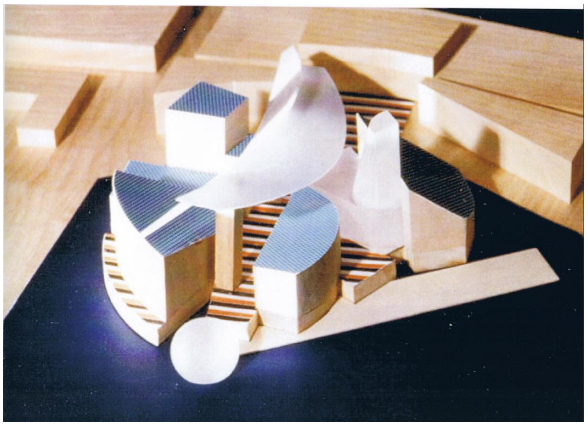
Master of Architecture (Professional)
ARCH 8121 - Semester ONE - 2022

Te Kura Hoahoanga/School of Architecture



1) The competition entry by Gehry/Athfield/Thompson, 1989, http://werewolf.co.nz/2011/06/frank-gehry-and-the-lost-vision-for-te-papa / 2) Te Papa Tongarewa as designed by Jasmax, photo by Christoph Schnoor.

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.

Background:

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 storge and exhibition. This project idea was later shelved.

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**	(10%)
		Task: identify a site	
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%)

- 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.

Extended background:

The project idea for Te Papa is older than the competition of 1989: originally, a national art gallery was proposed for a site opposite Parliament in Wellington. Six architecture firms in NZ were asked to prepare proposals, out of which McCoy & Wixon in Dunedin were awarded the commission. They proceeded to design the building when it became clear that the site was already designated for a high court building. With the search for a new site came the new idea "to combine a national museum with a national art gallery."[1] This was the beginning of Te Papa.

A few useful sources to start with:

- Selected competition entries: "Museum of New Zealand. Te Papa Tongarewa," in *Architecture New Zealand* (July/August 1990), 31–41.
- Nigel Cook and John Hunt, "Nationalistic Expression," in *Architecture New Zealand* (November/December 1990), 18–23.
- Stuart Niven, "Bicultural Condition at museum's heart" in *Architecture New Zealand* (September/October 1992), 35–36 (incl. Museum floor plans and sketches on pages 37–39, 42).
- Interview with Pete Bossley and Ivan Mercep in *Architecture New Zealand* (September/October 1992), 40–41.

These articles are available as pdf on Moodle.

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

[1] Ted McCoy, *A Southern Architecture* (Dunedin: Otago University Press, 2007), 153.

Relevant rules and regulations

As per course descriptor for ARCH 8121, by the end of the course you will be able to:

1) Research a range of sources and ideas in the interrogation of a complex architectural brief by drawing on architectural precedent case studies, theoretical writings, representational systems, technical studies and form-making design research processes including the generation and evaluation of design options.
2) Derive and argue a conceptual or theoretical position to drive the design process.
3) Design with creative imagination and aesthetic judgement to devise and integrate formal, spatial, circulatory, constructional, environmental and contextual place-based strategies to generate coherent design for high-rise, long-span and large-volume buildings.
4) Generate detail solutions for selected structural, material and constructional and environmental systems aspects of a project.
5) Evaluate and apply appropriate techniques and phases of design project communication.

Attendance and Contact Hours

The studio will require attendance on Tuesday during semester time between the hours of 1:00pm and 3:00pm. Any variations to this schedule will be advised a minimum of one week in advance of these events.

You are encouraged to attend and engage with your peers and to use the Unitec facilities. You are required to follow Unitec's Nga Tikanga Whakahaere/Code of Conduct and guidelines. Students are expected to maintain regular and punctual attendance in the Design Studio. Participation is critical for you to progress. Participation means not just being in Studio but being in Studio prepared with new work to present for discussion every time.

Late Submission

Projects are due on the date, time, and place specified. Late submissions will be penalised in accordance with Unitec's submission guidelines. Please note that incomplete submissions may not be accepted for critiquing. Incomplete refers to substandard presentation materials and/or insufficient material to fully explain your scheme. Any sources not referenced may be considered as plagiarism.

Affected Performance Consideration (APC)

The purpose of applying for Affected Performance Consideration (APC) is to ensure your academic progress is not unfairly affected by critical personal circumstances beyond your immediate control. You can apply for Affected Performance Consideration (APC) for final examinations or other summative assessments. Further information on the subject and where to apply can be found at: https://www.unitec.ac.nz/current-students/study-support/student-forms

Use of Studio Space

Please keep the studio tidy and clean. This a shared space and is used by other year groups. Dispose of all your rubbish, keep tables and floors tidy, and move back furniture back to where you found them. Unitec is not liable for the removal of your work if deemed to be a hazard. All unauthorised/non-compliant electronics and furniture will be removed without notice. The

studio (or any other space at Unitec) is not a place for alcohol. Please refer to the 'Student alcohol and drug policy' of you are unsure of the rules. For further information please review Unitec's Nga Tikanga Whakahaere/Code of Conduct.

Assessment and NCSA Criteria

A student's final grade for any course is calculated from an aggregation of all summative assessment activities prescribed for that course. The following grading scale applies in the Master of Architecture (Professional) Programme in all level 8 courses:

grade	A+	A	A–	B+	B	B–	C+	C	C–	D fail	E fail
mark range	90-100	85-89	80-84	75-79	70-74	65-69	60-64	55-59	50-54	40-49	0-39

Grades profile

A (pass)

- Very good knowledge and understanding of all primary concepts.
- Good knowledge and understanding of secondary concepts.
- Integrates concepts very well.
- All-round competence at relevant skill.
- Very good level of appropriate communication and presentation.

B (pass)

- Good knowledge and understanding of all primary concepts.
- Moderate knowledge and understanding of secondary concepts.
- Integrates concepts to a moderate degree. Competence at relevant skill.
- Good level of appropriate communication and presentation.

C (pass)

- Adequate knowledge and understanding of all primary concepts.
- Indications of ability to understand secondary concepts.
- Indications of ability to integrate concepts. Competent level of appropriate communication and presentation.

D (fail)

- Has demonstrated at least adequate knowledge, understanding, relevant skills and communication abilities in some areas, but these are compromised by inadequacies in other areas.

E (fail)

- A general failure to demonstrate adequate knowledge, understanding, relevant skills, and communication ability.

A 'plus' may be used in conjunction with passing grades (eg. 'B+') and indicates that the student has clearly shown some significant characteristics of the grade above. A grade of 'A+' indicates all-round assurance and finesse in meeting the requirements of an 'A' grade.

A 'minus' may be used in conjunction with passing grades (eg. 'B-') and indicates that all grade profile components are at the bare minimum for that grade.

NCSA Accreditation requirements

This course is giving consideration to the National Standard of Competency for Architects (NCSA) Accreditation requirements for ARCH 8121/8122 as listed below, with particular attention to criteria 1.2/3.1/4.1 and 2.2/3.4/5.3 as highlighted below:

1.2	Establishment, analysis and evaluation of client project requirements and objectives.
3.1	Design response integrates the objectives of brief, user intent and built purpose.
4.1	Evaluation of design options in relation to project requirements.

2.2	Application of principles controlling planning, development and design for the project site.
3.4	Design response incorporates assessment of relevant legislation, codes and industry standards.
5.3	Evaluation and integration of regulatory requirements.

1.2	Establishment, analysis and evaluation of client project requirements and objectives.
1.4	Identification of factors that may impact on client project requirements and objectives.
2.1	Identification, analysis and integration of information relevant to siting of project.
2.2	Application of principles controlling planning, development and design for the project site.
3.1	Design response integrates the objectives of brief, user intent and built purpose.
3.2	Application of creative imagination, aesthetic judgement and critical evaluation in formulating design options.
3.4	Design response incorporates assessment of relevant legislation, codes and industry standards.
3.5	Exploration and application of ordering, sequencing and modelling of three-dimensional form and spatial content.
3.8	Application of manual and digital graphic techniques and modelling to describe three-dimensional form and spatial relationships.
4.1	Evaluation of design options in relation to project requirements.
4.2	Evaluation of design options against values of physical, environmental and cultural contexts.
4.3	Application of creative imagination aesthetic judgement to produce coherent design.
4.5	Investigation and integration of appropriate structural, construction, service and transport systems in the project design.
4.6	Investigation and integration of appropriate material selection for the project design.
5.3	Evaluation and integration of regulatory requirements.
6.2	Continuing coordination and integration of information and project material from relevant consultants, specialists and suppliers.
6.4	Timely completion and communication of accurate and comprehensible documents that will include, as required, drawings, models, specifications, schedules and other relevant modes of information.
6.5	Nomination of quality and performance standards with regard to selected materials, finishes, fittings components and systems.