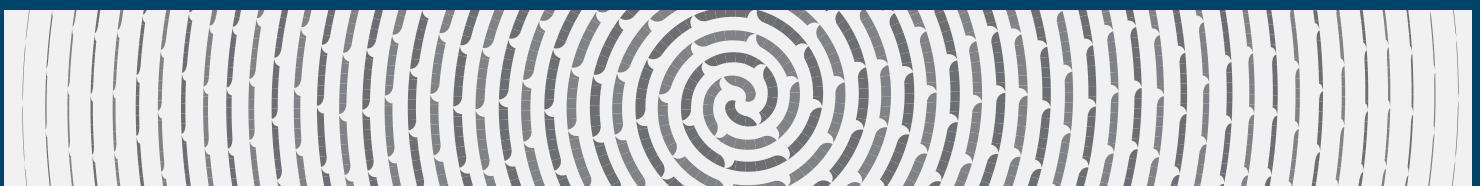
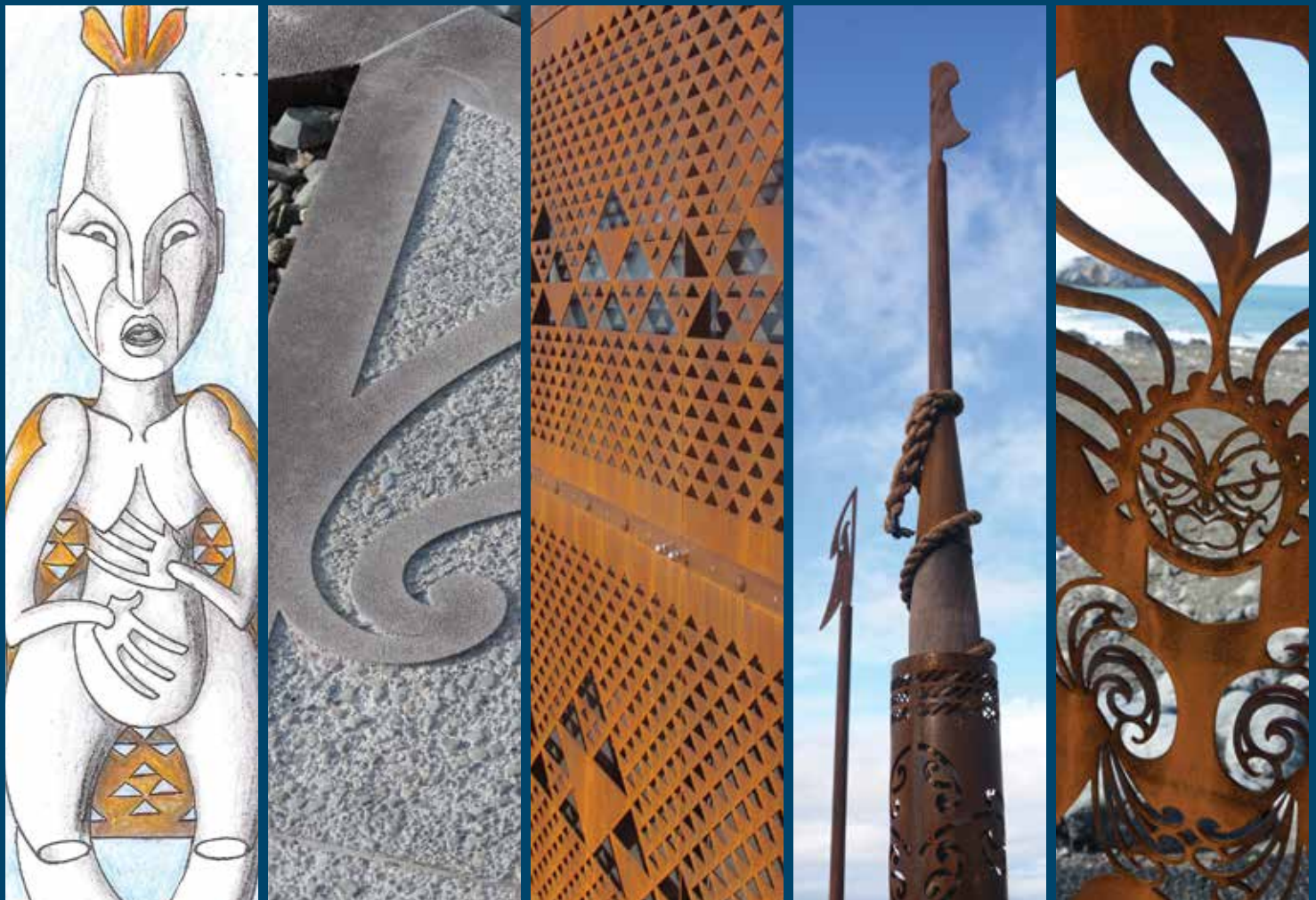


Cultural Artwork Package

Sharing stories of Kaikōura



The Cultural Artwork Package evolved out of a design hui held in November 2018 between NCTIR and the Cultural Advisory Group* about the stories that could be told along the Kaikōura coastline – and especially at several Safe Stopping Areas. These initial ideas have since developed into an extensive range of culturally significant artworks including pouwhenua & tekoteko (carved pillars), vapour blasted murals, laser cut corten steel and information panels. The installation of artwork is underway along the coastline from Oaro to Clarence.



*The Cultural Advisory Group (CAG) is made up of mandated members from Te Rūnanga o Kaikōura, Waka Kotahi NZ Transport Agency, KiwiRail and NCTIR. The CAG was established in 2018 by NCTIR, together with Treaty Partners, to engage at a local level with the Rūnanga on all aspects of design and construction across the recovery and resilience works within their takiwa (area).

A word from Maurice

“It’s been a good year and a half since we started working with NCTIR on this project, and it’s come a long way since the first hui. It’s been a good journey, working alongside NCTIR to draw together designers, artists and carvers to bring the Cultural Artwork Package to life. It is exciting to finally see it being installed! Every piece of art is there for a reason, and the reason is whakapapa and connection – that is what turns it from a mural or a carving into an art piece, it creates a life force and gives Mana and meaning. This is what makes our coastline unique. We hope that the end product will inspire curiosity, and encourage more people to investigate the history and culture of Kaikōura.”

Maurice Manawatu, Te Rūnanga o Kaikōura.



David McKenzie and Lawrence Elliott from NCTIR (right) meeting with artists from Ariki Creative (left).

Rewarding collaboration

NCTIR’s design & landscaping team, including David McKenzie, Derek Watson and Lawrence Elliott, have been involved throughout the artwork’s design and delivery process. Lawrence says it has been a real pleasure to work so closely with the Rūnanga. “I found collaborating with Maurice [Manawatu], Ariki Creative, Riki [Manuel] and the broader group behind the Cultural Artwork Package a truly rewarding experience. I’ve been very proud seeing the artwork progress from where we began with early concept sketches to the final pieces appearing on site now. I believe the work we have done together has strengthened the relationship between Waka Kotahi and Te Rūnanga o Kaikōura. I’m really looking forward to the celebration when it all comes together!

Locals enjoying the coast

Kaikōura local Lisa Bond has thoroughly enjoyed the new cultural art installations. “Along the way we now have some amazing stop off areas for folk to take a break and enjoy not only the breathtaking views, but also read about and learn significant cultural history of this area provided by the local Rūnanga. The story boards are an attraction in themselves. I am thankful every time I drive that highway for the many men and women who have put in many hours to make that even possible. If you haven’t had the opportunity to drive along the Kaikōura coastline lately, then best you put this on your to-do list!”



Artists inspired by Kaikōura

The immense size of the Cultural Artwork Package allowed designers the space and opportunity to flex their creative muscles, while paying homage to existing artwork, local artists and the spectacular Kaikōura landscape.



Ariki Creative team, left to right: Hori Te Ariki Mataki, Sammy Nicholls, Morgan Mathews and Taane Flanagan.

Ariki Creative Founder Hori Te Ariki Mataki says the design team was led by Te Rūnanga o Kaikōura while designing the package of murals, interpretation boards and laser cut corten steel currently being installed along SH1 and at Safe Stopping Areas.

“All the stories told in the artwork were provided to us by the Rūnanga; none of them were of our own creation. Once we had the trust and connection with the mana whenua and a deep understanding of the Rūnanga’s perspective, we became their creative tools in the design process,” says Hori.

The installations along the coastline reference existing Maori artwork in Kaikōura, including the carvings at the Takahanga Marae by Cliff Whiting and the work of local Master carvers Riki Manual and Fayne Robinson.

“In the artwork we tried to create something that is not too dissimilar from what already exists so it doesn’t feel disconnected with a different design aesthetic. We tried to draw as much as we could from those design influences as well as adding our own style.”

The design team of Hori, Morgan Mathews, Taane Flanagan and Sammy Nicholls, also visited Kaikōura to get inspiration from the physical space.

“We were looking at the aesthetics across the entire coastline and how we could integrate a design that looks and feels connected across the whole landscape in an organic way.”

The opportunity to create large-scale artwork to fit these spaces – some of which are over 50-metres long – was a highlight of the process, says Hori.

Hori says one of the most challenging parts will be placing the designs into the landscape, and is confident Art Fetiche, the signage company currently vapour blasting the murals, will bring them to life.

“We have a high level of trust with them utilising the designs and putting them in place exactly as they should be. I think they’ve got an understanding of the importance of the artwork and have an appreciation that it’s not just another blasting job.”

Hori began working in Maori cultural design over 20 years ago and says the Kaikōura Cultural Artwork Package is some of his proudest work.

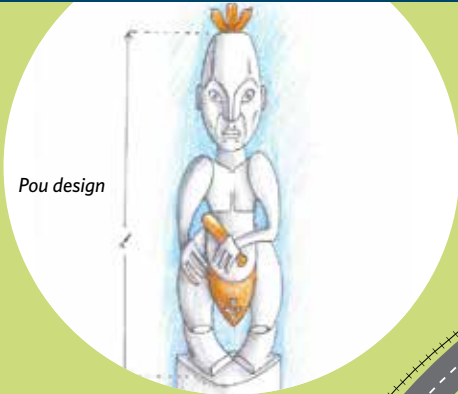
“It’s been a really awesome process for us, we’ve appreciated being a part of it with the Rūnanga and NCTIR, as well as being able to share it with our own up and coming staff who are learning how to get into the industry.”

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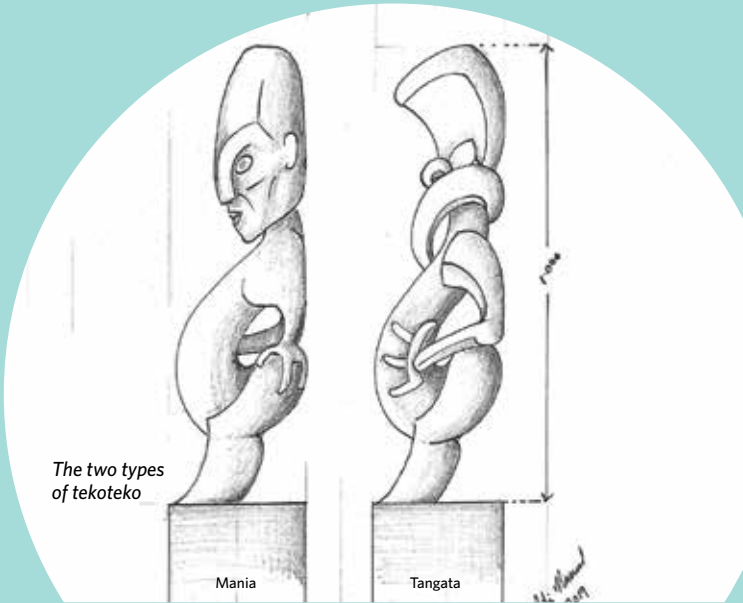
Map of Cultural Artwork Package sites

Key information

- Location of formal stopping areas
- Pouwhenua (large carved pillars)
- Tekoteko (small carved pillars)
- Wall treatments/murals (vapour blasting, painting, corten etc)
- Toilet facilities



Pou design



Pou design

KAIKŌURA



1 CLARENCE

● Tekoteko (Tangata)

● MORORIMU STREAM Pouwhenua – Hinerongo
● ŌKIWI BAY

● PAPAROA POINT Pouwhenua – Tūteurutira

● ŌHAU POINT

● TE ANA PŌURI Tekoteko x 2 (Mania and Tangata)
● RĀKAUTARA

● SLIP 2 RETAINING WALL
● SLIP 1A RETAINING WALL
MĀNGAMĀUNU
● Tekoteko (Mania)

● WEST END BRIDGE

● PEKETĀ Tekoteko (Tangata) and palisade

● TUNNEL 14
● TUNNEL 13
● TUNNEL 11

● RARAMAI Pouwhenua – Te Ruahikihiki
● TUNNEL 6
● TOKA-ĀNAU

GOOSE BAY
● Tekoteko (Mania)

● Tekoteko (Tangata)
● Pouwhenua – Hinekura
● Tekoteko (Mania)
OARO

Cultural Artwork Package at Safe Stopping Areas

Below is a brief description of the key narratives from the seven formal Safe Stopping Areas. The information panels at each stop provide a richer understanding of the history of each area, so be sure to pull in, take a break and have a read.

TOKA-ĀNAU

Toka-ānau, just south of Raramai Tunnel, tells the story of whaling, whale watching and biculturalism between Māori and non-Māori. This story is represented by the image of three upright harpoons, and ropes that symbolically bind the cultures together. Further south at an informal stopping area in Oaro is a pou representing Hinekura (of Ngāti Ira), who was the namesake of Ōmihi -based hapu, Ngāti Hinekura.



Pou of Hinekura to be installed further south near Oaro.

RARAMAI

Raramai, just north of the Raramai Tunnels, focuses on the kaitiakitanga, or guardianship of the area, as well as the presence of dolphins. The pou here depicts Te Ruahikihiki, who was a chief at Ōmihi pa. Te Ruahikihiki moved south to Taumutu, by Lake Ellesmere, and so his carving faces in that direction.



Dolphin vapour blasting design



Pou of Te Ruahikihiki

RĀKAUTARA

Rākautara, which is home to Nin’s Bin, focusses on the theme of kai moana, and features designs that represent Maui’s famed fish hook. A detailed design has been vapour blasted into the concrete path representing Maui fishing up the north island (a sting ray), while standing on the South Island (his waka).

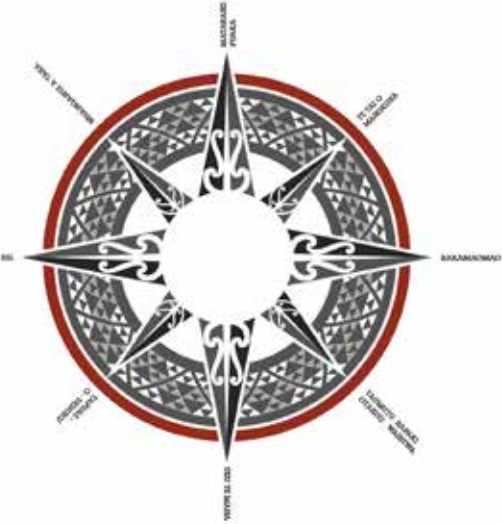
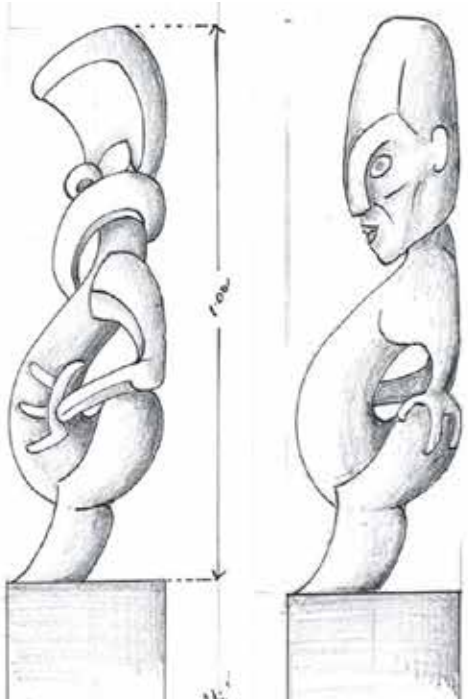


Visualisation of Maui vapour blasting design



TE ANA PŌURI

At Te Ana Pōuri, just north of Rākautara, the focus turns from the sea to the land. This area was the origin of a significant track that once ran between Ōkiwi Bay and Half Moon Bay, and it was a planting/harvesting point of food such as ti kouka (cabbage tree). The safe stop features a large vapour blasted compass design, with each point offering a culturally significant name, wind direction, or place in te reo Māori.



Compass vapour blasting design

ŌHAU

Ōhau Point is themed around its famous seal colony, as well as a genus of rock daisy that can only be found around this area. Ōhau rock daisies are prized for their silk-like fibres, which can be weaved into a korowai or cloak.



Corten steel design of Tahu Potiki, of Ngāi Tahu

PAPAROA

Paparoa Point tells the story of Paieka, the whale rider, and is themed around the almost umbilical connection that the Hikurangi Trench represents between Kaikōura and the east coast of the North Island. The pouwhenua here is of a man named Tūteurutira, and each stair leading to the lookout displays a name from his whakapapa, or genealogical line.

The staggered shape of the lookout references the geological change to the coast and uplift of the ocean bed as a result of the earthquake. Ruamoko (god of earthquakes) is depicted on the lookout's internal face.



Pou of Tūteurutira



ŌKIWI

Ōkiwi Bay focusses on a once famous spring, Haumakariri, which existed in the area before the earthquake, and celebrates the totara tree, which was used for waka-building. Further north, near Mororimu Stream, a pou will stand of Ngāti Māmoë ancestor, Hinerongo



Vapour blasted waka design



Pou of Hinerongo to be installed further north near Mororimu Stream



Pou and tekoteko

Master carvers Riki Manuel and Fayne Robinson worked on the four pouwhenua (carved pillars), and the eight smaller tekoteko posts. The carvings have been cast in weather-resistant concrete and will be installed along the coast in the coming months. Each pouwhenua represents a local ancestor linked to the area where the pou will be displayed.



The eight tekoteko posts are designed in two styles, Mania (left) and Tangata (right).

Interpretation panels

Interpretation panels are installed at each of the safe stops to give a brief description of the history and cultural significance of the area. Each panel includes an intricate graphic relating to a corresponding whakataukī (proverb) in te reo Māori. The corten steel design running down the side of each panel relates to the theme of each area.



Planting

A landscaping team from Red Tree Environmental Solutions has been working with NCTIR to plant each Safe Stopping Area with locally-sourced native seeds and plants. "We've tried to marry the planting to the stories at each safe stop," says Te Rūnanga o Kaikōura member Maurice Manawatu. "Everything has a reason for being there."

Peketa palisade

A wooden palisade will cover the retaining wall south of Kahutara River Bridge. The design is in acknowledgment of the historic Pa site above Peketa, and eight tekoteko will be displayed, depicting eight individuals significant to the site.



Wall treatments

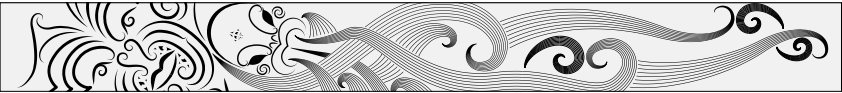
The murals found on tunnels and retaining walls both north and south of Kaikōura tell the creation story, as told by Ngāi Tahu leader Matiaha Tiramorehu in 1849. Each mural depicts a part of creation, while remaining interconnected. They tell the story from the beginning of time to the birth of Ranginui (sky father), his wives and his battle with Tangaroa – ending in the separation of himself from Papatuanuku (earth mother). The murals start at Tunnel 6 south of Raramai, and finish at Ōhau Point.



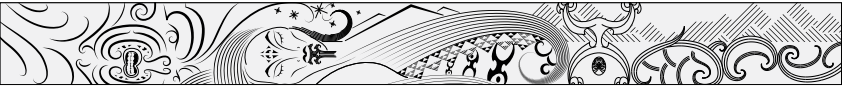
Rail Tunnel 6. Te Po – Te Ao – Te Kore: The Beginning.



Rail Tunnel 11. Ranginui and Pokoharuatapo.



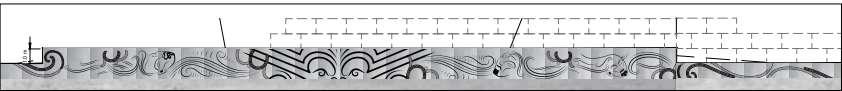
Rail Tunnel 13. Ranginui and Papatuanuku.



Rail Tunnel 14. Ranginui and Hekehekeipapa.



Slip 1A. Ranginui and Hotupapa, Maukuuku and Tauharekiokio.



Slip 2. Ranginui and Papatuanuku.



Slip 6 – Section 1. Separation of Sky Father/Earthquake.



Slip 6 – Section 2



Slip 6 – Section 3



Slip 6 – Section 4



Slip 6 – Section 5



Artist's impressions of planned West End Rail Bridge murals.

Gateway to Kaikōura

The Westend Rail Bridge is getting a makeover, with a colourful mural planned to tell the story of early Kaikōura settlement. The northern pier under the rail bridge tells the story of Rakihouia, who came to New Zealand from Hawaiki on the canoe, Uruao. The southern pier design tells the story of Rakihouia's wife, Tapuiti. The couple were among the first to settle in the Kaikōura district, and the artwork forms a symbolic gateway into the town centre. The concepts were designed in collaboration with local artist, Brett Pettit, with installation expected to begin in October. Brett says he wasn't planning on devoting much time to creative arts this year, but after being approached by NCTIR and Te Rūnanga o Kaikōura he knew he had to embrace the opportunity.

“They have been great collaborators, and I am grateful for their trust, guidance and support. The prefabrication work is nearly complete and I’m excited to get on site soon and bring the creation to life.”

Blasting brings art to life

The team at Art Fe'tiche are using a specialised vapour blasting method to install the Cultural Artwork Package murals to reduce the impact of the works on the environment.

“Vapour blasting uses 80 mesh grit, mixed with water, which comes out as a vapour. The idea of the vapour is to suppress the dust down to between 92% and 95% dustless, where normal vapourblasting is quite unhealthy and un-ecological,” says Art Fe'tiche owner Brent Brownlee.

“We're going through about 400-500 litres of water a day and about 350kgs of grit which we then remove from the environment.”

The huge wall murals take up to a month to blast into place, and smaller ground murals take approximately 15 hours each. Part of the process is placing and fixing the metal stencils into place.

“We use the steel patterns for the floor, they're nice and strong and we screw it in place to keep them from moving. When we do the walls we use ACM, which is an aluminium composite, as it's nice and light and easy to place on the walls,” says Art Fe'tiche crew member Maurice Manawatu Junior. “I've done blasting before but not to this extent and size... it's awesome to be a part of, it's quite humbling.”

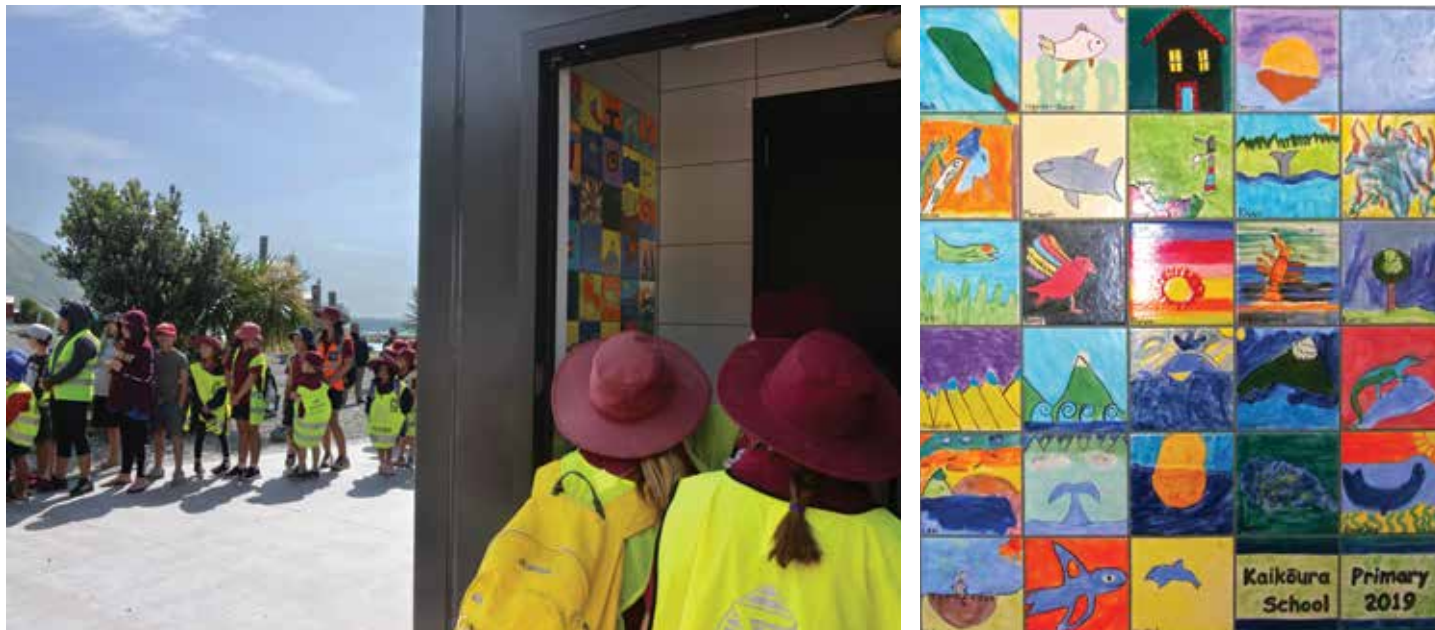
Brent says Art Fe'tiche has worked extensively with Ngāi Tahu and iwi throughout the South Island.

“Fayne Robinson and Maurice Manawatu (from Te Rūnanga o Kaikōura) asked us if we would do this project for them, we obviously agreed and we're working with NCTIR to make it happen, it's exciting times,” Brent says.



School artwork displayed at safe stopping areas

NCTIR engaged some amazing young local artists to decorate the tiles that are on display in amenity blocks at three of the Safe Stopping Areas. Children from Kaikōura's four local primary schools decorated tiles with images inspired by their visit to the safe stops with Rawiri Manawatu from Te Rūnanga o Kaikōura. Rawiri and Auckland artist Nicola Francis-Gibb worked with the children to develop designs that reflect the cultural history of each site.



NCTIR crews' Marae visits

In late 2019 Te Rūnanga o Kaikōura held a number of powhiri at the Takahanga Marae for teams from NCTIR to come and learn about the history of the whare, and to get an understanding of the stories behind the Cultural Artwork Package. CPS Geotechnical Engineer Duncan Henderson says during his visit he was 'captivated' listening to the history of Ngāi Tahu and the local Rūnanga. "It's awesome that the marae has given so many people working on this project the opportunity to be involved. It was great to hear the stories behind the cultural package after watching them being installed."