BEFORE THE CHRISTCHURCH CITY COUNCIL

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

EVIDENCE OF TREVOR WATT OF ATHFIELD ARCHITECTS LIMITED ON BEHALF OF THE CANTERBURY MUSEUM TRUST BOARD

Dated 25th May 2021

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INTRODUCTION

1 My name is Trevor William Watt. I am a graduate of the Victoria University Faculty of Architecture 1992 and a member of the New Zealand Institute of Architects. I hold the qualifications of B.Arch (Hons) / B.BSc and have practised as an architect in Christchurch since 1996.

2 I have been a Director of Athfield Architects since 2008. Athfield Architects is an architectural firm dealing with urban design, architecture, landscape, industrial design and interior design and numbers 40 personnel in Wellington, 8 personnel in Auckland and 16 in Christchurch. Athfield Architects established a practice in Christchurch in 1994 and has a continuing commitment across New Zealand.

3 I have been involved in the design and construction of numerous projects, including:

- Commence Building, University of Canterbury, 1996-1998
- Rakaia Centre, CPIT, 1997-1998
- Jade / AMI Stadium Lancaster Park, 1999-2002 & 2005-2011
- Te Hononga / Christchurch Civic Building 2007-2011
- Canterbury Museum Revitalisation Project, 2000-2006
- Selwyn District Council Headquarters, 2004-2007
- Hagley Oval & associated redevelopments, 2009 – current
- Various Secondary School campus redevelopments and master-planning, including St Margaret's College, Cashmere High School, Christchurch Boys High School & Mt Aspiring College, 2011 – current
- Rehua, College of Education, University of Canterbury, 2014-2019
- Robert McDougall Gallery Seismic Upgrade Feasibility, 2013-2014
- New Zealand Institute of Architects representative to the Royal Commission on the Canterbury Earthquakes, 2014
- Sumner Library & Community Centre, 2015-2018
- Ashburton Library & Civic Administration Building, 2018 – current
- Queenstown Lakes District Council Lakeview & Manawa / Civic Heart – architectural & urban design advisor, 2017 – current
- Waimakariri District Council, Rangiora Civic master plan, 2018-2020
- Christchurch Boys High School Main Block Strengthening & Refurbishment, 2019-current
- Canterbury Museum Redevelopment, 2009 - current

Many of these projects relate to the Canterbury Museum Redevelopment project as they involve heritage, alterations to existing buildings, basement construction and/or large-scale public and civic buildings.

4 My role on the Canterbury Museum Redevelopment is Project Director and Lead Design Architect.

5 I have been involved as an Architect on Canterbury Museum over 21 years, including the previous Revitalisation Project (2000-2006), Project Brief development (2009 & 2019), Museum seismic resilience feasibility studies (2012-2018), tenant representative on the CCC lead RMG seismic strengthening options review (2013-2014), Conservation Plan Reviewer (2018-2019) and Redevelopment Concept Design which is the basis of this resource consent (2020-current).

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

SCOPE OF EVIDENCE

7 In my evidence I will:

(a) Summarise of the background information and process that lead to the proposed redevelopment design;

(b) Summarise key design aspects of the project;

(c) Respond to submitters concerns and issues raised; and

(d) Respond to concerns and issues raised within CCC Officer's Reports and related evidence.

THE EXISTING BUILDINGS

History

8 The existing Canterbury Museum & Robert McDougall Gallery overall building plan has evolved over the last 150 years and consists of a series of building footprints developed in relationship to each other, to form the current configuration.

9 The stages of redevelopment over this time include:

Stage	Area	Cumulative Area
Museum Elements		
1870 Mountfort Stage One	525	525
1872 Mountfort Stage Two	515	1040
1875 Whare Whakairo	137	1177
1877 Mountfort Stage Three	1260	2437
1882 Mountfort Stage Four	420	2857
1958 The Centennial Wing	4015	6725
1977 The Roger Duff Wing	3380	10105

1995 The Garden Court building	2505	12610
Robert McDougall Gallery Elements		
1932 Robert McDougall Art Gallery	1590	1590
1961 - 1962 Various extensions	115	1705
1985 Canaday Wing & basement	655	2360

Image 1: Stages of Canterbury Museum & Robert McDougall Gallery Redevelopment

10 Mountfort located Canterbury Museum at one end of Worcester Boulevard, Christ Church Cathedral at the other end – a religious and secular relationship along the historic city axis of Worcester Boulevard – enhanced with the visual connection between the Cathedral spire & Museum fleche'. The context and building to street relationship have changed considerably over time. With the increased connectivity between street and building, along with the reintroduction of the Museum flèche on

the 1877 building, the proposed redevelopment seeks to enhance this historic connection between the Museum, Rolleston Avenue, Worcester Boulevard and the Cathedral.

11 The Robert McDougall Gallery was a stand alone building when first constructed in 1932 and formed a relationship with the Botanic Gardens. Over time the Museum has expanded westwards, the Gallery eastwards without any due consideration for each other or the neighbouring Christ's College. The proposed development seeks to improve the relationship between the Museum & Robert McDougall Buildings.

Understanding the Existing Context

12 Canterbury Museum and Robert McDougall buildings form part of one of the Central City's most recognised and valued neighbourhoods, the Cultural Precinct of Christchurch city. Together with Christ's College and the Arts Centre they present an important and attractive streetscape of heritage buildings, complemented by the open space and landscaping of the Botanic Gardens, Christ's College, Hagley Park, the hospital grounds and the Avon River. These all rest on pre-European sites important to Māori; Puāri Pa, Ōtākaro Waiwhetū & Waipara springs.

13 The proposed redevelopment of a working Museum ensure a positive relationship with its immediate neighbours and enhance this relationship. The most important are the Botanic Gardens, Christ's College, the Arts Centre, and the way the Museum relates to Rolleston Avenue and Worcester Boulevard.

14 Prior to design commencing, a detailed analysis was undertaken of the neighbourhood and urban and historic context and included consultation with neighbours. This detail is included in Section E, of the Concept Design Report of the Application.

Understanding the Existing Buildings

15 The Museum and Robert McDougall Gallery is a complex which is made up of numerous building additions and alterations over 150 years. Prior to commencing a project of this nature, it is imperative that there is a good understanding and record of the existing buildings and how the complex has been altered over time.

16 Athfield Architects has recorded the Museum and Robert McDougall buildings over 20 years. This included a detailed on-site measuring of the buildings, conversion of these onto measured drawings, to the study of all available original and alteration consenting and construction documentation.

17 This detailed understanding informed the design as it progressed – especially highlighting areas where opportunities existed to expose original heritage fabric and form.

Limitations & Deficiencies of the Existing Buildings

18 The last improvements of any significance at the Museum occurred in the mid 1990's. This work concentrated on the structural strengthening of the Mountfort buildings and the construction of a new building for additional space to infill the last remaining open space on the Museum site – the Garden courtyard.

19 Over the past 26 years, the Museum visitor numbers as grown considerably and the condition of the spaces which contain Canterbury's taonga has increasingly deteriorated from a watertightness, insulation, heating, cooling, pest and humidity control perspective. The building enclosure and configuration is not close to being at the international standard, which it should be to house the collections of international and national significance that Canterbury Museum does hold and exhibit. There is also the need to future proof the Museum for the next 50-100 years.

20 The following is a summary of the existing building deficiencies:

- Lack of compliance with the NZ Building Code (there are significance fire compliance upgrades required, in emergencies exit routes are congested and parts of the building do not meet accessibility requirements;
- The plethora of complex roof forms has resulted in complex and poorly detailed roof junctions and internal gutters which has resulted in water ingress issues over the years;
- The roof and wall claddings of the 1958, 1977 & 1995 buildings are at the end of their useful life and have resulted in weather-tightness issues, including the large asbestos roof of the 1958 building. There is little to no insulation in any walls or ceilings to any of the Museum buildings;
- Most of the Museum collections are housed in spaces having little or no control over temperature or humidity and there is insufficient space for the expanding collection;
- Due to the evolution of the Museum over time this has created inefficient and illegible circulation – back of house, but particularly front of house for domestic and international visitors. There is only one small lift in the building, for visitors, staff and collections movement, which is remote from the main visitor entrance and the loading bay;
- The front entrance and foyer have significant congestion issues, especially evident with arrival and departures of groups;
- There are fragmented front of house and back of house functions across all five levels, resulting in space inefficiency and more complex security measures being required;

- Customer facilities (cafe, toilets, visitor lounges) are limited and not an appropriate size or specification;
- There is a need for additional and more flexible space for exhibitions;
- There is currently no space available to exhibit large significant items like the Whare Whakairo or the Blue Whale skeleton; and
- More space is required to deliver public and education programmes.

A NEED FOR CHANGE

21 Prior to any design work proceeding, three documents were completed in late 2019, which formed the foundation and guiding documents of the Canterbury Museum Redevelopment project:

- Building Conservation Plan;
- Cultural Narrative; and
- Project Brief of Requirements

Understanding the Heritage Values

22 Canterbury Museum is listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga. The nineteenth century buildings and their setting are listed as "highly significant" in the Christchurch City Council District Plan, while the Rolleston Avenue facade of the Centennial Wing and the south and west facades of the Roger Duff Wing and their settings are listed as "significant".

23 The Robert McDougall Gallery building is listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga and is included in the schedule of historic buildings within the Christchurch District Plan.

24 In 2019 the Trust Board adopted a new Building Conservation Plan for Canterbury Museum.

25 Whilst the key driver for the redevelopment project is to protect the Museum collections and buildings, there has been a strong desire by the design team from the beginning to unveil and provide public access to original heritage form and fabric of significance, wherever practical.

Cultural Narrative

26 In 2019 a Cultural Narrative for Canterbury Museum was adopted by the Canterbury Museum Trust Board.

27 The Cultural Narrative has informed the design by:

- Providing an insight into the local history and cultural mindset;

- Highlighting opportunities for rebalancing the history of Canterbury;
- Encouraging the opportunity for the Museum to consider how it might best think about its connection and engagement with the whenua, the people and their stories and the pre-European history of this place; and
- Providing several threads for the Museum to weave into the new Museum development project to recognise a shared history and an authentic bi-cultural approach based on the kawa and tikanga of mana whenua.

The Project Brief

28 In 2019 a Project Brief of Requirements was adopted by the Canterbury Museum Trust Board. This Brief of Requirements evolved since 2009 and included inputs from Museum Board, staff, management, and external consultants.

29 The primary requirement of the redevelopment of Canterbury Museum is to upgrade the existing facility to provide more space and to meet current international standards for Museums, especially in relation to visitor experience, exhibitions, and protection of the collection.

30 This all needs to occur along with the complex overlay of working within the seismic strengthening, heritage, planning, constrained site and cost parameters which exist with this project.

31 The following is a summary of the scope of work required with the new redevelopment.

- International standard seismic strengthening for Museum Buildings;
- Meet fire safety and other building code obligations;
- Improve vertical access via stairs, lifts and possibly escalators;
- Simplify public circulation routes;
- Provide an acceptable arrival and orientation space;
- Improve visitor experience and facilities;
- Provide bigger, more flexible special exhibition spaces able to take major international shows;
- Provide flexible, fully upgraded spaces for longer-term flexible exhibitions;
- Provide human comfort heating, ventilation, and air conditioning (HVAC) for public spaces;
- Upgrade security provisions;
- Consolidate staff offices into one area;
- House reserve collections to accepted international standards;

- Share workrooms, collection stores across disciplines;
- Celebrate the heritage values of the Museum and McDougall buildings and underpin the whole development with Building Conservation Plans agreed with the heritage authorities and ensure compliance with the Christchurch District Plan where possible & practical;
- Demonstrate commitment to biculturalism through new building design;
- Link the Robert McDougall Gallery to the Museum buildings;
- Conserve and re-display the Blue Whale skeleton;
- Conserve and re-erect the Whare Whakairo Hau-Te-Ananui-O-Tangaroa and provide a new whare experience; and
- Future proof the Museum for the long term.

Consultation and the Design Process

32 Prior to commencement of the concept design, considerable consultation occurred with a wide range of interested parties and stakeholders, including heritage groups, heritage architects, neighbours, local community groups, and members of the general public. This commenced with a series of hui with Ngāi Tūāhuriri as mana whenua and extended to other local rūnanga.

33 Drawing upon some lessons learnt from previous projects, the concept design process was set up with a series of three key workshop stages being:

- Stage 1 Workshop - A Need for Change (outlining reasons for the need for change and the background works completed to date with the foundation documents);
- Stage 2 Workshop - First thoughts (initial ideas and key concept drivers, sketched options); and
- Stage 3 Workshop - Preferred Option (developed concept, incorporating feedback, final review).

34 These workshops were a minimum of 1.5 - 2 hours at a time, and there were multiple workshops at each stage to keep groups down to numbers where people felt comfortable to provide input and feedback (approx. 6-12 people at each).

35 A comprehensive record of the consultation process, consulted parties, key design workshops and meetings was included in Section 4 of the Application (Engagement and Consultation Report Final for Resource Consent).

36 An exhibition of the proposal was installed in the Museum in September 2020 and all material was accessible on the Museum website from that time.

THE REDEVELOPMENT SCOPE

37 The following is a summary of the scope of the Canterbury Museum redevelopment proposal:

- Base isolation of both the Museum & Robert McDougall Gallery (RMG) buildings;
- An expanded basement level across both sites;
- Removal of the deficient 20th century Museum buildings, except for the front gabled portion of the 1958 wing and south west portion of the 1977 wing;
- Construction of a new three level building around a central atrium space, to maximum the practical expansion of useable area on the site; and
- Provide a visitor link between the Museum and the RMG.

KEY DESIGN ASPECTS OF THE PROPOSAL

Protection of Collections

38 Fundamentally at the heart of this redevelopment project is about protection of Canterbury taonga; both collections and associated heritage buildings. Protection of collections is required from various aspects including seismic events, water protection, temperature, humidity, fire, pests, and security.

Seismic Resilience - Base Isolation

39 The international standard for providing increased seismic resilience to buildings and collections and people within these buildings is base isolation. This has been peer reviewed and supported by many structural engineers during the earlier feasibility stages of the project.

40 Base isolation reduces accelerations during seismic events into the building by isolating the building from the ground as much as practically possible.

41 This requires an undercroft or basement of some nature to the buildings in order to locate the isolators and maintain access to them.

42 There is a significant cost premium of retrofitting isolators to existing buildings, particularly around construction of basements / undercrofts under. Taking into consideration the large number of deficiencies with the majority of the 20 century buildings on the Museum site, overlaid with this additional cost for base isolation to existing buildings and opportunities to unveil heritage of high significance - this all informed the extent of removal of the existing Museum buildings.

Basement Collection Storage

43 A basement across the site of some nature results from the introduction of base isolation. There is then a proportionally small cost up-lift of providing a useful and functional basement.

44 There is a massive space efficiency advantage of housing all collections within larger spaces – rather than the multiple small rooms which currently exist.

45 The use of the basement for collection storage and same plantroom space provided an opportunity to provide for the increased space demand the Museum needs, as well as opportunity to have some larger exhibition space over to house the larger taonga, especially the Blue Whale skeleton and the Whare Whakairo.

46 As the base isolators will be located under the basement plane this also aligns with the basement water protection strategy of creating 'a box within a box'. There is the primary protective wall, but within this is a secondary raised floor and separate wall, with additional water & vapour protection. The space between the two 'boxes' will contained additional drainage and associated pumps as additional protection.

47 Most basements constructed in Christchurch are largely for car parking use. The Museum basement is to be constructed to a much higher standard, with increased protection measures in place. There is an international standard for basement construction, and this will inform the design going forward. As part of the Concept Design Report within the Application, a separate section (Appendix 1) on the basement water-protection measures was included in the resource consent application – not because it was required as part of the resource consent, but because there was community interest during workshops on how this was to be addressed.

Environmental Control

48 Currently there is no space within the Museum that meets the appropriate level of temperature and humidity control. A significant part of the project is to address this within all spaces of the redeveloped Museum. This will necessitate a large increase in space required for services.

49 Environment sustainable design is part of the project and all options are to be explored to practically include as many aspects as possible of this into the design going forward. It is intended that this will include a higher thermal building envelope resulting in less need for mechanical solutions.

Cultural Narrative Integration / Araiteuru

50 A foundation of the redevelopment is addressing an imbalance in the bi-cultural partnership within the current Museum buildings and exhibitions. Fundamentally the project allows for mana whenua to be represented and tell their stories from their perspective in both the building design and exhibitions.

51 Araiteuru refers to 'Pathway' the name of the bi-cultural exhibition space and embodies the wider integration of the cultural narrative as a pathway from the external gathering space, through a welcoming gateway (Ngutu), across a threshold involving pounamu, water and first stories, under the Blue Whale skeleton (with connection to Ngai Porou / Paikea) to an ātea space and wider bi-cultural exhibitions.

52 During consultation with mana whenua, and other local runanga, water and pounamu have been identified as an important cultural element within the entrance and threshold experience.

53 A central focus of Araiteuru exhibition is the reinstatement of the historic Whare Whakairo Hau-Te-Ananui-O-Tangaroa (which has been in storage since the 1950's) and a new contemporary whare or mahua – Whare o Tahu. The whare sit within a new atrium space, with connection to sky, with a dialogue with the Neo-Gothic Mountfort buildings backdrop on two sides and provides a new heart to the Museum complex.

Unveiling & Celebration of Heritage

54 Whilst the main driver of the project is to protect the Museum collections and improve the visitor experience, the design team have taken this opportunity to unveil and celebrate as much currently hidden Museum heritage of highest significance as practically possible.

55 A summary of highly significant heritage elements which are currently hidden but proposed to be unveiled to public view in this application include:

- Northern stone wall of the 1872 Mountfort building;
- Northern stone wall of 1882 Mountfort building (removal of solid plaster);
- Northern stone of the 1877 Mountfort building (combination of removal of adjacent building structural concrete wall and removal of solid plaster and infill of existing openings);
- Gabled form of the northern wall of the 1870 Mountfort building;
- Gabled form of the western wall of the 1872 Mountfort building;
- Western stone wall of the 1870 Mountfort building, including original stone chimney;

- Whole perimeter of the Mountfort era buildings will be readily legible;
- Reconstructed flèche (spire) to the roof of the 1877 Mountfort building;
- Reconstructed chimneys to the gablets of the east and south wings of the 1877 Mountfort building;
- Removal of section of 1990's structural concrete diaphragm within 1882 to open up space to reflect original volume;
- Expose of 1882 Mountfort timber trusses within public lecture and exhibit space;
- Removal of current exhibitions, walls and removing blackened windows to Rolleston Avenue and reinstatement of original wall positions to 1877 east Mountfort building allows greater appreciation of original volume with natural light and outlook;
- The new atrium roof extending fully over the 1870 gable allows this roof form to be fully expressed and potentially the original corrugated roofing iron to be exposed to view internally;
- The Gothic roof forms of all the Mountfort buildings will be able to be viewed collectively from an internal public space (currently this view is only accessible from access to the current roof). This new vista provides the best understanding of the evolution of the Mountfort buildings from 1870 to 1882;
- The removal of eastern additions to the Robert McDougall Gallery allows the original gallery building form and brickwork walls to be exposed to public view;
- Seismic strengthening of the RMG will allow all exhibition spaces to be opened to the public – all of which have been closed for over a decade;
- Removal of unsightly services and pipework, new glazing to skylights and new membrane to the RMG roof will put back this heritage fifth elevation to an appropriate condition and views of the RMG roof will be possible from the redeveloped Museum; and
- The Whare Whakairo Hau-Te-Ananui-O-Tangaroa (which was the third heritage building constructed on the Museum site) will be reconstructed as part of this project.

56 The application also retains more of both the 1958 and 1977 buildings than just the areas of these buildings noted as significant within the Christchurch District Plan.

Circulation & Additional Entrance

57 Circulation issues are a significant problem with the existing building – largely due to the ad hoc evolution of the buildings and alterations over time and lack of space. The redevelopment addresses these circulation issues though the:

- Additional Rolleston Avenue entrance (this reduces entrance congestion, whilst retaining the principal 1877 entrance with no impact on Mountfort heritage fabric);
- Enlargement of the current 1877 wind lobby;
- Provision of internal automatic glazed sliding doors to the 1877 wind lobby;
- Additional foyer space for group and individual visitor reception;
- Increased accessibility with provision of three lifts (public, goods & staff);
- Clearer delineation between public and back of house circulation across levels (this is much more efficient and significantly improves security);
- Central atrium provides an orientation space for the public exhibition experience;
- Overall greater clarity for public circulation; and
- Improved loading bay and international exhibitions.

Provision of Additional Space

58 The redevelopment increases the area of the Museum on the Museum site by 4,000sqm (31%) and when the use of the Robert McDougall Gallery is included this is increased by a further 3,700sqm (equating to an overall space expansion of 60%).

59 There is a 41% increase in collection storage, 38% exhibition area and 33% increase in visitor facilities.

60 The additional collection storage space is largely held at level 0, which instead of the current inefficient space collections storage of limited height – will be a larger more open and efficient arrangement.

61 There is not only additional area for exhibitions, but all these spaces will be more flexible allowing for more exhibits to be displayed over time.

62 There is a large special exhibition space, at the appropriate standard for international exhibitions.

63 Importantly the large exhibits of the Blue Whale and Whare Whakairo can now be displayed in an appropriate scaled space.

RESPONSE TO SUBMISSIONS

64 It is noted that the vast majority of 138 submissions where positive about the Museum redevelopment proposal. The following concentrates on responses to issues and questions raised in public submissions.

Response to Heritage New Zealand

65 NZHPT supports the application with five conditions of consent, which in my opinion are acceptable.

66 With respect to the first condition '*Ensure the installation of the glazed separation proposed between the listed 1877 Mountfort building and the scheduled Centennial Wing does not irreversibly damage the significant heritage fabric on the Mountfort building'*, the current application is already detailed with the least possible damage to the heritage fabric of the Mountfort building. Apart from a small, glazed link at ground floor level, the remainder of this significant 1877 façade is not connected to at all to any other construction.

Response to The Civic Trust & Tim Seay

67 The principal concern of the Civic Trust submission appears to be in respect to the robustness of the collection storage basement in respect to water & moisture ingress. The CCC Senior Planners report (clause 33) noted this matter is not a resource consent matter for consideration, however for completeness I consider it is appropriate to provide a response to this concern.

68 As previously noted, the fundamental drive of this project by the Trust Board is to protect the collections, whether below or above ground level. The new building envelope will be specified and detailed to meet the best possible watertightness and insulation levels.

69 Regarding the basement the evidence raised two concerns in respect to water ingress to basement collections – water through basement walls and floors, and water via sea level change and flooding.

70 The construction and detailing of the wall and floor waterproofing will be based on the British Standard (BS8102:2009) Code of Practice for Protection of Basements and Other Below Ground Structures, which has been used for other similar projects in the UK. This standard has four grades of protection depending on the functional use of the protected basement – from car parking at one end (grade 1) to data centres and archives protection at the higher end (grade 4). The higher grade level is the level that this project will be detailed to. It is unlikely that any other basement in Christchurch will have been detailed to this level. (refer Concept Design Report Appendix 1 included with the Application for more detail).

71 The design of the basement will also be a 'box within a box' concept – with built in redundancy in the system. There will be primary protective walls and floor, as well as secondary walls and floors which are raised and separated from the primary elements. The space between would have additional protection from water ingress with pumps connected to uninterrupted power supplies (IPS).

72 Structurally the primary walls are also designed to the highest level of seismic resilience. In a seismic event, if there was a crack, the likely result would still be moisture seepage and the secondary protective enclosure would remain dry.

73 The risk of flooding and sea-level change has been investigated. Christchurch City Council undertake flood modelling, especially looking at 1 in 50 year and 1 in 200 year events. The Christchurch District Plan reflects this modelling by highlighting Flood Management Areas (FMA), where there are minimum floor levels for new buildings. Canterbury Museum is well outside of the closest FMA, which extends to the south from the Avon across the Christchurch Hospital land.

74 Whilst the Museum and RMG is not within a FMA so that the flooding risk is lower even with climate change modelling included, the detailing of the construction will take overland and surface water protection into consideration.

75 The option of separate off-site collection storage facility has been investigated. The reason this option is not feasible at present is that base isolation of the current buildings still needs to be undertaken, the capital and operation cost is much higher and to have split sites the Canterbury Museum Trust Board Act 1993 would need to be amended.

76 However, the Museum acknowledges that at some point in the future, likely to be well over 50 years, that a separate off-site collection store is inevitable. The space currently proposed for collection store would then be available for other Museum functions.

77 In respect to Mr Seay's comments that the use of the RMG by the Museum is a breach of the CCC (Robert McDougall Gallery) Land Act 2003, the Athfield Architects Concept Design Report (refer plans pages 91 to 96) clearly delineates, with colour and text, the functions within the parts of the buildings on each separate site. The functions on the RMG site all comply with the RMG Land Act 2003.

RESPONSE TO CHRISTCHURCH CITY COUNCIL REPORT

Response to Evidence of CCC Senior Heritage Advisor – Amanda Ohs

78 In this response I will focus on the areas of disagreement and where further clarifications are required. These are:

- The heritage impact of the separation between the 1958 Centennial Wing and 1877 Mountfort Building; and
- The heritage impact of the proposed design to the 1977 Roger Duff Wing façade.

1958 Centennial Wing

79 The only area of disagreement regarding proposed changes to this building relate to the so-called 'slice' to the listed 1958 stone veneer façade to provide a separation to the 1877 Wing.

80 The disagreement is not that the separation is required, as there is general agreement that a minimum of 200mm is required to meet seismic requirements, but just the impact of the difference of separation between 200mm and 600mm, the nature of this separation and resulting impact on the wider contextual setting. The following are the most relevant paragraphs in Ms Ohs evidence which covers these issues.

81 Clause 54 '*it is not clear what options were considered for the seismic gap…*'

82 Clause 55 '*The heritage advice in the Application states "even in the absence of a structural / seismic rationale for this intervention we still consider it to be appropriate and desirable…" (p.3, 15 February 2021 Responses to CCC Queries). I disagree that the 600mm slice is appropriate on heritage grounds alone. I consider that making a feature of any seismic gap would disrupt the continuity of the Rolleston Avenue façade, which makes a key contribution to the unique character of the precinct. In my opinion a more subtle approach of introducing a seismic gap would better align with conservation principles and CDP and Conservation Plan policies. It would result in less removal of heritage fabric and better maintain the continuity of the Rolleston Avenue façade as it has stood for over 60 years. This would also better maintain the contribution of the Museum to the wider precinct of continuous stone facades in variations of the Gothic style.'*

83 Clause 61 '*The Applicant states that retention of the wing results in continued difficulties in resolving the juncture of the three buildings (1958,1877 and 1882) and ensuring weather tightness – however it does not say it is impossible…*'

84 Clause 164 '*In my opinion the benefits of the external exposure of the north wall of the 1877 wing do not outweigh the removal of part of the Centennial Wing Façade, and the disruption of the continuous façade presented to Rolleston Avenue. This change inserts a bold 21st century conservation solution for additions, which*

visually and physically interrupts the continuity of the principal stone Gothic façade of the complex. This change will reduce the integrity of the heritage item and also the Museum complex as a whole...'

85 Clause 163 '*I consider the adverse effects of the proposal on the Centennial Wing façade to be more than minor.'* (my emphasis)

86 In summary the key aspects of these statements I will specifically respond to and provide additional information on are:

- Options for providing a seismic joint between these two buildings;
- Clarifying the extent of removal of 1958 façade fabric;
- Impact of this extent of removal on the 1958 façade when assessed in isolation;
- Impact of this extent of removal on the total Museum Rolleston Avenue façade;
- Impact of this extent of removal on the wider Neo-Gothic cultural precinct;
- What are the heritage benefits to the 1877 Wing; and
- Weighting the removal of the amount of heritage fabric of secondary significance against the benefits from greater visibility and unveiling of heritage fabric and form of higher and principal significance.

Seismic Joint Options

87 As noted in the Applicant's 15 February 2021 Responses to CCC Queries, the proposed separation between the 1877 and 1958 Wings is not only being provided to meet the minimum required seismic requirements, but also to increase the unveiling of heritage of higher significance and to provide more robust water-proofing solutions.

88 In detailing this junction, several methodology options were assessed against the aforementioned requirements, including:

a. Installation of proprietary seismic joint systems.

b. Seismic joint installation with a glazed connection to the 1877 Wing.

c. The minimum intervention between both building, i.e complete separation.

Refer images 3 to 8 for sketches of these methodology options at both roof and wall junctions. It is clear which detail has the least intervention to heritage fabric and provides the best legibility between heritage items of differing periods. Images 4 and 7 shows options for proprietary seismic joint systems.

89 The option with the minimum invention is what is being proposed in the Application. The benefits of this approach are:

- The proposed separation avoids clumsy or complex solid seismic joints;

- To make this junction weather-tight, would require a recess to be carved into the original stone façade for the insertion of a frame, resulting in the loss of heritage fabric. As the surface of the stonework varies in depth this frame could end up being quite bulky; and
- The clear separation also avoids complex junctions between building elements which increases water-tightness risk, directly impacts original heritage fabric and reduces the ability to reveal original heritage fabric. Image 22 shows a photo of a key area of the 1877 facade which is complex to reconcile.

90 A new structural and glazed wall is constructed 1.2m back from the 1877 Mountfort wall which provides the new enclosure envelope to the building. A simple single storey glazed link is provided at ground floor to connect the 1877 Wing to the 1958 building and this provides the absolute minimum connection possible to the 1877 Mountfort building (refer image 26).

91 I note that one of the proposed resource consent conditions is '*Seismic Joints – this documentation shall demonstrate that where these connect to heritage fabric, that there is the least intrusion and impact upon heritage fabric practicable.*'

92 **The proposed separation detail with no infill is absolutely the least intrusion and impact on the heritage fabric of the highly significant 1877 façade and allows the total highly significant façade to be revealed in full.** This is achieved with the minimal removal of heritage fabric of secondary significance.

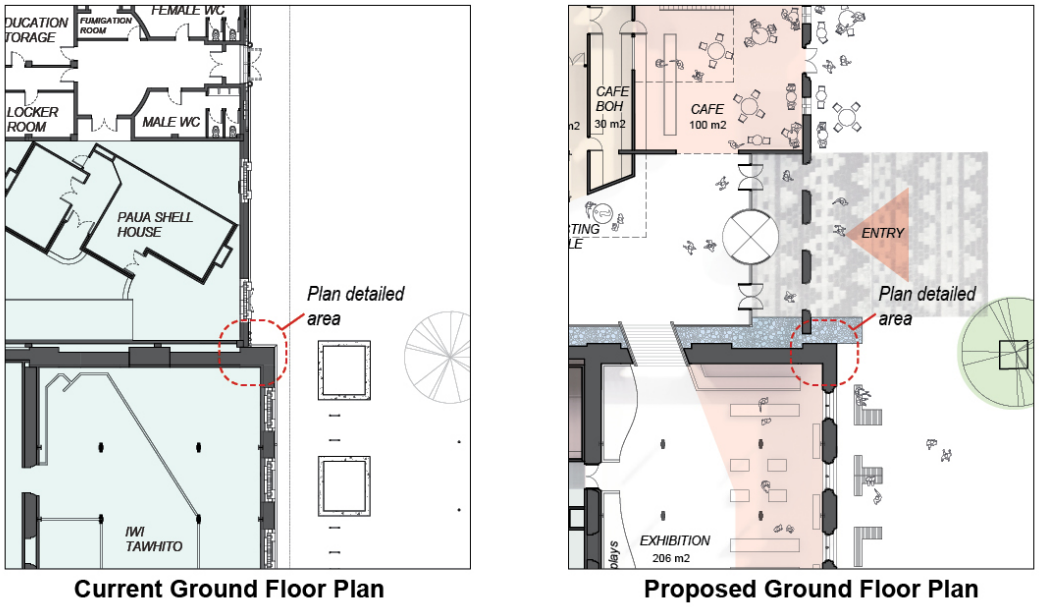


Image 2: Comparison of Current & Proposed Additional Entrance (also refer Athfield Architects Concept Design Report pages 139 - 145 for more detail)

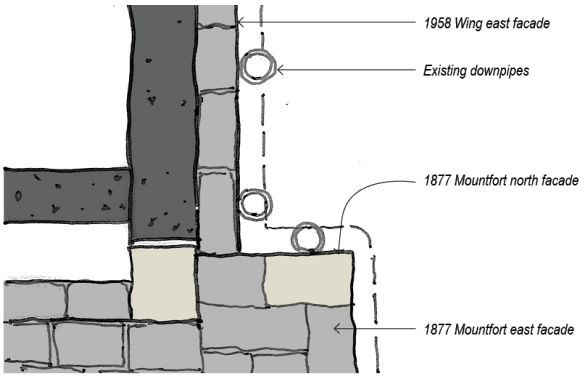


Image 3: Current 1877 / 1958 Wall Junction

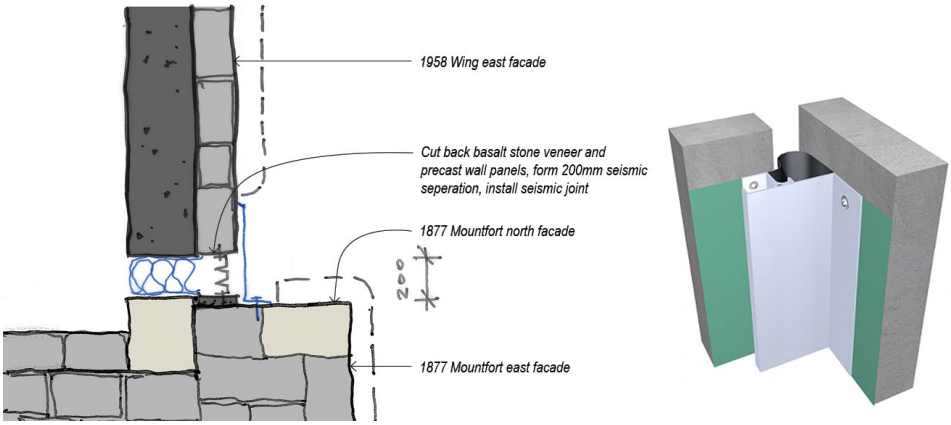


Image 4: Typical Seismic Wall Joint

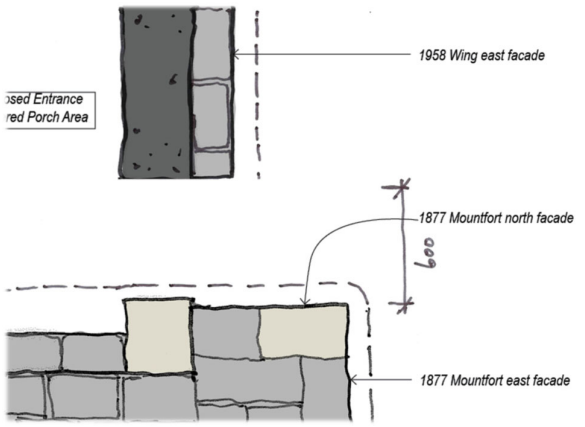


Image 5: Proposed 1958 / 1877 Wall Junction

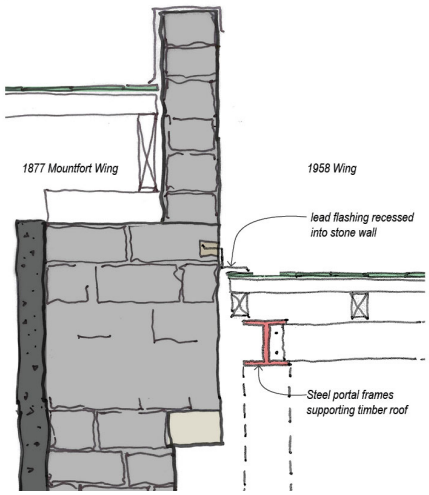


Image 6: Current 1877 / 1958 Roof Junction

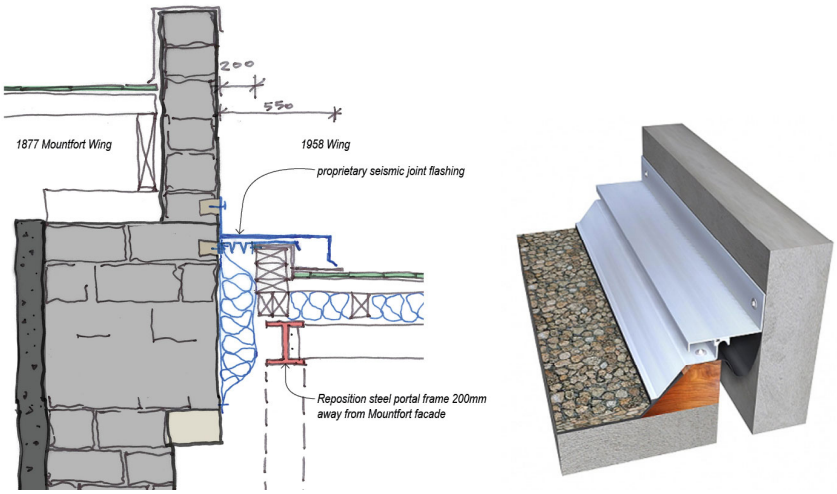


Image 7: Typical Seismic Roof Joint

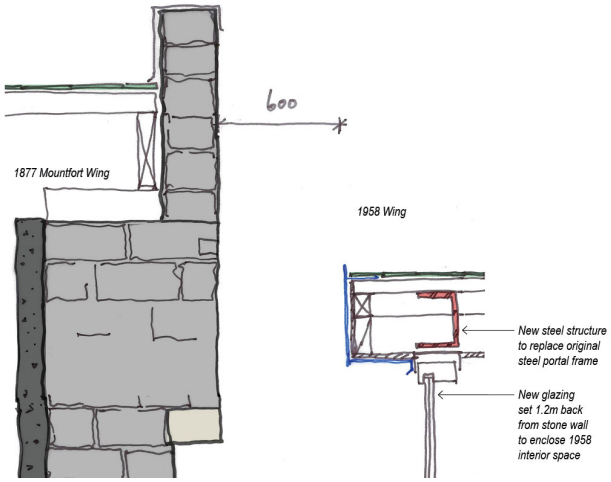


Image 8: Proposed 1877 Wall / 1958 Roof Junction

Extent of Façade Removal & Nature of the Junction

93 This 600mm wall and roof separation is completely open (Athfield Architects Concept Design Report, pages 143 to 145 are useful drawings which highlight the nature of this junction, including extent of unveiling of the 1877 north wall, extent of 1958 building removal and the line of the new glazed wall. I note there are numerous references in the evidence of Ms Lutz and the CCC Senior Planner report that this is a glazed separation, but this is not correct. In my opinion, an assessment of a glazed separation would be different to an assessment of a completely open separation.

94 As there is acceptance of a seismic joint in the order of 200mm, the only area of difference in agreement is to the additional loss of 400mm of 1958 concrete and stone wall material fabric as the 1958 roof element is outside of the item of listed significance in the CDP (although it is acknowledged the eastern roof fabric is recommended to be retained in Policy 8.10.5 of the Building Conservation Plan).

95 The actual loss of the 1958 heritage fabric is very small. The amount of 1958 façade stone veneer & concrete wall façade material removed with the 600mm separation is 2.6% of the total façade area and if a 200mm separation is accepted as required, then the additional stone veneer fabric loss of the additional 400mm is only 1.65% of the façade.

96 Images 9 & 11 show the minor extent of 1958 façade removal against the whole 1958 listed façade.

Impact on Setting & Wider Context

97 Images 9 to 16 show the extent of the removal of 1958 façade fabric against the 1958 façade as an isolated element, whole Museum Rolleston Avenue front as the total façade and against how it would be experienced in the wider street and cultural precinct complex. As evidenced in these views the proposed separation is negligible in scale when viewed against all these aspects and indiscernible in most viewpoints.

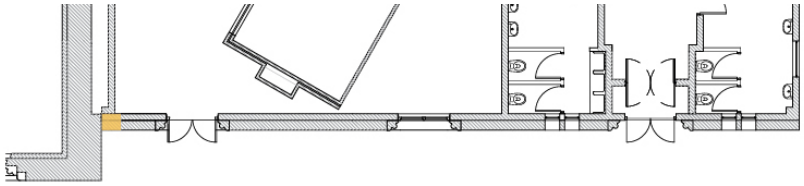
98 The proposed 600mm separation is extremely minor in the wider context and makes up 0.6m of what is a 320 metre combined precinct façade from along Worcester to the Christs College entrance which is a mix of articulated building forms with a wider variety of forms and recesses, opening, trees, lanes and roads.

99 The continuity of the neo-gothic facades within the cultural precinct of the Arts Centre, Canterbury Museum and Christs College has been a key consideration in the proposed design from the beginning of the design process.

100 I note that whilst it is only the façade of the 1958 building which is listed in the District Plan for the 1958 building, no design options were considered with just keeping the listed façade as an isolated object. I viewed that the best response in

maintaining the desired continuity of neo-gothic façades of the wider precinct also benefited with the retention of the eastern roof plane and the north gabled form of the 1958 building.

101 Paragraph 164 refers to the separation as being '*a bold 21st century conservation solution for additions which visually and physically interrupts the continuity of the principal stone Gothic façade of the complex'*. Paragraph 55 notes *'a more subtle approach of introducing a seismic gap would better align with conservation principles…*' As evidenced by the many views of the eastern façade contained within the Concept Design Report (and replicated below in images 12 to 16) this separation is not in my opinion a 'bold' intervention and is in fact very subtle. I also disagree that the proposed separation negatively interrupts the continuity of the street facade.



Plan view: 1958 Wing east facade

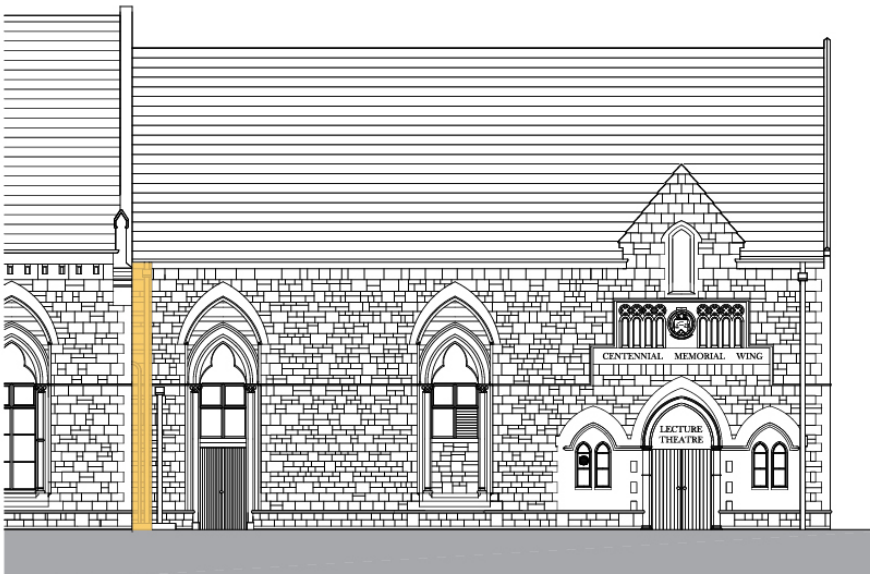


Image 9: Existing 1958 Wing Façade Plan & Elevation. Area in orange indicates extent of the listed façade fabric removal for the separation in relation to the whole 1958 listed façade.

Image 10: Existing 1958 Wing Façade Plan. Area in orange indicates extent of listed façade fabric removal for the separation in relation to the whole 1958 listed façade. (source: Athfield Architects Ltd, 2020)

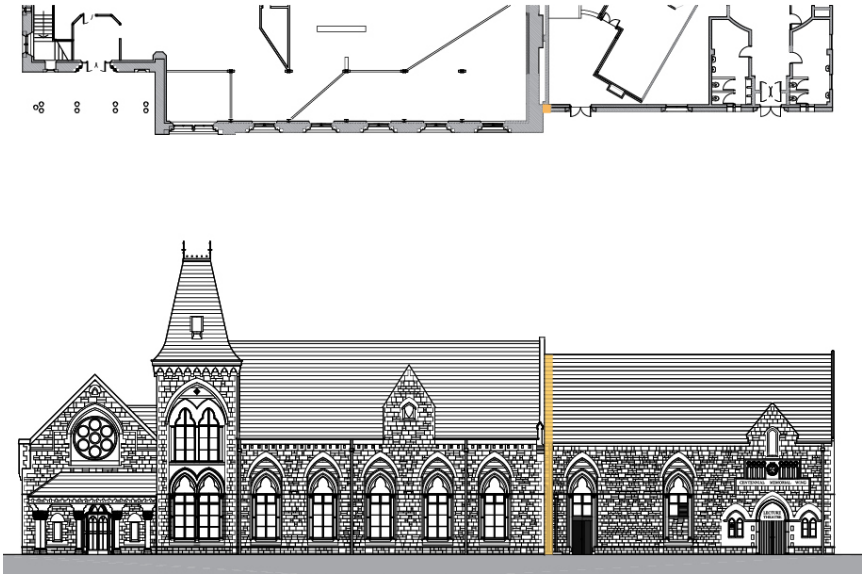


Image 11: Existing Rolleston Avenue Museum Plan & Elevation. Area in orange indicates the extent of 1958 façade & roof fabric removal for the separation in context with the whole Rolleston Avenue façade.

Image 12: Additional sketch view of the proposed subtle separation between the 1877 and 1958 buildings

Image 13: Comparison of the existing and proposed Rolleston Avenue (Eastern) façade of Canterbury Museum taken from centre of Worcester Boulevard. Note that the separation is not visible from this perspective.

Image 14: Comparison of the Existing and Proposed Rolleston Avenue (Eastern) Façade of Canterbury Museum

Image 15: Comparison of photo montage of combined Arts Centre (partial), Canterbury Museum, Christs College neo-gothic precinct facades. Note that this image has been created by removal of all other context and is not a perspective that is possible to view. The intent of the image is to convey the sense of continuity of the neo-gothic precinct, experienced when walking Worcester Boulevard & Rolleston Avenue. As can be seen in this image the separation between the 1877 & 1958 buildings is barely discernible.

Image 16: Comparison of the Existing and Proposed Rolleston Avenue (Eastern) Façade of Canterbury Museum taken from centre of Rolleston Avenue, opposite Christs College. Note that the separation is not readily discernible from this perspective.

Heritage & Architectural Benefits

102 The design intent of the separation was not purely to provide a seismic separation but improves the heritage legibility between the principal highly significant and secondary significant facades as well as enhances the architectural quality of the additional entrance.

103 There is a major heritage benefit viewing, albeit obliquely, the detailing of the northern stone wall of the highly significant 1877 Mountfort building in its entirety without interruption of any seismic joint or even any glazing. Images 22 to 26 show what is possible to unveil and image 27 shows the major benefit to the heritage appreciation of the Mountfort era of the Museum building complex. Providing an open separation at the 1877 Wing edge and a glazed separation at the 1872 Wing edge is critical to achieving this appreciation in full.

104 The open separation has a significance benefit to the appreciation of both the total Mountfort Wing, the edge of the Mountfort Buildings as a complex and the detailing the original stone facade itself. It also allows natural light to graze and highlight the stone surface, which along with water reflections at the base really celebrates this important heritage edge of the highly significant Mountfort era in the Museum redevelopment. Images 17 to 21 show examples of the increased appreciation of heritage stone walls and legibility of the overall heritage building form, when there is the ability to view both the interior and external facades together.

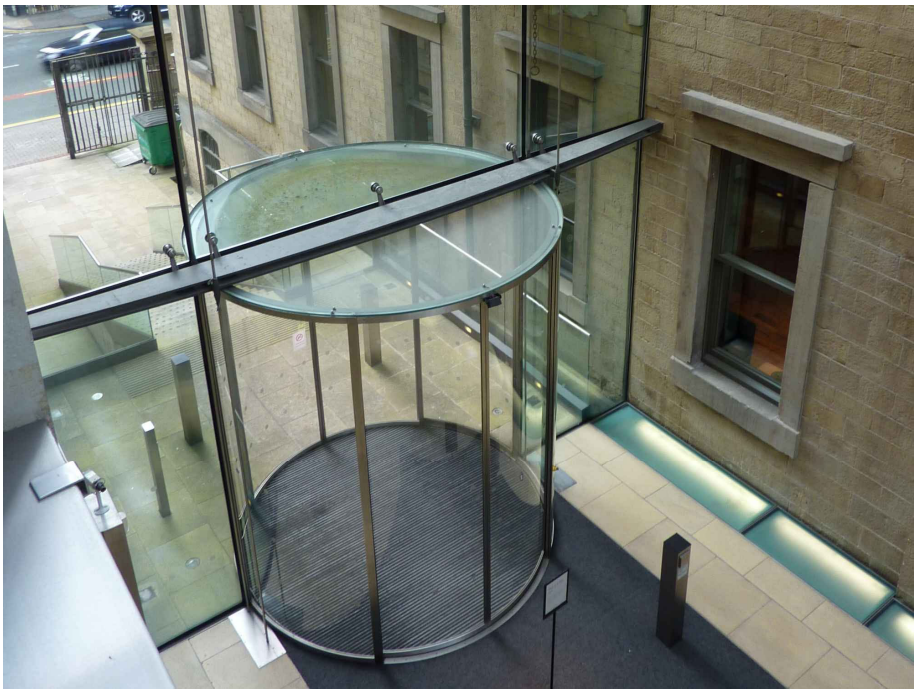


Image 17: Example stone heritage wall being able to be legible from inside to outside adjacent an entrance. (note that in this case there is a glazed connection). Manchester Art Gallery. Hopkins Architects (source: Anglezarke, 2009)

Image 18: Example of double height stone heritage wall being able to be legible from inside to outside. (note that in this case there is a glazed wall and roof connection). Manchester Art Gallery. Hopkins Architects (source: Anglezarke, 2009)

Image 19: Example of the reduced appreciation of the heritage wall if the exterior wall and roof was solid rather than transparent.

Image 20: Example of heritage stone wall with glazed separation to wall and roof allowing full appreciation of heritage wall inside and out. This image also highlights one benefit of the proposed open (non-glazed) separation in that even with glazing providing a high level of openness, you still get structure, reflections and rain which reduce visibility. The Mint, Sydney, FJMT Architects, 2002 (source: John Gollings)

Image 21: Example of heritage stone wall with glazed separation to roof allowing greater appreciation of heritage wall inside and out. This image also highlights similar aspects to the separation between the 1877 & 1958 wings; the clear separation of new structure from primary significance even at floor level, the natural light grazing down the uneven stonework, the appreciation of the heritage wall even within a narrow space in this case a narrow corridor space) The Mint, Sydney, FJMT Architects, 2002 (source: John Gollings)

Image 22: Existing 1877, 1882, 1958 roof junction. This highlights the complexity of flashing (both for seismic and waterproofing) where multiple buildings come together. This indicates the physical impact to heritage fabric and legibility of heritage form (source Athfield Architects Ltd, 2000).

Image 23: Eastern corbel detail of the 1877 Wing. The redevelopment will unveil the western corbel to public view. If a physical connection were to be required, due to the detailed nature of the corbel it is

very complex and difficult to achieve a robust seismic and waterproofing detail, without a high degree of intervention to the original heritage fabric. (source Athfield Architects Ltd, 2020).

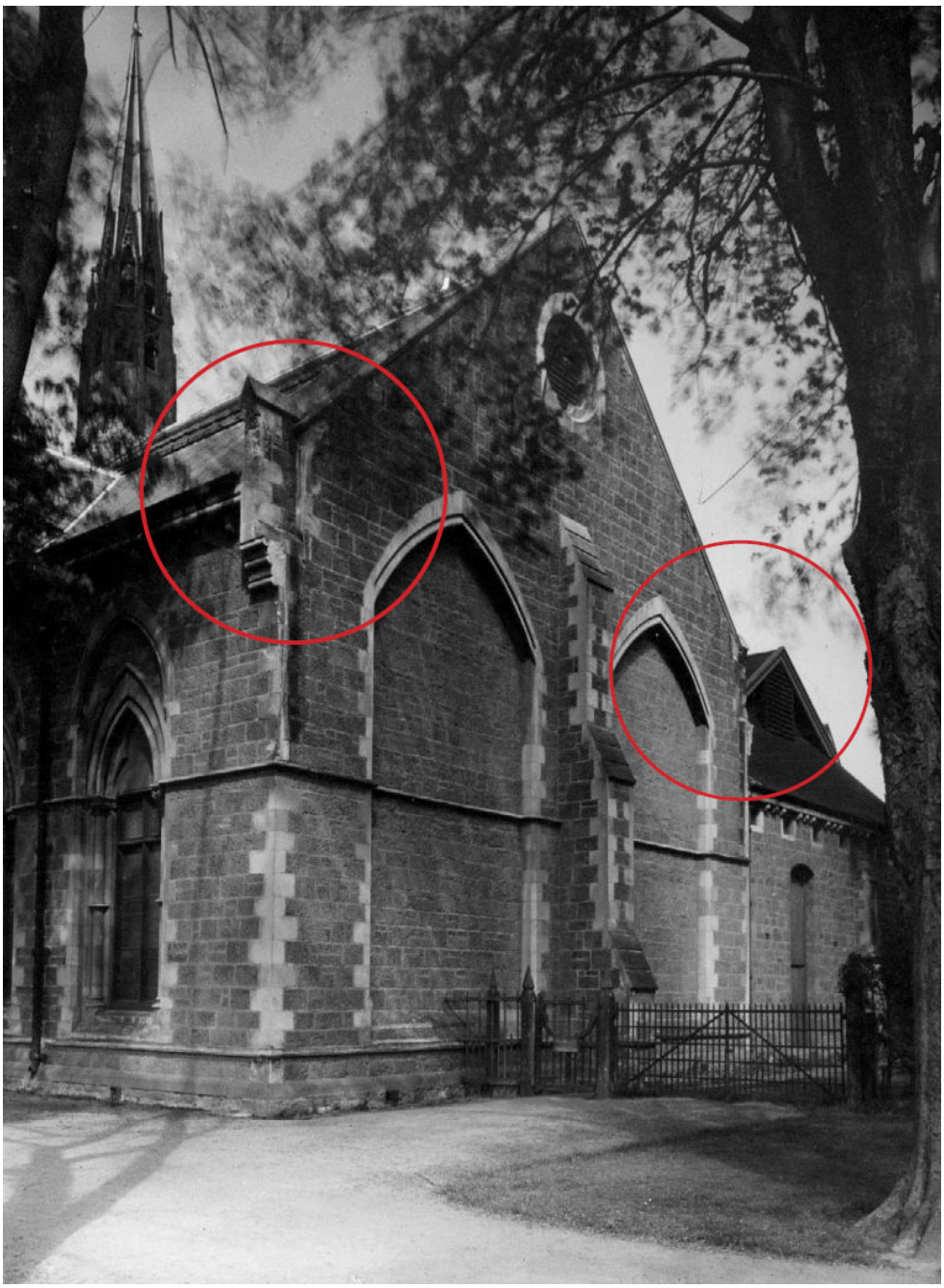


Image 24: 1877 Mountfort Building, north wall pre-1958. The central buttress has been demolished with the construction of the 1958 building, however all evidence suggests that all of the remainder of this façade will be able to be revealed to the public as part of the redevelopment, including the corbel detail (within right-hand circle) (original image source: Canterbury Museum archives)

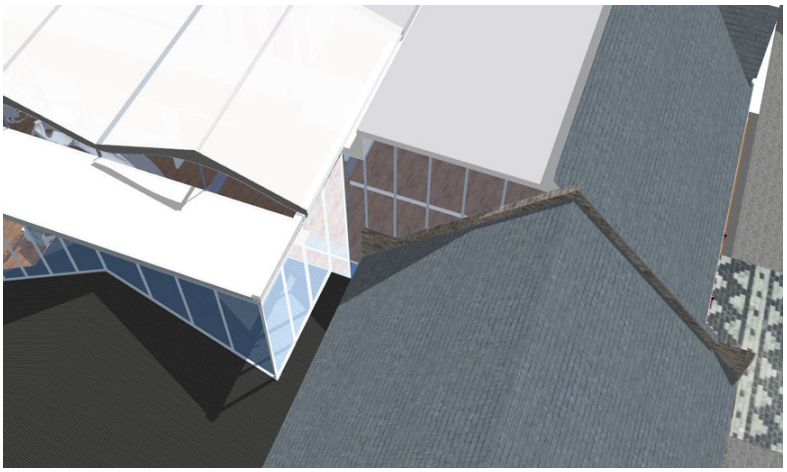


Image 25: Additional sketch view of 1877, 1882 and new building junction. Note all new building is separated from the 1877 at the roof level, therefore avoiding complex and unsightly seismic and water-proofing detailing and allows the highly significant heritage façade to be unveiled in full.

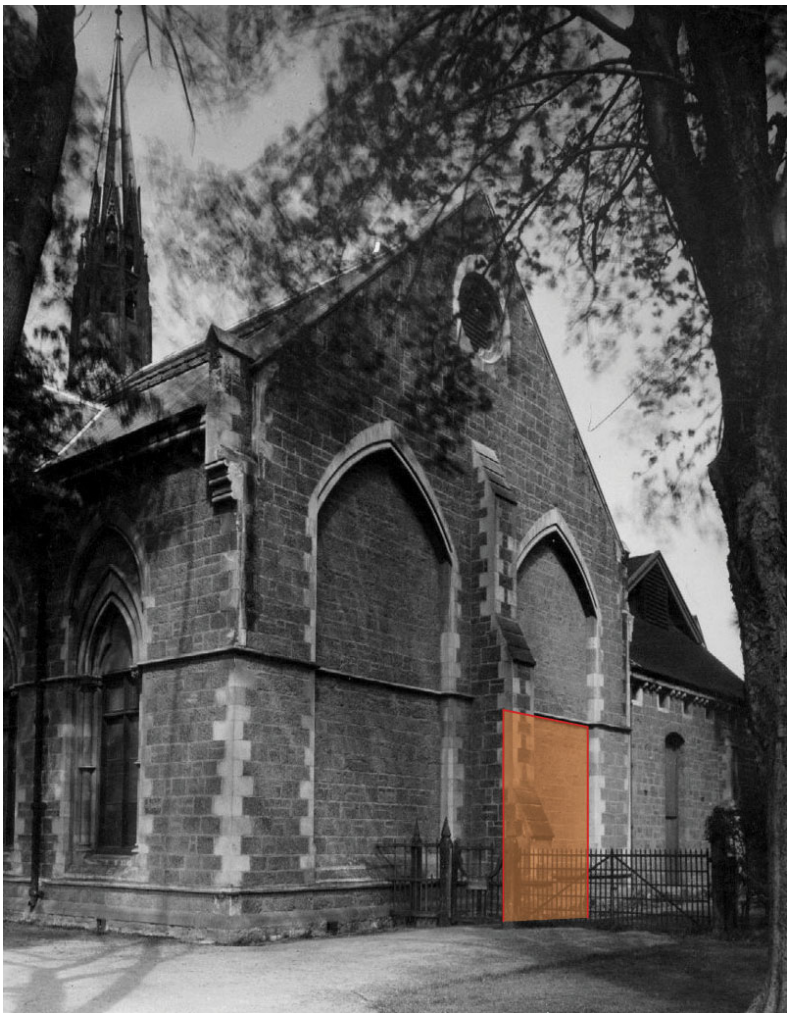


Image 26: 1877 Mountfort Building, north wall pre-1958. The only connection between this façade and any other construction will be the perimeter of the new opening shown in orange. (original image source: Canterbury Museum archives)

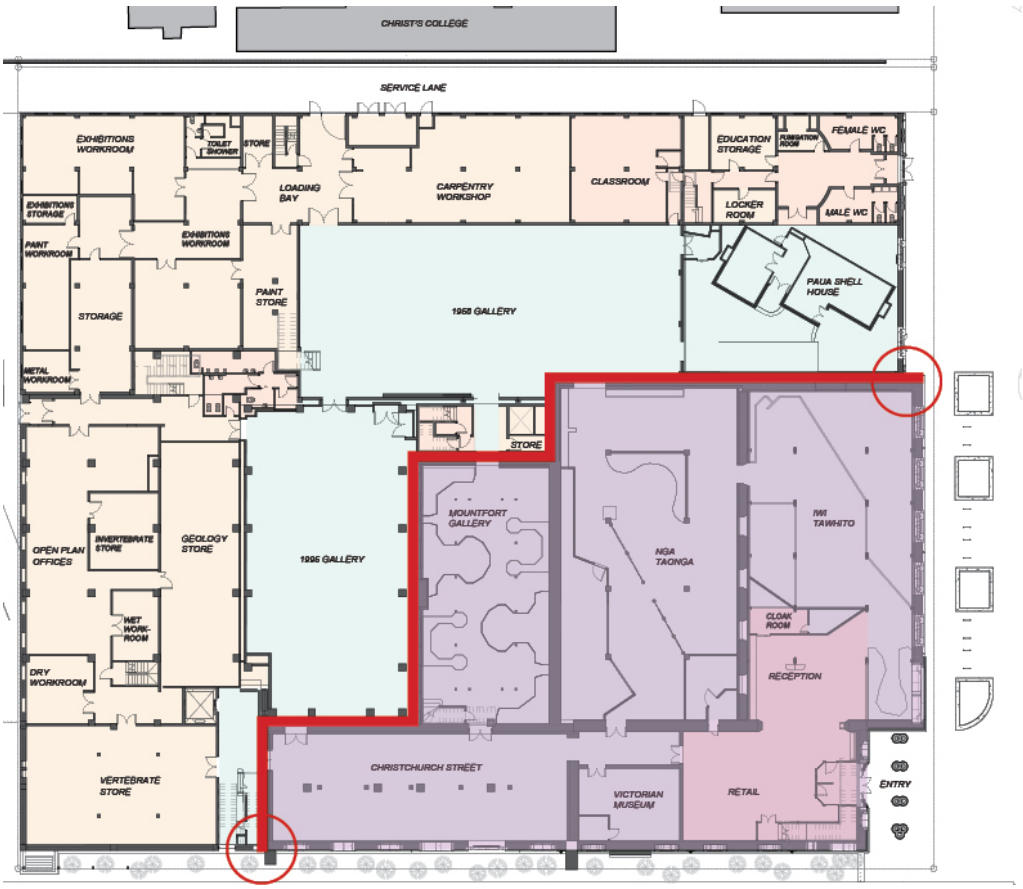


Image 27: Existing Museum Ground Floor Plan. A key concept of the redevelopment, which received wide support during the consultation process, was the full unveiling of the Mountfort building era (area in purple) so that it can be readily understood in full. This involved the unveiling of the currently internal Mountfort facades (red line) and it is highly desirable than this understanding of the most significant of the Museum buildings can be complete with the removal of a small portion of heritage fabric of secondary significance (areas circled).

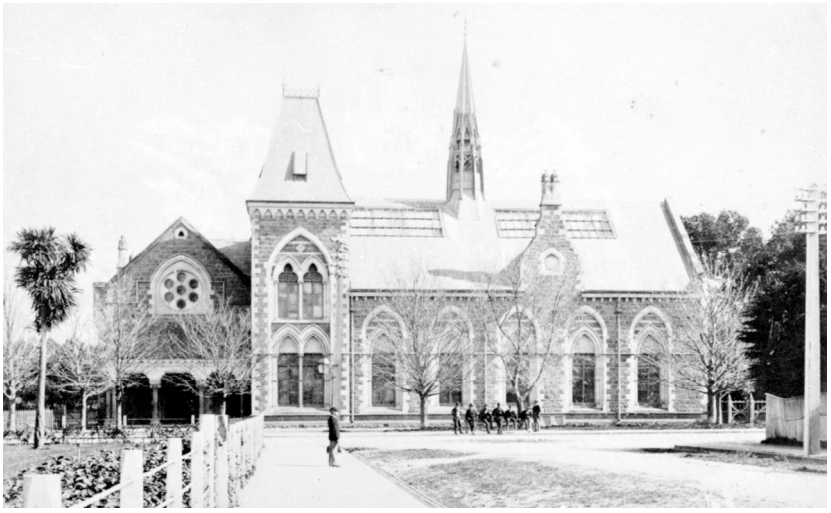


Image 28: Original Mountfort 1877 eastern view. One reason for the proposed subtle separation is to provide greater legibility and proportions of the Mountfort building (original image source: Canterbury Museum archives)

Building Conservation Plan Guidance in the Design Process

105 The Canterbury Museum Building Conservation Plan (BCP) Policy 8.10.3 is clear about the desire to reveal original heritage fabric of the 1877 Mountfort building. The Conservation Plan does not contemplate all design iterations to achieve this, resulting in references to limiting the strategy internally only. The intent of exposing the stone façade is also captured on pg 115.

106 There is reference in the strategies to implement the BCP Policy 8.10.3 to '*Consideration should be given to revealing the original form of the east wing by reconstructing the fleche'*. Whilst the reference is to the fleche reconstruction, the intent to undertake works to improve the legibility of the Mountfort 1877 Wing original form, is also improved in the current design with the new visual separation.

107 It is noted that the BCP Policy 8.10.5 notes retention of the fabric of 1958 Rolleston Avenue façade and roof plane. The current design proposal with the clear separation between buildings has taken into consideration both these policies and determined that the significant benefits of meeting and exceeding the policy intent of 8.10.3 in relation to the highly significant Mountfort building far outweighs the minor loss (2.6%) of the less significant 1958 façade fabric as referenced in policy 8.10.5.

Conclusion

108 The design intent and rationale with the proposed separation between the 1877 & 1958 buildings is:

- Provides the greatest opportunity to reveal the fabric and form of the highly significant north wall of the 1877 Wing (refer BCP Policy 8.10.3);
- Re-establishes and provides greater clarity to the public the original proportions of Mountfort's 1877 eastern façade and provides greater clarity that the 1958 Wing is from a different time period (refer BCP Policy 8.10.3). Even with the small elevational setback and lowered ridge line, there tends to be a lack of understanding from the public that the total Rolleston Avenue façade is not all 19th century Mountfort;
- Allows the Mountfort building edge to be celebrated more as part of the additional entrance experience in the Museum;
- Provides a necessary seismic joint; and
- Resolves a complex weather-tightness junction and avoids complex connection in original Mountfort heritage fabric.

109 The introduction of the 600mm <u>open</u> separation between the 1877 and 1958 is viewed as being a subtle gesture to meet the above requirements and design intent with minimal visual or physical impact on heritage fabric, values or setting.

110 In my opinion, the major heritage and architectural benefits with introducing a separation between the 1877 & 1958 buildings which far outweigh the small loss of 1958 external wall fabric.

111 The proposed design with the removal of a very small section of the listed 1958 façade, in my opinion, has little to no visual impact on the remaining 1958 façade, the eastern Museum façade viewed in whole or the continuity of the overall cultural precinct façade and certainly not 'more than minor' as concluded by Ms Ohs (paragraph 163). It is a subtle gesture with a small loss of less significant heritage fabric but achieves major heritage and architectural benefits.

Roger Duff Wing

112 The key areas of difference which I will concentrate on in this evidence are:

- Definition of demolition or alteration;
- Extent of loss of 1977 wall and window material; and
- Loss of legibility of the John Hendry designed façade.

Demolition or Alteration

113 As noted in the 15 February 2021 CCC RFI Response, the majority of the south and west facades of the Duff Wing will either be original fabric in an unaltered (and conserved state) or clad in the savaged exposed aggregate panels. 44% of the south façade is unchanged; 27% is being removed (demolished) and 29% is salvaged and reused. 59% of the west façade is unchanged; 9% is being removed (demolished) and 32% is salvaged and reused. Overall, 54% of the two façades are unchanged; 15% is being removed (demolished) and 31% is salvaged and reused. Put another way, only 15% of the protected Duff Wing facade will be permanently destroyed.

Design Intent

114 There are several reasons that alterations are required to the Roger Duff Wing façade within this comprehensive redevelopment of Canterbury Museum. These include:

- An upper floor extension - up to the District Plan height plane to maximise space growth within the District Plan envelope;
- Inclusion of a necessary seismic separation to the 1872 Mountfort Wing and improved legibility between the 1872 and 1977 buildings;
- Improve the visual connectivity between the Museum and Botanic Gardens from an urban design and internal functionality perspective;
- Address building fabric condition and provide enhanced long-term weather-tightness; and

- Ensure that the overall appearance of this important corner of the Museum is aesthetically appropriate as a long-term solution.

Image 29: Current 1977 facades, with highlighted areas requiring design considerations with the redevelopment. It should be noted that the reason there are numerous design consideration to this public face of the Museum is that the majority of the other public faces are the more highly significant Mountfort buildings.

Green is the upper floor addition (considerations included cladding materials & window articulation)

Blue indicates best opportunity to enhance functionality and provide better connectivity to the Botanic Gardens outlook with increased glazing

Orange indicates the minimum seismic joint required to the 1872 building.

Current Facade

115 The extent of amendments from the original design to the scheduled facades is greater than what Ms Ohs notes in clause 74 '*in terms of the scheduled item which is limited to the facades, the main alterations are the addition of the windows to the third floor of the South façade and the addition of vents into the precast panels on the west façade'*. As well as the addition large windows at level 4 on the south façade and vents in the west façade the other alterations include:

- large windows at level 4 of the western façade;
- new window to the western façade at level 2;
- a double door introduced at level 3 to the western façade;
- additional vents in the southern façade;
- a fire alarm panel and associated window introduced in the south façade; and
- steel bars across several western windows and services added to windows.

This was all clarified on page 2 of the RFI supplementary information, 15th February 2021.

116 I note that Ms Ohs assessment focusses on the changes to the scheduled façade only and does not consider Hendry's total design for this corner. The absence of the original copper planetarium dome of the original Hendry design has a significant impact on the integrity of the original design and the legibility of the remaining façade form. When viewed holistically the extent of change of the design of this south-west corner from the original design to the current condition is substantial.

117 I also do not agree that '*the that two double height windows – their placement, detailing and proportions – on the upper floors are key to the facades Gothic character and contextual design'* (Ms Ohs evidence paragraph 72). It is clear the main contextual connection between the Henry design and the Mountfort buildings is the cladding material. This can be evidenced when the materials are removed from the elevation, as viewed in the original construction documentation (page 2 of the RFI supplementary information, replicated below in image 30). In my opinion, one would not easily conclude that the south and west elevation is a modernist interpretation of a gothic building in form and rhythm just by viewing the line drawings independently of the cladding material.

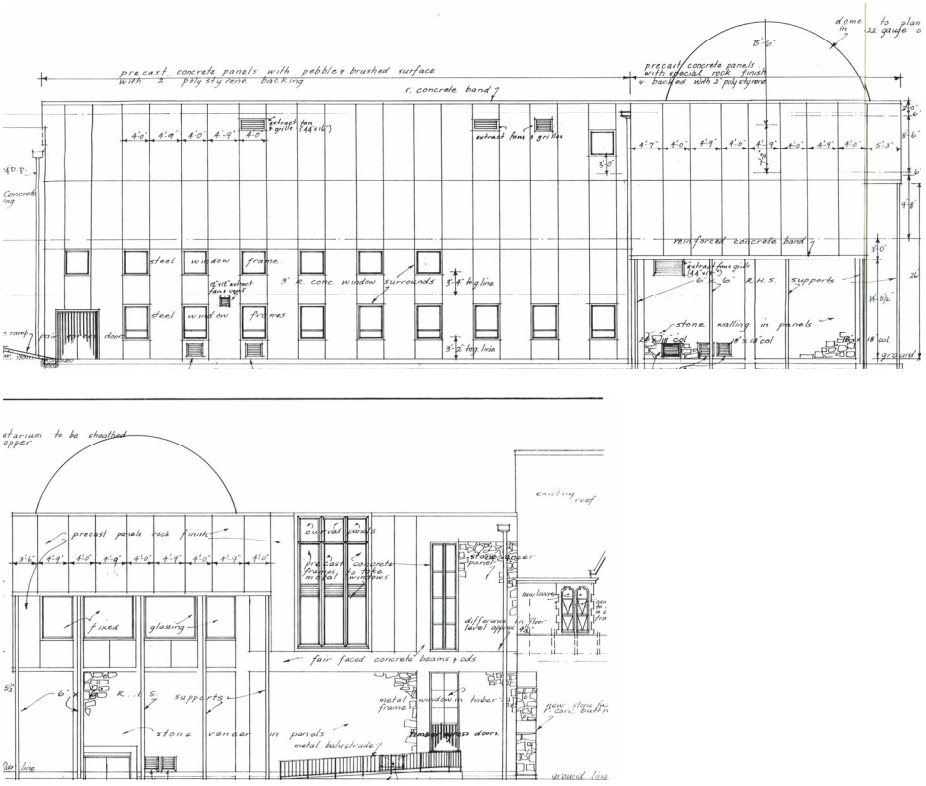


Image 30: Original Elevations (J.Hendry construction drawings)

The Proposed Design Solution

118 The current south façade of the 1977 building is visually busy as evidenced in the current elevation (page 2 of the 15 February 2021 CCC RFI supplementary information). The design challenge was how do you appropriately incorporate all these additional requirements and have a design outcome which is aesthetically resolved for the many decades to come. There was the important balance of retaining the heritage significance of the Roger Duff façade, but still providing a great long term functional and aesthetic outcome.

119 It became evident during design options testing of the southwest corner that with the introduction of any addition on the current 1977 roof, as well as the addition of the seismic joint to the 1872 connection and the desire to provide greater connectivity between inside and outside meant that the redevelopment would be adding more elements to an already visually busy façade.

120 The Museum experience for visitors is largely an interior experience, and most often the exhibition spaces are 'black box' spaces with little or no daylight or external vistas. A condition commonly known as 'Museum fatigue' relates to physical and mental tiredness and reduced level of attentiveness of visitors if visiting Museum and Art Galleries over an extended period. Ideally the Museum arrangement would allow spaces where visitors can rest, relax, eat, drink and recharge - therefore improving the visitor experience and keeping them at the Museum for longer to experience more.

121 The central atrium space does allow access to natural light from above, however the south-west corner is the only feasible place for visitors to have some relief from the Museum experience to rest and refresh, as well as get access to natural light and external views – in this case enhanced with the green views of the Botanic Gardens. The location of the café in this corner is readily accessible and well-placed mid-point of a typical visitor journey for resting and recharging.

122 As it is the only feasible location for locating a resting area with great external views, the increased glazing to the Roger Duff façade is viewed as being very important in the overall Museum concept at this location.

123 I also acknowledge the support for this increased openness within the evidence from the CCC Senior Urban Designer and the evidence of the WSP Landscape Architect.

124 The integration of the new roof level addition with the current façade had a major bearing on the degree of retention of the existing façade elements. The current façade is visually busy so adding the new form above (with potentially new cladding materials, new form and new fenestration), along with the additional glazing at level 2 & 2.5 to the cafe, and the new seismic joint to the east, added a number of additional visual elements.

125 Of all the options investigated the most well resolved option was the integration of the new upper floor addition utilising relocated existing panels, a glazed separation incorporating the seismic joint to the 1872 building, and double height glazing to the café. Whilst options were explored for the retention of the two existing eastern windows, architecturally the composition of the façade is significantly better with these removed and replaced with either relocated existing panels or glazing. The overall elevational composition aligns with the modernist language and greater simplicity of the original Henry façade and importantly retains the contextual material linkage to the neo gothic Mountfort buildings.

126 It is important that the overall façade is well composed and resolved architecturally. Hence when options were explored for the degree of alteration to the current façade and the integration of new elements, the removal of the current windows to the south façade (especially the eastern windows) produced a more resolved overall elevational composition, which was still in keeping with the original Modernist style. The design also retains the key heritage aspects that make up the heritage listing and establishes a clearer legibility to the highly significant 1872 Mountfort building (refer image 31).

127 I do note that during the design consultation workshops and subsequent resource consent application the design proposal for the south west corner was reviewed with many interested parties, including: the general public, architects, heritage architects, community groups and heritage groups. Within this wide range of interested parties there has been overwhelming universal support for the design solution proposed for the southwest corner of Canterbury Museum. The only contrary view we have received has been from the evidence of the CCC Senior Heritage Advisor, and associated peer heritage review. My concern with making any of the amendments to this façade, as suggested by Ms Ohs (paragraph 92), that the universal support from the many other interested parties that we have consulted on in this process may be altered.

128 Much of this support stems from desire for the Museum complex of buildings to be more open, active and increasing the legibility of the Mountfort buildings. As the majority of the Museum public facades being highly significant Mountfort buildings, the Roger Duff Wing is really the only opportunity for this increased openness and external connectivity, and the requirement for a seismic joint to the 1872 Wing provides the opportunity for increased legibility.

Building Conservation Plan Guidance in the Design Process

129 The Canterbury Museum Building Conservation Plan Policy 8.10.6 strategy 3 was particularly relevant when reviewing the design options in relation to the junction with the 1872 Wing. As well as the seismic joint integration, the additional glazing to the stairwell allows the opportunity for greater legibility of the form of the 1872

Wing (refer image 31). This additional glazing is also important in completion of the legibility of the Mountfort era edge – refer image 27.

Image 31: View from Botanic Gardens showing 1872 & 1877 Wings. The benefit of the wider glazing proposed to the existing 1977 façade adjacent to the 1872 Mountfort building is that it will provide greater legibility of the Mountfort era and the gabled form of the west 1872 facade will be unveiled (albeit without the stone) (source WA Taylor photograph, Canterbury Museum archives)

Overall Conclusion

130 Ms Ohs concludes in paragraph 169 '*Balancing the heritage impacts of the works with the effects on overall heritage significance of the complex as a whole, in my opinion the impact on the complex of scheduled museum buildings and their setting is more than minor'.*

131 Paragraph 55 of my evidence is an extensive list all the heritage gains to the areas of highest significance with the Museum and RMG buildings that have been created from this complex redevelopment project. Compare these massive gains in areas of high significance against the minor areas of disagreement in areas of secondary significance, and it is difficult to understand how one could come to this 'more than minor' conclusion when viewing the Application holistically.

Response to Evidence of Peer Heritage Advisor – Heike Lutz

132 As much of Ms Lutz evidence is a peer review of Ms Ohs evidence, with similar conclusions reached, I will not replicate responses to areas of disagreement which have already been covered in responses to the same issues in Ms Ohs evidence.

133 However there appears to be a critical misunderstanding within this evidence. The assessment on the Centennial Wing refers to '*The Centennial Wing Façade is proposed to be altered to introduce a 600mm glass gap at the junction of the 1877 building'* (paragraph 3.14). There are multiple references to this 'glass gap' – which is then subsequently incorrectly translated into the CCC Senior Planner report and referred to as a 'glazed slice' multiple times. For clarity, the separation between the 1958 & 1877 Wings is open and not glazed.

134 I believe that this misreading of the documentation does make a significant change to the understanding of what the design intent is and the associated impact on the heritage fabric and setting and should alter the conclusion reached in respect to this aspect of change to the 1958 façade. I view the assessment of a glazed separation to be quite different to an open separation.

135 Paragraph 3.21 makes a statement that there is a potential loss of a certain amount of original heritage fabric below the Mountford Buildings from the introduction of base isolation. This is not substantiated with any actual evidence, or the understanding of the extent of changes to these Mountfort buildings during the seismic strengthening of the 1990's.

136 Paragraph 3.27 incorrectly states that the 1958 street fronting roof is part of the CDP listing.

Response to Evidence of Senior Landscape Architect – Jeremy Head

137 One of Mr Head key concerns appears to be the removal of trees and vegetation to the west of the RMG. I can clarify that the removal of trees and vegetation is not part of this consent. This is work that is proposed to be undertaken by CCC – independently of the Museum redevelopment project. The 2010 and 2014 CCC commissioned RMG Building Conservation Plan included recommendations for tree and vegetation removal, as did the Botanic Gardens Spatial Plan 2017. Our images post redevelopment does include these CCC amendments as it is understood these works will be completed within this timeframe and reflects this future context.

138 There has been no landscape plan provided as there is no opportunity within the Museum site for soft landscape and the base isolation structure does extend past the building perimeter. The Museum site is only barely larger than the current building footprint.

139 I can confirm that Ms McMullin did undertake a site visit in October 2020.

CONCLUSION

140 The Canterbury Museum Redevelopment project is the first extensive redevelopment of the Museum in 25 years and is looking to future proof the complex for at least the next 50 – 100 years.

141 The proposal seeks to resolve a multitude of current building issues and deficiencies, but fundamentally it seeks to protect Canterbury taonga, which includes the heritage buildings on the site.

142 Canterbury Museum has evolved over the past 150 years and this proposal is part of this evolution. It seeks to achieve a balance between resolving the existing complex deficiency issues, providing practical and functional spaces for the Museum continual operation on this site, improving the urban design and connectivity of the Museum within the wider city context - whilst respecting the significant heritage values of the Canterbury Museum and Robert McDougall buildings and their setting.

143 Thank you for the opportunity to present my evidence.

Trevor Watt
Director, Athfield Architects Limited
25th May 2021