

**BEFORE A COMMISSIONER APPOINTED BY THE CHRISTCHURCH
CITY COUNCIL**

IN THE MATTER OF

the Resource Management Act 1991

AND

IN THE MATTER OF

RMA/2022/517 - Proposed Digital
Screen Campus, 129 Waimairi Road,
Ilam

**STATEMENT OF EVIDENCE OF MAX HERRIOT
(ARCHITECTURAL DESIGN)**

Dated: 8 August 2022

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1 INTRODUCTION

- 1.1 My name is Max Herriot. I am a Registered Architect and am primarily responsible for the concept design for the proposed development.
- 1.2 From April 1997 till now, I have been Architect/Director of Herriot Melhuish O'Neill Architects (HMOA), (formerly Herriot Melhuish Architecture (HMA)). I completed a Bachelor of Engineering Degree (Civil) in 1981 and worked for Smith Leuchars Structural Engineers for most of 1982. In 1983 I enrolled with the Architecture School at Victoria University in Wellington and completed my Bachelor of Architecture Degree at the end of 1989. Between 1984 and 1987 I worked for Michael Aukett Associates, a multi discipline design practice, in London.
- 1.3 From 1990 – 1993, I worked for Parlante Design Group (formerly Martin Hughes Associates) as an Interior Designer.
- 1.4 I started my own Architectural Practice, Max Herriot Design, in 1994 in which I worked until March 1997. I then set up Herriot Melhuish Architecture (HMA) in April 1997 in Wellington with John Melhuish as joint Directors.
- 1.5 I helped expand our business to include offices in Christchurch (2005) and Auckland (2017).
- 1.6 The credential and Architectural awards that HMOA has received are set out in **Appendix 1** of this evidence.
- 1.7 I became a Registered Architect in 1999, and I am a member of the New Zealand Institute of Architects.
- 1.8 As well as preparing various documentation for the resource consent application, I prepared the Architectural Design Statement which was appended to the AEE as Appendix 4. My statement and my evidence should in particular be read in conjunction with the Urban Design Assessment included in the AEE and the evidence of the project Urban Designer (Jonathan Clease), the evidence of the project Landscape Architect (Matt Lester), and the evidence of Dave Brady which discusses the nature of the facilities proposed on the campus.

1.9 In preparing my evidence, I have reviewed:

- (a) The AEE;
- (b) The Council's 92 request and the Applicant's response;
- (c) The s42a report prepared by Mr Klomp; and
- (d) The relevant evidence for the Applicant, being the evidence of Dr Andrew Phelps, Caroline Hutchison, Dave Brady, Matthew Lester and Jonathan Clease.

1.10 Whilst this is a Council hearing, I acknowledge that I have read and agree to comply with the Environment Court's Code of Conduct for Expert Witnesses, contained in the Environment Court Practice Note 2014. My qualifications as an expert are set out above. Other than where I state that I am relying on the advice of another person, I confirm that the issues addressed in this statement of evidence are within my area of expertise. I have not omitted to consider material facts known to me that might alter or detract from the opinions that I express.

2 **SCOPE OF EVIDENCE**

2.1 My evidence addresses:

- (a) The existing built form and scale on the campus;
- (b) The design concept (design of the new buildings) in the context of the existing development – general overview;
- (c) The design concept (design of the new buildings) in the context of the existing development - new built elements; and
- (d) Submissions on the proposal in relation to design-related matters.

2.2 There are no matters raised in the s42a report which require my comment.

3 SUMMARY

- 3.1 The activity proposed includes a number of existing and new buildings. The placement and design of the new buildings on the site has been carefully considered given the adjoining residential environment/zone. The new buildings proposed comply with the District Plan setback requirements and preserve a large majority of the existing trees on the site, thereby retaining amenity. The scale of the new buildings increases as they move away from the northern boundary into the site, for example the offices are located at the front of the site, while the backlot is located away from public view at the rear of the site.
- 3.2 The proposal successfully integrates, acknowledges and references the scale and design of the existing campus. The materiality and articulation of the existing buildings will be carried over into the new buildings.
- 3.3 The extension of the current orientation of the existing buildings and the arrangement and placement of the new buildings will create a cohesive collection of new production and post production facilities linking back to the existing campus buildings and facilities.
- 3.4 The backlot area has been successfully concealed (by the Mill building, the Production Offices and the Sound Stages) from the two main carriageways of Dovedale Avenue and Waimairi Road. The orientation of the Sound Stage building also results in an increasing setback as one moves from east to west along Dovedale Avenue, enabling the preservation of a large majority of the existing trees.
- 3.5 The scale and form of the proposed buildings are directly related to their function and as such are consistent with the language of the existing buildings on the campus in terms of built form and scale. The careful placement of the Production Offices building successfully screens and lowers the apparent scale of the larger Sound Stage building when viewed from Dovedale Avenue.
- 3.6 Visual Simulations show the proposed buildings in context during the winter and summer seasons generally filtered behind the large established trees along Dovedale Avenue. The simulations clearly illustrate the mitigating effect of these trees with the larger scale form

of the Sound Stages being very recessive. Through a limited palette of materials, the new elements combine together to provide a unified collection of buildings that reference the built form of the existing campus in a consistent fashion. Development of a cultural narrative for the campus is proposed and can be included within the proposed building elements and associated materials at the detailed design stage.

4 OVERVIEW OF EXISTING BUILT FORM AND SCALE ON THE CAMPUS

- 4.1 The existing Dovedale campus is characterised by a diverse collection of aging orthogonally arranged rectilinear buildings, roughly oriented in a north/south and east/west direction on an extensive campus. These buildings contain a variety of building functions including teaching and learning spaces, technology and facility management workshops, auditoria, library, a gymnasium (which will be demolished within the next few months) and student association facilities, halls of residence, and plant and equipment outbuildings.
- 4.2 The scale and form of the buildings are driven by their inherent function, with single storey to three storeys teaching and learning spaces, two storey accommodation buildings, three and four storey office buildings, larger scale auditoria and a gymnasium, along with single to two storey student facilities.
- 4.3 These buildings are of varying lengths, with several of them in excess of 40m long, including the key built forms of the Otakaro block (87m), the Gymnasium (62m) and the Wheki block (88m).
- 4.4 The one to two storey teaching spaces are characterised by a high percentage of continuous glazing and concrete/blockwork spandrel panels broken up by elements of expressed concrete structure.
- 4.5 The accommodation elements are generally standalone two storey accommodation units grouped together to the south of the proposed development area.
- 4.6 The form of the Wheki office block is comprised of two primary elements of three and four storeys featuring a high percentage of

glazing to the northern facades, precast concrete panels and smaller glazed elements to the other facades, along with glazed/solid stairwell elements.

- 4.7 These buildings are often connected via protective covered walkways, with building frontages and entries often featuring entry canopies and protected under-croft spaces, softening the entries and edges of the buildings.

5 **DESIGN CONCEPT IN THE CONTEXT OF THE EXISTING CAMPUS – GENERAL OVERVIEW**

- 5.1 The location of the proposed new development on the site is indicated on the first two of my documents (plans) lodged with the Resource Consent application, RCA-002, and RCA-200. I have since updated those plans to reflect the removal of two existing vehicle crossing points to the west of the main Ring Road access, (in response to the Council's request for further information)¹. The updated plans are included in **Appendix A** to my evidence (pages 21 and 22) and labelled as RCA-002 revision B and RCA-200 revision C respectively.

- 5.2 The proposal is to develop a Digital Screen Campus that utilises key elements of the existing academic building stock to house post-production facilities within the built area of the existing Dovedale campus to the west, augmented by proposed new buildings housing film production facilities located within the Dovedale field in the northeast corner of the site. Some new post production facilities (Pre Mix/Film Mix/Foley and Green Screen/Virtual Production) will be located alongside the new production facilities (Production Offices, Sound Stages and Mill building) to link across the central divide of the main entry road from Dovedale Avenue through the campus.

- 5.3 Key drivers behind the siting of the new buildings are:

- (a) Preservation (as much as possible) of the significant number of existing trees on the site, especially those along Dovedale Avenue to the north of the Dovedale field, and also those adjacent to the residential area to the east of the Dovedale field;

¹ As discussed in the transport evidence of Mr Metherell.

- (b) The District Plan setback requirements of 15m (up to 11m in height), and 30m (up to 20m in height) from road boundaries and internal boundaries;
- (c) The District Plan setback requirements of 6m from existing internal boundaries (for buildings up to 11m in height);
- (d) The stream and existing walkway to the south of the Dovedale field;
- (e) The orientation of the existing campus;
- (f) Vehicle access to the site from Waimairi Avenue and Dovedale Avenue;
- (g) The need to create a large backlot area for the exterior working associated with these types of facilities including the movement and parking of trucks, and the construction of film sets; and
- (h) Security for the site in order to maintain privacy to buildings, as well as privacy to the backlot area during film productions.

5.4 The proposed new buildings within Dovedale field have been orientated to extend the north/south and east/west alignment of the existing campus buildings, to maintain continuity across the site. Imposing this orientation on the new buildings has significant advantages in preserving trees to the north of the site to Dovedale Avenue, and enabling the larger buildings to pull back from the required setbacks moving from east to west across the site.

5.5 The larger Sound Stage building is located centrally within the Dovedale field with the lower scale forms of the Mill building and Production Offices pushing out towards Dovedale Avenue, achieving the required 15m District Plan setback standard.

5.6 The Mill building has also been pulled back from the eastern boundary adjacent to the residential properties by more than the 6m District Plan standard to preserve the line of existing large trees that run in a north/south direction.

- 5.7 This overall arrangement provides the opportunity to create a primary entry for large heavy vehicles from Waimairi Road directly into a large backlot area bounded by the new buildings to the north and the stream to the south. A Gate House and associated visitor parking provides an overview of security for the site at this point and a secure fence line wraps around the eastern and southern flanks of the backlot area
- 5.8 A secondary entry/exit is proposed onto Dovedale Avenue for light trucks and other vehicles through a gap between the Mill building and Production Offices and navigates its way to this street between an existing gap in the trees, resulting in the need to remove only one small tree in this location. Mr Lester describes the trees to be removed in more detail in his evidence.
- 5.9 The other smaller building volumes of the Pre Mix/Film Mix/Foley, and the Green Screen/Virtual Production are located to the west of the backlot area and fronting on to the internal road that runs through the site. A third internal entry/exit is located to the south of the Green Screen/Virtual Production building connecting to this internal road.

6 **DESIGN CONCEPT IN THE CONTEXT OF THE EXISTING CAMPUS - NEW BUILT ELEMENTS**

- 6.1 A larger scale plan of the new built elements of development is indicated on a further document I prepared which was lodged with the Resource Consent application, RCA-210. Along with this plan I prepared elevations lodged with the Resource Consent application, RCA-300, RCA-301, RCA-302, RCA-303. For ease of reference, copies of those documents are included in **Appendix B** of my evidence (pages 23 - 27). These documents are all noted as Revision B to provide consistency between all the drawings in terms of building height, with these heights noted as the maximum heights.
- 6.2 The scale and form of all the proposed buildings are directly related to their function, as with the existing buildings on the campus. The Production Offices, Mill building, Sound Stages, Pre Mix/Film Mix/Foley, Green Screen/Virtual Production and Gate House are functionally all very distinct and arranged around the backlot to enable the appropriate connections between them.

- 6.3 The Production Offices are anticipated to contain various functions including a reception, a collection of offices, open plan workspaces, meeting rooms, make up and wardrobe suites, kitchen/utility spaces as well as ablutions. These functions are contained within a simple two storey form fronting Dovedale Avenue and wrapping along and around the corners of the connecting Sound Stages behind, helping to reduce the visual scale of the latter building. This elongated form is proposed to be clad with a combination of glass, tile format spandrel panels, and profiled metal, broken into a series of articulated elements that make up the whole. With an overall length of 96m, this building reflects the scale and form of some of the existing two storey learning and teaching spaces on the campus. The main entry is located at the southern end of the building beneath a large projecting canopy also featuring a feature timber wall to the north façade of the Pre Mix/Film Mix/Foley building. A canopy, doubling as a covered walkway, connects to the adjacent Mill building.
- 6.4 The Mill building is inherently a construction building but also includes the workshop functions of makeup and wardrobe, a large workshop, construction and storage space, and a series of workshop offices at mezzanine level. As well as being physically connected to the Production Offices with the covered walkway, it is also visually connected via a continuation of the horizontal bands of glass, tile format spandrel panels, and profiled metal, at a similar scale (although slightly higher than the production offices), allowing good natural light for the makeup and wardrobe activities within. This continuation of the Production Offices facade gives the Mill building a higher quality presence to Dovedale Avenue. The rhythm of the glass and tile format spandrel panels, elevated to the upper level of the form through an increase in the profiled metal base, wraps around the building to the east before becoming solely tile format spandrel panels at high level, with profiled metal cladding below
- 6.5 The large volumes of the Sound Stages, located centrally within the development area, are inherently inward focused windowless spaces with a clear open span at a height of 23.5m (this height being a function of the operating "grid" height of 17m, discussed by Mr Brady in his evidence). The large open span of these spaces require significant structural steel trusses, roof build up for acoustic control,

and associated roof falls, which makes up the difference between the grid height and the maximum building height. This combined double studio form is clad in large format cementitious panels laid in a horizontal format to lower the apparent scale of the building. Like the Auditoria on the western side of the campus, this building is a function of its large scale clear internal height requirements. Through careful placement of the Production Offices' form, attached to the north, the base of the Sound Stages are concealed, and the apparent scale of the building reduced.

- 6.6 Earlier in my evidence, I discussed the orientation of this large form along the east west axis. This alignment allows the lowest edge of the roof to address Dovedale Avenue, helping to reduce the apparent scale of the building. Cross sections through the new built elements are shown on drawings RCA-974 Revision A and RCA-975 Revision A included in **Appendix C** (page 28 - 29) to my evidence. RCA-974 Revision A was prepared in response to a request by a submitters and shows the scale of the building when viewed from Waimairi Road. RCA-975 Revision A shows the building scale when viewed from Dovedale Avenue.
- 6.7 Note that the cross section I have prepared in relation to Dovedale Avenue shows that the height along this leading edge is no more than 21.5m, with the eastern most corner of the building being at least 30m from the boundary and the western most corner 43m from the boundary (with the roof apex an additional 28m beyond both these points) when viewed from the footpath to the north of Dovedale Avenue. This form (which will be partially concealed by the Production Office in the foreground) will become very recessive. With an overall length of 88m, this building is also in context with the existing buildings on the campus. Plant rooms clad in profiled metal and louvres are located to the rear of the building which will result in a very simple and clean appearance to the Dovedale Avenue façade.
- 6.8 The cross sections shown on drawing RCA-975 also highlight the scale of the existing trees in relation to the scale of the Sound Stage building. As indicated, a pedestrian standing on the footpath on the northern side of Dovedale Avenue would struggle to have an unimpeded view of the top of this building above the top of the trees

notwithstanding the trees aren't all the same height and aren't uniformly positioned to provide a continuous filtered view of the building.

- 6.9 The Pre Mix Film Mix/Foley building is again an inherently inward focused building, with minimal windows, housing a collection of post production film and sound mixing suites, and a colour grading suite. A cast in situ concrete shell and associated expressed concrete columns is proposed, with an overlain metal mesh skin to soften the form and lend a lightness to the otherwise heavy building form. A series of acoustically controlled timber boxes, separated from the exterior concrete shell, will house the internal suites. This building is the equivalent in height to the Production Offices building and is 46m long
- 6.10 The Green Screen/Virtual Production building, like the Sound Stages, is an inward focused windowless space with a clear open span internally. As a visual effects studio, it includes the functions of a large studio space, a green room, hair and makeup, a kitchenette, and ablutions. The building is clad in large format cementitious panels laid in a horizontal format to tie in with the form of the Sound Stages.
- 6.11 The Gatehouse is a single storey security building housing an office kitchenette and ablutions. This form will be clad in a combination of cementitious sheet panels and glass. All entries and exists from the site will be monitored from this facility.
- 6.12 A simple and limited palette of materials has been selected including profiled metal, glass, tile format spandrel panels, cementitious panels, aluminium, timber, and metal mesh. These materials reflect and are consistent with those of the existing buildings within the campus.
- 6.13 All entry points to the proposed buildings are identified with entry canopies that extend beyond the building line to create sheltered covered entry spaces in a similar fashion to the existing buildings on the campus.
- 6.14 The backlot area (enclosed by the key buildings) forms an important and integral part of the development providing a large open space to be used as described in the evidence of Mr Brady. The key built forms of the Mill building, Production Offices, Sound Stages, Pre Mix/Film

Mix/Foley and Green Screen/Virtual Production contain the backlot to the west and north, with an enclosing security line by way of a fence to the east and south. Security of this area and the development as a whole during production is understood to be important. Mr Lester's evidence addresses the nature of this fence. A secure entry/exit to Dovedale Avenue is provided via a sliding security gate between the Mill building and the Production Offices. Likewise, a secure entry/exit to Waimairi Road is provided via a sliding security gate adjacent to the Gatehouse. A third secure entry/exit is provided to the west from the internal campus road. Mr Metherell's evidence addresses proposed traffic movements and location of entry points to the site.

- 6.15 By using the key buildings to enclose the backlot space, these forms are able to provide the security line to the north of the development. Through selective continuous landscaping in front of the Mill building and Production Offices, security can be maintained directly in front of the buildings without the need for a fence to the edge of the cycleway along Dovedale Avenue. This enables the preservation of the existing heavily treed open green space which is able to become part of the wider public domain. Mr Lester describes these landscape elements in more detail in his evidence

Cultural Narrative

- 6.16 A cultural narrative will be developed for the site and can be incorporated in the final detailed design of a number of elements within the campus including buildings, landscape, spaces, signage and wayfinding, fences. From an architectural perspective, this narrative can be incorporated within the proposed building elements and associated materials including but not limited to the cementitious panels of the Sound Stages, and Green Screen/Virtual Production building; the metal mesh enveloping the Pre Mix/Film Mix/Foley; and the timber elements of the Production Offices entry.

Visual Simulations

- 6.17 Digital Artist's Impressions prepared by HMOA which show the proposed new buildings on Dovedale Avenue were included in the resource consent application (Appendix 4 of the AEE). Those impressions reflect the actual height of the trees.

- 6.18 Visual Simulations have been prepared for the purposes of my evidence and the landscape evidence of Mr Lester which portray the proposed new buildings in as realistic a manner and context as possible, in accordance with the guidelines set out by the NZILA Best Practice Guide for Visual Simulations BPG 10. Those simulations are included in **Appendix D** to my evidence (pages 30 - 39). The simulations have been prepared by Jeremy London of MethodVisual. MethodVisual is regularly engaged to prepare visual simulations that depict development proposals for the purposes of assessing their visual effects. Mr Lester and myself worked closely with Mr London on the preparation of the simulations. The simulations include a methodology statement prepared by Mr London which confirms that the simulations were prepared in accordance with NZILA Best Practice Guide for Visual Simulations BPG 10.
- 6.19 I have reviewed the visual simulations prepared by Mr London which provide views from three different positions along the northern footpath on Dovedale Avenue. These views are from similar locations along Dovedale Avenue as the views in the visual simulations included in the application for resource consent, with the addition of a third viewpoint approximately midway between the first two locations (refer to Viewpoint Map on page 31 of Appendix D). There are two simulations for each viewpoint. The first shows the view in winter, and the second in summer using indicative foliage density sourced from Google Street Views.
- 6.20 The Viewpoint 1 simulation (page 32, Appendix D) shows the existing situation as at 14 July 2022 (mid-winter) with a subsequent image below showing the proposed buildings in place. Some of the key forms of the development are visible, albeit to varying degrees. A view of the Production Offices is filtered by the body of predominantly leafless trees but more visible below the canopy level, with the western façade of the Mill building in the distance beyond. The Pre Mix/Film Mix/Foley building is clearly visible and a portion of the northern façade (above the Production Offices) of the larger form of the Sound Stages is visible, with the western end being well screened.
- 6.21 In the Viewpoint 1 Indicative Summer Foliage simulation (page 33 of my evidence), this level of visibility diminishes with the Production

Offices and Mill building only seen below the canopy level, the Pre Mix/Film Mix/Foley partially screened and the majority of the Sound Stages hidden behind the foliage.

- 6.22 In both the winter simulation and the indicative summer foliage simulation, the ridgeline (as the highest part of the building) is not visible, with only a portion of the western edge of the roof visible above and beyond the tree line.
- 6.23 The Viewpoint 2 simulation (page 34 of my evidence) shows the existing situation as at 14 July 2022 (mid-winter) with a subsequent image below showing the proposed buildings in place. Some of the key forms of the development are visible albeit to varying degrees. A view of the larger form of the Sound Stages, its shallow gable roof end and the northern facade is filtered by the predominantly leafless trees. In the foreground, the lower level form of the Mill building is very visible with the other lower level form of the Production offices partially filtered by the trees and extending into the distance.
- 6.24 In the Viewpoint 2 Indicative Summer Foliage simulation (page 35 of my evidence), this level of visibility diminishes – the north eastern corner of the Mill building is less prominent but the form of the Sound Stages is very recessive, virtually completely screened with neither the ridgeline of the roof or the western edge of the roof visible. The Production offices are only visible below the canopy of the trees in the distance.
- 6.25 The Viewpoint 3 simulation (page 36 of my evidence) shows the existing situation as at 14 July 2022 (mid-winter) with a subsequent image below showing the proposed buildings in place. Some of the key forms of the development are visible albeit to varying degrees. Views of the Mill building, the Production Offices, and the larger form of the Sound Stages are filtered by the predominantly leafless trees. The western edge of the roof and the façade below are both visible but feel very recessive beyond the form of the Production Offices and the foreground trees. The ridgeline of the roof is clearly not visible.
- 6.26 With an Indicative Summer Foliage not able to be prepared due to the direct, front on nature of the image and the resulting complexity and visual permeability of the foreground trees, I have reviewed the

prepared Viewpoint 3 Reference Image (page 37 of my evidence), and the Google Street View shown. Given the density of the anticipated leaf cover apparent in the Google Street View when overlain on the Viewpoint Reference image, I conclude that the form of the Sound Stages will be significantly more recessive, with views of the foreground Mill building and Production Offices increasingly filtered above the underside of the canopy line.

7 **SUBMISSIONS**

- 7.1 I have reviewed the submissions on the proposal which relate to the location or design of the proposed building.
- 7.2 The submission by the Residents' Association seeks that:
- (a) The Waimairi Gatehouse Entrance be re-figured with a wider entrance and gatehouse entrance off Dovedale Avenue; and
 - (b) The Mill Footprint be moved east with a wider alleyway between the two new buildings.
- 7.3 In terms of (a) above, Mr Metherell has outlined in his evidence the difficulty in creating an entry/exit from Dovedale Avenue to accommodate larger vehicles due to the proximity of the entry/exit to the traffic lights at the junction of Dovedale Avenue and Waimairi Road. For this reason, the large vehicle entry needs to be located on Waimairi Road which as outlined in my evidence above provides direct entry into the backlot via the Gate House. There would be insufficient room to locate the building adjacent to the exit/entry route and beyond the 15m setback without shifting the Mill building further to the east (resulting in the loss of existing large scale trees), or to the south (resulting in significant reduction of backlot area).
- 7.4 In terms of (b) above, as discussed, shifting the Mill footprint further to the east would result in the loss of existing large scale trees. The building is currently of a rectilinear nature in plan. Any further elongation of this building would create a more impractical rectilinear shape and result in a reduction in backlot area.

- 7.5 Other relevant submissions raise the scale of the building², and ask about the view from Waimairi Road³ and whether the new buildings could be located further away from the residential area⁴, such as where the existing carparks are located on the campus⁵.
- 7.6 As outlined in my evidence above, the scale of the buildings is directly related to their function. The Sound Stages require an internal stud height of 17m. The large open span of these spaces requires significant structural steel trusses, the roof build up for acoustic control, and associated roof falls, which when added together require an overall building height of 23.5m at the apex, reducing to 21.5m at the edges. With the design of this form, I have concealed the structure within the walls of the building and provided a cladding of horizontally laid large format cementitious panels which provide a smoother surface to soften the visual effect of the building. In conjunction with the use of the Production Offices to screen the base of the building, the screening effect provided by the large number of established trees, and the setbacks from the cycle way which increase moving from east to west, I consider that this building will be very recessive.
- 7.7 The cross sections included in Appendix C to my evidence illustrate the screening effect of the Production Offices and the trees. Beyond these, the visual simulations included in Appendix D show anticipated views along Dovedale Avenue. These show the appearance of the form of the Sound Stages in context, screened behind the Production Offices and filtered by the existing trees. The cross sections through Waimairi Road included in Appendix C to my evidence, also illustrate the filtering effect that foreground trees will have on the visibility of the Sound Stage building from this vantage point and highlight how recessive this building form will be, with the distance from the eastern footpath of Waimairi Road to the eastern face of the Sound Stage building being in excess of 140m.
- 7.8 The proposed new buildings (Production Offices, Sound Stages, Mill, Pre Mix/Film Mix/ Foley and Green Screen/Virtual Production) require a substantial amount of clear open space and in a format that allows

² Submission by Teresa Smith

³ Submission by Teresa Smith

⁴ Submission by Susan Gardenbroaek

⁵ Submission by Michael Bond

the buildings to wrap themselves around a large backlot space (which in turn needs to be screened from the street). If you refer to my plan RCA-200 in Appendix A (page 22) to my evidence, the only other clear spaces not occupied by buildings are the car park areas to the southwest and the northwest of the campus. Both these sites currently provide the required car parking for the campus. Their individual shapes are such that they wouldn't be able to accommodate the proposed building functions and backlot without the demolition of a substantial number of adjacent buildings and the loss of a majority of the car parking. Locating any development in these current parking areas of the campus would introduce a collection of buildings adjacent to other residential areas on Solway Avenue and Parkstone Avenue and would create an overweighting of buildings on the western end of the campus. Locating the proposed buildings on the Dovedale field will provide a balance of production and post production facilities across the campus, with appropriate and compliant setbacks from the street, and screened from the residential areas of Dovedale Avenue and Waimairi Road by the collection of existing established trees to the north and the west

8 **CONCLUSION**

- 8.1 In conclusion, I consider that the proposed building development successfully integrates, acknowledges and references the scale of the existing campus. The extension of the current orientation of the existing buildings and the arrangement and placement of the new buildings will create a cohesive collection of new production and post production facilities linking back to the existing repurposed post production facilities.
- 8.2 District Plan set back standards have been carefully considered in relation to the edges of the site and the large scale existing trees. The key working area of the backlot has been successfully concealed internally from the two main carriageways of Dovedale Avenue and Waimairi Road by the Mill building, the Production Offices and the Sound Stages. The orientation of the Sound Stage building also results in an increasing setback as one moves from east to west along Dovedale Avenue, enabling the preservation of a large majority of the existing trees.

- 8.3 The scale and form of the proposed buildings are directly related to their function and as such are consistent with the language of the existing buildings on the campus in terms of built form and scale. The careful placement of the Production Offices building successfully screens and lowers the apparent scale of the larger Sound Stage building when viewed from Dovedale Avenue.
- 8.4 The Visual Simulations show the proposed buildings in context during the winter and summer seasons generally filtered behind the large established trees along Dovedale Avenue. The simulations clearly illustrate the mitigating effect of these trees with the larger scale form of the Sound Stages becoming very recessive
- 8.5 Through a limited palette of materials, the new elements combine together to provide a unified collection of buildings that reference the built form of the existing campus in a consistent fashion.

Max Herriot

August 2022

Appendix A: HMOA Ccredentials and Architectural Awards

CREDENTIALS

Herriot Melhuish O'Neill Architects (HMOA) is an NZIA award-winning practice with studios in Wellington, Christchurch, Auckland and Tauranga. Established in 1997, HMOA's rich portfolio of commercial and residential work demonstrates a strong commitment to creating beautifully-crafted architecture that enhances the lives of those who experience its buildings – both inside and out.

HMOA believe that enduring architecture is a delicate balance of factors – clients' needs and aspirations, professional training and expertise, the history and nature of the site – but also intuition and common sense. Every design decision, from materials to how the building complements the landscape, matters to HMOA and adds to the experiential qualities of its projects.

HMOA's studios in Wellington, Christchurch, Auckland and Tauranga work across both residential and commercial projects. HMOA has experience in the education, recreation, heritage, film production, health and hospitality sectors, multi-unit developments, civil projects and master- planning.

Directors Max Herriot (Wellington studio), John Melhuish (Wellington and Tauranga), (Duval O'Neill (Christchurch) and Matt Pearson (Auckland) lead a team of highly skilled architects and graduates, assisted by Senior Associate Directors Matt Robinson, in Auckland, and Nic Sewell, in Christchurch.

All directors are advocates for their industry and for a better built environment in New Zealand, regularly serving on awards juries and industry boards, and acting as mentors. John has been honoured as a Fellow of the New Zealand Institute of Architects.

Herriot Melhuish O'Neill Architects was formerly known as Herriot + Melhuish Architecture and was founded by Max and John in 1997. Duval became a director in 2007 and Matt in 2016.

AWARDS

2021

NZIA Wellington Architecture Award

Kāinga Ora, Hansen Street Apartments, Wellington (Housing – Multi-unit)

Te Awe, Wellington Library, Wellington (Interior Architecture) (Public Architecture)

2020

NZIA Wellington Architecture Award

FNZ, Wellington (Interior Architecture)

Harbour City Annexe, Wellington (Heritage)

Waikanae House II, Kapiti (Housing)

NZIA Canterbury Architecture Award

Fendalton House, Christchurch (Heritage)

2019**NZIA Wellington Architecture Award**

161 Cuba St, Wellington

2018**NZIA Wellington Architecture Award**

Creature Design, Wellington (Interior Architecture)

Riddiford Pavilion, Wellington (Public Architecture)

NZIA Resene Colour Award, Wellington

Riddiford Pavilion, Wellington

NZIA Wellington Architecture Award

Waikanae House, Kapiti Coast (Housing)

2016**NZIA Wellington Architecture Award**

Peka House II, Kapiti Coast (Housing)

NZX Office, Wellington (Interior Architecture)

Hutt City Council ANZAC Shelter, Lower Hutt (Small Project)

NZIA Canterbury Architecture Award

St Bede's College Durham Boarding (Interior Architecture)

2015**NZIA Wellington Architecture Award**

Trade Me, Wellington (Interior Architecture)

NZIA Resene Colour Award, Wellington

Trade Me, Wellington

2013**NZIA Wellington Architecture Award**

Māori Women's Development Inc., Wellington

NZIA Canterbury Architecture Award

Clifton Hill House, Christchurch

Sala Japanese Restaurant

HOME - Home of the Year 2013 - Finalist Clifton Hill House, Christchurch**2012****NZIA Local Award, Wellington**

Soltius NZ, Wellington

NZIA Local Award, Hawkes Bay

Havelock North Townhouse, Hawkes Bay

NZIA Resene Colour Award

Havelock North Townhouse, Hawkes Bay

2011**NZIA New Zealand Architecture Award (Urban Design)**

Newmarket Railway Station Development, Auckland, in association with Opus International Consultants

NZIA Local Award, Auckland

National Museum of the Royal New Zealand Navy, Torpedo Bay, Auckland

NZIA Wellington Architecture Award

Māori Women's Welfare League, Wellington

NZIA Canterbury Architecture Award

St Bede's College - Wearmouth Boarding Accommodation Church Bay House, Christchurch

NZIA Local Award, Southland

Hawkesbury Manager's House, Wanaka

2010**NZIA Local Award, Wellington**

Mt Victoria House Alteration, Wellington

NZIA Local Award, Auckland

Newmarket Railway Station Development, Auckland, in association with Opus International Consultants

2009**NZIA Local Award, Wellington**

Karori House I Alteration

Karori House II Alteration

2008**NZIA Local Award, Wellington**

Ngaio House Alteration, Wellington

Kelburn House II Alteration

Wellington Raumati Beach House

Kapiti Coast Rembrandt Suits, Naenae

NZIA Local Award, Hawke's Bay

Waimarama House, Hawke's Bay

1999–2006**Fourteen NZIA Local Awards and seven NZIA New Zealand Awards**