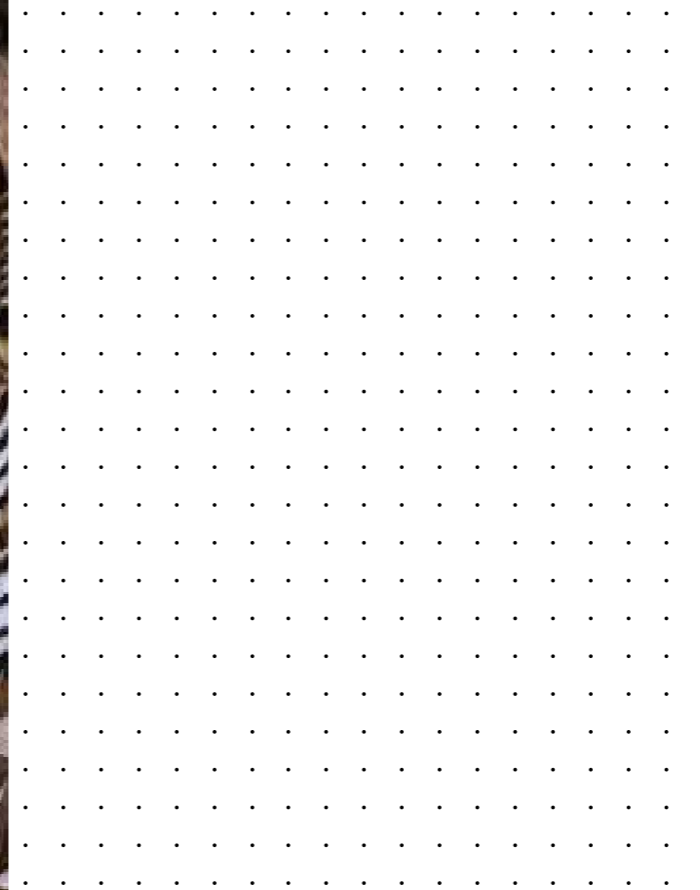




CULTURAL NARRATIVE



PROJECT BRIEF

CULTURAL NARRATIVE SUMMARY

20.02
 Canterbury Museum Redevelopment Project
Concept Design Report
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The Museum Project shall be unpinned by the Canterbury Museum Cultural Narrative, developed by Puamiria Parata-Goodall, September 2019. This section of the Brief is a summary of key aspects of the Cultural Narrative but the complete Cultural Narrative shall be referred to during the project design phases.

The Cultural Narrative weaves together the cultural values, traditions and history of Ngāi Tūāhuriri. It recognizes the rights and guarantees provided under the Treaty of Waitangi and respects the mana of the local hapū, iwi and all peoples now resident in this land.

The purpose of the Canterbury Museum Cultural Narrative is to do the following;

- Provide an insight into the local history and cultural mind-set.
- Highlight opportunities for re-balancing the history of Christchurch.
- Encourage 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.
- Provide a number of 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.

There are five core principles for urban design which drive the narrative, principles that are embedded in the cultural practices and understanding of Ngāi Tūāhuriri.

Whakapapa

Identity and connection to place

Mahinga kai

The knowledge and values associated with customary food-gathering places

Manaakitanga

The extension of charity, hospitality, reciprocity and respect to others

Mana motuhake

Being able to act with independence and autonomy – being ourselves in our places

Ture Wairua

Being able to exercise faith and spirituality

NGĀ PUNA WAI | The Springs

Central Christchurch is built upon a network of wetlands and springs. Within the immediate vicinity of the Museum are springs, several with known names, others with names forgotten to history.

The name of the Christchurch Art Gallery recognizes the spring

‘Waiwhetū’, the artesian spring it rests upon. Waiwhetū is also the name of a tributary of Ōtākaro, the Avon River. Waipapa is the name of another main spring, often cited as being located in the vicinity of the Museum and Hagley Park. Hagley Community College recognizes the spring in its name, as does the Botanic Gardens. Waipapa is also sometimes used to refer to Little Hagley Park.

Springs are very symbolic in Māori worldview. They are not only sources of sustenance for the whenua and people but symbolically are bearers of knowledge and wellbeing.

The Museum rests upon a spring. Whether placed on this spring by design or by mistake, it is important that the Museum acknowledge this connection to its landscape and water.

KO TAKU AO HURIHURI | My Changing World

Telling the stories of the ancestors falls to this generation, as has happened to previous generations. If we understand where we have come from then we can navigate forward into a world which recognizes and acknowledges our founding histories.

What does whakapapa have to do with Canterbury Museum?

There is always a story to be told. Whakapapa is all about story, about the layering of information. Whakapapa is about identity. Story can be told in the patterning and design work, placement of that pattern and its interpretation. It can be told in the materials, in the form of the landscape, in the colour palette and integrated art. It can be told in the exhibitions and displays. It can be told in the way the Museum team views and interacts with the world at large. Whakapapa is about a way of being and understanding.

Whakapapa can be conveyed through the spatial layout and relationship of functions within facilities. The considerations of tapu



Left: Fayne Robinson's carved tahutahi pounamu and rimu on the Māori Land Court entrance
 Right: Justice and Emergency Services Precinct mauri stone

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and its relationship to noa are important, as are the sight lines from entrances and the recognition of thresholds.

For Teone, water played a significant part in the creation and maintenance of whakapapa. The Museum is surrounded by springs. Te Puna o Waiwhetū, Te Māra Huaota o Waipapa both recognize two of the named springs. The significance of puna (springs) in Māori worldview is connected to mahinga kai (resource and food gathering practices) and knowledge. Puna are quite literally, fountains of knowledge. The environment, the elements and the resources provide the knowledge. The knowledge comes from Ranginui, Papatūānuku me ā rāua tamariki mokopuna – Ranginui and Papatūānuku and their descendants.

The Treaty of Waitangi and the Ngāi Tahu Settlement Claim consumed generations of Ngāi Tahu, Ngāti Māmoē and Waitaha. The whakatauki 'he mahi kai hoaka, he mahi kai takata' refers to this ongoing battle. The phrase means 'much like the sandstone eats away at the precious pounamu, so too does work eat away at man.' It is more than appropriate that Ngāi Tahu and Ngāi Tūāhuriri are able to share this story, the story of the nine tall trees of Ngāi Tahu and the many stories of the early life in Ngā Pākihi Whakatekateka o Waitaha and Te Pātaka o Rākaihautū in the redeveloped Museum. It is their story to tell as the active participant.

MAHINGA KAI | Working Our Resources

Mahinga kai is more than just the harvesting of food. It includes the nourishment and care of the environment and ecosystem to prepare and sustain harvest. It is a mechanism that drives formal and informal economy. Most importantly, mahinga kai is about tribal identity and pride.

How can Canterbury Museum engage with mahinga kai? Ōtākaro is a significant source of mahinga kai. Mahinga kai includes not only the act and knowledge of gathering food, it includes the preparation of land and water to sustain the practice of mahinga kai, the gathering of building materials, cultural material for use as rongoā (medicines), mahi raranga (weaving), mahi toi (art), mōkihi (reed canoes), kākahu (clothing) and household implements.

Ensuring the minimalization of contaminants released into the waterways, particularly overflow discharge, stormwater and wastewater, would go a long way in helping to clean up the water and encourage the revitalisation of mahinga kai. The regeneration of native eco sourced plantings in the landscape and use of swales and

wetlands to polish the water would also help.

There are lots of creative ways to celebrate the myriad of mahinga kai species within close proximity of the Museum and also to re-learn and re-imagine the various traditional practices of food gathering, canoe building, wharerau construction, weaving of nets, carving of hooks and preparation of tools to name a few examples. Some of this can be done through exhibitions and future joint programming with the Botanic Gardens.

When Henare Rakihia Tau lodged the formal claim in 1986, the evidence was presented as the 'Nine Tall Trees'; recognising the eight major land purchases and mahinga kai. It is significant that mahinga kai is listed as its own separate kaupapa. Being able to tell the Ngāi Tahu story by referencing the nine tall trees will help to highlight this. MANAAKITANGA | Being A Good Host

Manaakitanga, mahinga kai and whakapapa are intrinsically linked. Having the ability to welcome and provide hospitality to visitors speaks to the wealth and health of the whānau and hapū. This wealth is not measured by a fiscal scale but rather by the hapū's ability to demonstrate cultural confidence, the quality and quantity of local resources, and their ability to share without expectation of reward or payment.

WHAKAMANUHIRI | The Ritual Of Welcome

For Ngāi Tūāhuriri, whakamanuhiri is the term used to describe the rituals of welcome. The generally accepted forms of welcome are pōwhiri, mihi whakatau and mihimihi. The 3 rituals range from the very formal welcome on the marae to the informal greetings of individuals to individuals in various forums.



What does manaakitanga have to do with the Museum?

It is important that the Museum consider how its guests and visitors will be welcomed into the Museum and how they will be hosted once they are in the Museum. There are tikanga associated with whakamanuhiri, thresholds and spatial layout that should be recognised and represented in the redeveloped Museum. Significant consideration and consultation will need to be undertaken regarding the re-erection and appropriate placement, based on kawa and tikanga, of Hau Te Ana Nui o Tangaroa. There is a significant whakapapa relationship between Te Whānau a Ruataupare, Te Aitanga a Hauiti and Ngāi Tūāhuriri which will need to be carefully navigated and negotiated through.

MANA MOTUHAKE | Our Independence

Mana motuhake provides for the rights of tribal groups to maintain and assert their chieftainship, authority and independence over their resources, their traditions and their practices. Mana motuhake builds upon the foundations of our whakapapa and gives vitality and breath to our existence.

How can the Museum give effect to mana motuhake?

Recognition of the bi-cultural history of the land and the traditions and knowledge of its indigenous people helps to create a strong foundation for the Museum. This is the perfect opportunity for the Museum to take the lead to tell our bicultural story and educate the future generations about some of the many bicultural layers of history, technology, science, arts and heritage.

Consideration of the inclusion of the bi-cultural story throughout the Museum, location of the taonga Māori galleries and the ceremonial space, wayfinding and increased use of te reo Māori are examples of ways of giving effect to mana motuhake. The key to recognizing mana motuhake will be to ensure consultation with mana whenua.

TURE WAIRUA | Spirituality, Religion And Faith

Spirituality, religion and faith are expressions of ture wairua. Although different, all encapsulate elements of love, compassion, reflection and awakening. Ture wairua is ultimately about how one interacts with the world and understands it.

How can the Museum engage with Ture Wairua?

Tapu and noa or sacred and non-sacred govern tikanga and set the framework for how man will interact with the world. All iwi ascribe to some form of tapu and noa. Tapu is said to reside within the whare tangata (womb) and is encompassed in the pō (the darkness). The

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above passage provided by Judith Binney acknowledges this and explains why it is an older woman who usually removes the tapu. Puhi or young women who are pre-menstrual are also used in tapu lifting ceremonies. However, often it is preferred that it is an older woman. If the Museum redevelopment were being built as part of a traditional pā there would be considerable protocols and restrictions put into place to ensure the maintenance of tapu and noa.

Within the spatial layout of the Museum tapu and noa play a significant role. It should be taken into consideration when deciding orientation of entrances, layout of services, placement of sacred and non-sacred space e.g. food areas in relation to toilets and the wāhi tapu or crypt. The purposeful design of water facilities close to sacred areas to allow for ritual cleansing, the placement of the wāhi tapu and the designing of unambiguous furniture are important detail to work through.

The incorporation of karakia and whakamoemiti (prayers) as a normal part of ceremony and exhibitions will help to remind visitors and staff alike about tapu and noa and the importance of acknowledging a cultural practice. Understanding and taking into consideration the cultural practices and beliefs of Ngāi Tūāhuriri will bring a richness and depth to the redevelopment project.

KO TE HAU MUA, KO TE HAU MURI | The Gathering Of Knowledge

Our tohunga lived in a world driven by an understanding of the intrinsic relationship between the natural world and man. They understood that nothing existed in isolation. They knew that the wind/breath was born of the first primordial parents – Ranginui and Pōkoharuatēpō. That first human was created by Tānemahuta. Some believed that all life emerged from water. All believed that all things in life and nature were connected and for man to be well, nature and the gods had to be made well. They understood that whakapapa was the basis of our being.

TE ANGA WHAKAMUA | The Steps Forward

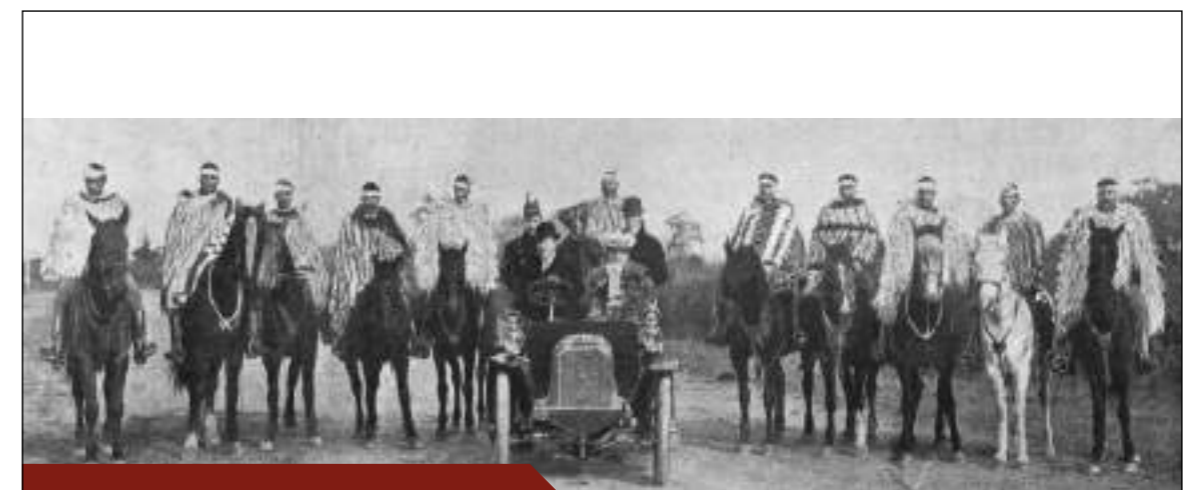
Cultural narratives are windows into an alternate worldview. For Ngāi Tūāhuriri and Ngāi Tahu, whakapapa, mana motuhake, manaakitanga, mahinga kai and ture wairua can only be truly understood when seen and experienced. The earthquake provided

the ultimate platform for the people of Christchurch to engage and learn more about a way of being that has existed in Ngāi Tahu and Māori communities for generations.

This narrative was written to provide cultural context and background from the perspective of mana whenua, Ngāi Tūāhuriri. The underlying narrative talks about the connection of land and water to people. It also begins to unpack the story of Ngāi Tahu's struggle to remain an equal in their own land.

The Museum is well placed to embrace and create its own unique expressions of a shared history. The distinctive Gothic Revival period of architecture already firmly places the Museum within a very European framework, the challenge now is how to incorporate into that strong cultural context, the culture of the indigenous people, in a way which complements and strengthens the Museum's unique identity.

Mana whenua seek the opportunity to work collaboratively to bring these stories back to the surface. Together to make a difference and build a strong bicultural whāriki on which to welcome and embrace diversity. Mana whenua envisions a world where there is a balance of visual cultural indicators and sense of cultural wellbeing.



Cultural Narrative
Canterbury Museum

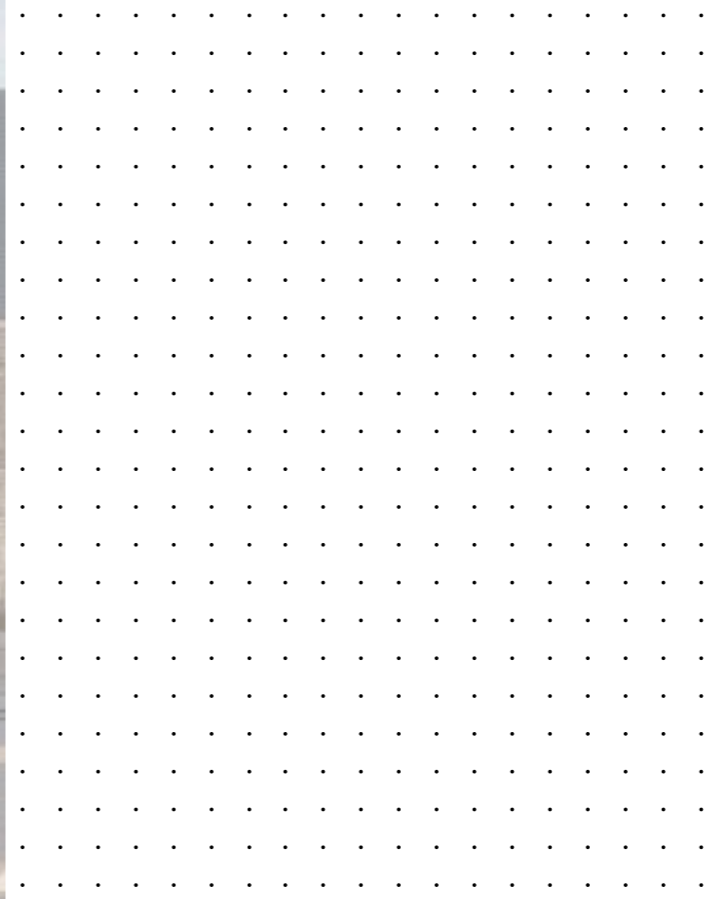
Above text is a summary extracted from Cultural Narrative - Canterbury Museum, Puamiria Parata-Goodall 2019

Puamiria Parata-Goodall
TE PĀKURA LTD

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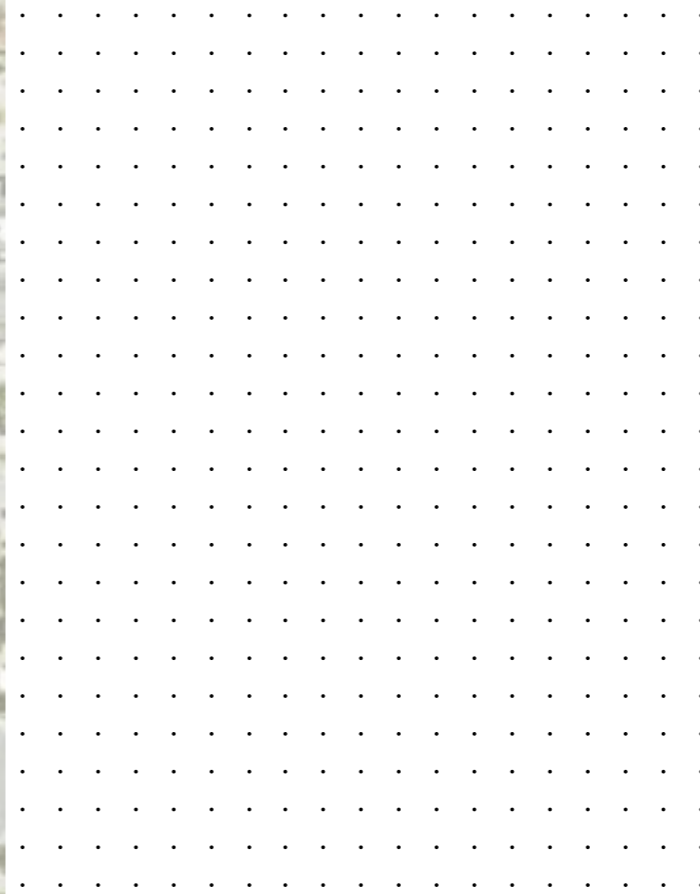


SECTION E - CONCEPT DESIGN





CITY CONTEXT & URBAN DESIGN ANALYSIS

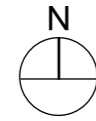


URBAN ANALYSIS

GATEWAYS & PATHWAYS

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This section provides preliminary analysis of the neighbourhood, and city context in which the Museum is situated.

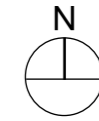
The purpose of this is to identify opportunities that the Museum has to better engage with its context, and ensure that refurbishment works on the building, and other future building or landscape works in surrounding areas be as aligned as they can be to support this engagement.

- Public Spaces, concentration of gathering spaces
- Existing Museum/ Robert McDougall Gallery
- Pedestrian route
- Cycle route
- Main street

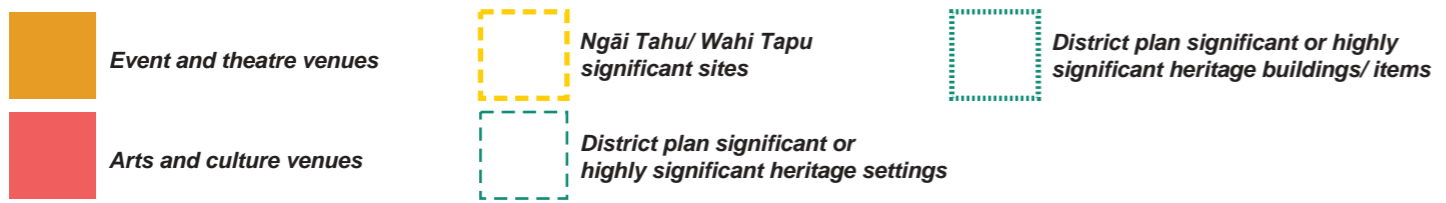
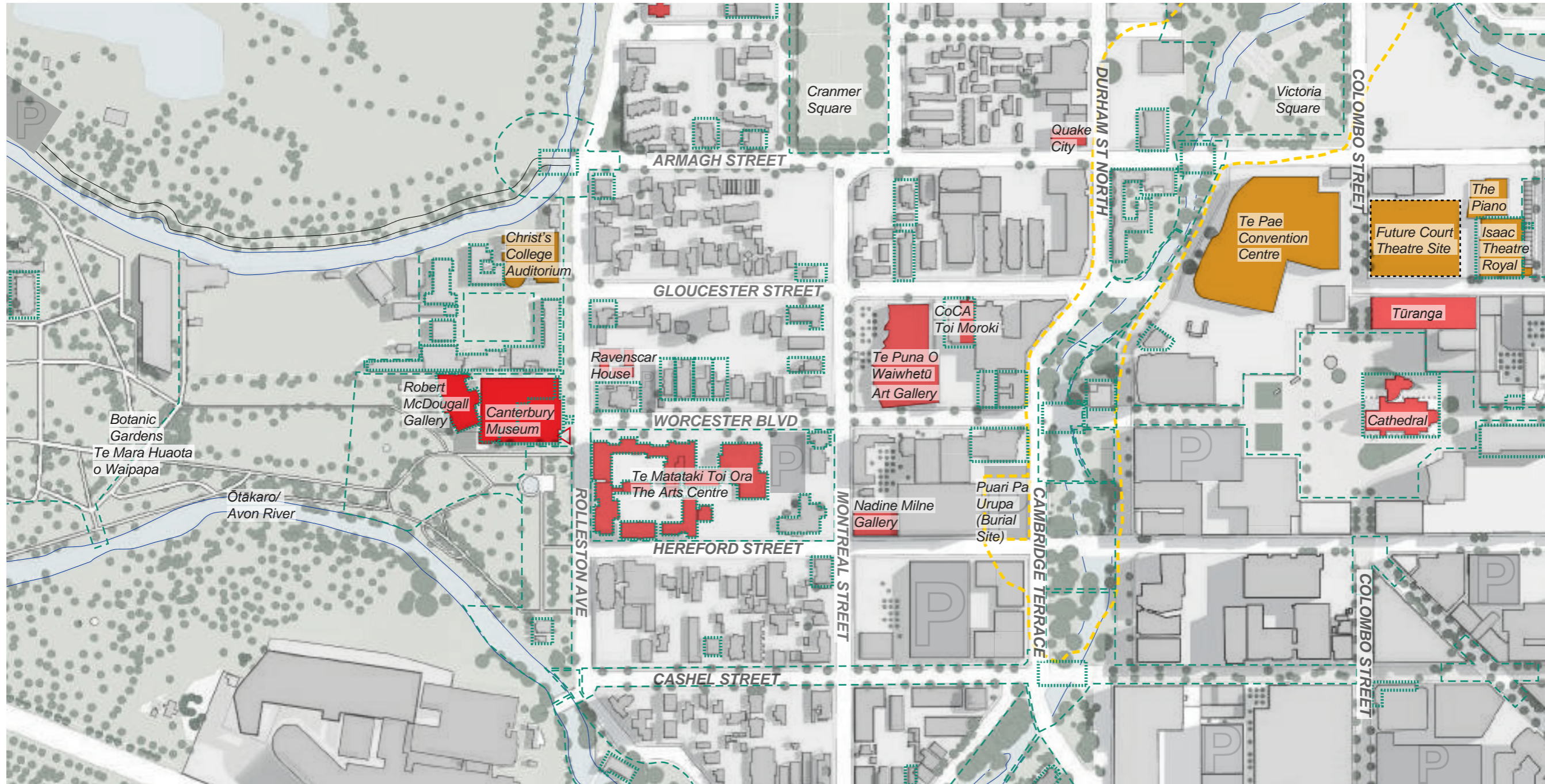
URBAN ANALYSIS

CULTURE AND HERITAGE

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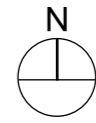
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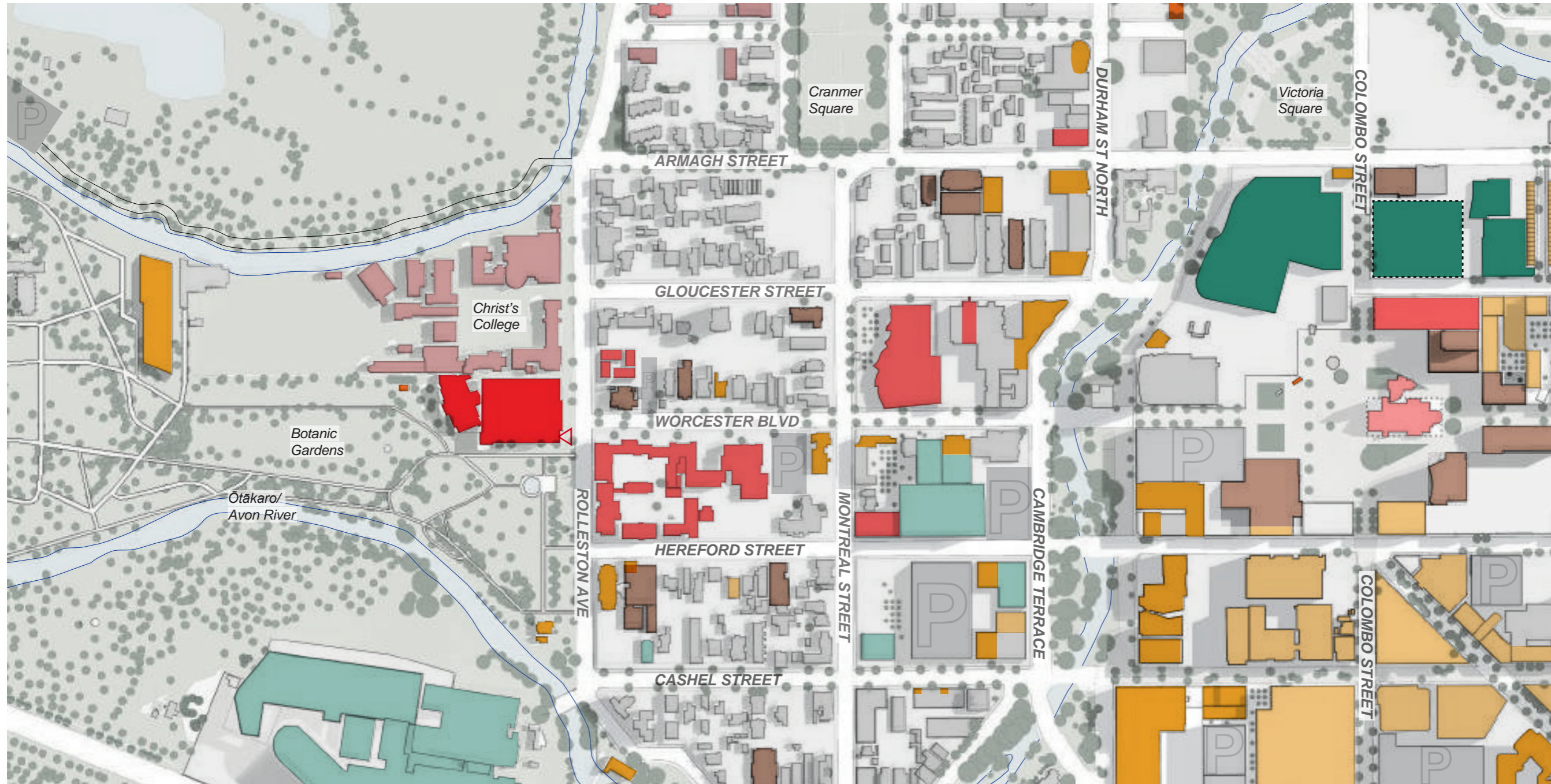
URBAN ANALYSIS

SURROUNDING AREA BUILDING USES

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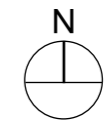


THE NEIGHBOURHOOD

CITY & CULTURAL CONTEXT

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1. CHRIST'S COLLEGE

2. RAVENSCAR HOUSE

3. THE ARTS CENTRE
TE MATATI KI TOI ORA

4. ART GALLERY
TE PUNA O WAIWHETŪ

5. CHRISTCHURCH
CIVIC BUILDING

6. OLD MUNICIPAL
BUILDINGS

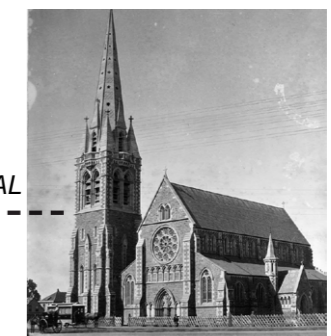
7. TE PAE
CONVENTION CENTRE

8. TŪRANGA

9. ISAAC THEATRE
ROYAL



CANTERBURY MUSEUM



CHRIST CHURCH CATHEDRAL

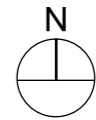
Visual connection down Worcester Boulevard

URBAN ANALYSIS

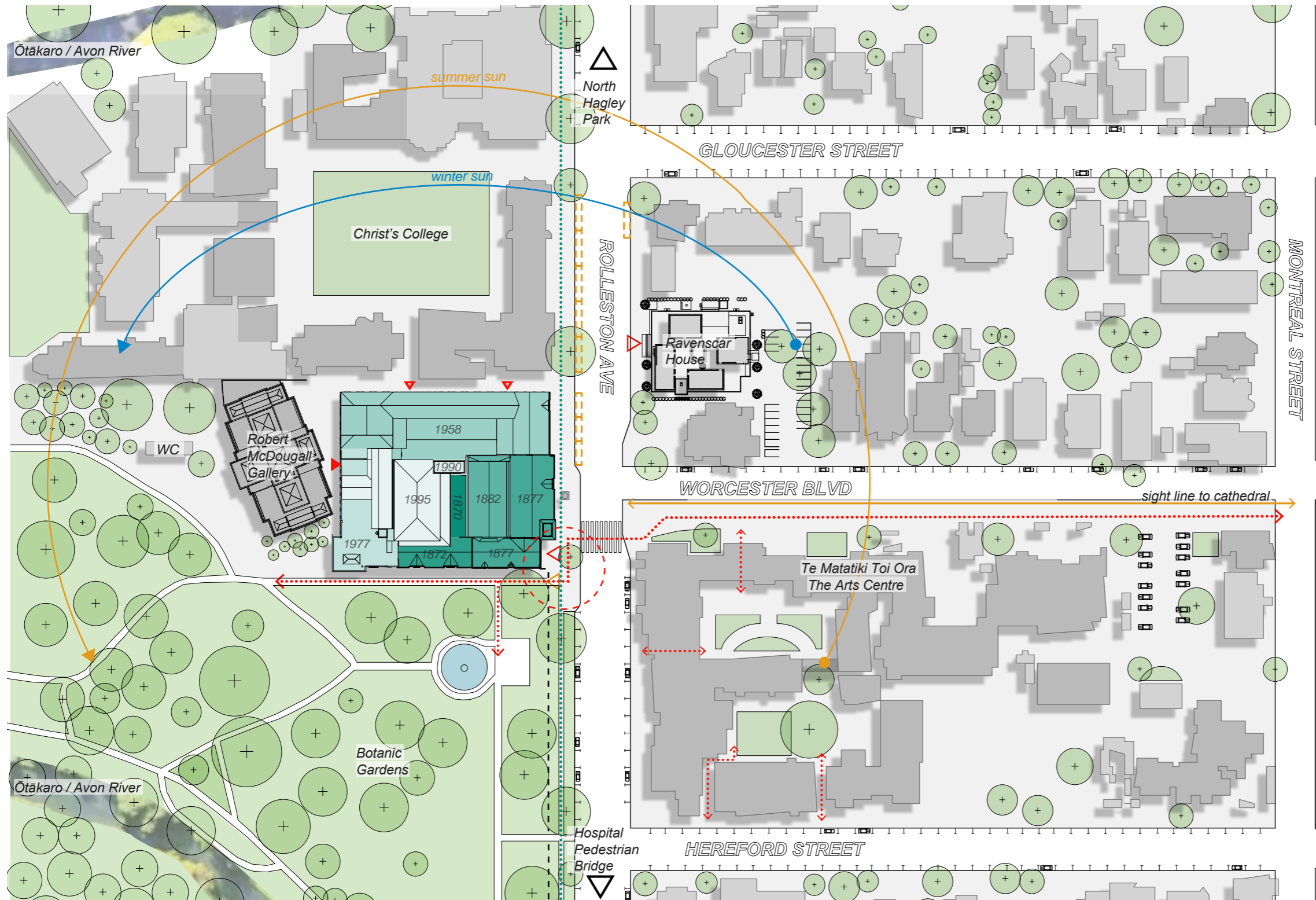
EXISTING URBAN CONTEXT

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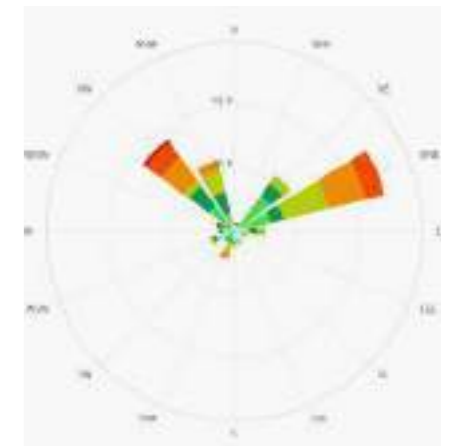
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Wind rose - Christchurch Central city



KEY:

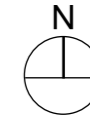
-  **Museum main entrance**
-  **Museum service entrance**
-  **botanic gardens main gates**
-  **district plan heritage building**
-  **frequent walking path**
-  **cycle path**
-  **frequent gathering area. bus pick up, tour start etc.**
-  **bus/ coach/ shuttle stop**

URBAN ANALYSIS

DISTRICT PLAN HERITAGE BUILDING CLASSIFICATIONS

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DISTRICT PLAN CLASSIFICATIONS:

 **High Significance.**
built item

 **High Significance.**
area e.g. courtyard

 **Significance.**
built item

Only parts of the facades and the building setting of the Museum's 20th C buildings are seen as "significant".

 **Heritage Setting**

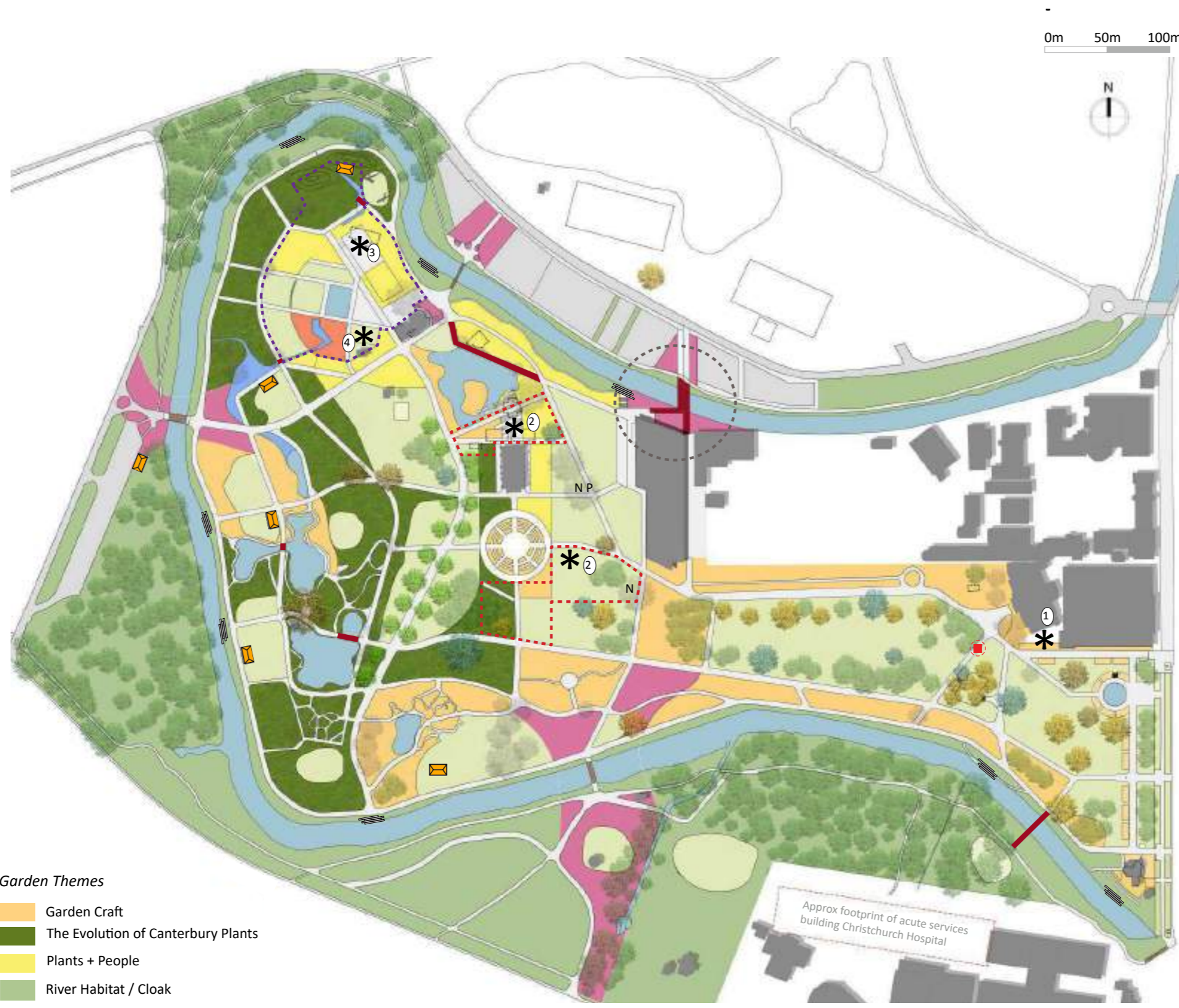
The Museum's interior is not protected under the Christchurch District Plan.

THE NEIGHBOURHOOD

BOTANIC GARDENS SPATIAL PLAN 2017

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Garden Themes

- Garden Craft
- The Evolution of Canterbury Plants
- Plants + People
- River Habitat / Cloak
- River Gateways

Note: garden theme areas may include treed lawns

- Existing buildings to be retained
- Buildings + Structures for staged removal and possible interim re-purposing
- Proposed Conservatory Complex indicative envelopes - Central Lawn Setting + Lakelet setting
- * Proposed Buildings - foot print tbc
 1. Possible shared toilet facilities as part of Robert McDougall/Museum redevelopment
 2. New conservatory complex building/s- indicative location.
 3. Pavilion / Outdoor classroom
 4. Changing Rooms/Toilets- Play Habitat
- Proposed shelter - footprint tbc
- Existing Structure for staged removal - Evelyn Couzins Memorial Gateway
- Existing Bridges
- Proposed Visitor Centre Bridge envelope and indicative footprint
- Proposed bridges /board walk over waterbody and as woodland/ DHB connection
- Commemorative Trees
- Play Trees
- Notable Trees
- Lime Avenue Trees
- Structural tree groupings
- Trees for staged removal /no succession tree planting for improved circulation / sightlines
 N, P = macrocarpa
 N = atlas cedar
- Lawn areas
- Existing Water Bodies
- Proposed Water Bodies
- Imagination Gardens- structured play + sculptural + water play
- Indicative envelope for Play Landscape- Children's Garden and Playground

Note:

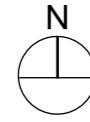
- Staged removal of buildings to be coordinated with development of new replacement facilities + further consultation to include associated community groups/ families
- Heritage values as identified in Conservation Plan for Christchurch Botanic Garden (2013)

URBAN ANALYSIS

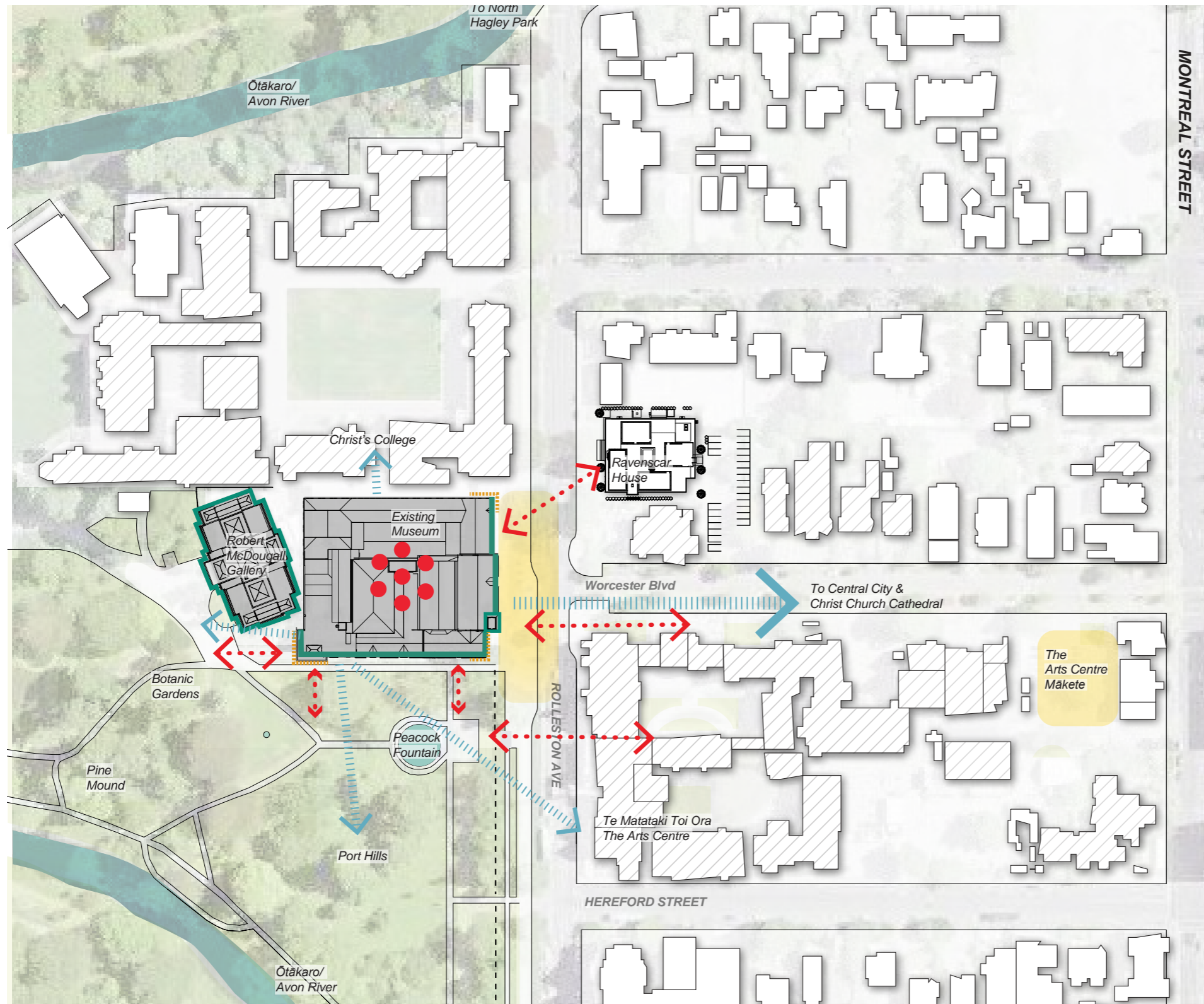
OPPORTUNITIES FOR BEING A GOOD NEIGHBOUR

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KEY:

- View shaft at high level
- Promote links to other public spaces
- High profile corners
- Heritage facades
- Promote quality public gathering spaces & streetscape
- District plan heritage listed buildings

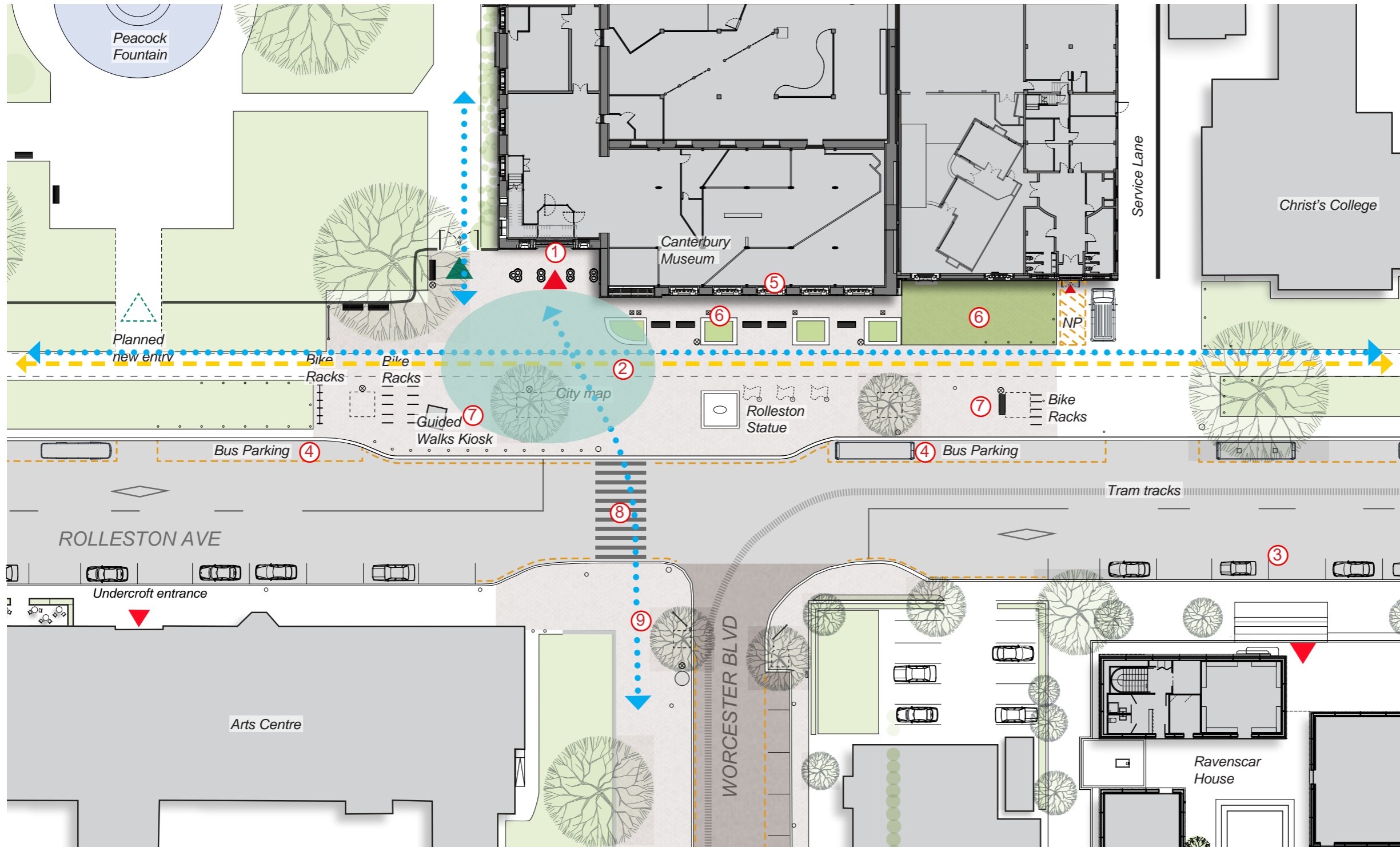
URBAN ANALYSIS

ROLLESTON AVENUE CHALLENGES

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Current Challenges

- ① Congestion at the Museum entrance.
- ② Bike path crossing over pedestrian path and natural congregation areas, creating accident prone zones.
- ③ No pedestrian connection between the Museum and the new Ravenscar House.
- ④ Bus parking spaces and routes causing heavy traffic congestion.
- ⑤ The Museum facade fronting Rolleston Ave is either closed off or window glazing blacked-out, the Museum fails to activate the street.
- ⑥ Obsolete grass greens, unused space in front of the Museum.
- ⑦ Clusters of different street furniture, such as different bike racks, kiosks and street furniture that could benefit from auditing.
- ⑧ Limited pedestrian crossing location for the amount of foot traffic connecting between Worcester Boulevard / Arts Centre / Central City to Botanic Gardens, causing traffic queues.
- ⑨ Gateways and thresholds are not visible. Way finding is not intuitive.

- Cycle way
- Pedestrian paths
- Building entrances
- Botanic Garden entrance

URBAN ANALYSIS

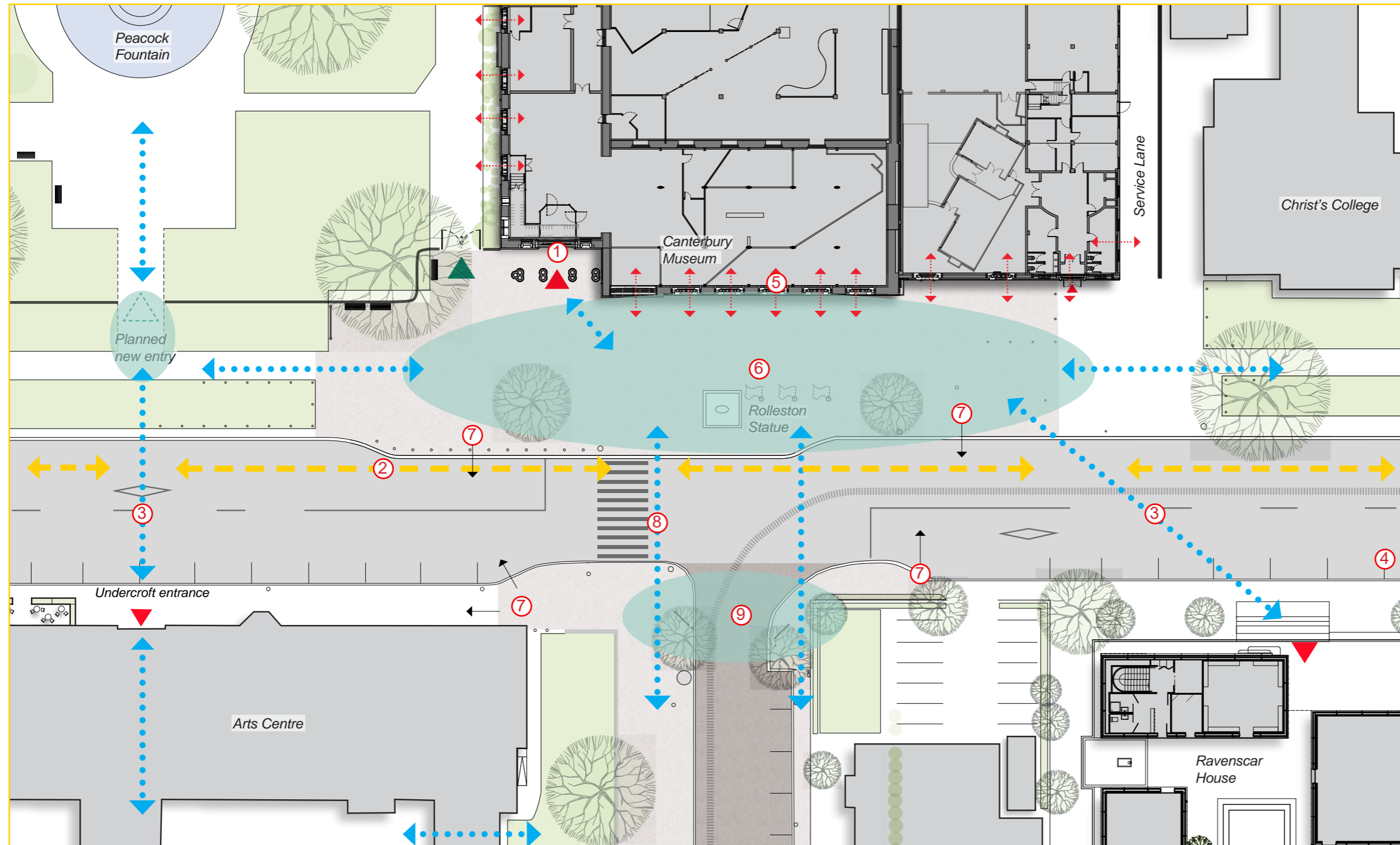
ROLLESTON AVENUE OPPORTUNITIES

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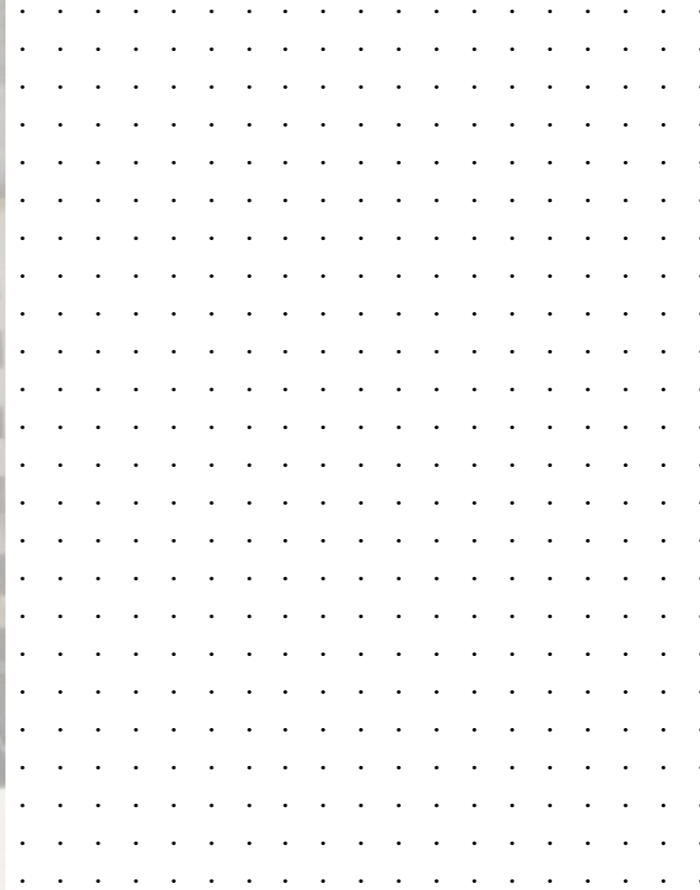


Opportunities

- ① Ease congestion at the Museum entrance.
- ② Re-direct bike paths and pedestrian paths. Potentially to develop 'shared-streets' zone to provide good quality public realm.
- ③ Promote new pedestrian connections, i.e Ravenscar House & Art Centre.
- ④ Consolidate and relocate bus parking.
- ⑤ Open up the Museum facade towards Rolleston Ave by utilising existing doors, using clear glazing, lighting, visibility and functions to activate the street edge.
- ⑥ Provide quality public gathering space which bookends the historical Worcester Boulevard.
- ⑦ Apply a consistent palette of materials and furniture, declutters space while giving a unique sense of place. i.e. Stone paving creates a high-quality, textured ground plane, and the small unit size readily accommodates level changes.
- ⑧ Promotes a walkable network within the city centre.
- ⑨ Gateways and thresholds are celebrated and way findings are intuitive.



KEY CONCEPT PRINCIPLES

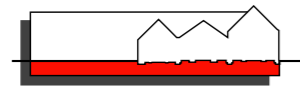


CONCEPT DESIGN

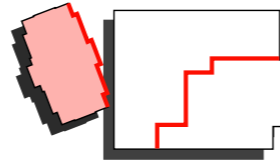
KEY CONCEPT PRINCIPLES

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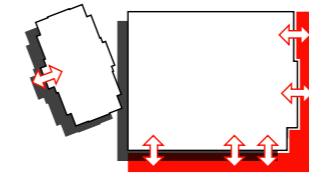
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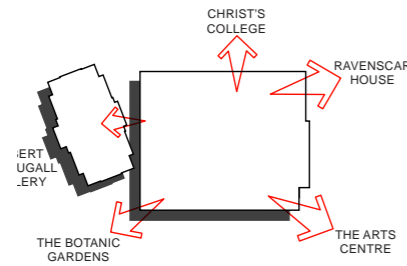
Protecting people, collection and buildings
 By introducing a base-isolated basements across the Museum and RMG sites



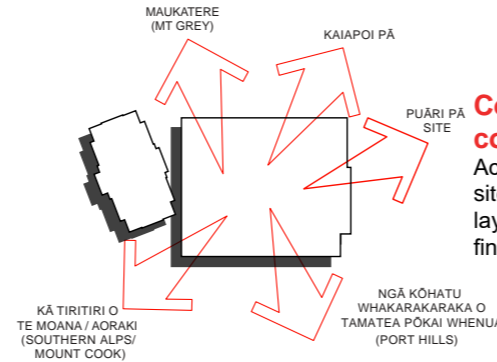
Respect heritage, unveiling hidden heritage façades
 Informed by Museum Building Conservation Plan and RMG Building Conservation Plan



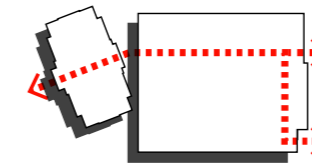
Activate street frontage
 By locating permeable and visually engaging programmes at the ground floor level around the street threshold.



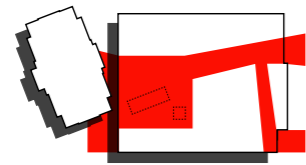
Connect to local context
 Proposed development shall promote physical / view shaft connections to adjacent significant public buildings and landscapes, improve the city's urban public fabric.



Connect to cultural contexts
 Acknowledge significant cultural sites and context via space layouts, views, volume and finishes.



Improve visitor circulation experience
 Reconcile poor circulation of the current Museum; create a link between RMG and the Museum.



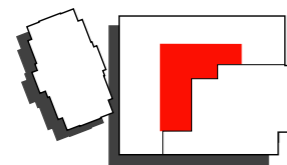
Integrated cultural narrative
 Demonstrate commitment to bi-culturalism through new building design, facilitate space and design for Ngāi Tahu to tell their stories.



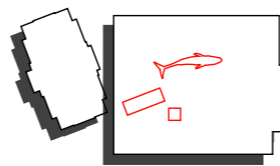
Daisy-chain of exhibition experiences
 Visitor experience are designed with alternating 'big exhibition moment' with 'narrative exhibition' & 'vignettes', intercepted by rest areas.



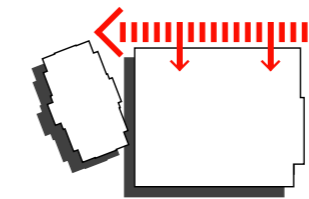
Expanding the Museum within planning and legislative requirements
 Maximise Museum expansion while respecting the planning and legislative rules.



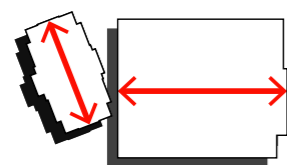
New atrium
 To house the Museum's larger taonga (treasures) such as the blue whale skeleton and act as a visitor orientation space



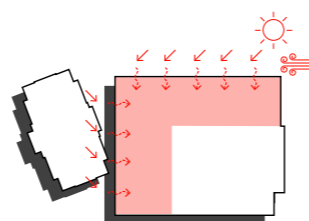
Exhibitions
 Improve overall exhibition quality especially allow areas to display the blue whale skeleton and the two whares.



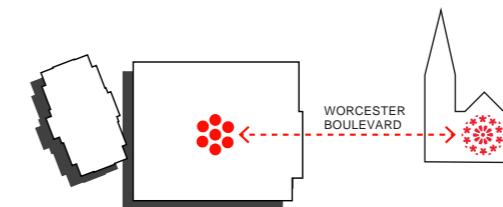
Retain and reused existing service lane way
 Design to retain existing easement and services lane; improve loading and staff entry.



Respect geometrical shifts of existing buildings
 The Robert McDougall Gallery sits at an angle to the Museum building, subtle design gestures to help linking the two buildings together.



Sustainable, healthy environments
 Develop sustainable building with healthy, specialised staff work environments.



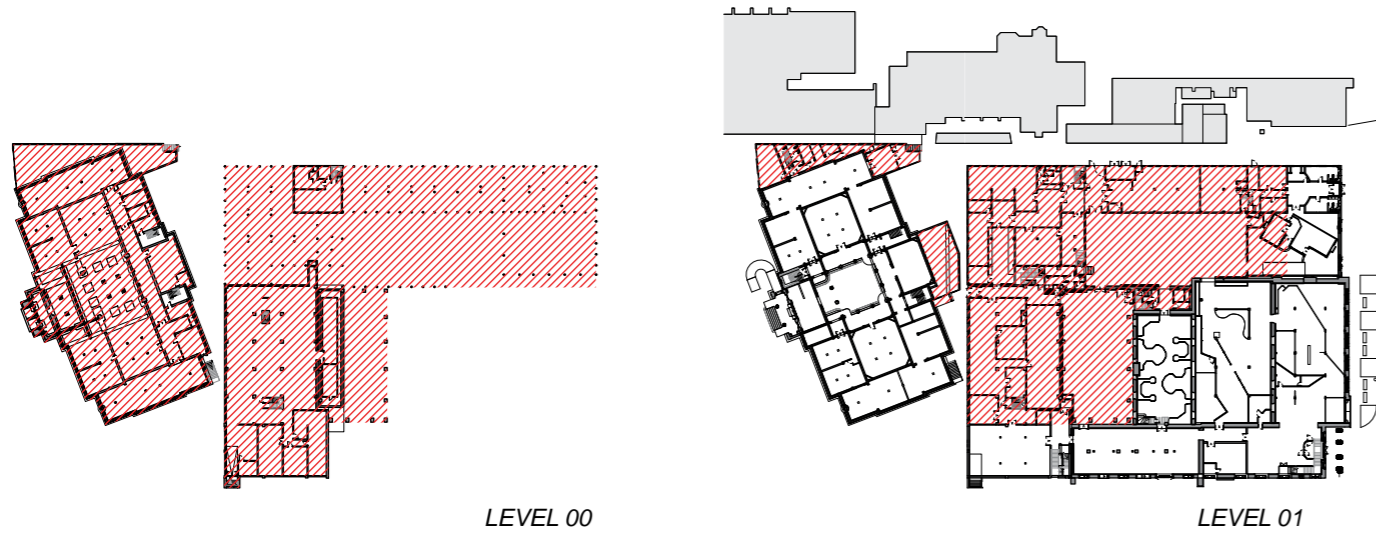
Strengthen Connection
 Between the Museum and the Cathedral Square and Christ Church Cathedral.

CONCEPT DESIGN

BASELINE OPTION PROPOSED DEMOLITION

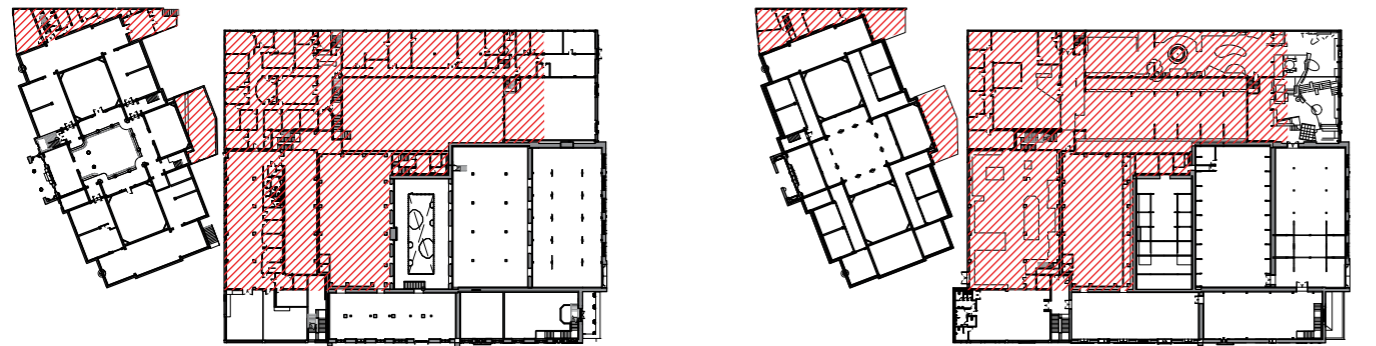
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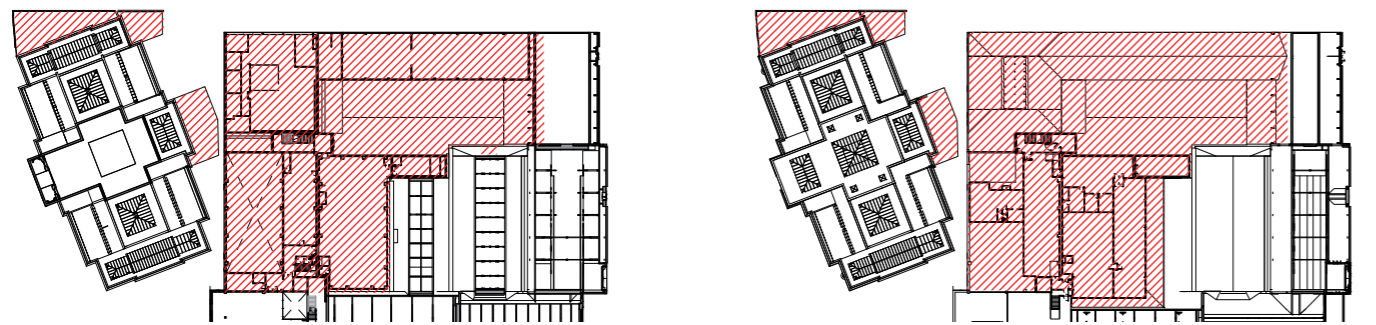
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LEVEL 01




LEVEL 02

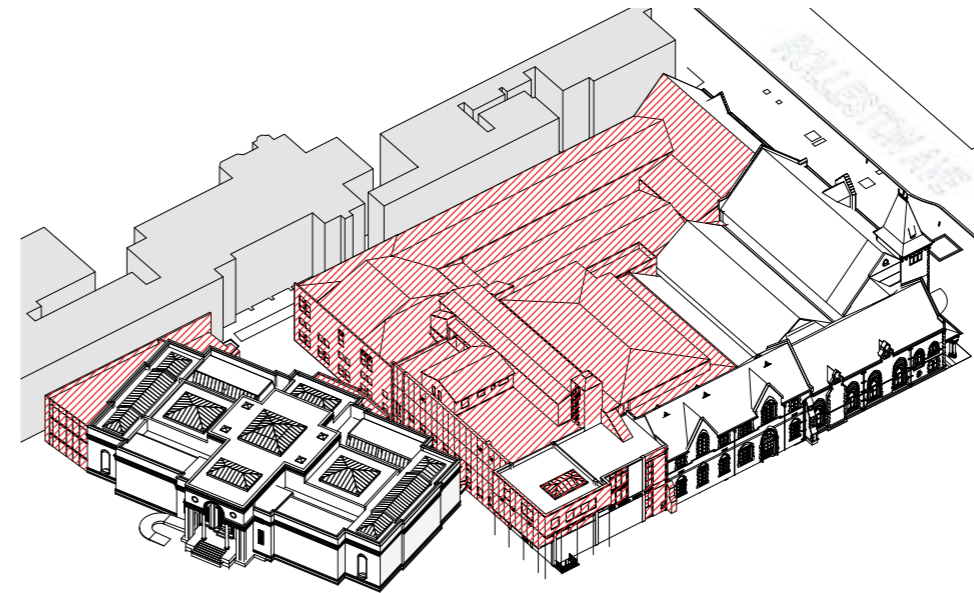
LEVEL 03



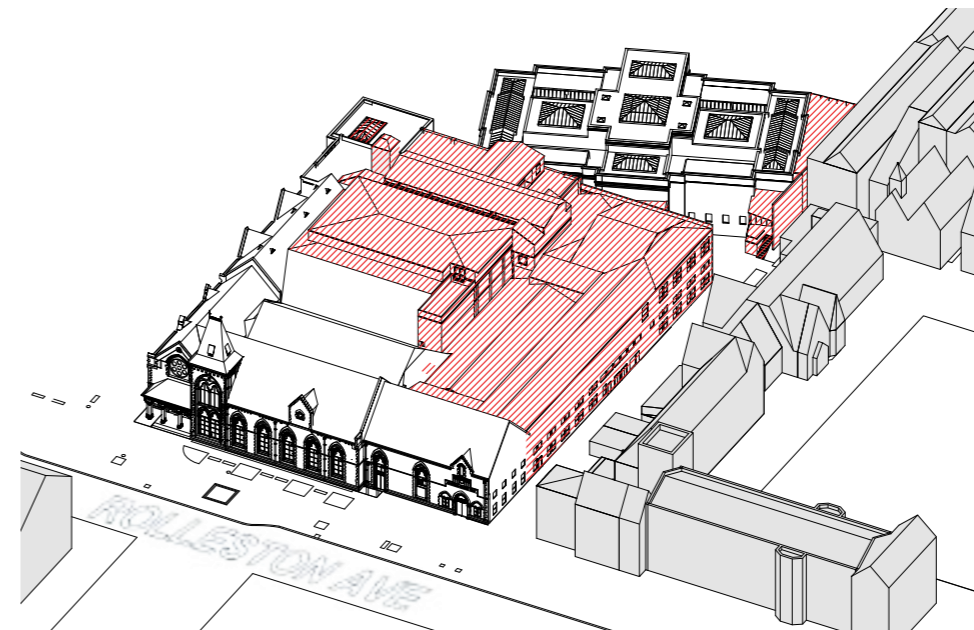
LEVEL 04

LEVEL 05

 Proposed Demolition



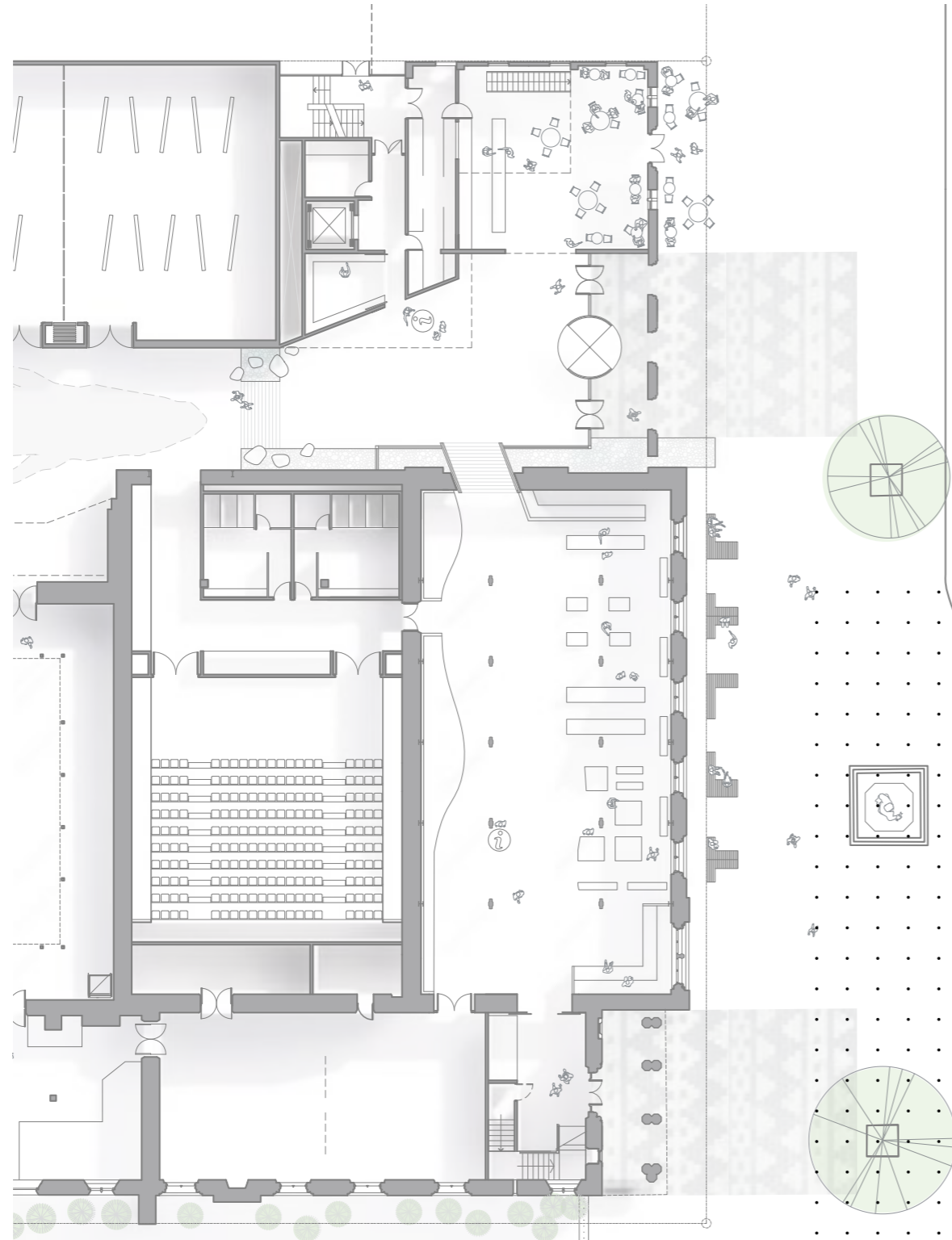
SOUTHWEST CORNER



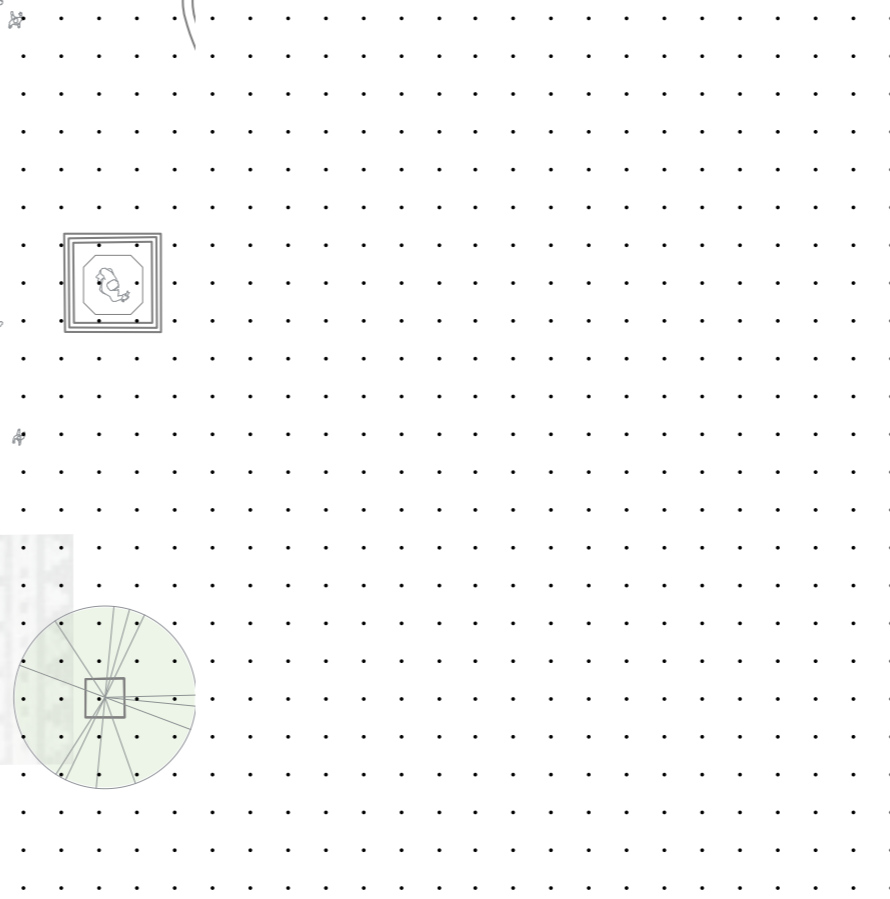
NORTHEAST CORNER

Museum Site
 Proposed demotion removes majority of 90's non-heritage listed buildings and parts of the Roger Duff Wing (refer "Roger Duff Wing" section).

Robert McDougall Gallery (RMG) Site
 Proposed removal of Canaday Wing, which will need to be rebuilt due to added base isolation to the RMG building, as well as the Night entry and carpentry workshop.



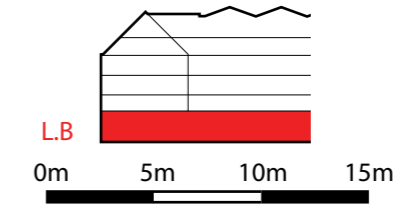
CONCEPT DESIGN FLOOR PLANS



EXISTING FLOOR PLANS BASEMENT

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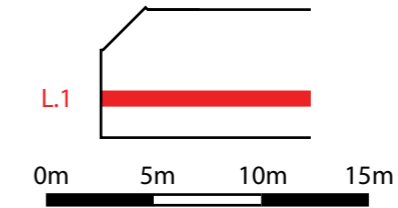
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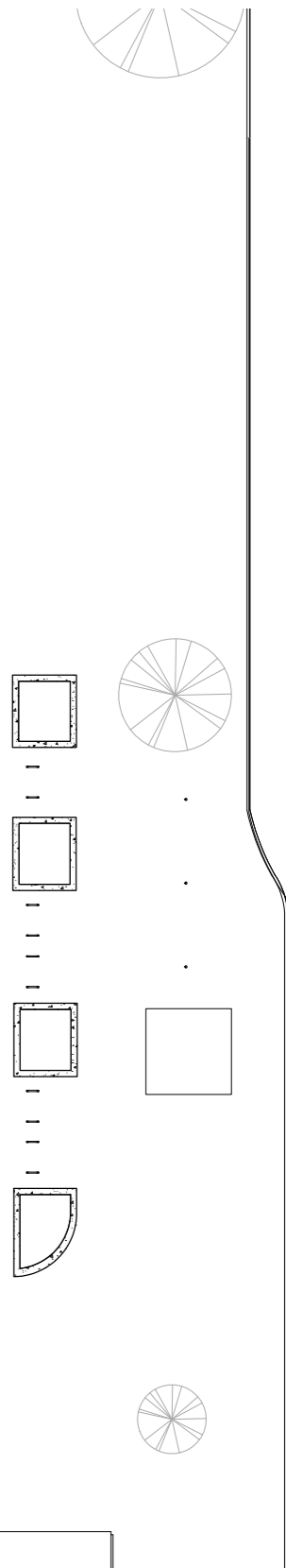
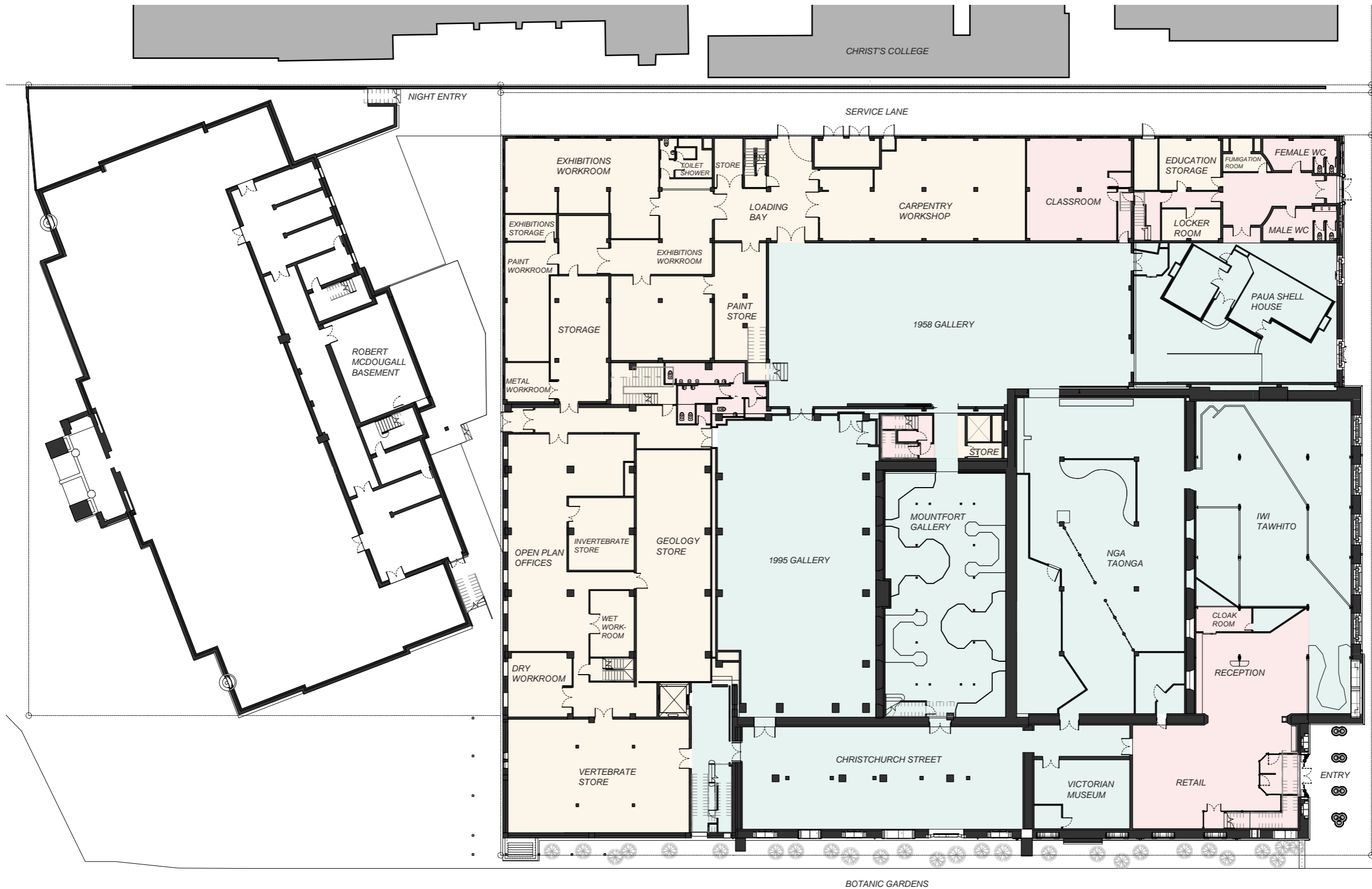
EXISTING FLOOR PLAN - LEVEL 1

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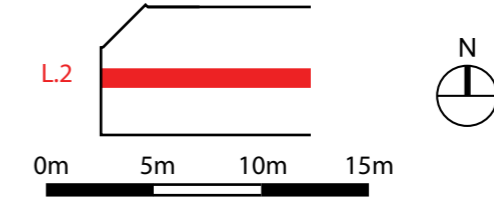


BOTANIC GARDENS

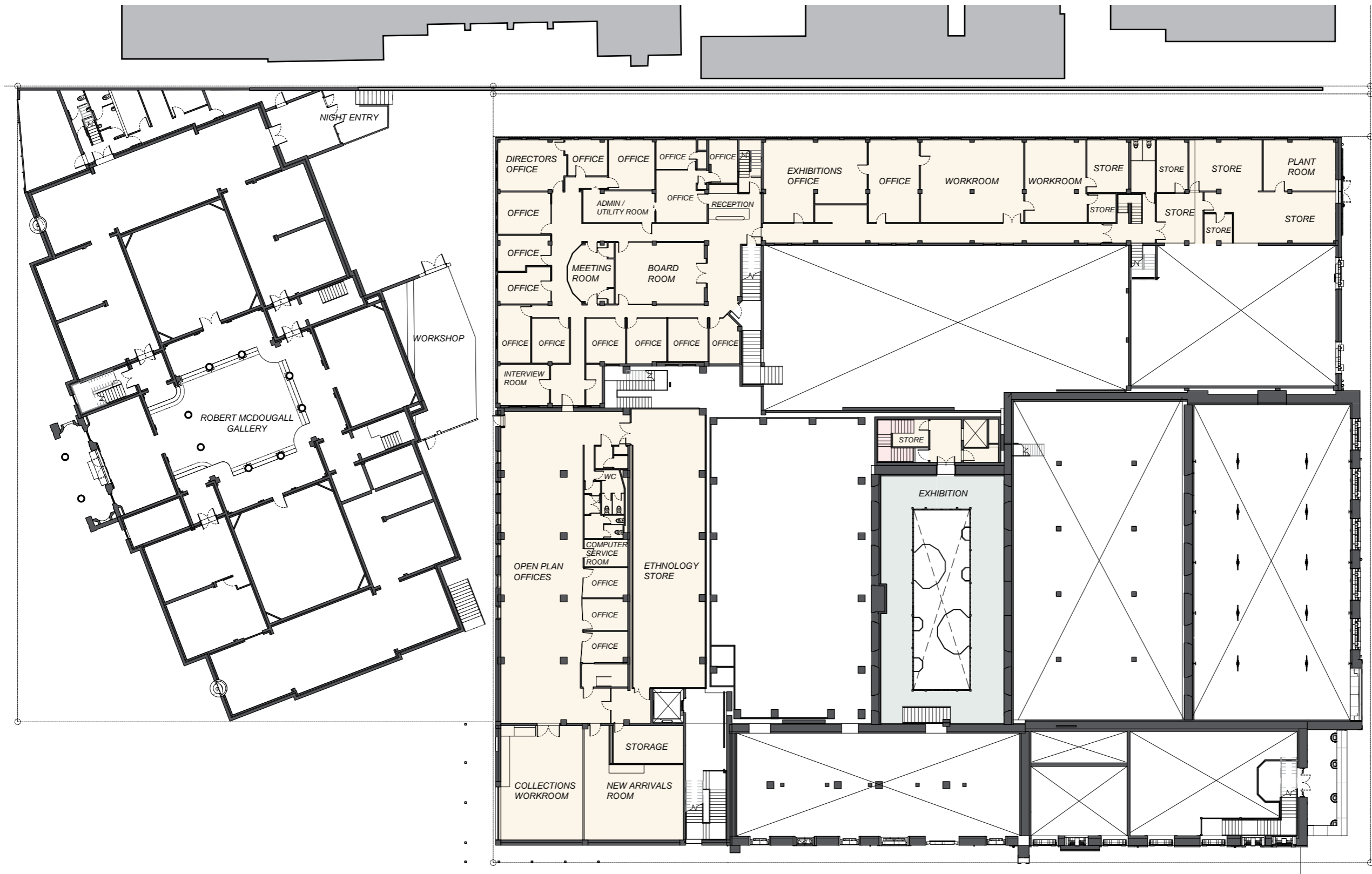
EXISTING FLOOR PLAN - LEVEL 2

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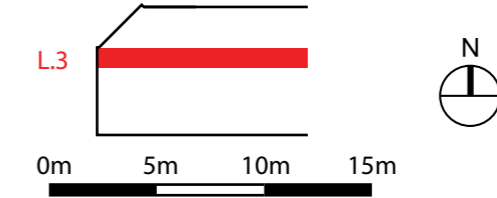
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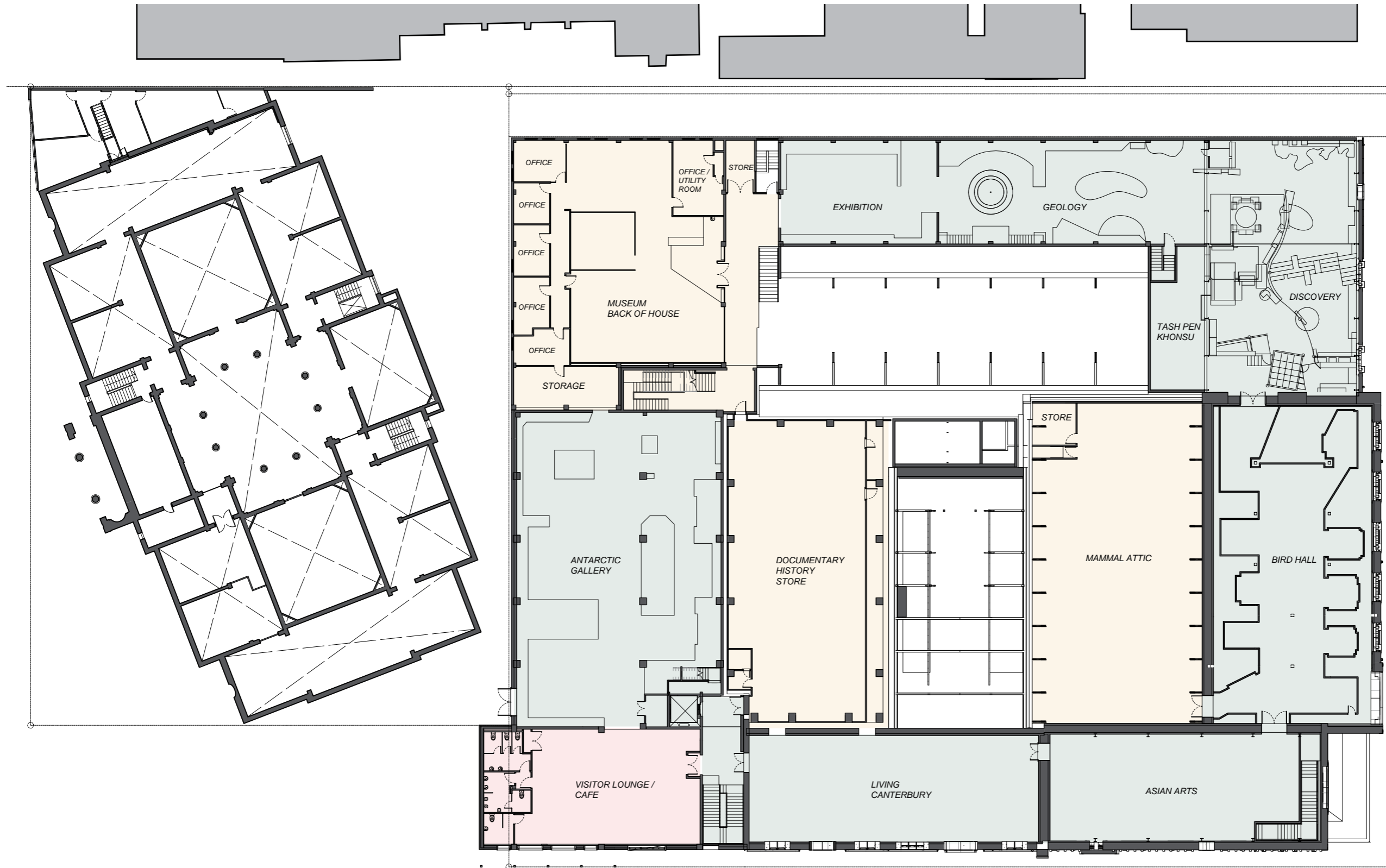
EXISTING FLOOR PLAN - LEVEL 3

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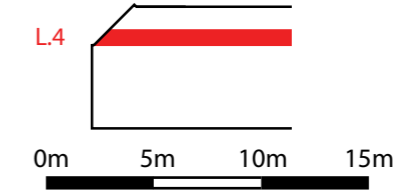
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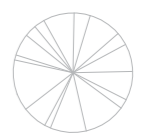
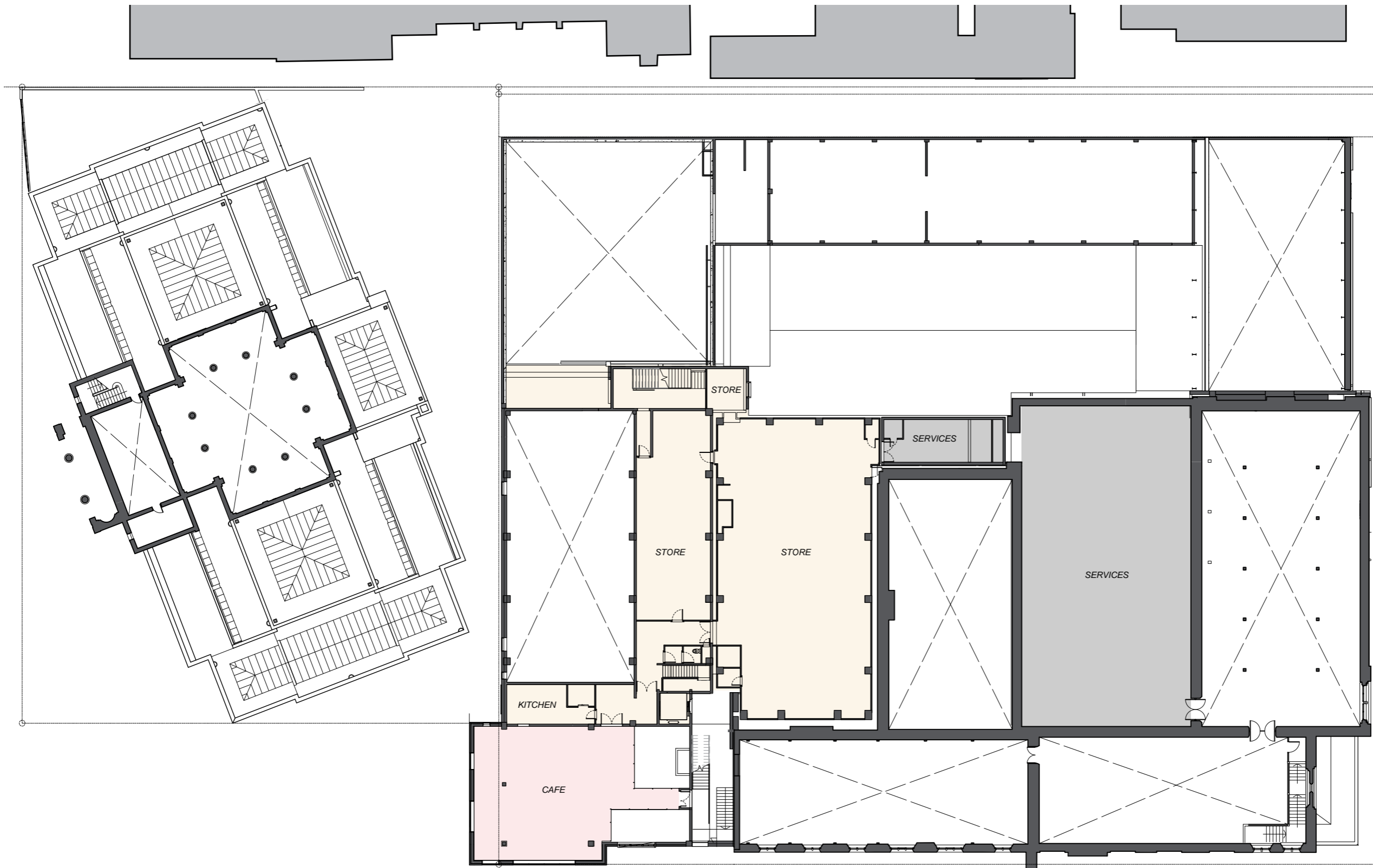
EXISTING FLOOR PLAN - LEVEL 4

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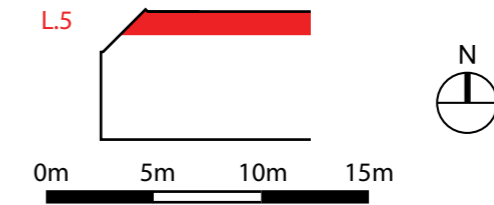
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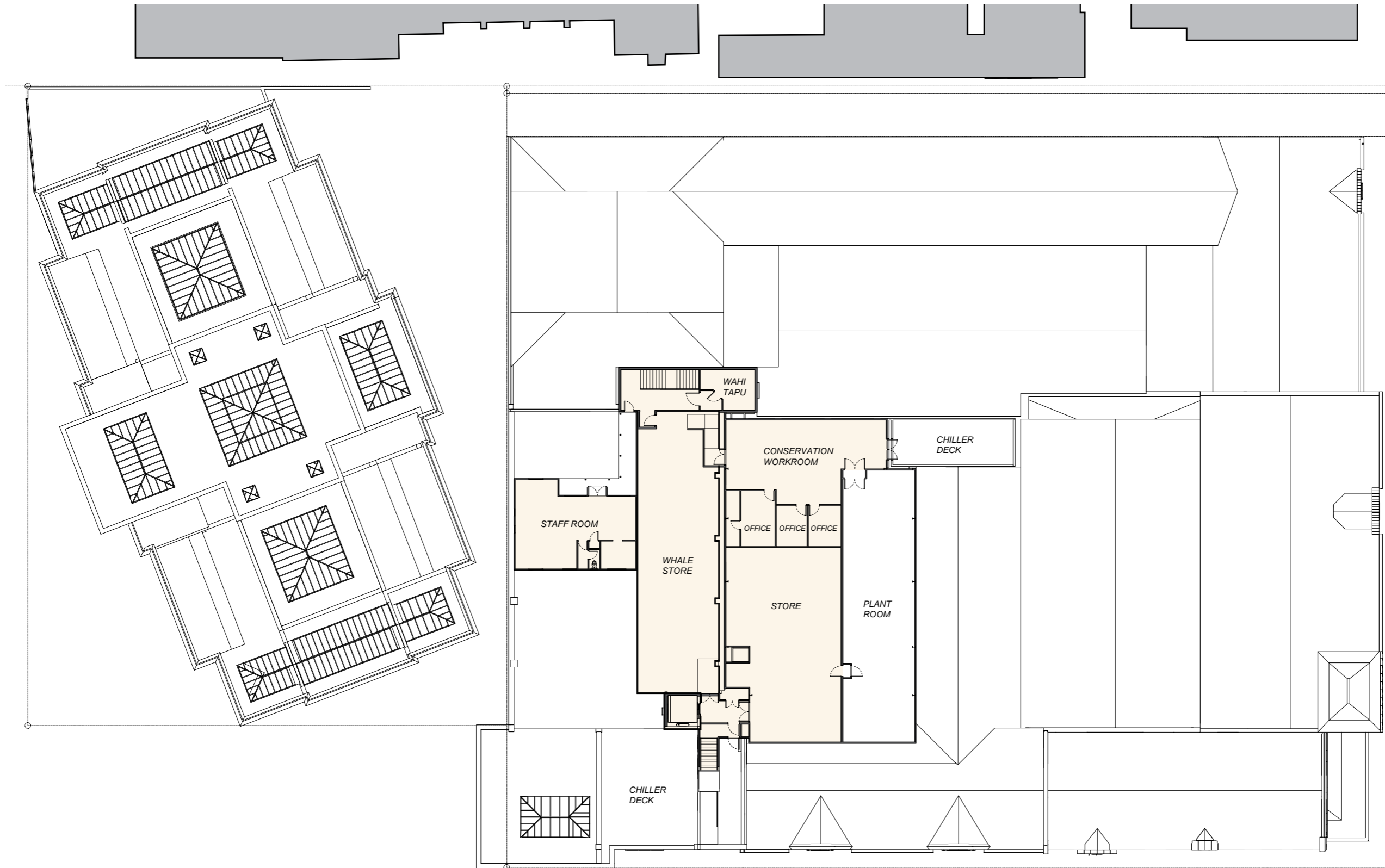
EXISTING FLOOR PLANS - LEVEL 5

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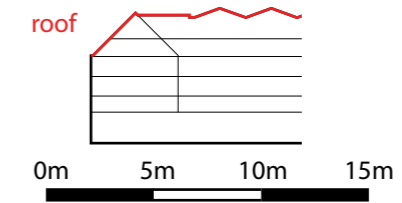
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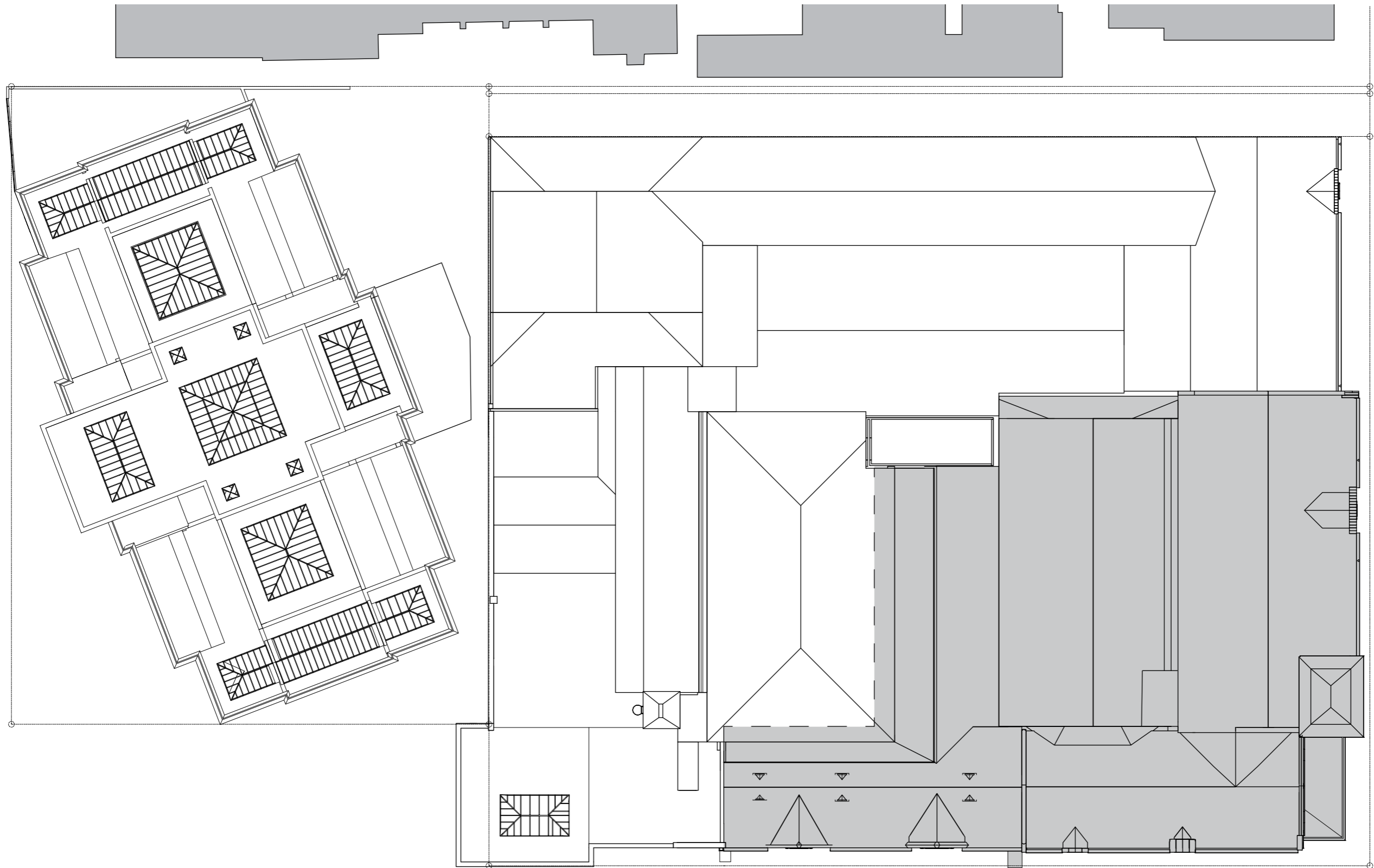
EXISTING ROOF PLAN - ROOF

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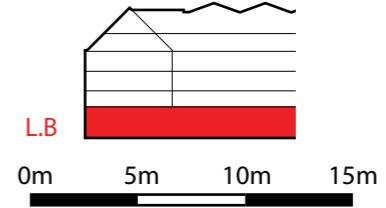
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DEMOLITION FLOOR PLANS BASEMENT

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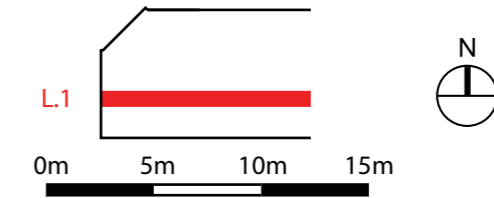
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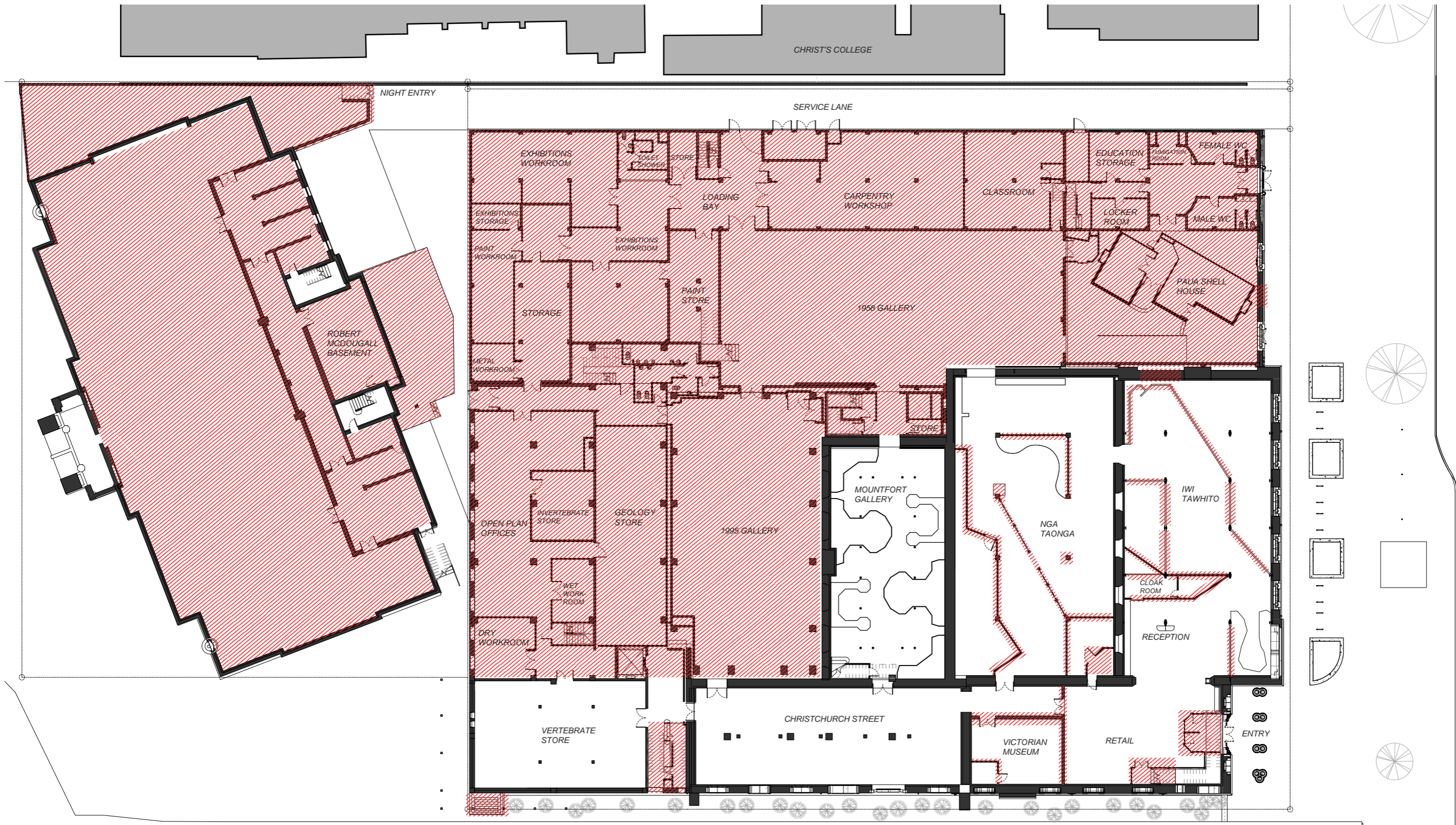
DEMOLITION FLOOR PLAN - LEVEL 1

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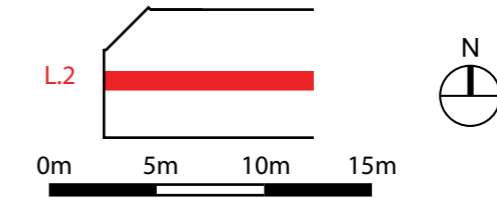
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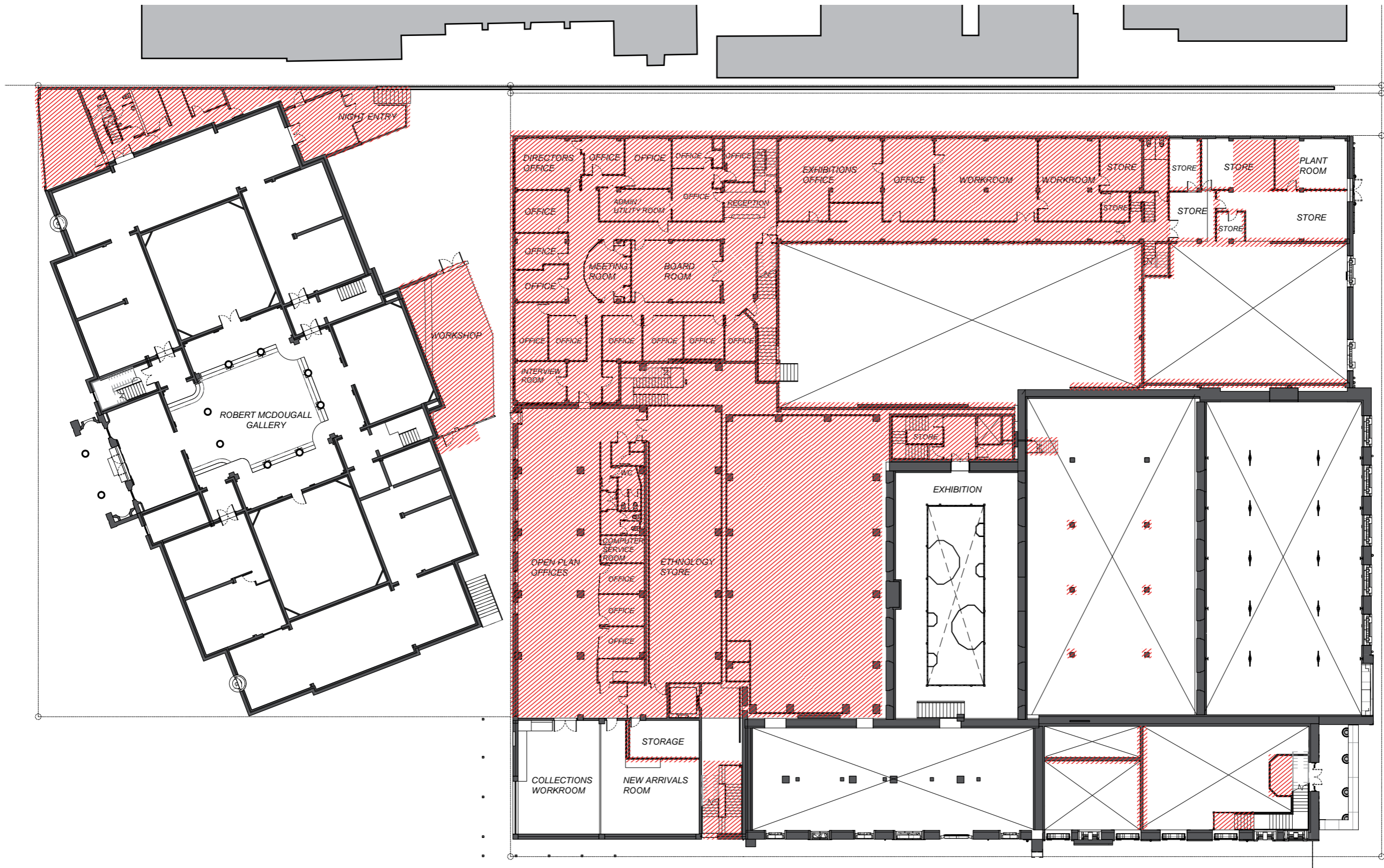
DEMOLITION FLOOR PLAN - LEVEL 2

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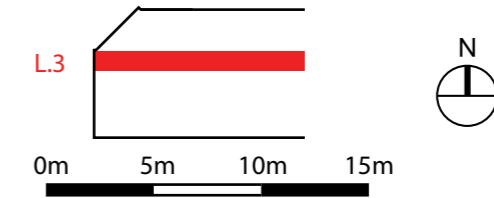
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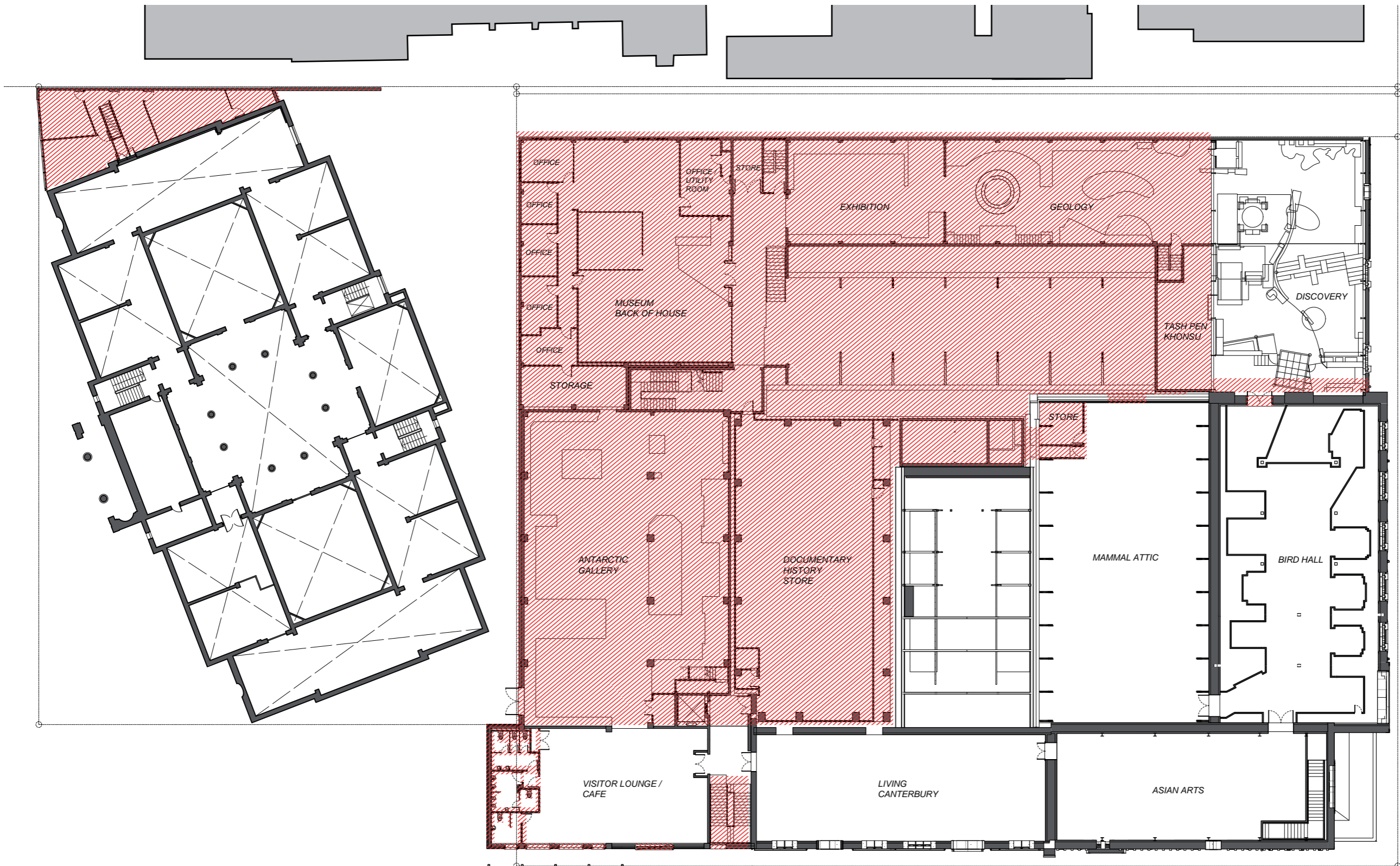
DEMOLITION FLOOR PLAN - LEVEL 3

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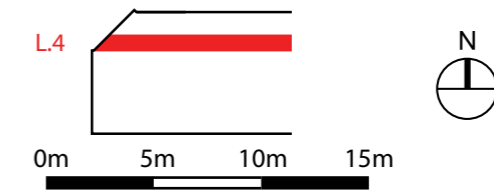
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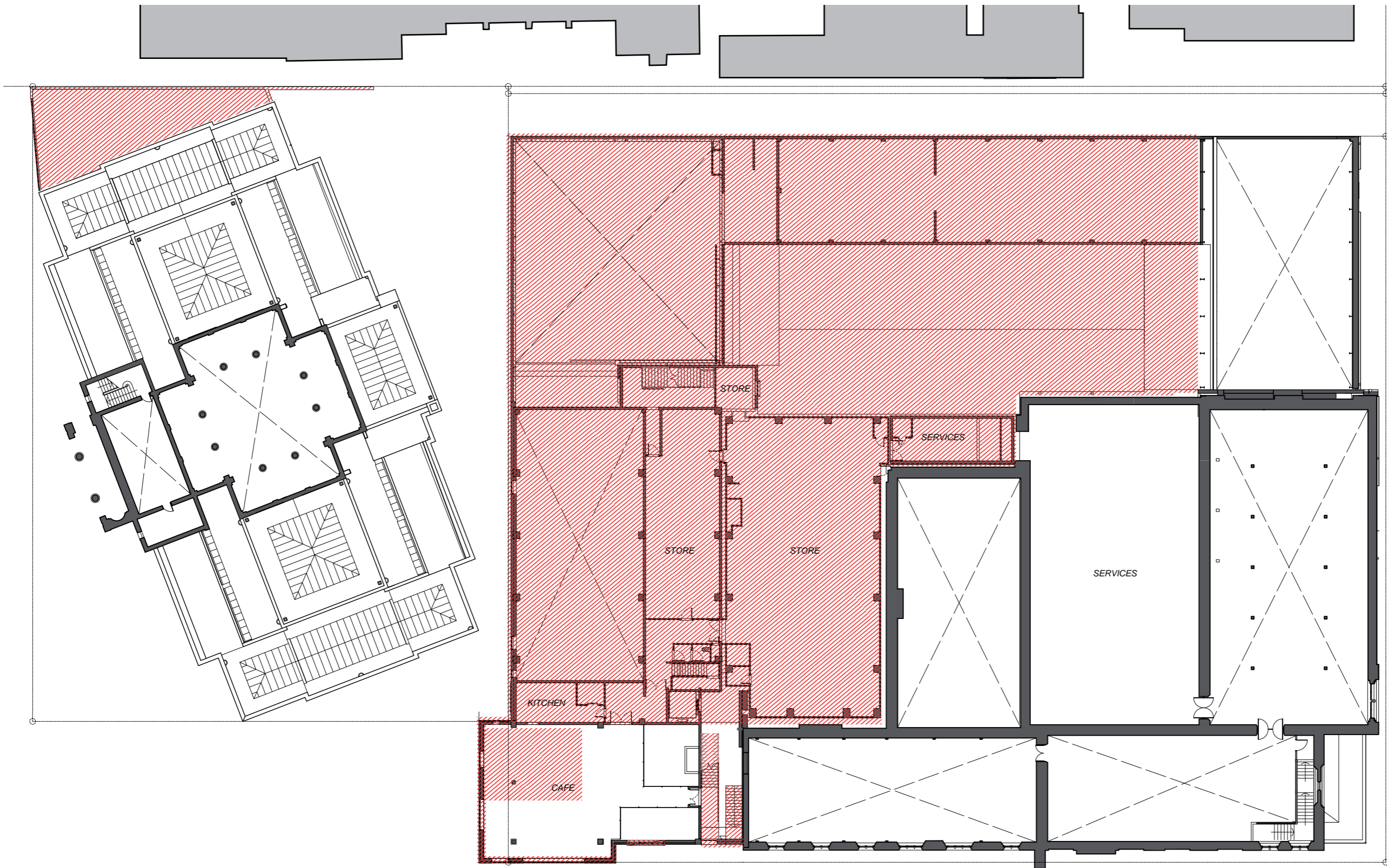
EXISTING FLOOR PLAN - LEVEL 4

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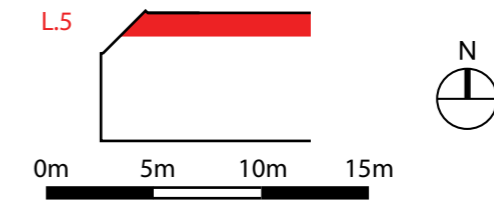
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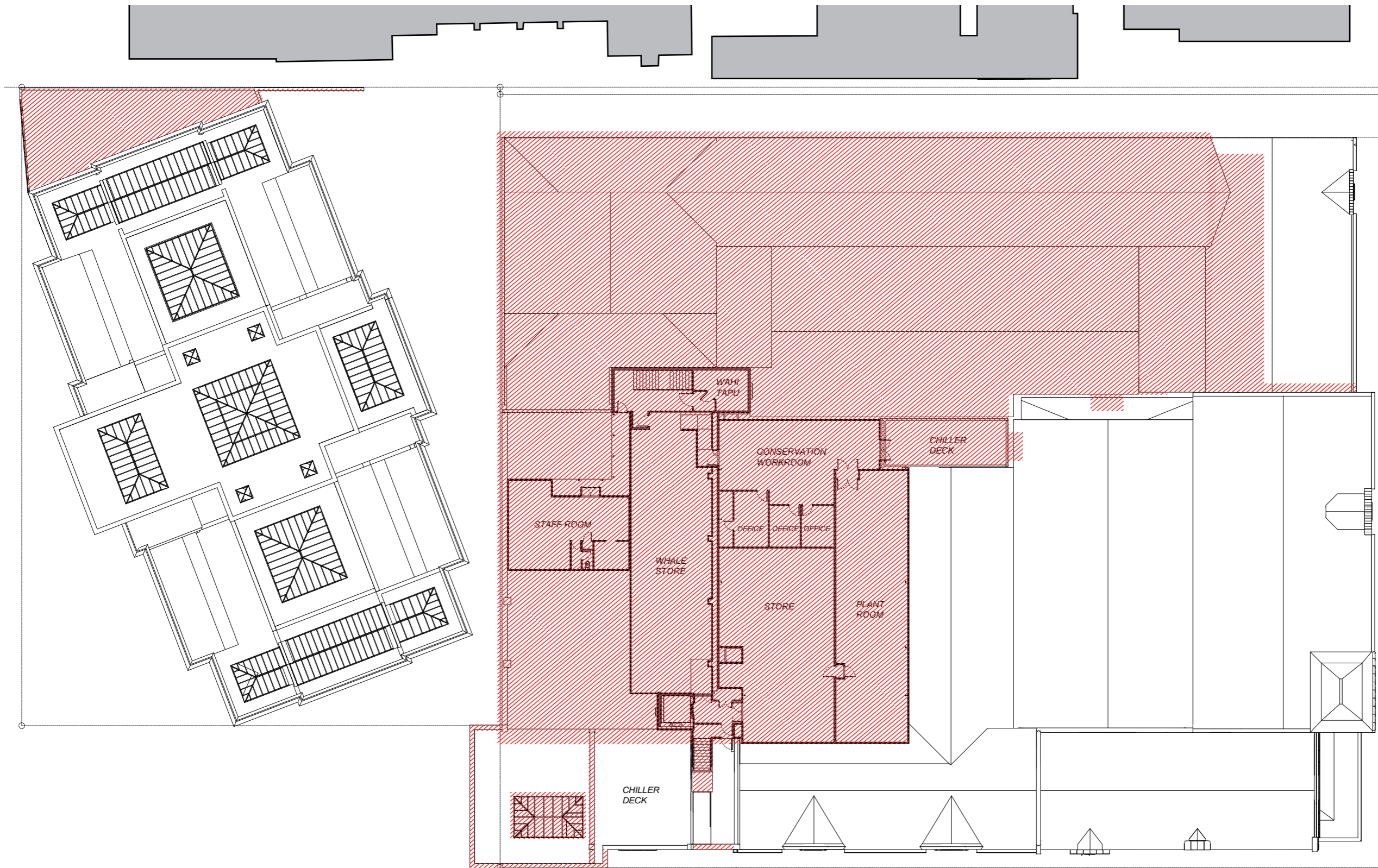
DEMOLITION FLOOR PLANS - LEVEL 5

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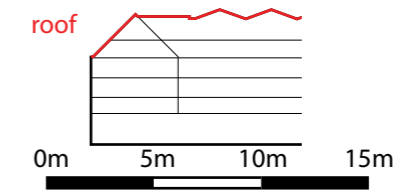
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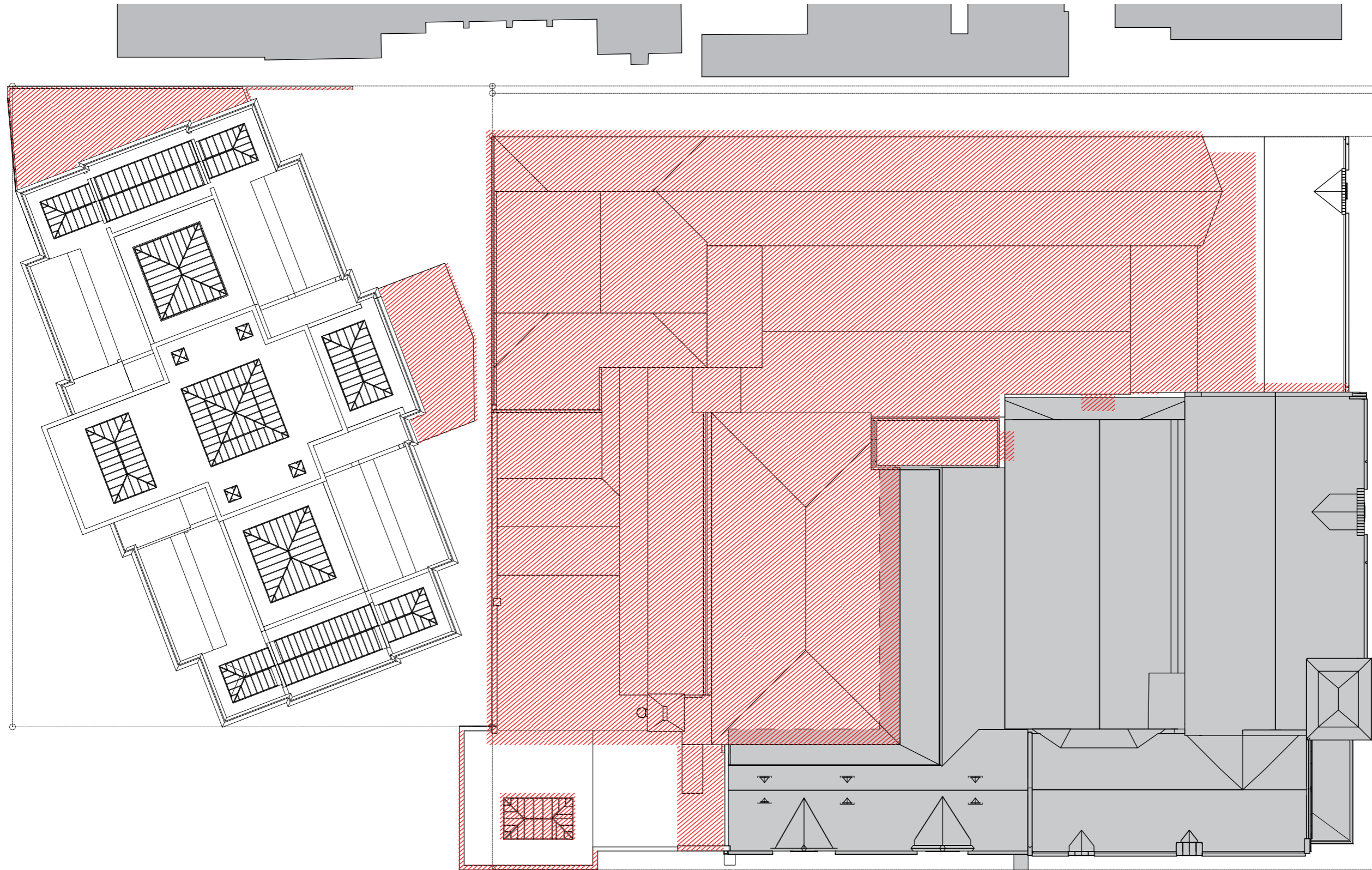
DEMOLITION ROOF PLAN - ROOF LEVEL

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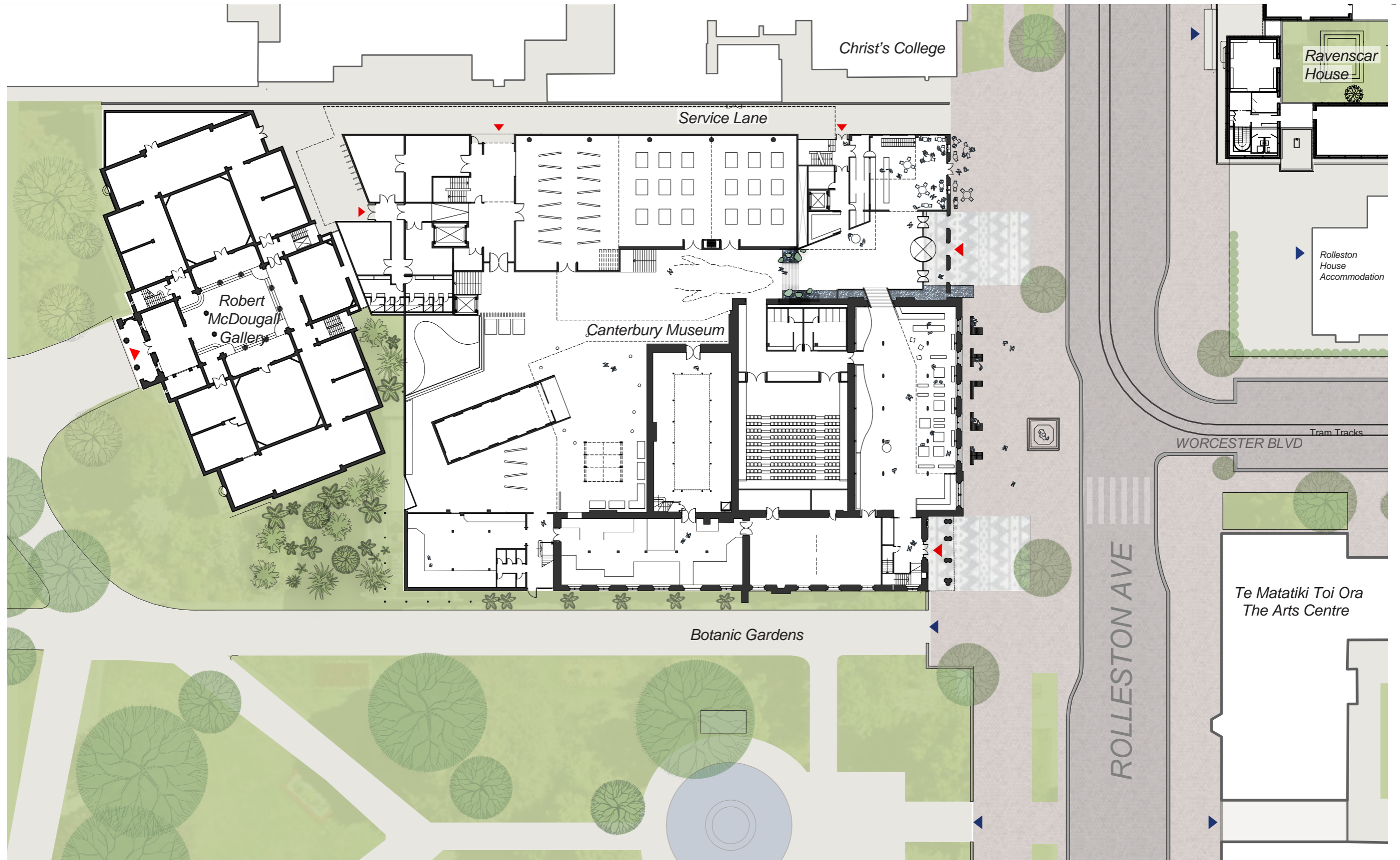
PROPOSED SITE PLAN

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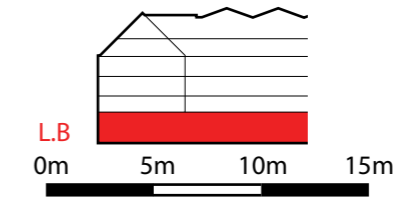
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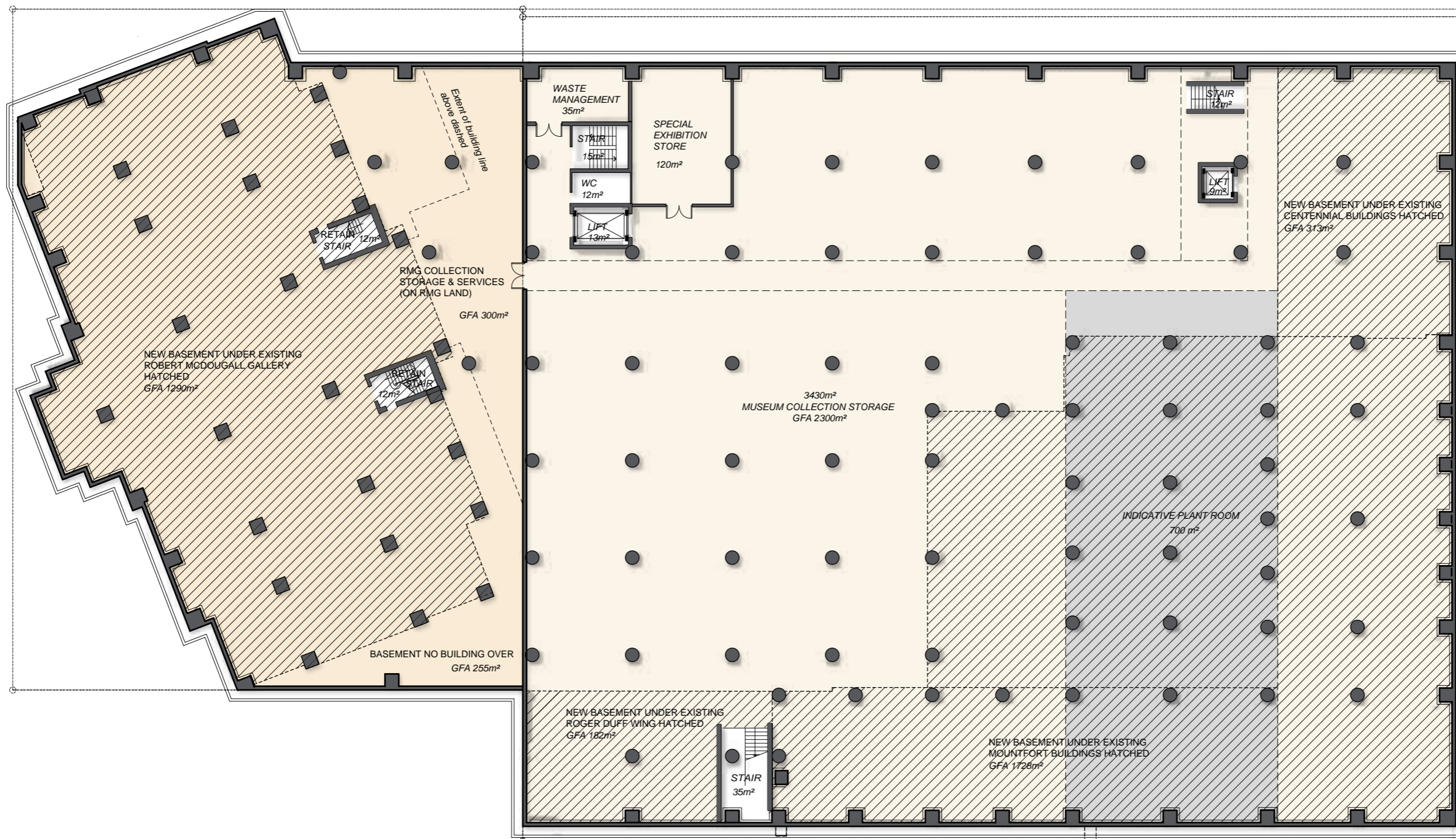
PROPOSED FLOOR PLANS - BASEMENT

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Protecting the people, buildings and collection

- Base isolation and a new basement is proposed to achieve international standard seismic strengthening for Museum Buildings. The basement incorporates varies existing basements into one large usable space built for purpose to house the Museum's reserve collections to accepted international standards.
- Introducing a new basement under the existing heritage Mountfort Buildings and RMG presents an exciting engineering and architectural challenge setting a new national precedent.
- The spaces will be subdivided to suit the Museum's needs at the next design stage.
- By consolidating collection storage to the new basement, an atrium is able to introduced above ground, where previously not possible due to space limitations, and display the larger taonga (treasures).

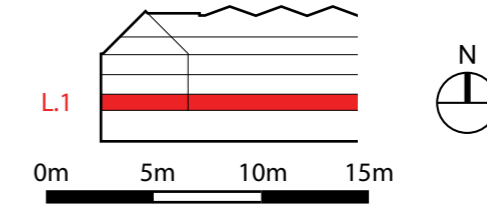
Building services

- Main mechanical, electrical services will be located in the basement, this frees up the precious floor areas above ground for exhibitions.
- Currently the mechanical plants are located inside the attics of Mountfort buildings, which are difficult to access and service.
- This also allows the HVAC supplied from under the floor of existing heritage buildings.

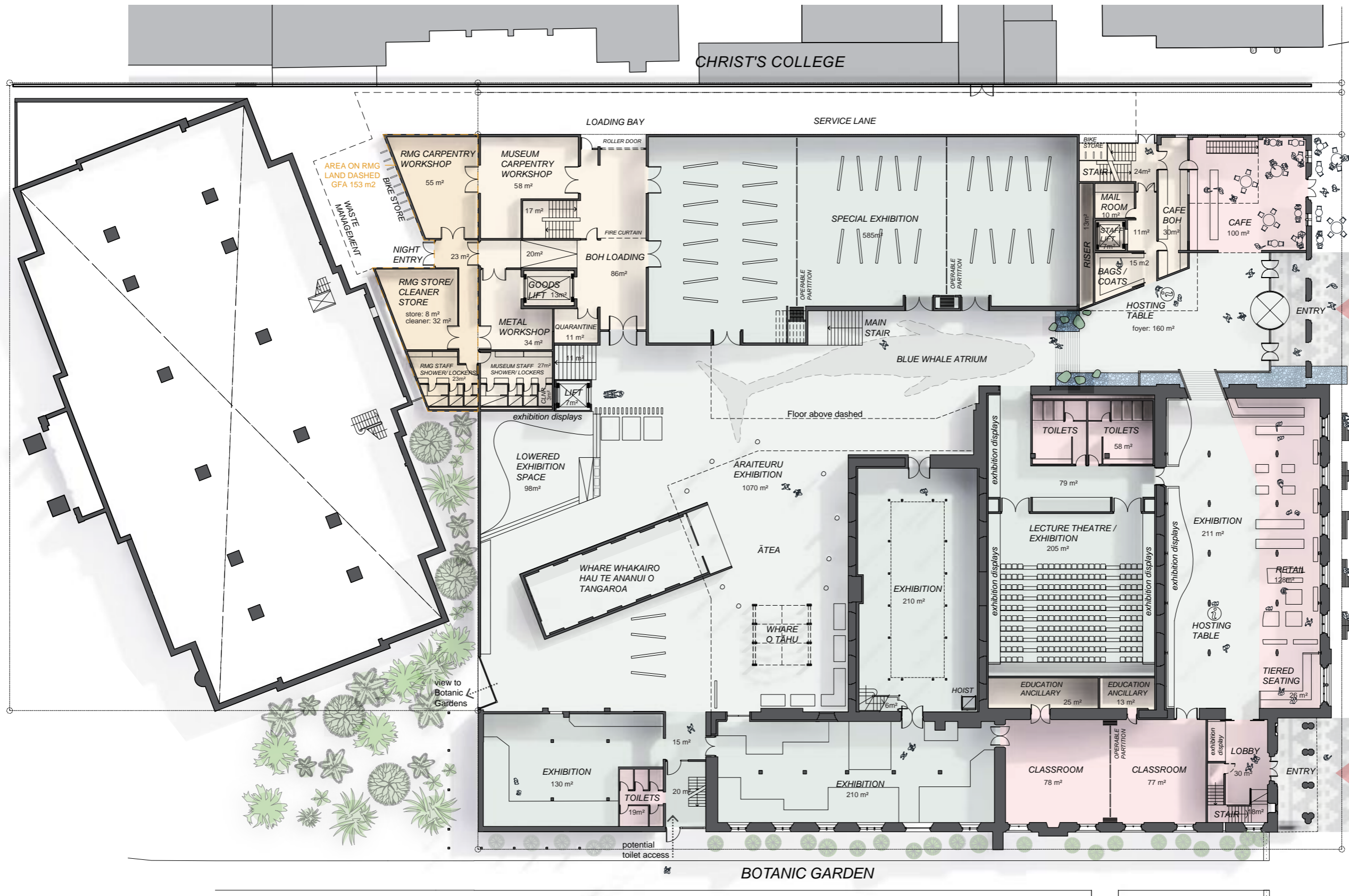
PROPOSED FLOOR PLAN - LEVEL 1

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Activating public spaces and street frontage

- A welcoming street front is created by the placing visitor focused programs towards the facade facing Rolleston Ave and the Botanic Garden, such as retail, boutique cafe and classrooms.
- The black out tints are to be removed from Mountfort windows, allowing light and transparency to flood back into the heritage spaces.
- Open up existing windows and doors in the Centennial facade.
- Retain and celebrate the heritage Mountfort Porch entrance. A new additional entrance is introduced, to be operated in parallel to the existing entrance, refer "Rolleston Avenue Entry" section for more details.
- Pounamu and wai (water) creates a threshold at the new entrance refer to "Araiteuru" section for more details of cultural narrative and bi-cultural exhibitions.

Exhibitions

- As visitors filters through the entrances, including the cafe, they are greeted by the Museum staff before led to the Whale Atrium.
- Exhibition areas are designed with maximum flexibility in mind, large enough to take on international shows.

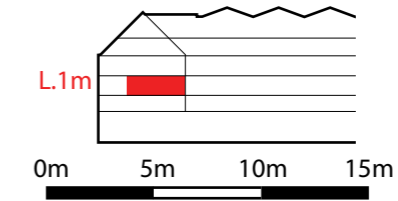
Staff Areas

- Retain existing services lane, reconfigure loading bay for more efficiency and the proposed new staff entry and lift comes off the services lane.

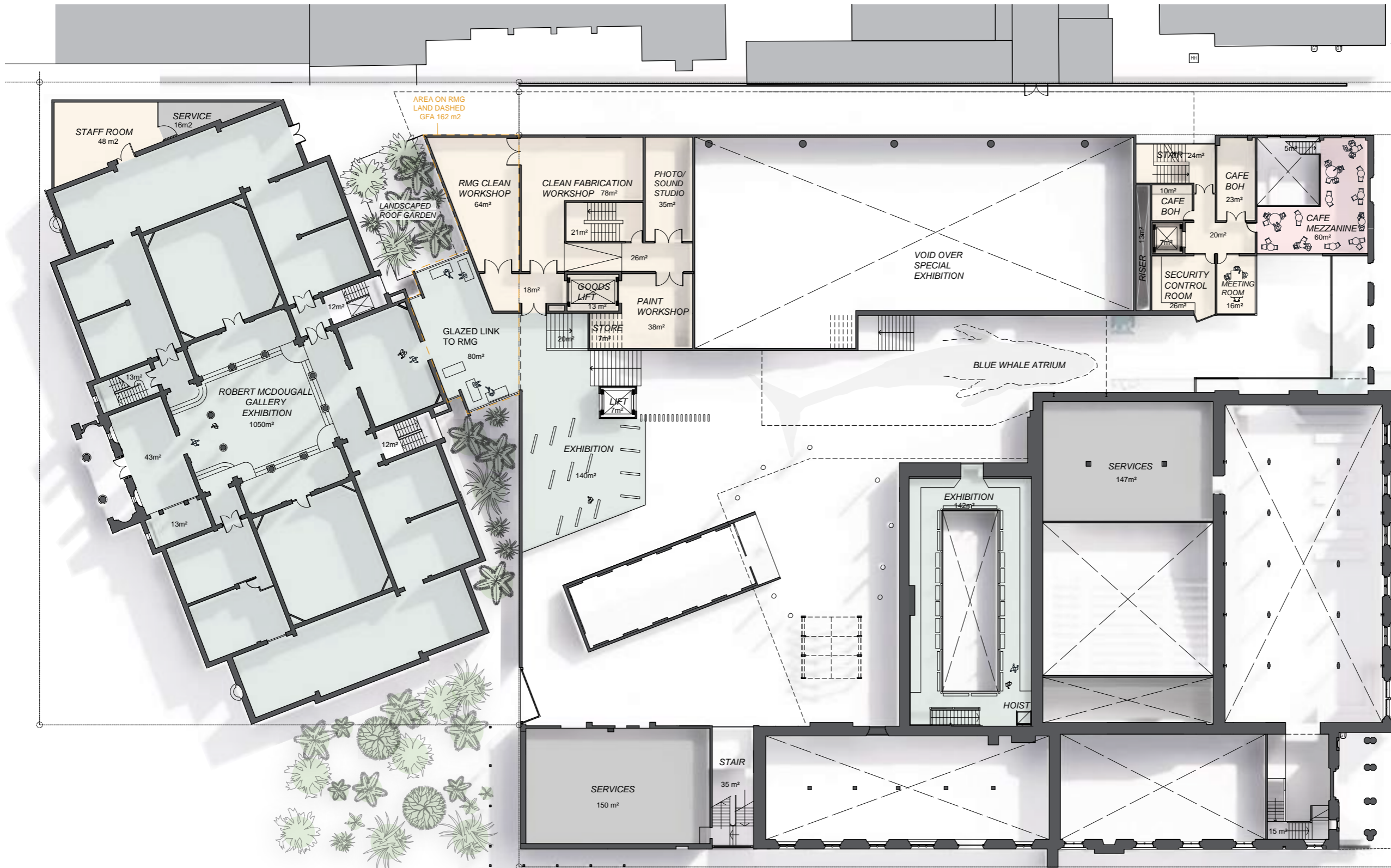
PROPOSED FLOOR PLAN - LEVEL 1M (MEZZANINE)

20.02
Canterbury Museum Redevelopment Project
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Scale: 1:350 @ A3



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Connection to Robert McDougall Gallery (RMG)

- The Robert McDougall Gallery's main gallery floor is 2.3m above the Museum's ground floor. Connection to the RMG is via a set of 3m wide steps and lift.
- The new connection promote multiple visitor entrance/exit points and experience the RMG and the Museum as a seamless journey.
- The RMG will be structurally strengthened and restored to its former glory and be once again opened to the public

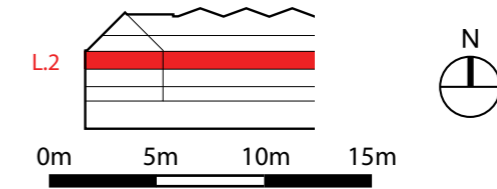
Mezzanine floors

- Due to lowered floor to floor heights, mezzanine are designed to bare minimal impact on the exhibition spaces, which have minimum 5.4m clear height.
- These areas are designed to house the Museum back of house and building services.
- The cafe will also have a mezzanine floor which overlooks the second entrance foyer.
- A new security room overlooks the security / Araiteuru threshold.
- Meeting room is located near the entrance for public access.

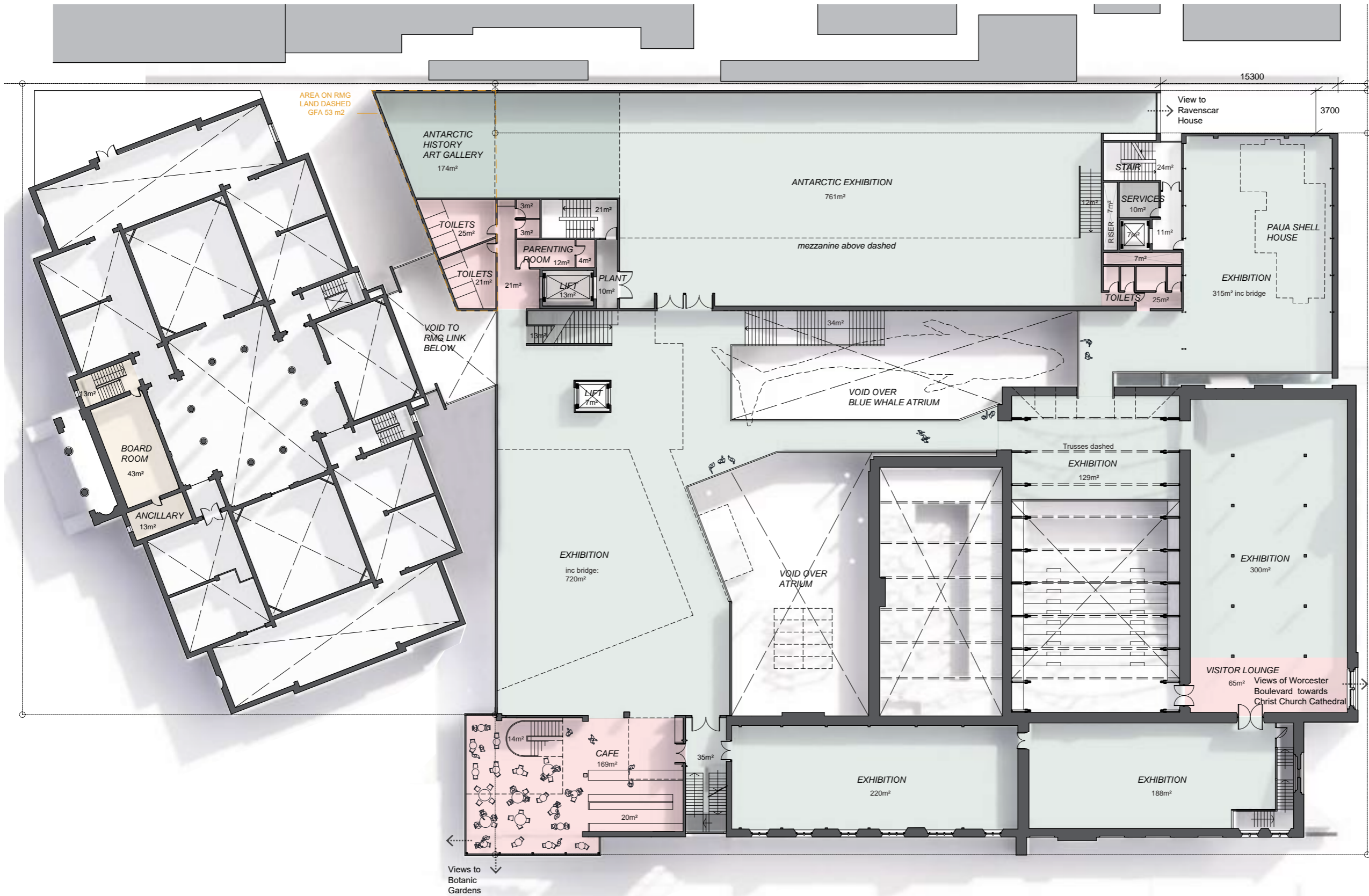
PROPOSED FLOOR PLAN - LEVEL 2

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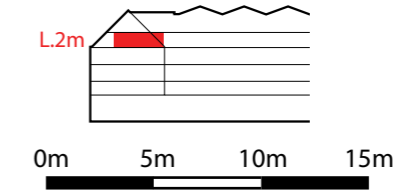


- Atria**
- Level 2 is designed around two atria. One is the Whale Atrium which displays the blue whale skeleton; the other is the Atea Atrium which is the heart of the Araituru exhibition displaying the two whales.
 - Multiple viewing points are designed for the visitors to experience the blue whale skeleton and the two Whares in the Araituru exhibition.
 - Two atria are designed to simplify wayfinding and circulation. Circulation is strengthened by the main atrium stair / central lift.
 - A suspended bridge connects the proposed new building to the existing heritage buildings via the 1982 Mountfort attic space.
 - The design allows the Museum to retain its current quirky nature.
 - From Level 2, the unveiled heritage facades and the first Mountfort building can be experienced in full.
- Children's Discovery Spaces**
- A new and bigger Discovery Space is proposed on Level 2. The family cafe is conveniently located in the adjacent Roger Duff Wing. This is designed as a welcoming respite for the parents and children. Refer to "Roger Duff Wing" section for more details on the alternation of this area.
 - Generous bathroom and changing facilities are located on the same floor.
 - A daisy chain of exhibition and resting spots continues from the Discovery area to the rest of the floor.

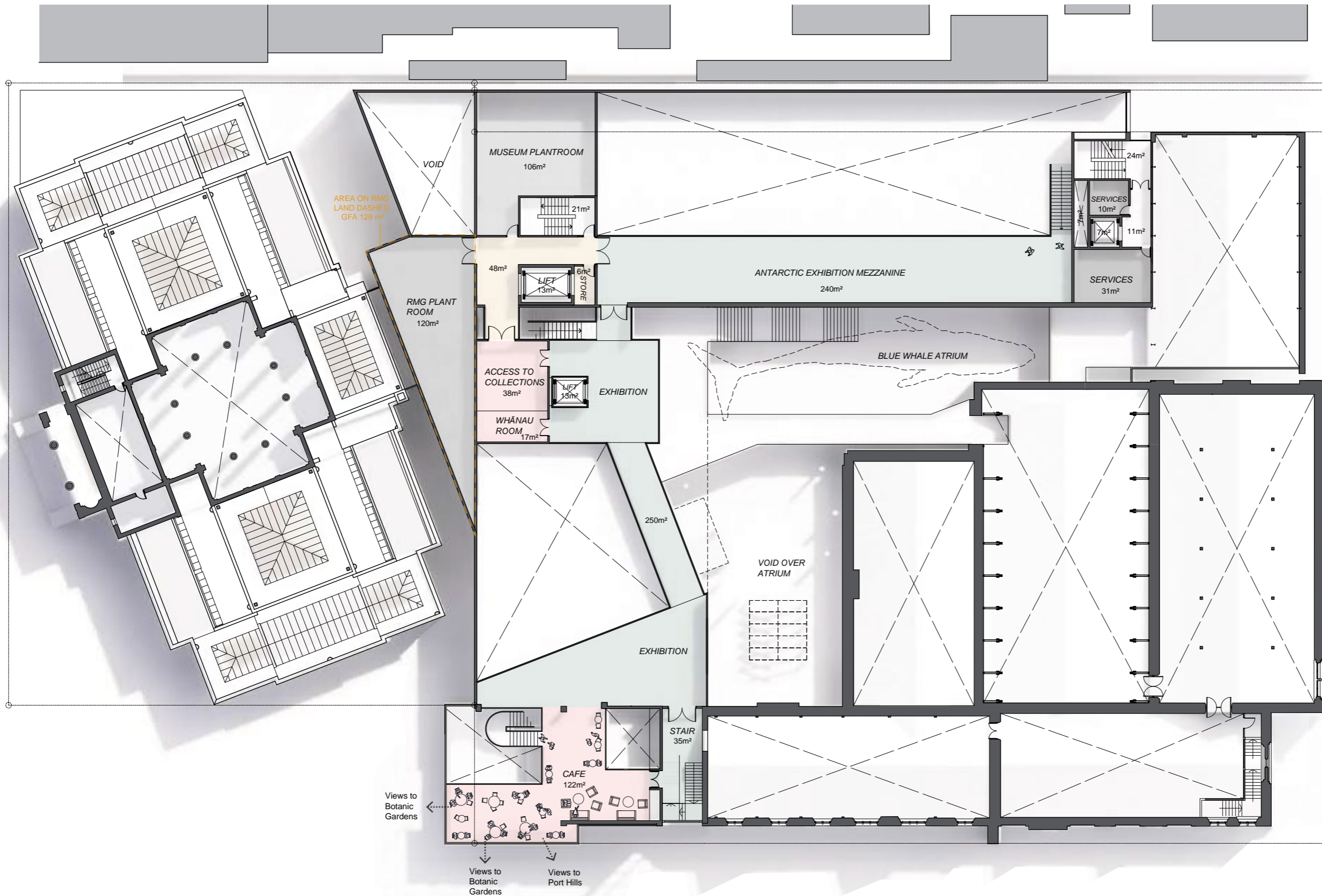
PROPOSED FLOOR PLANS - LEVEL 2M (MEZZANINE)

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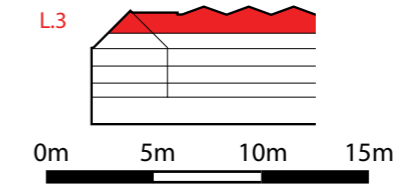


- Level 2M Mezzanine**
- The amount of mezzanine floor areas have been purposefully kept to a minimal, again this is to allow the exhibition spaces to span double height with 5.4m height clearance.
 - These areas are to house smaller programs and bridge between the Antarctic Exhibition and the family cafe in the Roger Duff Wing.
 - The alteration to the Roger Duff Wing allows more transparency from the public Botanic Gardens into the Museum, as well as views and connections from inside the Museum to the Gardens, Port Hills and Arts Centre. Refer to "Roger Duff Wing" section for more details.

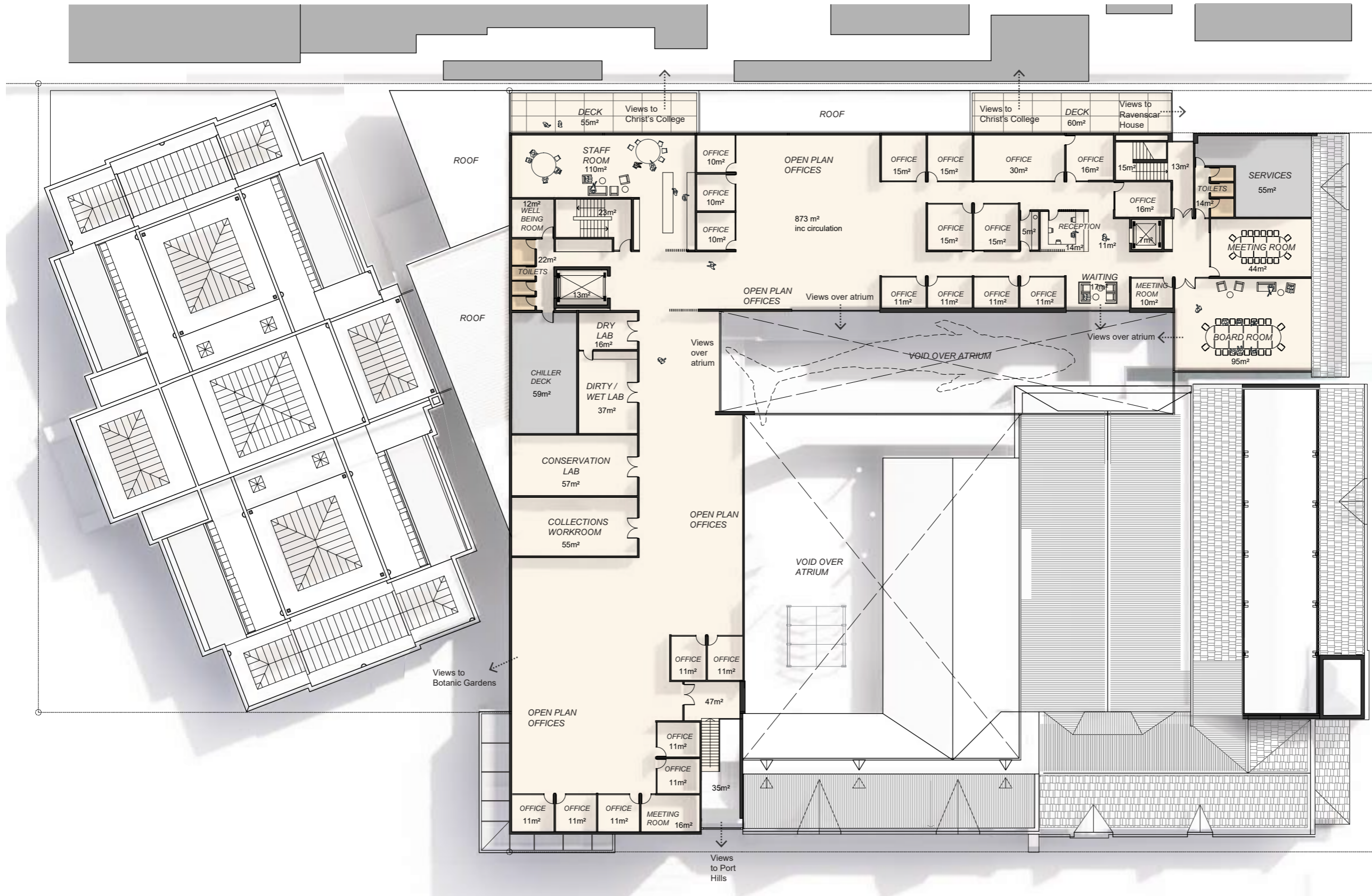
PROPOSED FLOOR PLANS - LEVEL 3

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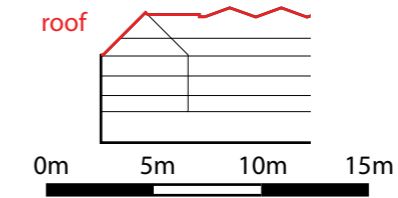


- Staff Areas**
- Consolidate staff offices into one area on Level 3.
 - Share workrooms, and resources across disciplines.
 - The Boardroom, which also host public meetings, overlooks the Whale Atrium and the heritage roofs of Mountfort buildings.
 - The upper floor also have the best access to daylight and ventilation.
 - Staff also have the ability to access outdoor terrace, essential for health and wellbeing.
 - Sustainable design initiatives will be tested during the next design phase.

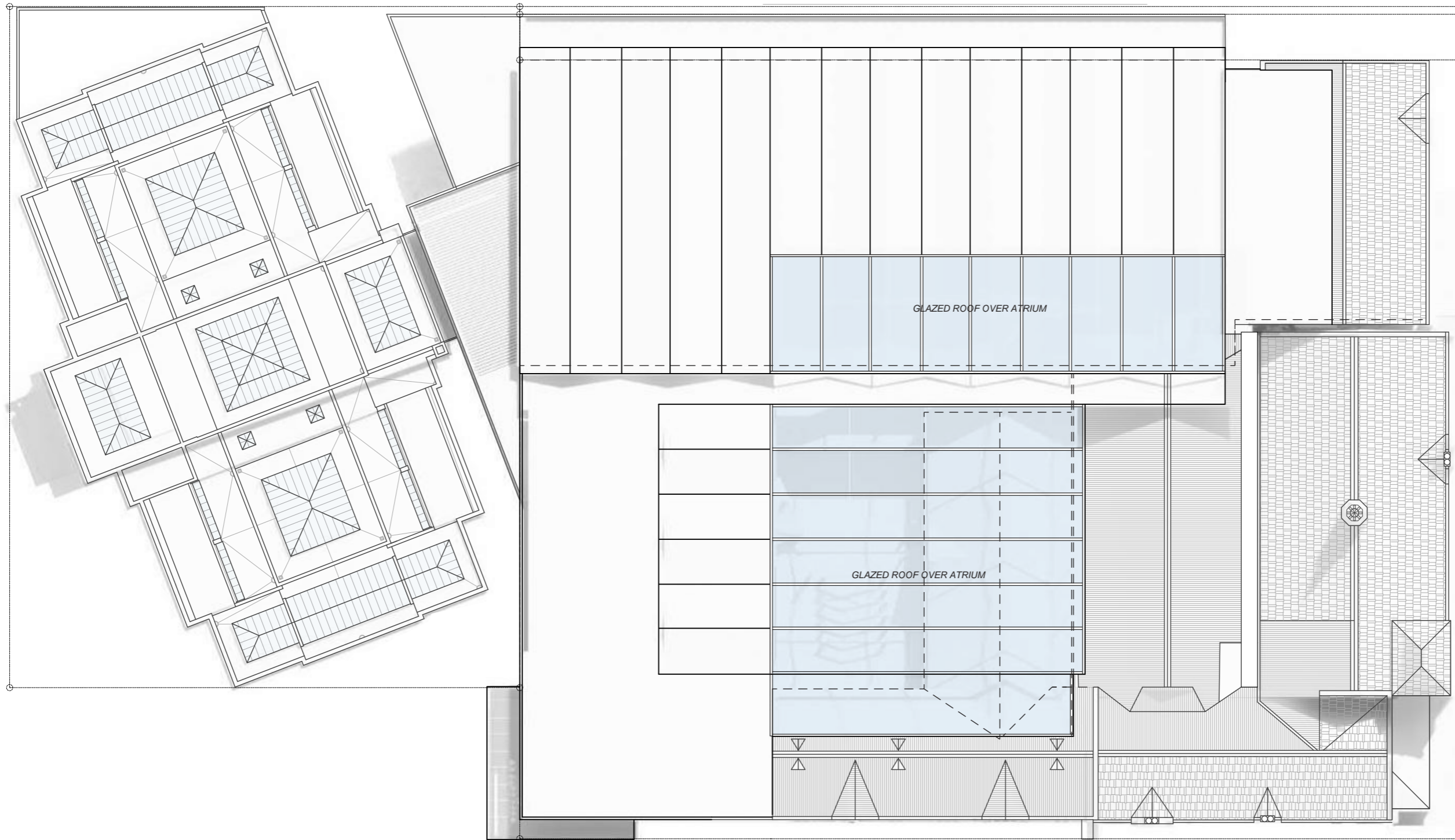
PROPOSED FLOOR PLAN - ROOF

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Restoring the flèche & chimney

- Part of the Museum brief is to restore the flèche (spire) on top of the 1877 Mountfort building. The flèche talks and compliments the spire on the Christ Church Cathedral which was also designed by Mountfort.
- Restoring the chimneys on the 1877 & 1872 gables.

Roof geometry

- The new portions of roof are designed to reflect on the local context and architectural language, opting for small folded geometry in-lieu of single flat roof. refer to "Roof & built form" section for more details.

PROPOSED SPACE SCHEDULE

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Proposed Design - Area Schedule

Ref.	Type of Space	Existing Area (sqm)	Briefed Area (sqm)	Proposed	Comments / Notes
A	EXHIBITION GALLERIES				
A1	Special Exhibition	570	600	585	Adjacent loading bay / good lift / subdividable - ideally would be larger than 600sqm
A2	Antarctic Exhibition	440	1200	1175	
A3	RMG Antarctic Art			175	
A4	Discovery Centre	260	400	400	
A5	Bi-Cultural Exhibition	-	incl in general	incl in general	
A6	Paua House	170	incl in general	incl in general	
A7	Blue Whale	-	incl in general	incl in general	
A8	General Exhibition	2600	Redevelopment shall maximise area for additional general exhibition.	4012	not inc flexible lecture space
	<i>subtotal</i>	<i>4040</i>		<i>6347</i>	
A9	Robert McDougal Gallery	960	960	1040	inc new glazed link
	Total Exhibition	5000	3160	13734	
C	COLLECTION MANAGEMENT				
C1	Collection Stores (acceptable standard)	1120	*	3430	*Redevelopment shall maximise additional collection storage.
C2	Collection Stores (yet to be upgraded)	1670	0		
	<i>subtotal Museum site</i>	<i>2790</i>	<i>0</i>	<i>3430</i>	
C3	RMAG Collection Stores (link)	0	*		
C4	RMAG Collection Stores (double height under existing building)	410	*	1600	Redevelopment shall maximise additional collection storage.
	Total Collection Stores	3200		5030	
C5	Natural History Dry Workroom	31	30	*	
C6	Natural History Wet Workroom	21	20	*	*Refer to workspace schedule
C7	Natural History Workroom (offices)	125	125	*	
C8	Quarantine Room	7	10	11	Adjacent to loading bay
C9	Conservation Workroom (Collection Workroom)	183	80	*	
C10	Clean Workroom	-	60	*	*Refer to workspace schedule
C11	Viewing Lounge	19	20	*	
	<i>subtotal</i>	<i>386</i>	<i>10</i>	<i>11</i>	
D	EDUCATION & PUBLIC PROGRAMMES				
D1	Lecture Theatre	-	200	205	
D2	Classroom	73	150	155	
D3	EPP Store	154	25	15	
D4	Plating Kitchen to Seminar Space	-	20	20	
D5	Furniture Store to Seminar Space	-	20	18	
	<i>subtotal</i>	<i>227</i>	<i>415</i>	<i>413</i>	
E	OFFICES				
E1	Reception / Waiting	40	50	*	
E2	Office / Enclosed & Open Plan	674	1200	*	
E3	Board Room	40	60	*	
E4	Meeting Rooms	36	60	*	*Refer to workspace schedule
E5	Resource Room	17	30	*	
E6	Staffroom	68	120	*	
E7	Staffroom deck	68	70	*	
	<i>subtotal</i>	<i>943</i>	<i>1690</i>	<i>*</i>	
F	BACK OF HOUSE EXHIBITION				
F1	Clean / Fabrication Workroom	45	80	78	
F2	RMG Clean / Fabrication Workroom			64	
F3	Carpentry Workshop	130	130	58	
F4	RMG Carpentry Workshop	74		55	
F5	Metal (Hot) Workshop	14	20	34	
F6	Paint Workshop	40	30	38	

Ref.	Type of Space	Existing Area (sqm)	Briefed Area (sqm)	Proposed	Comments / Notes
F7	Photography Studio	-	25	25	
F8	Sound Room	-	10	10	
F9	Loading Bay	35	40	75	
F10	Special Exhibition Store	-	30	120	
F11	General Storage		100	13	Also refer to collection store
F12	RMG General Storage			8	Also refer to collection store
	<i>subtotal</i>	<i>338</i>	<i>465</i>	<i>578</i>	
G	FOOD & BEVERAGE				
G1	Public Café (FOH)	150	200	452	incl mezzanine
G2	Café Kitchen (BOH), incl chiller & stores	25	50	73	
G3	Office	-	10	10	
	<i>subtotal</i>	<i>175</i>	<i>260</i>	<i>535</i>	
H	RETAIL				
H1	Retail (FOH)	88	120	110	
H2	Store	15	20	20	
	<i>subtotal</i>	<i>103</i>	<i>140</i>	<i>130</i>	
J	PUBLIC AREAS				
J1	Reception Foyer	80	200	190	
J2	Air Locks	11	30	20	
J3	Bag Store / Lockers	14	25	15	
J4	Meeting Room (Visitor Interface Space)	-	20	16	
J5	Visitor Lounge / Rest Spaces		100	90	
	<i>subtotal</i>	<i>105</i>	<i>375</i>	<i>331</i>	
K	TOILETS & AMENITIES				
K1	Public Toilets	72	200	102	
	RMG Public Toilets			46	
K2	Staff Toilets	90	120	48	
K3	Parenting Room	6	10	12	
K4	Cleaner's Cupboards	15	15	3	
K5	RMG Cleaner's Cupboards			12	
K6	Male / Female Changing Rooms	-	30	28	12sqm each (1no. shower / 1no. wc / locker space per changing room)
K7	RMG Changing rooms			23	
K8	Cleaners Lockers / Store	14	20	20	RMG
	<i>subtotal</i>	<i>197</i>	<i>395</i>	<i>294</i>	
L	PLANTROOMS / SERVICE SPACES				
L1	Security Store	20	20		inc in main plant rooms
L2	Electrical Switch Room	25	30		inc in main plant rooms
L3	Server Room	8	20		inc in main plant rooms
L4	Main Plantrooms / Additional Services Spaces	350	tbc	1057	briefed estimated - tbc by services engineers
L5	RMG Main Plantrooms / Additional Services Spaces			136	
L6	Chiller Deck	40	tbc	59	
	<i>subtotal</i>	<i>443</i>	<i>70</i>	<i>1252</i>	
M	MISCELLANEOUS				
M1	Electrical Store	-	5	5	inc in plant rooms
M2	Staff Entry	-	10	12	
M3	Security Room	15	20	30	Adjacent staff entry and loading bay Proposed L1
M4	Waste / Recycling Storage	10	10	35	
M5	RMG Waste / Recycling Storage			25	
M6	Cycle Parks	10	20	5	Number tbc
M7	RMG Cycle parks			13	Number tbc
M8	Goods & Staff Lift	0	tbc	20	
M9	Public Lift		tbc	7	3 levels

Workspace - Area Schedule

	Type of Space	Day 1 Brief	Expansion Brief	Existing Area (sqm)	Proposed Area (sqm)	Comments / Notes
1	EXECUTIVE / ADMINISTRATION					
	Director (25-30 sqm)	1	1	24.5	30	
	Executive office (15-16sqm)	2	2	0.0	31	
	General Office (10-11 sqm)	1	1	10.7	11	
	Workstation (incl in reception)	2	2		14	
		6	6	*	86	*refer total
2	OPERATIONS					
	Executive office (15-16sqm)	1	1		15	
	General Office (10-11 sqm)	4	4		42	
	General Office (10-11 sqm)*	1	1		10	Retail/ café office located Level 1
	Workstation (open plan 8-10sqm)	7	9		81	
	Hot Desk (4-6sqm)	1	0		5	
	Hot desk (4-6sqm)*	4	4		20	*located on level 1
		18	19	*	173	*refer total
3	PUBLIC ENGAGEMENT					
	Executive office (15-16sqm)	1	1		15	
	General Office (10-11 sqm)	5	5		52	
	Workstation (open plan 8-10sqm)	11	17		153	
	Hot Desk (4-6sqm)	7	7		35	
		24	30	*	255	*refer total
4	COLLECTIONS AND RESEARCH					
	Executive office (15-16sqm)	1	1		15	
	General Office (10-11 sqm)	4	4		44	
	Workstation (open plan 8-10sqm)	35	47		423	
	Hot Desk (4-6sqm)	14	16		80	
		54	68	*	562	*refer total
5	FUTURE GROWTH					
	Workstation (open plan 8-10sqm)*	7	7		63	*NZMS sublease
	Hot Desk (4-6sqm)*	2	2		10	*NZMS sublease
	Bench space NZMS				20	Allow 5m bench space or large table
		9	9	*	93	*refer total
	TOTAL OFFICE			799	1169	
6	SPECIALIST SPACES					
	Conservation lab			80	57	incl 2 hot desks
	Collection workroom			68	55	incl 4 hot desks
	Collection workroom temporary store				tbc	
	Wet/ dirty lab			31	37	incl 2 hot desks
	Dry lab			21	16	incl 2 hot desks
	Whanau Room*			20	17	*located on level 2m. Can be opened up to the public viewing room
	Collections access / viewing room*				38	*located on level 2m. Accessible to the public.
				148	112	
7	ANCILLARY SPACES					
	Reception waiting			40	39	
	Board room			40	95	
	Board lounge				*	*included in boardroom
	Meeting Rooms			36	70	
	Staff deck			68	115	
	Staffroom			63	110	incl kitchenette
	RMG Staffroom				48	
				80	477	
	TOTAL STAFF SPACES			1027	1758	