

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 artwork has been installed along the coastline from Oaro to Clarence.

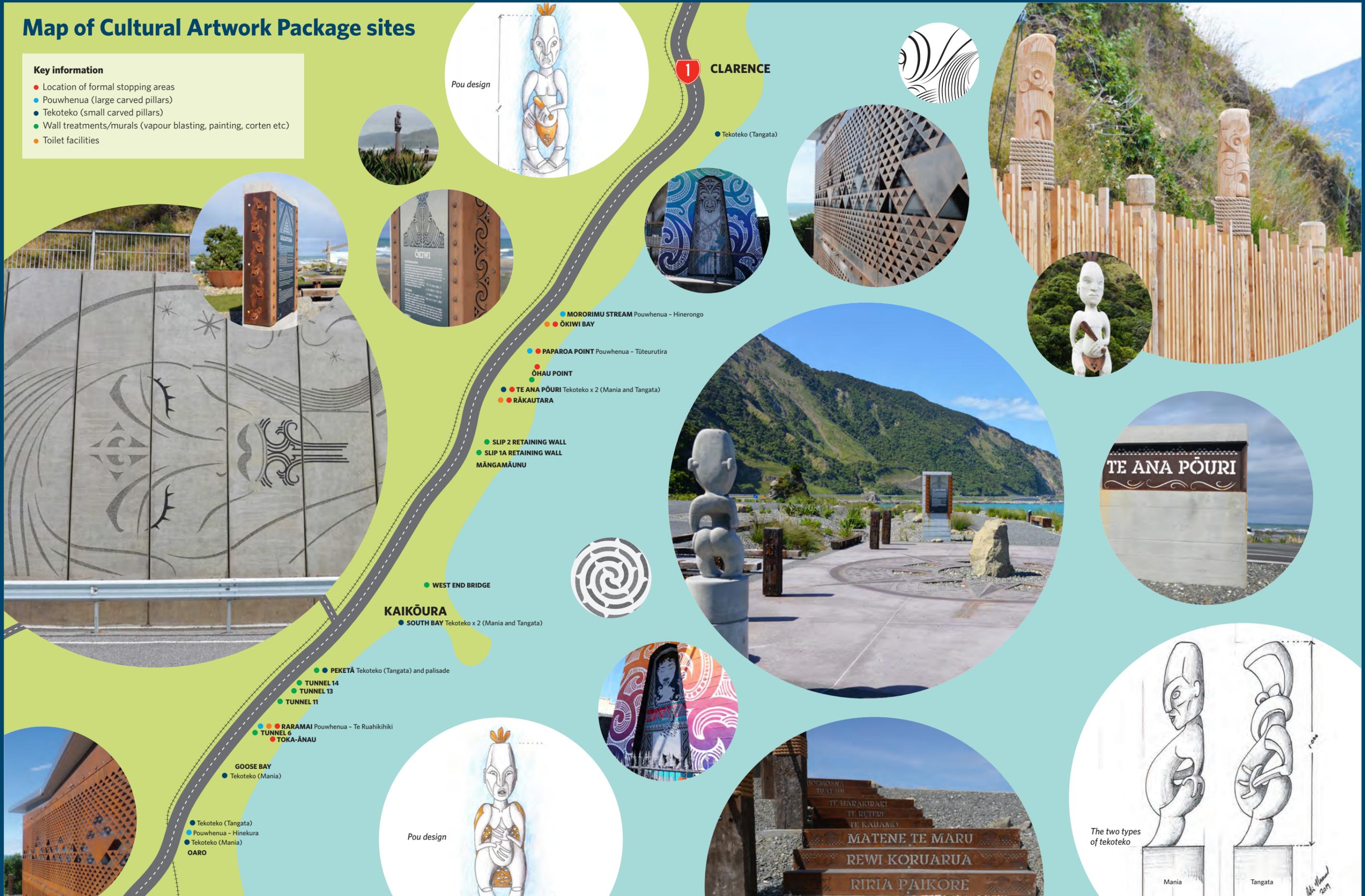


*The Cultural Advisory Group (CAG) is made up of mandated members from Te Rūnanga o Kaikōura, Waka Kotahi NZ Transport Agency, KiwiRail and NCTIR. The CAG was established in 2018 by NCTIR, together with Treaty Partners, to engage at a local level with the Rūnanga on all aspects of design and construction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

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



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, who was the namesake of Ōmihi-based hapu, Ngāti Hinekura. Hinekura was of the Ngāti Ira people, a tribe closely related to Ngāi Tahu.



Pou of Hinekura installed south of Toka-ānau, near Oaro



Pou of Hinekura to be installed further south near Oaro.

RARAMAI

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



Dolphin vapour blasting design



Pou of Te Ruahikihiki

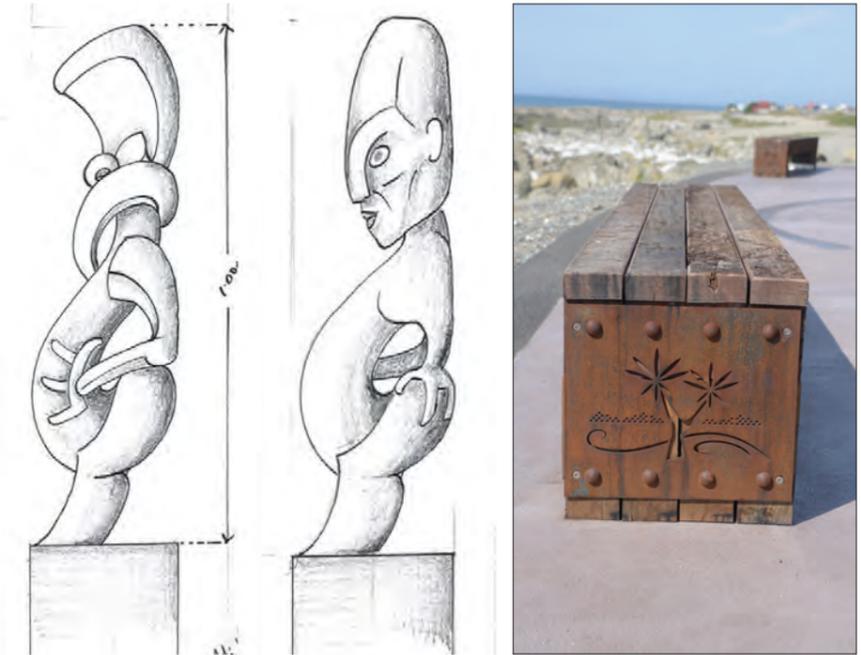
RĀKAUTARA

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).

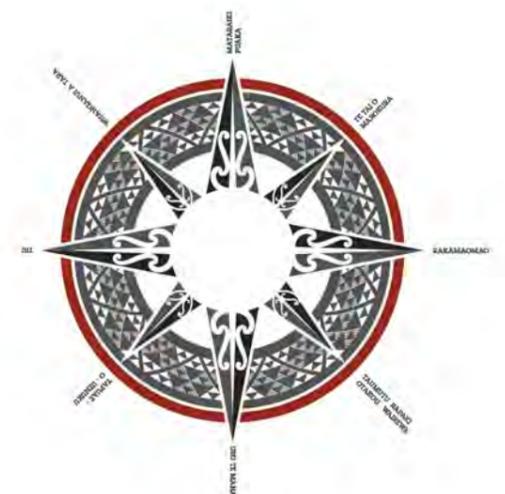


TE ANA PŌURI

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.



Maui vapour blasting design



Compass vapour blasting design

ŌHAU POINT

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 woven into a korowai or cloak.

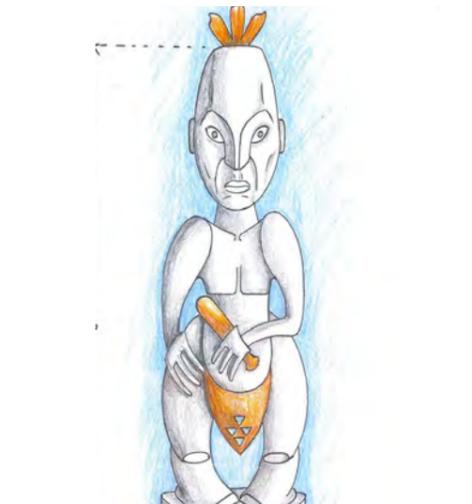


Corten steel design of Tahu Potiki, of Ngāi Tahu



PAPAROA POINT

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 pou here is of a man named Tūteurutira, who was a chief of Ngāi Tahu. Each stair leading to the lookout displays a name from his whakapapa, or genealogical line. Tūteurutira married Hinerongo and settled north of the Waiua Toa (Clarence River), and his Pā was called Matariki.



Pou of Tūteurutira



ŌKIWI BAY

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 Māmoe ancestor, Hinerongo, who was of the Ngāti Māmoe people and from Waipapa Pā. She married Tūteurutira of Ngāi Tahu and lived at Matariki Pā.



Pou of Hinerongo installed further north of Ōkiwi Bay, at a safe stopping area near Mororimu Stream



Interpretation panels

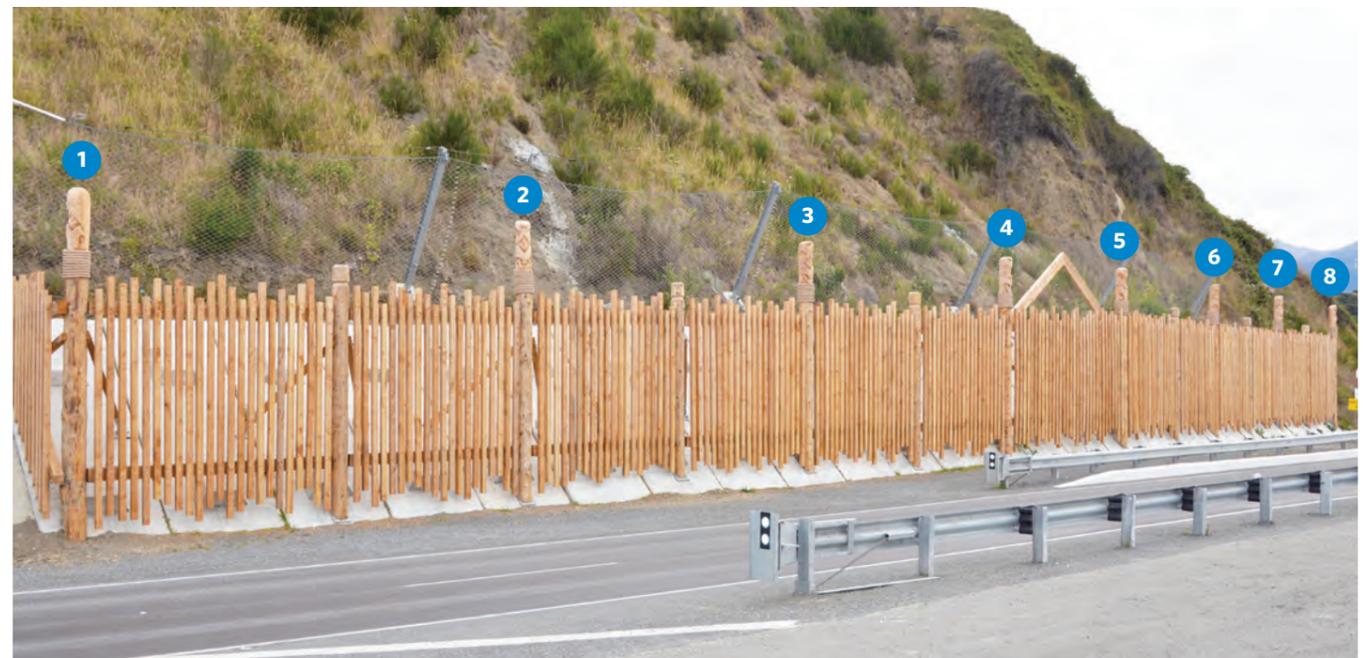
Interpretation panels are installed at each of the safe stops to give a brief description of the history and cultural significance of the area. Each panel includes an intricate graphic relating to a corresponding whakataukī (proverb) in te reo Māori. The corten steel design running down the side of each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



Peketa palisade

A wooden palisade south of Kaikōura acknowledges the historic Pā site above Peketā. The fence is adorned with eight tekoteko (small carved marker posts), which each represent a local ancestor significant to the site. Below are the names of each ancestor, listed from south to north.

- 2 Te Rakaitauheke, youngest son of Kuri and Tanemoe hau. He was considered Ngāti Kuri's greatest warrior, once dressing as a seal at Peketo lure down Kāti Māmoe guards.
- 2 Te Rakiwhakaputa, who was at Peketā for a time before claiming Whakaraupo (Lyttelton) as his place.
- 3 Hikatauae, played major roles with the children of Tuahuriri.
- 4 Tanetiki was a son of Tuahuriri from his first marriage to Kahukiao. The hapū of Hinematua descend from him.
- 5 Moki, who was one of the younger sons of Tuahuriri. He helped his older brother Turakautahi establish Kaiapoi Pā.
- 6 Marewa, the wife of Moki.
- 7 Mako, brother of Marukaitatea, who claimed Wairewa (Little River) as his place.
- 8 Tukiauau, a leader Kāti Māmoe.



Story Walls

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.



The following murals can be seen south of Kaikōura between Toka-ānau and Peketā.

TE PO - TE AO - TE KORE The Beginning (Tunnel 6)

This mural represents Te Pō (the dark), Te Ao (the day), Te Kore (the void), Maku (moisture/damp), Mahoranuiātea (wide-open spaces) who begat Ranginui (the sky father).



RANGINUI AND POKOHARUATEPO (Tunnel 11)

Ranginui married his first wife Pokohāruatepō. From this union came the gods of wind and their different directions. All the children from the first marriage resided in the heavens except for two. Taputapuātea and his brother Maheretukiteraki came down to reside in the world of light.



RANGINUI AND PAPTUANUKU (Tunnel 13)

This is the marriage of Ranginui and his second wife Papatūānuku. They also had many children including Rehua and Tāne Mahuta. Papatūānuku was first married to Tangaroa.



RANGINUI AND HEKEHEKEIPAPA (Tunnel 14)

This is the story of Ranginui and his third wife Hekehekeipapa. One of their children Tamanuiaraki or Tānenuiaraki has a descent line down to mankind. All of the children from this union reside in the heavens.



The following murals can be seen north of Kaikōura between Māngamāunu and Ōhau Point.

RANGINUI, HOTUPAPA, MAUKUUKU AND TAUHAREKIOKIO (Mangamaunu - Slip 1a)

This tells the story of Ranginui and his marriages to Hotupapa, Maukuuku and Tauharekiokio. There is a descent line from Hotupapa to Hotu Māmoe the founder of Ngāti Māmoe. The children from these marriages reside in the heavens.



RANGANUI PAPTUANUKU AND TANGAROA (Irongate - Slip 2)

This mural tells the story of the episode of conflict between Tangaroa and Ranginui. While Tangaroa was away Papatūānuku, his wife, had an affair with Ranginui. This led to a fight between the two gods. Ranginui was injured and came to rest on Papatūānuku.



SEPARATION OF SKY FATHER/EARTHQUAKE (Ohau Point - Slip 6)

Ranginui said to Tāne and his younger brothers that they should kill him so there will be life. Tāne asks "How will we kill you?", Ranginui replied "You will lift me so that light can enter the world". One branch of Ranginui's offspring stamped on Papatūānuku and propped their father up. Paia said the karakia and Tāne lifted. Ranginui said to Papatūānuku "I will weep for you in the eighth month and winter". Papatūānuku said "I will weep for you in the summer".



THE SEPARATION

AFTER THE SEPARATION

After the separation, Ranginui and Papatūānuku continued to see each other and their tears continued to flow. The world started to flood and the suggestion was for Papatūānuku to turn over. Papatūānuku turned over taking her baby, Ruaumoko (god of earthquakes), with her. When Ruaumoko has a tantrum Papatūānuku shakes.



THE ADORNMENT OF THE NIGHT SKIES

While Tāne was away his wife Hineatauirā found out her husband was her father, in shock she left for the underworld. On Tāne's return he found out what had happened so went in search of his wife. He caught up with her and after a long discussion, she stayed in the underworld and he returned back to his home. On his way home he came across his brother Wehinuiamaomaoma holding a kete (basket) with nga whetū (the stars). He asked for the kete to use the stars to adorn their father for which his brother agreed.



Collaborative effort to bring artwork to life

The immense size of the Cultural Artwork Package required a huge collaborative effort to bring into being - from the storytellers, artists, designers, and carvers all the way through to the landscapers, labourers and engineers. Below is a brief look at the work done by some of the many who were involved in this project.

A word from Maurice



“It’s been a good journey, working alongside NCTIR to draw together designers, artists and carvers to bring the Cultural Artwork Package to life. 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 carving into an art piece, it creates life force and gives Mana and meaning.”

Maurice Manawatu, Te Rūnanga o Kaikōura

From concept to completion

NCTIR’s design and landscaping team, including David McKenzie, Derek Watson, Graeme Tiltman and Lawrence Elliott have worked with Te Rūnanga o Kaikōura and throughout the artwork’s design and delivery process. Lawrence says the process has been truly rewarding. “I’ve been very proud seeing the artwork progress from where we began with the 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.”



Graeme Tiltman, Lawrence Elliott, David McKenzie and Derek Watson from NCTIR (left to right).

Eco-friendly blasting

The team from signwriting company Art Fe’tiche used a specialised vapour blasting method to etch each larger-than-life mural onto the various tunnel shelters, retaining walls and concrete pathways. Art Fe’tiche owner Brent Brownlee explains that this method of vapour blasting helps to reduce the environmental impact of the works by suppressing the dust by between 92 - 95%. The large wall murals took up to a month to blast into place, while the smaller ones on the ground were approximately 15 hours each. The results were achieved by fixing several large metal stencils in place throughout the blasting process. “I’ve done blasting before, but not to this extent and size... it’s awesome to be a part of, it’s quite humbling,” says Art Fe’tiche crew member Maurice Manawatu Junior.



Artists inspired by Kaikōura

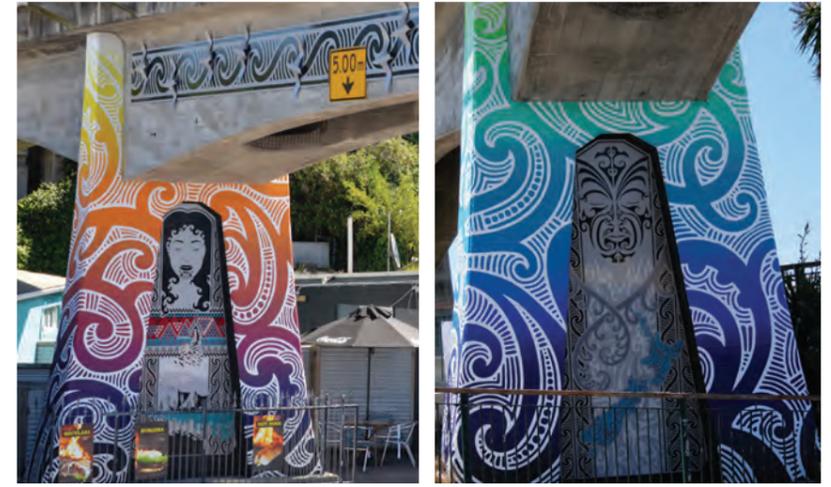


Arika Creative team, left to right: Hori Te Arika Mataki, Sammy Nicholls, Morgan Mathews and Taane Flanagan.

The team at graphic design company Arika Creative worked closely with Te Rūnanga o Kaikōura and NCTIR to bring the package of artworks to life. Arika Creative founder Hori Te Arika Mataki says his design team worked to tie in the stories provided by the Rūnanga with a design aesthetic that would keep the pieces connected with the existing Maori artwork in Kaikōura, including carvings at the Takahanga Marae by Cliff Whiting and works by master carvers Riki Manuel and Fayne Robinson. “We tried to draw as much as we could from those design influences as well as adding our own style.” He notes that the team also visited Kaikōura to get inspiration from the physical landscape. Hori began working in Maori cultural design over 20 years ago and says the Kaikōura Cultural Artwork Package is some of his proudest work.

Gateway to Kaikōura

A colourful mural designed in collaboration with local artist Brett Pettit has been installed at the West End Rail Bridge, and tells 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 depicts Rakihouia’s wife, Tapuiti. The couple brought with them the first people to settle in the Kaikōura district, and the artwork forms a symbolic gateway into the town centre. Brett says he wasn’t planning on devoting much time to creative arts last 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.”



Carved pouwhenua and tekoteko

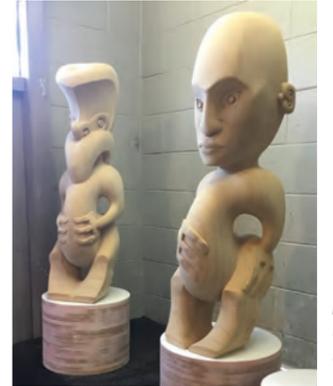
Master carvers Riki Manuel and Fayne Robinson worked on the four pouwhenua (carved pillars), and the ten smaller tekoteko posts, which have been cast in weather-resistant concrete and installed along the coast. Each pouwhenua represents a local ancestor linked to the area where the pou is displayed.



Master carver Riki Manuel



Pouwhenua



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

Planting

NCTIR worked with the landscaping team from Red Tree Environmental Solutions to plant each Safe Stopping Area with locally-sourced 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.”



Budding artists

Local school children painted 332 colourful tiles, which are on display at the amenity areas at three of the safe stopping areas, with the help of Auckland artist Nicola Francis-Gibb. The tile designs were inspired by stories told by Rawiri Manawatu about the cultural history of each site.



Package of memories officially opened

In early December 2020 the final pieces of the Cultural Artwork Package were installed along the coast. Te Rūnanga o Kaikōura and NCTIR hosted a dawn blessing and opening ceremony at Ngā Niho Pā on the peninsula to celebrate and mark the completion of this special project. In the early hours of the morning a small karakia team travelled both North and south of the township to bless the sites.

At the official opening event Sir Tipene O'Regan, former long-serving chairman of the Ngāi Tahu Māori Trust Board, gave a heart-felt speech about the importance of the artwork in acknowledging the status and presence of Māori along the coast.

"I would like to join in the general chorus of praise for the forces that have assembled this package of memories along our coast. The coast is now much more widely adorned with its memories and its story than it was before, and that says something about what we are beginning, as a people, to become."

Welcome to Kaikōura

A special ceremony was held to mark the departure of NCTIR from Kaikōura on 15 December 2020. This was exactly three years on from the re-opening of State Highway 1, which saw the reconnection of communities that had been separated since the November 2016 earthquake. A new Kaikōura town entry sign and two tekoteko (carved pillars) were unveiled and blessed by Te Rūnanga o Kaikōura, to symbolise the completion of works to restore and improve the road and rail along the coast – and to celebrate the increasingly strong relationship built between the Alliance and the Rūnanga over the past four years.



NCTIR StoryMaps

A collection of eight interactive stories covering different aspects of the rebuild journey is available online! This includes not only the installation of the Cultural Artwork Package, but also a brief overview of everything from initial recovery work, to feats of design and engineering – complete with visuals. Check out the StoryMaps at the following link, <http://bit.ly/2WoLENS> or scan the QR code.



After the earth stopped shaking

The extraordinary story of rebuilding and improving a broken coastal corridor

