

BEFORE THE PALMERSTON NORTH CITY COUNCIL

IN THE MATTER OF the Resource Management Act 1991

AND

IN THE MATTER OF an application by the Anglican Diocese of Wellington for the refurbishment, strengthening and extension to the heritage-listed building known as All Saints Church, 338 Church Street, Palmerston North

STATEMENT OF EVIDENCE OF GERALD COGAN

- [1] My full name is Gerald David Bampfyld Cogan.
- [2] My qualifications are B.B.Sc and B.Arch from Victoria University of Wellington.
- [3] I am a New Zealand Registered Architect (Registration Number, 2958).
- [4] I am a Fellow of Te Kahui Whaihanga New Zealand Institute of Architects (FNZIA).
- [5] I am a Director and senior architect with BSM Group Architects (BSM), based in the practice's Whanganui office. In that role, over the last 15 years since becoming a Director, I have overseen the design of most of the Whanganui offices key projects.
- [6] On a personal note All Saints, Palmerston North holds a special place in my history as it was here in the mid-80s that I received by Royal School of Church Music (RSCM) Bishop's Medal – the choral equivalent then of, say, a Duke of Edinburgh award.
- [7] I have been involved with several projects on heritage structures, including, but not limited to:
- (a) Heritage and Conservation Report for the Whanganui Riverboat Centre, including design and documentation of subsequent internal alterations.
 - (b) Heritage and Conservation reports for several marae.
 - (c) Building Condition Report on the former Native Land Court and Aotea Maori Land Board Building (Historic Place Category 1) for Heritage New Zealand.
 - (d) Seismic Strengthening of the Whanganui Regional Museum (Historic Place Category 2) for Whanganui District Council.

- (e) Seismic Strengthening and compliance upgrades of the Whanganui War Memorial Centre (Historic Place Category 1) for Whanganui District Council.
- (f) Whanganui Collegiate School (Historic Place Category 1) seismic strengthening and associated additions/alterations on:
 - (i) Science Block, (1967).
 - (ii) Day Pupils Block (Porritt House) for St George's Preparatory School.

[8] In addition, BSM undertakes a lot of work for various churches and church organisations around the country more particularly from its Auckland office (over 160 projects to date). As well as contemporary church and community spaces, the practice has undertaken and is undertaking work on listed church buildings. The practice has a sound understanding of the contemporary liturgical requirements and needs for a wide range of denominations; Anglican, Roman Catholic, Presbyterian, Reformed, Baptist as well as some of the more contemporary denominations.

[9] The practice's church work is led by John McClean who, as well as being a registered architect, holds a Master of Theology (MTheol) with Honours from Auckland University as well as leading a church congregation for over 23 years.

[10] In 2020 BSM received a Te Kahui Whaihanga NZIA Western Branch Architecture award in the Heritage category for our work on the Whanganui War Memorial Strengthening. The citation for this read:

“The complex structural strengthening of this Heritage Category 1 building ensures its continued survival by applying sophisticated architectural and structural solutions that complement and enhance the existing aesthetic of the building. Careful consideration was given to the War Memorial's heritage status during structural strengthening and refurbishment, which retained the building's architectural integrity and famous form. The result is exceptional; the work has given the War Memorial Centre a new chapter in its life, not only preserving the building for its community but also retaining an icon of New Zealand architecture”.

[11] I have been a member of the Whanganui District Council initiated Earthquake Prone Building Community Taskforce, established in 2012, post-Christchurch Earthquakes. This task force included representation from Heritage New Zealand (Alison Dangerfield) as a significant aspect of consideration had to do with the heritage fabric of the Whanganui area.

[12] Heritage New Zealand (HNZ) approached us, we assume through our work at Whanganui Collegiate at the time and given connection through the EQPB as mentioned earlier, if we would be prepared to assist a client in Palmerston North with a project.

[13] We assume, therefore, that that is how Matt Soong, leading the project for All Saints, Palmerston North contacted us.

[14] Matt Soong contacted us in early 2017 with our initial scope being to assist with developing the design to enable the parish to apply for Resource Consent.

[15] We noted in our original offer the following scope (excerpts):

1. *A resolved preliminary design*

a. *This is a process of taking the concept design already prepared and working it to a level such that the proposal*

i. *Is realistic*

ii. *Buildable – designed so that can be built*

iii. *Will meet heritage criteria around additions to buildings etc. – we have referred previously to the ICOMOS charter but also attach some information from Heritage New Zealand as to the general approaches required and/or anticipated.*

1. *We note that once a design is submitted and approved for Resource Consent then that design has to be followed through as any design changes will need to be re-consented. This highlights the importance of getting the early design phases right.*

2. *The current concept design has the genesis of a good idea but, in its current form is not going to be realistically feasible in terms of construction (overlapping curved roofs, connections to existing building etc.) and will struggle through any heritage assessments. It doesn't sit well against the original building as well as creating many difficult construction detailing issues.*

3. *We will need to assess the design to get at the nub of the architectural idea and develop a scheme that meets both the aesthetic and functional requirements/ desires of the parish as well as fitting in with the assessment criteria for heritage buildings. Part of this conversation will necessarily be around what sort of money the parish wants to spend on this work (strengthening aside) as this will also dictate the final solution. The more complex the structure and construction detail, the higher the overall cost.*
4. *As a basis for preliminary design we will need to carry out aspects of what we call project research to ensure that the design is done around accurate information; existing building dimensions, site boundaries etc...*

[16] We received documentation around the design including, but not limited to:

- (a) All Saints Palmerston North Earthquake Strengthening Project – Key Goals Executive Summary.
- (b) Original concept drawings (and associated CAD files) – the design principles and form being essentially a fait accompli.

[17] We reviewed the design and documentation received and began an iterative process of discussing and looking at changes to ensure the design aesthetic so that it impinged less on the ‘heritage values’ of the original building, had a good design rationale, was buildable etc.

[18] We had internal discussions and peer review with the practice lead for church projects to test the design around current thinking on church design.

[19] To facilitate our understanding, we met with Matt and walked around the site to familiarise with the building and environs. On approval of our service and fee offer we subsequently had meetings with Matt, with the Church Building Advisory Board and again with Matt, Jono Smith and Garry Newton (structural engineer). Once a heritage consultant, John Brown, was engaged we also met with him and received feedback on the design that was incorporated. This included suggestions such as:

- (a) Keeping the west tower elevation and west window free of additional structures – these being the most recognisable architectural elements.

- (b) Locate the lobby space roof at sill level or slightly below the sill level of the west window. From distance they will remain prominent and the new structure will defer to them as the critical architectural components of the elevation.
- (c) An opening or 'oculus' allowing view up to the west window from inside the lobby structure.... I think this is a good idea. It is possible this could be achieved with a glazed roof element... (John suggested that the glazed roof could reflect the original plan of the baptistery but it was decided to have it take the form of the window)

[20] These changes and other tweaks were undertaken with ongoing dialogue between Matt and us and testing this for practicality purposes and against the stated parish aims as presented.

- (a) The design is influenced by the site constraints as well as protecting the heritage values of the building to as great an extent as possible.
- (b) We carried out high-level studies to look at alternatives/options for entrance, but none of these met the stated aims and aspirations of the parish. These were presented in a document by Matt (18046.1 Entrance Options)

[21] Following design iterations a meeting was arranged with me, Matt, John Brown, representatives from the CBAB and HNZ (Alison Dangerfield) around the baptistery issues where it was, we thought clearly explained the issues, the needs/ideals of the parish and the considerations made in arriving at the design solution presented. We understood at the time that HNZ accepted in principle that the baptistery would be demolished.

[22] We later also undertook a more comprehensive study of an option to use the West Porch as an entry. However, with site constraints and existing building conditions, concluded that this would not meet the brief requirements around visibility to the main sanctuary as well as functional requirements around movement into and from the sanctuary.

[23] We believe that there is little lost of heritage value by demolishing the baptistery. The primary view of the church in its urban context is diagonally from The Square; here, the tower dominates, and the baptistery is not really evident, hidden behind the mass of the tower. Even as one comes square onto the building, the baptistery form appears lost and awkward tucked between the tower and the west porch to the right.

[24] It is interesting to note that in the original design presented by Frederick de Jersey Clere the tower was to be central on the building with the window and baptistery forming the base of the tower. However, that design and the style was largely rejected by the congregation of the time.¹

[25] We believe that the important elements of the architecture are preserved and remain legible. The baptistery is one small element of the overall building, and in its removal, the building is still recognisable as All Saints, and its heritage values on the urban setting are clearly are retained.

[26] It is very apparent that the current entry/entries into the main sanctuary are insufficient particularly in consideration of current thought for church design which has evolved with societal and community changes that have led to liturgical shifts in thinking.

[27] Post-World War II (WW2) there has been a shift in church design as the function of the church has changed. Prior to WW2 the over-enveloping culture was Christian so churches would be spaces where community 'did' their spirituality.

[28] Society has changed to be more multi-ethnic, multi-cultural and multi-religious. In addition, and somewhat ironically, as urban centres have grown in population, the sense of community has diminished so that people are less connected in meaningful ways.

[29] The church's function, therefore, has shifted from an 'internal' focus of community gathering to scattering and connecting. The design of churches should allow for opportunities for the community to enter and explore and be met with Christian care without necessarily having to enter or subscribe to the worship

¹ Refer Susan Maclean: Architect of the Angels: The Churches of Frederick de Jersey Clere – pages 81-84.

function. To enable that to happen churches need an intermediary space between the main entry and the worship area. This space should be welcoming and not intimidating.

[30] In current design a foyer/lounge creates that space which functionally should have a 'reception' where visitors can be welcomed and offered hospitality (cup of tea). In turn this space would often connect with community focussed ministries of the church (budgeting advice, counselling (pastor office) etc. These functions all oriented towards the entry and surrounding the worship space.

[31] Connecting with people is equally important as worshipping – both are part of the work of God.

[32] In terms of the faith community experience in having single small entries this creates the sense of coming in as individuals whereas now we understand that we come as a collective and require opportunities before and after a worship gathering for enhancing that sense.

[33] All Saints, at the present, has the entrance to the reception and the community ministry spaces around the rear. The ones who often need access to this often will not wander around to the rear of a building. Therefore, an entry and welcoming space must be to the front of the site and church. – This very much ties in with the understood aspirations of the parish.

[34] The design of the addition tries to provide this space to function as above but within the constraints created by the nature of the site (boundary conditions). That manages to achieve some of the key design principles required for contemporary church function:

- (a) Front entry with intermediate space for visitors to step in and make decisions.
- (b) Area for the church to connect with community entering the space; reception and with an alternative link to community ministry spaces.
- (c) Area for gathering before and after services or other community events

[35] Even then it compromises in some areas such as accessibility particularly for those who can't use steps with the need to bring the accessible ramp around the edge into the main area of the addition (due to difference between relative levels of the street and sanctuary).

[36] However, from the entry, there is direct sight line and access to the heritage interior (where there is also much of the heritage value— as described in other evidence).

[37] The design aesthetic is unashamedly contemporary and contrasts with the de Jersey Clere building in materiality and form. It reads clearly as addition and respects the scale of the existing building allowing that still to be read clearly particularly from the primary diagonal view shaft from The Square. The entrance is clear from the street and the structural forms, although organic do reference existing forms and motifs.

[38] I consider this design is cementing the survival of the building by understanding and respecting its use in the past but enabling the best use of it for the future by the parish and the Palmerston North community.

[39] English Heritage considers that new work in historic places of worship should:

- (a) Be based on an understanding of the cultural and heritage significance of the building.
- (b) Minimise harm to the special historical, archaeological, architectural and artistic interest of the building, its contents and setting.
- (c) Bring with it public benefits, such as securing the long-term use of the building, which outweigh any harm to significance.
- (d) achieve high standards of design, craftsmanship and materials.

The Society for the Protection of Ancient Buildings (SPAB) - Manifesto

GOOD NEW DESIGN TO COMPLEMENT THE OLD The Society recognises that, from time to time, old buildings may need sympathetic alteration, adaptation

or extension to ensure their continuing usefulness. There are occasions, the SPAB Manifesto argues, when it may be better to leave an old building unaltered and to build a new one if the adaptation required would involve serious damage. These cases are the exception. Generally, modest, sympathetic new works allow continuing life for old buildings and can contribute positively to their interest and story. Further alterations and additions, the Society believes, are best when they complement what exists. They should not compete unduly with the old building in form or position; nor should they mimic the original or pretend to be historic. They should fulfil modern needs in a way that respects both the old building's form and context. The new should not harm the old where they meet, nor create problems with future maintenance.

New Design for Old Buildings: Roger Hunt & Iain Boyd in association with the SPAB

“As a conservation body, it is often assumed that the SPAB prefers new work to be ‘in keeping’ and matched to older fabric, whereas the opposite is true: the Society would rather see architecture that is clearly of its time and readable as such – an ethos which is embedded in the Society’s ethos.”



Gerald Cogan