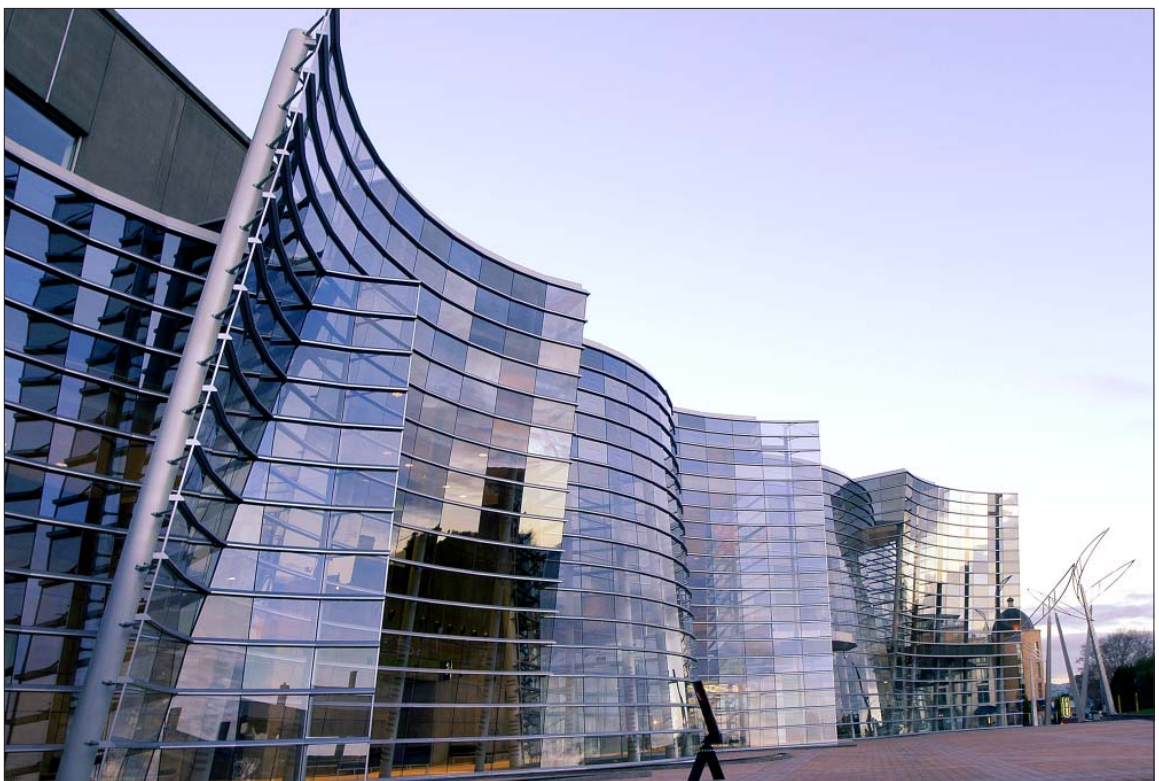




Creative Places Awards

Built Environment Initiatives: City Councils
Category Winner 2004



Christchurch Art Gallery Te Puna o Waiwhetu

What: Provision of a new art gallery for Christchurch to replace the existing Robert McDougall Art Gallery

Where: Christchurch City

Contact: Sarah Pepperle
PO Box 2626, Christchurch
Phone: (03) 941 7397
Email: sarah.pepperle@ccc.govt.nz

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For further information about the Creative Places Awards, contact:

Kate Gallagher
Northern Arts Services
Creative New Zealand
P O Box 1425
Auckland

Phone: (09) 373 3077
Email:
kateg@creativenz.govt.nz

How Christchurch City described the Christchurch Art Gallery Te Puna o Waiwhetu:

The Christchurch Art Gallery Te Puna o Waiwhetu opened on 10 May 2003, providing a much needed public art museum for the people of Christchurch and Canterbury. The Gallery has quickly become a significant cultural landmark in the city and provides a valuable, world-class space to house the city's permanent collections.

In 1969, an international museum consultant recommended a new gallery "as a matter of urgency" and over the years a number of proposals were prepared and rejected for various reasons. Finally, in 1995, a site was selected for the new gallery. An architectural competition for the design of the new building was launched in 1998, attracting 94 entries and a great deal of publicity. The Buchan Group, an Australasian company with a long history of successful projects, won the competition.

Meanwhile, Gallery Director Tony Preston launched a hugely successful fundraising campaign, which raised a staggering \$15.26 million. The City Council and the people of Canterbury invested a great deal in this project – intellectually, emotionally and financially.

Sited in the city's precinct, the Christchurch Art Gallery Te Puna o Waiwhetu features a flowing glass and metal sculptural wall. This evokes the sinuous form of the koru and the Avon River that flows through Christchurch. Curved pools of water at the base of the wall echo the river and create an impression of constantly changing light.

The Gallery is a three-level building that houses twelve exhibition areas, a multi-purpose auditorium, education workrooms, restaurant and retail outlets, a reference and study library, photography studio, conservation laboratories, extensive collection storage space and loading bay, underground car parking and back-of-house offices. An outdoor Sculpture Garden incorporates trees, water features and recreational spaces, and is a gathering space and destination in its own right. Visitors to the site are welcomed by a large gateway sculpture, *Reasons for Voyaging*, a collaboration between internationally respected Canterbury sculptor Graham Bennett and lead architect David Cole.

Christchurch has a fine and rich architectural heritage and this building, which boldly pronounces the new century, is both worthy of that heritage and is itself strikingly distinctive.

"The Christchurch Art Gallery will be a public resource with equal access for all, and its exhibitions will educate and enlighten us. It will also be the centrepiece of a vital and creative Christchurch culture that is so important in a democratic society." - Garry Moore, Mayor, Christchurch City Council

"The new Christchurch Art Gallery will be an integral part of our cultural fabric. The new building will showcase some of New Zealand's finest works. The gallery's collection and standard of display will be both outstanding and a national treasure." - Helen Clark, Prime Minister and Minister for Arts, Culture and Heritage

What the judges said:

The Gallery attracted a lot of national profile and it's good to see the planning and process that went into it.

It's created a new platform for both the presentation and enjoyment of the arts in Christchurch.

It's moved Māori art and the participation of Māori in the arts forward in a solid way.

It provides a template for other developments throughout the country to follow.



Creative Places Awards

Youth Arts Initiatives: City Councils
Joint Category Winner 2004



Capital E presents Bounce 2003

What: A national arts festival for children

Where: Wellington City

Contact: Morag Zaric
PO Box 3386
Wellington
Phone: (04) 913 3723
Email: morag@capitale.org.nz

Image overleaf: Wellington's Civic Square comes alive for children with free entertainment from Capital E

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kateg@creativenz.govt.nz

How Wellington City described Bounce 2003:

The mission of Capital E is "to celebrate creativity with children, their families and communities". Our mandated focus is children ranging from two to 14 years of age.

In 2002, the Wellington Museums Trust commissioned Rosemary Barrington to head a review of the Capital E facility. Following the review report, Capital E's strategic plan placed a renewed focus on creative technology and performance, strongly aligned to the City Council vision of Creative Wellington, Innovation Capital. A major focus of our planning was on the establishment of an arts festival for children, to be held in alternate years to Wellington's celebrated New Zealand International Arts Festival.

A key aim of the festival was to provide a platform for professional artists to produce work for young audiences that would inspire both artist and child.

The festival, Bounce 2003, opened in March that year. Wellington's Civic Square was transformed by a ball sculpture art installation. One event inspired a wide range of creative art from children in the Create-it Carnival Marquee. The varied public programme included events such as young local talent performing with K'Lee in the Town Hall, and performances by Nesian Mystik in the Civic Square, the Serbian Youth Choir, national secondary schools' kapa haka champions Hoani Waititi and Capital E National Theatre for Children. One groundbreaking event took children and adults inside the Wellington Town Hall's pipe organ in a fusion of live cameras, traditional and contemporary organ music, and live jazz.

On week days, early childhood, primary and intermediate school students converged on the city for a full day of professional theatre, cultural tales, circus performances and dance, based in venues in and around Wellington's Civic Centre.

The response to Bounce 2003 was overwhelming. School programmes were fully booked and even with an extended programme, many groups were left on waiting lists.

Bounce 2003 received a wide range of positive public acknowledgement and congratulations, with many requests for information on its return. The Festival has therefore extended the 2005 festival to two weeks to meet the projected demand. It will be called the Capital E National Art Festival 2005 to reflect the involvement of national artists and cover the disciplines of dance, music, performance and literature.

What the judges said:

The Wellington City Council has provided a truly memorable occasion for young people.

It's the sort of project that inspires special memories and stays with you forever.



Creative Places Awards

Arts Provision: City Councils
Category Winner 2004



Drive By Art

What: A series of artworks displayed on 180 banners around Wellington City

Where: Wellington City

Contact: Nicole Medcalf / Eric Holowacz
PO Box 2199
Wellington
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Email: nicolemedcalf@wcc.govt.nz / arts@wcc.govt.nz

Images overleaf (L to R): Fringe Festival banner (artist Amy Brenhan), Pukerua Bay School class at the installation of their banner, Drive By Art sign banner (artist Stephanie Woodman).

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How Wellington City described Drive By Art:

Imagine a public art project that in its first year invites thousands of teachers and students to be more creative; involves dozens of individuals and organisations in art making; and results in over 100 new artworks in the urban environment. Now consider that this new initiative requires only basic art supplies, is operated on a budget smaller than the price of one average civic sculpture, and has almost unlimited potential to grow to involve thousands more creative people. Imagine a virtual art gallery on the street. This is *Drive By Art*, and it's causing an outburst of public creativity in Wellington.

In July 2003, Wellington City Council realised that its 180 c-bracket banner sites – usually located on street lights and utility poles in the city – were often left vacant. It was decided that Wellington's schools and practising artists should have an opportunity to express themselves, without any thematic or creative limitations, by painting new works of art on vinyl c-bracket banners. The basic ingredients were already at hand: vacant sites and utility poles; low-cost vinyl materials and paint test pots; and a creative and culturally active community. Wellington City Council posed the questions: Why not combine promotional banners with original art and blanket the city with a new series based on public creativity? Why not let young people paint scenes from their world? Why not allow local artists an opportunity to display their work? And the creative community answered.

Drive By Art began one year ago with an invitation to schools in the Wellington region and quickly grew to include emerging and established artists, including those working in collectives, higher-level training programmes and community groups. The resulting banner designs offer residents and visitors to Wellington an opportunity to pause in the urban surroundings and experience colourful, complex or engaging new works of art. On another level, the banners help Wellington reflect its sense of place and cultural wellbeing.

Drive By Art has been advanced through small-scale but important public-private partnerships, with the involvement of many creative people, and out of a pervading sense of economy and sound management. The total budget to date is less than the cost of many single mural projects, and yet its impact has been felt by hundreds of participants and the tens of thousands of people who encounter their creative work on the street. In short, *Drive By Art* has become a model for community development through the arts, and a simple yet ambitious way to ensure that a city is filled with creative places and new works of art.

What the judges said:

This is a cool project and a great way of spreading art all through the city.

It demonstrates how the arts can be more inclusive and it was good to see the involvement of children.

It's great to see public space having individual art in it.



Creative Places Awards

Premier Winner / Strategic Arts Initiatives:
District Councils Category Winner 2004



John Money Wing and Eastern Southland Gallery redevelopment

- What:** A gallery redevelopment in order to repatriate a significant art collection to New Zealand
- Where:** Gore District
- Contact:** Jim Geddes
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Gore
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Email: jgeddes@goredc.govt.nz

Image overleaf: John Money Wing interior with African carvings and masks from the new democratic Republic of Congo, works by Theo Schoon (New Zealand) and Lowell Nesbitt (United States)
Photography by Graham Dainty

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How Gore District described the John Money Wing and Eastern Southland Gallery redevelopment:

In December 2003 the Eastern Southland Gallery officially opened its refurbished temporary exhibition spaces, along with the new John Money Wing to house the John Money and Ralph Hotere Collections.

The project began in 1999 with the gifting of a major collection of international art to the Eastern Southland Gallery by expatriate New Zealander Dr John Money of Baltimore. The project is a partnership between the Arts and Heritage Department of Gore District Council, the Eastern Southland Gallery Inc, key benefactors and the community.

The collection features a fine body of artworks from New Zealand, Australia, Africa, the United States and South America, and represents a dedicated collecting career of more than 50 years. Major works by New Zealand artists Rita Angus and Theo Schoon augment significant holdings of wooden sculpture from Mali, Nigeria, Guinea and the New Democratic Republic of Congo, plus indigenous Australian painting and carvings from Arnhem Land.

To house the collection, the Eastern Southland Gallery enlisted the services of the Signal Management Group. Plans were drawn up to refurbish the existing Gallery building and construct a new wing on adjacent land, purchased by Gore District Council for the project. The Maitara Licensing Trust put up the initial finance for the planning and development of the project, and then came up with capital finance and sponsorship.

With the necessary plans and costings in place, the Gallery embarked on securing the funding necessary to undertake the project. By mid 2001, \$1,095,000 had been raised, with major funding from the New Zealand Lottery Grants Board, the Community Trust of Southland and the Maitara Licensing Trust. Building began in early 2002 and was completed in late 2002.

In June 2001, a public appeal was launched by the Prime Minister the Rt Hon Helen Clark to raise the final money needed to complete the internal displays and storage area. At this function, a further gift was announced - a collection of works by New Zealand artist Ralph Hotere. The Hotere gift is the result of the artist's close association with the Gallery and involves 36 works spanning 30 years of his career.

In December 2002, four additional paintings by Hotere were gifted to the Gallery from the Ministry of Foreign Affairs and Trade Collection to augment the original Hotere gift. Since then a further eleven works on paper have been gifted to the collection by a private donor.

On the strength of the John Money and Hotere gifts, Muka Studio in Auckland has indicated its intention to gift its plant, equipment and archives towards the establishment of a visiting artist studio in Gore. Artist exchanges with the East Coast of the United States and Australia have been instigated with the assistance of project partners and supporters.

The Gallery also features two temporary exhibition spaces that feature an ongoing programme of temporary exhibitions by national and international artists, touring exhibitions and specially commissioned presentations. The Gallery also runs artist-in-residence programmes, and concerts and performances involving national and international musicians.

This project is a flagship for regional cultural development and is part of a wider strategy for arts and heritage development within Southland. By engaging significant artists and key stakeholders in a small and unlikely corner of New Zealand, this project can provide valuable stimulus to their own regions as well as to the Southland region.

Local tāngata whenua have provided kaitiaki status for the indigenous works in the collection and support for the Ralph Hotere and Hone Tuwhare holdings. They also engaged carver Taare Bradshaw to develop a special gateway for the new wing. The Gallery is currently working with the Hokonui Runanga to develop community programmes based around the collection and associated resources.

The project has created cultural tourism opportunities and valuable economic developments through increased national and international visitation.

What the judges said:

This was a bold and innovative project that must have required a lot of courage to take on. But thanks to that courage, something incredible has been created.

This project is about a small community seizing an opportunity. Gore has created a point of difference for itself.

The huge commitment shown by a small community is inspirational.



Creative Places Awards

Youth Arts Initiatives: City Councils
Joint Category Winner 2004



Culture Jam

What: A free, public performing arts event

Where: Wellington City

Contact: David Daniela
PO Box 2199
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Images overleaf

Main image: Break dancers on Mt Victoria summit
Photography by Robert Catto
(www.cato.co.nz)

Other images: Culture Jam on Mt Victoria, Summer 2003, and Culture Jam in Cuba Mall, 2004
Photography by Publication and Design, Wellington City Council

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How Wellington City described Culture Jam:

Culture Jam is a free, public performing arts event that highlights the depth and breadth of the capital's youth arts scene and showcases the talents of Wellington's youth.

Culture Jam began as an idea by Wellington City Council's Youth Project Co-ordinator, in partnership with youth artist and musician Isobel Kerr-Newell. The idea was to stage a free series of outdoor events showcasing Wellington's young talent. The concept was developed into a fully scoped project and the first Culture Jam was trialled in Wellington's Cuba Mall in mid 2002. The event was so successful that between September 2002 and April 2004, Wellington City Council in association with strategic partners planned 13 Culture Jams. Ten of these were staged with three cancelled because of poor weather.

Typically, Culture Jam is staged between 7pm and 9pm on a Friday or Saturday night. It involves an average of 13 different acts performing for four to ten minutes each. An MC introduces the performers and often a DJ provides audio backdrops.

Cultural Jam has become an established part of Wellington's vibrant arts scene. It is a safe, encouraging event that stimulates and fosters creativity and innovation. It provides young performing artists with a high-quality professional platform to display and develop their creative talents. It is a diverse event that brings together people from many cultures and social backgrounds.

Staged in dynamic environment settings such as on the beach, in a suburban park, in Cuba Mall or on the Mount Victoria summit, Culture Jam is a creative, vibrant and free outdoor event for all Wellingtonians and visitors to enjoy.

What the judges said:

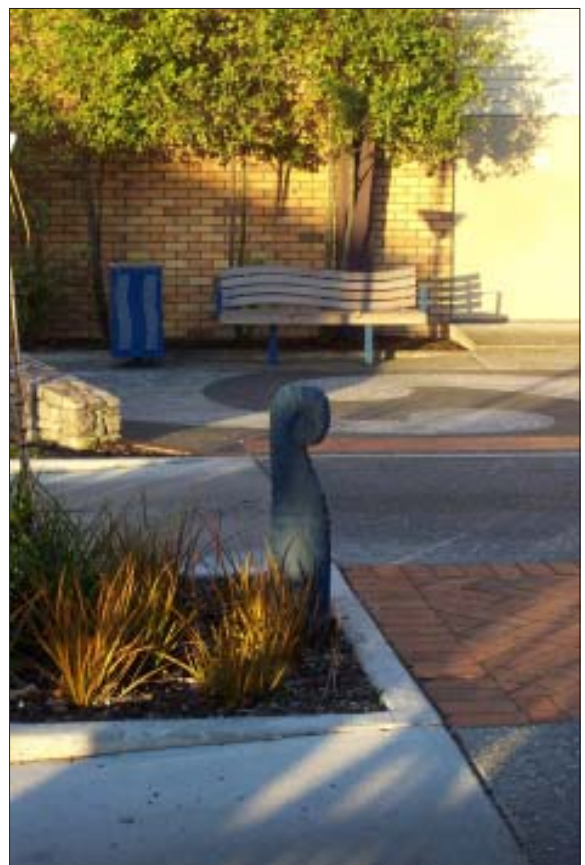
Participation levels are high and the event has obviously struck a chord with young people.

It's a great opportunity for young people to get up there and strut their stuff.



Creative Places Awards

Youth Arts Initiatives: District Councils
Category Winner 2004



Kopeopeo CBD upgrade

What: Town centre upgrade utilising local secondary school and university artists

Where: Whakatane District

Contact: Nikki Stringer
Private Bag 1002
Whakatane
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Email: nikkis@whakatane.govt.nz

Images overleaf

Left: Looking down the main street - a blend of soft tones of native planting and stone walls, in conjunction with locally crafted post and rail barrier and inlaid tiles, accentuates the pedestrian-friendly area (Plants sourced from Naturally Native and Milne's Plant Link Ltd)

Right: Changing the face of the street through the use of locally crafted bollards mirrored by an interlocking paving design at pedestrian platforms (seating: Engineering and Lighting Ltd, rubbish bins: Street Furniture NZ Ltd, main contractor: Tracks Concrete (2002) Ltd)

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How Whakatane District described the Kopeopeo CBD upgrade:

Prior to 2003, Kopeopeo was viewed as just another small, declining New Zealand "ribbon road" town. In an attempt to upgrade and improve the environment and combat ongoing graffiti, the Whakatane Business Association funded a local artist to paint various murals throughout the business area. These murals added interest to the streetscape and prompted the inclusion of further art in the upgrade that was to follow.

Despite its state of disrepair, there is a strong sense of community in Kopeopeo. This important element was included in the overall design of the upgrade by incorporating community arts in the form of locally carved wooden bollards and hand-painted ceramic tiles.

Community consultation revealed that the community wanted a pedestrian-friendly area with a café culture vibe, which included addressing the speed and quantity of traffic. The overall design that evolved is based on the theme of a meandering stream from which the name Kopeopeo is derived. Meaningful to all cultures, the water theme was chosen to symbolise growth and the coming together of all people. The pukeko, a bird once common to the area, was chosen as another source of inspiration.

The upgrade has created a pedestrian-friendly shopping centre, enhanced by distinctive design elements such as locally carved whakapaakoko (entrance posts) erected at the main entrances to welcome visitors to the business area. Sculptural trees accentuate the linearity of the street and, along with colourful plantings, combine with crafted stone walls to offer intimate spaces for shoppers. At the same time, these spaces offer a sense of protection and screening from traffic, which has been slowed down by the installation of roundabouts and pedestrian ramps.

Before the beginning of each stage of the project, focus groups, public meetings and information days were conducted.

Secondary school students were responsible for designing and applying glazes to the clay paving stones, taken from the old site and installed into the new footpaths. The brief to the students was to create an abstract work based on the pukeko, exploring elements such as the bird's physical characteristics and environmental or cultural connections. Students were limited to a palette of four colours so that a sense of continuity was maintained throughout the project. The application of glazes on the clay pavers produced a slip-resistant surface, at the same time adding intrigue to the pavement by depicting abstracted histories.

Carving students from the local university wove their designs around the overall theme of the project, focusing on social, cultural and environmental aspects of the community. The stylised forms of the bollards, traffic barriers and whakapaakoko related to the pavement and roundabout designs. The whakapaakoko were constructed from old wharf timber, making connections to the river. Treated pine was chosen for the bollards and barriers for low-cost reasons and ease of reproduction. The outcome was the creation of distinctive works of art.

The project was completed and officially opened on 9 December to coincide with the annual Christmas parade in Kopeopeo.

What the judges said:

It's great to see youth being really involved in a project like this. Because of their involvement, they will have a real sense of belonging and playing a role in their community.

Council should be commended for involving young people in the project.

There's nothing else like this in the country. It's something that the people of Kopeopeo should feel very proud of.



Creative Places Awards

Strategic Arts Initiatives: City Councils
Category Winner 2004

*The Lord of
the Rings:
The Return
of the King*
World
Premiere



What: An event for the world premiere of *The Lord of the Rings: The Return of the King*

Where: Wellington City

Contact: John Dawson
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Phone: (04) 801 3393
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Image overleaf: The red carpet
winds its way down Courtenay Place
Photography by Neil Price

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How Wellington City described the world premiere of *The Lord of the Rings: The Return of the King*.

Wellington hosted the world premiere of *The Lord of the Rings: The Return of the King* on 1 December 2003. This was an unprecedented decision by New Line Cinema to hold the premiere of a blockbuster movie away from the established media centres of Los Angeles, New York or London. To justify the decision, Wellington City Council was determined to deliver a world-class event.

The Council's *Creative Wellington – Innovation Capital* vision, promoting Wellington as New Zealand's centre of creativity and innovation, guided our objectives. We aimed to showcase Wellington's creative, innovative people and industries to national and international visitors and media; maximise tourism, economic benefits and global media exposure for Wellington; and stage a high-quality event that made all Wellingtonians feel proud and involved.

Wellington City Council worked with strategic partners to deliver a total world premiere experience. Together, we dressed the city with imagery from the movie: giant creatures by Weta Workshop and banners were placed on buildings and street poles. Wellington's iconic Embassy Theatre, and host venue for the world premiere, was refurbished and earthquake-strengthened. Local artists performed at gala dinners, cafes and restaurants throughout the region. Large outdoor public celebrations were staged in the build-up to the premiere and on the day. The world premiere parade and red-carpet festivities were shown live on a big screen and beamed around the world.

To stage the event, alliances were formed between the Council, arts groups, film companies, corporate partners and the Government.

The world premiere took a year to plan. The end result was a phenomenal success. An estimated 120,000 people lined the parade route and red carpet. Many were international visitors in Wellington for the first time. There were approximately 500 media representatives from throughout the world.

We achieved our aim of staging a world-class film premiere, providing the community with an unforgettable experience and celebration of the arts, and showcasing Wellington as New Zealand's leading centre of creativity and innovation.

The success of the world premiere can be summed up with this quote from Peter Jackson. "I just want to thank Kerry Prendergast and the Wellington City Council and the Government for throwing this party. You guys have just got behind it so incredibly well and you couldn't have done a better job. I mean, this is just amazing and I know it's taken a huge amount of hard work ... "

"New Zealand has had a day like no other. It was a time when Wellington ... outmuscled Hollywood." - BBC News

"The final film of *The Lord of the Rings* trilogy had its world premiere yesterday with a stunning opening scene to rival any of the special effects seen in the series." - *The Daily Telegraph*, London

What the Creative Places Award judges said:

Wellington City showed everyone they know how to party.

The Council seized the initiative, took the success of the film and clearly put a Wellington stamp on it, leaving no doubt as to where it came from.

The event was a clear positioning statement about the city.



Creative Places Awards

Celebrating Cultural Diversity: District
Councils Category Winner 2004



Procter Library Te Kete Matauranga o Kerikeri

What: Development of a culturally enriching new community library

Where: Far North District

Contact: Bronwyn Hunt
Private Bag 752
Kaikohe
Phone: 0800 920 029
Email: bronwyn.hunt@fndc.govt.nz

Images overleaf

Left: Exterior signage reinforces the library's cultural identity

Right: One of many artworks in the library promoting the concept of Tane's journey to gain the three baskets of knowledge. The cloak is a gift from a Māori roopu in Moerewa, and represents the many baby tuna (elvers) that flow from the west to east coast of the region

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kateg@creativenz.govt.nz

How Far North District described the Procter Library Te Kete Matauranga o Kerikeri:

Communities create libraries for two key reasons: to store and make available knowledge and information, and also to foster the enjoyment of learning and creativity in every field. Communities now want their libraries to be culturally enriching as well as encouraging recreational, educational and life-long learning. This landmark building of the Procter Library Te Kete Matauranga o Kerikeri needed to encapsulate the multicultural character and heritage of Kerikeri within a bicultural context.

These principles were the springboard for constructing the superb new library and service centre that has just been completed for the Kerikeri community.

The design approach for this project was underpinned by the principle that it should involve three key components: the functional, the aesthetic and the spiritual. The architect, Diana Sandifer, was inspired by the story of Tane and his endeavours to gain the three baskets of knowledge. Māori legend relates that Tane embarked on a great and arduous journey, which saw him ascending on the wings of the kotuku to the twelfth level of heaven to gain three baskets of knowledge and two sacred stones. He brought these taonga back to earth for the use of humankind and stored them in a special house of knowledge.

The Procter Library is a community facility. The building's form is expressed as a sculpture within the landscape and draws on the artistic heritage of a traditional Māori wharenui. Overlaying this is the notion of the community sharing a journey: that is, a cultural heritage involving the sea, voyaging and exploration.

A library can be seen to represent the journeys of many people. Visiting a library involves taking a journey - whether it's into a fictional world, into the past, the present, the future, strange lands, outer space or cyberspace. It's a dynamic and exciting place full of promise, activity, reflection and adventure.

Historically, Kerikeri has strong links with the sea and the Bay of Islands and this strong association continues. Whether people are Tāngata Whenua, Pākehā or new migrants to the area, their ancestors journeyed from over the sea.

The various narratives are integral to the building design. The floor plan is in the shape of a ship's prow and at the entrance, two large rocks reference Tane's sacred stones. Structural support references both steel masts and the wooden masts of early outriggers while the stylised Kauri, and steel support beams reference both Tanemahuta and the early history of logging in Kerikeri. Tane's journey to the heavens is represented in the tukutuku panels and in the main roof, which is shaped as kotuku wings.

The local iwi, Ngati Reihia, were consulted from the inception of the project and endorsed the design concepts. They were crucial in ensuring that tikanga was respected and adhered to throughout the process.

What the judges said:

We commend the project for the way in which it interweaves local stories with knowledge and ideas appropriate to a library.

All those involved in the project have stepped outside the square and created something unique to the area.



Creative Places Awards

Built Environment Initiatives: District Councils
Category Winner 2004



The Strand Tauranga

- What:** Arts integration in the redevelopment of Tauranga's waterfront
- Where:** Tauranga District (now a City Council)
- Contact:** Graham Baker
Private Bay 12022
Tauranga
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Email: grahamb@tauranga.govt.nz

Image overleaf: The Strand
Tauranga, creating a vibrant
evening environment

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How Tauranga District described The Strand Tauranga:

Tauranga City Council recently completed stage one of the development of the Tauranga waterfront, which will transform the central city by opening up creative spaces that will benefit the whole community.

The Council was concerned that the urban layout of downtown Tauranga largely ignored the natural beauty of the Tauranga waterfront. It was felt that it was time to recognise the natural attributes of the area, remove the obstacles to views of the harbour and reveal its treasures. The Council decided to start the renewal process by redeveloping The Strand.

A project steering group was formed to consult the public, determine strategies and advance the project. A design competition was held to select a concept plan for The Strand and was won by the Transurban Consortium Tauranga. Made up of Auckland and Tauranga-based designers, it included architects, a landscape architect and an engineer.

The preferred concept plan became the subject of an extensive public consultation process and was well-supported by the community.

The chosen consortium worked with local master carver James Tapiata, who provided advice and produced carved pou for inclusion in the development. The major theme of the development is based on the name Tauranga, a Māori reference to a sheltered anchorage and landing place for waka.

The sailing of the early voyaging waka to Aotearoa is expressed by a major stainless steel waka wind sculpture, a five-metre high sail that pivots in the wind on a 12-metre mast. This sculpture is an abstraction of the original vertical outrigger sails used on ocean-going vessels.

Seven pou are grouped at one end of The Strand to symbolise Matariki, also known as the Pleiades constellation. An evocative taniko pattern, symbolising waves over the sand, suggests arrival and is placed in the new Strand footpath in the approximate position of the original beach. A sense of destination being reached is established, while echoing the natural history of Tauranga. The taniko pattern is set in among sand-coloured clay pavers.

The Strand has already established itself as a meeting place for the community while the overall waterfront/CBD development project aims to position Tauranga as the cultural heart of the western Bay of Plenty.

What the judges said:

This was a really cool approach in which the concept and design anchored the place name.

We're impressed with the way it utilised the natural environment.

It shifted the focus from city and car to something that people will use.

This is a project that has revitalised the area, bringing people back and making it a happening place.



Creative Places Awards

Celebrating Cultural Diversity: City Councils
Category Winner 2004



Onehunga Library and Community Centre

What: Library and community centre development with arts integration that celebrates the culturally diverse and rapidly growing suburb of Onehunga

Where: Auckland City

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Creative New Zealand established the Creative Places Awards in 1999 to acknowledge the key role that local authorities play in the arts. Entries are judged by an independent panel of judges with arts and local authority expertise.

A Premier Winner is chosen from the District and City Council winners in five categories: Arts Provision; Built Environment Initiatives; Celebrating Cultural Diversity; Strategic Arts Initiatives; and Youth Arts Initiatives.

For further information about the Creative Places Awards, contact:

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How Auckland City described Onehunga Library and Community Centre:

In 1998, Auckland City identified a need for improved community facilities in the culturally diverse and rapidly growing suburb of Onehunga. The site selected for future development housed the original Onehunga Chambers building, the local government base in Onehunga for many years.

Early in 2001, four architectural design companies were each asked to submit two plans for the proposed complex – one for re-use of the existing Chambers building and one for a new building. The judging panel selected Scott Cotton Architects.

A process was established to identify art projects for integration within the new complex and after consultation with tāngata whenua, community and council members, and the architect, Graeme Scott, a potential list of art projects was drafted. During this process, the group of community representatives agreed to meet regularly as a reference group to work with Council to develop arts projects for the facility.

Four potential arts projects were identified by the group and three of these have been implemented so far.

The community youth project: The aim of this project was to provide local youth with an opportunity to make a visual statement for their community on an external wall of the facility, which was viewed as a prime graffiti target. It was seen as a chance for a range of young people to work together in a neutral space.

Three local artists – Charlotte Graham, Nanette Lela'ulu and Manu Scott - were employed to run the project and work with local secondary school students to create the mural. Brightly based cultural patterns were superimposed on to a map of Onehunga to reflect the cultural diversity and growth within the district.

A commissioned public sculpture: A major public sculpture was commissioned for the newly created public square. A brief was developed, requiring artists to work with themes that would be relevant to Onehunga. Expressions of interest were sought and from these, four artists were selected to develop maquettes of their proposed designs. These were displayed in the community centre and members of the public were asked to vote.

Filipe Tohi's work, *Hautaha/Coming together* was selected. The sculpture references Pacific Island lashing (lalava), traditionally used to bind boats and houses. "Boats and houses are built to bring people together. My work is about binding people together too – all the cultures in Onehunga." During the project, Tohi worked with local Tongan youth, leading workshops in traditional lashing techniques.

A community tiling project for the courtyard wall: This is an ongoing project that involves two Onehunga arts organisations collaborating in the design, construction and installation of a mosaic artwork that celebrates the culturally diverse community of Onehunga. Together with designer Rhonda Jameson, artist Thomas Barter is leading the project and facilitates regular workshops where members of the community can be involved in the tile-making process from design to implementation.

The artworks form an integral part of the complex. The fourth project, a suspended work in the foyer, will be under way soon

What the judges said:

We loved the involvement of the diverse cultural groups that make up Onehunga and all the people who have been learning new skills.

Filipe Tohi's sculpture and his work with the Tongan community will have provided a sense of ownership for Tangata Pasifika.

The project connected solidly with the landscape in a pleasing way.