

Te Papa North

An introduction

MARCP 1st year Studio, Sem. 1 2022

Te Papa North

Christoph Schnoor with Melanie McDaid

This project asks you to imagine and design a museum – an extension of the existing National Museum Te Papa Tongarewa, to be located in Auckland: Te Papa North.

Brief:

For the purposes of this studio project, the assumption is that the government has decided to establish a second museum, Te Papa North, in Auckland, but it has not specified where to build it nor which detailed programme it will fulfil.

Your task is:

- to research the background of Te Papa (history, architectural precedents from the original competition);
- to identify relevant issues and possible solutions;
- to choose and analyse a suitable site in Tāmaki Makaurau/Auckland;
- to develop a suitable programme;

and to design a building that can serve as a Museum in conjunction with Te Papa Tongarewa in Wellington.

Specific requirements of this studio are that at least one of the spaces needs to be designed with a clear span of at least 30m. During the second half of the semester, you will design a structurally and environmentally developed solution for this museum building, in line with and following the brief for ARCH 8411 Architectural Technology.

Timetable Quarter 1

Week 1	8 March	Presentation of the brief Task: study background and precedents	
Week 2	15 March	Discuss precedents: Te Papa competition and one international museum example Task: define a suitable programme Maia Ratana: presentation on bicultural questions	
Week 3	22 March	Presentation of Precedents and Programme Task: identify a site	(10%)
Week 4	29 March	Discuss and analyse site	
Week 5	5 April	Discuss design idea and programme on site	
Week 6	12 April	Interim presentation, sketch design in 1:500	(30%)

For the first six weeks you will be working in pairs.

- Mid-semester break -

Weeks 7 – 13 will see further development of the building in scale 1:200. You will undertake research into materials + systems + net zero emissions approach (structural and cladding systems and materials). You will choose a relevant part of the building for key components of the building to be detailed: 30m span, wall and ceiling.

These weeks are to be specified in more detail later, with precise requirements given for the integration of ARCH 8411 Architectural Technology with studio. (20% + 40%)

Grading of first and second crit:

Crit 1, 22 March (10%):

identify and critically evaluate precedent and programme:

suitable international precedents / relevant history, background on the establishment of Te Papa in Wellington (competition and realisation) / cultural and intellectual issues of the programme / presentation skills / identification of and argument for a suitable programme / process shown

Crit 2, 12 April (30%):

identify, and argue for site and design concept, in conjunction with programme:

analyse and evaluate a suitable site in Auckland / propose a design concept that will work in conjunction with the programme / argue for integration of design concept, site (with cultural analysis) and suitable programme / draw and present a sketch design in 1:500 / process shown

Competition and realisation

The competition for Te Papa Tongarewa was held in 1989, with many ‘big names’ nationally and internationally involved, including Ian Athfield and Frank Gehry. The National Museum was to be located on the Wellington harbourfront.

Jasmax in Auckland won the competition. A team led by Ivan Mercep and Pete Bossley designed Te Papa, which was opened in 1998.

In 2013, the idea of a “Te Papa North” was discussed in the media: a second national museum to recognize Auckland as a place of many nations, where many Māori and Pasifika people lived, but also in order to protect the taonga, the treasures of the current museum from potential earthquake risk and therefore to establish a second place of storage and exhibition. This project idea was later shelved.

◀ too much guilt, goodwill and insecurity in the white community.

That having been said, however, I do think that the failure of the first stage entries to produce satisfactory spaces was as much a failure of the Maori brief writers to find a way of expressing their needs as it was a failure of the architects to design adequately for those needs. In the second stage brief when the Maori needs were expressed in terms of universal global mythology (not just Greek and Maori as the Architect writer stated),



Above: Jasmx Group Ltd. (17)
Right: Peddie Thorpe & Aitken (26)
Below: Athfield Architects with Gehry & Thompson (22)



the problem of understanding became easier.

Jasmx's positioning of the Maori section in its own undetermined space, (in a special place separate but attached to the rest of the museum), seems in hindsight to be an obvious solution. It is one, however, which to me has no specific connection to Maori culture but does have a lot to do with their ongoing political situation.

A fourth group — perhaps three quarters of the entries — presented drawings that were below the standard appropriate to a competition for a building of this importance. Considering that the purpose

was to find an architect not a building I would have thought a show of graphic competence would have been a top priority. A number seemed trapped in the student fantasy that a strong idea will get you through and the drawing does not matter (18). Well that is rubbish. Anyway there were no strong ideas though some seemed to be confused between having one idea and having a strong idea. A lot of entries must surely have been ruled out the moment the judges looked at their sheets — bad drawing, clumsy and inelegant layout, space wasted on irrelevant information, or grossly exaggerated space given to a minor aspect — a parking layout of a street map. There is no doubt that this says something about us as architects but whatever that is, someone else can say it. It just depresses me.

I have often thought about the influence of incompetence on our architecture. I once mentioned this to an academic who began to talk of provincialism. The two are not synonymous but both must be major influences.

The competition was to choose an architect, we were told over and over and over again. That was the bureaucracy making sure they did not lose control. I worked for the government for seven years. I watched building after building ground down into ordinariness as the departmental committees changed their minds, or the personnel of the committee changed, or they altered the brief, or decided they didn't like the shapes, or found a new function that needed space, or reduced the budget . . . and they are all such nice people.

The museum process so far does not inspire confidence that things have changed. There were two written briefs during the competition as well as a verbal briefing and we were told all this was only tentative. I don't envy Jasmx their task. And don't expect the finished building to look anything like Jasmx's competition entry.

Finally, there are on the site two small wharf buildings. Given the nature of the project, failure to preserve these somehow, somehow, would be barbarism.

Nigel Cook is an Auckland-based architect.

BICULTURALISM, NATIONAL IDENTITY AND ARCHITECTURAL SYMBOLISM

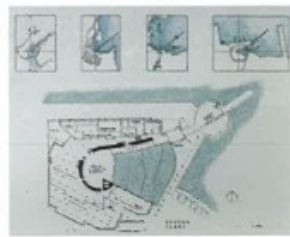
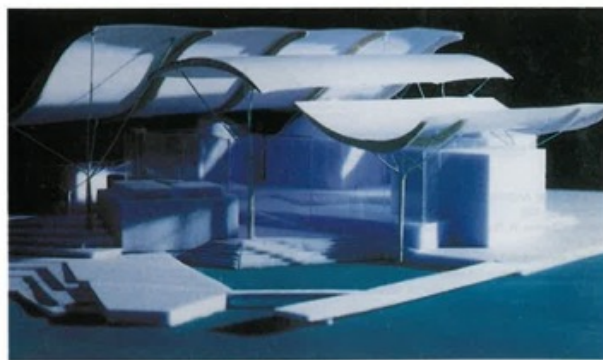
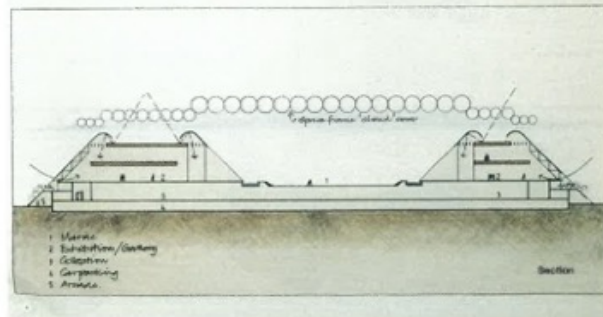
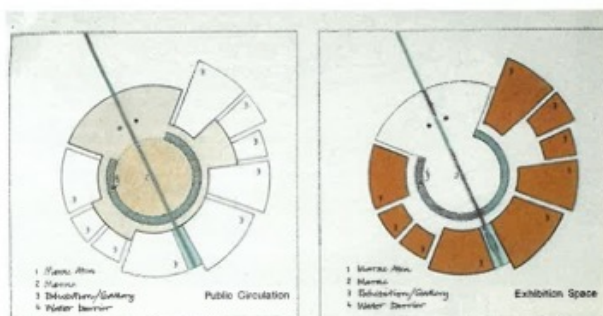
Regardless of the future of the Museum of New Zealand: Te Papa Tongarewa (and unlike Paul Walker's guest editorial ANZ July/Aug, if only for the realisation of the visions of so many associated with the project), there are a number of inferences that may be drawn from events to date. These relate to both the way in which the architect selection competition was devised and the 38 design concept submissions. I wish to point to just those elements that indicate the place accorded architecture (and architects) within the project, and the nature of the profession's response to this challenge.

Not only does the museum present a demanding functional program, but its architecture is required (according to briefing documents) to be a powerful expression of the total culture of New Zealand, a statement of national identity, a building which must house the very soul of this country in an invigorating and exciting way, always capable of moving with the times.

A tall order? Yes. Impossible? Maybe. But that the briefing documents should view such matters as the legitimate concern of architecture, I see as positive. That they should do so without as much as a hint of how these aspirations might be architecturally achieved, is doubly positive. For if there is one criticism which could be levelled at the otherwise exemplary brief for the Canberra Parliament competition it is that it came perilously close to ordaining a preferred architectural response to the difficult question of symbolism and national identity. In the museum project the scope for interpreting such lofty aims was unlimited, and included the possibility of a critique of the very notion of "national identity" itself.

The concept of *biculturalism*, accepted as central to both the museum as institution and its architecture, provided architects with one approach to qualifying the idea of national identity. Yet a majority of submissions chose to draw back from such difficult and unresolved issues and seek refuge in the certainties of functional program or harbourside setting. In these schemes if there was an implicit position it was that architecture need not concern itself with the cultural issues that are tied to the idea of nationhood, past, present or future.

However, the question of the future nation and the museum is of particular concern, for the project locates itself at the very edge of cultural developments in this country. The shape of such developments remains uncertain, yet the museum is expected to anticipate, or perhaps to initiate them. This suggests the possibility that architecture may become a kind of crucible in which the agents of cultural change might come together — a "laboratory of culture", not all of it under glass slides. Such a view would stand in contrast to the more conventional argument that architecture can (or should) do no more than reflect established cultural realities. Comfortable through this position may be, it is easy to



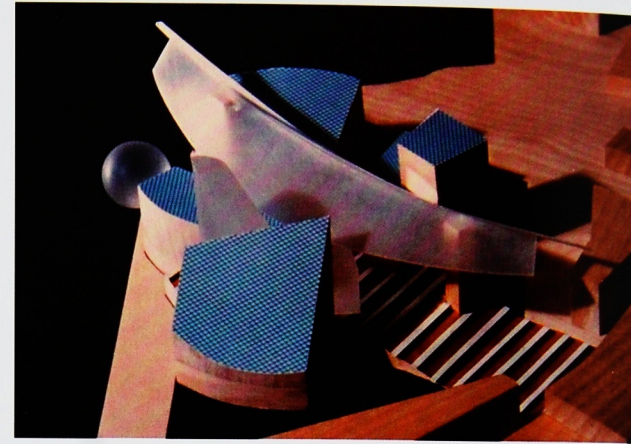
Top: Michael Dysart & Partners Pty Ltd. (29)
Middle: Architelier International (Murray West). (14)
Left: Beaven Gasson Royal Wilkie. (31)

Te Papa Tongarewa, Competition Entry Athfield Architects and Frank Gehry, with Rewi Thompson (1989–90)

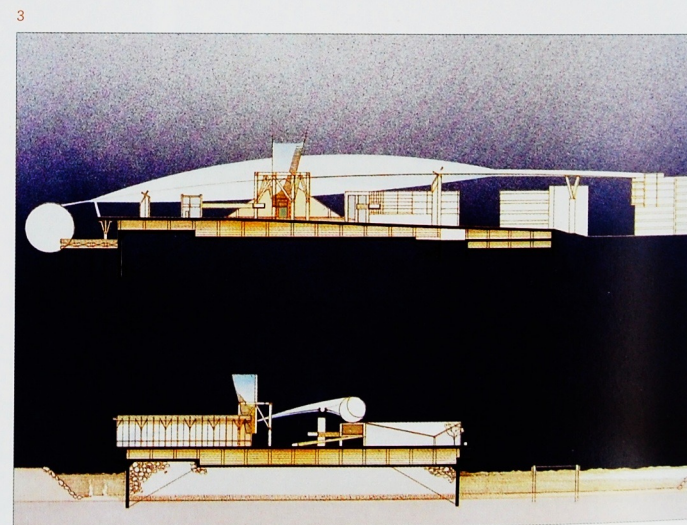
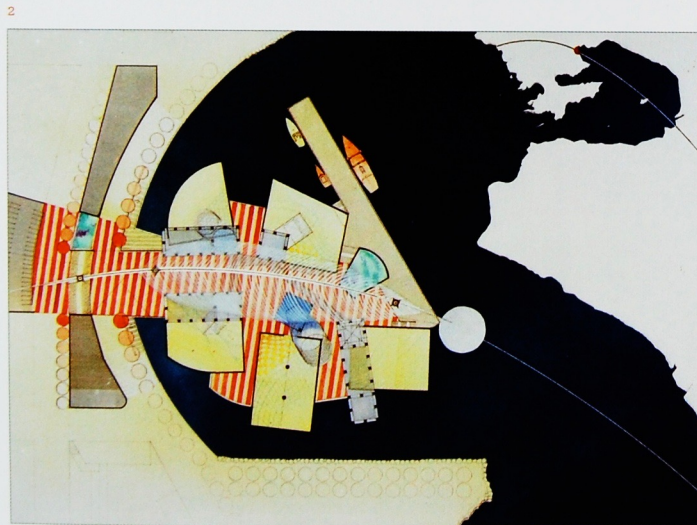
// Museum of New Zealand Competition Entry

Cable Street, Wellington
Designed by Athfield Architects in collaboration with
Frank Gehry and Rewi Thompson
Athfield Architects personnel: Ian Athfield
Designed: 1989–1990
Unbuilt
Awards: Architectural Centre 60th Anniversary Award
(Best Unbuilt Architecture)

Many new museums were built around the world in the late twentieth century, often in an effort to give meaningful expression to histories and cultures that had previously been sidelined or even rendered invisible. New Zealand was no exception, with the competition brief for the new national museum on the Wellington Waterfront emphasising the need for a building that would express this country's biculturalism. Athfield Architects formed one of 38 entry teams, joining forces with the Canadian-American Frank Gehry and Rewi Thompson. Paua shells, woven flax, feathers, greenstone and kauri provided inspiration for their



1, 2, 3 The Athfield/Gehry/Thompson Museum of New Zealand competition entry, projecting out into the harbour from Cable Street. REPRODUCED COURTESY OF AAL AND REWI THOMPSON. 4, 5, 6 The 1991 Museum of New Zealand proposal for Waterloo Quay. REPRODUCED COURTESY OF AAL.



The competition and subsequent realisation of Te Papa (finished in 1998) marks the end of JASMaD and the beginning of Jasmax.



Pete Bossley and Pip Cheshire, together with Richard Harris and David Gibbs joined JASMaD in 1989 – and they became Jasmax.



Te Papa

OUT
on the streets

Qui turba bene

TE PAPA

Who designed Te Papa? Listen to the various voices here:

“Te Papa is a bi-cultural institution in its organisational structure, exhibitions concept and its architecture. The final design brief centred on the Exhibitions Concept Plan developed by specialist exhibition designers, which expressed bi-cultural relationships through distinctive land settlement patterns of Aotearoa New Zealand. Thus, the Tangata Whenua Maori areas are facing North and the openness of the harbour, while the Tangata Tiriti Settler areas are aligned to the gridded street pattern of the early European settlers.”

www.jasmax.com/work/te-papa-tongarewa

“Jasmax Architects won an international competition to design Te Papa. The principal architect was Ivan Mercep. Jasmax’s job was to create a building that reflected New Zealand’s history and evolving identity.”

www.tepapa.govt.nz/AboutUs/Pages/Ourbuilding.aspx#design

“Pete Bossley, while Design Director at Jasmax Architects, was the principal jointly in charge of the design and documentation of the Museum of New Zealand Te Papa Tongarewa in Wellington. Subject of an international design competition, this \$120 million building has subsequently gone on to become highly acclaimed, attracting much international interest as one of the world's challenging new museums.”

www.petebossleyarchitects.co.nz

Te Papa Tongarewa, 1998

Text from *pete bossley architects*,
Auckland 2005

Te Papa

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA, WELLINGTON

To replace the 1936 Gummer and Ford museum, a competition was instigated in 1989 for the new waterfront site. Out of 38 international entries, Jasmx was selected.

The brief presented extremely demanding functional requirements (more than 350 separate spaces to be coordinated), and called for the architecture to powerfully represent New Zealand's total culture and national identity. The building needed to express the bicultural nature of the country, and the contributions of a diversity of ethnic origins. It was required to do all this in an invigorating manner which allowed the exhibits to be capable of change to keep up with current thinking.

The building attempts to express positively Maori and Pakeha cultural differences by reference to their different land settlement patterns. Based on research and analysis by Mike Austin and others at the Auckland School of Architecture, the Maori exhibition area and marae respect the siting traditions frequently followed in the location of marae, and are oriented overlooking the sea towards the rising sun and the direction of most openness (the harbour and Taita Gorge). The Pakeha section, containing the Art and History galleries, was housed in a section of building which responds to the grid-like pattern of Wellington's streets, which is typical of the way Europeans settled the new colony (as they have tended to do since the Romans expanded across Europe).

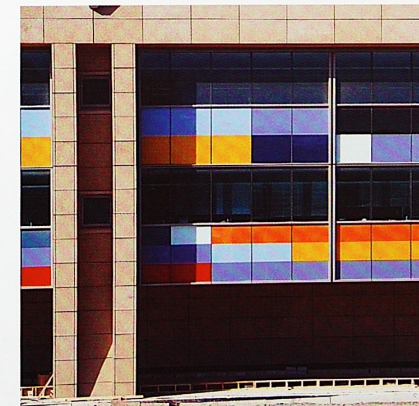
Between the two is the wedge of space which, appropriately, came to house the Treaty of Waitangi exhibition.

The cultural schema is overlaid with the natural: the idea of geological power (Ruamoko) is expressed as a mighty wall slicing diagonally through the building. This symbolic fault line (parallel to the

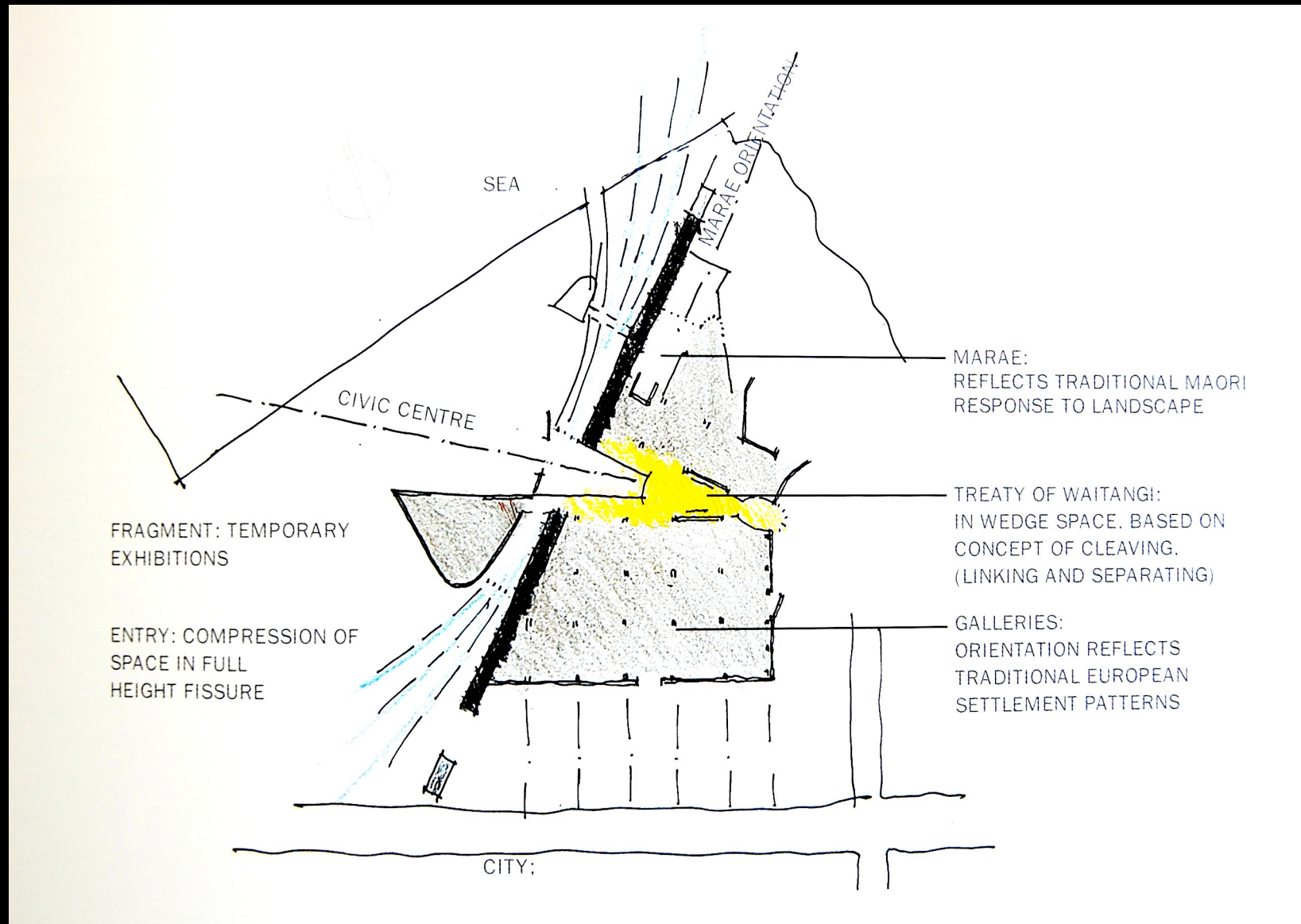
actual earthquake fault line nearby to the west) creates a fissure of space which houses the city entry, to the west of which a fragment of building contains the large gallery for temporary exhibitions on its upper level. The wall, clad totally in black, emphasises the spatial flow from land to sea, from urban to natural, and acts as an important circulation and orientation element.

Pete Bossley, a director of Jasmx Architects at the time, was co-designer of the building with fellow director Ivan Mercep.

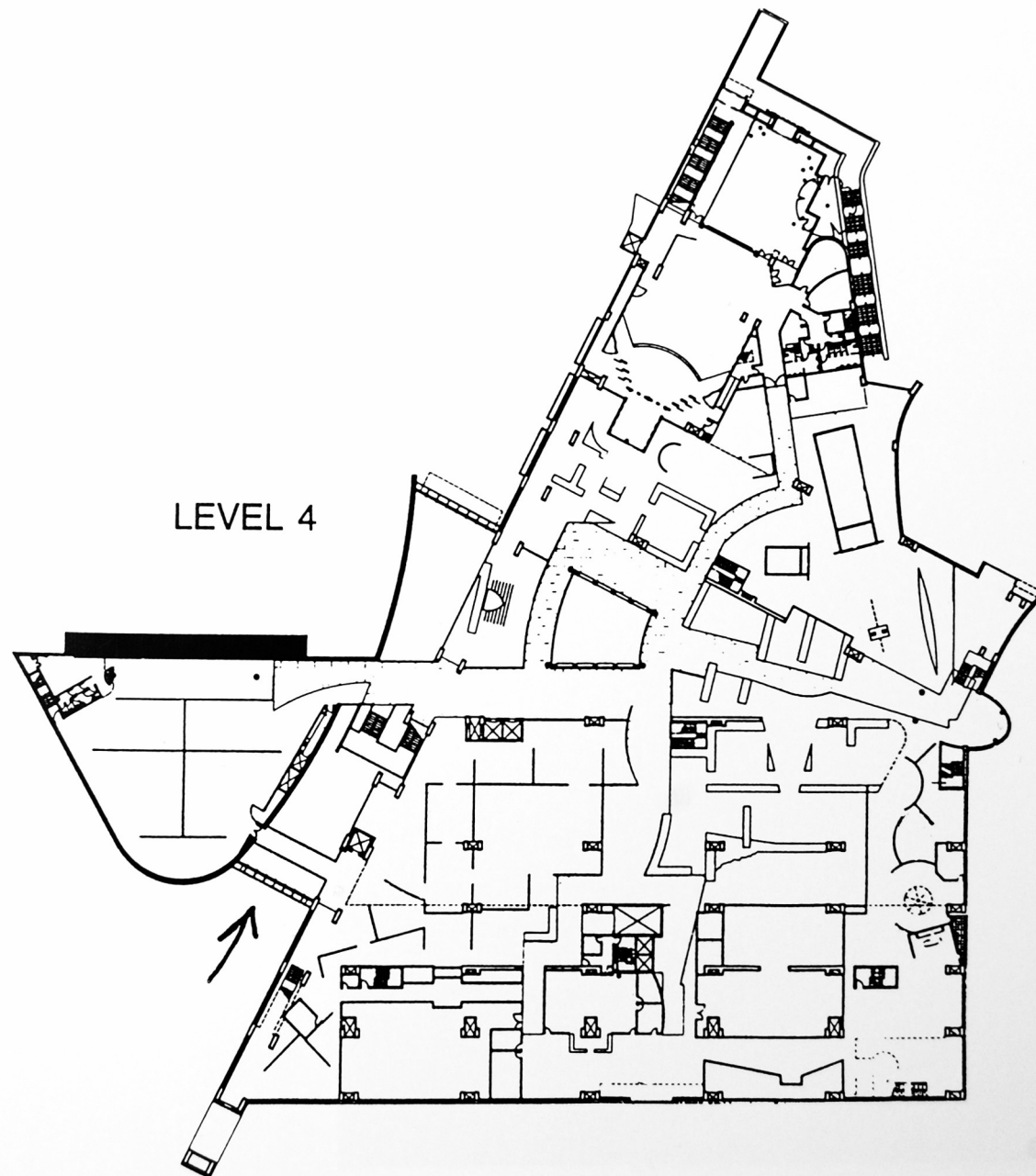
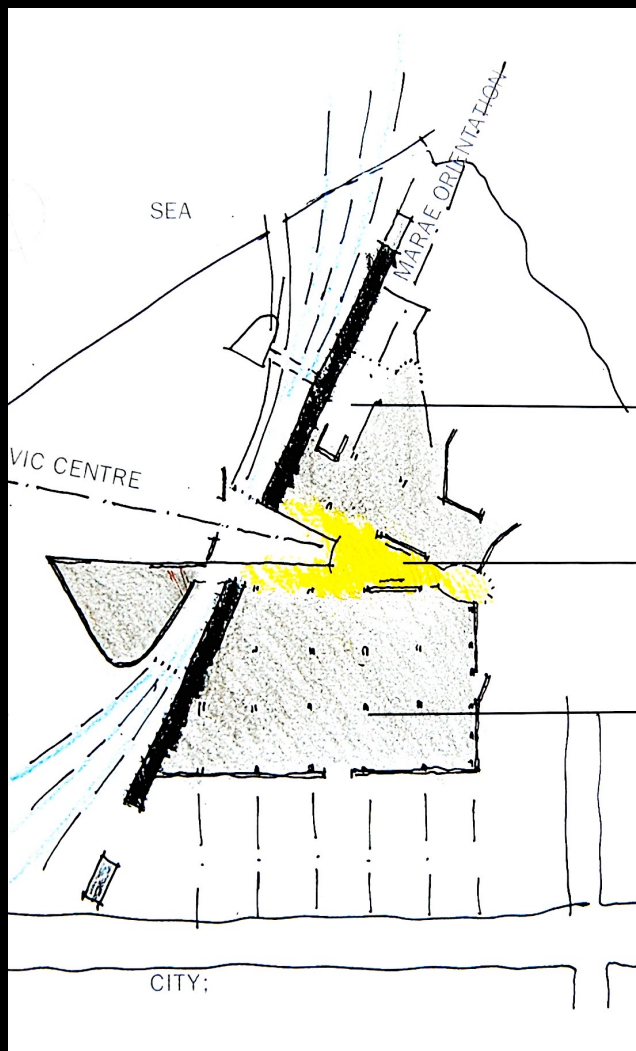
The museum has so far exceeded all predictions in terms of popularity and usage, and a number of modifications have occurred. These include new food outlets, expanded gallery spaces to provide additional exhibition spaces (designed in collaboration with Craig Craig Moller), and expanded conference facilities.



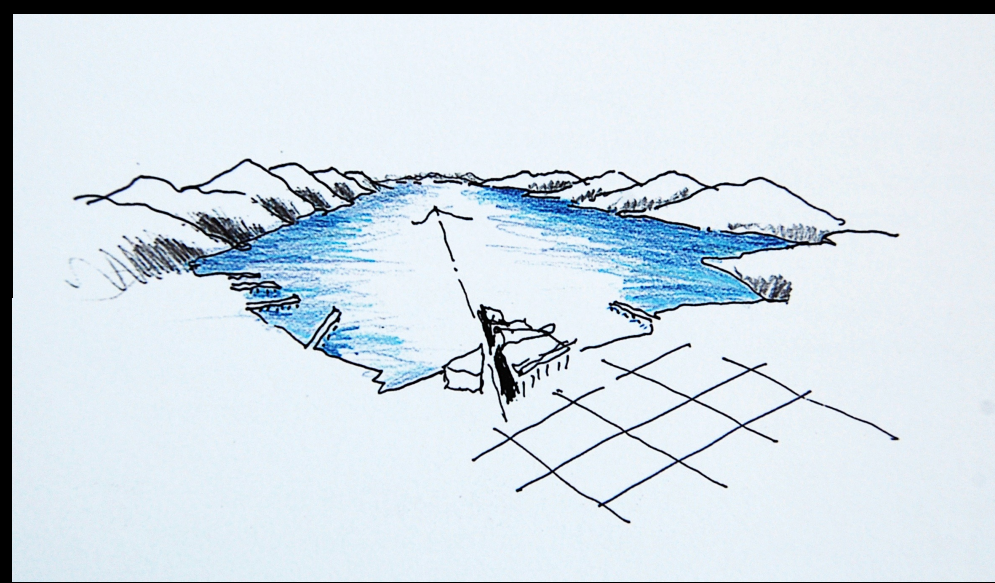
Te Papa Tongarewa, concept sketch, 1998
Published in: *pete bossley architects*, Auckland 2005



Te Papa Tongarewa, concept sketch compared with floor plan, 1998



Te Papa Tongarewa, 1998
Sketch by Pete Bossley



Te Papa Tongarewa, 1998



Difficult connection to the waterfront

Te Papa Tongarewa, 1998



Difficult connection to the waterfront

Te Papa Tongarewa, 1998

A few sculptural items



Te Papa Tongarewa, 1998



Te Papa Tongarewa, 1998 (this and the previous photos taken by CS in 2005)



New Zealand Government Media Release
Saturday, 7 September 2013, 1:21 pm.

“Culture and Heritage Minister Christopher Finlayson and Auckland Mayor Len Brown today announced an agreement to investigate in association with Te Papa the development of a national centre for cultural collections, exhibitions, education and touring to be situated in Manukau, Auckland.

The Minister and the Mayor say the collaboration between the government and Te Papa along with Auckland Council, Auckland War Memorial Museum, Regional Facilities Auckland and Auckland Art Gallery would create an innovative cultural hub at the heart of New Zealand’s most culturally diverse and fastest growing region.

“The centre would improve the accessibility of our national treasures and exhibitions to the community, researchers and other institutions,” says Chris Finlayson. “There are enormous educational opportunities to connect our nation’s treasures and stories with pre-school to tertiary students, and the learning audience beyond.”

The Minister says the centre would also be an exciting opportunity to engage and connect with communities across New Zealand and the world through digital technologies to tell the stories of New Zealand.”

<https://www.friendsoftepapa.org.nz/national-centre-collections-learning-touring-proposed-auckland/> accessed 02
March 2022