

Wellington City Gateway Sculpture Project

Background

The Wellington City Council (the Council) has contracted the Wellington Sculpture Trust (the Trust) to manage the selection process for a City Gateway Sculpture, to be placed along the main land transport (road and rail) access route into Wellington.

In 2004-05 a similar process was organised resulting in the selection of a design named *The Hook of Maui and Receding Waters*. After a lengthy time of research and development the Council and the Trust concluded that this work could not be implemented for a combination of technical (particularly issues related to a laser beam that was rejected by the Civil Aviation Authority) and cost reasons.

The Council and the Trust have agreed to seek a replacement sculpture to fulfill the original purpose.

The objectives of the project set by the Council are to:

1. Commission a permanent and enduring sculpture (or series of sculptures) which will create an iconic gateway for Wellington
2. Create a significant piece of contemporary public sculpture (or series) that will enhance Wellington's sense of place.

Achieving these objectives will be a major challenge and opportunity for creative and experienced artists/sculptors, and for New Zealand's capital city. The project will be the largest sculpture commission in Wellington's history. The spectacular site is alongside Wellington's outstanding harbour and the compressed and intensive transport route between the hills and the harbour.

Call for design proposals

The Trust is now seeking design proposals from artists/sculptors, and from architects, landscape architects, designers and others with relevant skills preferably working in collaboration with an artist/sculptor, as a first step in selecting the City Gateway Sculpture. Submitters should read the following carefully.

Desirable characteristics of the sculpture(s)

Important considerations for a design proposal include:

- Durability of the form or structure.

This applies to any materials used, and to any kinetic parts, lights, sound or other elements that may be incorporated. The materials used need to weather well. A work where little or no maintenance is required is preferable. Where maintenance is necessary, this should be able to be done easily. Ease of ongoing

maintenance will be a factor. Submitters should also bear in mind relevant aspects of the site description below, specifically the severity of the weather and the fact that the site is on a faultline.

- A relationship to Wellington's sense of place.

In respect of enhancing Wellington's sense of place, the Council has produced a document elaborating on this subject, which is available as a PDF file on request. Also attached is an extract from a Cultural Impact Report covering the early history of the site (Attachment 1). However it is not expected that proposals will necessarily reflect these specific elements. It is anticipated that the work will itself create a new element in Wellington's sense of place. Wellington's vision of being known as a creative and innovative city is also relevant.

- A sensitive relationship to the site.

This will apply to both the generic conditions of the overall site and the nature of a specific location within this – see the site description below. This sensitivity includes practical issues of public safety and health.

- A heightened sense of arriving in Wellington.

The artwork will desirably mark and enhance a “moment” of the journey into the city, or convey a sense of threshold and anticipation. It should be noted that the work will be seen as much by people leaving the city, traveling north, as by those entering.

- Artistic merit

The work will be art of a very high standard, achieving critical acclaim and recognition for its artistic merit.

Selection process

All design proposals will be appraised by a six person Assessment Panel appointed by the Trust comprising four trustees and two other Wellingtonians agreed by the Council.

The Panel will be assisted by an Arts Advisory Panel and Council staff.

With the benefit of the advice received and based on the criteria for the project set out below the Assessment Panel will select up to five of the submissions and invite these submitters, with the assistance of a fee of \$2,000, to develop their design concepts and budgets to an advanced stage (which will be defined at the time for those selected).

The Assessment Panel will make its final choice after this information is received. The selection will be subject to approval by the Wellington City Council.

Design proposals will be accepted from New Zealand and elsewhere.

The costs relating to the submission of a design proposal are to be met by the submitter.

The Assessment Panel comprises Neil Plimmer, Chair, Wellington Sculpture Trust (convener); Ian Athfield, Athfield Associates, architect; Vivien Atkinson, trustee of the Trust; Sue Elliott, trustee of the Trust; Helen Kedgley, trustee of the Trust; Chris McDonald, Senior Lecturer, Faculty of Design and Architecture, Victoria University of Wellington.

The Arts Advisory Panel comprises Rob Cherry, Arts Consultant; Charlotte Huddleston, Curator of Contemporary Art, Te Papa; Chris Kelly, Architecture Workshop; Richard Reddaway, Programme Leader, School of Fine Arts, Massey University; Paula Savage, Director, City Gallery, Wellington; Elizabeth Thomson, artist, Wellington.

The Council's adviser for the project is Martin Rodgers, Manager City Arts.

Format of submissions

Each submission should include the following information:

1. The submitter's resume of not more than two A4 pages, covering previous exhibitions and commissions and other relevant information including images.
2. Three copies of the design submission on an A3 foam board. This should include illustrations of the proposed design, with identification of the intended site(s). The illustrations may be in the form of drawings, photos, photos of a maquette or computer graphic. Submitters should also provide on the same A3 board supporting written material which desirably will include the submitter's approach to the project in relation to the objectives and the brief, any written description of the design and concept, an indication of the dimensions and materials intended and an outline of the mechanics if moving parts are involved.

Selection Criteria

The Panel's criteria for selecting designs to be advanced are:

- Artistic merit and quality.
- Success in achieving the objectives of the project, as set out under the headings Background and Desirable Characteristics, above.
- Sensitivity to the site and specific location and the views and viewlines associated with it.
- Likely quality of interaction with the public, or accessibility to viewers.
- Artist's capability to design and deliver to a timetable and budget.

The Site(s)

The overall site has very special characteristics, with breathtaking views from some sections. Initially the city is a distant feature surrounded by hills and harbour, but it increasingly reveals itself as the viewer travels south.

The overall site is specified as between the convergence of State Highways 1 and 2, near the bottom of the Ngauranga Gorge, and the Aotea off-ramp several kilometers south. This area is marked on the map attached (2).

The areas of land most likely to be suitable for sculpture lie on the inland (western) side of the motorway. The strip of land here is of varying widths. One specific location has been identified which appears likely to be more suitable than others within the overall site, and this is an area around the crest of the motorway where it passes over the rail tracks and the land immediately south of this. It is defined on the second map attached (3).

A technical map showing the location of gantries and major signs alongside or over the motorway is available on request.

The identification of this location is not intended to restrict submissions.

Some sculptural forms may also be considered on the barrier which makes the median strip, or on the seaward side of the motorway, but the conditions for these are more difficult mainly because of the narrowness of these sites and limited access to them. Also any artwork on the seaward side would need to be such as to be seen by the public as enhancing the view of the harbour rather than detracting from it.

The large reclamation on the seaward side of the motorway and the port area south of this, identified by stripes on the map, is not available for an artwork (being required in full for future port development) and, because the seabed drops sharply along this coast, sites in the sea are likely to be too expensive and difficult.

The overall site is also characterised by strong and at times extreme weather conditions. It is exposed to strong wind from most directions and most locations within the site will be exposed to salt spray. A sculpture will need to withstand these conditions and also constant exposure to vehicle emissions.

Of these characteristics, the dominant and most relevant feature is the transport corridor. It is the major transport route into the city for road and rail traffic. In addition to this, part of the air traffic corridor sits above it and ships navigate their way into the port by referencing it. Maintaining the function of these transport links should be key consideration in the design, installation and ongoing maintenance of the sculptural work(s). The sculpture may also be accessible to pedestrian traffic and cyclists and be viewed from houses and other static sites. but overwhelmingly its viewers will be people in cars and trains normally traveling at some speed.

Budget guideline

Submitters should be confident that their work, if selected, could be realised within a budget of \$NZ900,000, including design, site testing, engineering, fabrication,

transport and installation costs (including costs associated with traffic management, connecting to power supplies etc. if applicable), and artist fees.

Other conditions

The panel's selection, and the Council's decision, is not open to review.

Selection of a preferred sculpture does not guarantee that the sculpture will be commissioned. Before any sculpture is commissioned, issues including feasibility, landownership, resource and building consents, and other regulatory consents and approvals will need to be resolved to the satisfaction of the Trust and the Council.

Submission Date and Place

Submissions should be received by 5pm 19 March 2010 addressed to:

City Gateway, Wellington Sculpture Trust, P O Box 9321, Wellington 6141

Our contact details

With inquiries, please contact:

Amy Schulz

Wellington Sculpture Trust

phone 64 4 499 6644

fax 64 4 499 0056

email wellingtonsculpture@xtra.co.nz

This document is available from the Trust's website:

www.sculpture.org.nz

Attachment #1

Extract from the Cultural Impact Report.

Early history of the site:

This area between the old Pā sites of Ngāuranga and Kaiwharawhara was connected strongly with these Pā and the rim of Te Whanganui a Tara (Wellington Harbour). Ngāuranga was the home of the old fighting Chief Te Wharepouri and his interests went to Manihera Te Toru on his death in 1842 and leadership transferred to Te Puni at Pito-one Pā.

Ngāuranga was a small Pā near the harbour edge known as a

tauranga waka or waka landing area with strong connection to the island Matiu in the middle of the harbour.

Ngāuranga Pā had strong association with the Te Atiawa and Ngāti

Mutunga. The name was probably associated with the previous residents of Ngāti Ira. The name of the stream that came down the narrow and precipitous gully that is now the Ngāuranga gorge was

Waitohi. In Maori times there was limited flat land for gardens giving way to the bush clad gully. Tuna (eels) were caught in weirs in the stream to supplement the fish caught in the harbour. The village at Ngāuranga had a population of 48 in a census in 1842 which was the year of Te Wharepouri's death and when Tacy Kemp did his census in 1850 the population had dropped to 34. Kemp noted that the people of the Pa were closely connected to the people of Pito-one Pa and after Te Wharepouri's death looked to Te Puni for leadership. The village degenerated rapidly after that time and land disputes marked the future of the place.

Kaiwharawhara Pa was also a place where its long term future could not be guaranteed. Kaiwharawhara took its name from the wealth of wharawhara (*Astelia Banksii*) that grew on the slopes above the stream bed. It was heavily forested with kainga and cultivation areas along its length.

Kaiwharawhara was one of the first kainga established in 1824-25 by Ngati Tama and Ngati Mutunga from Taranaki. The rangatira of

Kaiwharawhara named in the Land Claims hearings of 1842 were

Taringa Kuri [Kaeaea], Wakakeko, Rawi, and Wakatauranga. In 1842 the census put the population at 60 and in Kemp's 1850 survey the numbers were 44. The cultivations of the people were largely in the Hutt Valley.

Kaiwharawhara was the site of Te Kaeaea's pa of the Ngati Tama.

Te Kaeaea later known as Taringa Kuri by Europeans, was a force to be reckoned with. Numerous Europeans with the New Zealand

Company officials, government officers or ordinary citizens, summed him up as a ferocious and cunning savage who in Wellington's early years was to cause a great deal of mischief that was to culminate in the loss of Maori and European lives when hostilities

between the races broke up at the Hutt in May 1846.

Kaiwharawhara Pa like other villages around Wellington it was nothing more than a small hamlet. The Maori villages around

Wellington waxed and waned in numbers. Census information about the economic state of Kaiwharawhara Pa in the 1850 when the data mentions that all told, 22 acres were under cultivation. This was mainly on land at the Hutt where 9 acres of wheat, 3 of maize, 6 of potatoes, 3 of kumaras and a further $\frac{3}{4}$ acre were devoted to other crops. This produce helped to add to the growing prosperity of the Wellington settlement. Of interest is the fact that after a decade of contact with the settlers, no weatherboard dwellings had been built at Kaiwharawhara Pa.

Te Kaeaea of Kaiwharawhara pa was one of the objectors to selling the tribal land surrounding Port Nicholson to the New Zealand Company. However Te Kaeaea was human with all the frailties and inconsistencies which go to make up a person's character, a point well emphasised in E. J. Wakefield's "Adventure in New Zealand", when he records that "after land negotiations had been completed Te Kaeaea did not hesitate to accept his share of the purchase price which ranged from fire arms to assorted merchandise and bric-a-brac that included lead molds for making bullets, nightcaps, jews harps, and beads. In all, his share was stated to be one-sixth of the merchandise.

Kaiwharawhara Pa being so close to the heart of the town, with a good road already reaching it by late 1841, Harbour District Section

3 which contained Kaiwharawhara was the plum of the Country Sections. Hence it was the first Country Section selected - by George Hunter for a prominent shipping concern, Duncan Dunbar & Son Ltd. London.

The McCleverty awards of 1847 settlement gave Kaiwharawhara people lands at Harbour District section 4 (to the north of the

kainga), 147 acres of Otari8 (now Wilton Scenic Reserve) and a former Government Domain up the Kaiwharawhara stream, linking

Kaiwharawhara to these lands for decades after.

In 1850, 44 people lived in 13 huts at Kaiwharawhara, "frequently employed by Europeans at daily wages," and cultivating lands they leased in the Hutt.

Excerpt from a Cultural Impact Report on *Te Matau a Māui* prepared by Raukura Consultants in association with the Wellington Tenths Trust and the Port Nicholson Block Settlement Trust

Attachment #2

Gateway Sculpture Overall Site.

Please note the white crossed area cannot be used.



Disclaimer: The initial viewshed map has been prepared for informational purposes only. It is not intended to be used for any other purpose. The viewshed map is based on the current data available to WCC. WCC does not warrant the accuracy or completeness of the information provided. WCC is not responsible for any errors or omissions in this map. © 2005 - Zephyrus LLC.

Project location: East of the main road, near the intersection of the main road and the road leading to the Gateway Sculpture site. The viewshed map is based on the current data available to WCC. WCC does not warrant the accuracy or completeness of the information provided. WCC is not responsible for any errors or omissions in this map. © 2005 - Zephyrus LLC.

Absolutely
POSITIVELY
 Wellington
 Absolute Positivity
 Absolute Positivity

Scale 1" = 1000'

