

CHRISTCHURCH CITY COUNCIL

ŌRUAPAEROA ARTWORK COMMISSION

REGISTRATION OF INTEREST (ROI)

FOR THE SUPPLY OF URBAN AND ENVIRONMENTAL ARTWORKS and
MAJOR PUBLIC ARTWORKS

REGISTRATION OF INTEREST LODGEMENT DETAILS

Closing Time/Date: 12 noon on Friday 19 July, 2019

Lodgement Place: ArtsAdvisors@ccc.govt.nz

Principal Arts Advisor
Christchurch City Council
PO BOX 73054
Christchurch

Ground Floor Reception:
53 Hereford St
Christchurch

Subject: ROI for the Supply of Artwork



CHRISTCHURCH

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1. CLOSING DATES FOR RESPONSES

- i. The closing date for response is Friday 19 July 2019 at 12 noon. All submissions must be titled "ROI for the Supply of Artwork for Christchurch City Council".
 - a. Replies preferably are to be emailed to ArtsAdvisor@ccc.govt.nz with the following in the subject line:
"ROI for the Supply of Artwork for Christchurch City Council"
 - b. Alternately documents can be deposited with ground floor reception at the Council offices at:
53 Hereford Street
Christchurch
 - c. Or delivered by post to:
Principal Arts Advisor
Christchurch City Council
PO BOX 73054
Christchurch

2. NO OBLIGATION

- i. The Council is under no obligation to act further on any the information submitted in the replies and is not bound in any way to short list and/or negotiate with any Respondent/s.
- ii. It is not intended that this ROI (nor any response to the ROI) shall in itself give rise to contractual relationships.
- iii. Similarly, it is not intended that consideration or discussion of any response to this ROI will give rise to any commitment or undertaking by the Council to take or refrain from taking any particular course of action in the future.

3. COMMUNICATION BETWEEN THE COUNCIL AND RESPONDENTS

- i. All communications with the Council concerning this ROI must be conducted through:
Principal Arts Advisor
ArtsAdvisor@ccc.govt.nz
Telephone: (03) 941-8635

4. RIGHTS RESERVED BY THE COUNCIL

- i. Waive any irregularities or informalities in this ROI process.
- ii. Enter into discussions and /or negotiations with any one or more Respondents at any time and upon any terms and conditions.
- iii. Re-advertise this ROI or advertise as RFP.
- iv. Seek Clarification of any response.
- v. Provide RFP's to any/all Respondents of this ROI, and/or other persons.

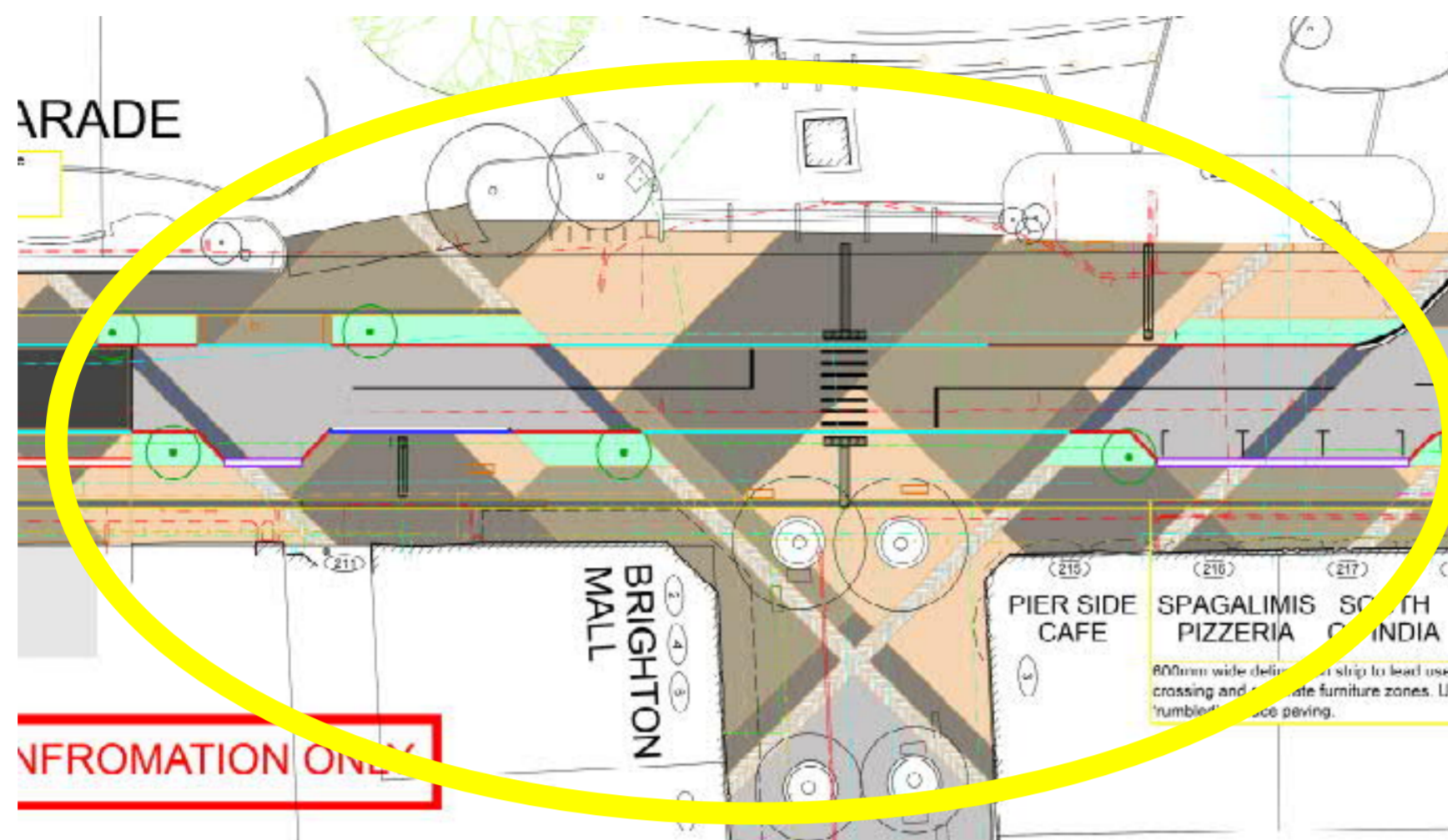
5. OVERVIEW

- i. Project name: Ōruapaeroa Artwork Commission
- ii. Project location: Marine Parade / New Brighton Mall
- iii. Client: Christchurch City Council
- iv. Budget: A budget of up to \$190,000 ex GST is available for this commission
- v. Project Scope: design, construction and installation of permanent public artwork(s) (including foundations)

- vi. Background to project: See attached Brief (Appendix One)

6. SITE

- i. Marine Parade / New Brighton Mall



7. OUTCOMES SOUGHT

- i. Respond meaningfully to the Matapopore Cultural Design Strategy - Ōruapaeroa.
- ii. The Artwork(s) will be designed specifically to suit the project site and its surrounds.
- iii. The Artwork(s) will enhance aesthetically the public space or built environment to which it relates or otherwise interact with its surrounding environment.
- iv. The Artwork(s) will be a signal landmark for the site, creating a welcoming association or focal point for people gathering and moving through the area.
- v. Have regard for the local community and contribute to a sense of pride.

8. DESIGN PRINCIPLES

- i. The Artwork(s) will have cultural resonance and significance with a clear response to the cultural narrative. Matapopore, on behalf of Ngāi Tūāhuriri will assess interpretation of the narrative associated with the artwork.
- ii. The Artwork(s) must be created to a high standard relevant to its urban, cultural and physical context and appropriate to the architecture, landscape and streetscape.
- iii. The Artwork(s) should:
 - a. Require minimum maintenance
 - b. Be located within the designated area
 - c. Be of a size that is relevant to its setting
 - d. Be robust – permanent artworks should be constructed of materials that will not deteriorate

9. ARTIST SKILLS

- i. The successful artist will need proof of the following:
 - a. Public sculptural design, fabrication and implementation experience
 - b. Experience working within technical constraints
 - c. Good project management and financial skills

10. ROI SUBMISSION REQUIREMENTS

- i. Artists who have received this brief as a result of responding to an advertisement are asked to submit a CV and portfolio, which should include the following:
 - a. Cover letter setting out rationale for interest in the project
 - b. Biography
 - c. Description of artistic practice noting relevant themes, styles, approaches
 - d. Relevant publications, articles and bibliography
 - e. Proof of expertise in the area of public artworks
 - f. Images of completed public artworks
 - g. Confirmation of availability to complete the artwork within timelines
- ii. Do not submit with your ROI any concept drawings, design concepts (written or visual), maquettes or computer montages.
- iii. After the submission date for registration of interest a shortlist of two to five applicants will be identified and invited to respond to a stage one brief.
- iv. All artists who registered interest, including those not selected, will be notified in writing within approximately two weeks of the submission date.
- v. Shortlisted applicants will be briefed on the project and requested to make initial stage one design proposals. A payment will be made to each shortlisted, submitting artist.
- vi. One design submission will be accepted, and the artist awarded the commission. A commissioning agreement will be entered into.

11. TIME-FRAME

- i. Registration of Interest (ROI) submission due: Friday 19 July 2019
 - a. Applicants notified of selection or non-selection: Friday 26 July 2019
- ii. Stage one - Invited Design Proposals due: 12 noon Wednesday 21 August 2019
 - b. Applicants notified of selection or non-selection: Wednesday 28 August 2019
- iii. Stage two - Detailed Design due: Wednesday 24 September 2019
- iv. Stage three - Fabrication and implementation
 - c. Installation of foundation December 2019
 - d. Installation of artwork March/April 2020

13. APPENDIX ONE

ARTISTS BRIEF

1. INTRODUCTION

1.1. The Client wishes to commission sculptural work (or works) - 'Artwork' - for Marine Parade (including the entry to the Mall), in Ōruapaeroa New Brighton which will enhance and contribute to amenity and respond respectfully to the landscape and history of the area. Ngāi Tūāhuriri and Ngāi Tahu associations with the area are to be the primary narrative influences.

2. CONTEXT AND VALUES

2.1. The following brief summary of the people, associations and history of the site and surrounds area and is intended to inspire further investigation and research by artists.

2.2. New Brighton is a coastal suburb located at the eastern edge of Christchurch City. Its residential catchment extends from Waimairi Beach to the north and to South New Brighton (The Spit) to the south. The catchment extends to the west of Ōtākaro / the Avon River, much of which is now located within the residential red zone.

From 1946, New Brighton was the only place in New Zealand where shops were allowed to open on Saturdays. People flocked to New Brighton on their day off, but once Saturday trading began nationwide in the 1980s, business dropped off markedly.

2.3. New Brighton is reinventing itself as Christchurch's eastern playground with work being undertaken towards meeting the aspirations of the community who want to see a viable, compact, and lively centre which serves the needs of its residents. Visitors from across the city are drawn to its fun, creative and relaxed atmosphere.

Community spirit is strong, resourceful and adaptable. Events and festivals have added interest and excitement to community life. Streets, open spaces and buildings contribute positively to the centre's cultural heritage, character and identity. The centre's proximity and position between Ōtākaro / the Avon River, Te Ihutai / the Estuary and sea, and the associated cultural values, are recognised and celebrated.

The streetscape enhancement along Marine Parade is intended to help the regeneration and recovery of the New Brighton commercial centre by improving access between the foreshore and the commercial centre. The project aims to create through a staged implementation, an activated multi use slow way with pedestrian priority together with a vibrant seaside and cultural ambience. The project is part of the New Brighton Suburban

Centre Master Plan which will see investment in the public realm which supports a strong sense of place and a variety of uses such as events.¹

3. ŌRUAPAEROA – THE CULTURAL NARRATIVE

Refer to the Matapopore Cultural Design Strategy: ŌRUAPAEROA for further detail on the cultural context, narrative, and the cultural design framework which is to guide the design of the artwork. Segments below have been taken from the Matapopore Cultural Design Strategy: ŌRUAPAEROA.

Cultural Context:

The name Ōruapaeroa has been known to refer to both the area of Travis Wetlands and New Brighton. New Brighton and Te Ihutai/the Avon-Heathcote Estuary have considerable cultural and historical importance for Ngāi Tahu and Ngāi Tūāhuriri. It has been a place of settlement and use – in particular, for mahinga kai purposes – for the people of Ngāi Tahu for over 600 years.

The Ōruapaeroa Travis Wetlands is an area of swamp known at one time to link with the sea. Ngāi Tahu traditions talk of makō/sharks or pioke/rigsharks being caught here at certain times of the year, during periods when the swamp would connect to the sea and marine fish could be supported when saltwater inundated the freshwater swamp.

During the warmer months, Ōruapaeroa was a popular site for Māori to swim. The name is also applied to both a beach nearby where patiki (flounder), patiki rore (sole) and shellfish were gathered and to the general location of the New Brighton town centre.

The pā, known as Te Kai a te Karoro, was an early Waitaha and Ngāti Mamoe village located on the sandpit near present day South New Brighton Park. The margin of the Estuary and the mouths of the Ōtākaro/Avon and Ōpāwaho/Heathcote Rivers which flow into it, were important mahinga kai areas.

Historically, Te Karoro Karoro – translating to mean ‘the cries of seagulls’ – was a wetland and dune environment covered in pātiti (native grass), wīwī (rushes), eelgrass and scrub. The area supported an abundance of wildlife and was an important food and resource gathering area for Ngāi Tahu/Ngāi Tūāhuriri. The spit was formed after World War II, from sand carried to the coast by the Rakahuri/Ashley and Waimakariri Rivers, where it was dispersed along the foreshore by sea currents, eventually building up to enclose Te Ihutai.

Te Ihutai was a significant fishery for Ngāi Tahu whānui, the manawhenua of Ngāi Tūāhuriri and the travellers who voyaged along the eastern coast. The estuary was renowned for its diverse – and regularly in abundance – variety of fish, shellfish and birds. The east coast provided various seasonal food groups and these food resources were harvested in abundance and preserved to sustain the tribe through times where fresh food became scarce.

¹ <https://ccc.govt.nz/assets/Documents/The-Council/Plans-Strategies-Policies-Bylaws/Plans/suburban-plans/NewBrightonCentresMasterPlan.pdf>

The naming of various features along the coastline reflects the explorers and iwi who travelled and settled along the coastline. For example, Māui – who was responsible for fishing up the North Island and circumnavigating the South Island – has a number of coastal place names attributed to him along the southern coast of Te Tai o Mahaanui.

Names also have a strong link between the cosmological world of the atua (gods) and present generations charting events that shaped the environment of Te Wai Pounamu and Ngāi Tahu as an iwi. Battle sites, urupā and landscape features bear the names of tīpuna (ancestors) and are a record of history.

Cultural Design Framework: The Forces of Nature

It is difficult to imagine a place in Ōtautahi where the forces of nature are more present than along the coastline at New Brighton. The expanse of the Pacific Ocean meeting both the land and sky, for endless miles, is an inspiring and humbling sight. The Easterly wind has a dominating presence as it stirs the waves, sand and anything else that's left exposed to the elements. The uninterrupted expanse of sky presents an ever-changing palette of colour and mood; on a clear night, miles away from the interfering city lights, the celestial bodies mark the seasons and provide a myriad of stories and information to those who know this language.

The Māori view the world as an open system which is interconnected through whakapapa, where physical, spiritual and social realms are all entwined. The story of creation tells us that all living things descend from the primal parents of Ranginui and Papatūānuku. Their offspring have specific roles to play, they became the atua (gods), guardian spirits or kaitiaki of natural phenomena. Their role is to ensure that the mauri (life force) of their taonga is healthy and strong.²

The ultimate role of the kaitiaki was to maintain balance in the world. An example of how balance is achieved is told by Teone Tare Tikao, he explains that if the full force of the wind was let loose on man the result would be disastrous, so lightning and clouds were put in place to retard the winds. Likewise, if the full force of lightning was let go, man would be burnt, so the forces of Tāwhirimātea (god of wind) and Ruaimoko (god of lightning, thunder and earthquakes) hold back their powers and send through just enough to help control the elements.³

The cultural design framework draws on the stories and purpose of the atua (gods) who preside over the forces of nature and the primal parents themselves who have a powerful presence within the New Brighton area. This framework provides an opportunity for design and art to celebrate the forces of nature that define the unique natural character of New Brighton and to learn about and teach the concept of kaitiakitanga through the role of atua or kaitiaki in maintaining balance in the natural environment.

The Role of the Atua

Tangaroa: An important child of Rangi and Papa was Tangaroa (God of the Sea), who was given the responsibility of caring for the ocean. Legend tells that Tangaroa was originally a

² Roberts, M., Norman, W., Minhinnick, N., Wihongi, D. and Kirkwood, C., "Kaitiakitanga: Maori perspectives on conservation", in Pacific Conservation Biology, Vol.2: 2-20, 1995

³ Beaties, H., Ed Anderson, A., third ed (2009). Traditional Lifeways of the Southern Maori. Otago Museum, Dunedin. P 400.

big fish or a sea monster from which taniwha (monsters of the water) descend from. Although taniwha didn't always carry a negative connotation, they were also known for being responsible for separating the waves of the ocean to make it easier on the canoes migrating from Hawaiki to Aotearoa.⁴ Ngāi Tahu traditions talk of a female taniwha Āraiteuru – who with another taniwha Ruamano – was responsible for guiding the Tākitimu waka, a primary Ngāi Tahu waka who many Ngāi Tahu descend from, to the safety of the shores of Aotearoa.⁵ When voyaging, Māori would pray to Tangaroa to help guide them through the treacherous waters to ensure they reached their destinations safely.

Tāwhirimātea: (God of Wind, another child of Rangi and Papa) also played a vital role in the successfulness of the voyagers' travels by providing the necessary strength and direction of winds.⁶ Tāwhirimātea is a powerful god who is the fan that the wind-goddesses use to disperse the winds all over the world; the winds are believed to only blow between Papatūānuku and the first floor of the heavens, meaning no air or wind circulates above so it is believed that the gods who occupy the heavens must be very different to the human race that occupy this world. There are many different types of winds that can be celebrated through sculpture. Some examples of winds are:

- Hau-wahine – soft breeze;
- Hau-tane – strong wind;
- Marangai or Marakai – easterly;
- Whakarua – soft easterly;
- Paoa – strong easterly;
- Hau-matua – northerly;
- Taa or Ta – westerly;
- Tonga or Toka – south westerly;
- Wahanui – north westerly;
- Tautahi – south easterly;
- Mauru – north westerly.⁷

Ranginui: (Primal parent – Sky Farther). One of Tane's great acts was the adornment of his father, Ranginui with the stars. It's believed that the stars were located somewhere within the top heavens⁸ and were put there to contribute to the illumination of the sky so that Papatūānuku would not lie alone in darkness.⁹

Understanding the night sky played an important part in marking the seasons, providing tohu (signs) to predict weather, give warning and act as navigational markers. An important star to Ngāi Tahu is Puaka which appears as a morning star from May onwards and it's by this star the Southern Māori told the seasons.¹⁰ The many other constellations

⁴ Ibid

⁵ Keane, B., 'Taniwha - Taniwha of the sea'. Te Ara - the Encyclopedia of New Zealand. Retrieved from <http://www.TeAra.govt.nz/en/taniwha/page-2>

⁶ Ibid

⁷ Tikao, T., Beattie, H., (1939), Tikao Talks: Ka Taoka o te Ao Kohatu, Treasures from the Ancient World of the Māori., Christchurch, New Zealand. P47

⁸ Beaties, H., Ed Anderson, A., third ed (2009). Traditional Lifeways of the Southern Maori. Otago Museum, Dunedin. P 363.

⁹ Best, E., (1924. Ed 2005). Māori Religion and Mythology Part 1. Te Papa Press, Wellington.

¹⁰ Ibid

such as Matariki, Ngakapa, Mirimiri, Autahi and Tawera which were considered principle stars.

Kahukura: Another atua that Ngāi Tahu hold with high respect is Kahukura-he became the main god of the migrators and is often represented by the rainbow. He was responsible for separating the bad weather from the good, protecting fragile canoes from strong waves, calming blustering winds that were causing trouble for travellers and provided rainbows to those who were lost at sea, guiding them to safety.¹¹

Incorporating the sculptural elements would address the three main realms of the site – Ranginui, Papatūānuku and Tāwhirimātea. Pou for example, are planted into Papatūānuku but reach to the heavens and draw our attention to the realm of Ranginui and the expanse of sky which is very prominent in New Brighton.

4. NEW BRIGHTON

New Brighton is named for Brighton in the United Kingdom. The naming is possibly linked with a jetty which had been built in front of the Free's residence. FW. Free had chalked the words 'New Brighton' on a post nearby to recognise the landing of Inspector William G. Brittan in 1860 who had been born in Brighton, England. The name is c have been given after the birthplace of another settler when J. E. Fitzgerald, first superintendent of Canterbury visited the area.

From 1887, trams brought city folk to the beach. During the 1960s, New Brighton was Christchurch's only Saturday shopping centre. The proposal to close Seaview Road to traffic was first initiated in 1963, with the design for the mall by the City Council's Architect's Division was approved in 1974. The Mall was officially opened by the Mayor Sir Hamish Hay, on 25 February 1978.

In 1894 New Brighton first gained a pier. This was demolished in 1965, with a concrete replacement coming in 1997, becoming the biggest ocean pier in Australasia. LED lights were added to the underside to celebrate the tenth anniversary of the Pier in 2007.

Te Kete Wānanga o Karoro New Brighton Library was opened in July 1999 and was designed by Andrew Barclay and Scott Koopman of Architecture Warren and Mahoney, receiving the 1999 and 2000 NZIA Resene National Award for Architecture among other accolades.

New Brighton serves as a recreation destination for the Greater Christchurch region as well as providing extensive recreation opportunities for local residents. People are drawn to live in the New Brighton area because of the natural environment and the lifestyle, leisure and recreation opportunities it offers. In addition to surfing, swimming, walking

¹¹ Tikao, T., Beattie, H., (1939), Tikao Talks: Ka Taoka o te Ao Kohatu, Treasures from the Ancient World of the Māori., Christchurch, New Zealand.

and fishing from the Pier, some recreational activities make positive use of the prevailing easterly wind, including sand karts and the annual Kite Day.

5. IMPORTANT FEATURES OF THIS ARTWORK

- 5.1. Respond meaningfully to the Matapopore Cultural Design Strategy - Ōruapaeroa.
- 5.2. The Artwork will be designed specifically to suit the project site and its surrounds.
- 5.3. The Artwork will enhance aesthetically the public space or built environment to which it relates or otherwise interact with its surrounding environment.
- 5.4. The Artwork will be a signal landmark for the site, creating a welcoming association or focal point for people gathering and moving through the area.
- 5.5. Have regard for the local community and contribute to a sense of pride.
- 5.6. Site Limitations:
 - a. The Clock Tower is listed in the Christchurch District Plan as a significant heritage item. This includes the setting or the whole area of the site.
 - b. There are a number of plaques and memorial items within the site.
 - c. Ground conditions may require further engineering and geological assessment.

6. RESPONSIBILITIES

- 6.1. The successful artist will be responsible for the design, construction and installation of the artwork.
 - 6.1.1. Collaborative proposals are very welcome.
- 6.2. Proposals should articulate the artwork narrative; the story or stories you are telling with the artwork.
 - 6.2.1. Artists should note that:
 - a. Detailed design concepts will be reviewed by the Commissioning Selection Panel to ensure that all brief/technical specification criteria are satisfied.
 - b. Detailed design concepts will be reviewed by manawhenua or their representatives and with Christchurch City Council. Both parties must be satisfied that the artwork meets the requirements of the brief and can be successfully maintained over the life of the work.
 - c. Mātauranga Ngāi Tūāhuriri is retained by the kaitiaki. To ensure that the cultural narrative and framework as provided by Matapopore on behalf of Ngāi Tūāhuriri has been interpreted appropriately, the artwork concept will go through an endorsement process by the Trustees of the Matapopore Trust.
- 6.3. The Client will:
 - a. Inspect the fabrication of the artwork at various stages
 - b. Arrange Traffic Management Plans
 - c. Facilitate conversations with contractors and subcontractors as required to ensure timely laying of foundations and installation of the artwork(s)