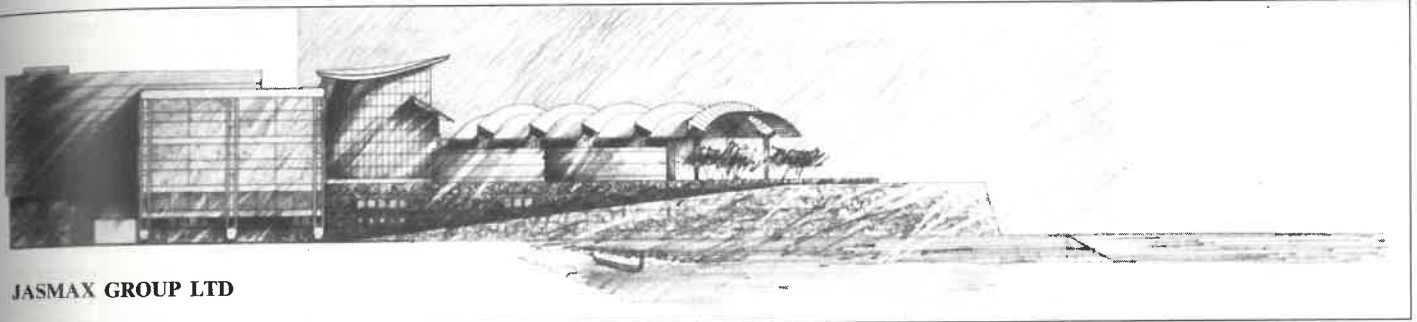


# Te Papa Tongarewa

# Museum of New Zealand



JASMAX GROUP LTD

## Competition

The two-stage competitive selection process leading to the appointment of the design consultants for the new museum is over, and the design commission has been won by Jasmx Group Ltd.

Five firms were shortlisted from the 38 first stage submissions to proceed on to the second and final stage. Concept designs from each of the five firms are featured on the following pages. Stage two candidates were invited to refine and clarify the built form of the concepts they had submitted in stage one to permit more specific assessment of their ability in relation to the project. Candidates were reminded that the objective of the competition was to select an architect and design team, and not the building design. Notwithstanding, objective assessment of their submissions has been based on how sensitively and accurately their concept proposals fulfilled the requirements of the selection brief.

## Concept

The purpose of the Museum of New Zealand Te Papa Tongarewa is to provide a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order better to understand and treasure the past, enrich the present and meet the challenges of the future.

It will be a national museum that powerfully expresses the total culture of New Zealand. It will express the bicultural nature of the country, recognising the mana and significance of each of the two mainstreams of tradition and cultural heritage and providing the means for each to contribute effectively to a statement of the nation's

identity. The museum through all its activities and programmes will strive to be a source of pride for all New Zealanders.

On its commanding waterfront site, in the capital city, the museum will be developed in a form that is appropriate to its status, and which will enhance and represent its function as a window on New Zealand's cultures and its natural environment.

## Framework

Matters of concern to the Museum of New Zealand Te Papa Tongarewa are expressed within the three concepts:

**Papatuanuku:** The earth on which we all live. The earth, the sea, the flora and fauna and the environment of Aotearoa — New Zealand, the Pacific and the wider world.

**Tangata Whenua:** Those who belong to the land by right of first discovery. The cultural identity of the Maori people of Aotearoa, including art, heritage, history, language, marae skills, science, society, technology and relationship with the land, and their place in the Pacific and the wider world.

**Tangata Tiriti:** Those who belong to the land by right of the Treaty. The cultural identity of the more recent settlers of New Zealand, including art, multicultural heritages, history, science, society, technology and relationship with the land, and their place in the Pacific and the wider world.

## Chairman's remarks

"The panel had to look at the architects potential — their ability to listen, their seriousness, responsiveness to a situation in the process of formation. It was a matter of prediction — Jasmx has the experience, skill and manpower to achieve the task. We were also impressed by the fact that they brought to the project a very diverse background, including experience in working with Maori groups and several other cultural projects.

While the Project Development Board is still some way off finalising the building's final design requirements, Jasmx's conceptual approach was appealing in that it had interpreted the requirements of the selection brief in a very graceful way.

Choosing the architectural design consultants for this new museum has been a difficult task. There were so many who were able to deal with the problem and the three wholly New Zealand firms each demonstrated an especially good understanding of the requirements of the project. New Zealand can be very proud of the work of its architects."



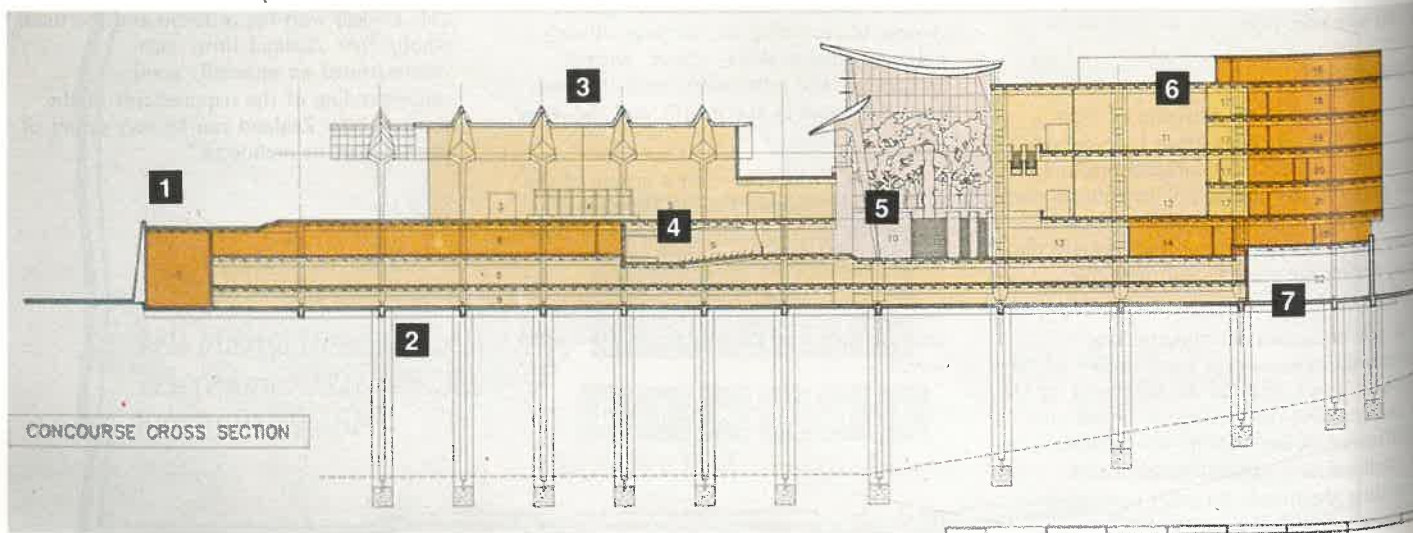
# Jasmax Group

**A merger of Jasmax Group Ltd,  
Bossley Cheshire Architects Ltd,  
and Gibbs Harris Architects Ltd.**

The site for the Museum of New Zealand Te Papa Tongarewa is within the shelter of Whanganui a Tara and faces north to the pa sites along the harbour edge and to the openness of the upper harbour where land, sea and sky meet. It is at the edge of the sea, a symbolic place where both waka and European boats were drawn up. It is also a place where the European settlement of Wellington, the country's capital, meets the extremes of our climate and land. The museum is a strong form which attempts to speak as clearly about its origins as it does about the environment in which it sits. To this end, the design suggests the removal of part of the present wharf structure, to re-establish a foreshore and waka landing lost in the various reclamations since the 1850s. This places the museum in the wider context of whanganui a tara.

We propose a building that supports encounter between tangata whenua and tangata tiriti within the context of papatuanuku, a building which preserves and respects the differences in the cultures while promoting a common ground between them.

*Below: Concourse cross section showing — 1. Promontory, 2. Carpark, 3. Marae-atea and Maori art and history exhibition space, 4. Auditorium, 5. Concourse, 6. Exhibition space and 7. Covered way.*



The land is uplifted 15m above the sea to form a promontory aligned east of north. The land is cut away to bring the sea up to the building wall. On the promontory stands the marae-atea, the marae and the whare taonga, the latter containing the Maori taonga. This acknowledges Aotearoa New Zealand as the unique home of the Maori and elevates the marae and whare taonga as the greatest treasures of the museum. The marae-atea is orientated in the traditional Maori way towards the northeast, the direction of maximum openness (the harbour and Taita Gorge beyond) and looks toward many of the ancestral pa sites.

The European settlers have overlaid the land with grids of city streets and wharf structures. Treasures of the tangata tiriti are contained in a building which reflects these grids and is located at their rotation as they follow the original foreshore.

In contrast to the curved roof and traditional orientation of the marae, the galleries of the other collections (art, history, natural environment) are contained within a clearly articulated orthogonal structure precisely aligned with the surrounding urban street grids.

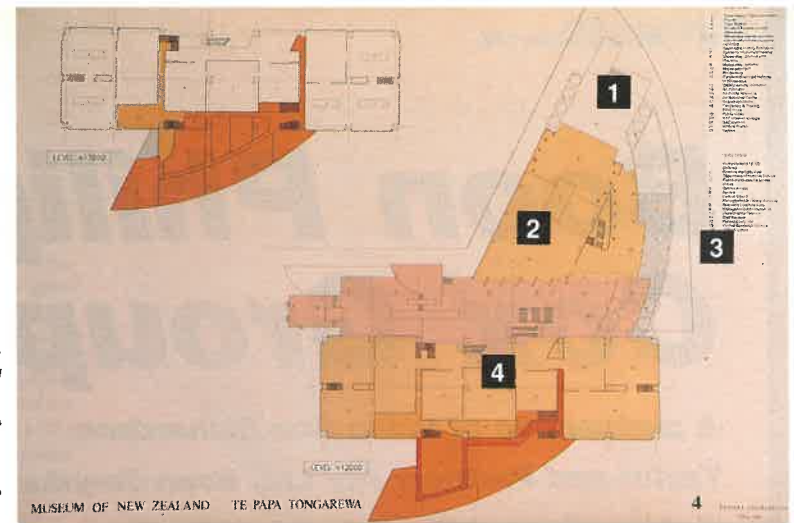
We seek to elevate architecturally some of the underlying forms of New Zealand life and we believe that the building will represent our national identity if it embodies the bicultural aspirations of the country and responds directly to the openness, strength

and power of our physical environment. There is a spirit to life in this country which, while not represented by established styles of public architecture, draws on more subtle inherent characteristics. We believe that the museum can carry the stamp of New Zealand identity if its architects authentically represent the experience of life and culture in this country.

The building form respects the attitudes to land and heritage of the two cultures. The concept of the European exhibition galleries is founded in Cartesian logic which establishes the grid and is the basis for both city and museological classification. It orders, displays, conserves and protects in the spaces of a rectilinear treasure house. It is a simple form — the grid is expressed externally with the concrete column and beam frame infilled with soft-coloured stone panels. In contrast, the Maori gallery is a sculptured form suggestive of the traditional anthropomorphic Maori meeting house. It is a highly directional building and is oriented towards the sun, sea and sky.

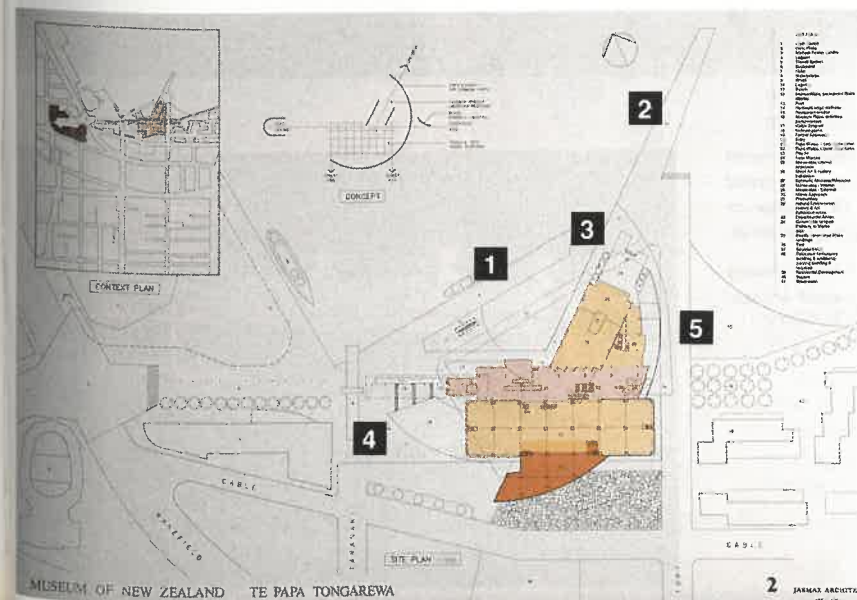
Papa watea, the concourse, links these two elements. Its floating roof and dynamic structure express the openness of the country and allow the two galleries, the rather more enclosed forms, their separate identities.

The museum is both contained by, and founded upon, the fourth element — the curving form that springs from the promontory to the departmental wing. It is a rough-hewn stone foundation where it supports the path to the marae and a soaring glazed urban form where the museum meets the city edge.



*Right: Main gallery level showing — 1. Marae approach, 2. Marae-atea and Maori art and exhibition area, 3. Outdoor exhibition space, and 4. Art and exhibition space.*

*Below: Model from the western side showing formal approach area.*

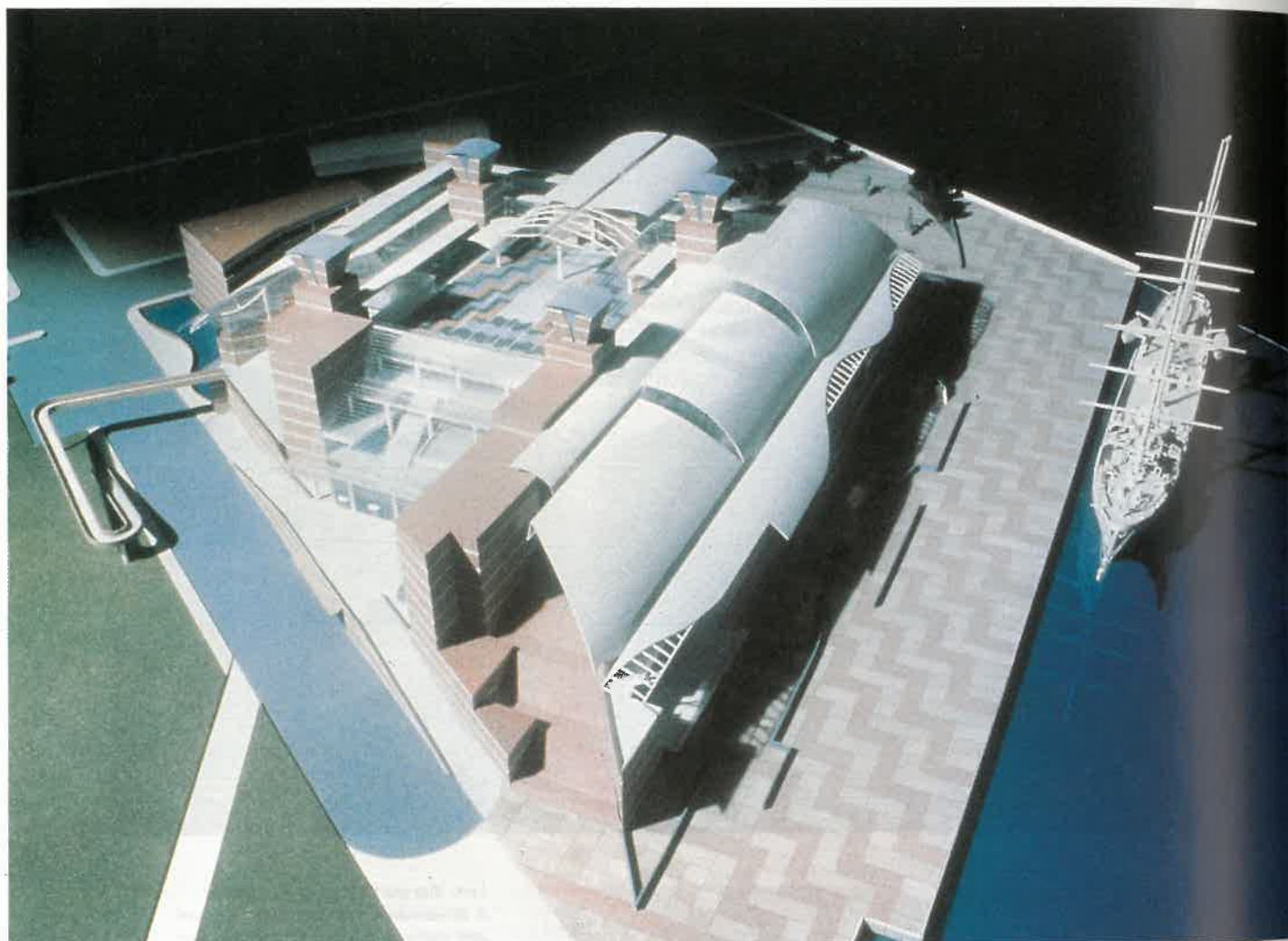


*Left: Site plan showing — 1. Wharf, 2. Breakwater, 3. Promontory, 4. Plaza and visitor drop-off, and 5. Beach and ceremonial waka landings.*



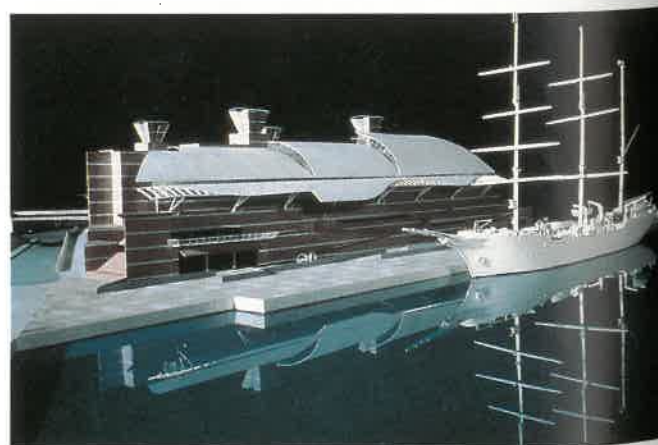
# Boon Philip Cox Group

A partnership of Philip Cox Richardson  
Taylor and Partners Pty Ltd, Boon Smythe  
Goldsmith, and Stapleton Architects.



Above: Model from the north east showing main entry and the grand staircase to the Marae-atea on the upper level.

Right: Model from the north showing the wharf and terraced access.



Right: Main gallery level showing — 1. Galleries, 2. Temporary exhibition area, 3. Ceremonial entry, 4. Three level glass roofed atrium, and 5. Extension of the natural environment section.

Below: Site and roof plan showing, extended ornamental lake, Chaffers Beach Reserve, and abstractions of the main design influences.



The Stage 1 brief invited a spirited and courageous solution. It must embody the function of the building, its unique, urban waterfront site, the spirit of the Maori and Pakeha and the natural features of Aotearoa.

The answer is in the form of a hill — a walled city atop an incline, a pa site. The whole unites land and building, sea and sky, past and future, Maori and Pakeha and is itself united by a series of “gates”. “A Maori Gate” rises from a beach; “a Pakeha Gate” gives entry through a strong city wall; “A Bi-Cultural Gate” is an expression of our national pride.

Inside, beyond the gates is an open, central ceremonial and marae space, partly covered, to explore the connection between inside and outside. Symbolic canopies of “trees” and “cloud”, controlling the light, sun, wind and rain whilst creating enclosure, are suspended above “the hill”. On the upper level the four major museum spaces wrap around the grand, public space.

The design reflects a geographical, historical and cultural journey of discovery. It celebrates the past 150 years and shows that in Te Papa Tongarewa, at last we have arrived.

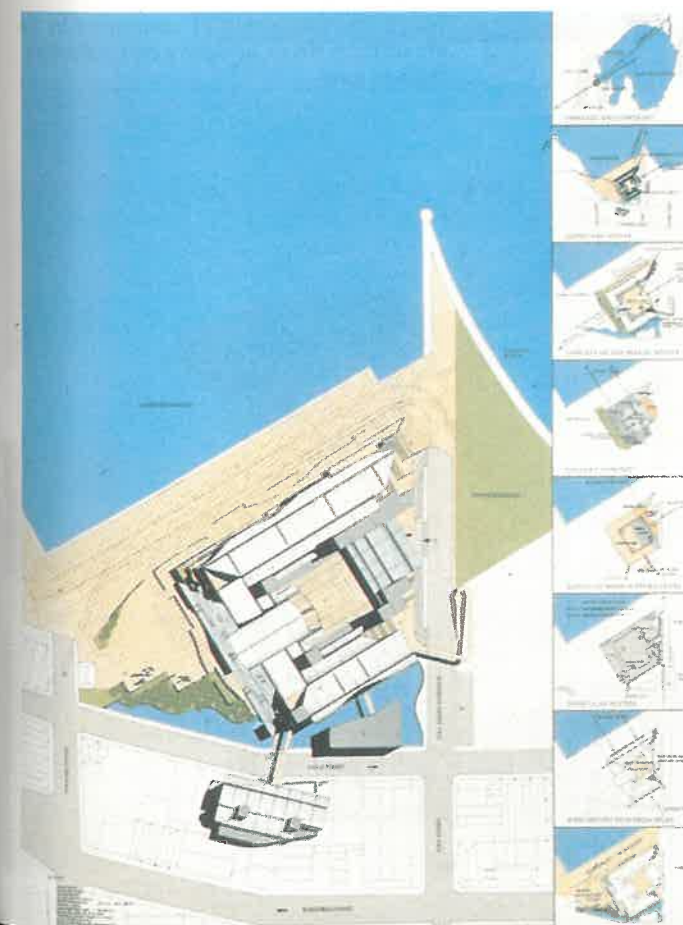
In Stage 2 of the competition, we reviewed the concept in the light of a revised brief. The new criteria required us to account for a car race-track on three sides of the site and to assimilate further details of waterfront park development. We were instructed not to assume any potential beach development in the east and to keep the design strictly within the site definition.

The result was a refinement of Stage 1 design issues. We set about achieving more definition in entrances and approaches, researching canopy solutions to answer environmental and enclosure methods, and consolidating site limits and details of embankments and walls.

However, we never wavered from the essential design solution. Closer examination of the Maori issues reinforced our belief that the symbolism and componentry of the elevated pa and its Pakeha equivalent, the walled city, were intrinsically appropriate. It has become a hill capable of exploration and an apt meeting place. The symbolic beach to the east was temporarily deleted, in deference to the new brief, but remained in our minds as an important element for future development.

Our solution is a consummate refinement of all the elements we had identified as important, in a strong contemporary form. Although not the design team eventually selected, we believe our solution to be the successful embodiment of the spirit of New Zealand in architectural form.

We congratulate the winners, Jasmox on their achievement and commiserate with the other runners-up. Ki mua ki muri. We look to the past and take it with us into the future.





# Warren and Mahoney

Warren and Mahoney Architects Ltd, Christchurch

The four principle functions of the museum generate the four main elements of the design. These are: the marae overlooking the harbour; an encircling ring of exhibition spaces and their adjacent support areas; and entrance and atrium running between these elements; and a podium of visitor and service areas.

These elements contrast with one another. The open light transparency of the marae contrasts with the enclosed solidity of the exhibition spaces and their enwrapping

support areas. The diagonal of the entrance colonnade cuts through the podium and the exhibition spaces. Its repeated verticals counter-balancing the broad curve of the sculptural court.

The entrance to the museum and the ceremonial entrance to the marae are alongside each other. They are a visual unity but the marae commands its own mana — it may be approached in its own right. The approach to the marae is up a broad flight of steps leading to a large covered space and the raised platform of the marae itself.

The entrance to the museum is a tall colonnade penetrating diagonally into the body of the building. It forms the base diameter of the semi-circle of halls and exhibition spaces on one side and on the other the long wall of the marae. The

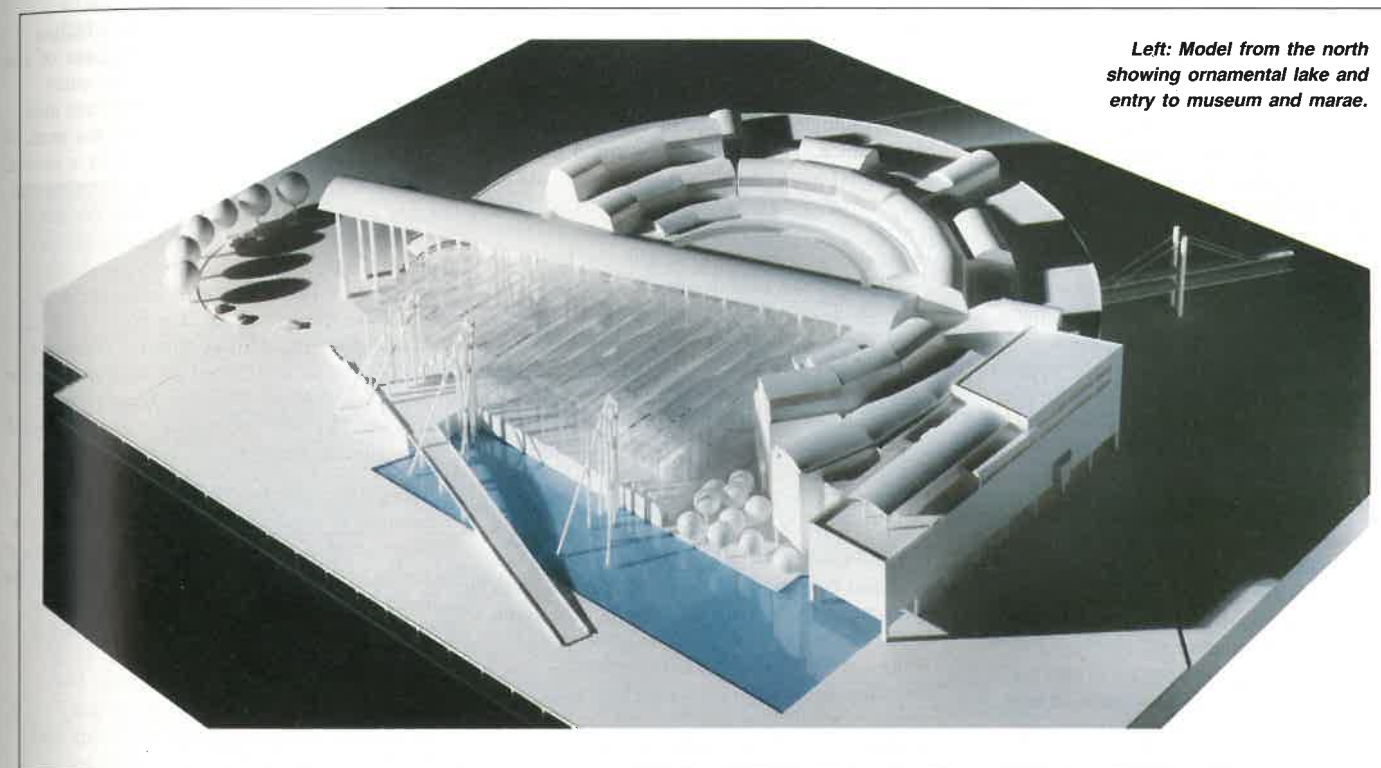
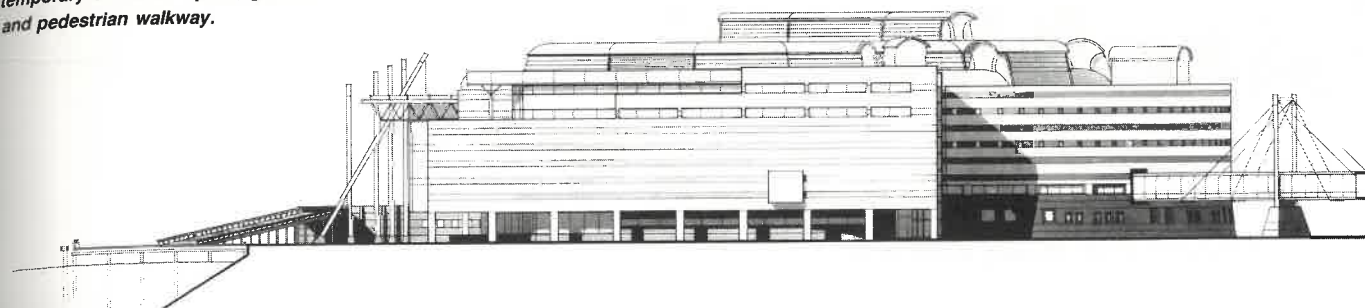
contrast of circular and straight forms defines each space. The sequence of columns of the colonnade act as a reference point to the changing directions of the circular forms.

Pedestrian access from the city and the foreshore is via a broad ramp built of timber like a wharf, running diagonally out beyond the museum boundary towards the sea. The marae is not designed as a building enclosing another house. It stands as a place in its own right overlooking the harbour and the panorama of surrounding hills, open to the sky.

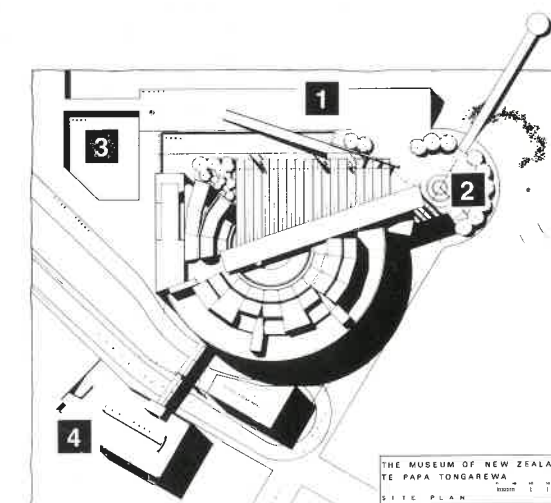
The four departmental exhibition areas are grouped in a broad curve and entered from a semi-circular sculptural court. The arrangement of the spaces in broad bands of varying widths with widely spaced columns provides maximum flexibility. While the overall form is a curve fanning out at the north end, the exhibition spaces are a sequence of inter-related rectangular spaces that can vary in size to the display requirements.

The exhibition areas are enwrapped by an arc of three floors of offices and collection support areas.

Right: West elevation showing temporary exhibition space, galleries and pedestrian walkway.



Left: Model from the north showing ornamental lake and entry to museum and marae.



Left: Watercolour (Sir Miles Warren) from the east showing entry to the museum and the marae.

Above: Site plan showing — 1. Wharf, 2. Plaza and drop-off area, 3. Pool and, 4. Car parking.



# Architecti

**A partnership of Cook Hitchcock Sargisson, Bowes Clifford Thomson, John Scott and Ross Jenner.**

Our team did not begin as a simple unit so an approach had to arise from working out a set of ideas, a "theme," a design philosophy which would imbue the development of the project at all levels, which could tolerate dramatic changes arising from the brief and the technical difficulties of the site in the way that a finalised building without underlying ideas cannot.

These are the issues we took as being at stake. The Ground: We accepted the given site was not a usual site where a building can simply be set down, but a constructed site, being reclaimed to a depth of approximately 30m from an uncertain seabed which provides no stable base. The very weakness of the ground conditions of the site becomes a constituent force. New Zealand itself has emerged from the ocean as a result of gigantic ground movements, sliding and upthrusting, arising from the meeting of two tectonic plates of which the Wellington region provides one of the most striking demonstrations.

Emergence: Maori mythology represents this in the story of Maui's fish being hauled from the sea. But further, the idea of emergence, Maiea, is in one account also the key notion in the creation of the world through the chasm, the opening produced by the splitting apart of sky and earth, Rangi and Papa, from which emerge nights, skies, seekings, questings, searchings, void, the earth, bright day, the world of light.

Parallels exist with the early Greek account at the dawn of western thought.

The emergence and uplift of land we represented in this design by the immense tilted floor planes that form the building's "base". Stone-clad these would have the freshness, and the streaming, resplendent, glistening qualities of newly formed land with skies pushed up above.

Two Cultures: We conceived of the building as pulling out of the ground in all its mythological, geological, and cultural significance. The intersecting ground planes form platforms of cultural interaction. As the ground conditions of the site cannot be taken for granted so the grounding of the two cultures, their relations with the land and with each other cannot also be taken for granted. The building poses the question of what grounds the ground. The terms by which a bi-cultural museum might be conceived are based not on any fixed hierarchy but as an active process of formation, constructed of interweaving, sliding, and overlap, maintaining differences, but without seeking to fix any essential identity to each culture.

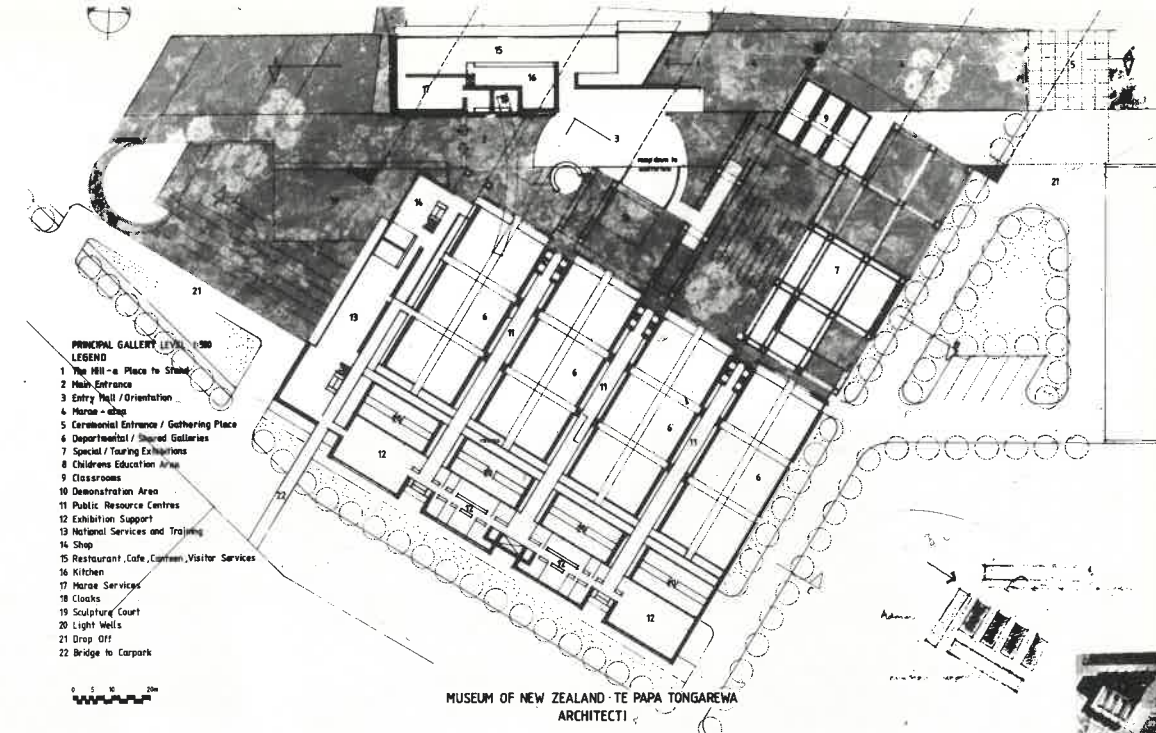
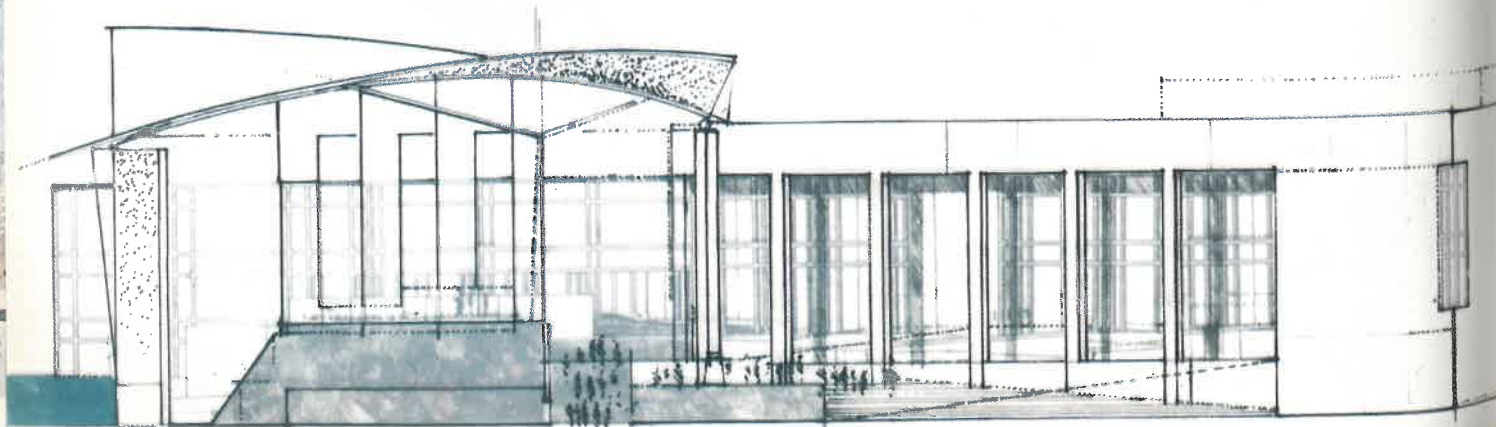
The Planes: The seaward incline forms an east-west ceremonial processional route from the water and Marae Atea to its culmination in the ahurewa/whareniui. Here the marae, being clearly visible from the western forecourt-square, establishes a Maori presence within the city, yet still expresses a relationship of Maori belief to the natural environment. A direct connection is established by a bridge between the marae and the Maori collection. Their location ensures that the building is constantly enriched by ceremonies on the marae and about the collection and storage areas. The eastern entry is animated by its openness to sea arrival. Coach arrival and assembly areas

on the eastern front would allow for large gatherings of up to 2000 people. Canoes could land here from sheltered water and be drawn up and stored on the incline.

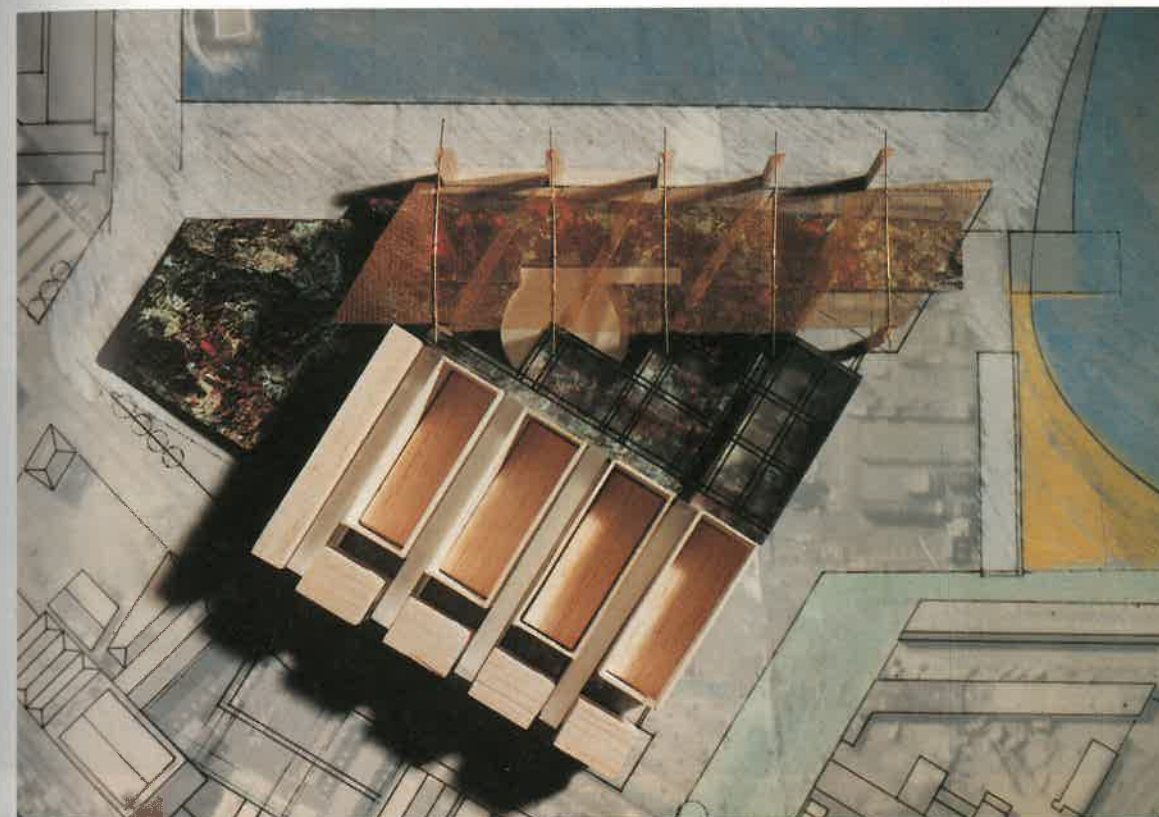
The other incline from northwest to southeast, rises from the square, which orients the building to key institutions of the city. It forms the main day-to-day entry giving public access to each collection and culminating in the special exhibitions area. A disc-like level platform is located at a pivotal intersection between the planes, forming the entry and orientation point to all the main public areas. The auditorium, educational areas, and public service areas are directly adjacent. These are located into, on, and under the ground plane. The stratifications disclosed by the uplifted ground allow for readings of its conditions of support and for an archaeology of what lies beneath its surfaces. We did not conceive of the ground as a utopian clean slate.

The Museum: We recognise that no museum is a neutral container but is always constructed according to a certain order in a certain context. It is a device whose roots lie in modernity itself. Among its dangers lie nostalgia and a capacity to institutionalise everything in it into a continuous homogeneous story of the nation. We attempted to produce a hybrid which interweaves without fusing the Maori and the Pakeha, the modern and the non-modern, the metropolitan and the ethnic, universal civilisation and cultural identity, historic time and sacred time, the artificial and the natural, but in such a way that no terms can be taken as an absolute, or simply able to be separated out as a building mass, set in a dialectic, then forced into a unity. We sought a delicate shaking and wavering of such oppositions through the development of a poetic, sustained at once by question and by wonder.

Below: Elevation from the west showing interweaving levels within the gallery spaces.



Right: Gallery level plan showing ceremonial and main entrances, entry hall and exhibition space.



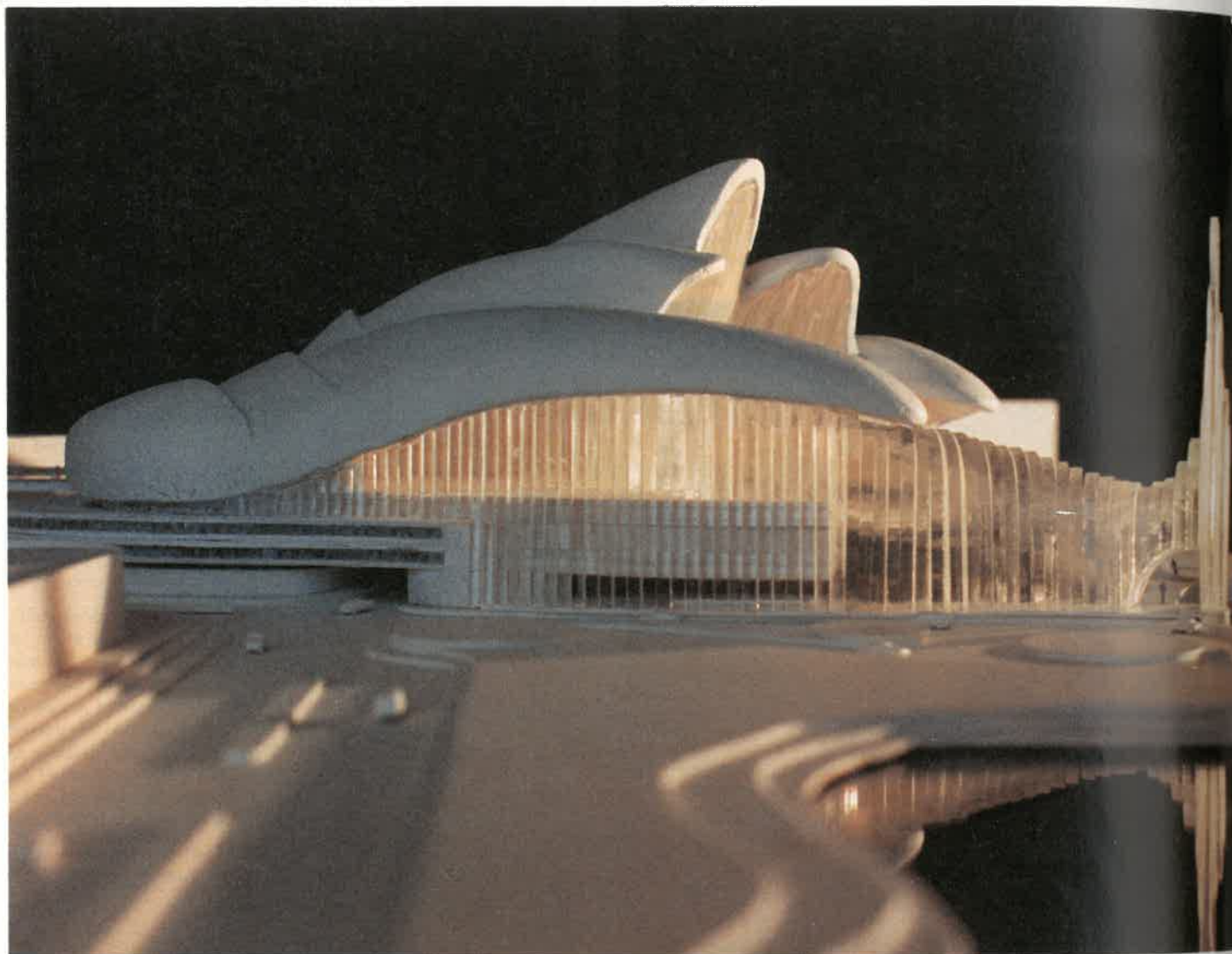
Left and above: Model and site plan showing wharf, and beach for ceremonial waka landings.





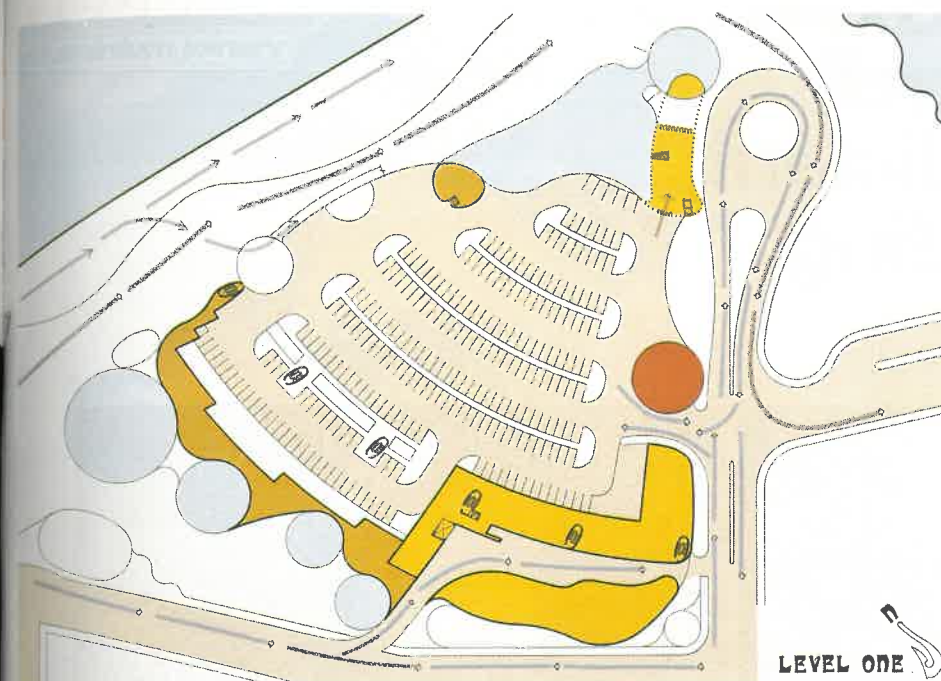
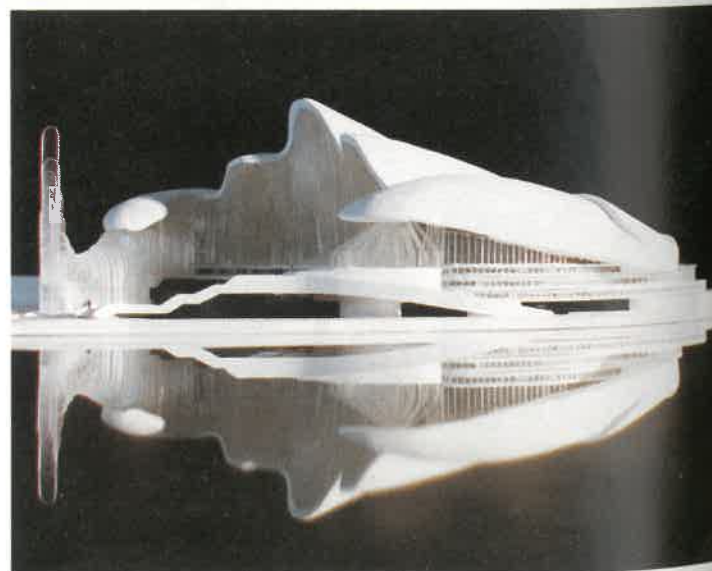
# Cardinal—TSE

A partnership of Douglas J Cardinal Architects Ltd, and TSE Group Ltd.



Above: Model from the south showing spire feature and glass-covered entry.

Right: Model from the north showing spire and entry to the marae.



The base concept was the result of a group process in which, having studied the brief in detail, we followed a series of deliberate steps in analysing the site and its relationship to its immediate location, the inner harbour, the greater harbour and the hills that make up the Wellington basin.

From there we moved to study and gain a feel for the cultural aspects of the brief, and to learn what we could of the Maori relationship with the land in general, the Wellington area in particular, and the ceremonial aspects of approach, challenge and entering that the marae of the museum would require.

As our concept developed, it became apparent that the building form would have to transcend races and cultures. In order to stand as the symbol of an undivided nation it would have to derive its forms from the land itself, a young land thrust up from the sea and then shaped by the sea, by rivers and by glaciers.

In our design the museum speaks of the spectacular forms that rise from the ocean;

it relates dramatically to the water and the sky; it shows the sculpting by nature; it reflects the seafaring cultures that inhabit the land. By addressing the sea, the building welcomes visitors from abroad, just as the land beckoned to seafaring cultures like the Maori, and people of other nations who have made New Zealand what it is today.

Within the shell of the building expressed by its external form, it would be possible to plan and shape spaces to house the artifacts and living ceremonies of all the cultures that would contribute to the museum.

In planning the museum a number of factors required attention. Principal among these was the design of the approach and ceremonial spaces for Maori ceremony, the

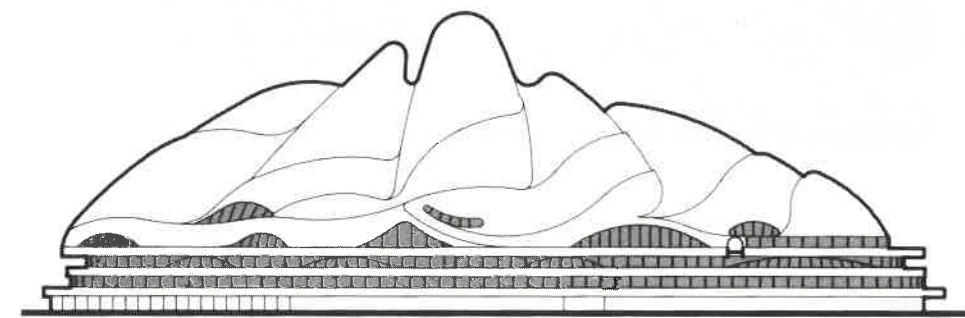
marae-atea and a whareniui. Working closely with our maoritanga advisors we were able to develop a plan which functioned perfectly in that respect and meshed well with the brief as to entry, people handling, circulation and disposition of exhibition halls, storage areas, curating areas, restaurants and theatres.

It was decided very early on that as the needs of Maori ceremony required an east-west approach to the building, then all public entry would be from the eastern, Tory Street end. In briefing for the second stage we gained the impression that strong preconceptions were trying to force entries to the western, city end of the site. This was discarded as a solution as smacking too much of an "us" and "them" entry situation.

Another major factor in the planning was the discomfitting need to pull back from the water's edge so that the Wellington car-race could run around the museum and so that the wharf could continue to function. In addition, the unwelcome prospect of tsunamis and water rises caused by global warming required us to raise the whole building up a level.

In our opinion, our design represents a valid proposal for a building that would stand as a storehouse for the treasures of the nation, and as an icon for our own fragile identity as a nation.

We believe it represents the blending of the traditions of the tangata-whenua with the ultimate in planning skills and technology that could be brought to bear on a museum of international standing.



Top: Site plan and level one showing main entry and drop-off area, pedestrian walkway and car parking.

Right: West elevation.

Below: Section showing entry spire, terraced walkway of the ceremonial approach to the Marae and the Maori collection.

