated to the protection of heritage. In 1993, ICOMOS New Zealand was established with its own Charter (revised 2010) and that continues to be the principle guiding document for heritage conservation in this country.

As a way of maintaining the integrity of the place, work should as far as practicable conform to the principles set out in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter Revised 2010). Records should be kept of any changes that might occur to the building. This is particularly important in areas where heritage fabric is being removed or modified.

7.7 Condition of the Building

A number of reports have been prepared for the Museum buildings in the years following the Canterbury earthquakes. These have included: *Detailed Engineering Evaluation*, November 2012, Canterbury Museum/Athfield Architects, *Report on Building Enclosure*: Canterbury Museum Christchurch, Report by Steve Alexander, December 2014, *Review of Stonework*: Canterbury Museum, Goldfield Stone Ltd, August 2018, *Canterbury Museum External Steel Review*, Holmes Consulting Group, September 2015 and Canterbury Museum Earthquake Damage Assessment prepared for Canterbury Museum by Holmes Consulting Group, September 2015. It is not the intention of this Building Conservation Plan to repeat the findings of these reports as the condition of the buildings can change as remedial and maintenance work is undertaken.

Structural Condition

Due to the structural upgrading works that were carried out in the 1980s and 1990s, the buildings fared reasonably well in the 2010–2012 Canterbury earthquakes and for the most part sustained little damage. The buildings are classed as Importance Level 3 (IL3) structures as they contain contents of high value to the community.

As such, they should be able to withstand earthquake loads that are 30% greater than that used for typical IL2 commercial buildings. In 2012 each building was evaluated – the Mountfort buildings 1870–1882 IEE at 70% NBS, the 1958 Centennial Wing IEE at 35% NBS and DEE and then after phase 1 remedial works 50% NBS and phase 2 works 67% NBS, the 1977 Duff Wing IEE at 34% NBS and DEE initially and then at 70% NBS following remedial works and the 1995 Garden Court at 80% NBS. The NZSEE guidelines recommend that buildings be upgraded to between 67%–100% NBS.[92] The Museum Trust Board position is to have all buildings at 100% to protect the collections, people and the buildings themselves.

Roofing

The roof areas comprise a combination of slates, corrugated materials including steel, asbestos cement and plastic and flat membranes. On slate roofs the steel fixings are liable to fail over time, causing the slates to be become detached. Similarly, corrugated steel sheets while being an economical means of excluding water from a building are prone to rusting and have a limited life span. Proprietary membranes used to overlay flat roofs also are prone to failure if not laid properly. The roofs of the 1958 Centennial Wing building have been sheathed with large profile corrugated asbestos cement sheets with a trade name of Super Six. Although asbestos cement sheets are relatively stable, providing they are not disturbed, over time, they can become brittle and asbestos fibres can find their way into roof spaces. Large areas of the roof that were clad with asbestos cement sheets are now clad with plastic sheets as the asbestos cement sheets failed.

All areas of the roof and water collection points such as spoutings, internal gutters and sumps should be routinely inspected for leaks and other defects and any debris cleared as part of a planned maintenance regime. This will highlight potential problems before they cause significant issues. A report should also be compiled that assesses the likely life span of the various sections of the roof, noting when replacement may be required to enable budgets to be set.

[92] *Detailed Engineering Evaluation*, November 2012, Canterbury Museum/Athfield Architects.

Stonework: Walls

Canterbury Museum has external walls that are a mixture of Halswell Basalt and Port Hills Basalt. The columns at the front of the building are made from Hoon Hay Basalt. Oamaru Limestone and Trachyte (in the case of the 1870 and 1872 buildings) have been used for details such as window and door surrounds, cornices, quoins, brackets and column capitals at the entry porch.

Halswell Basalt is a volcanic stone and is one of the hardest stones available in Canterbury. It is extremely durable, although in very rare cases, the stone has been known to deteriorate where unsuitable pointing has been used. Port Hills Basalt is also volcanic stone, however, it is less durable, and is prone to weathering due to the relatively open nature of the material, particularly where it is not laid to its natural bed.

Oamaru Limestone is variable in its nature, depending on where it was quarried. Stone that has been in place for some time is generally denser and more durable, compared with some stone that is currently generally being supplied which is more open and will probably deteriorate more quickly. Typical defects that can occur over time include blistering, erosion due to the use of inappropriate mortars, salt crystallisation within the stone, the effects of air pollution, soiling, establishment of plant life, cracking and splitting through stresses, delamination, exfoliation, blistering, crumbling, spalling, staining, efflorescence, honeycombing and damage due to embedded steel fixings.

The limestone and trachyte and to a lesser extent the Port Hills stone should be regularly surveyed for defects as part of a planned maintenance regime. This will highlight potential problems before they cause significant issues. The stonework should be subject to continuing scrutiny and repairs made where necessary. One of the main sources of deterioration of stonework is water penetration, either through weathered pointing or other defects such as structural failure. Stonework should be repointed where the pointing has significantly weathered.

The choice of mortar is also fundamental as incorrect mortar can significantly accelerate the deterioration of limestone and, to a lesser extent, the volcanic stone. Mortar should generally be softer and more porous than the stone to encourage moisture and any salts which may be within the wall to exit through the mortar joints, rather than the stone.

A report should be compiled that assesses the likely life span of the limestone, in particular, noting when replacement of stonework may be required to enable budgets to be set.

Timber Joinery

Timber joinery can deteriorate where it is exposed to the sun which causes sills and other horizontal members in particular to crack and sometimes twist. Water penetration into the joints and where the timber has cracked can cause decay. Deteriorated or missing putty can also accelerate decay in timber joinery. Joinery should be regularly inspected as part of a regime of programmed maintenance and be regularly maintained to slow down the rate of decay.

Water ingress

The Museum abuts the Christchurch Botanic Gardens and ingress of moisture has occurred in the past where the gardens around the building were over-mulched or overwatered. The gardens around the building should be regularly surveyed to ensure that the presence of vegetation and watering is not causing the ingress of moisture into the fabric of the Museum buildings.

External Walls (Twentieth Century Buildings)

The later buildings including the Centennial and Duff Wings should be checked for defects such cracking in the case of concrete walls in the Centennial Wing which may allow the ingress of moisture into the fabric. The Duff Wing is partly clad with precast concrete panels and the joints between panels can fail, leading to efflorescence through water penetration. The wing also has exposed structural steelwork which may rust over time. These building should be regularly inspected and remedial work undertaken as required.

7.8 Risks Faced by the Buildings and Contents

Every building of heritage value faces a number of risks to the fabric and whatever may be contained within. Buildings located in seismically active zones face additional risks and buildings such as museums which contain historical collections face particular risks. Although work has been undertaken to strengthen the building fabric, the contents and heritage fabric is still considered to be at high risk from seismic activity, although life would likely be preserved. Risks identified as being faced by Canterbury Museum include the following:

- Damage to building fabric and contents as a result of seismic activity.
- Water ingress through old roofing, gutters and downpipes causing damage to building fabric and contents.
- Damage to building fabric including stonework and slate roofing through natural weathering processes.
- Damage to building fabric, including joinery through lack of maintenance.
- Flooding due to excessive rainfall and potential overwatering within the Botanic Gardens
- Damage particularly to collections and other contents through ingress of vermin including insects, birds, mice and rats.
- Vandalism to building fabric including graffiti.
- Damage to exhibits through public interaction.
- Theft of contents.

A Risk Management Plan should be prepared to identify risks and weaknesses with programmes and processes put in place to mitigate these risks.

8.0 CONSERVATION POLICIES

The following conservation policies have been developed to ensure all works, development proposals and/or changes of use respect the cultural heritage significance of the buildings within Canterbury Museum. The policies are aimed at providing guidance for the ongoing and future conservation and management of the buildings, as well as the future development of the Museum.

The conservation policies apply generally to the buildings and include the setting and all fabric and internal spaces. They have been developed with regard to the assessed significance of the place and the elements of which it is comprised and they aim to:

- Ensure the significant architectural qualities of the area, including views to key buildings as outlined in Section 6.0, are maintained.
- Ensure the significant external and internal fabric of the Canterbury Museum buildings and elements on the site are retained.
- Ensure the setting of the buildings are maintained.
- Provide for adaptation and new works which are compatible with the above.
- Outline procedures by which the above objectives may be achieved.

Wherever work is proposed to be undertaken to the Museum buildings, statutory approval may be required from the Christchurch City Council and Heritage New Zealand Pouhere Taonga. In addition, consultation may be sought with the following interested groups; Museum (Board, staff and Friends), ICOMOS NZ, community organisations (Heritage Aotearoa, Civic Trust), local community interest groups and local iwi. Opportunities to work with tangata whenua and local iwi in activities to recognise and interpret their culture, heritage and connections to the Museum should also be sought.

PRINCIPLES THAT UNDERPIN POLICY

The following principles have informed the conservation policies for the management of the Canterbury Museum buildings and guide their future development:

- That the Museum be managed in accordance with obligations relating to the Treaty of Waitangi/Te Tiriti o Waitangi.
- That the heritage values of the Museum buildings and their setting should be preserved.
- That all Museum functions, activities and operations be retained on site where possible.
- That the Museum continues to contribute to the cultural life of the Canterbury Region.
- That any proposals be generally consistent with the principles of the ICOMOS New Zealand Charter.
- That any proposals comply with applicable legislative and regulatory requirements.
- That early consultation with internal and external interested groups relevant to the proposed changes be implemented, including consideration of values held by associated communities not able to be directly consulted.
- That any changes to intact nineteenth century elements and areas of “primary significance” should be minimised.
- That, wherever possible, changes and new development should be confined to elements and areas that have been assessed as having “little or no significance”.
- That removal of “intrusive” elements should be encouraged where this work may further reveal the heritage values of the Museum buildings.

8.1 Statutory Approvals

Rationale

Any proposals for works or future development planned for Canterbury Museum are likely to require building and resource consents to be obtained from the Christchurch City Council as the local territorial authority. The proposals should comply with the Building Act as far as possible, taking into account the physical constraints of the buildings. The proposals should also comply with the requirements of the Christchurch District Plan.

In addition, works requiring a building consent may trigger the need for the Museum buildings to be upgraded with respect to fire protection and facilities for persons with disabilities.

Policy 8.1.1: All works and development should comply as far as reasonably practicable with relevant legislation and regulations.

Strategies to implement the policy

The following strategies should be implemented:

1 All works at the Museum will need to comply with the Building Act 2004 as far as reasonably practicable.
2 All works at the Museum should endeavor to comply with the requirements of the Operative Christchurch District Plan.
3 Seismic upgrading and any other structural work required by legislation should respect the Canterbury Museum buildings' heritage values.
4 Works required to upgrade fire detection and prevention systems should respect the Canterbury Museum buildings' heritage values.
5 Alterations to improve universal access and facilities for persons with disabilities should respect the Canterbury Museum buildings' heritage values.

8.2 Alignment with Heritage Policy and Guidance

Rationale

The Board and Management of Canterbury Museum have an obligation to manage and care for the Museum in accordance with current heritage policies and guidance.

Policy 8.2.1: The management and future of Canterbury Museum's building should meet best practice conservation standards and guidance.

Strategies to implement the policy

The conservation and management of the built forms and heritage fabric of Canterbury Museum should be carried out in accordance with the principles of the following documents:

1 ICOMOS New Zealand *Charter for the Conservation of Places of Cultural Heritage Value* (2010).
2 Heritage New Zealand Pouhere Taonga*, TAPUWAE Te Kōrero a te Kaunihera Māori o te Pouhere Taonga* (2017).
3 Heritage New Zealand *Sustainable Management of Historic Heritage* guidance series.

8.3 Engaging with Community and Interested Parties

SUSTAINING SIGNIFICANT ASSOCIATIONS

Rationale

Canterbury Museum is highly valued by the communities of Canterbury for its buildings, exhibitions, collections and the experiences it offers. These associations are recognised within this Building Conservation Plan as part of the significance of Canterbury Museum.

Canterbury Museum has spiritual and cultural significance to tangata whenua for the taonga held within the Museum and for the relationships between people, objects and stories facilitated by the existence of the Museum and its roles. As such it may be regarded as a place of Māori heritage.

Policy 8.3.1: The Museum as a place and a repository that holds significant objects and reflects aspects of community identity should respect and help sustain significant associations between the communities of Canterbury, including Māori (tangata whenua and local iwi).

Strategies to implement the policy

The following strategies should be implemented:

1 Work closely with the Ōhākī o Ngā Tīpuna Advisory Committee as an important conduit between the Museum and those Māori people with connections to the Museum.
2 Support engagement of community stakeholders with the Museum and in the activities of the Museum that represent or interpret spiritual and cultural associations.
3 Where an element of the Museum has a significant association with a specific group of people, these associations should be documented, respected and the significance attributed to those parts of the Museum be understood as part of future management planning.
4 From time to time, associated groups or communities may seek changes to an element that is significant to them so that it better reflects changing cultural needs or perspectives. Such changes should be considered with due respect to the contribution of that element to the significance of the place as a whole, and the importance of the change to the heritage values attributed by that associated group or community.

ENGAGEMENT AND COMMUNICATION WHEN CHANGE IS PROPOSED

Rationale

The ways that groups and communities seek to express their connection with the Museum may evolve and change over time in response to new understandings of the past, new cultural practices and changing relationships between cultural groups and with the Museum. This may result in requests to make changes to elements of the Museum that form part of its heritage significance.

Policy 8.3.2: Engagement and communication with associated communities, cultural groups and other stakeholders should be undertaken prior to decisions being taken and changes being implemented.

Strategies to implement the policy

The following strategies should be used to involve community stakeholders in decision making:

1 Use consultative approaches that are transparent, well-communicated and able to be understood by associated communities and cultural groups. When significant changes are proposed, inform stakeholders of such proposals and provide them with an opportunity to comment and/or seek further information. All such decisions and the associated actions undertaken will be documented and these records kept for future reference.
2 Maintain a list of relevant stakeholders and identify the scope of their interests and the specific areas or features that are of most significance to them. Use the register to maintain regular contact, and to ensure that the Museum can consult effectively when change is proposed.

8.4 Setting

Rationale

The Gothic Revival buildings of Canterbury Museum and the Museum's position on a principal city axis gives it prominence within the Christchurch cityscape. Canterbury Museum is sited at the edge of the Botanic Gardens and is situated within a precinct of other Gothic Revival buildings including the Arts Centre and Christ's College. The physical connection between Canterbury Museum and the Robert McDougall Gallery is currently poorly resolved and compromised by later additions.

Policy 8.4.1: The setting of the Museum and the contribution it makes to the broader context should be protected and enhanced through future development.

Strategies to implement the policy

The following strategies should be implemented to protect and enhance the setting and contextual values of the Museum:

1 Important vistas into and out from the Museum should be maintained and enhanced where appropriate.
2 The streetscape and "contextual" values which contribute to the unique identity of the surrounding area should be maintained.
3 The fleche should be reinstated to the Rolleston Avenue roofline of the 1877 building to provide a counterpoint to the spire of Christ Church Cathedral as a way of strengthening the relationship between the two buildings.
4 The current relationship of Canterbury Museum to the surrounding Botanic Gardens should be enhanced.
5 A physical connection to the Robert McDougall Gallery should be instigated. Any new linking structure/s should respect the significance of both buildings.

8.5 Caring for the Building Fabric

Rationale

Canterbury Museum overall generally appears to be in good structural condition due to the seismic upgrading works carried out in the 1980s and 1990s; this work ensured that the Category 1 buildings fared reasonably well in the recent earthquakes and for the most part these buildings have sustained only relatively minor structural damage. The more recent buildings and additions were more seriously affected.

Fabric that provides evidence and an understanding of the cultural significance of Canterbury Museum should be retained and conserved. A regular maintenance programme should be incorporated into the management of Canterbury Museum to help reduce the need for significant repairs in the future.

Policy 8.5.1: The building fabric should be cared for by a planned cyclical maintenance and periodic repair programme.

Strategies to implement the policy

The following strategies should be implemented to enable the appropriate care of the Museum buildings:

1 Any maintenance and repair work should be undertaken by individuals who are appropriately skilled in the work required.
2 Materials used for repairs should seek to match that of the heritage fabric. If the original materials are not available or their use is no longer appropriate, compatible materials with a close visual match should be used. Traditional building techniques should be used where appropriate.
3 All works, including the removal of fabric of "little or no" significance, should be fully recorded and a permanent record retained by the management of Canterbury Museum.
4 The reconstruction of lost elements should be considered if their reconstruction is informed by sufficient documentary and physical evidence and conjecture is avoided.
5 Care should be taken to ensure that rainwater systems such as gutters, downpipes and storm water drains that convey water away from the building are maintained in good condition.
6 The design and installation of building services should not adversely impact on the heritage fabric of Canterbury Museum. New openings in historic fabric to enable the introduction of services should be minimised; elements of primary significance should not be subject to new openings.
7 Environmental sustainability should follow the Heritage New Zealand *Sustainable Management of Historic Heritage* guidelines.
8 Earthquake strengthening and seismic movement joints should be designed to minimise impact on heritage fabric. Where seismic joints are required between buildings they should be located in areas/elements of least significance.
9 Solutions to allow access for maintenance should avoid impacting the heritage fabric.
10 Pest management and environmental control systems should be discreetly located.

8.6 Visitor Experience and Management

Rationale

Aspects of the current visitor experience of Canterbury Museum are out of step with basic physical, cultural and technological expectations of the modern museum visitor. If visitors to Canterbury Museum have an enhanced experience, they are more likely to perceive value in their visit and to undertake return visits. Improvements to the visitor experience – including an enhanced public entrance, wayfinding, circulation and visitor facilities – will make it easier for individuals, families, associated communities and cultural groups to navigate their way through the Museum. As a result, their enjoyment and satisfaction levels are likely to increase. Likewise, upgraded cafe and retail offerings will improve the overall visitor experience.

The interior spaces of the 1872 Mountfort building once had a strong visual connection with the Botanic Gardens through the placement of windows on the south elevation, while the 1877 building had connections with both Rolleston Avenue and the Botanic Gardens. Many of these visual connections have been lost over time through the blocking up of windows and doors. Reinstatement of visual links to the Botanic Gardens from within the Museum should be considered.

Efforts should be made to enhance the experience for researchers as well as school and other educational groups through the provision of research facilities, classroom spaces and/or an auditorium. The provision of these facilities may require changes to the existing buildings.

Future redevelopment of the Museum may also involve the creation of a link to the Robert McDougall Gallery. An additional entry from Rolleston Avenue may be able to be provided, although changes to the nineteenth century buildings should be avoided.

Interpretation of the buildings that make up Canterbury Museum can help enrich the visitor experience and public appreciation of the architectural design and craftsmanship of the Mountfort buildings. It can also help to tell the story of the development and function of the Museum and record elements that have been lost. Interpretation can take the form of traditional plaques or information boards but may also include web-based content or mobile phone apps using multimedia or augmented reality techniques.

Policy 8.6.1: Changes to enhance visitor experience and management should be undertaken in a way that protects the heritage values of the Museum.

Strategies to implement the policy

The following strategies seek to guide changes to enhance the visitor experience:

1 The 1878 portico is the historic location of the principal public entrance to the Museum since it was constructed and this entry point should be retained. Consideration could be given to the provision of a second entrance off Rolleston Avenue, if required, to improve circulation and visitor management within the buildings. Any such entrance should be provided in the twentieth century Centennial Wing to avoid making changes to the exterior of nineteenth century buildings.
2 The nineteenth century buildings – particularly the 1870s Mountfort building – should retain their interior volumes and continue to be accessible to the visiting public.
3 Back of house, storage and visitor comfort facilities should be located in areas of lesser significance.
4 Any new structures that link the Museum and Robert McDougall Gallery should respect the significance of each building.
5 New classrooms, auditoria or other large public spaces should be located in areas of lesser significance.
6 New vertical circulation including lifts and stairs should be located in areas of lesser significance.
7 Significant community connections and participation in cultural activities at the Museum should be supported by enabling continued access to key areas for each group and providing suitable amenities.
8 New wayfinding and signage should be provided to ensure visitors are able to locate gathering spaces and have access to water, shelter and toilet facilities. Egress and other signage should be positioned and fixed in locations that avoids damage to heritage fabric, while also not detracting from or obscuring significant fabric. Wayfinding and signage need to be augmented with good modern visitor and customer service.
9 The possibility of providing improved visual connections between the Museum and Rolleston Avenue and the Botanic Gardens by reinstating the previously blocked up doors and windows should be investigated.
10 Interpretation should communicate the recognised heritage values of Canterbury Museum and physical interpretation (plaques and signs) should be located so as not to damage, detract from or obscure significant fabric. To the extent that interpretation relies on, or uses information from associated communities, cultural groups, other stakeholders or interested parties, they should be consulted throughout the interpretation planning process and appropriately credited.

8.7 Operation of the Building and Collections

Rationale

Canterbury Museum's public responsibility encompasses the ethical care, use and display of collections, as well as proper institutional management. Canterbury Museum preserves Canterbury's collective memory as expressed tangibly and intangibly and should use a variety of methods to inform and engage associated communities and stakeholder groups regarding the management of the Museum's heritage values. The Museum should maintain proper operating systems and procedures which follow accepted museological practices.

Separate circulation spaces from those used by the visiting public are required including a lift capable of transporting large collection or exhibition items.

The facilities to receive, handle and store collection items currently do not meet expected storage standards, security or level of environmental control. The conservation and photographic studios also require improved facilities to meet best practice museum standards.

Policy 8.7.1: Improved collection handling, management and care facilities and other back of house facilities should be located outside areas of primary significance.

Strategies to implement the policy

The following strategies should be implemented to improve the operations and collections management:

1 The creation of separate circulation routes for staff and volunteers should avoid the need to form new openings within heritage fabric of primary and secondary significance.
2 Spaces of primary significance should be publicly accessible.
3 Loading docks, parking and collections receival and handling should be located away from significant facades. No new openings should be created in the nineteenth century Rolleston Avenue or Botanic Gardens facades.
4 New vertical circulation for staff, volunteers and collections movement including stairs and a lift for large exhibition objects should be located outside areas of primary significance.
5 Storage for collections should be located within dedicated spaces designed to provide the appropriate levels of security and environmental control and to meet the spatial requirements of significant objects.
6 New wayfinding, egress and other signage should be located and fixed to avoid damage to heritage fabric.

8.8 New Development

Rationale

Over the years, the Museum has expanded as the need for additional exhibition spaces, storage and other facilities has arisen. The earlier additions to the Museum that occurred within the nineteenth century were all designed by Benjamin Mountfort and respected the scale and form of each preceding structure.

Beginning in the 1950s and 1970s, the need for further space increased substantially and larger additional structures were constructed. While some attempts were made to respect the earlier buildings, this was not always successful and parts of the earlier buildings were concealed from public view. The

need to structurally upgrade the buildings to meet seismic loading led to heritage fabric being further concealed by concrete shear walls.

Within the foreseeable future, further development will be required to again provide additional space to accommodate the expanding Museum functions and to meet contemporary needs and visitor expectations. Issues such as the condition of the heritage buildings, and the subsequent risks to collections posed by the buildings and by the owners' requirements, will also need to be addressed.

Any future development should generally avoid the areas of the Museum that have the highest heritage values. However, consideration should be given to revealing elements of the nineteenth century fabric that are currently not visible as a way of enhancing the Museum's heritage values and enriching the experience of visitors.

Policy 8.8.1: New additions should be located outside the areas of primary significance and should maintain key views to the fabric of primary and secondary significance and their setting.

Strategies to implement the policy

The following strategies should be implemented to ensure new additions maintain the heritage values of the Museum:

1. Elements of "primary significance" must be retained, although limited alteration or modification may be permissible if there is no reasonable alternative.
2. Elements of "secondary significance" should generally be retained, although alteration or modification could also be considered.
3. Elements that are of "little or no significance" may be able to be removed as long as this does not adversely affect fabric of "primary" or "secondary" significance.
4. Removal of elements that are "intrusive" or detract from the significance of the Museum should be considered, especially where their removal will reveal significant fabric. This may include the Garden Court building as its removal would allow the 1870 building to be more fully revealed.
5. New work should not obscure building forms or heritage fabric of "primary" or "secondary" significance.
6. The massing, scale, form and articulation of any new built forms should respect and maintain the integrity of the heritage fabric and its setting.
7. New work should be readily distinguishable from heritage fabric and the reproduction of heritage details in any new development should be avoided.
8. Preference should be given to the use of recessive materials, finishes and colours that may reference existing materials and colour palette while avoiding inappropriate or incompatible contrasts with the heritage fabric.
9. Reversible, contemporary and visually lightweight elements should be used to link heritage fabric to any new development.
10. The architectural design and articulation of any new development should complement the heritage forms and fabric while being contemporary in style, in order to ensure that it is not mistaken as heritage fabric.

8.9 Universal Access Policy

Rationale

Canterbury Museum recognises persons with disabilities as equal participants who need to be able to move independently and safely.

Wheelchair access and access to sanitary facilities that meet the universal access design standard are required for staff, volunteers and visitors alike.

Policy 8.9.1: Universal access solutions should improve accessibility to the building while maintaining heritage fabric.

Strategies to implement the policy

The following strategies should be implemented to provide for universal access:

1. A comprehensive strategy should be developed to address accessibility, rather than carrying out piecemeal and incremental improvements.
2. New vertical circulation (lifts and stairs) should generally be located outside areas of "primary" or "secondary" significance.
3. Any alterations that involve heritage fabric should be designed to ensure they can potentially be reversed.

8.10 Specific Building Policies

Mountfort 1870 Building

Rationale

The 1870 building was the first to be constructed on the site and currently houses an exhibition of decorative arts. Since the 1870 building was constructed, the Museum has been extended to the point where it is now completely surrounded by later structures. The interior of the building has been restored and is in relatively original form, comprising a double height space with an upper-level gallery and exposed timber trusses. The exterior of the building is not visible or able to be viewed by the public although part of the roof and a small section of the west wall, including a gable end and a chimney, are visible beneath the overhanging section of the 1995 Garden Court building.

The building was the original Museum on this site and the first section of Mountfort and Haast's vision to be realised. It is considered to have "primary" significance with the status of a significant artefact in its own right. In any future development, the opportunity should be taken to investigate the possibility of revealing heritage fabric that is currently concealed. This may include the west wall, chimney and the western face of the roof as viewed from where the former Garden Court was formerly located.

Policy 8.10.1: The Mountfort 1870 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountfort 1870 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.

2 The west wall, including the gable end and chimney and the roof, should be revealed and restored as faithfully to their original form as possible. All available documentary and physical evidence should be examined to ensure all restoration work is authentic and avoids conjecture.

3 The window openings and their relationship to the courtyard should be reinstated. However, it is accepted that there may not be able to be a visual connection between the building and the exterior.

4 The original form of the roof including the gutters and flashings should be restored.

5 The interior of the building has previously been structurally upgraded and restored and should be maintained in its present form.

Mountfort 1872 Building

Rationale

The second Mountfort building was constructed in 1872 and faces south to the Botanic Gardens. It comprised two storeys and had simple timber trusses supporting the roof. It currently houses the *Christchurch Street* on Level 1 and the *Living Canterbury* exhibition on Level 3. It is proposed that the building should generally be retained in its present form.

Policy 8.10.2: The Mountfort 1872 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountfort 1872 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The southern facade of the building should be retained in its present form.
3 Consideration should be given to reintroducing views from within the building out to the Botanic Gardens by reactivating blocked windows and doors.
4 The potential to expose part of the original north wall should be investigated. (Refer to Plan Layout on page 115).

Mountfort 1877 Building and 1878 Porch

Rationale

The 1877 addition comprised two wings: a south wing extending eastwards from the 1872 building and an east wing positioned along Rolleston Avenue. The south wing is two-storeyed and has simple timber trusses supporting the roof. It currently houses the Museum Shop and the interpretive *Victorian Museum* at Level 1 (ground) and the *Asian Arts* gallery on Level 3.

The east wing was designed as a larger version of the 1870 building and originally comprised a double height space with an upper level gallery and exposed roof trusses. Currently the wing contains the Museum reception and the *Iwi Tawhito – whenua hou* (Ancient Peoples - New Lands) exhibition on Level 1, with a full width floor above housing the *Bird Hall*. The *Bird Hall* exhibition was installed in the 1950s and has a barrel-vaulted ceiling. The installation of the ceiling and the steel diaphragm cross bracing at each end of the building resulted in considerable damage to the original roof trusses.

It is considered that the 1877 East Wing has the potential to be restored and its original form revealed. This could involve the removal of the Level 3 floor and reinstatement of the gallery at this level. The removal of the *Bird Hall* would allow the vaulted ceiling to be removed and the original roof trusses to be restored. Externally, this wing originally had a fleche on the roof that can be seen in many historic photographs. Its removal had a significant impact on the Museum's heritage values, particularly its architectural and aesthetic values and reinstatement of this feature should be contemplated.

Policy 8.10.3: The Mountfort 1877 building and 1878 Porch should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountfort 1877 building and 1877 Portico:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The building exterior should be retained in its present form.
3 The existing portico should be retained as the principal and traditional entrance to the Museum.
4 Consideration should be given to revealing the original form of the east wing by reconstructing the fleche.
5 Internally, potential exists to further expose the north wall of the East Wing. (Refer to Plan Layout on page 115).
6 Long term, consideration could be given to reinstating and restoring the original roof trusses currently concealed by the present vaulted roof form on Level 3.
7 Consideration should be given to reintroducing views from within the South Wing of the building out to the Botanic Gardens by reactivating blocked windows.
8 The windows in the East Wing along Rolleston Avenue should be reactivated where feasible.

Mountfort 1882 Building

Rationale

Mountfort's 1882 building infilled the space between the original 1870 building and the 1877 East Wing. It was originally a double height space with a series of roof trusses which, while being notable for their large span, were simpler in form than the finely detailed trusses of the earlier buildings. An intermediate floor of reinforced concrete has been installed below the trusses as part of the structural upgrading work. The building currently houses *Ngā Taonga tuku iho o nga tupuna* and an early European colonisation exhibition on Level 1, while Level 2 is used for collections storage.

The intermediate floor acts as a structural diaphragm providing lateral restraint to the Museum buildings and its function and method of construction makes its removal less practical. For this reason and due to the fact that the trusses are relatively plain in comparison with other more intact Mountfort buildings, restoration of this space is not considered to have the same priority as the other spaces. The lower level of intactness and its proximity to the main Rolleston Avenue entrance potentially provides an opportunity for the introduction of new back of house and visitor facilities as well as new vertical circulation within this building.

Policy 8.10.4: The Mountfort 1882 building should be retained, original fabric revealed and missing elements restored or reconstructed.

Strategies to implement the policy

The following strategies should be implemented to manage the Mountfort 1880 building:

1 Care should be taken to ensure all remaining heritage fabric is retained and protected.
2 The original double height space could, subject to structural and other considerations, potentially be recovered by the removal of the intermediate floor. The roof trusses could also be restored.
3 The 1882 building, being less intact than other Mountfort-designed buildings, offers greater opportunities for adaptation.

Centennial Wing 1958

Rationale

The Centennial Wing dates from 1958, with the east elevation being envisaged as a continuation of the facade of Mountfort's 1877 East Wing. An architect's drawing shows the Gothic Revival architectural vocabulary being extended around the corner and part-way along the north elevation. This was never realised and what was constructed is a utilitarian rendered concrete wall with steel joinery with the Gothic form being limited to the east facade of the wing and the east-facing slate roof. Various changes have since been made to the openings in the east facade.

The east elevation of this building in its present form is a rather uncomfortable juxtaposition of joinery and limestone surrounds of varying scale and heights. If the Gothic treatment had been applied to the north facade, the building may have been a more successful composition.

The Centennial Wing provides a potential location for redevelopment, although the east facade and the east-facing roof plane should be retained as they make a contribution to the heritage values of the Museum and its context, albeit a relatively minor one. The interior of the building is not considered to have any significant fabric and, therefore, beyond the facade and the roof plane above it, a new building could be constructed that potentially exceeds the present height controls as no overshadowing would occur to the neighbouring property. Although consideration could be given to the option of modifying the north facade to realise the architect's original concept, it is suggested that the architectural design of the building is not of such quality as to warrant such an action.

Policies 8.10.5: The Rolleston Avenue facade and roof plane of the Centennial Wing should be retained.

Strategies to implement the policy

The following strategies should be implemented to manage the Centennial Wing:

1 The fabric of the Rolleston Avenue facade and roof plane should be retained.
2 The joinery of the Rolleston Avenue facade could be rationalised and modified if required to accommodate the on-going requirements of the Museum.
3 Fabric of "little or no significance" could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

Roger Duff Wing 1977

Rationale

The two storeyed Roger Duff Wing was designed by John Hendry and dates from 1977. It demonstrates Late-Modernist characteristics and Hendry envisaged that eastern end of the wing could potentially be five storeys in height with a pitched roof form that more overtly referenced the adjacent Gothic Revival buildings. However, the junction between the Roger Duff Wing and the 1872 Mountfort building along the south elevation remains as a disparate connection. There is no distinction or visual relief between the two buildings and the Roger Duff Wing does not respond to the proportions of the 1872 building. The two stone walls collide with each other and the Roger Duff Wing stops halfway up the 1872 end gable creating a poor transition that can be viewed as unfinished. Hendry's original drawings (page 30) show a more definitive separation of the buildings.

Various modifications have been carried out to this building including the removal of the planetarium from the roof and the conversion of the upper level into the Museum cafeteria, which required the insertion of additional windows in the precast concrete panels with their basalt aggregate finish. While the modifications have somewhat compromised its original character, the southern (Botanic Gardens) elevation and part of the western elevation as far as the Robert McDougall Gallery are considered to make a contribution to the overall heritage values of the Museum complex.

The existing junction between the Roger Duff Wing and the 1872 Mountfort building is unresolved and does not provide adequate seismic or appropriate visual separation. Improved seismic separation is likely to be required in this location and should be designed to only impact on the later Duff Wing. (2018, DPA Architects).

The limited extent of secondary heritage fabric and the later changes provide an opportunity for the Roger Duff Wing to be further modified as required or returned to an earlier form. It is also likely that a vertical seismic joint will be required between it and the 1872 building.

Policy 8.10.6: The south elevation and part of the west elevation of the Roger Duff Wing should be retained and conserved.

Strategies to implement the policy

The following strategies should be implemented to manage the Roger Duff Wing:

1 The secondary elements including the south (and part of the west) facades should be retained.
2 Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored.
3 The junction between the Roger Duff Wing and the adjacent 1872 building, which has primary significance, was poorly handled. If a seismic gap is required between the two buildings, the opportunity should also be taken to visually improve the junction between the two buildings.
4 The possibility of adding further floors, perhaps referencing Hendry's original design, could be considered.
5 Fabric of "little or no significance" could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

1990 Addition at the Northern End of the 1870 Building

Rationale

The 1990 addition is a small infill building immediately north of the 1870 Mountfort Building and houses a staircase and building services. It is does not contribute to the significance of the Museum.

Policy 8.10.7: The 1990 addition has no heritage value and could be removed if required.

The following strategies should be implemented to manage the 1990 addition:

1 The 1990 addition could potentially be removed (following archival recording) if required to enable the Museum to continue to function.

1995 Garden Court Building

Rationale

The Garden Court building dates from 1995 and was the last major structure to be built at the Museum. It essentially infilled what had previously been an open garden courtyard which still remains within the consciousness of many Cantabrians. On the western side of the courtyard a structure housed a whale skeleton while Mountfort's original 1870 building formed the eastern side of the courtyard. When the Garden Court building was constructed, the whale skeleton was placed in storage where it remains and Mountfort's building was lost to public view.

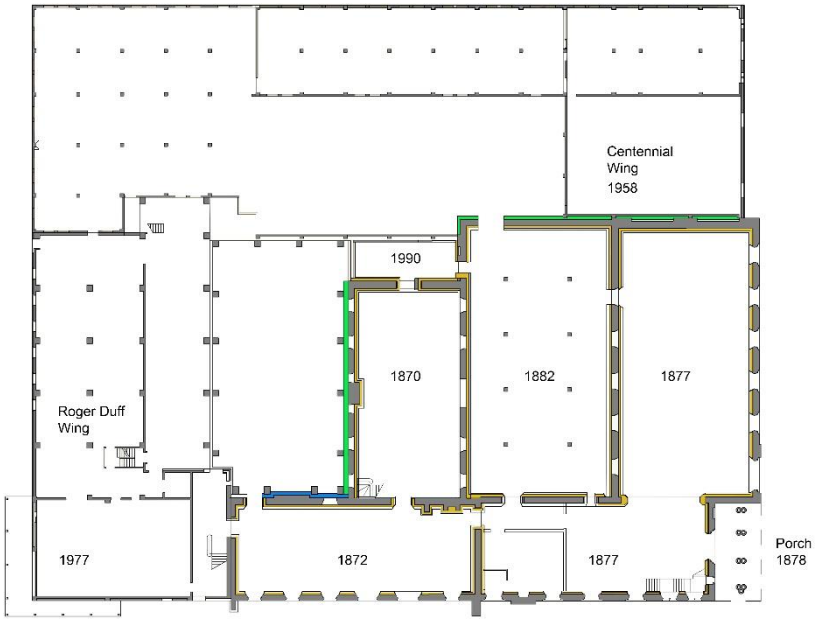
Consideration should be given to removing the Garden Court building. If additional space is required, the ability for the public to view the western face of the 1870 Mountfort building as a significant artefact should be given priority.

Policy 8.10.8: The Garden Court Building has no heritage value and could be removed if required

The following strategies should be implemented to manage the Garden Court building:

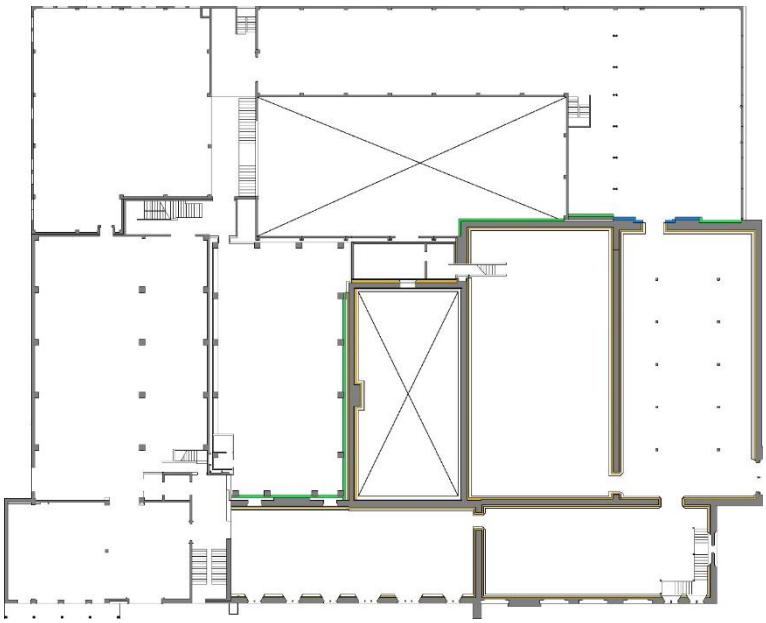
1 Consideration should be given to the option of removing the Garden Court building (following archival recording) to reveal presently concealed heritage fabric, including the west wall and roof of the 1870 building.

2 The courtyard as a heritage space that once housed the whale skeleton should be acknowledged.



Plan layout: Level 1

(Plan by DPA Architects adapted from Athfield Architects Plan)



Plan layout: Level 2

(Plan by DPA Architects adapted from Athfield Architects Plan)

LEGEND

Shear Wall locations

Current exposed stone facade

Potential additional stone facade exposure

9.0 ADOPTION, USE AND REVIEW OF BUILDING CONSERVATION PLAN

This document should be formally adopted by Canterbury Museum Trust Board as a recognised guide for the ongoing conservation, management and development of the buildings. Reference should be made to the Plan to inform the ongoing management of the Museum buildings as well as physical works and major development proposals.

Endorsement of the Plan should be sought from Christchurch City Council and Heritage New Zealand Pouhere Taonga as key stakeholders. It is anticipated that this document will inform statutory decision making and referral responses from these bodies.

Once adopted and endorsed, the Plan should be made available on the Museum's website to provide transparency and to inform the wider Canterbury community with respect to the heritage values of the Museum buildings and the policies that will inform their long-term management and future development.

It is also important that provision be made for the Plan to be reviewed on a regular basis to allow for changing circumstances, further knowledge and community values to be incorporated. Periodic review of the Plan will ensure it is kept up to date and continues to be an essential tool to assist in the management and conservation of Canterbury Museum. The Plan should be reviewed on a five-yearly basis or more frequently if significant new information is discovered or if major changes are proposed to the Museum.

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APPENDIX A

Chronology of Events

Date	Event
1850	The site for the Museum is identified
21 December 1858	Julius Haast arrives in New Zealand
1861	Haast undertakes a geological survey of Canterbury
September 1864	Calls are made for the foundation of a museum to be built in Christchurch
October 1864	The Canterbury Provincial Government holds a competition for the design of the Museum
May 1865	Mountfort and Speechly divide the winning £50 prize
February 1867	Mountfort presents his designs to the Provincial Government
2 December 1867	Haast opens his museum collections to the public in the Provincial Council buildings
February 1869	Haast is appointed as curator of the Museum Contracts are awarded to Prudhoe and Cooper for the stonework and Daniel Reece for the interior woodwork
October 1870	The first Mountfort museum with lean-to attached to the northern end is opened to the public
October 1871	Another building to adjoin the south wall of the 1870 structure is planned
1872	The second building attached to the 1870 building is opened
July 1873	The Provincial Government provides £260 for purchase of the whare Hau-Te-Ananui-o-Tangoroa
1875	Ferdinand the Emperor of Austria confers on Haast a hereditary knighthood
1875	Mountfort prepares plans for an extension of the Museum to the east
1876–1948	The University has governance of the Museum
1877	L shaped building with one wing facing Rolleston Avenue and the other parallel to the street edge and to the 1870 wing is completed
1878	The portico with its decorative stonework is added
1881	The whare is dismantled and re-sited to the west of the 1870 wing
1882	The Technology gallery which enclosed the courtyard created when the 1877 wing was added to the 1870 and 1872 buildings is opened
1887	Haast is knighted by Queen Victoria
August 1887	Sir Julius von Haast dies in Christchurch
1894	The whare is taken down, repaired and re-erected facing south
1920	The blue whale is set up to form an entrance to the west of the whare
1944	The idea is conceived of a new wing to celebrate the upcoming Centennial of the Province in 1950
April 1948	The Museum governance is taken over by a new trust board under the provisions of the Canterbury Museum Trust Board Act 1947
1949	A competition is held for a Centenary project that maintains a strong visual connection to Mountfort's architecture – Dunedin architects Miller, White and Dunn win the commission
1950s	The whare is dismantled to make way for the Centennial Wing and placed in storage
December 1954	The contract for the construction of the 1958 Centennial Wing is awarded to CS Luney Ltd
September 1955–1959	The Museum is closed for building and major internal renovations
1957	The fleche is removed as it has been found to be in an advanced state of decay
November 1958	The Centennial Wing opens
1962	Fundraising begins for a building to house a Rutherford Hall of Science
1969	John Hendry is appointed with plans for a building linking the 1872 building and the 1858 Centennial building
March 1977	The Roger Duff Wing is completed and opened by the Duke of Edinburgh
1978	Roger Duff dies and the new wing is named in his honour

1987	10-year earthquake strengthening project commences The 1877 wing is the first to be strengthened with concrete shear walls The auditorium in the 1958 Centennial Wing is demolished
September 1986	The Museum (nineteenth century Portion) is listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga
1989	Strengthening work is carried out in the 1882 building
1991	Level 2 is installed in the 1882 building floor to act as a structural diaphragm and to provide more floor space
1993	Strengthening work is carried out in the 1870 and 1872 buildings
1995	The planetarium is removed from the 1977 Roger Duff Wing and replaced by a smaller glazed gable roof The Garden Court building is constructed
1997	The Mountfort Gallery is opened in the original 1870 building
4 September 2010	Canterbury Museum suffers superficial damage and is closed for only 10 days after an earthquake with a magnitude of 7.1
22 February 2011	An earthquake with a magnitude of 6.2 causes more extensive damage to the buildings; the Museum is closed.
2 September 2011	The Museum is partially reopened, the first institution in the inner city to do so
ANZAC Day, 25 April 2013	The Museum is fully re-opened
December 2013	The review of the Canterbury Museum List entry by Heritage New Zealand remains open
December 2017	Canterbury Museum marks 150 years since its founder, Sir Julius von Haast opened the doors to the public at its previous Provincial Council buildings site.

APPENDIX B

Comparative criteria for identifying heritage significance between the Christchurch District Plan and Heritage New Zealand Pouhere Taonga List / Rārangi Kōrero:

CHRISTCHURCH DISTRICT PLAN	HERITAGE NEW ZEALAND POUHERE TAONGA
Appendix 9.3.7.1 Criteria for the assessment of significance of heritage values:	Heritage New Zealand Pouhere Taonga may enter any historic place or historic area in the New Zealand Heritage List/Rārangi Kōrero if it is satisfied that the place or area has aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological or traditional significance or value historic place is assessed under section 66(3) of the *Heritage New Zealand Pouhere Taonga Act 2014* having regard to the following criteria*:
Historical and social value (criterion a). Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns;	**Historical significance or value** **Social significance or value**
Cultural and spiritual value (criterion b) Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to tangata whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values;	**Cultural significance or value** **Spiritual significance or value**
Architectural and aesthetic value (criterion c) Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place;	**Aesthetic significance or value** **Architectural significance or value**
Technological and craftsmanship value (criterion d) Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period;	**Technological significance or value**
Contextual (criterion e) Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment;	**Aesthetic significance or value** **Architectural significance or value** Note: there is no equivalent s.66(3) criteria to Contextural value, however the Christchurch Distruct Plan description of this criterion suggests that Aesthetic and Architectural significance or value may be anologous
Archaeological and scientific significance value (criterion f) Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social, historical, cultural, spiritual, technological or other values of past events, activities, structures or people	**Archaeological significance or value** **Scientific significance or value**

* *Significance Assessment Guidelines: Guidelines for Assessing Historic Places and Historic Areas for the New Zealand Heritage List/Rārangi Kōrero,* Heritage New Zealand Pouhere Taonga, March 2019.

Historic places must be further identified as Category 1 or Category 2 where; CATEGORY 1: places are of special or outstanding historical or cultural heritage significance or value; and CATEGORY 2: places are of historical or cultural heritage significance or value.

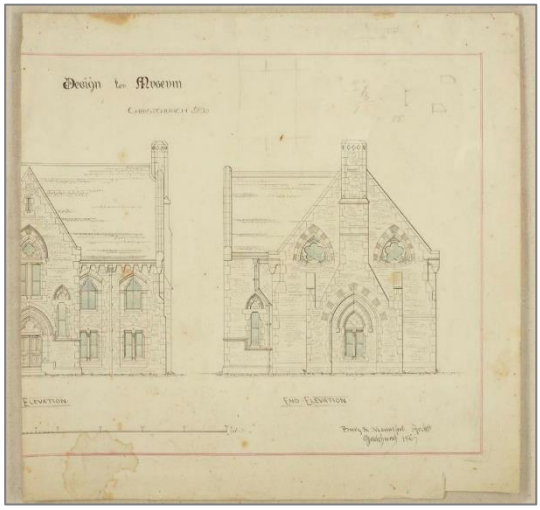
However, there are no regulations currently in place for assigning Category 1 or Category 2 status.

APPENDIX C

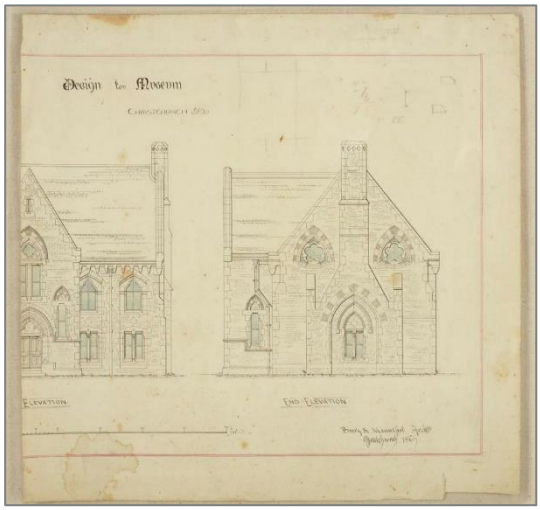
Other Key Relevant Drawings

The following images are a selection of drawings from Canterbury Museum archives including some by Benjamin Mountfort.

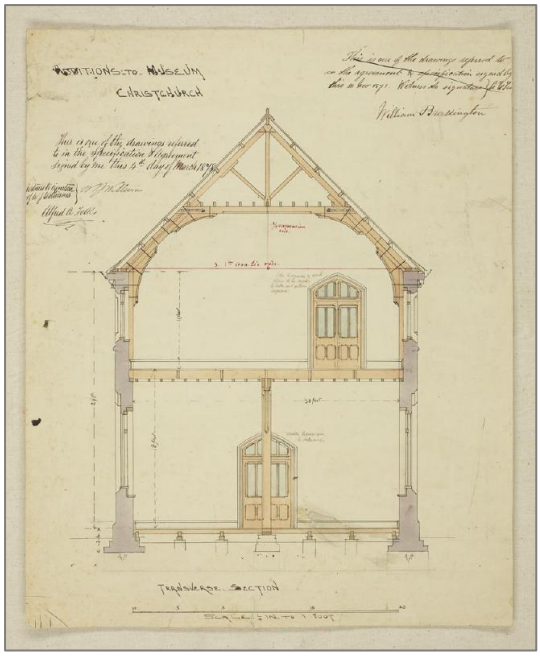
c1865
Canterbury Museum, 1951.169.2.



1867
Canterbury Museum 651.
(Benjamin Mountfort)

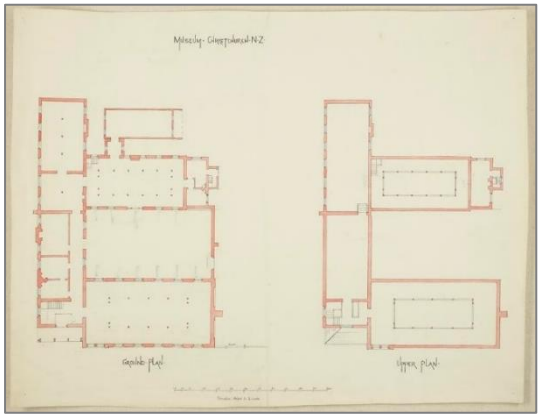


April 1869
Canterbury Museum, Accession number: Plan 655.

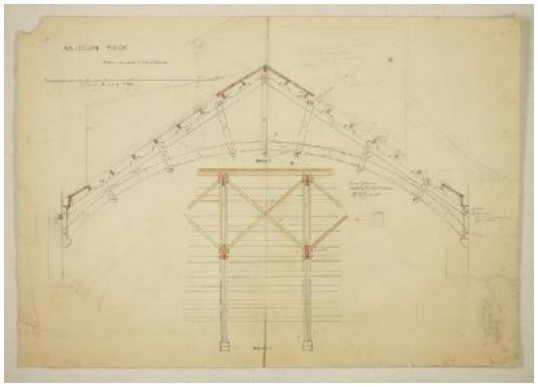


1878
Canterbury Museum 44553. 682
(Benjamin Mountfort)

c1870s
Canterbury Museum, Plan 681.

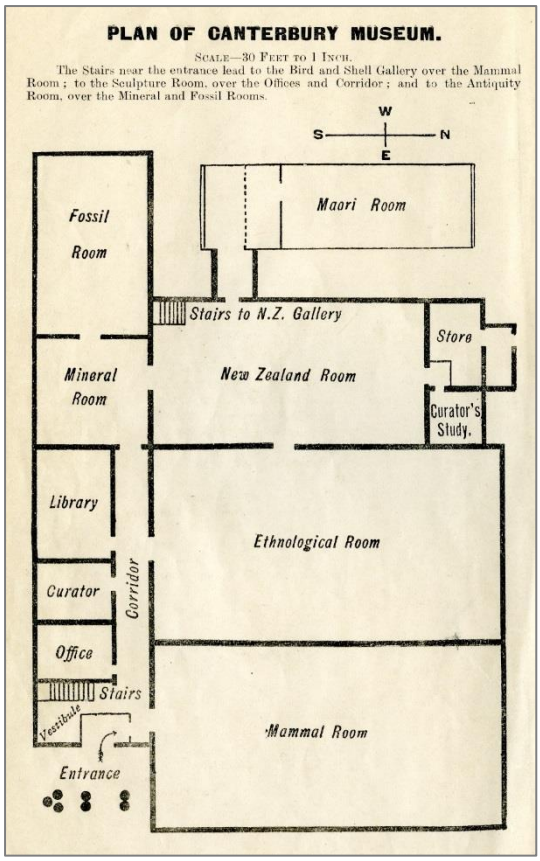


1881 plan
Canterbury Museum, Plan 661.

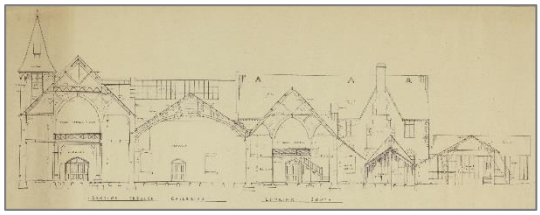


1881
Canterbury Museum 46776. 700
(Benjamin Mountfort)

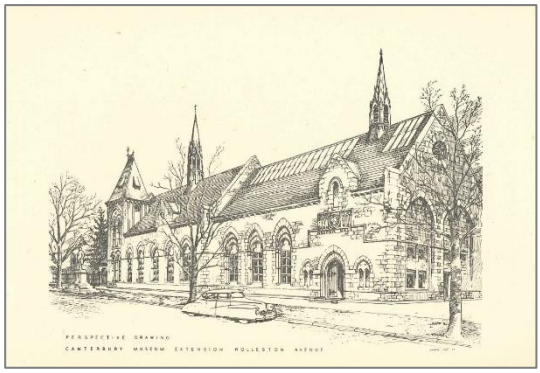
1879 Zincography printed in Vienna by Rudolf von Waldheim as frontispiece for Haast.



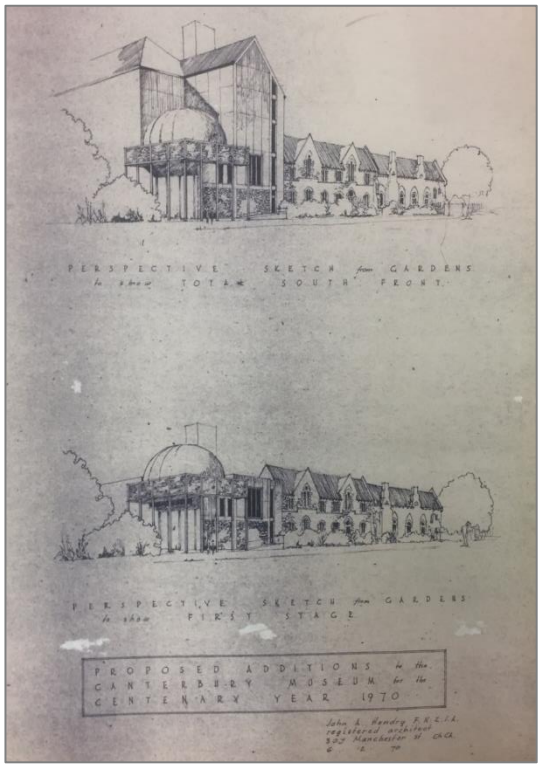
1900 Plan of Canterbury Museum
Canterbury Museum LIB5991



Section October 1948
Canterbury Museum Archives: Mu5, Sheet No 4, JG Collins.
(Benjamin Mountfort)



Extension
Canterbury Museum Annual Report 1949-50.



1970
Canterbury Museum, Mu 219.
(J A Hendry)

APPENDIX D

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

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places** of **cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places** of **cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places** of **cultural heritage value**.

In general, such **places**:

(i) have lasting values and can be appreciated in their own right;
(ii) inform us about the past and the cultures of those who came before us;
(iii) provide tangible evidence of the continuity between past, present, and future;
(iv) underpin and reinforce community identity and relationships to ancestors and the land; and
(v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places** of **cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place.**

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

(i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
(ii) include an assessment of the **fabric** of the **place**, and its condition;
(iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
(iv) include the entirety of the **place**, including the **setting**;
(v) be prepared by objective professionals in appropriate disciplines;
(vi) consider the needs, abilities, and resources of **connected people**;
(vii) not be influenced by prior expectations of change or development;
(viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
(ix) make recommendations for the **conservation** of the **place**; and
(x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

(i) consultation with interested parties and **connected people**, continuing throughout the project;
(ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
(iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
(iv) physical investigation of the **place** as appropriate;
(v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
(vi) the preparation of a **conservation plan** which meets the principles of this charter;
(vii) guidance on appropriate **use** of the **place**;
(viii) the implementation of any planned **conservation** work;
(ix) the **documentation** of the **conservation** work as it proceeds; and
(x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

(i) **preservation**, through **stabilisation, maintenance**, or **repair**;
(ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
(iii) **reconstruction**; and
(iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement,** and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric,** and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place,** and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values,** such as the spiritual associations of a sacred **place,** may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place,** and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value. Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place.** Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values.** Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place,** and which has little or no adverse impact on its **authenticity** and **integrity.**

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value.**

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric,** and **cultural heritage value** of a **place**, assesses its **cultural heritage significance,** describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place,** and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

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

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric,** and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures,** and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga.**

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures,** and monuments; groups of buildings, **structures,** or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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