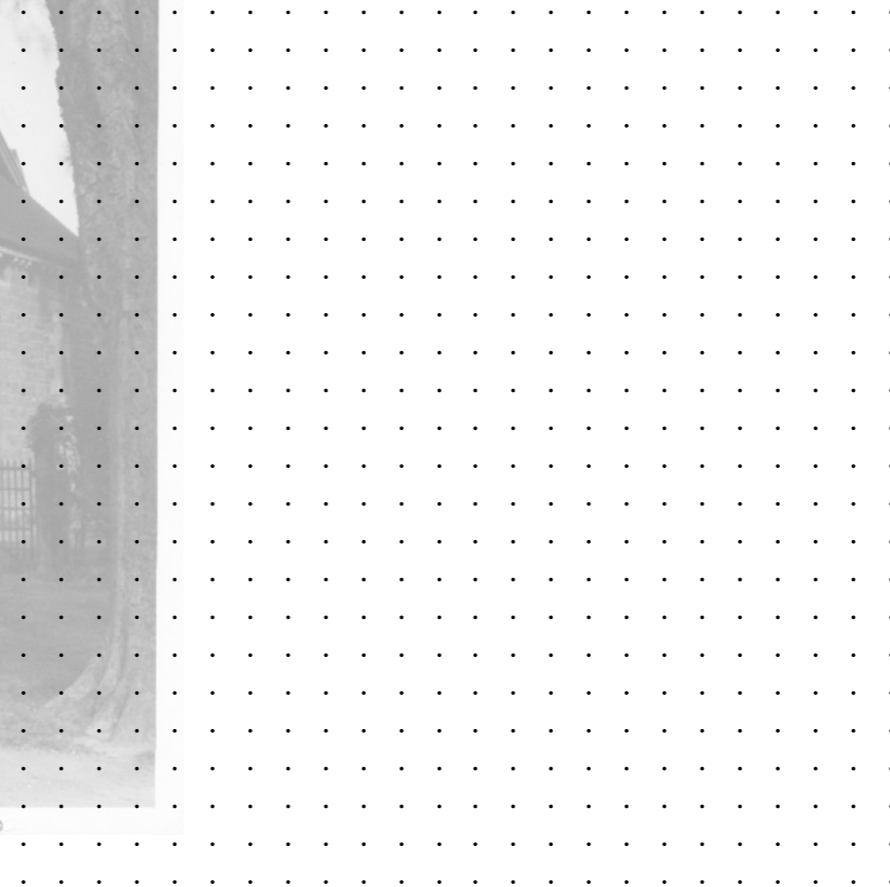


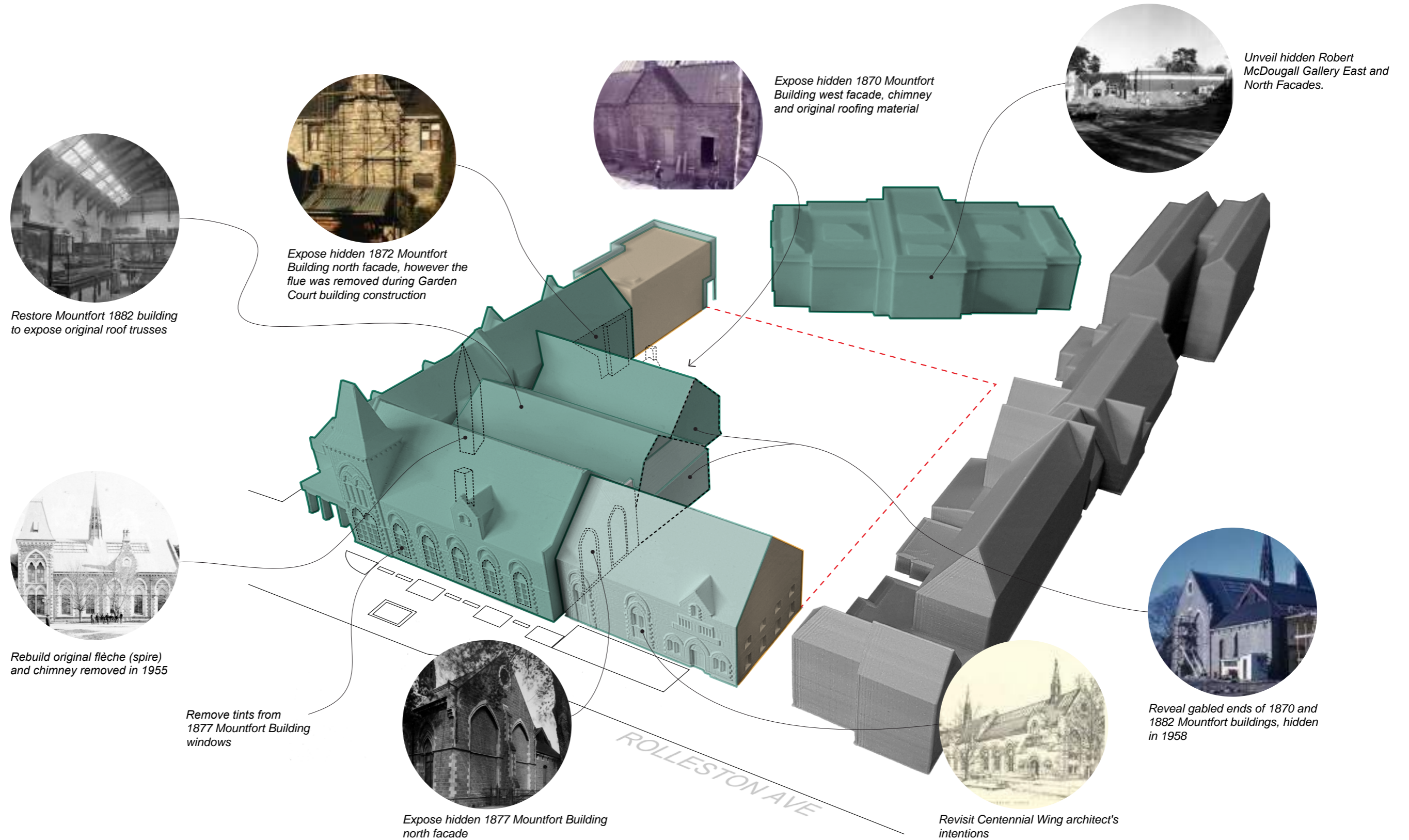
## *OPPORTUNITIES TO UNVEIL AND RESTORE HERITAGE FABRIC*



# OPPORTUNITIES TO UNVEIL AND RESTORE HERITAGE FABRIC

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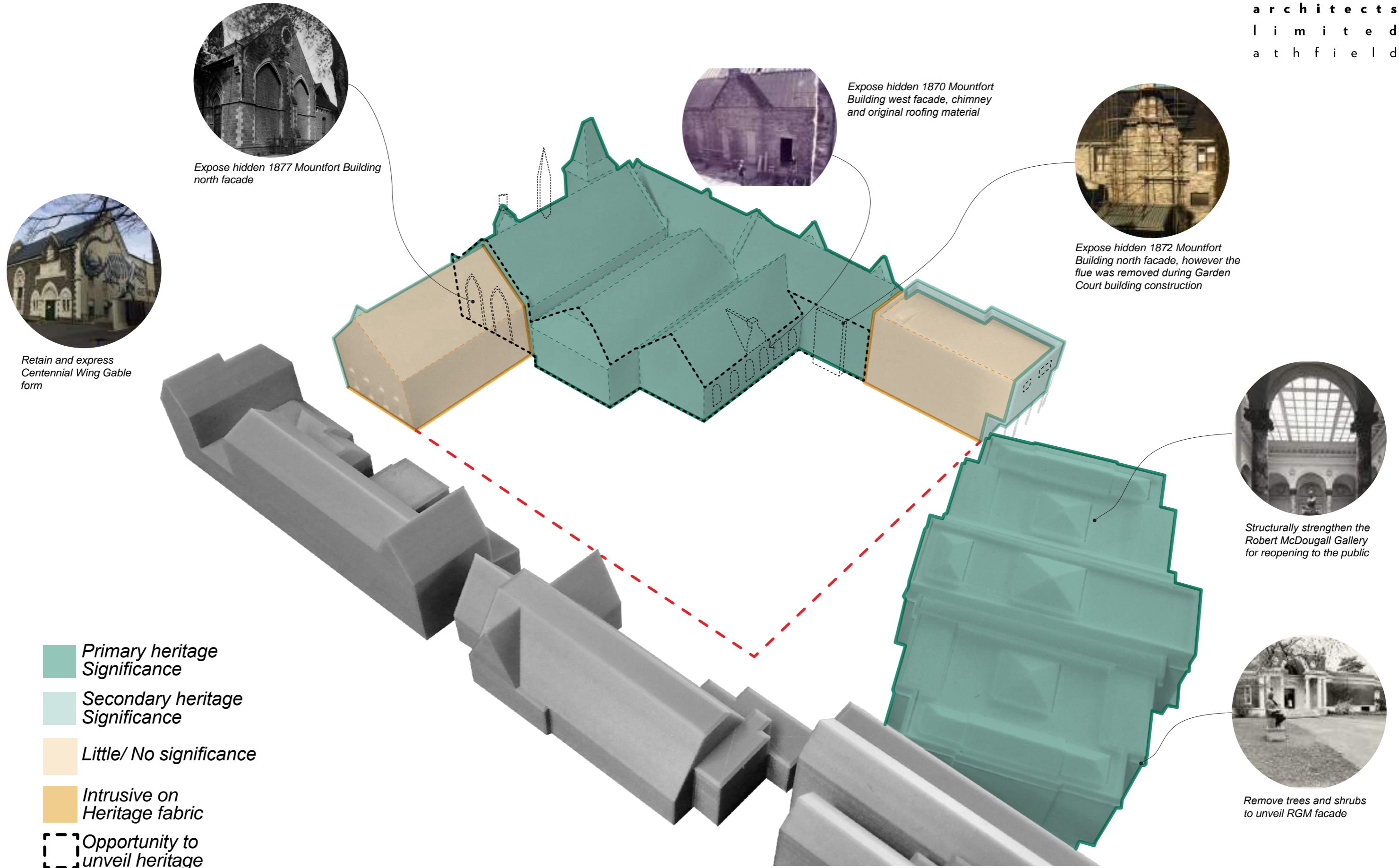
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# OPPORTUNITIES TO UNVEIL AND RESTORE HERITAGE FABRIC

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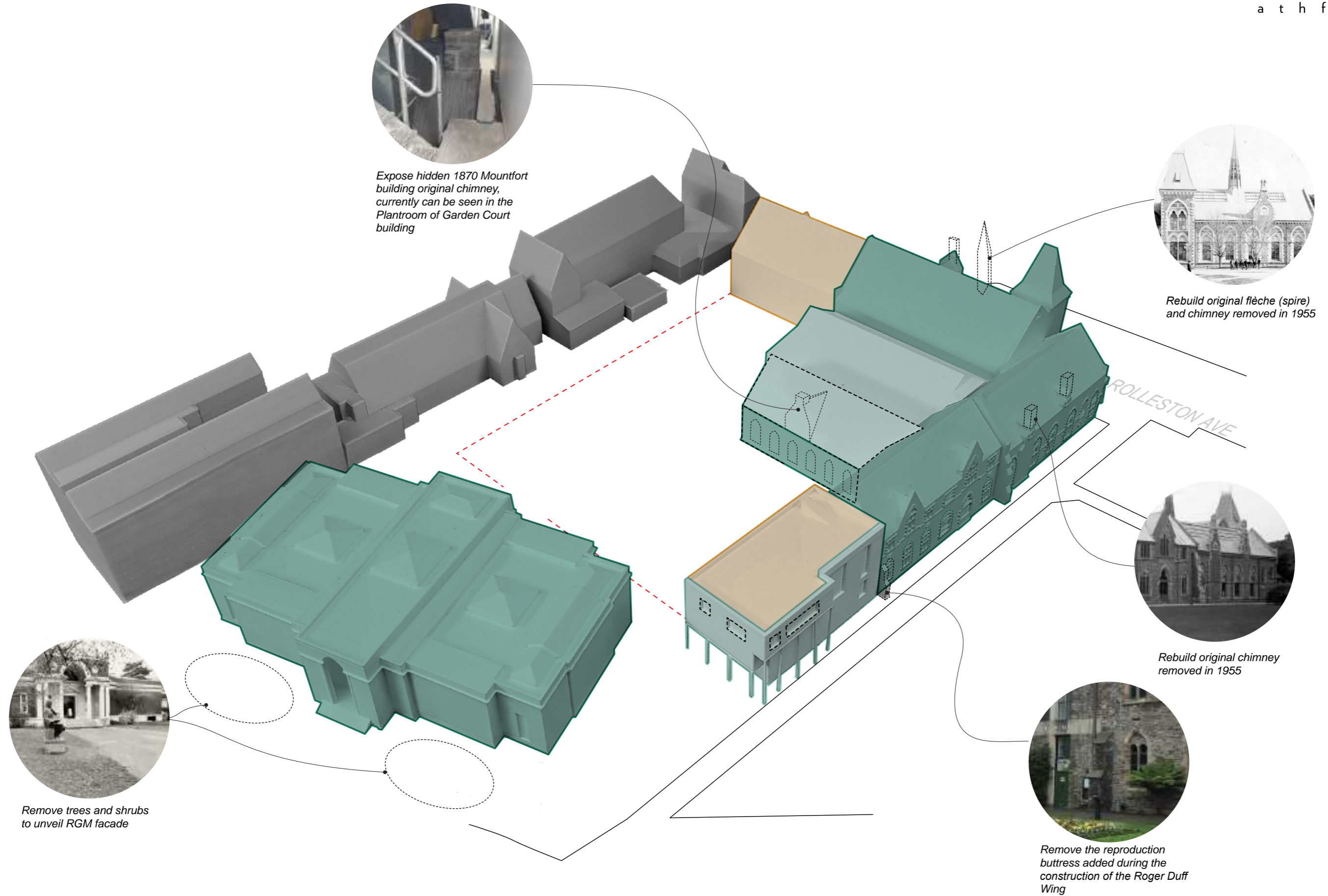
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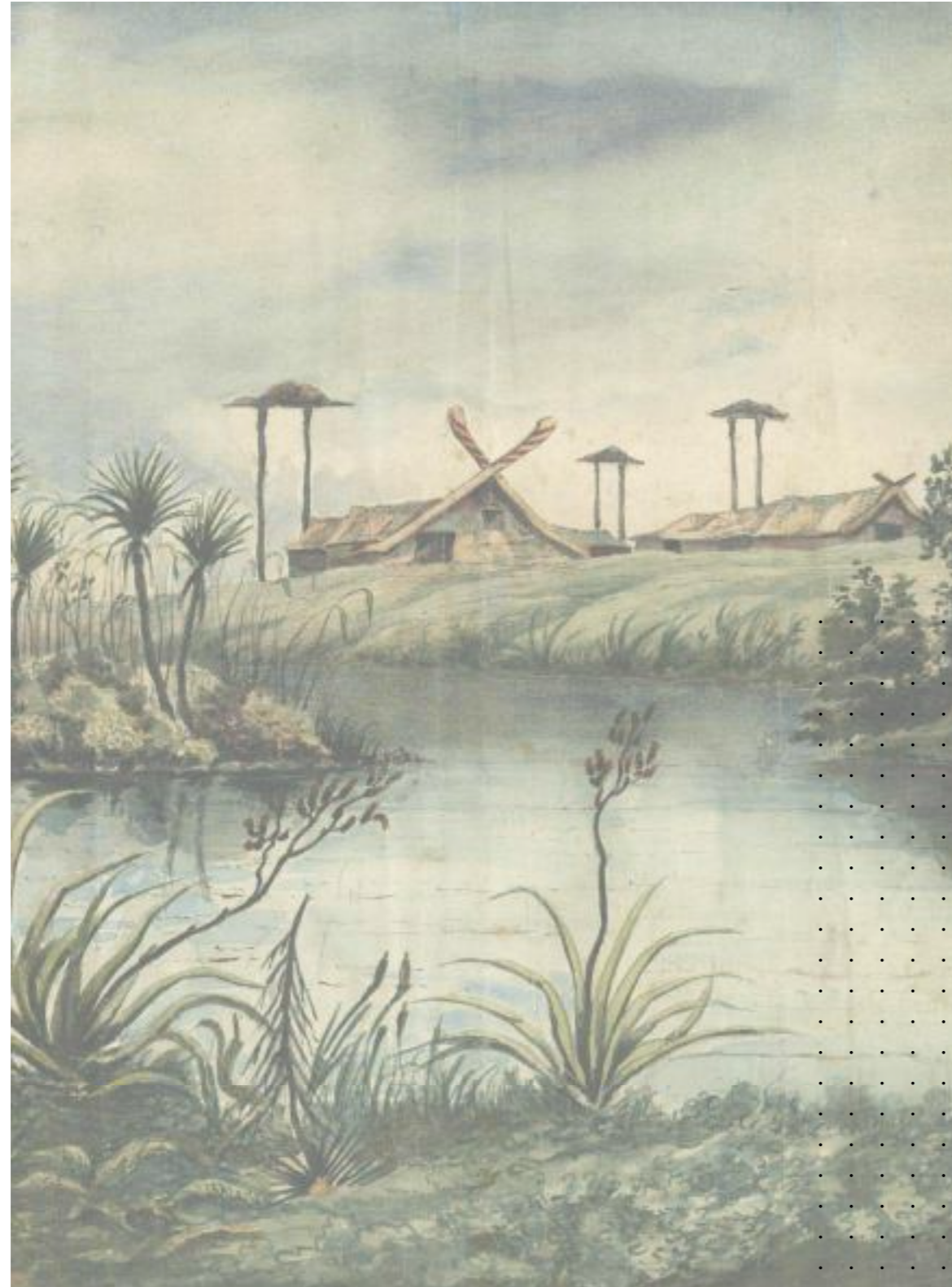


# OPPORTUNITIES TO UNVEIL AND RESTORE HERITAGE FABRIC

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*(Part) Scene on the Horotueka or Cam/Kaiapoi Pah Canterbury, Charles Haubroe, 1855*  
Ref: 1951.15.5 Canterbury Museum

## *ARAITEURU / INTEGRATION OF THE CULTURAL NARRATIVE*

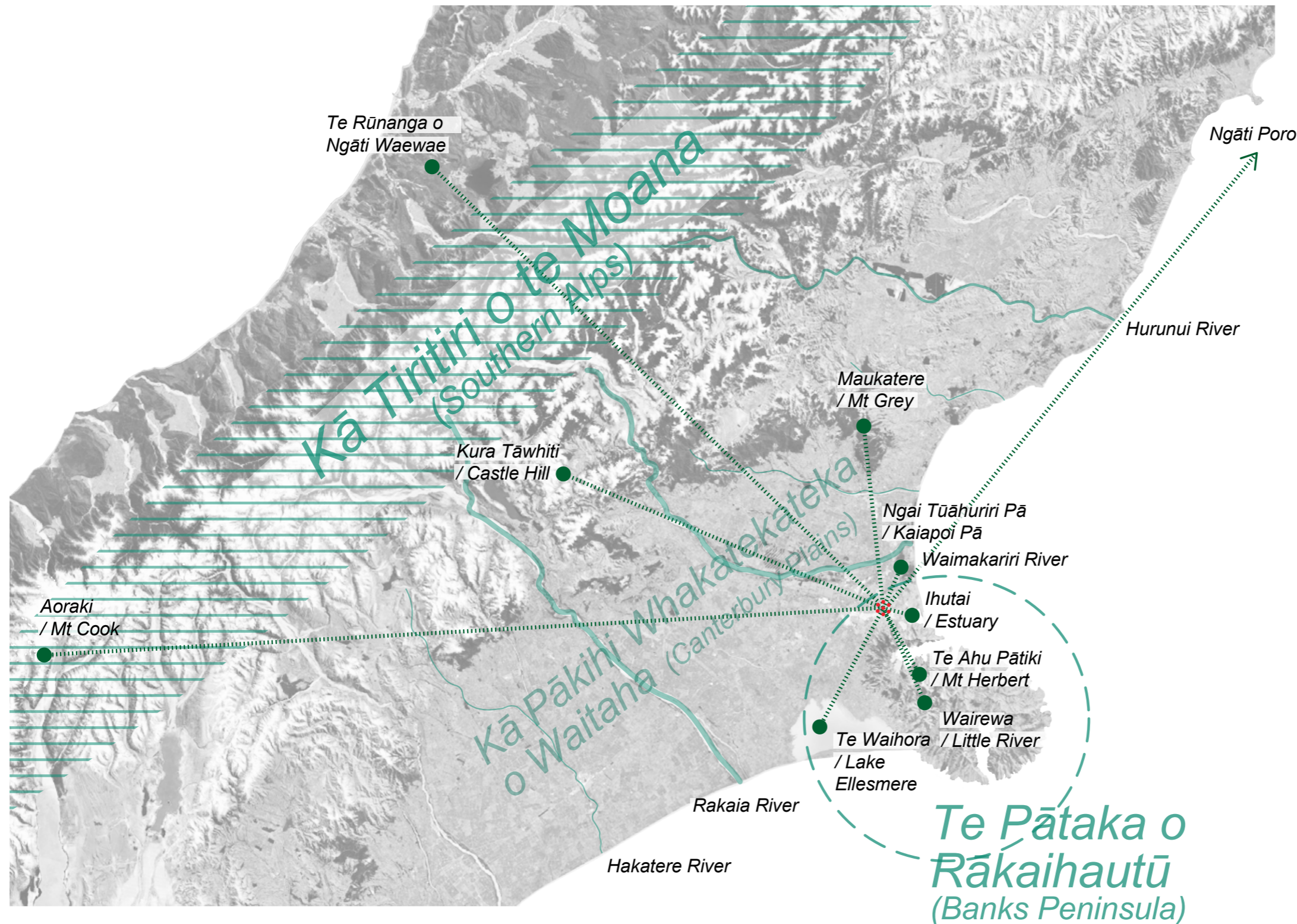


# ARAITEURU / CULTURAL NARRATIVE

## CULTURAL CONTEXT MAP SOUTH ISLAND

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### Connections to landscape & acknowledgement to scared sites

"Welcome to the cradle of Ngāi Tūāhuriri, mana whenua, the people who hold the customary authority of this takiwā, this region. Mai uta ki tai, from the mountains to the seas, Kā Tiritiri o Te Moana the Southern Alps to Te Tai o Mahaanui the shoreline on the east coast, from the Hurunui River to the Hakatere River, these are the ancestral lands of Ngāi Tūāhuriri."

*Canterbury Museum Cultural Narrative, Puamiria Parata-Goodall, 2019*

### Mountains & landmarks

The ancestor embodied in the mountain remains the physical manifestation of the link between the supernatural and the natural world. Notable mountains and landmarks throughout Canterbury and across the Ngāi Tahu takiwā. Local examples include Maukatere / Mt Grey, Ahupātiki / Mt Herbert, Puketeraki / Puketeraki Ranges, Maunga-atua / Mt Sefton. Aoraki represents the most sacred of ancestors, from whom Ngāi Tahu descend and who provide the iwi with its sense of communal identity, solidarity and purpose.

### Te Pātaka-o-Rākaihautū | Banks Peninsula

Meaning "the great food store house of Rākaihautū". Significant Mahinga Kai resources such as the Te Waihora, the largest lake in Canterbury/Waitaha, Waimakariri river, and settlement sites such as Ngāi Tūāhuriri around Kaiapoi, Wairewa Rūnanga around Little River.

### Connection to Ngāti Waewae

Te Rūnanga o Ngāti Waewae is based at Arahura a short distance from Hokitika on West Coast, where pounamu (greenstones) are sourced.

### Connection to Ngāti Porou

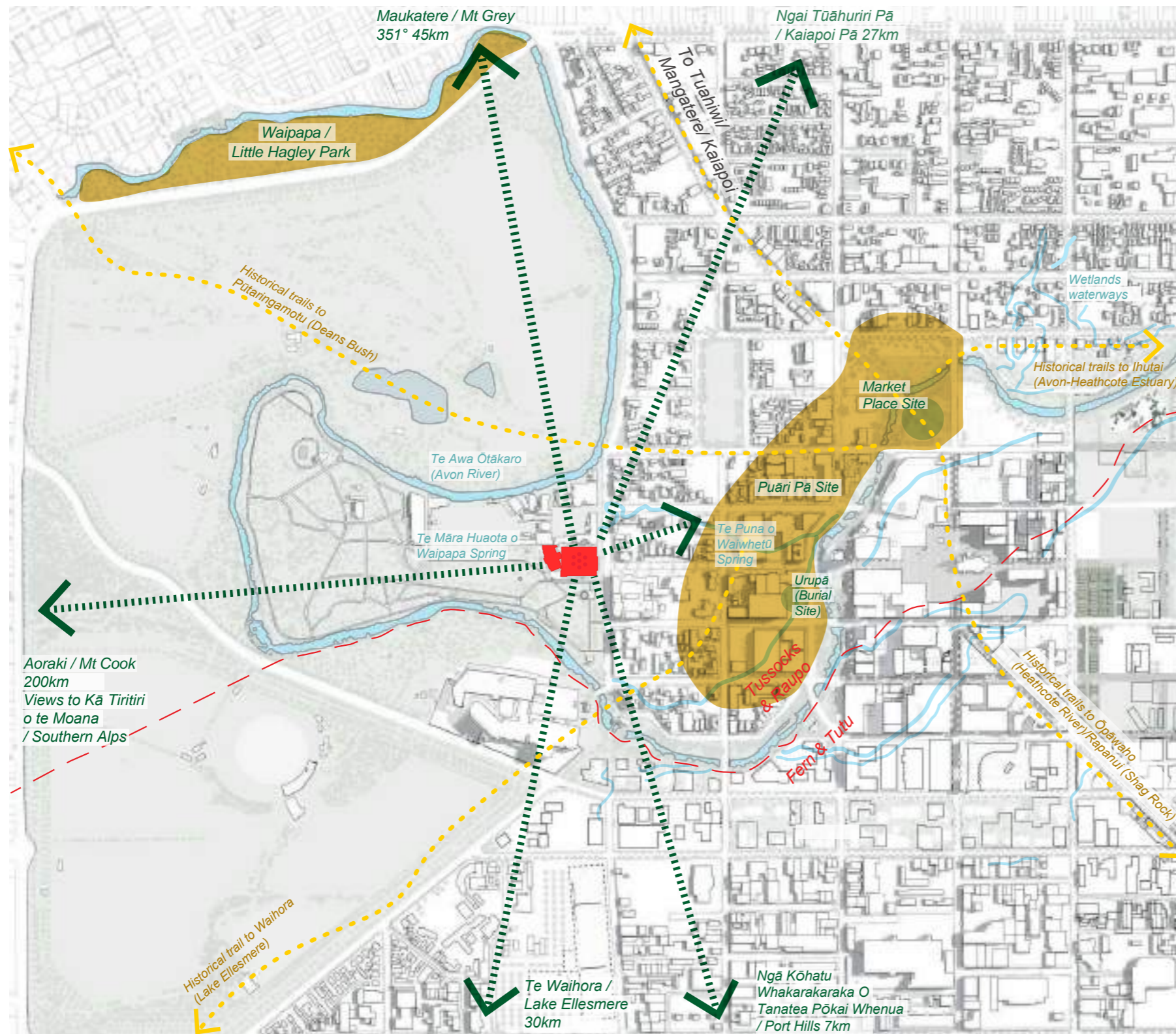
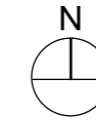
Hau Te Ananui o Tangaroa, also was known as the Maori house, acquired by the Museum from the Ngāti Porou chief Henare Potae. Significant consideration and consultation will need to be undertaken regarding the re-erection and appropriate placement, based on kawa and tikanga. There is a significant whakapapa relationship between Te Whānau a Ruataupare, Te Aitanga a Hauiti and Ngāi Tūāhuriri which will need to be carefully navigated and negotiated through.

# ARAITEURU / CULTURAL NARRATIVE

## CULTURAL CONTEXT MAP CENTRAL CITY

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### Springs & waterways

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.

### Market Square | Victoria Square

Market place was the economic centre of Christchurch during the 1850s and the decades after. Market place was of central importance to Ngāi Tahu, who understood implicitly the importance of their mahinga kai to provide resources and food, but also an economic benefit.

### Waipapa | Little Hagley Park

In 1860, Hone Paratene (John Patterson) of Tuahiwi addressed Governor Gore-Browne regarding the failed applications to the Native Land Court for a reserve to be set aside for the Ngāi Tahu traders to camp. It took over 100 years before the grievance over this land reached a resolution. In 1862, the Canterbury Provincial Government set aside a sliver of land known as Little Hagley Park or Waipapa for Māori to tether their horses when visiting Christchurch.

### Puāri

Puāri was a Waitaha pā established around 700 years ago. It was a traditional settlement located on the banks of Ōtākaro at Victoria Square and stretched out to Bealey Avenue.

### Historical Trails

The whole of central Christchurch was significant to Ngāi Tūāhuriri and Ngāi Tahu as a mahinga kai area. It was an important part of the network of trails which spanned the Canterbury Plains.

Cultural context map produced from information by Matapopore Charitable Trust.

### KEY:

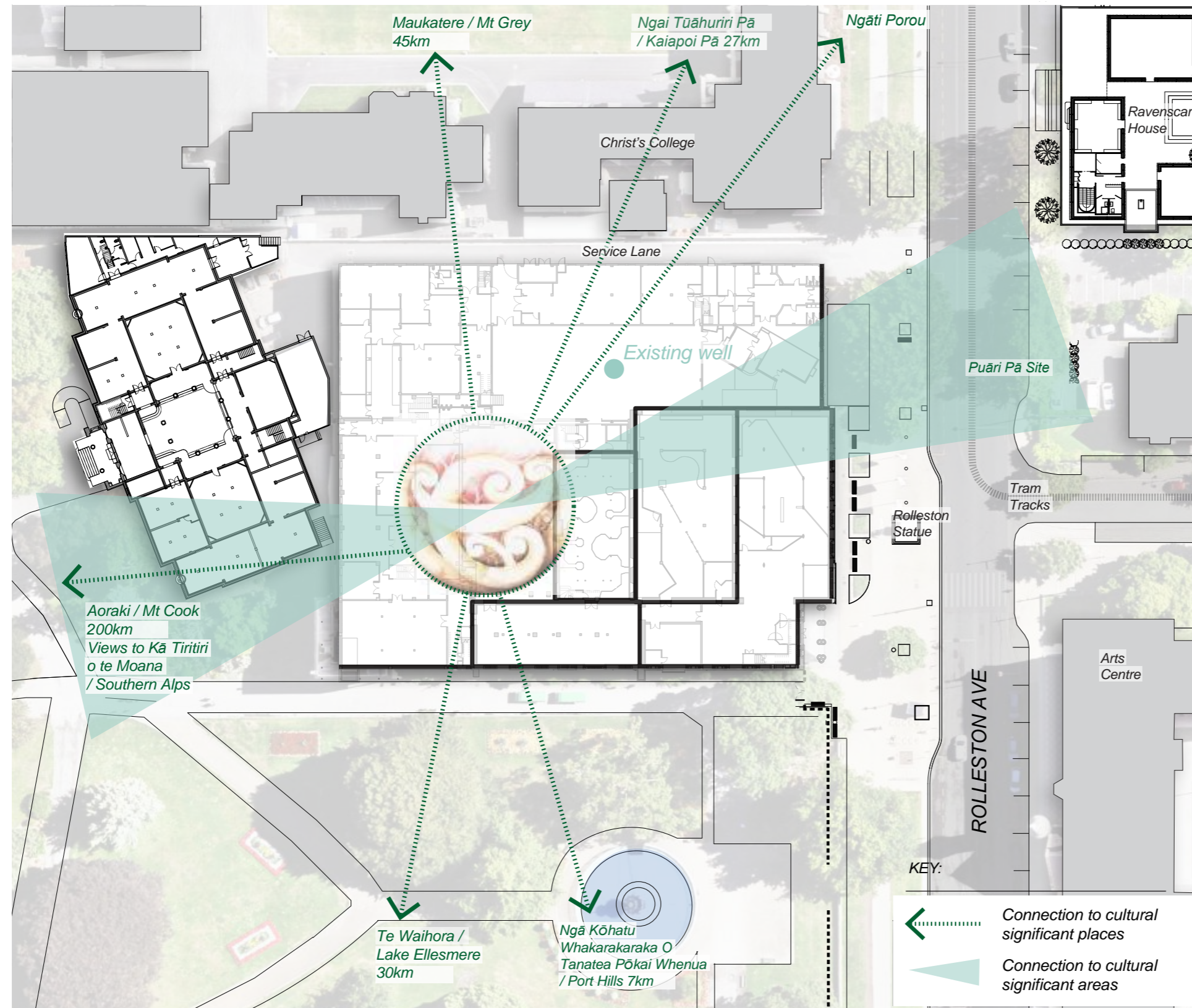
- Canterbury Museum
- Areas of historical significance
- - - - - Connection to places of high significance
- - - - - Historical walking trails
- - - - - Vegetation change

# ARAITEURU / CULTURAL NARRATIVE

## CULTURAL NARRATIVE OVERLAY

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### Ngā Uara | Principles For Urban Design

There are five core principles that are embedded in the cultural practices and understanding of **Ngāi Tūāhuriri**. The purpose of the architecture is to facilitate these principles to be seen and experienced.

#### 1. Whakapapa | Our Identity

Identity and connection to place. The underlying narrative talks about the connection of land and water to people. Whakapapa is all about story. It will weave together the history and culture of Māori and Pākeha, the peoples who discovered, explored and have made Waitaha (Canterbury) their home.

#### 2. Mahinga kai | Working Our Resources

The knowledge and values associated with customary food-gathering places. 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. This extends to sustainable building materials, weaving art and traditional practices into architecture and exhibitions.

#### 3. Manaakitanga | The Ritual of Welcome

The extension of charity, hospitality, reciprocity and respect to others. The design of the Museum redevelopment considers how its guests and visitors will be welcomed into the Museum and how they will be hosted once they are in the Museum. The tikanga (custom) of whakamanuhiri (ritual of welcome) manifests in the thresholds and spatial layout.

#### 4. 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. The redevelopment will acknowledge the long relationship that mana whenua has had with this place, centuries before the Museum was built.

#### 5. Ture Wairua | Spirituality, Religion and Faith

The spatial layout of the Museum ensures the maintenance of tapu (sacred) and noa (non-sacred). Such as orientation of entrances, layout of services, placement of tapu and noa space e.g. food areas in relation to toilets and the wāhi tapu (crypt). The purposeful design of water facilities close to sacred areas to allow for ritual cleansing.



# ARAITEURU / CULTURAL NARRATIVE

## DESIGN OPPORTUNITIES

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**Displays of taonga throughout Araiteuru**  
 The proposed redevelopment is an opportunity for Ngāi Tūāhuriri to lead, inform and help design the representation of past and current Māori culture and stories on display in partnership with Museum staff.



**Nine Tall Trees / Pillars**  
 Rakiihia Tau, on behalf of the Ngāi Tahu Maori Trust Board, filed the Ngāi Tahu claim with the Waitangi Tribunal in 1986. It was presented in nine parts for eight land purchases. It is significant that mahinga kai is listed as the ninth tree, its own separate kaupapa.



**Tohora / Blue whale skeleton**  
 The blue whale skeleton would be displayed in a large new foyer space. Leading the way towards the Ātea space.



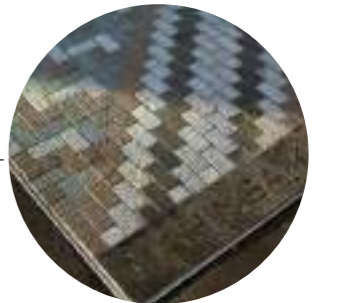
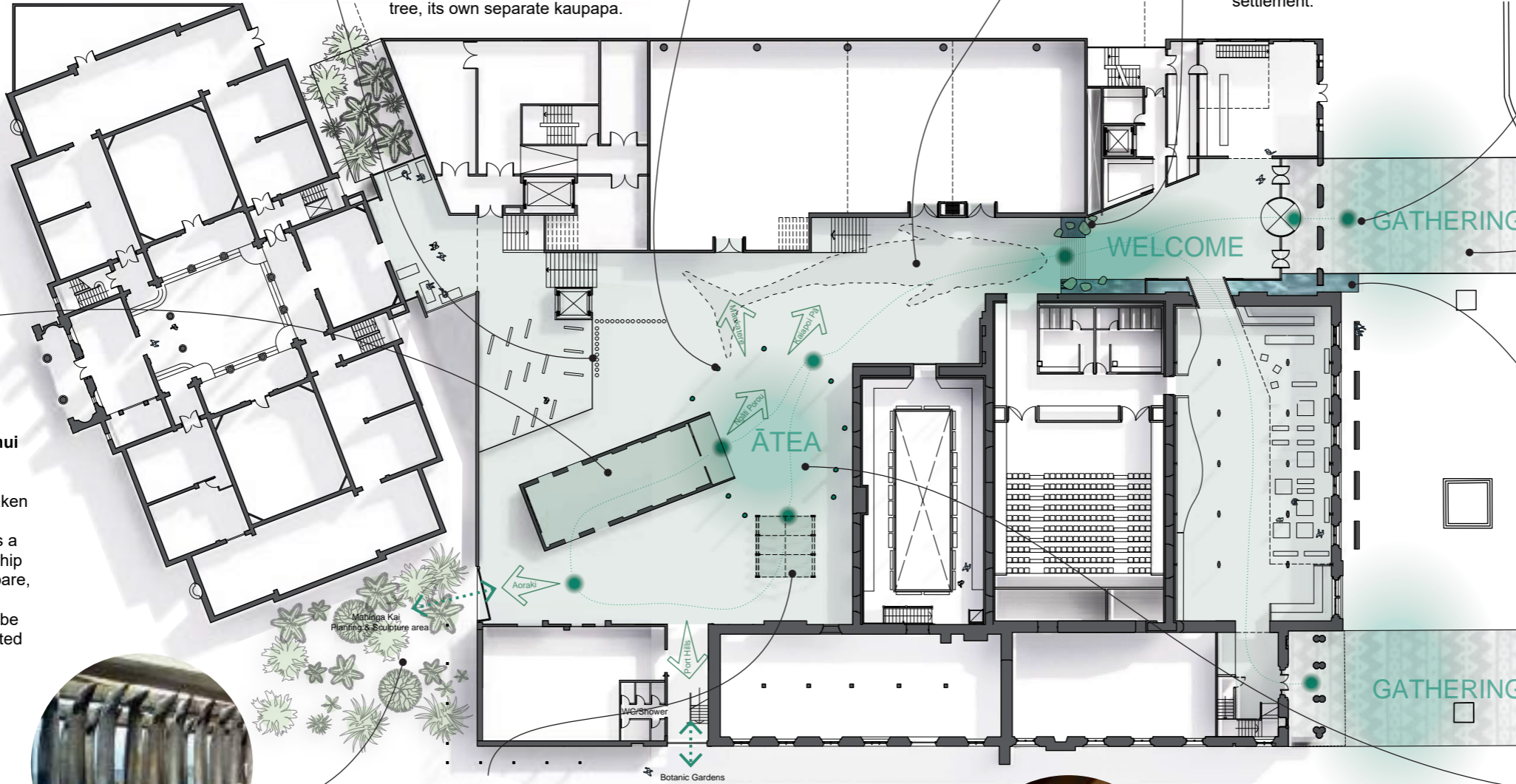
**Pounamu, water and first encounter**  
 Formal beginning of *Araiteuru* - the name references one of the waka that the tipuna (ancestors) of Waitaha travelled in to Te Wai Pounamu (South Island). Metaphorically, the name symbolizes the journey, discovery and settlement.



**Ngutu / Gateway & Thresholds**  
 Connected to the concept of whakamanuhiri (ritual of welcome) is the concept of thresholds. The spatial layout of ceremony is largely governed by thresholds. The considerations of tapu and its relationship to noa are important, as are the sight lines from entrances.



**Whare Whakairo Hau Te Ananui O Tangaroa**  
 Significant consideration and consultation have been undertaken regarding the re-erection and appropriate placement. There is a significant whakapapa relationship between Te Whānau a Ruataupare, Te Aitanga a Hauiti and Ngāi Tūāhuriri which will continue to be carefully navigated and negotiated throughout the design process.



**Whāriki / Welcome mat**  
 Patterns woven into the public streets to welcome guests



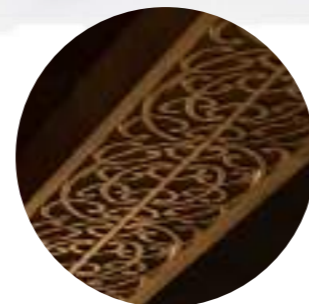
**Importance of water**  
 Featured at the entrance & connect to existing well



**Landscape & sculpture garden**  
 Integrated art along with regeneration of native eco sourced planting in the landscape, water filtering swales, and wetlands would celebrate the myriad of mahinga kai.



**Contemporary Whare O Tahu**  
 A contemporary design to take on the traditional whareuni (meeting house) that reflects the distinct aesthetic of Ngai Tahu.



**Materials & design**  
 The integration of Whakapapa stories with architectural materials, landscape, colour palette and integrated art can help re-learn & re-imagine the various traditional practices of food gathering, canoe building, wharerau construction, weaving of nets, carving of hooks and preparation of tools etc.



**Ātea / Flexible taonga space**  
 Supports whakamnuhiri, display of taonga (treasures), performances and noho (overnight stays)

Text extract from  
 Canterbury Museum  
 Cultural Narrative, Puamiria  
 Parata-Goodall, 2019

# ARAITEURU / CULTURAL NARRATIVE

## ARTIST'S IMPRESSION OF ĀTEA SPACE

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*Perspective view of the Ātea space with the Whare Whakairo Hau Te Ananui O Tangaroa to the right hand side, Contemporary Whare O Tahu (representation only) set against the unveiled heritage stone wall of the 1872 Mountfort Building. The Nine Tall Trees (representation only) can be seen in the foreground.*



*Atrium and connection to the sky*



*Whetū / Stars and way finding*



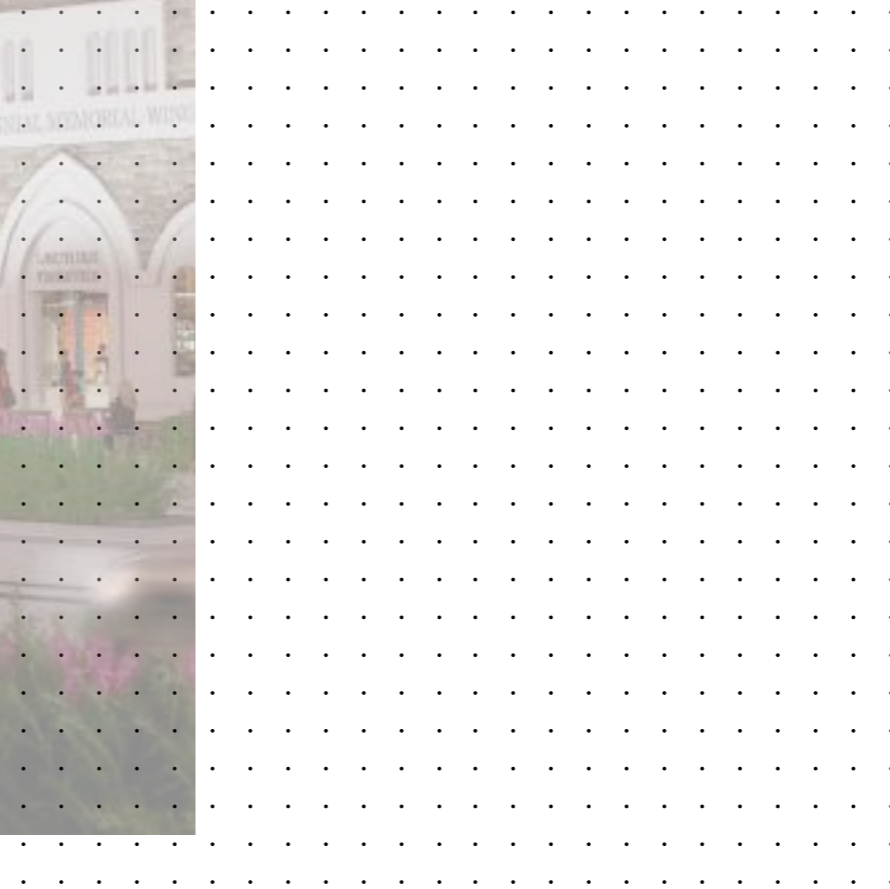
*Weaving and other traditional practices integrated into interior*



*Contemporary carving and designs*



## *ROLLESTON AVENUE ENTRANCE*

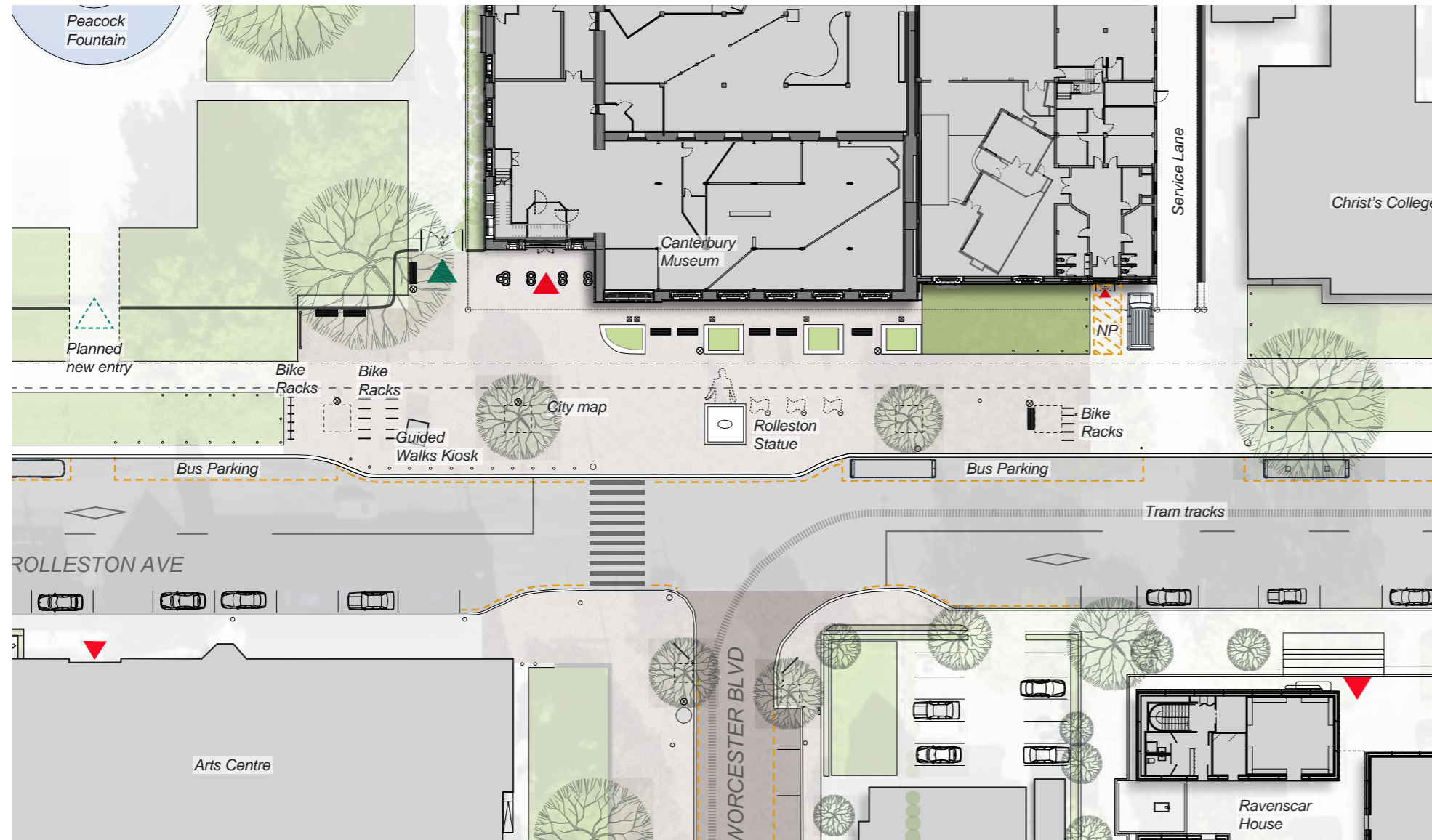


# ROLLESTON AVENUE ENTRANCE

## THE NEED FOR AN ADDITIONAL ENTRANCE

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A key element of the concept designs is an additional Rolleston Avenue entrance. The current entry to the Museum is too small to be the only entrance, with more than 750,000 visitors a year and rising, an additional entrance will reduce congestion and improve the flow of visitors into the building. The original entrance will remain open and will continue to attract visitors as one of the two entrances to the Museum on Rolleston Avenue.

To address these Principles Unpinning Redevelopment there is a need to:

- Review the location of entrances within the wider Museum complex in relation to improving visitor circulation & access to visitor facilities
- Review the width of entrances against the number of visitors to reconcile current congestion issues
- Address inefficient use of exterior urban space
- Address lack of heritage facade activation to the street and Botanic Gardens

The concept design for the overall Rolleston Avenue facade respects and celebrates the Gothic revival language of Benjamin Mountfort. The additions to the Museum and planned central circulation patterns are informed by Mountfort's original unrealised plans and ideas for the extension of the Museum. The proposed additional entrance on Rolleston Avenue will have three openings, drawing on the typical tripartite form commonly found in Gothic Revival architecture, including the 1878 porch of the existing entrance to the Museum, key entrances within the Arts Centre, and the porch of Christ Church Cathedral.

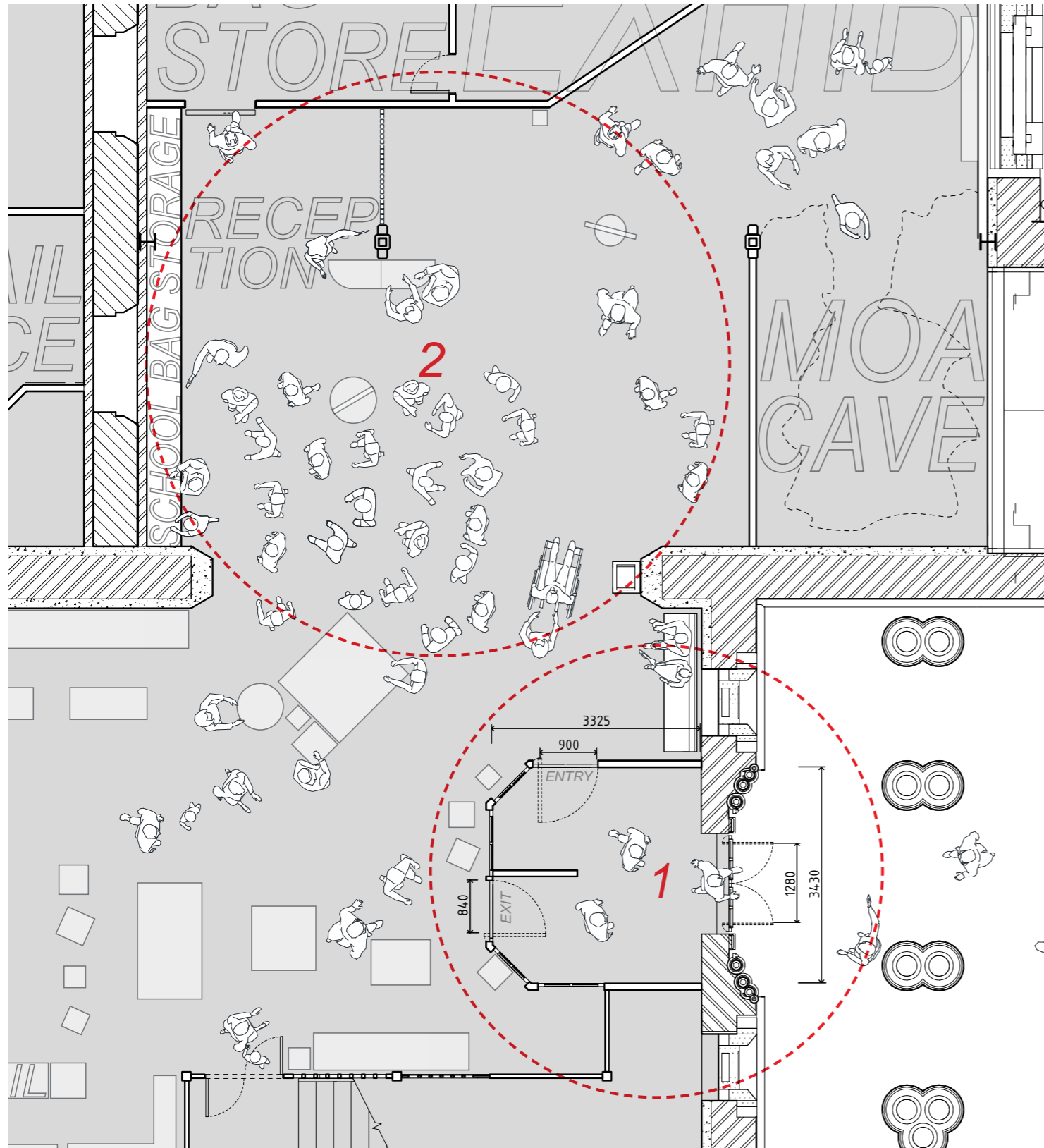


# ROLLESTON AVENUE ENTRANCE

## EXISTING MAIN ENTRANCE CONGESTION

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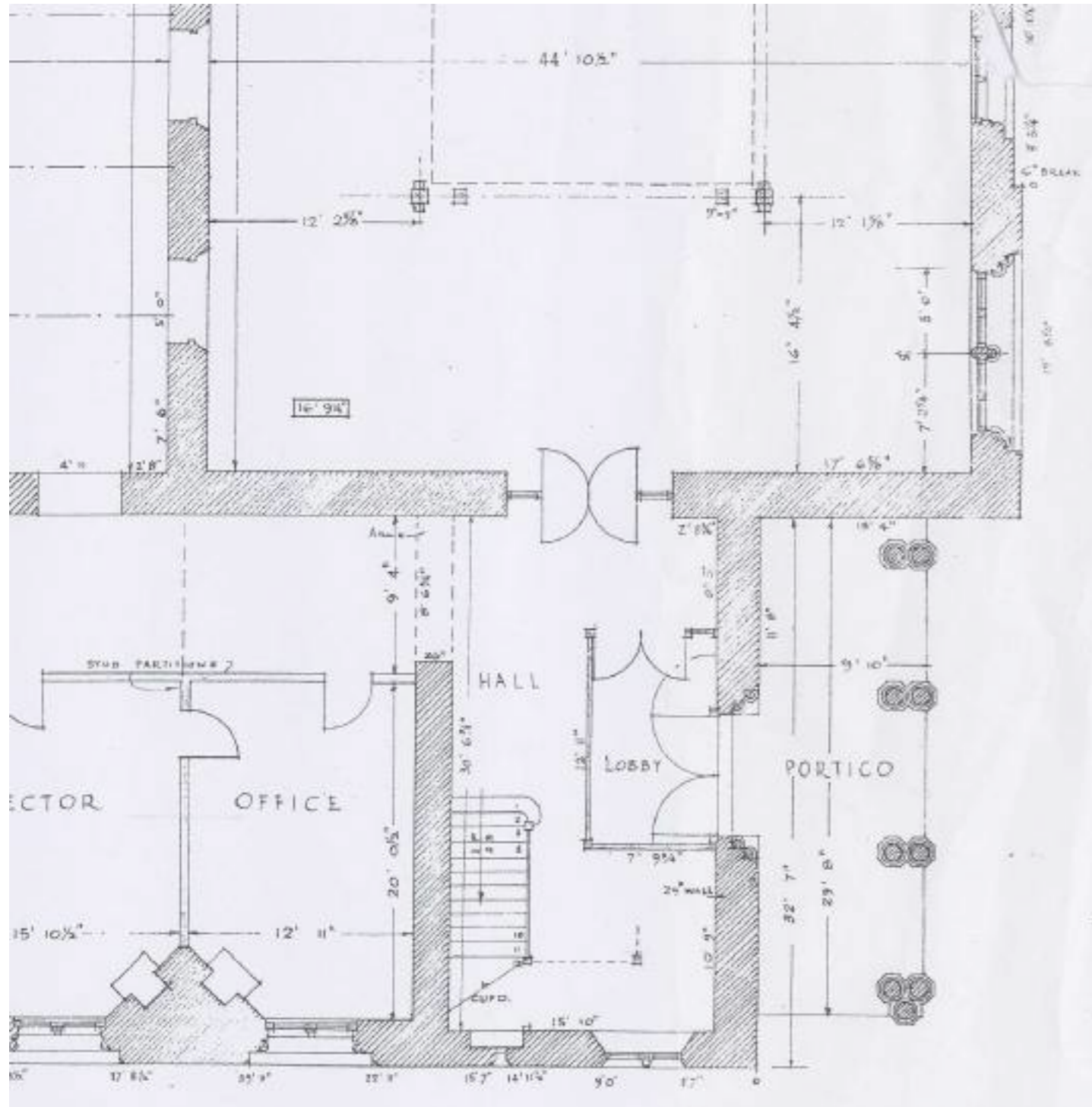


2. Congestion often occurs when groups of visitors enter at the same time, this often be school groups or tourist groups, making it difficult for other visitors to enter or exit. It also lacks space for hosting, welcoming and orientation.

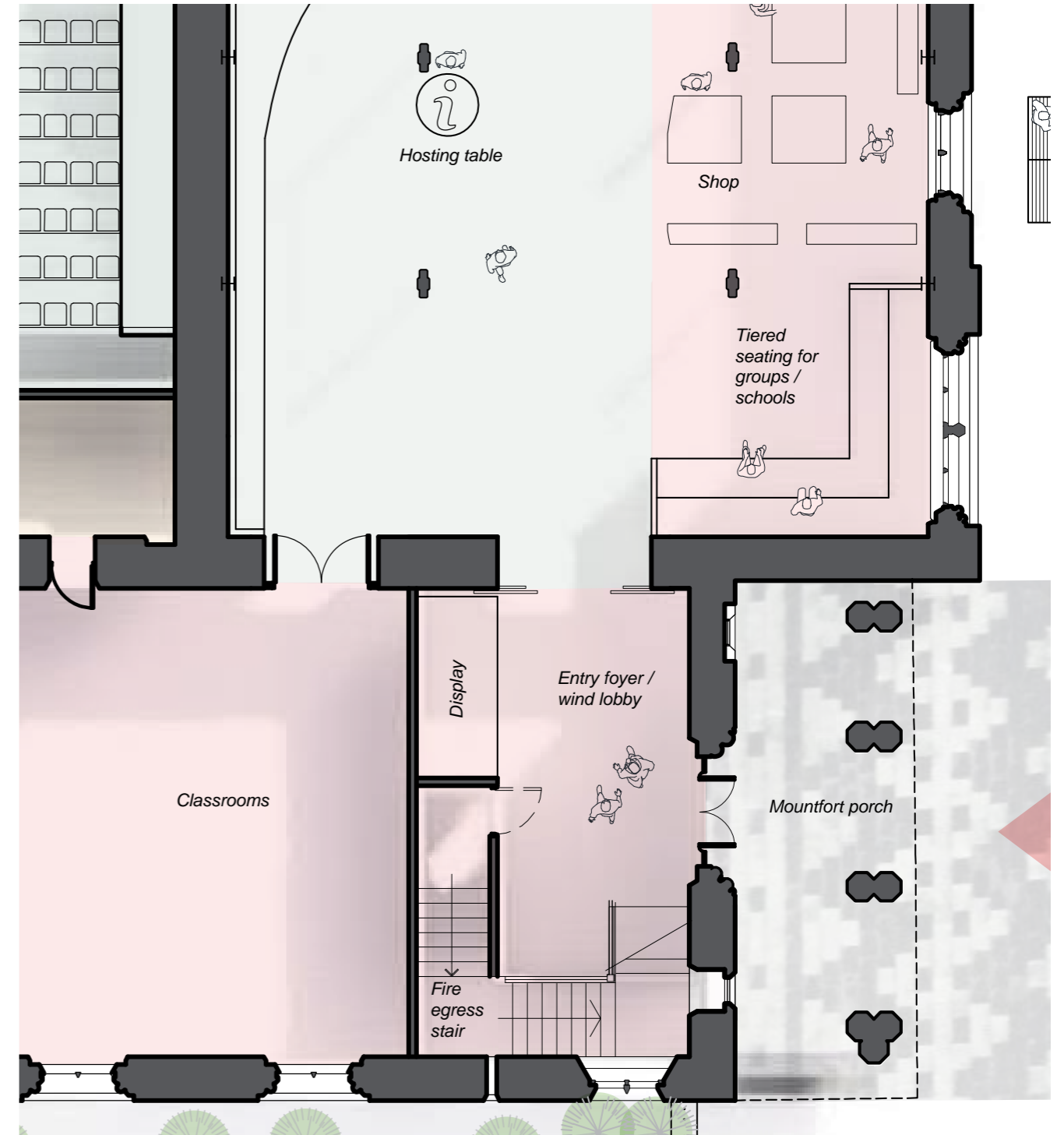
# ROLLESTON AVENUE ENTRANCE PROPOSED MOUNTFORT ENTRANCE FOYER ALTERATION

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Floor plan of entrance foyer from 1948 documentation

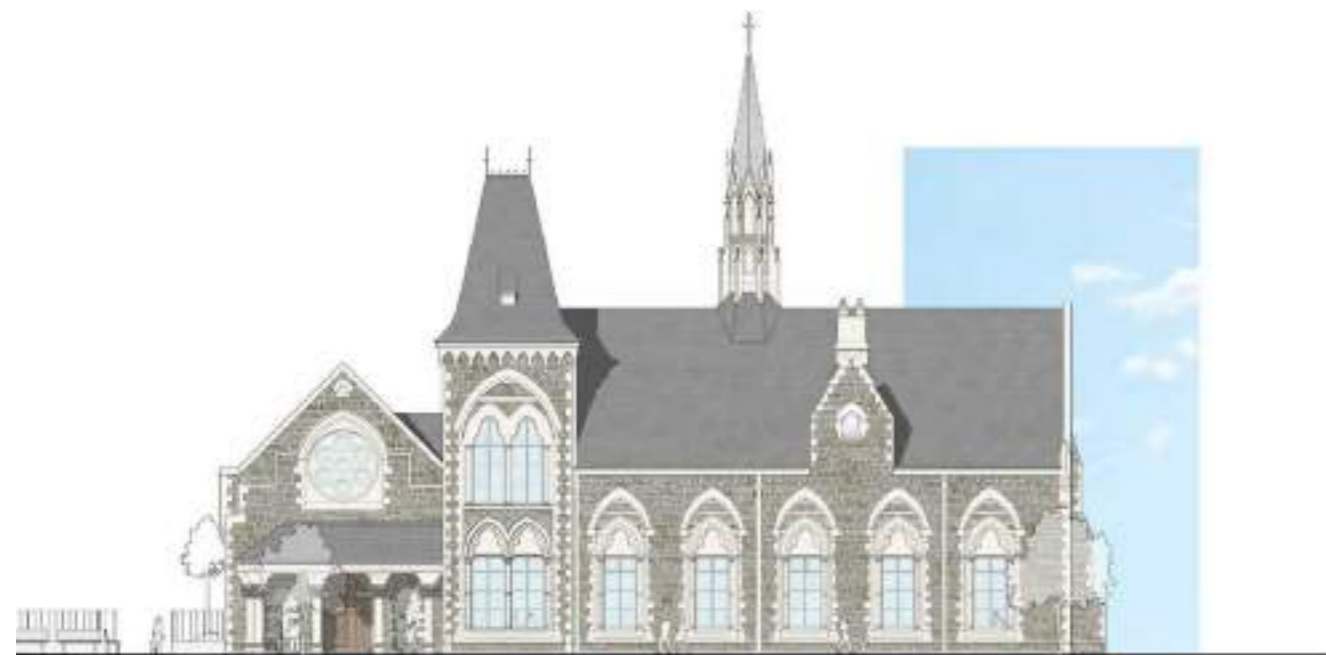


Propose foyer design revert back to similar historical layout. The lobby area will act as the wind lobby, with new automated glass sliding doors to the north which would take the visitors into one of the reception/hosting area of the Museum.

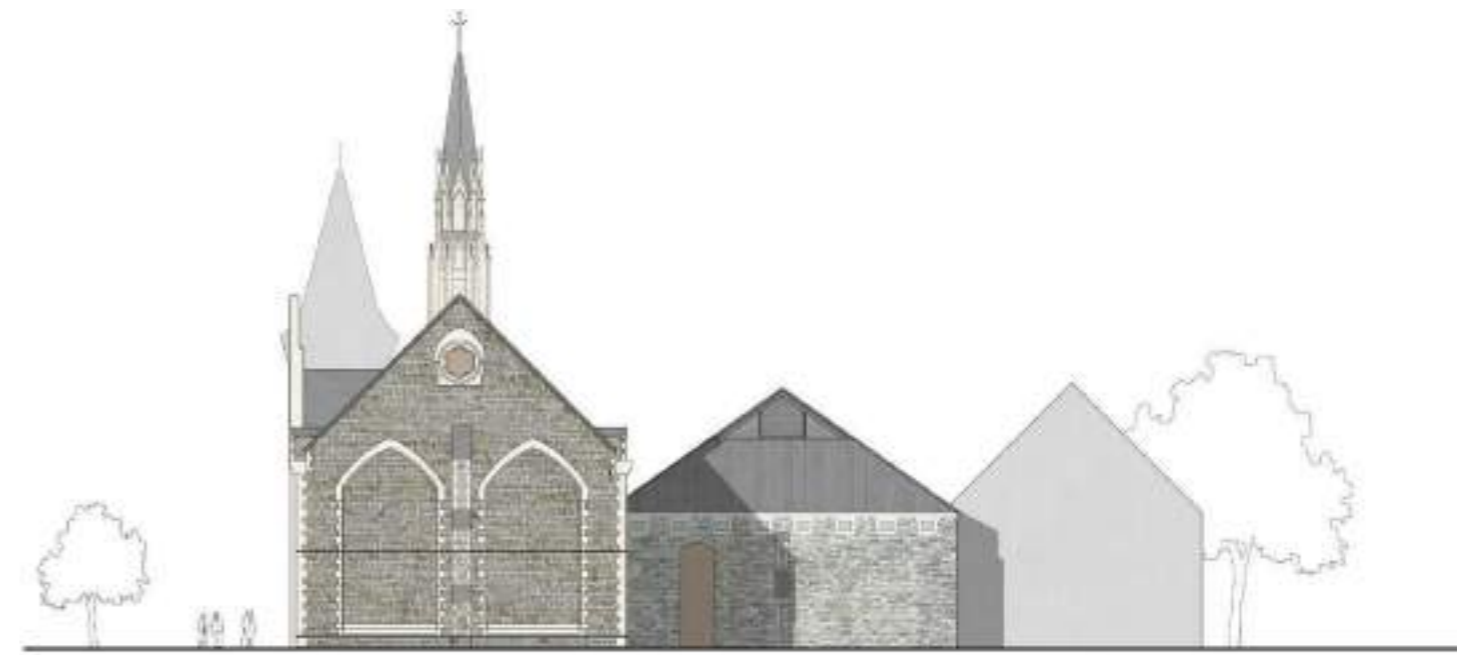
# ROLLESTON AVENUE ENTRANCE ORIGINAL 1877 MUSEUM ELEVATIONS WITH FLÈCHE AND CHIMNEY

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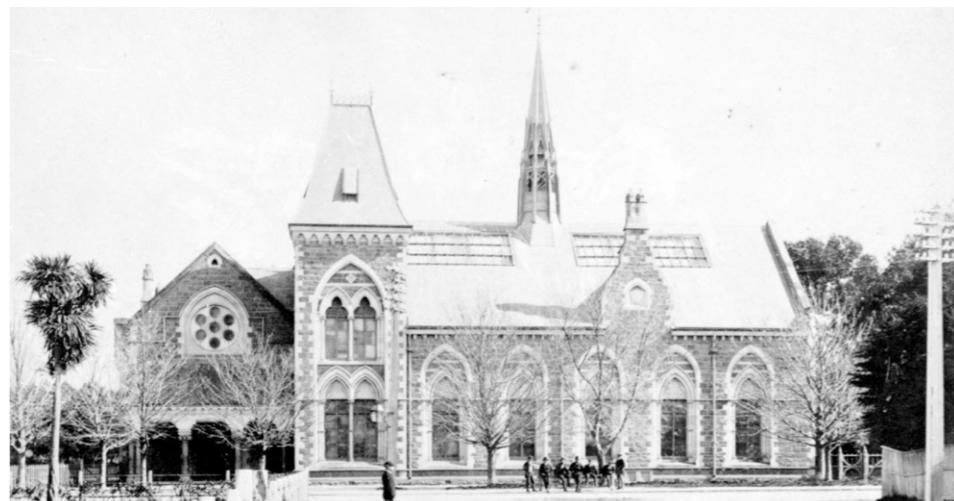
East Elevation



North Elevation



Floor Plan



Rolleston facade in 1877



Removal of the 1872 buttress during Centennial Wing construction

In 1957, as part of the work, the flèche on the 1877 Mountfort building, which had deteriorated into a state of decay was removed from the roof. This was a considerable loss, as the flèche features prominently in many photographs, sketches and drawings of the period.

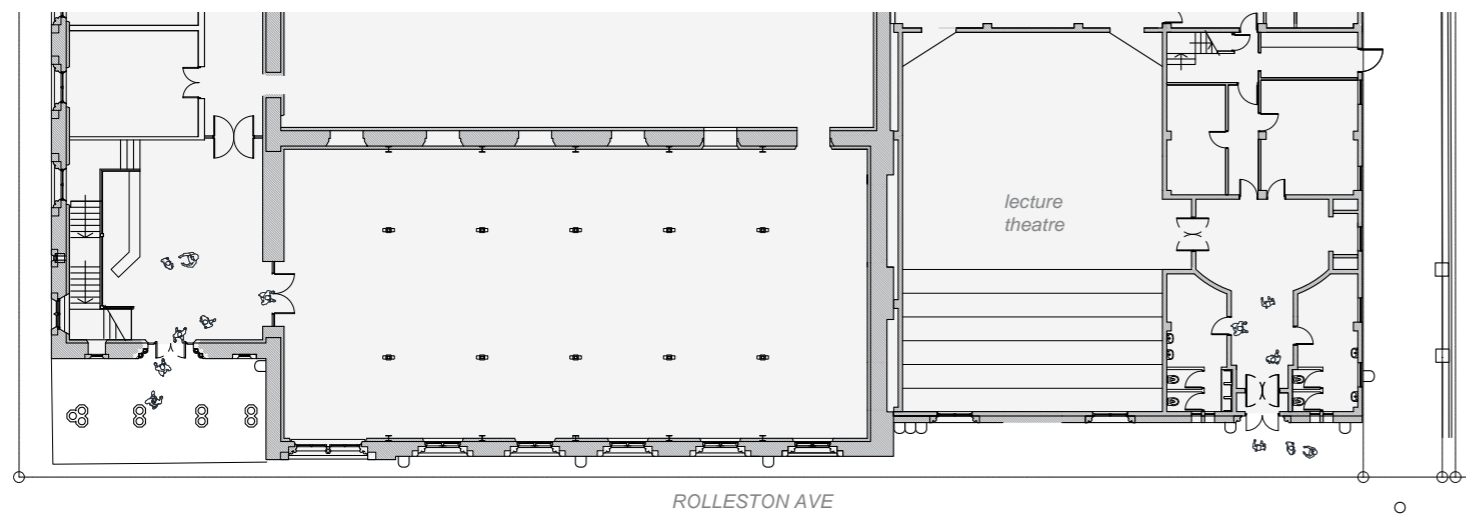
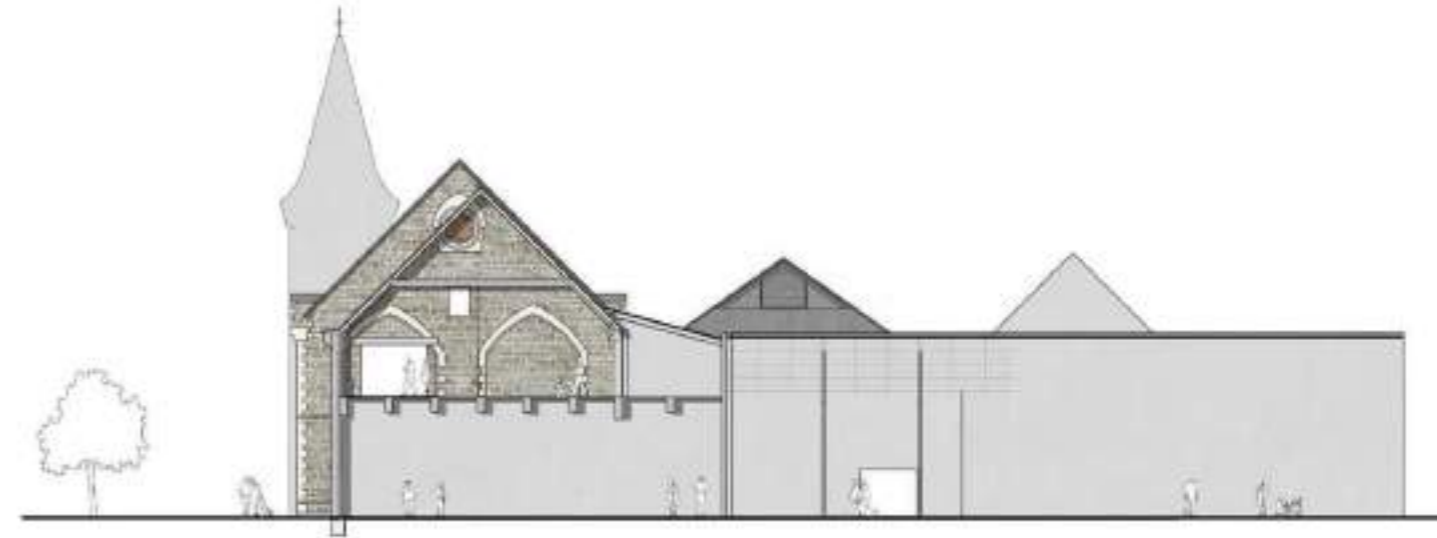
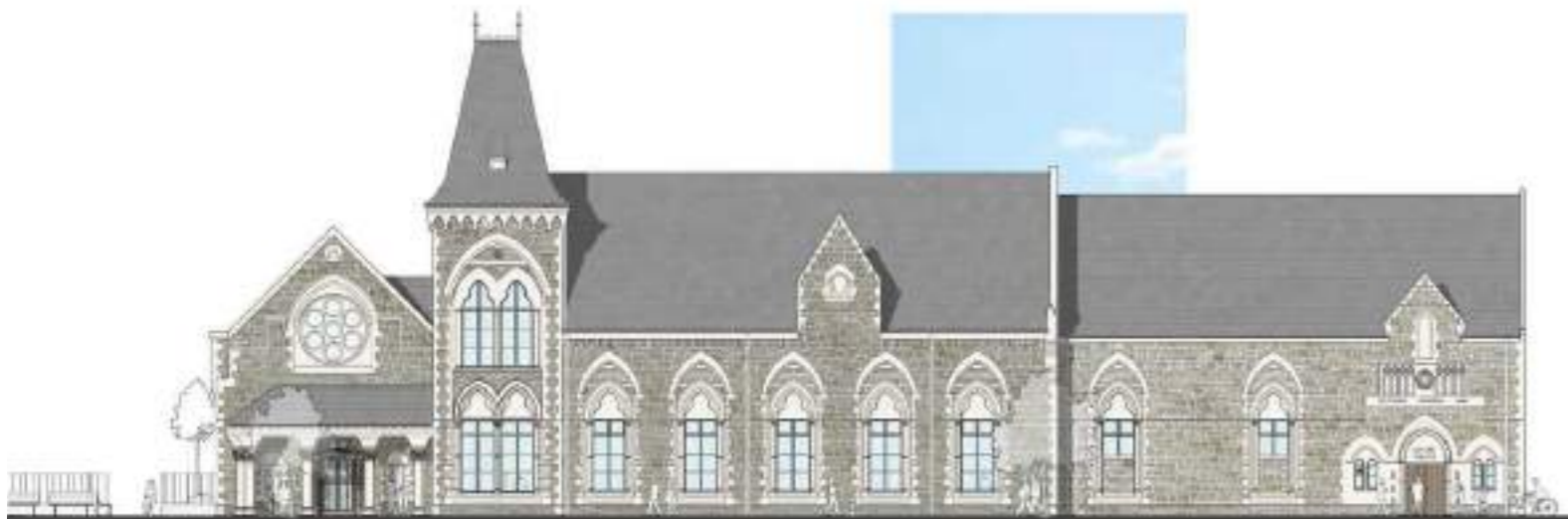
It was also key to the museums connection to its surrounding cultural context. The spire aligned to the Christ Church Cathedral spire. This connection is important for the museum's place as an anchor of the cultural precinct.

# ROLLESTON AVENUE ENTRANCE

## 1958 CENTENNIAL WING ELEVATION & SECTION

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The centennial wing is described in the conservation report as "a large shed behind the facade." The facade was designed to match the Mountfort buildings, with an entrance to a public lecture hall. The demolition of the lecture theatre during earthquake strengthening work in the 1990s made the centennial wing entrance redundant for public use.





# ROLLESTON AVENUE ENTRANCE

## 1958 CENTENNIAL WING ORIGINAL DESIGN

### INTENT

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*Perspective Drawing 1949, Miller, White and Dunn winning competition drawing, Canterbury Museum, Mu 30a.*

An architectural competition was held in 1949 under the auspices of the New Zealand Institute of Architects, for plans which would be achieved "without destroying the external character of B W Mountfort's original Gothic conception". The competition entry from Dunedin architects Miller, White and Dunn who had been the architects for many civic and public buildings during the early part of the twentieth century, was accepted. Miller, White and Dunn's winning design, while stepping back from Mountfort's 1877 building, extended the Rolleston Avenue façade of the building and echoed the Gothic arches and stonework of the original. As designed, the Gothic style returned around the corner along the north façade of the building.



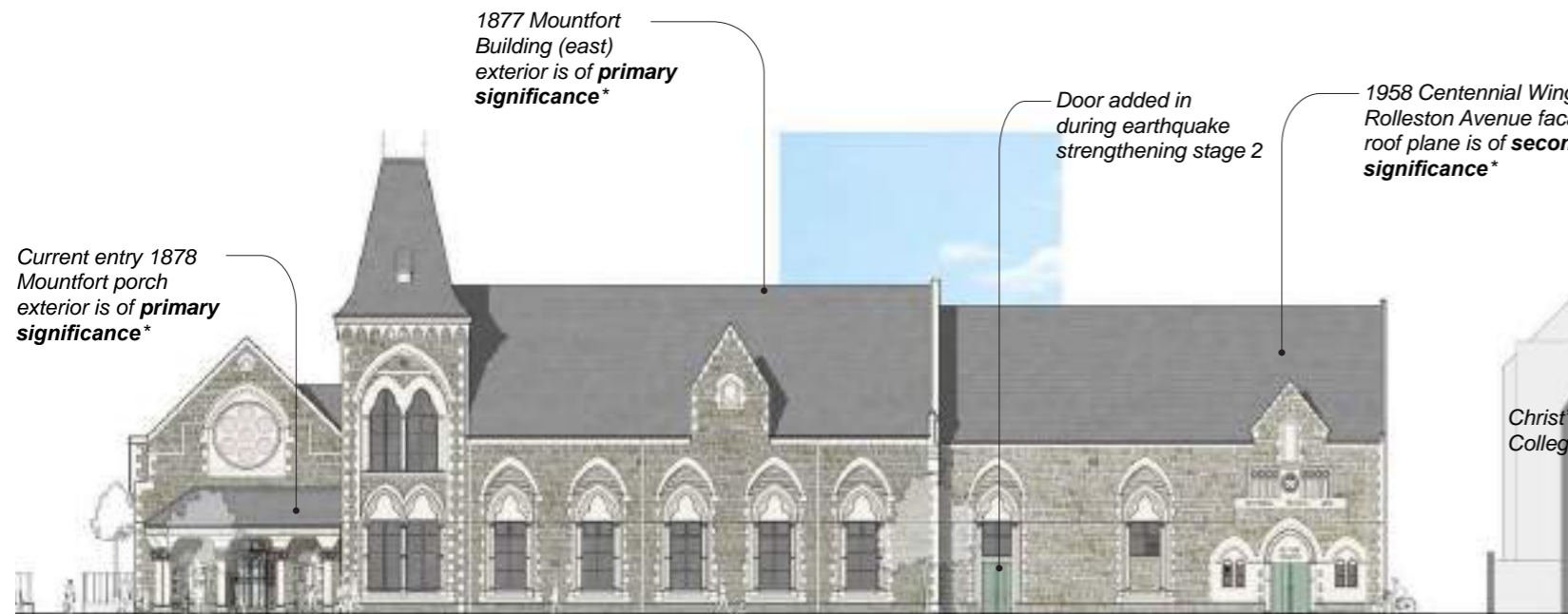
*Museum East elevation today, viewed from Rolleston Avenue. Roa's Moa mural visible from Rolleston Avenue*

# ROLLESTON AVENUE ENTRANCE

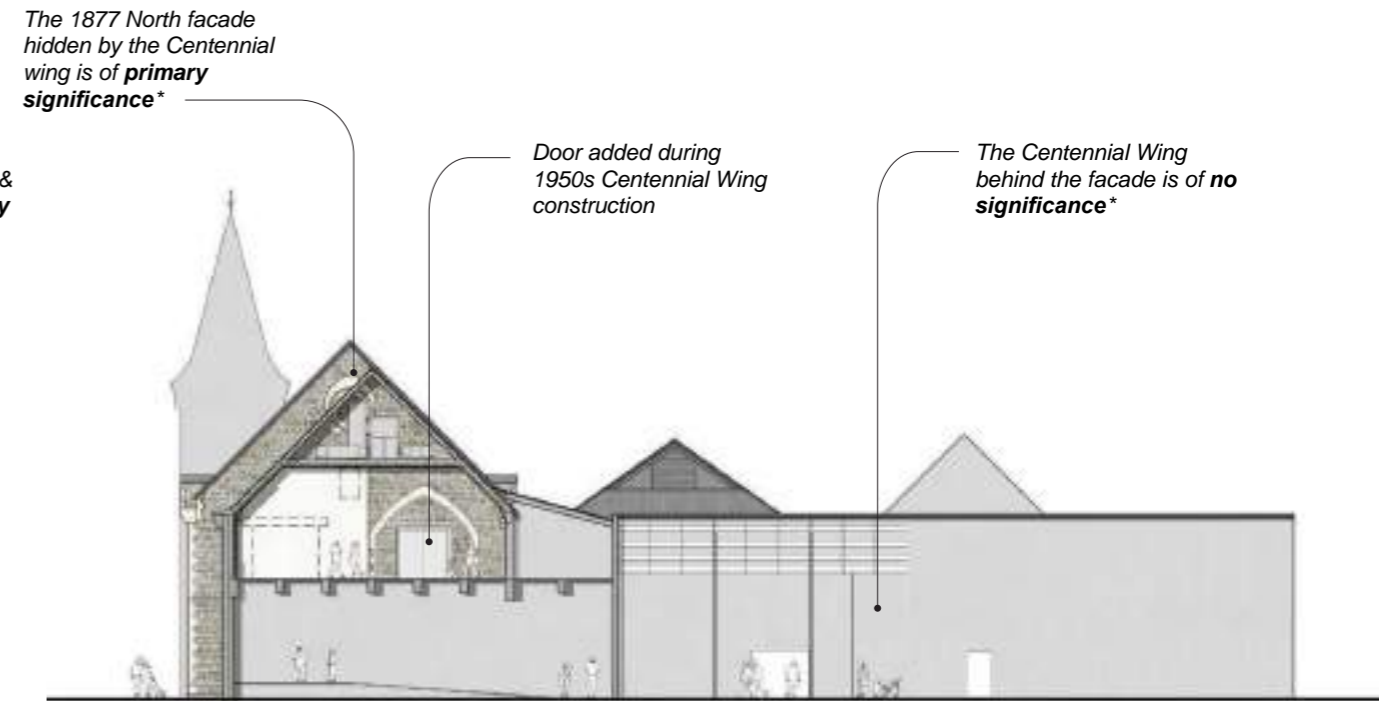
## THE MUSEUM TODAY

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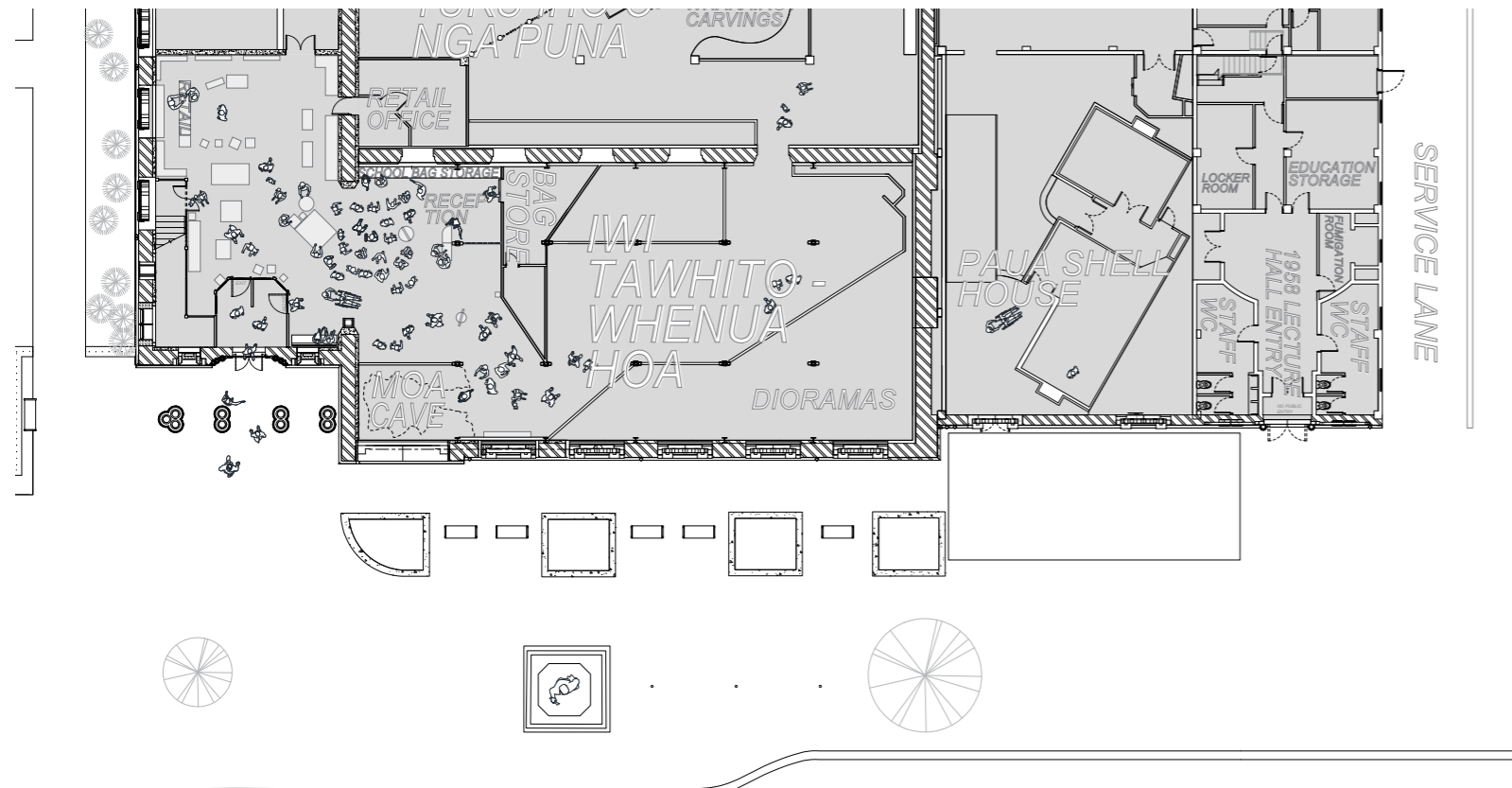
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**Current Elevation**



**Current Section**



**Current Conditions**



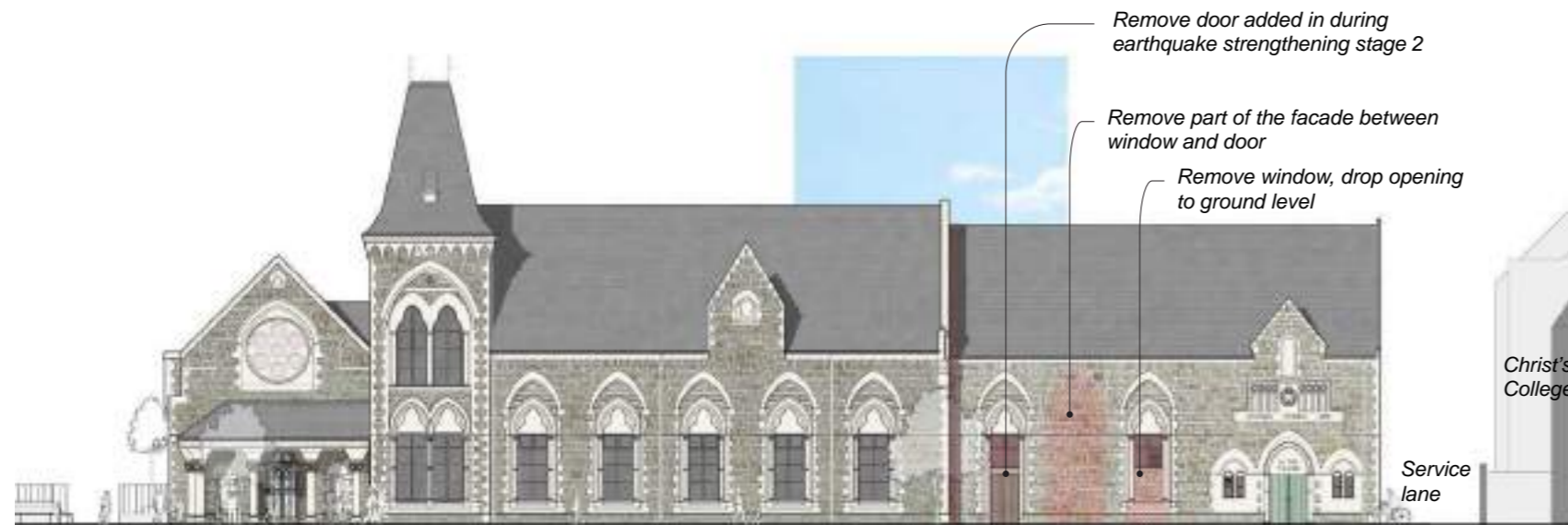
*Heritage facade lost within the current Museum building*



# ROLLESTON AVENUE ENTRANCE EXISTING & PROPOSED ELEVATIONS

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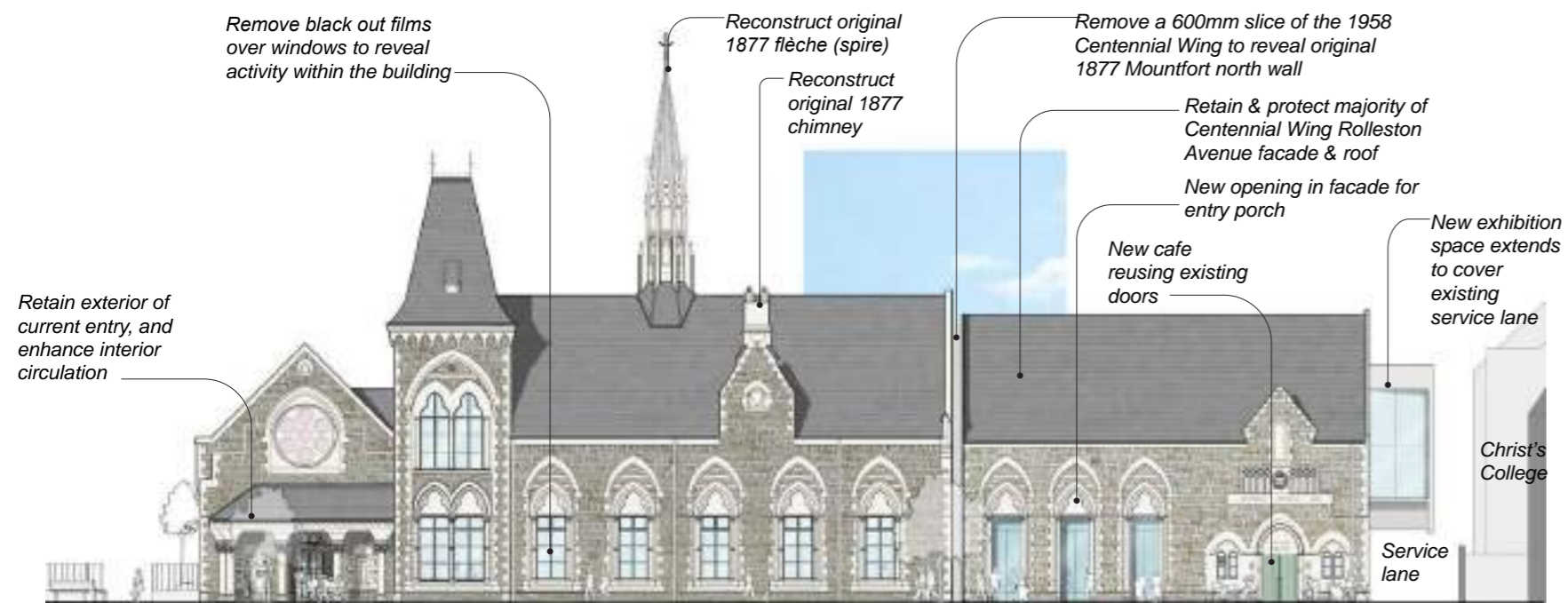
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**Current Elevation**



**Current Elevation**



**Proposed Elevation**

*New entry porch is recessive in nature, designed intentionally without any projecting canopy to ensure the prominence of the historic entry is maintained*



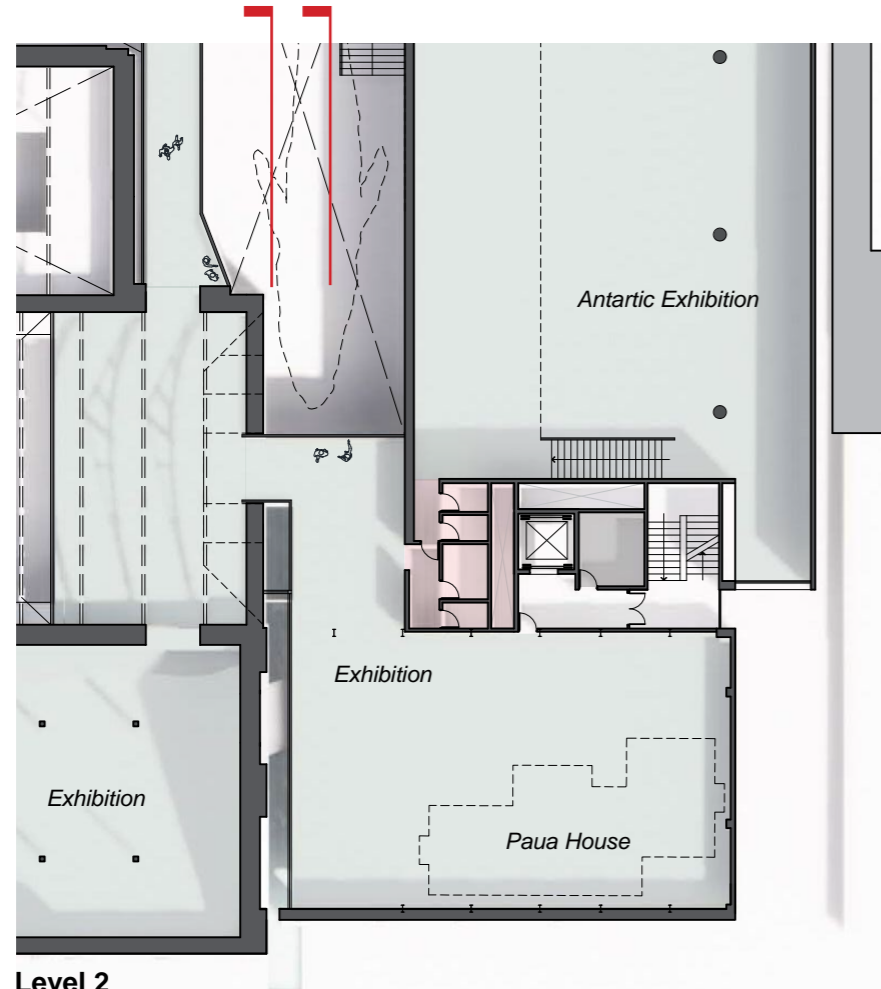
**Artist's impression of proposed elevation**

# ROLLESTON AVENUE ENTRANCE

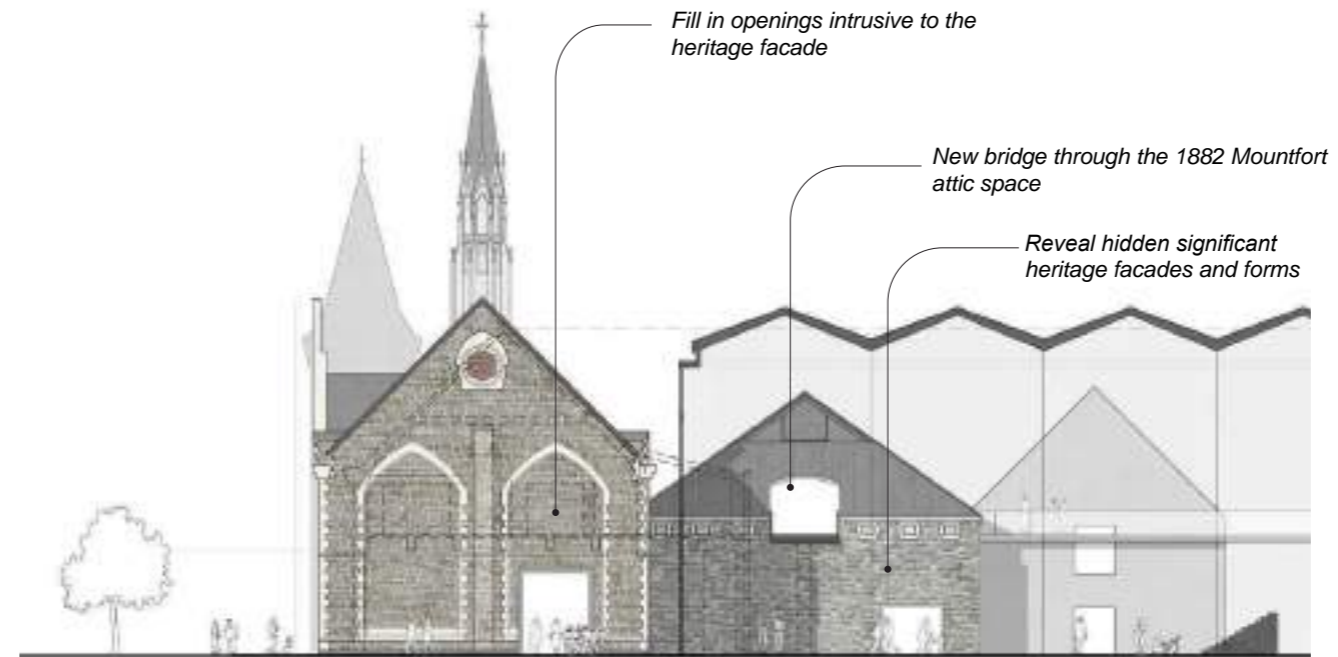
## SECTION VIEWS

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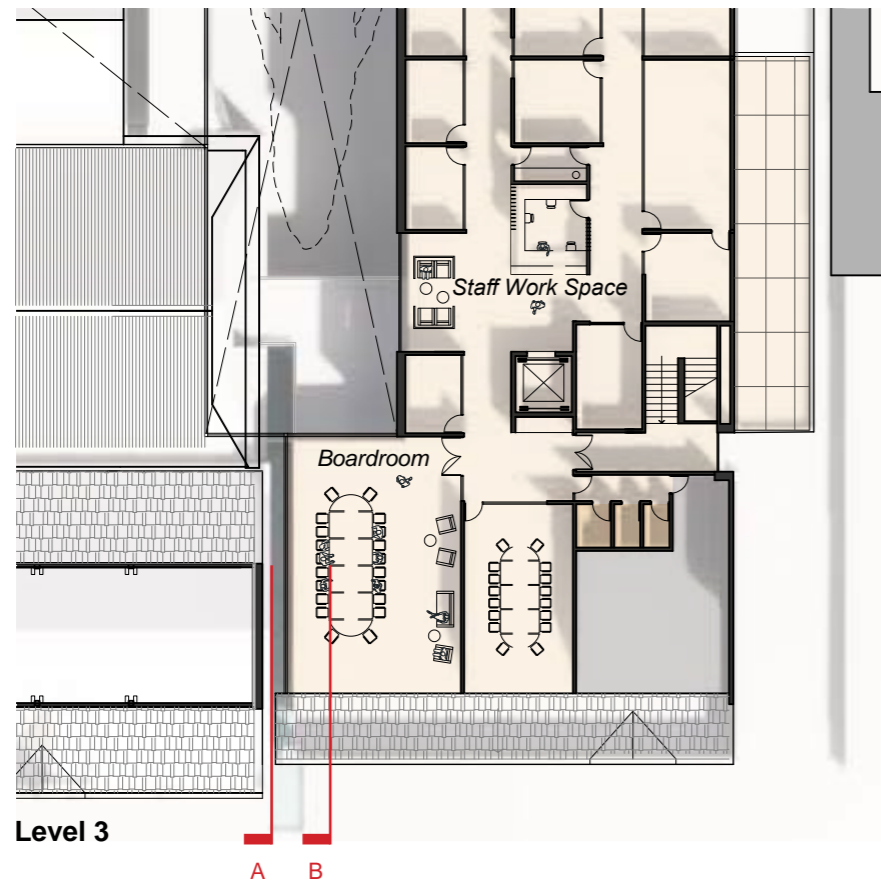
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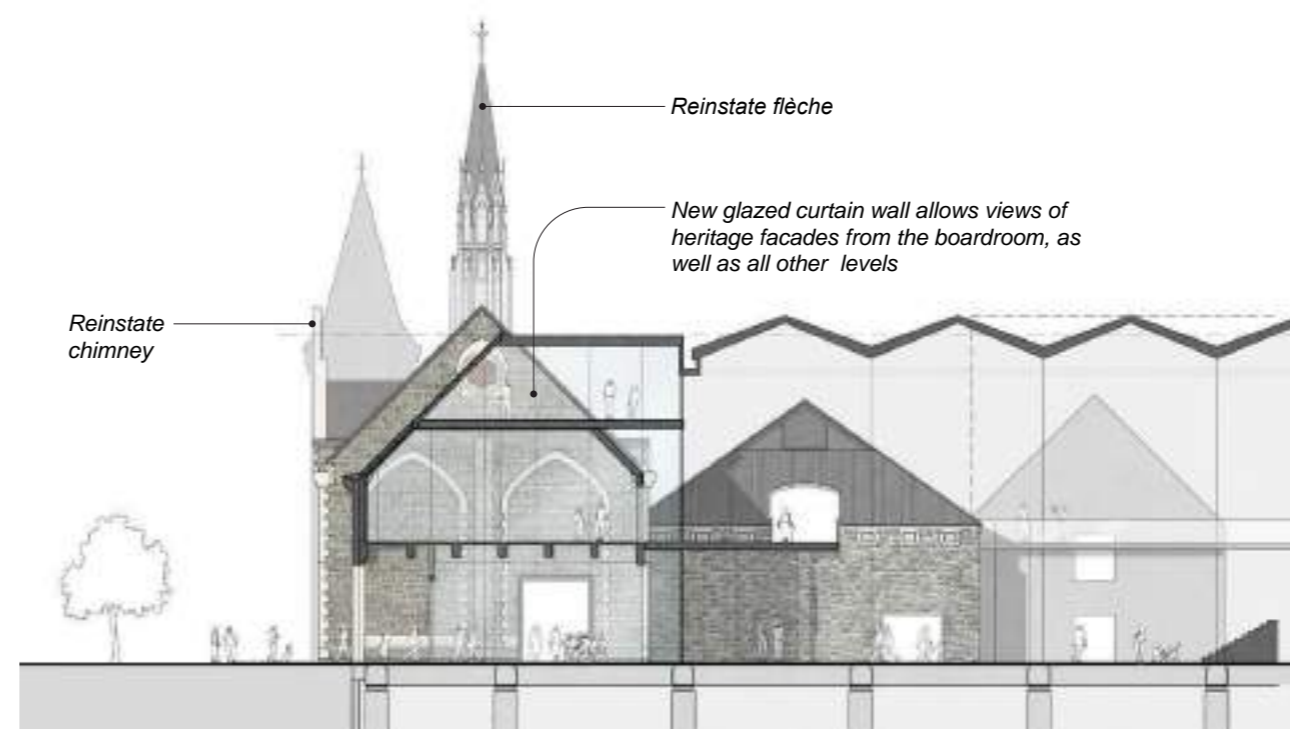
Level 2



Section A



Level 3



Section B

# ROLLESTON AVENUE ENTRANCE

## PROPOSED ROLLESTON AVE INTERFACE

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Celebrate and retain the importance of Mountfort porch entrance

Welcome mat signals entrance and provide a sense of welcome

New entry to Botanic Gardens, proposed in Botanic Gardens master Plan

Experience of water / wai across the building's threshold

Built-in seating for groups

Entry to Arts Centre

A more engaged Rolleston Ave frontage to create better connection to the Arts Centre

Potential development of more pedestrian prioritised public space outside the Museum, example of a shared street in Auckland

New tripartite entry referencing the Architect's original intent and language of Gothic architecture

The new entrance connects to the new Ravenscar House

# ROLLESTON AVENUE ENTRANCE

## EXISTING & PROPOSED PHOTOMONTAGE

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Existing conditions viewed from Rolleston Avenue



Museum East elevation with proposed additional entrance

# ROLLESTON AVENUE ENTRANCE

## EXISTING EAST FACADE & ENTRANCE

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# ROLLESTON AVENUE ENTRANCE PROPOSED EAST FACADE & ENTRANCES

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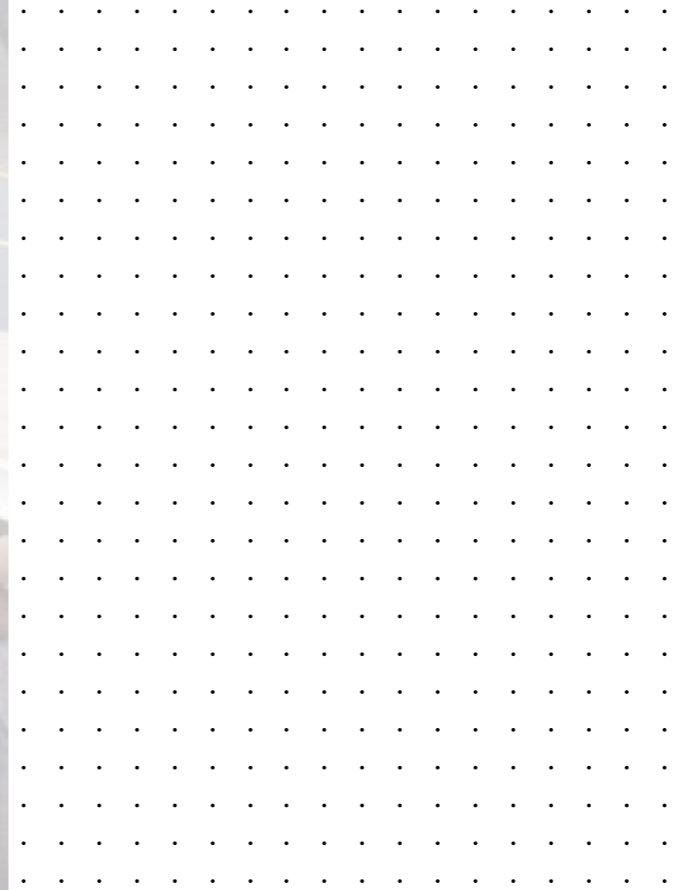
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## *NEW EXHIBITION & EDUCATION SPACES*

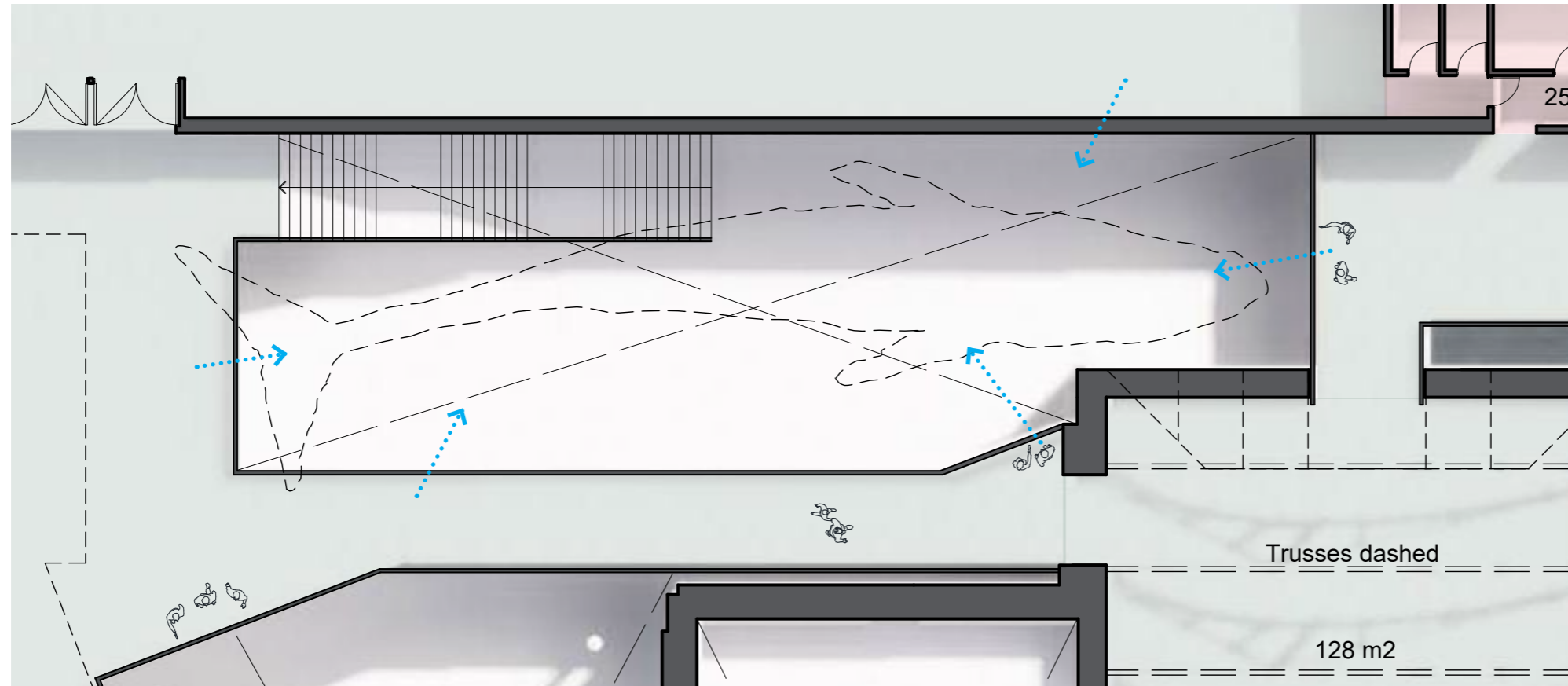


# PROPOSED EXHIBITION SPACES

## THE BLUE WHALE

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Proposed atrium to suspend the blue whale skeleton, it can be view from multiple angles (Level 2 Floor Plan)

### The blue whale exhibition

The blue whale skeleton exhibition is an important part of the Museum brief. The whale atrium was commented the most throughout the public and stakeholder consultation process. It was extremely well received and desired by the public.

Learning from successful international precedents, the whale display have the most impact when given space as well as providing multiple vantage points.

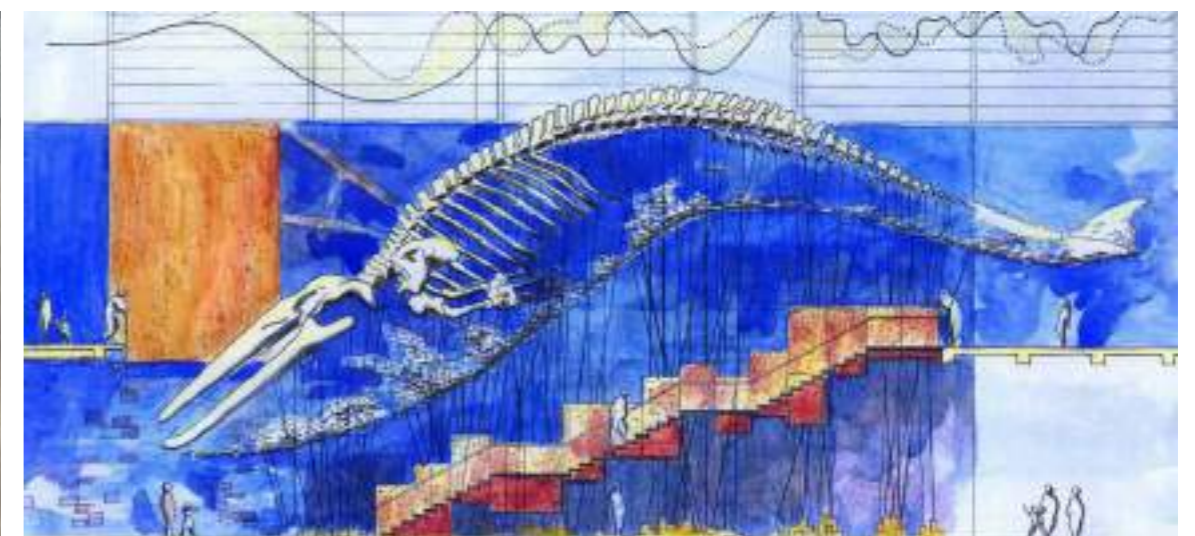
In the next design phase, details of the Whale Atrium will be designed with the Museum curation team to become an immersive experience.



The blue whale skeleton displayed in the Museum Garden Court in 1995, before it was taken down



Natural History Museum, London



Design from the Museum whale exhibition competition

# PROPOSED EXHIBITION SPACES

## ARTIST'S IMPRESSION OF THE BLUE WHALE IN ATRIUM

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Interior perspective looking from new link bridge from the 1882 Mountfort building towards new Museum extension and main stair

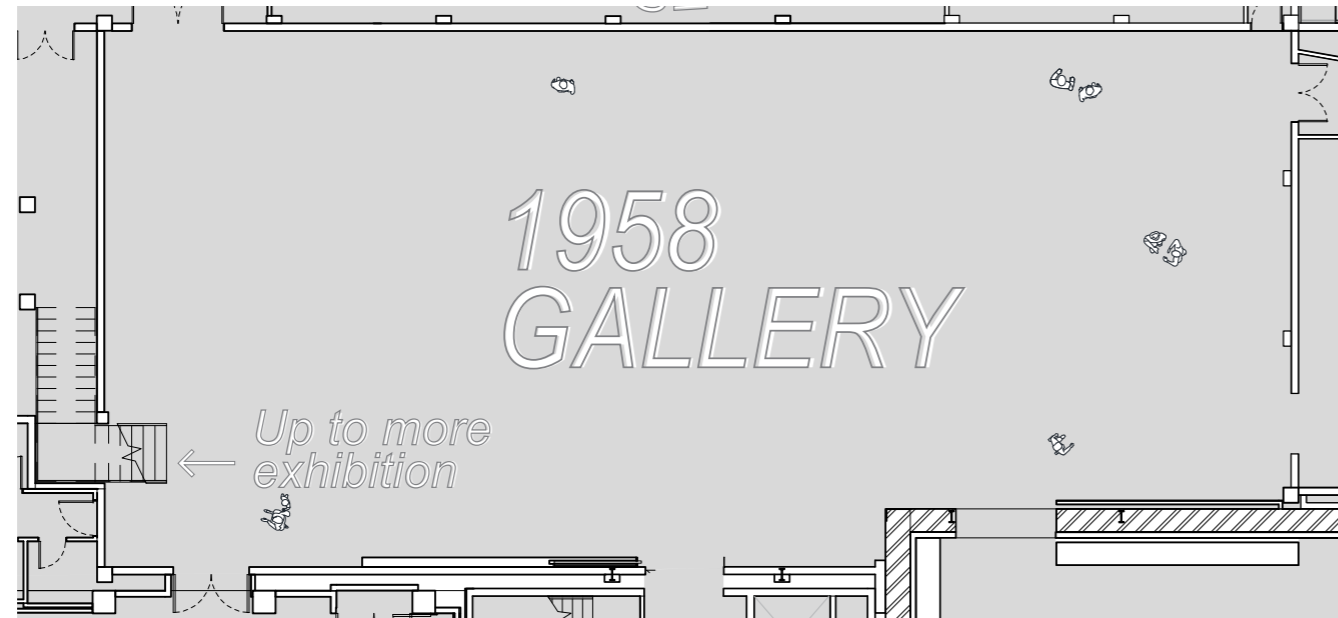
# PROPOSED EXHIBITION SPACES

## SPECIAL EXHIBITION SPACE

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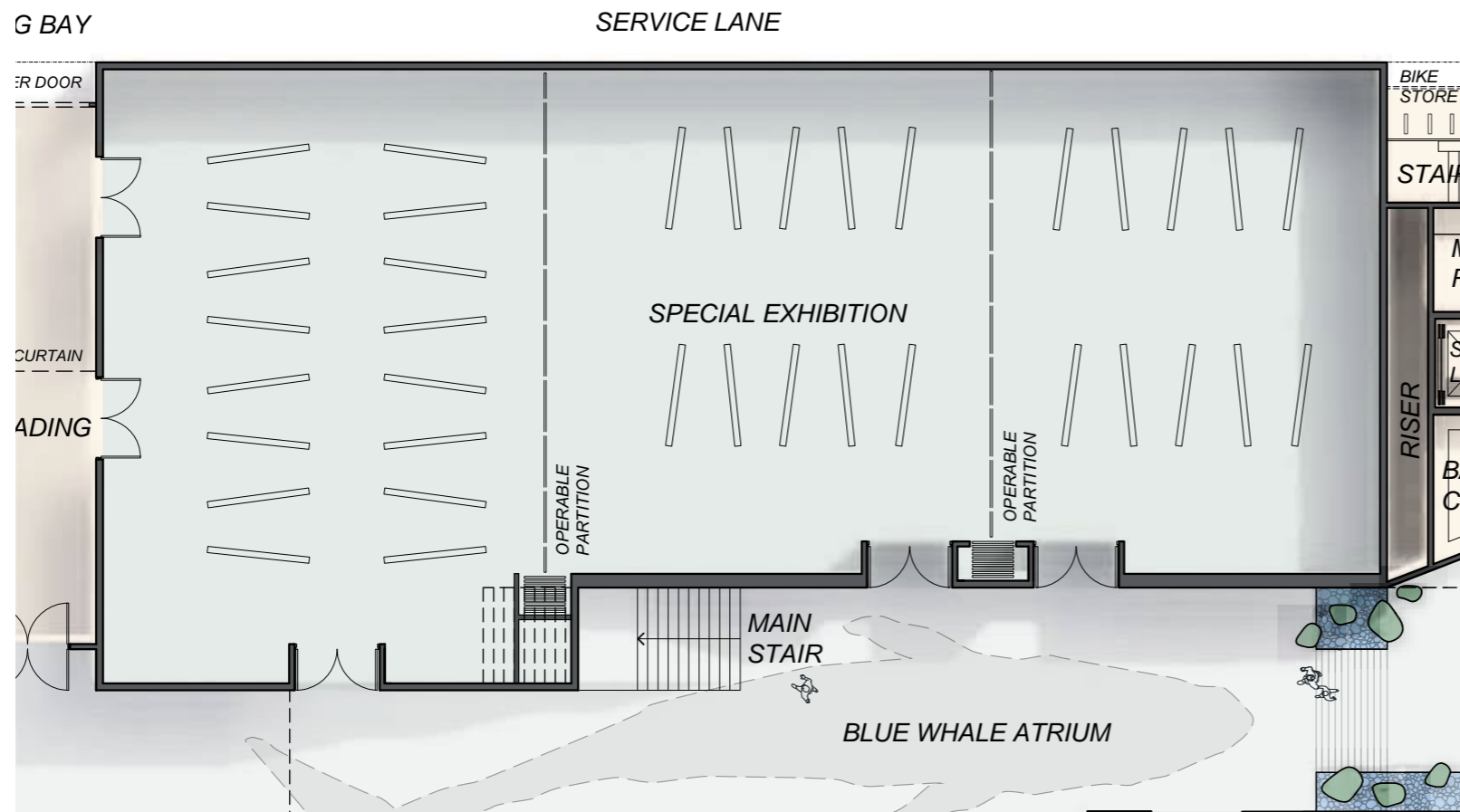
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Current temporary exhibition space at the Museum



Te Papa temporary exhibition, Bug Lab 2016



Proposed temporary exhibition space - Special Exhibition

### The special exhibition

The special exhibition area is designed to have the most flexibility for temporary and International exhibits. Operable partitions are installed to easily and quickly subdivide the large space into three smaller venues for intimate exhibitions. These exhibits are often paid-for, hence the position off the main circulation, which does not interrupt the free and more permanent exhibitions' circulation. Due the frequent changing nature of the exhibits, it was efficient to locate the special exhibition area closest to the loading bay.

# PROPOSED EXHIBITION SPACES

## CHILDREN'S EXHIBITION - DISCOVERY

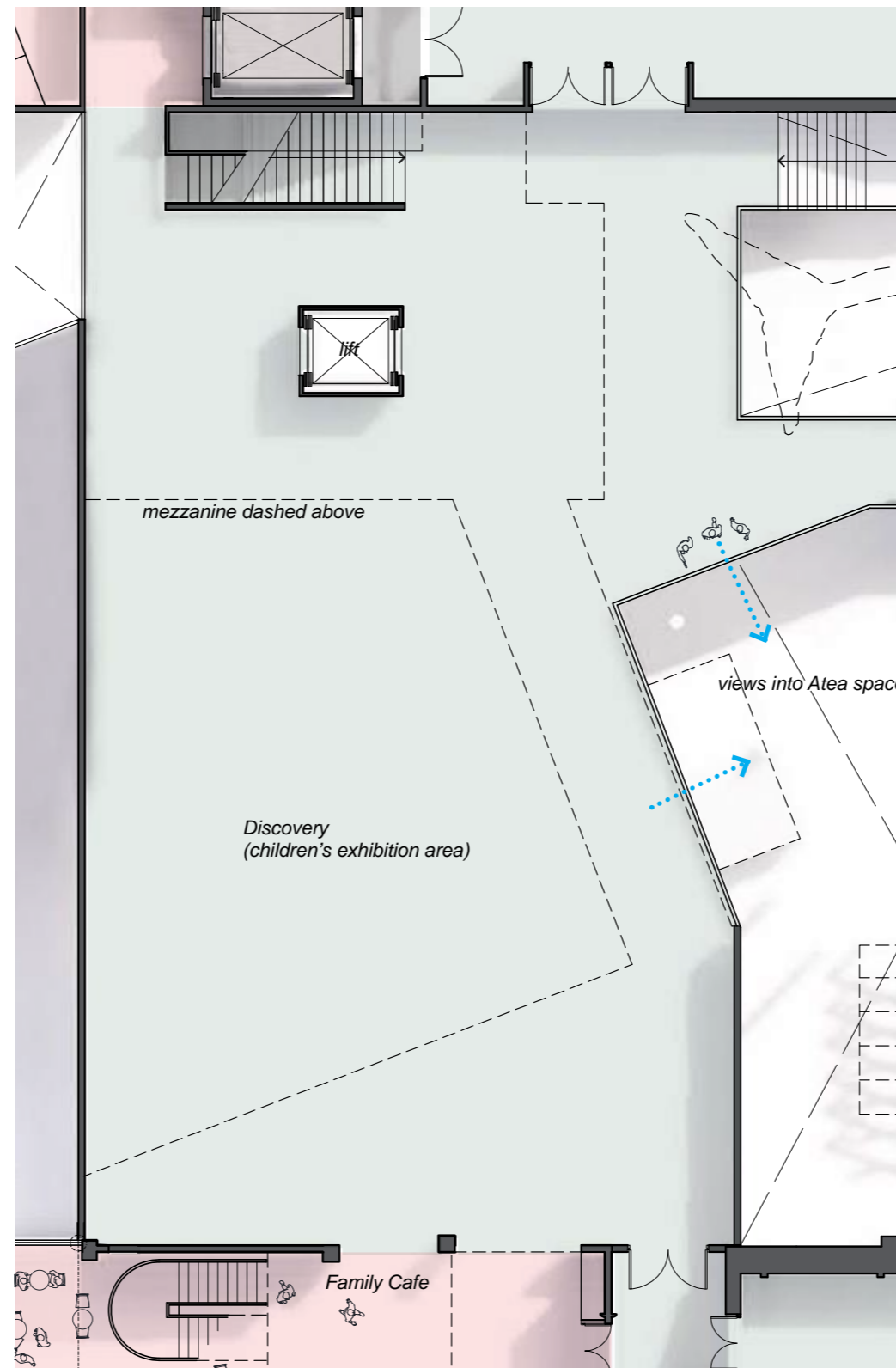
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Current Discovery area at the Museum



Proposed Discovery area, linked to the family cafe on Level 2



Melbourne Museum, children's exhibition

### Children's Discovery exhibits

A larger and more dynamic exhibition space is located on Level 2, adjacent to the family friendly cafe and changing facilities. The double height space could be fitted out in a multitude of designs with plenty of national and international examples such as Te Papa and Melbourne Museum. The next design phase we will work closely with the Museum curator team to explore the possibilities.

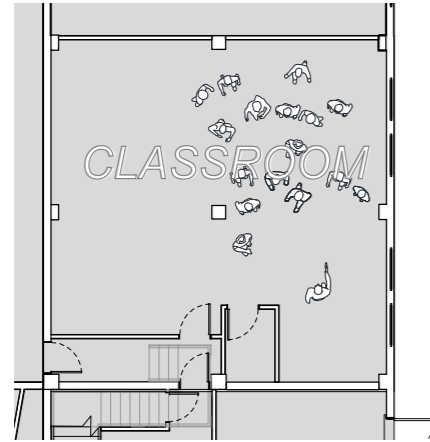
# PROPOSED EDUCATION SPACES

## LECTURE THEATRE

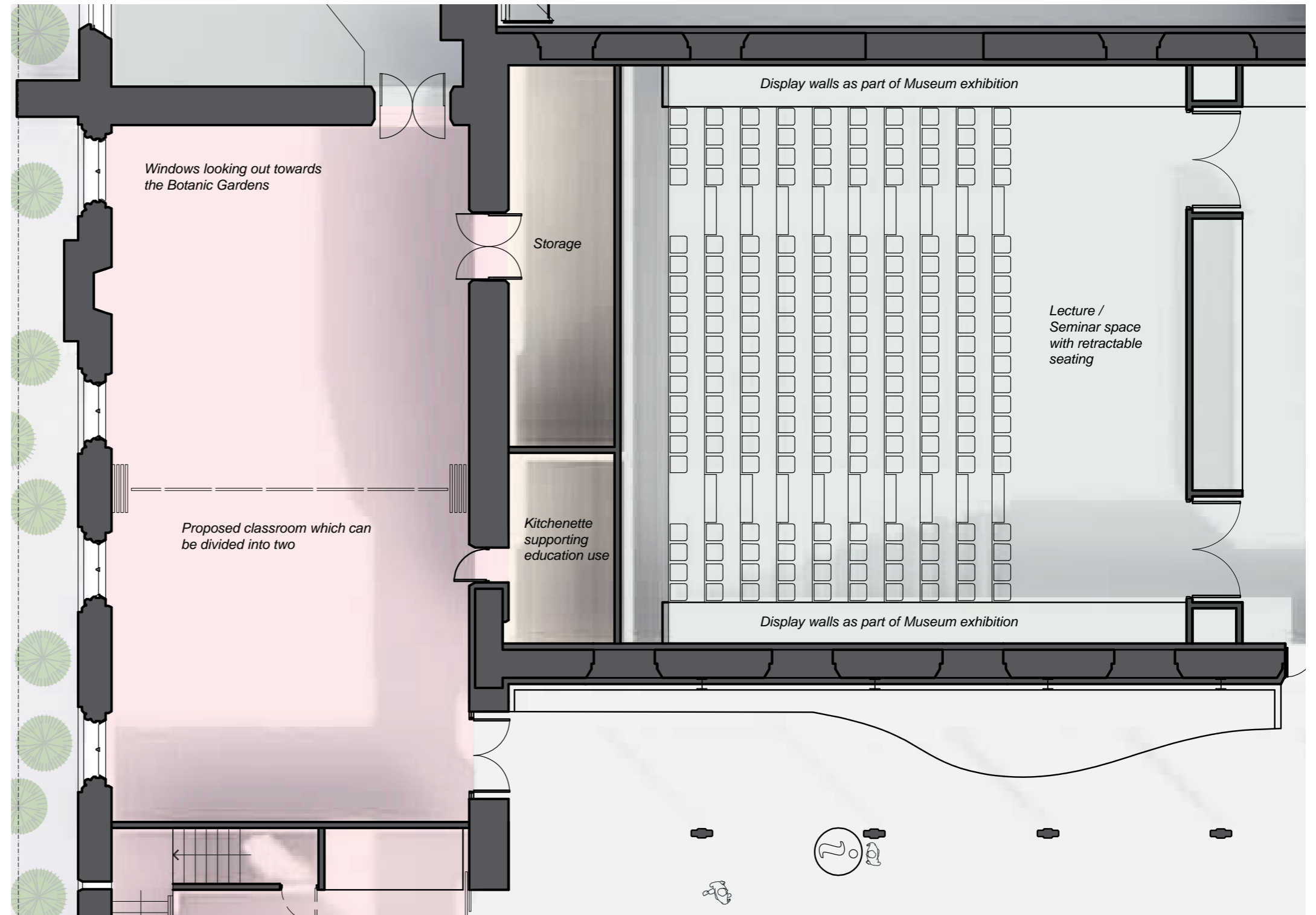
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Current classroom at the Museum



Proposed Education Spaces



## *ROGER DUFF WING ALTERATION*



# ROGER DUFF WING ALTERATION

## CURRENT CONDITIONS

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South facade elevation view



Approach from the Botanic Gardens



From the Conservation Report  
"ROGER DUFF WING, 1977

Exterior

The Roger Duff wing is of secondary significance. This extension was constructed to the west of the other buildings. It features walls which are a combination of raw concrete, basalt stone veneer over concrete and pre-cast panels with a facing of exposed basalt aggregate. A flat, membrane clad roofs extends over most of this building.

The planetarium dome installed at the time of construction has been removed although it could be reinstated to reveal original heritage value. While the modifications have compromised its original character, the building is considered to retain secondary heritage value.

The most significant sections of the building, externally, comprise the south elevation and part of the west elevation."

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



# ROGER DUFF WING ALTERATION CURRENT CONDITIONS

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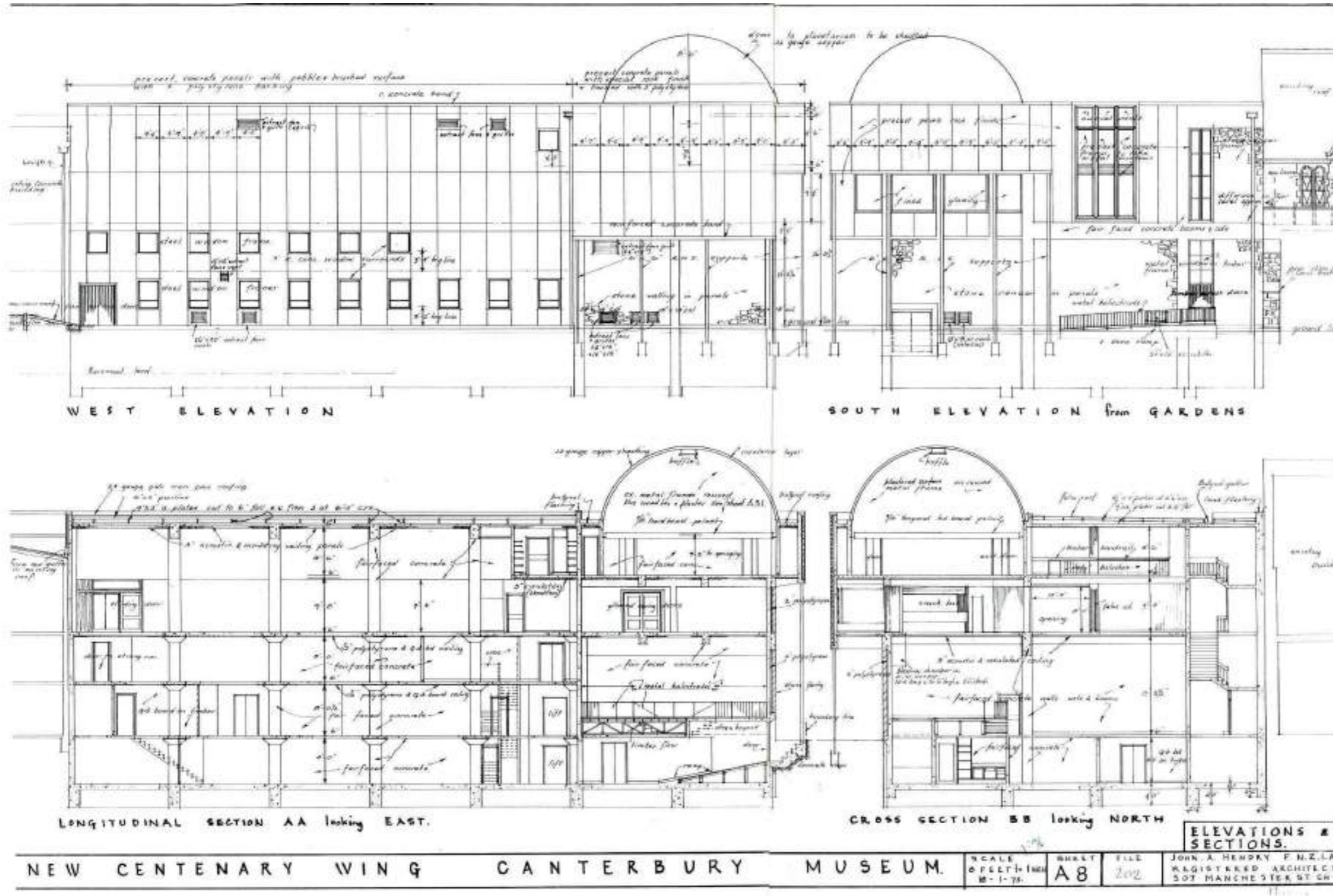


"The existing junction between the Roger Duff Wing and the 1872 Mountfort building is unresolved and does not provide adequate seismic or appropriate visual separation. Improved seismic separation is likely to be required in this location and should be designed to only impact on the later Duff Wing.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

# ROGER DUFF WING ALTERATION ORIGINAL DESIGN WITH PLANETARIUM

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Original planetarium dome was removed in 1995 and the replacement of its dome with a smaller glazed gable roof. The upper mezzanine level became a cafeteria and the temporary exhibition area at Level 1 was converted into storage space.

# ROGER DUFF WING ALTERATION ELEVATIONS OVER THE YEARS

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South Elevation when Roger Duff Wing first built



South Elevation of Roger Duff Wing today

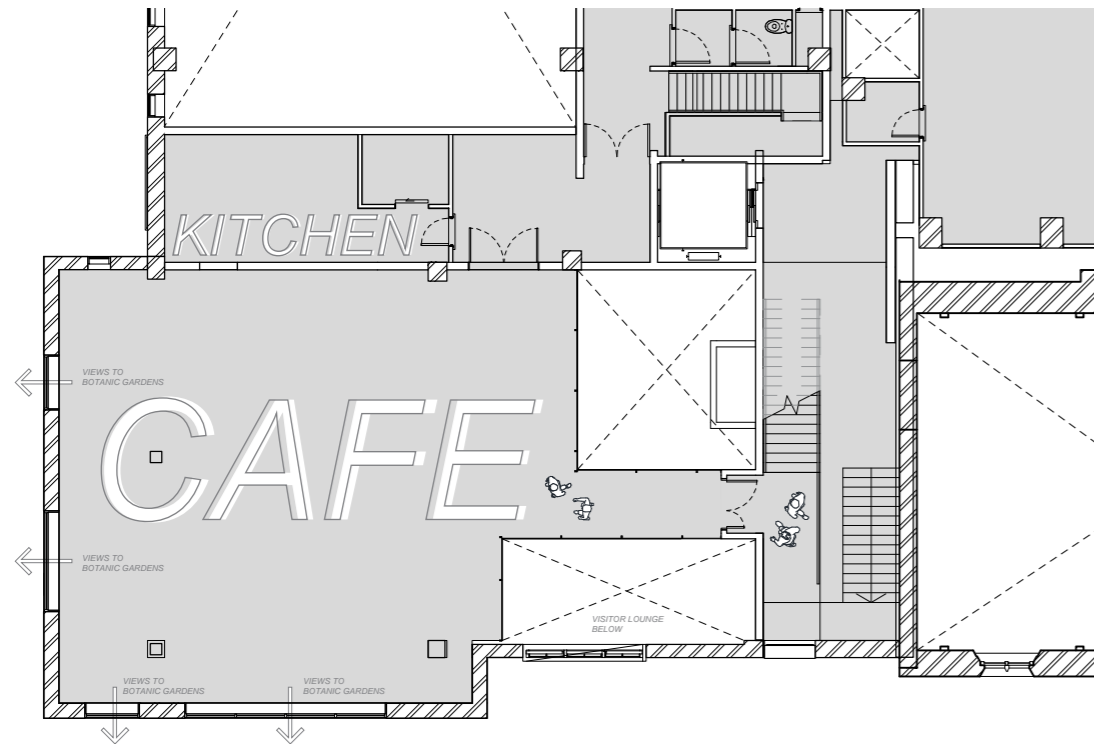
# ROGER DUFF WING ALTERATION

## CAFE EXISTING & PROPOSED

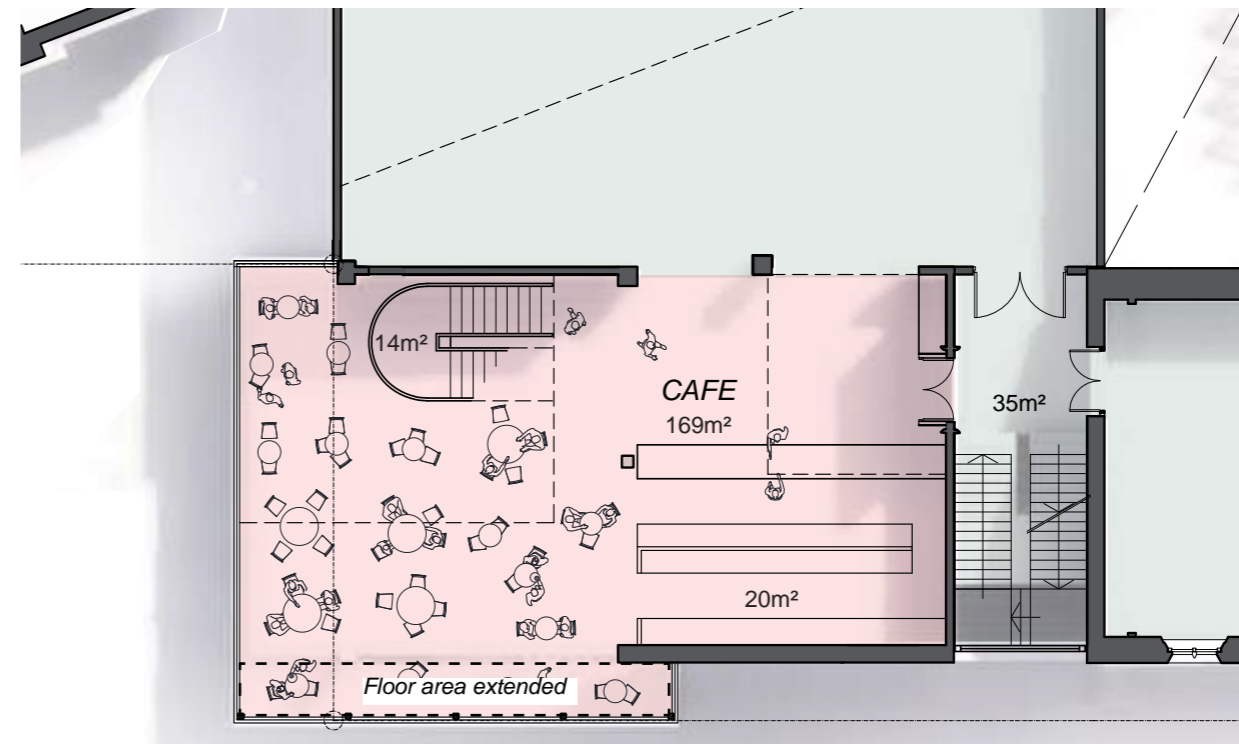
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Current conditions & demolition



Proposed Cafe main floor on Level 2

### Roger Duff Wing - potentials

Identified in the urban analysis section of this report, Roger Duff Wing of the Museum possess the most potential to introduce transparency and connection between the southwest corner of the Museum development to the wider context of the Botanic Gardens.

An additional floor can be added above the current Roger Duff Wing within the maximum height of the planning rules. This opens up new opportunities to extend and consolidate the staff work areas to a single floor on level 3.

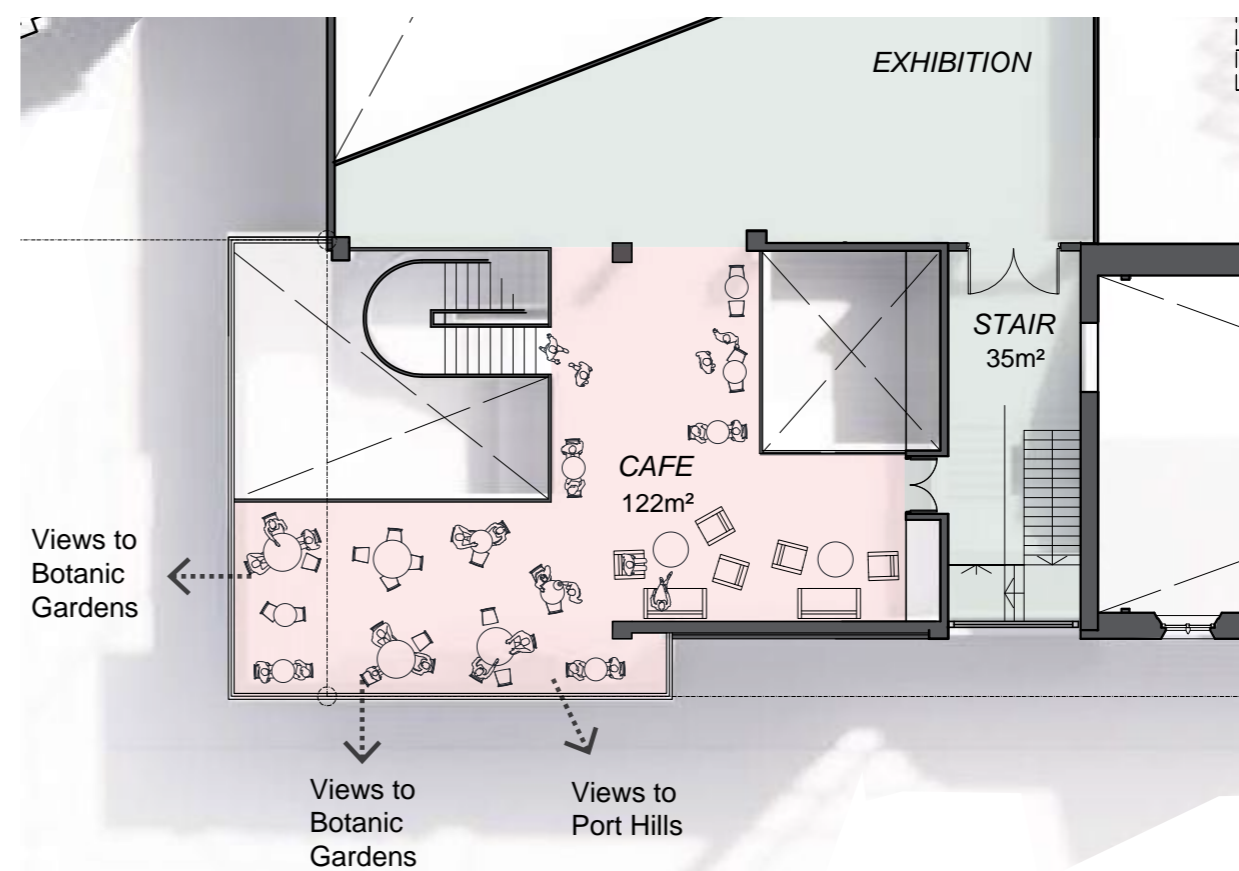
### Roger Duff Wing - challenges

It was a delicate balance to add an vertical extension to the strong architectural form of the existing Roger Duff Wing. While respecting the Late Modernist architectural language of the original architect, John Hendry, the new development must house new programs and positively contribute to the greater urban context. The poorly resolved facade junction between the Roger Duff Wing and the Mountfort building identified in the Building Conversation report must also be addressed.

### Proposed design

The vertical additional floor above the existing roof replaces the lift machine room, staff room, whale store room and various mechanical plants and gantries which were added in the 90's. Many design options were explored for the new addition. Initially new building mass was designed in isolation while retaining the rest of the Roger Duff Wing, however it quickly became obvious the new portion is disjointed and arbitrary to the existing building.

The proposed vertical extension reuses existing exposed aggregate pre-cast panels (from the west elevation) and continues the architectural language of the original building. The existing stone veneer on the ground floor and the expressed precast concrete beam and columns are to be retained. The 'pop-out' form expressed on Level 2 is to be re-clad with curtain wall glazing. The proportions of the glazing units will mirror the dimensions of the precast concrete panels which they have replaced.



Proposed Cafe 2M Mezzanine Floor