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## The Team

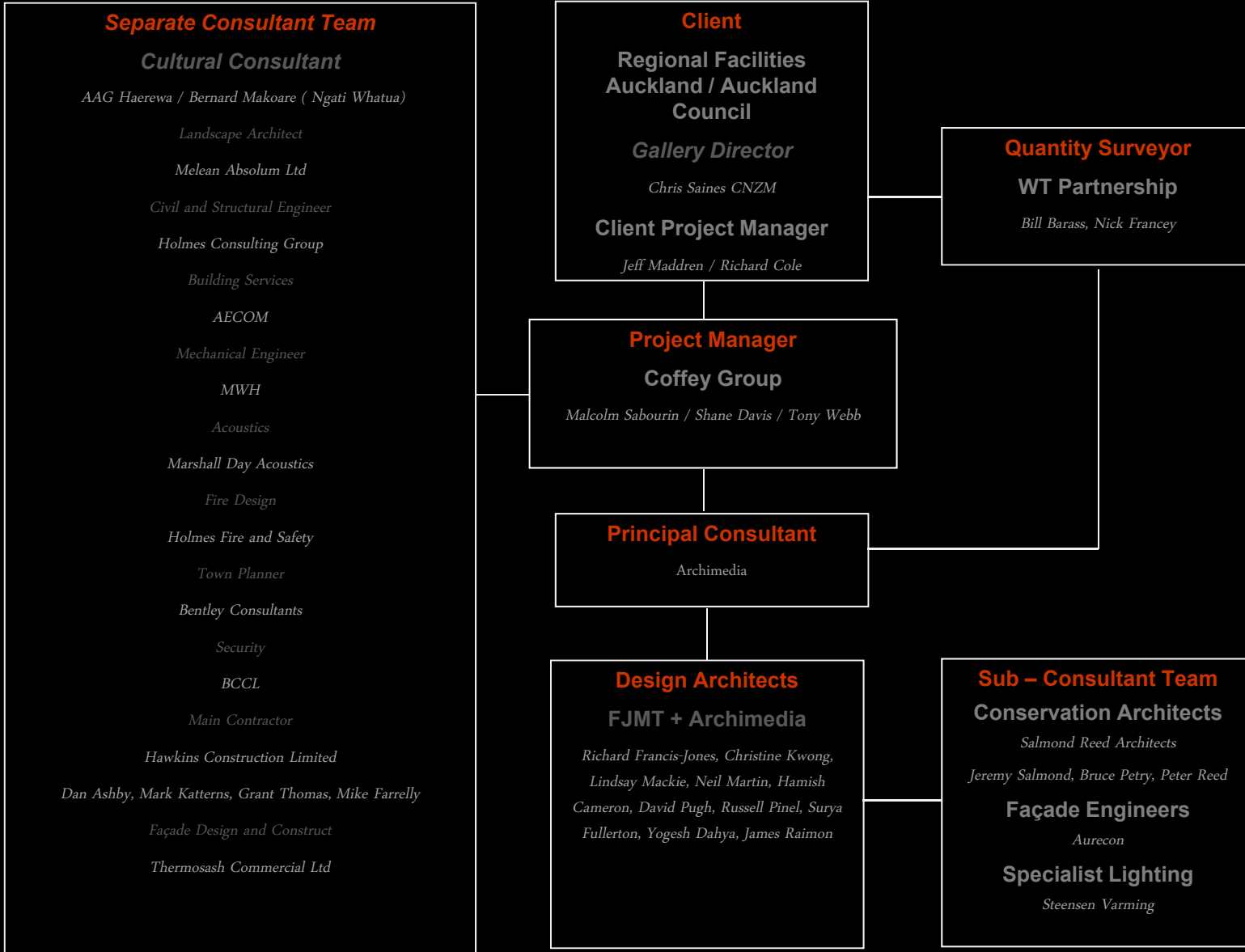
Auckland Art Gallery owes its success to the commitment of the team involved in its development and also to the power of a design idea that inspired all involved to strive for the extraordinary.

Fund Raising for the \$121m project was progressed on multiple fronts including Central Government (\$31.5m), Auckland Council (\$56m) and the Auckland Art Gallery Foundation, led by John Judge and assisted by Dame Jenny Gibbs and Dale Mace (target \$33.4m).

The Gallery Re-Development had an incomparable advocate in Gallery Director Chris Saines, whose vision, professionalism, eloquence and infectious enthusiasm motivated all involved to surmount the many obstacles the project faced.

I would like to acknowledge again the courage it took for those making decisions to fund this burgeoning undertaking without compromise – an attitude that distinguishes this project from many others in this country.

A project of this duration spans many political cycles and often projects are not opened by those who initiate them. I do not wish to focus too much on individuals, but I do wish to acknowledge the determination of Mayor John Banks, who refused to allow the project to be compromised in any way, and who was a very significant factor in its success.





auckland art gallery toi o tāmaki

The original Gallery and Free Library, which opened in 1887 was the product of an architectural competition won by Melbourne architects, Grainger and D'Ebro.

Our Sydney - based joint venture partner Richard Francis Jones has often commented that despite this Melbourne lineage, the heritage building turned out quite well anyway. I am bound of course to say pretty much the same thing – that despite the involvement of Sydney architects, the new Gallery seems to have turned out pretty well anyway.

There followed a series of additions and re-modelling including the addition of the revolutionary “top - lit” “East Wing” in 1916 and the infilling of spaces between the various major structures that extended over 27 levels.

By the time I was an architecture student in the 1970's, practicing my sketching skills under the tutelage of artist Pat Hanly, the Main Entrance to the Gallery was through the elegantly seductive Edmiston Wing, a mansard – roofed modernist addition by City Architect Ewan Wainscott. It was quite a challenge to contemplate the demolition of this structure, its forecourt and cypress trees and its famous fountain.

Briefing for the re-development project began in 2009 and an international design competition was held in 2004.

The project ended up in the Environment Court and in the process, extended the project duration by almost three years, and as a result added approximately \$9m to its cost.

The Gallery opened in September 2011 after three years of construction.

In 2013, Auckland Art Gallery Toi o Tamaki was named World Building of the Year at World Architecture Festival in Singapore, the first time a New Zealand building has been awarded this title. It makes one reflect on the Environment Court process and those who fought to prevent the building's realisation and constrain its vision..

The Gallery has invested in durable materials and construction and we expect it to be around for another century and another architecture competition.



The 11,500m<sup>2</sup> stipulated in the brief as a maximum, grew during the design process to in excess of 14,500m<sup>2</sup> of GFA – a 26% increase. This increase in area, achieved by greater excavation and the insertion of a mezzanine floor achieved significant benefit for the Gallery but also extended the budget and created much greater complexity.

Around the time of the new millennium, the role of the art museum changed dramatically.

Architecture was reinforced as a signifier for cultural capital and museums and other cultural institutions began to diversify their functions and lend their cultural legitimacy to state and corporate interests and also to programmes of urban renewal.

Architecture as spectacular sculptural object emerged.



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**But did this spectacular sculpture belong to its context?**

**FJMT+Archimedia's aspiration was to create a purely local architecture that expressed the identity of Aucklanders and New Zealanders, which responded specifically to this place, and which could only have occurred at this particular time.**

**We acknowledged the cultural agenda for the city and the country and so a fine balance had to be found – spectacular enough to satisfy the potential to enhance the institution internationally, and to promote Auckland and New Zealand on the global stage – yet still completely authentic and derived from the local – from people, place and time.**

**The new building is characterised by a series of fine 'tree-like' canopies that define and cover the entry forecourt, atrium and gallery areas.**

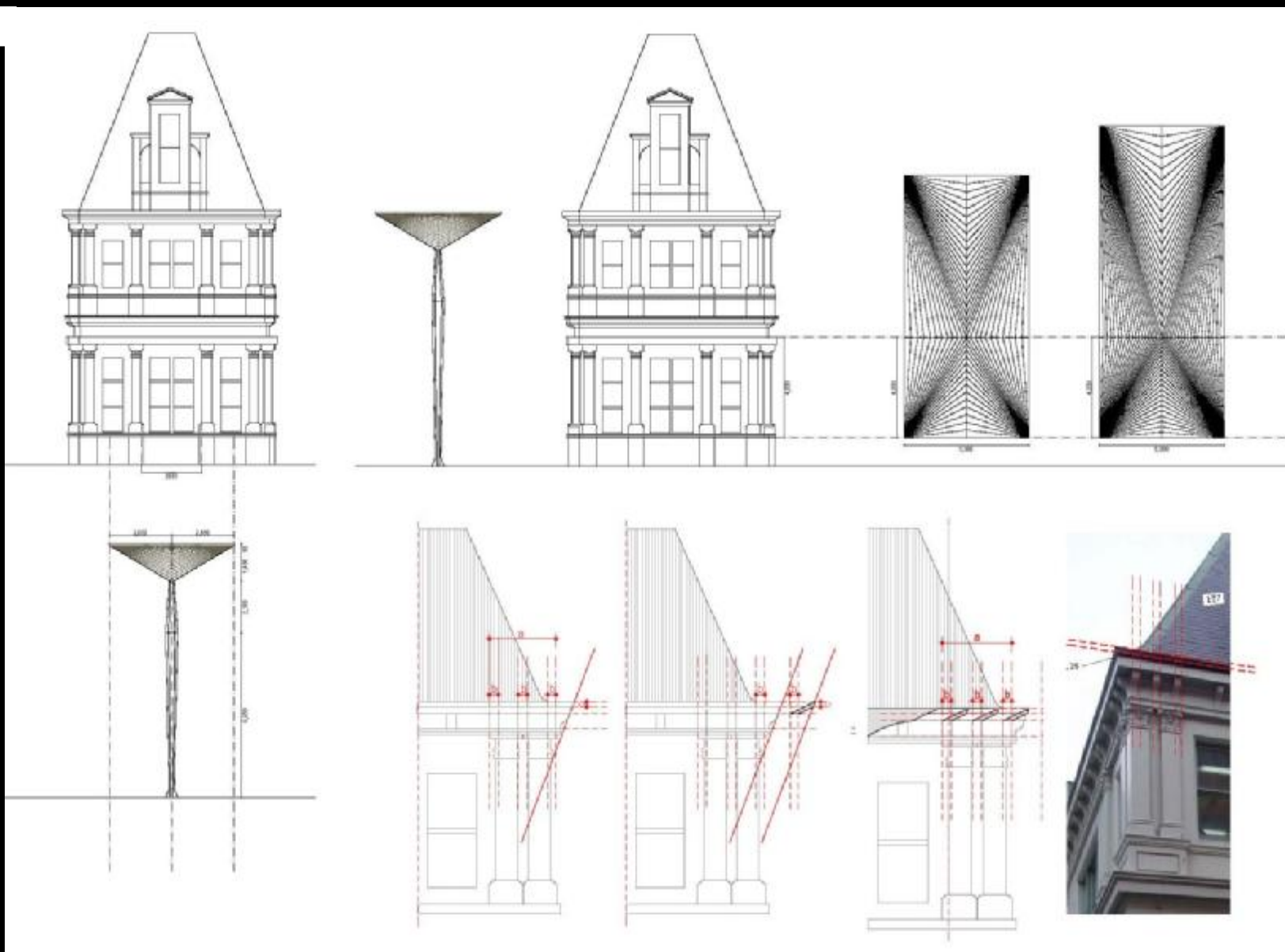
**These light, profiled forms are inspired by the adjacent canopy of pohutukawa trees and 'hover' over the stone walls and terraces that reinterpret the natural topography of the site.**

**The canopies are assembled from carefully selected Kauri, profiled into precise geometric patterns and supported on slender and tapering shafts. They represent the pinnacle of craftsmanship fundamental to the creation of art.**

**These emblematic forms give the Gallery with a unique identity that is inspired by the natural landscape of the site and an architectural vocabulary so different from the adjacent heritage structures that they do not compete with each other, they complement each other.**







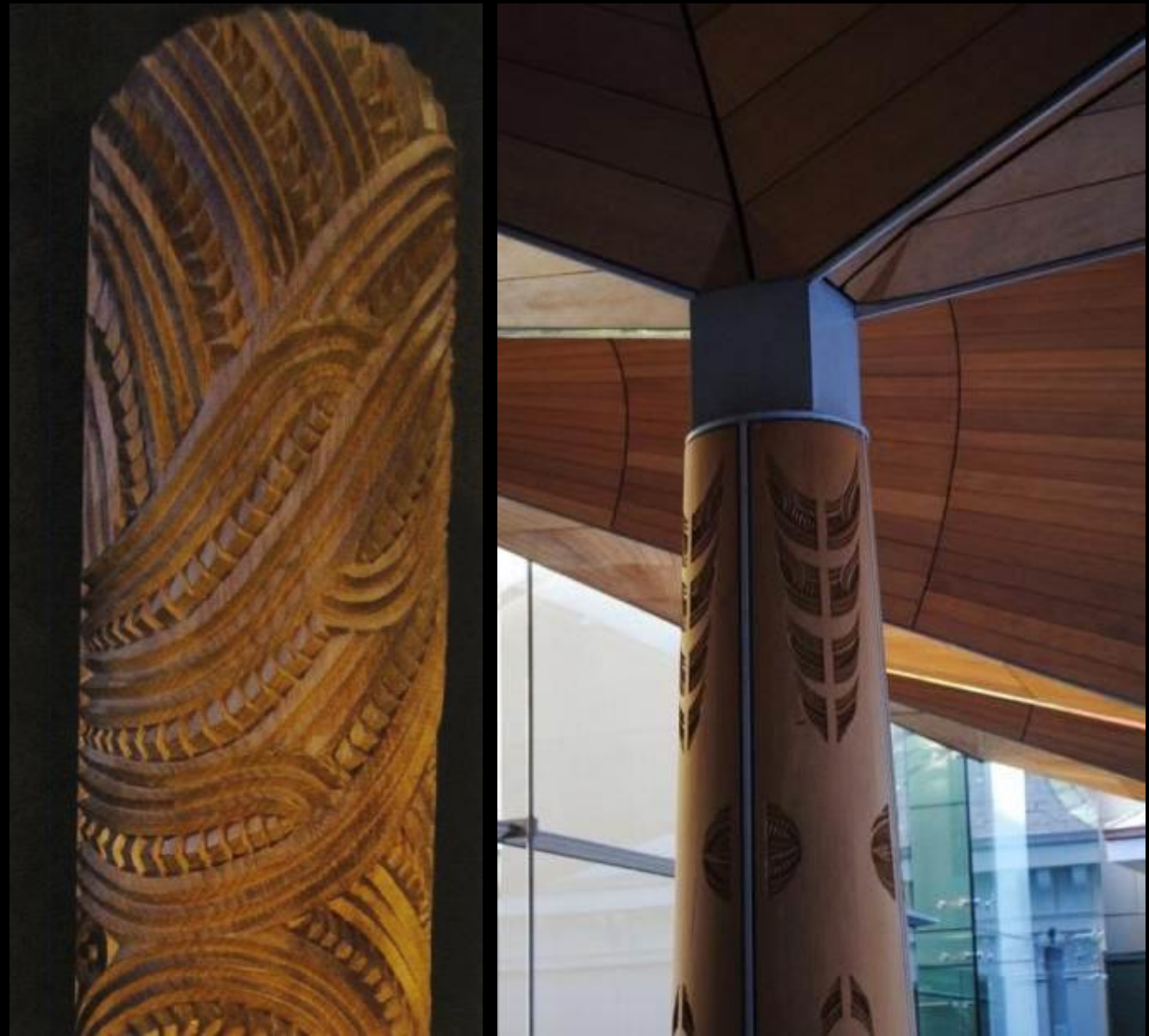
Concept Maori Dimension	Design Component and Concept	Detail Design	Materials Texture and Colour
<ul style="list-style-type: none"> <li>• Popotirauku</li> <li>• Representation of Ancestral and the past on which the future is built</li> <li>• Subjugation of the land</li> <li>• Strong earth motifs</li> <li>• Expressive of Kaitiaki Tanga</li> </ul>	<p><b>Podium Terraces, Walls, Platforms</b></p> <ul style="list-style-type: none"> <li>• Re-orientation of the ground to resolve the programme.</li> <li>• Anchoring structure into the site for the canopy form.</li> <li>• Building external on layers of earth allowing the gallery spaces to walk the terrain ground.</li> <li>• Extension of the urban landscape into the gallery.</li> </ul>	<ul style="list-style-type: none"> <li>• Podium details to 're-use' the 'idea' of natural stone of the site. Strong cast-iron materials. A strong platform and foundation for the building.</li> <li>• Random like so, using of the natural stone walk using different sizes and finishes from the most coarse to the smooth.</li> </ul>	<ul style="list-style-type: none"> <li>• Local NZ sandstone Hinemoa</li> <li>• Une rongoito</li> <li>• Karaka / Whaka Kai</li> <li>• Karaka</li> <li>• Embedded Basalt: scots in striped areas</li> </ul>
<ul style="list-style-type: none"> <li>• Teira Māhuru</li> <li>• Strong and icon</li> <li>• Structure and balance</li> <li>• Expressive of Māori Whenua</li> <li>• Separation of earth and sky</li> <li>• Ringing</li> <li>• Sheltering</li> <li>• Overarching and expressive of the human aspiration</li> <li>• Source of the light</li> </ul>	<p><b>Canopy Columns</b></p> <ul style="list-style-type: none"> <li>• Design from Classical figures of columns on a Corinthean layout</li> <li>• Execution of the width of the column set to the main post.</li> <li>• Representational of the line from form from a row of timber post comes from – clad in timber</li> </ul> <p><b>Roof Canopies</b></p> <ul style="list-style-type: none"> <li>• Sculptural Sheltering form clad in timber to evoke the history of the sheltering form.</li> <li>• The canopy is a series of similar wooden forms representing the 'load' of similar loads. The curved curved profile extends towards the sky and the rafters that downward movement upwards.</li> </ul>	<ul style="list-style-type: none"> <li>• Most significant architectural element: detailed to honor the typical quality strength of standing separate the ground and the roof.</li> <li>• Most significant element integrated into significant 'load' of the crown of the column form a shaft. Teira Māhuru</li> <li>• Timber detailing to reinforce interpretation of tree and water craft imagery. Sheltering organic forms detailed to reflect a boat like, floating from the columns</li> <li>• Possible Raupunga slat come guide</li> </ul>	<ul style="list-style-type: none"> <li>• Columns timber's adding in form with significant panel detail slabs</li> <li>• Integrated canopy organic structure interpretation.</li> <li>• Karaka Tane</li> <li>• Natural timber finish hardware: Cedar or Lawsonia Cypress</li> <li>• Unusual Turbidity element</li> <li>• Raupunga</li> </ul>
<ul style="list-style-type: none"> <li>• Main entry space with meaning of Tangata Whenua and Māhuru</li> <li>• Gāndu by Teira Māhuru</li> <li>• Expressive of Tangata Tanga</li> </ul>	<p><b>Main Entry Forecourt</b></p> <ul style="list-style-type: none"> <li>• The main forecourt is an impressive public gateway space with visual connection to the main atrium. The columns and canopy guide and shelter the gateway. Entry to the main atrium is accessed via the filtering and clapping experience of the entry level.</li> </ul> <p><b>North Entry Forecourt</b></p> <ul style="list-style-type: none"> <li>• This forecourt gives privileged access to the main atrium from the northern terrace of the park. The external spaces will be designed to accommodate pavilion. The connection to the north and the park is good for the passage of the visitors. The entry is also guarded by a column and canopy.</li> </ul>	<ul style="list-style-type: none"> <li>• Natural stone forest at embracing the earth and ground with the presence of water once the welcoming shelter of the canopies</li> <li>• Possible semi-circular entrance at the entry threshold</li> <li>• Place of Welcoming and filtering</li> <li>• Overlaid entry designed to accommodate welcoming canopy</li> <li>• Ring in Canopy use wood slat timber detail with integrated canopy rafters.</li> <li>• Linear water pool installed to bring from landscape</li> </ul>	<ul style="list-style-type: none"> <li>• Local Sandstone (possible use of imported stone for durability)</li> <li>• Basalt slat slabs</li> <li>• Possible connection of work of Māori dimension</li> <li>• Karaka Welcome: Sā</li> <li>• Māhuru</li> <li>• Local Sandstone (possible use of imported stone for durability)</li> <li>• Cedar slat</li> <li>• Pohutukawa: Pūmā</li> </ul>
<ul style="list-style-type: none"> <li>• Elevated Aotua above main entry</li> <li>• Canopy will lead towards the main atrium</li> <li>• Space for a memory ceremony</li> <li>• Expressive of Whenua</li> </ul>	<p><b>Main Foyer</b></p> <ul style="list-style-type: none"> <li>• The Foyer is placed below the atrium in a comparatively confined space. Visitors are prepared to walk to the gallery via this entrance experience</li> <li>• The lower space demonstrates the relation into the main atrium space and the voyage opens up into the world of Art and Aspiration.</li> </ul> <p><b>Main Atrium</b></p> <ul style="list-style-type: none"> <li>• Impressive public reception space for major Art Gallery events</li> <li>• Strong visual connection with outside</li> <li>• Immersive gallery space extending into the landscape from the heritage structures representing the foundation and generous public engagement of the main Gallery spaces.</li> </ul>	<ul style="list-style-type: none"> <li>• Space of activity meeting life and movement.</li> <li>• Detailed integration of light and filtration systems warm colors natural stone.</li> <li>• Open and welcoming space characterized through the series of columns Tane</li> <li>• Ceiling Timber Gallery and all natural stone floor</li> </ul>	<ul style="list-style-type: none"> <li>• Local Sandstone (possible use of imported stone for durability)</li> <li>• Glazing artwork and information display integrated</li> <li>• Pipirokiri Kaharu Karaka</li> <li>• Local Sandstone (possible use of imported stone for durability)</li> <li>• Cedar slat</li> <li>• Pipirokiri Kaharu Karaka</li> </ul>
<ul style="list-style-type: none"> <li>• Elevated learning environment</li> <li>• Objects of significance</li> <li>• Expressive of Māhuru Tanga</li> </ul>	<p><b>The Galleries</b></p> <ul style="list-style-type: none"> <li>• Complimentary assembly of varied exhibition experiences</li> <li>• Environmentally protective</li> </ul>	<ul style="list-style-type: none"> <li>• Jewels' treatment of main gallery levels to be with integration of a simple timber detail with possible carving/artwork to denote and assist interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>• Room level with integrated carving/artwork</li> <li>• Tane</li> <li>• Pipirokiri</li> </ul>
<ul style="list-style-type: none"> <li>• A living vessel containing knowledge</li> </ul>	<p><b>The Heritage Building</b></p> <ul style="list-style-type: none"> <li>• Collected vestige of the past</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally line of elements and volumes with some scale on external difference</li> <li>• Possible social threshold within the floor at the entrance to the external rooms from the main building</li> </ul>	<ul style="list-style-type: none"> <li>• Restored heritage finishes where possible</li> <li>• Timber floor threshold with integrated carving/artwork</li> </ul>



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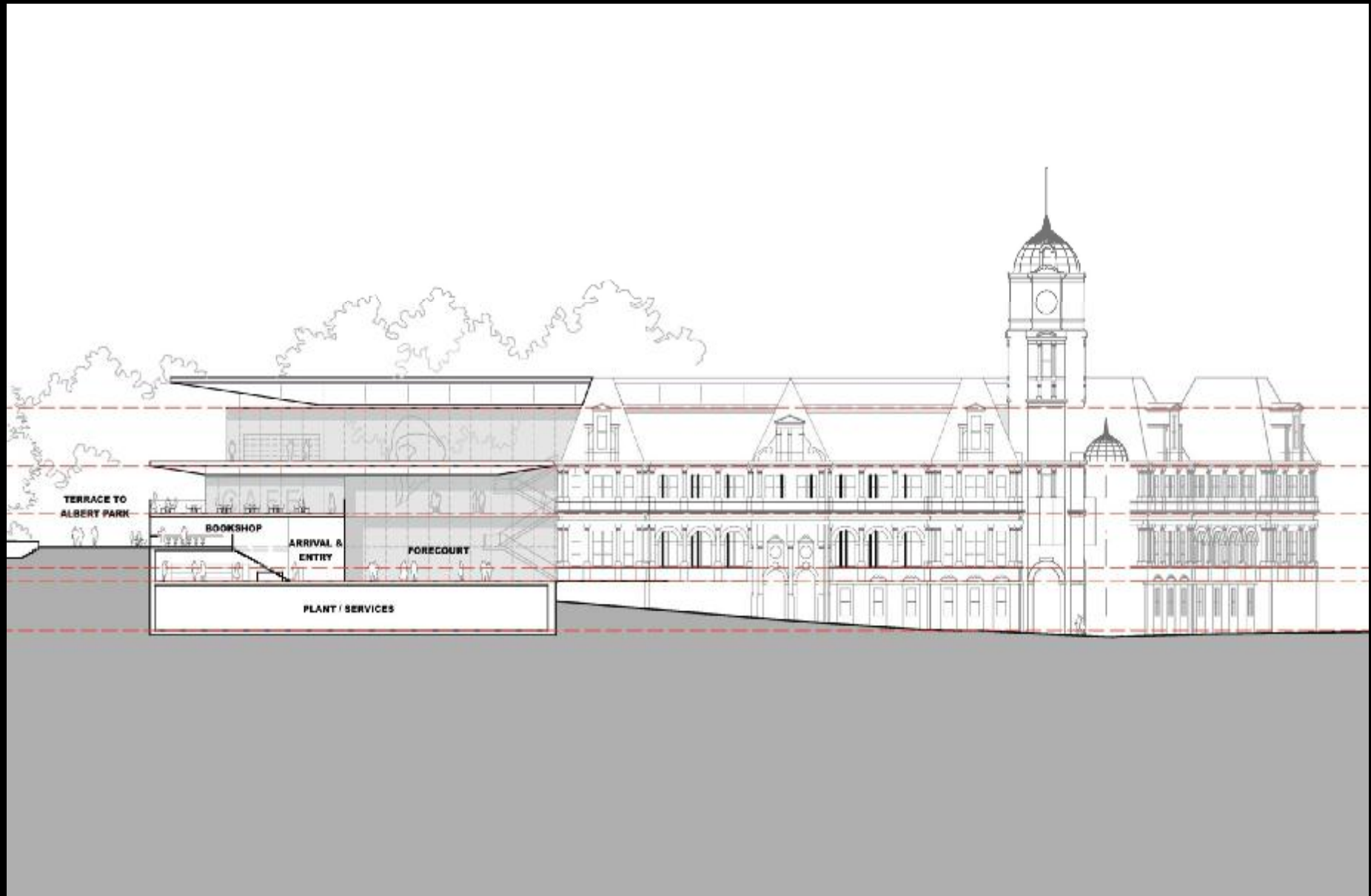
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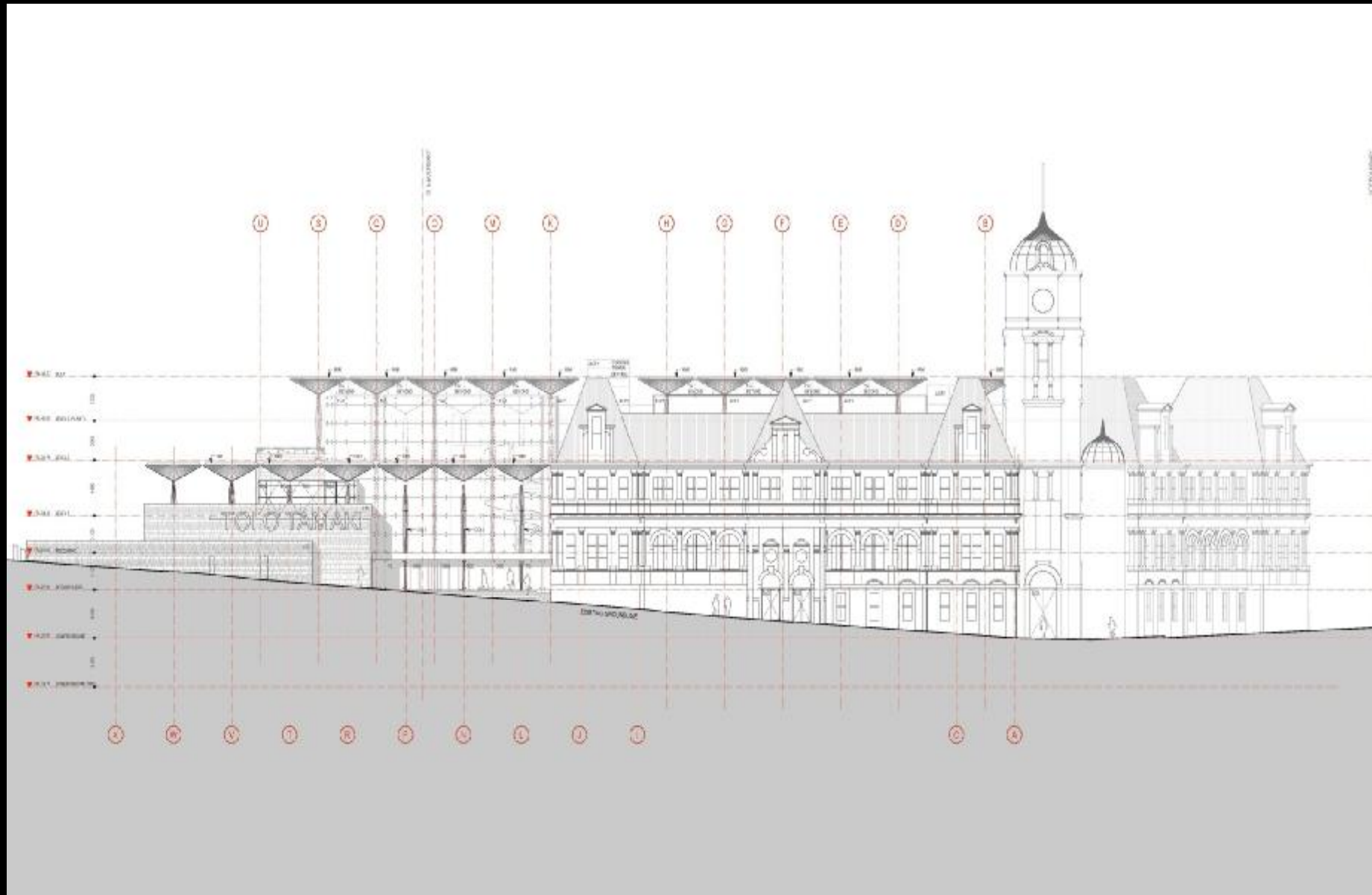


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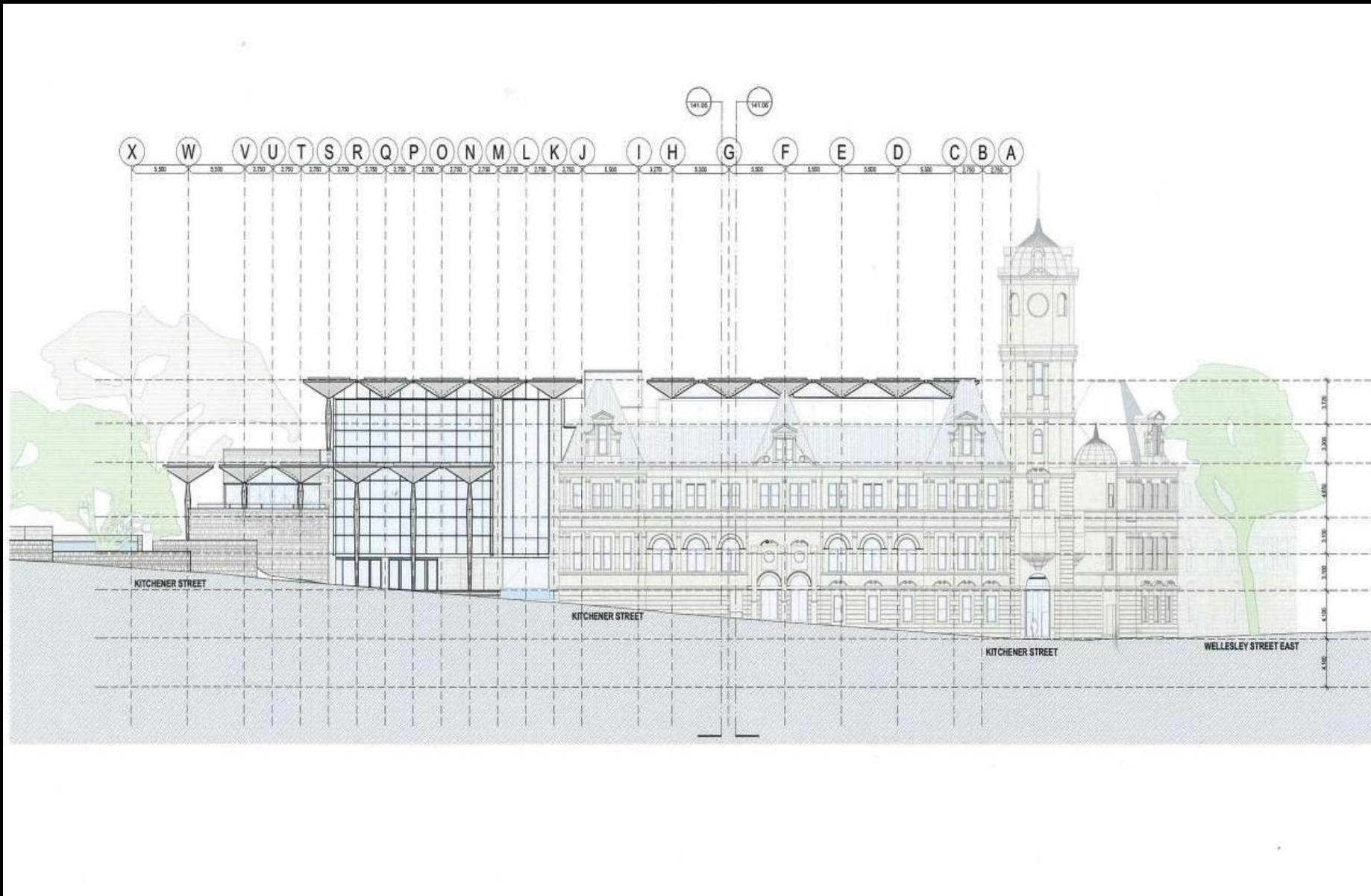
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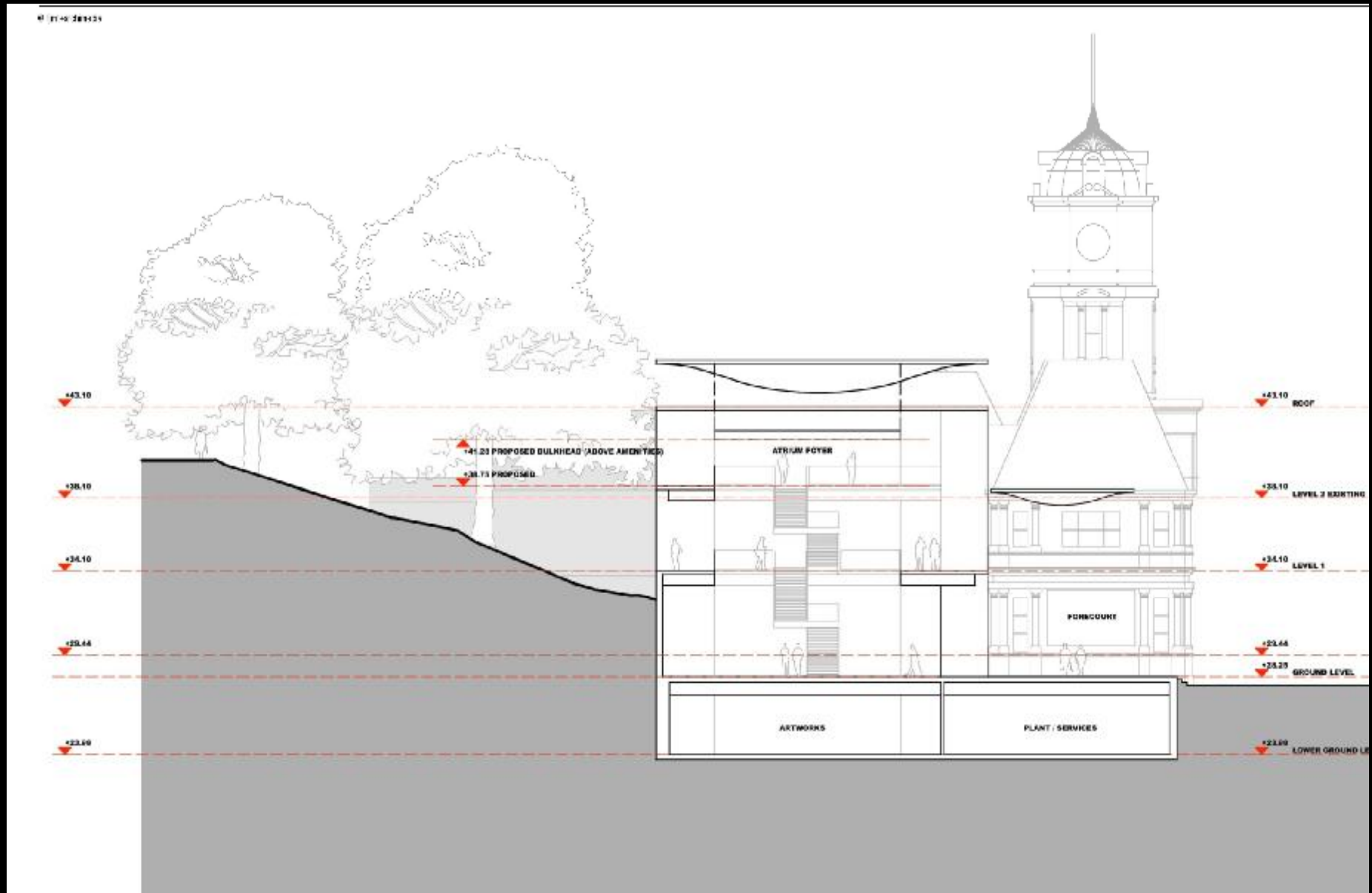


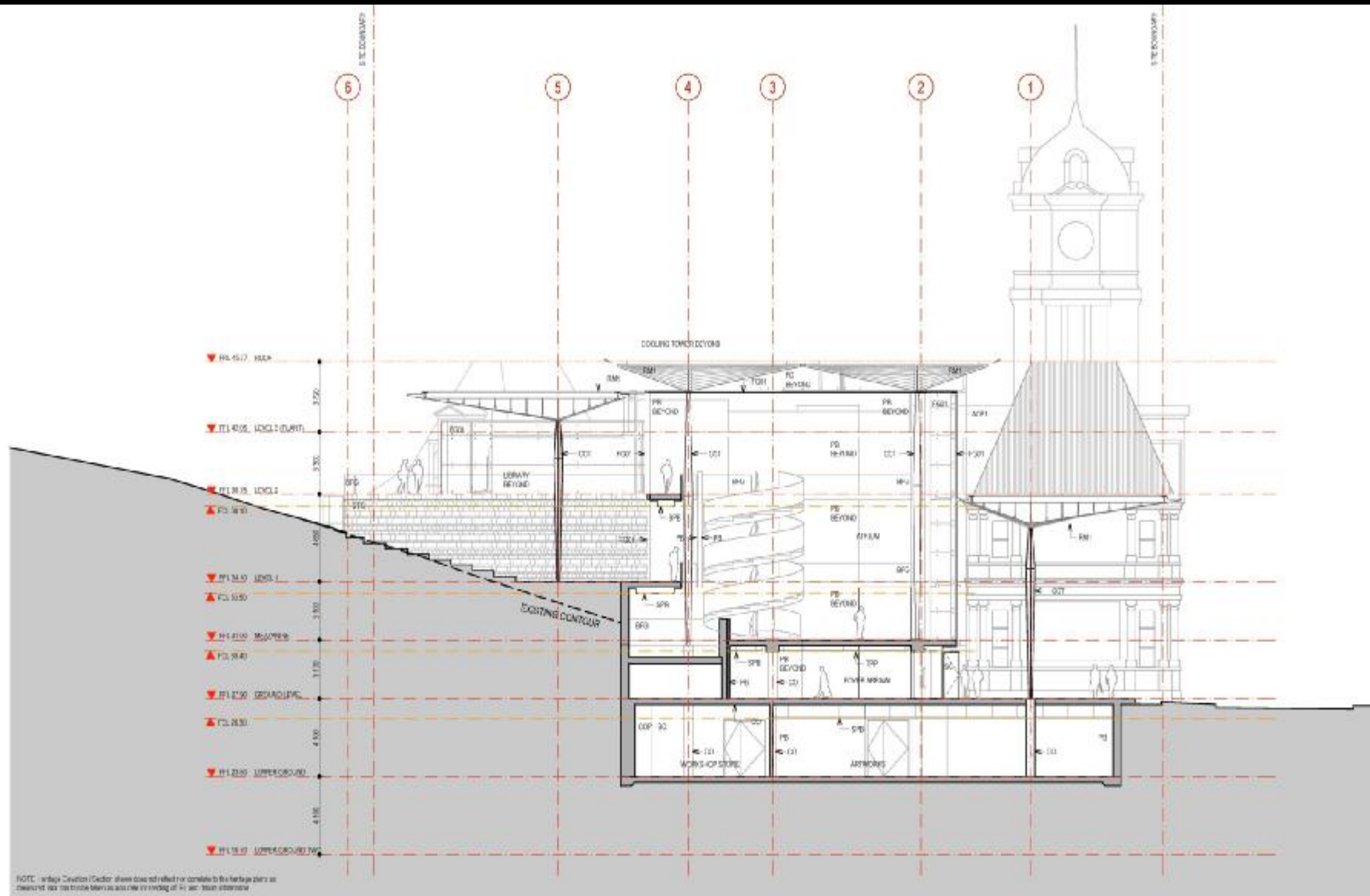


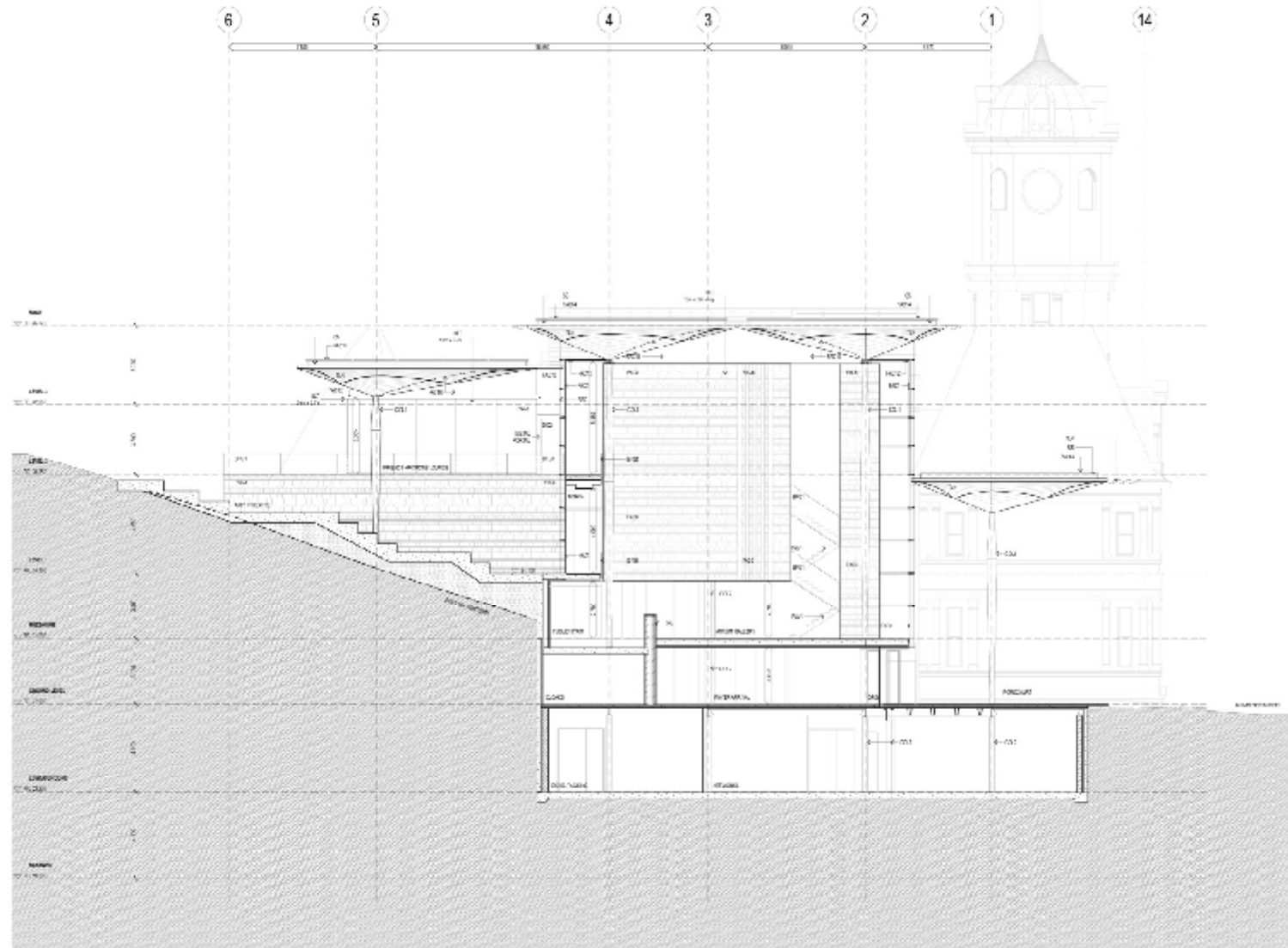
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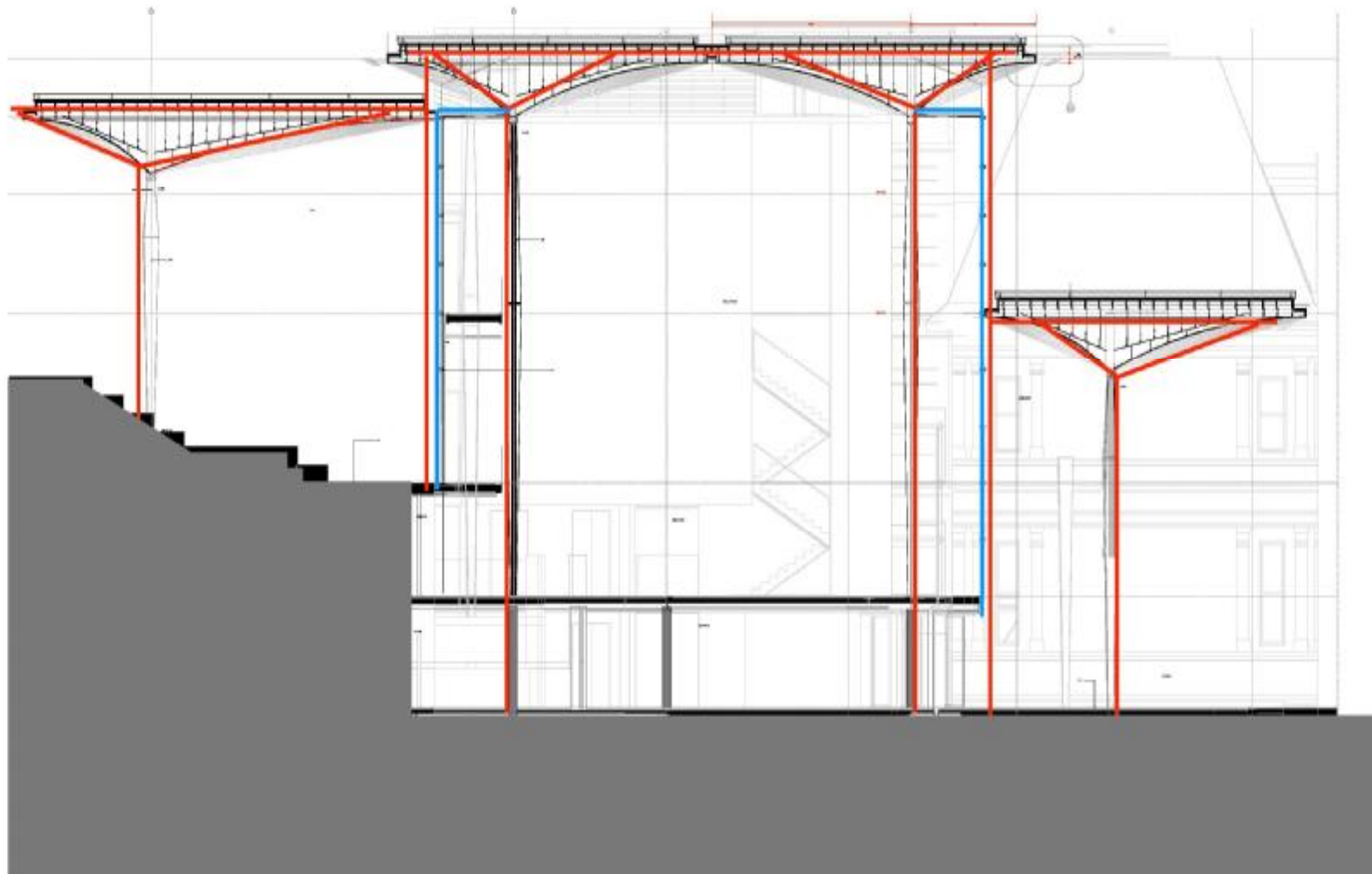
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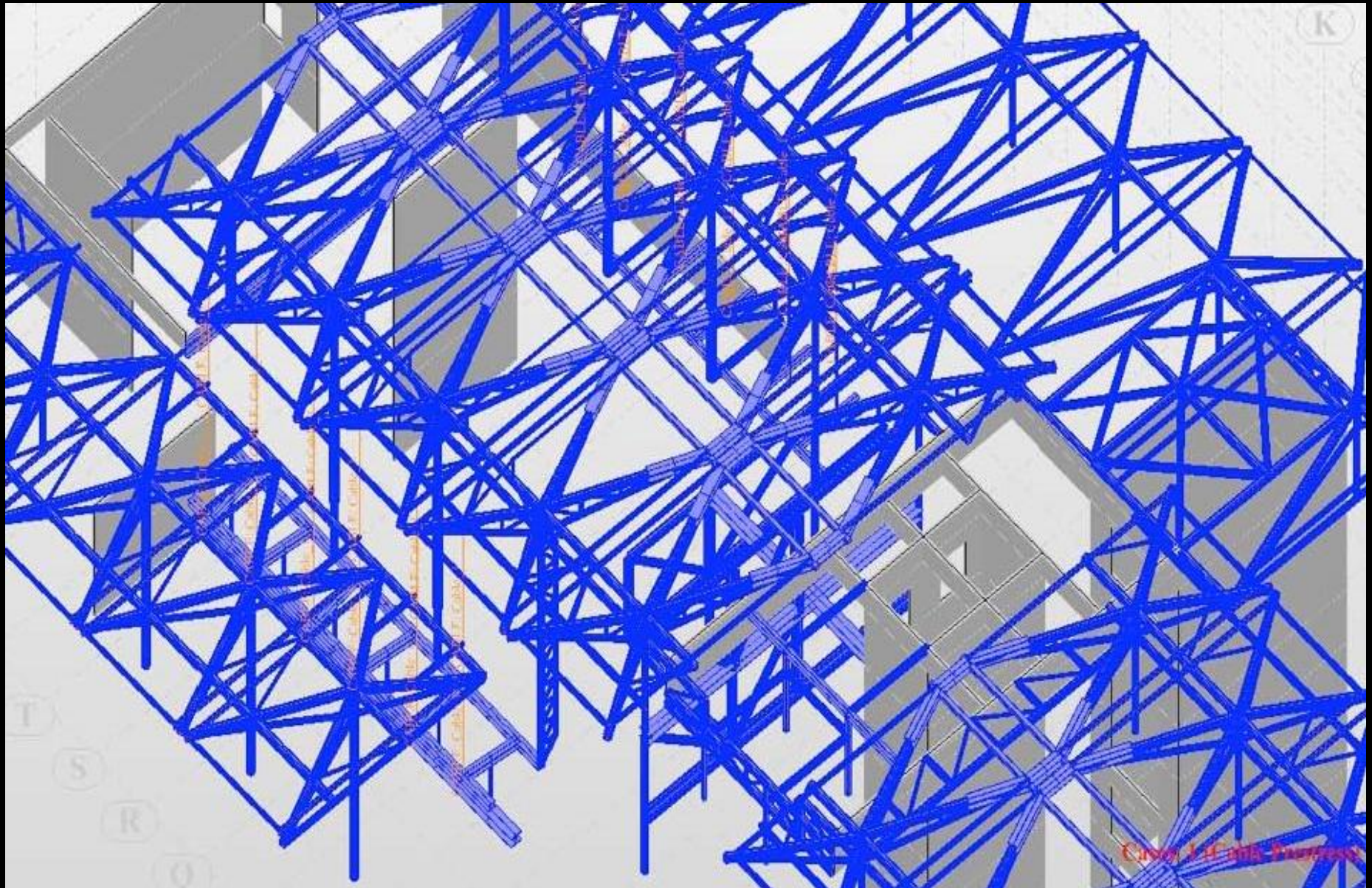
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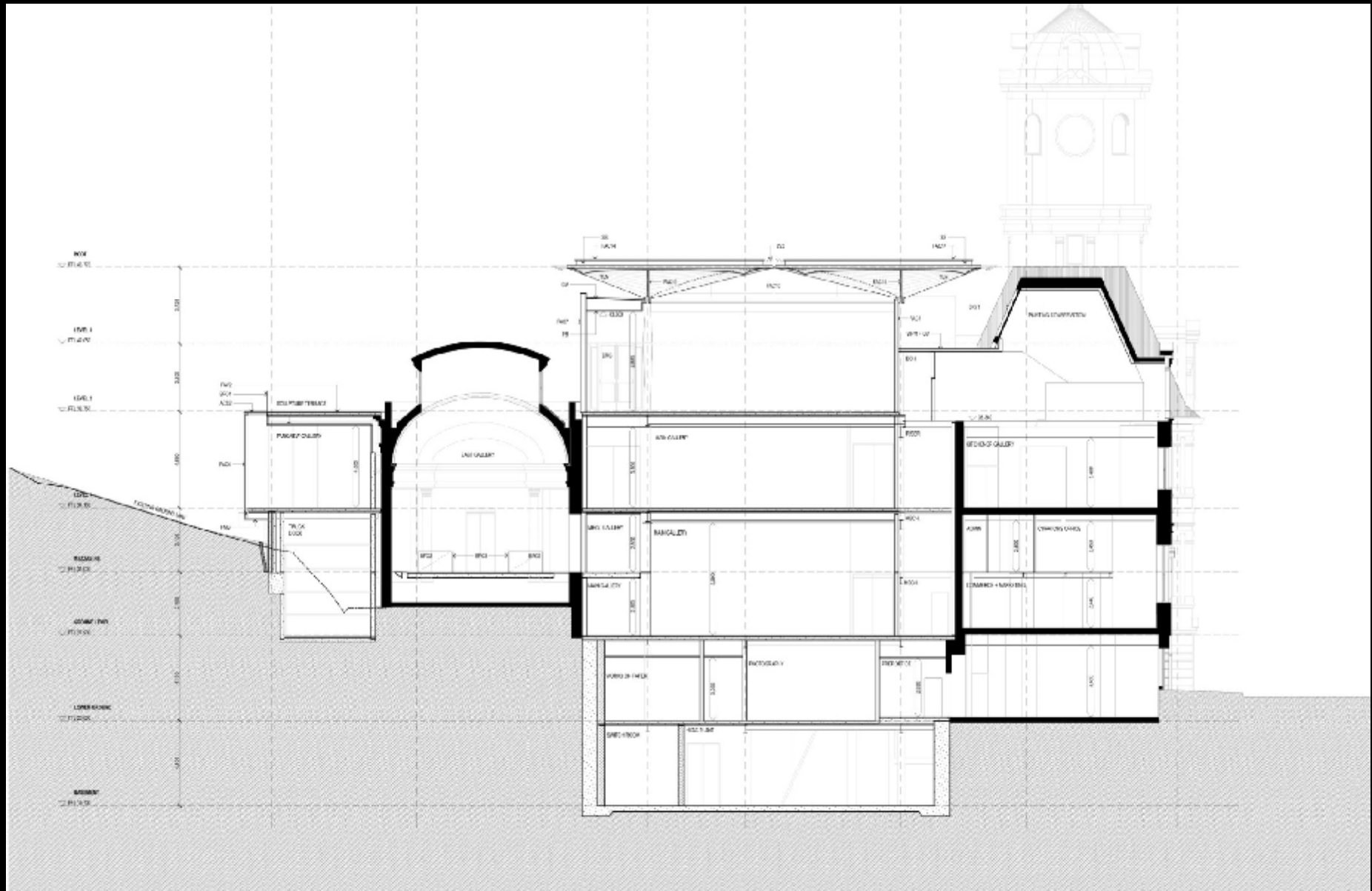
- 1. ATRIUM ROOF STRUCTURAL SUPPORT
- 2. ENTRY & FRIENDS CANOPY
- 3. ROOF TIE DOWN
- 4. FACADE SUPPORT

1.2 CURRENT PROPOSAL - INTEGRATED SYSTEMS











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