

Auckland City Centre Public Art Plan

File No.: CP2018/07435

Te take mō te pūrongo / Purpose of the report

1. To endorse the Auckland City Centre Public Art Plan (see Attachment A).

Whakarāpopototanga matua / Executive summary

2. The City Centre Public Art Plan was developed to guide strategic, transformative investment of city centre targeted rate funds into public art with additional funding from regional public art and other development budgets for public art over the next ten years in the city centre, in alignment with the City Centre Masterplan and Public Art Policy.
3. The plan was formed through analysis of existing and planned city centre public art provision, policy and planning frameworks, known development programmes, and with stakeholder and mana whenua input.
4. The plan outlines a purpose and objectives for investment, identifies short to mid-term implementation priorities, lists future considerations, and provides criteria for assessing new opportunities.

Ngā tūtohunga / Recommendations

That the Auckland City Centre Advisory Board:

- a) endorse the City Centre Public Art Plan (Attachment A of the agenda report)
- b) support the implementation of the investment priorities outlined in the City Centre Public Art Plan expending the city centre targeted rate funding set aside for public art
- c) agree that updates will be provided to the Auckland City Centre Advisory Board annually, and that any significant changes to the intent of the plan will be presented to the board for consideration.

Horopaki / Context

5. The City Centre Public Art Plan provides a vision, rationale and priorities for investment in public art in the city centre, and outlines an implementation programme through to 2026.
6. The plan has been formed in the context of the City Centre Masterplan, Public Art Policy and existing and scheduled public art provision in the City Rail Link and Wynyard Quarter. It also considers the public art work floor scheme bonus (a tool by which developers can provide some public benefit from otherwise private developments, in return for increasing a building's floor area).
7. The development of the plan was triggered by the allocation of approximately \$3,000,000 from the city centre targeted rate set aside to plan and deliver public art up until 2026 as part of the development of the city centre.
8. The plan seeks to identify and prioritise opportunities for public art within the city centre, articulate the purpose for investment, providing transparency on where, when and how the allocated funds for public art will be expended. It provides a matrix for prioritising allocation of funds and additional regional public art and development budgets.

9. Resulting works will become part of the council’s public art asset collection for future management, care and maintenance. Expenditure on public art from the targeted rate can be supplemented with any allocated funds from the regional public art and project development budgets to ensure exceptional outcomes.

Tātaritanga me ngā tohutohu / Analysis and advice

10. The key documents for the development of the city centre are the Auckland Plan and the Auckland City Centre Masterplan, a 20-year vision that sets the direction for the future of the city centre as the cultural, civic, retail and economic heart of the city.
11. A number of other strategies, plans and policies also affect the approaches and outcomes to city centre development. The key document for public art is the Public Art Policy (2013).
12. The allocation of approximately \$3,000,000 from the city centre targeted rate set aside to fund public art prompted a needs analysis for public art in the city centre.
13. Regional public art capex budgets, and development funds and floor bonus contributions for public art also contribute to the supply of public art for the city centre, but there is currently no coordinated long-term strategic approach to planning and investment.
14. There are 80 existing public art works in the city centre of which 65 are in council’s public art asset collection. There are 11 public art works being developed, most of which are of scale and significance, including:
 - two major commissions as part of the exterior design of the New Zealand International Convention Centre
 - a proposed work in the Mayoral Drive underpass in Myers Park
 - a proposed work in Lower Queen Street outside the Britomart Station
 - several threshold commissions involving mana whenua in the Commercial Bay development
 - proposed integrated and standalone work within the City Rail Link
 - three major planned works for Wynyard Quarter.
15. A strategic public art plan is required to enable cross-council teams working on different projects to take a coordinated approach to delivery of a long-term, joined-up programme of investment in public art works in the city centre. The plan will also inform allocation of other budgets and help guide the direction of private investment in public art for transformative outcomes.
16. A cross-council working group considered three options in the first instance, outlined in Table 1 below.

Table 1. City Centre Public Art Plan options analysis

Option one: Continue ad-hoc small scale public art activity	
Pros	Cons
<ul style="list-style-type: none"> • allows for a case-by-case spontaneous approach to public art, assessing opportunity by opportunity as each arises 	<ul style="list-style-type: none"> • budgets are not prioritised and phased in line with major long-term projects • investment may not be aligned to Auckland Council policies and plans • risk of adding more infrastructure into the city centre area for no clear purpose and no lasting impact • risk of budget being reallocated if not tagged and prioritised

Option two: Implement a plan outlining a few short to mid-term (1 – 10 years) transformative opportunities and prioritisation criteria to apply to future investment in public art in the city centre	
Pros	Cons
<ul style="list-style-type: none"> investment in public art is strategically aligned to transformational development opportunities ensures budgets are prioritised and phased to project lifetime ensures alignment of investment to council policies and plans allows a responsive approach to new opportunities other than programmes and projects known by council in the 2018 financial year a 'less is more' approach which is likely to be transformative 	<ul style="list-style-type: none"> cross-council buy-in and joint senior level ownership and accountability is imperative for delivery
Option three: Prioritise one major project in the city centre for public art investment over the next ten years	
Pros	Cons
<ul style="list-style-type: none"> ensures alignment of investment to council policies and plans a 'less is more' approach which is likely to be transformative 	<ul style="list-style-type: none"> does not allow a response to significant transformative new opportunities is based on programmes and projects known by council in the 2018 financial year

- Staff recommend option two as it is most likely to ensure funding for public art delivers transformative impacts and contributes to high quality meaningful public realm outcomes.
- This option presents challenges as it involves multiple parties holding an agreed course over a long period of time in a constrained and complex operating environment. However, continuing with an ad-hoc investment approach may result in council adding infrastructure into an already cluttered space with no clear purpose, missing key opportunities and not meeting the aspirations of the City Centre Masterplan and the Public Art Policy.
- In recent years the council's approach to investment in public art has shifted from a greater number of smaller works to fewer, large-scale projects that aim to have more transformative results. This can be seen in the installation of *The Lighthouse* by Michael Parekowhai on Queens Wharf and the identification of three large-scale projects in the Wynyard Quarter, as outlined in the Wynyard Quarter Public Art Strategy (2016). The City Rail Link has been identified as a significant opportunity to express the unique image of the city by way of integrated public art and design.
- The City Centre Masterplan defines its focus as being 'less is more ... doing a few things well'. In order to align with this approach, the council must adopt an investment model that will create transformative value for Auckland.
- Public art, both stand-alone and embedded in buildings and infrastructure, will contribute to defining Auckland's image locally and internationally, and set the tone for future investment.

The City Centre Public Art Plan

22. The City Centre Public Art Plan was developed with input from Public Art, Panuku Development Auckland, Auckland Design Office, Development Programmes Office, Auckland Transport and City Rail Link Limited. It involved analysis of existing and planned public art provision, development programmes and planning and policy frameworks.
23. Input was provided by mana whenua and business associations, and feedback was sought from the Auckland City Centre Advisory Board and the Advisory Panel for Art in Public Places, Auckland.
24. The goal of the City Centre Public Art Plan is to ensure strategic investment in public art in the city centre that is developed within a framework where it significantly enhances user experiences and contributes to place-making. The integration of public art will be undertaken in collaboration with other council and design teams, and will be executed in accordance with the Public Art Policy.
25. The City Centre Public Art Plan covers:
 - the purpose for investment in public art
 - the objectives and principles for investment
 - the criteria for prioritisation of public art investment
 - guidelines for identifying opportunities for investment
 - the curatorial approach - defined by:
 - a geospatial framework
 - a conceptual framework
 - Te Ao Māori / mana whenua values and principles.
26. The objectives for investment in public art across the city centre are as follows:
 - to deliver high profile signature works of public art
 - to reinforce or activate a specific aspect of the city centre's (or relevant precinct's) character
 - to activate relationships and connections.
27. The plan includes a matrix of criteria, a purpose statement and curatorial framework to provide guidelines to assist in prioritisation of public art investment. The implementation of the plan takes a 10-year view and identifies short to mid-term priorities and lists mid to long-term considerations.
28. The plan assumes base funding from the Auckland city centre targeted rate. It also provides the basis on which other funding might be allocated or generated for public art, including regional public art capital budgets and opportunities to integrate public art into development projects.

Ngā whakaaweawe ā-rohe me ngā tirohanga a te poari ā-rohe / Local impacts and local board views

29. The Waitemātā Local Board is a key stakeholder in public art projects and in some cases contributes funds to projects.
30. The inventory of the public art asset collection has identified current and planned provision in the local board area, and this information has been used to prioritise planning for future public art projects.

31. The Waitemātā Local Board provided feedback on the development of the City Centre Public Art Plan at a workshop on 24 October 2017. The board supported the plan's focus on a cross-council approach to producing transformative outcomes for the city centre through public art. The plan will be presented to the Waitemātā Local Board for endorsement in June 2018.

Tauākī whakaaweawe Māori / Māori impact statement

32. Staff are developing an engagement process co-led with Te Waka Angamua to define how council engages with mana whenua for all public art commissioned by the organisation to clarify key issues, roles and responsibilities, interdependencies and milestones and define the role of governance, operations and delivery
33. Te Aranga Design principles have been incorporated in public art briefing documents following feedback from iwi cluster group meetings.
34. The Public Art Policy (2013) includes a focus on the production of public art that highlights Māori identity as a key point of difference for Auckland.
35. Representatives from Ngāti Whātua Ōrākei, Ngāti Rehua ō Ngāti Wai and Ngāti Manuhiri were consulted throughout the development of the plan. They provided guidance on the interlacing of Māori concerns throughout the plan and directly provided content for the Te Ao Māori conceptual framing detailed in section four of the plan.
36. Representatives from Ngāti Whanaunga, Ngāti Whātua Ōrākei, and Te Ākitai Waiohūa provided feedback on the development of the City Centre Public Art Plan on 9 March 2018 through the Infrastructure and Environmental Services mana whenua hui, and subsequently at a workshop on 6 April 2018. The plan's focus on investment for transformative impact, and the plan's the emphasis on Māori identity, Te Ao Māori and the historical cultural landscape was supported. The map of locations in the plan showing current and planned art works in the city centre was updated to differentiate existing mana whenua artworks.
37. Through delivery of public art projects, outcomes for Māori include both direct expressions of Te Ao Māori and/or capability building for artists.
38. In developing public art as part of larger development projects, the public art team works with the parent project mana whenua forum to define desired outcomes for public art linked to the parent project.

Ngā ritenga ā-pūtea / Financial implications

39. Expenditure on public art in the city centre from the city centre targeted rate can be supplemented by funds from regional public art and project development budgets to ensure exceptional outcomes. Resulting works will become part of council's public art asset collection for their future management, care and maintenance.
40. Approximately \$3,000,000 from the targeted rate has been set aside to fund public art up to 2026. Regional public art funding, as well as renewals and maintenance budgets for public art assets, are currently provided for in the Long-term Plan 2015-2025. Regional public art budget is allocated based on priority and potential scale and impact of opportunity.
41. The plan does not advocate for new or increased funding, and as such it does not need to be approved by a governing body committee before it can be implemented.

Ngā raru tūpono / Risks

42. The risks around the City Centre Public Art Plan and potential mitigations have been identified in Table 2 below. The impact colour signifies the level of risk (amber being medium, and red being high).

Table 2. City Centre Public Art Plan risk assessment


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Risk	Details	Impact	Mitigation
Lack of a consistent long term approach to implementation	The plan takes a 10-year view in an environment in which project personnel change frequently.		Ownership of plan to sit with division heads and be kept on agendas. Ensure that process is embedded in all planning documentation and include public art in reference designs. Ensure the plan is kept 'alive' on the relevant advisory boards' agendas.
No programme view of development with clear vision and organising principles applied at project level	Current state is a large number of individual projects both private and public being progressed simultaneously by different teams, often working in silos. 'Decoration' occurring at a project by project level risking 'clutter' and the opportunity for public art being lost.		Ownership of plan to sit with division heads and kept on agendas. Ensure that process is embedded in all planning documentation and include public art in reference designs. Ensure the plan is kept 'alive' on the relevant advisory boards' agendas.
Artworks are commissioned by private developers that do not complement public works	Private developers are not cognisant of the aims of the plan.		Build relationships with private developers and socialise the plan with them.
Insufficient public art budgets through future Long-term Plan processes	Constrained fiscal environment. Aspirations of the plan may not match investment in the future if budgets are reduced or cut.		Ensure division managers are kept informed and updated of progress. Ensure the plan is kept 'alive' on the relevant advisory boards' agendas.

Ngā koringa ā-muri / Next steps

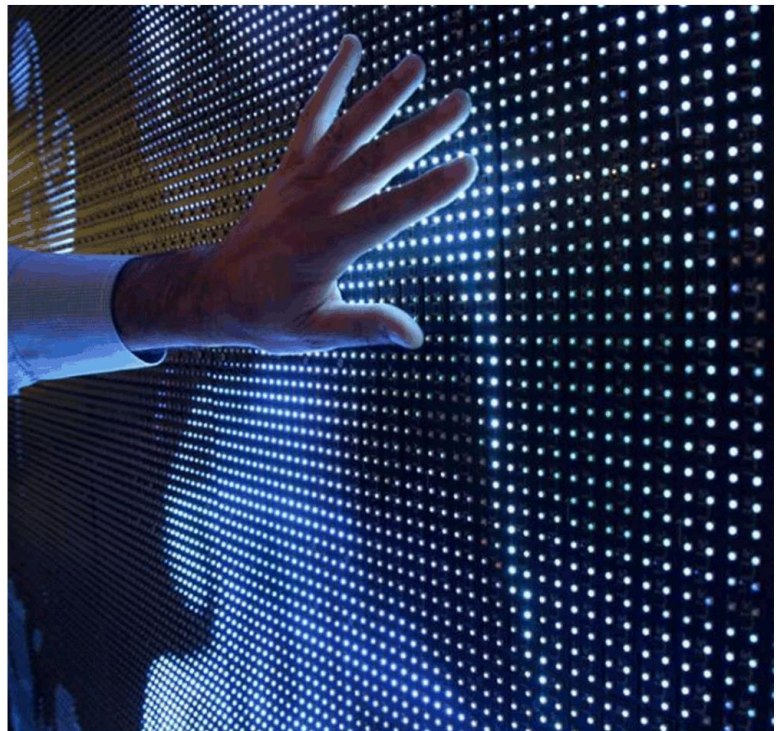
43. The City Centre Public Art Plan will be presented to the Waitematā Local Board for endorsement in June 2018.
44. The City Centre Public Art Plan will be used to plan and deliver public art work programmes in the city centre. Information and progress updates will be provided annually to the advisory board and the local board, and any significant changes to the intent of the plan will be presented for consideration.

Ngā tāpirihanga / Attachments

No.	Title	Page
A 	City Centre Public Art Plan	19

Ngā kaihaina / Signatories

Author	Tracey Williams – Head of Creative Strategy.
Authorisers	Graham Bodman – General Manager Arts, Community and Events John Dunshea - General Manager Development Programmes Office



CITY CENTRE PUBLIC ART PLAN

APRIL 2018

The City Centre Public Art Plan was commissioned by Auckland Council.
It was developed through a process of extensive consultation
(see Appendix 2).

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Attachment A

1. Introduction

This document outlines a plan for investment in public art in the Auckland city centre over the 2018 – 2028 period. It includes:

- **A public art plan for Auckland's city centre**¹, aligned with Auckland Council's City Centre Masterplan (2012) and Public Art Policy (2013). The plan will inform investment in public art from the City Centre Targeted Rate (CCTR), regional public art budget and other sources of funding for public art
- **An implementation plan** that identifies potential sites for public art and timelines

The City Centre Public Art Plan takes into account all relevant existing strategies and plans for the city centre area including the Wynyard Quarter Public Art Strategy (2016) and Quay Street Public Art Plan (2012)². It is noted that the current and future investment in and impact of the City Rail Link (CRL) and associated planning and development initiatives provides a critical context for the city centre public art plan.

In relation to the city centre, the plan covers:

- The purpose for investment in public art
- The objectives and principles for investment
- The curatorial approach – defined by:
 - a geospatial framework
 - a conceptual framework
 - Te Ao Māori values and principles

The plan's purpose and curatorial framework will provide guidelines to assess and / or assist in identifying and developing opportunities for investment.

The implementation plan takes a 10-year view and identifies and prioritises short to mid-term and mid to long-term opportunities.

¹ Defined by Auckland Council as the area that falls within the motorway ring road – including the waterfront, downtown, mid-town, learning quarter, Aotea quarter, Karangahape Road and adjacent areas.

² The Wynyard Quarter Public Art Strategy (2016) and Quay Street (2012) Public Art Plan are subsets of this City Centre Public Art Plan.

2. The framing question

In recent years Auckland Council’s approach to investment in public art has shifted from a greater number of smaller works to identifying options that will have a more transformative impact. This can be seen in the installation of *The Lighthouse* by Michael Parekowhai on Queens Wharf and the identification of three large-scale opportunities in the Wynyard Quarter, as outlined in the Wynyard Quarter Public Art Strategy (2016). The City Centre Masterplan similarly defines its focus as being “less is more ... doing a few things well”. Based on this overlap of public art and city centre planning philosophies, the question that frames the logic for the City Centre Public Art Plan is:

What approach to investment in public art will create transformative value for Auckland?

Auckland’s opportunity

Australian cities such as Sydney and Melbourne emerged in the late 20th century as ‘western’ global cities, with little indigenous point of difference. There is an opportunity for Auckland to emerge in a different way: as a distinctive, super-diverse 21st century global city, defined by a dual indigenous and ‘western’ frame.

A strategic approach to commissioning public art is one of the ways Auckland will develop this distinctiveness. Just as easily, investment in public art could result in Auckland being seen to ‘catch up’ with other global cities and their historical or evolving approaches to public art.



Selwyn Muri, *Te Waharoa O Aotea*, 1990. Aotea Square.

3. The policy and planning context

The plan refers to and aligns with current and evolving policies, strategies, plans and existing or planned infrastructure and public art investments notably:

Policy, strategies and plans

- Auckland Plan
- City Centre Masterplan
- Public Art Policy
- Toi Whītiki; Arts and Culture Strategic Action Plan
- Wynyard Quarter Public Art Strategy and Quay Street Public Art Plan
- Public art work floor scheme bonus
- Events Policy
- Investment in Cultural Infrastructure Framework³

Public art policy

The Public Art Policy (2013) states public art should celebrate the region's creativity, highlight Māori identity as a key point of difference for Auckland, reflect and express the city's diversity, respond to the natural landscape, generate pride and belonging, and transform public places.

Every public art project must contribute to one (or more) of the four outcome areas:

- 1) Unique and distinctive: public art that responds to our place
- 2) For all Aucklanders and visitors: public art that delights, welcomes challenges and inspires
- 3) Known for its artistic quality, variety, depth and innovation: public art that celebrates cultural richness and creativity and models international best practice
- 4) Making a difference: public art that transforms Auckland's public places

Creative infrastructure and public art projects

There are 80 existing public art works in the city centre area (of these 65 are in council's public art asset collection). There are at least 11 public art works in train in the area, most of which are of scale and significance, including;

- Two major commissions as part of the exterior design of the New Zealand International Convention Centre
- A proposed work in the Mayoral Drive underpass in Myers Park
- A proposed work in Lower Queen Street outside the Britomart Station
- Several threshold commissions involving mana whenua in the Commercial Bay development
- Proposed integrated and standalone work within the City Rail Link
- Three major planned works for Wynyard Quarter

³ The framework defines a criteria-based process for assessing proposals for major investment in new or modified cultural infrastructure in Auckland.



Michio Ihara, *Wind Tree*, 1972. Wynyard Quarter.

This plan acknowledges that public art exists alongside and within the context of other creative and cultural infrastructure such as Auckland Art Gallery, Aotea precinct, city centre performance venues like Q-Theatre, dealer galleries, the Learning Quarter’s tertiary institutes and the Auckland Central Library. The city centre is also home to many festivals and major cultural events.

Urban planning

The City Centre Masterplan outlines a vision for the city centre as follows:

“By 2032 Auckland’s city centre will be highly regarded internationally as a centre for business and learning, innovation, entertainment, culture and urban living – all with a distinctly ‘Auckland’ flavour.”

The City Centre Masterplan identifies a strong place-based focus for the revitalisation and growth of the city centre and is organised around eight transformational moves:

HARBOUR EDGE STITCH	uniting the waterfront with the city centre
THE EAST-WEST STITCH	connecting the western edge of the city to the centre
THE ENGINE ROOM	Queen Street valley, the CBD and retail district
INNOVATION CRADLE	nurturing the innovation and learning cradle
CITY RAIL LINK	new public transport stations and development opportunities at Karangahape Road, Newton and Aotea Quarter
THE GREEN LINK	connecting Victoria Park, Albert Park and Auckland Domain with the waterfront as part of a blue-green network
CITY TO THE VILLAGES	connecting the city and the fringe
WATER CITY	revitalising the waterfront

This public art plan takes the vision and eight transformational moves into account within the curatorial framework.

The City Rail Link

The CRL is clearly a major focus of investment and urban design and the most significant single driver of change in the city centre in decades (and for decades to come). The city centre area is undergoing significant disruption until the CRL is completed and operating (scheduled for early 2024). This is likely to generate associated development during and following the construction period, which will offer a range of evolving opportunities for investment in public art. Noting its scale, location(s), timeframe and significant reinvention of (and for a decade, disruption to) the city centre; the CRL is a critical consideration. It is particularly pertinent both because of the CRL’s urban design impact and the strategic approach to public art being taken through its development. The CRL is identified as the priority for major investment in public art in the city centre. The vision for public art in the CRL is to create ‘a unique New Zealand travel experience’, which is aligned with the vision for the CRL.

Mana whenua

Advancing Te Ao Māori as the city's point of difference is a key objective of the Auckland Plan and policy and planning frameworks. Auckland Council's Public Art Policy outlines that mana whenua have articulated public art as a vehicle for expressing the indigenous culture of Tāmaki Makaurau and they wish to see:

- that the special relationship between mana whenua and Auckland Council is recognised
- that Māori have visibility across Auckland and especially in key locations where it might be expected (such as the city centre, metropolitan centres and regional gateways)
- early involvement with the council, including CCOs, in planning
- a consistent, simple and streamlined interface with Auckland Council.

In addition to public art projects Auckland Council works in partnership with mana whenua to implement Te Aranga Māori Design Principles, which include the expression of cultural narratives. Auckland Council recognises that Te Ao Māori and its Māori communities can and should contribute meaningfully in the reshaping of Auckland. In this recognition, Auckland Council sees a very clear alignment with the intent of Te Tiriti o Waitangi – recognition, reciprocity and working together for mutual benefit. This is particularly evidenced through the placing of mana whenua and Māori design within the process and design of urban development across the region. The goal is innovative design outcomes that arise from and reflect an Auckland identity that is contemporary and unique in the world.

The Wynyard Quarter Public Art Strategy and Quay Street Public Art Plan

Wynyard Quarter Public Art Strategy

The Wynyard Quarter Public Art Strategy (2016) outlines the approach to the commissioning, implementation and delivery of public art in Wynyard Quarter. As it has matured, Wynyard Quarter has come to represent a 21st century, future-focused iteration of the city's development and its mixed commercial and residential make-up. In a unique partnership with developers, a 'percent-for-art' development contribution presents an opportunity for investment in transformative public art for the city.

The strategy identifies three development sites, all funded through developer contributions:

- Headland Park – \$5million
- Madden Street / Daldy Street – \$1.6million
- North / Halsey Wharves basin and edges – \$3million

Quay Street Public Art Plan

The Quay Street Public Art Plan (2012) was developed specifically to inform the redevelopment of Quay Street. The curatorial framework looks to the original shoreline as a starting point – aiming to acknowledge the commercial growth of the street and at the same time give prominence to the underlying cultural and environmental values of the landscape. The Quay Street plan identified six primary sites and four secondary sites as priorities for public art investment.

Primary sites –

- A: Queen Street / Quay Street
- B: Britomart Place (Red Fence to Beach Road)
- C: Hobson Street / Princes Wharf
- D: Queen Street / Te Ara Tahuhu
- E: Ferry and Admiralty Basins F: Lower Hobson Street (future site)

Secondary sites –

- G: Quay Street and Albert Street
- H: Te Ara Tahuhu and Commerce Street
- I: Quay Street and Commerce Street
- K: Te Ara Tahuhu and Albert Street

These sites were organised around a matrix that related to the curatorial framework.

	Nga-U-Wera (headland)	Waihorotiu (stream)	Te Rerengaoraiti (headland)
The wharves and between-wharf basins	Ferry Basin / Lower Albert St	Queens Wharf	Admiralty Basin
The Red Fence	Princes Wharf entrance		Britomart Place
Te Ara Tahuhu/Galway St / Tyler Street axes	Lower Hobson Street	Queen Street	Beach Road/ Britomart Place
Customs Street		Customs & Queen Streets cnr	

Development that has taken place since 2012, or that is underway or imminent, has or will address the opportunities recognised at all of the sites. Those noted in red above remain potential future opportunities.

The Waitematā Local Board Plan

The Waitematā Local Board Plan is a strategic document that is developed every three years to set a direction for the local board.

Reflecting community priorities and preferences, the plan guides local board activity, funding and investment decisions. It also influences local board input into regional strategies and plans, including the Auckland Plan (the 30-year vision for Auckland), the Long-term Plan (council's 10-year budget) and the Annual Plan, council's yearly budget.

The Waitematā Local Board Plan is focused around six outcome areas that provide context for this plan:

- Inclusive communities that are vibrant, healthy and connected
- Attractive and versatile public places that meet our communities' needs
- The natural environment is valued, protected and enhanced
- A high quality built environment that embraces our heritage
- An accessible, connected and safe transport network with well-designed streets
- An innovative, productive and resilient local economy

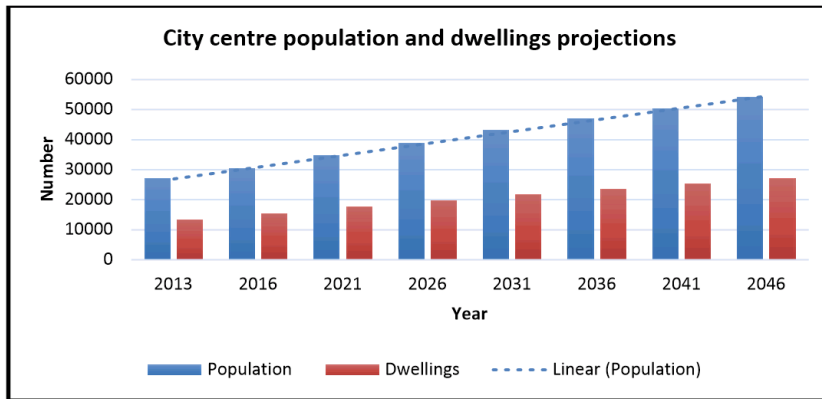
Plans for an urban forest

In 2017 Auckland Council approved an Urban Ngāhere (Forest) for the city. Auckland’s urban ngāhere is defined as the network of all trees, other vegetation and green roofs – both native and naturalised – in existing and future urban areas. It includes trees and shrubs in road corridors, parks and open spaces, green assets used for stormwater management, community gardens, green walls and roofs, and trees and plants in the gardens of private properties. The strategy recognises urban ngāhere are an important part of Auckland’s identity and cultural and natural heritage.

The changing face and nature of the Auckland city centre

The 2013 *New Zealand Census of Population and Dwellings*⁴ identifies that the Waitematā Local Board area experienced a strong and continuing growth in residential population. The usually resident population count for the Waitematā Local Board area was 77,136 – an increase of 14,208 (22.6%) between 2006 and 2013 (see Appendix 1 for further data). Similarly, this is reflected within the city centre itself, alongside projected employment growth, as illustrated in the city centre population, dwellings and employment projections⁵, Figures 1-2 below. In 2016, the actual city centre population was 40,000; 10,000 ahead of these projections.

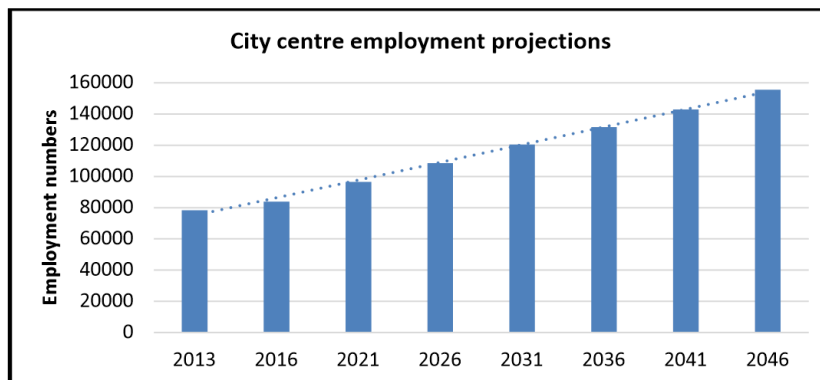
Figure 1:



⁴ Statistics New Zealand 2013 Census

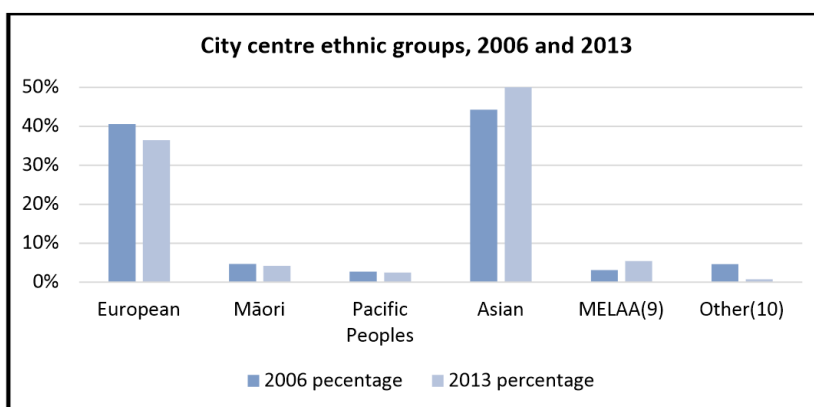
⁵ Source - Auckland Design Office City Centre Masterplan presentation 2015

Figure 2:



In terms of ethnicity Figure 3 shows the changing nature and diversity of the population.

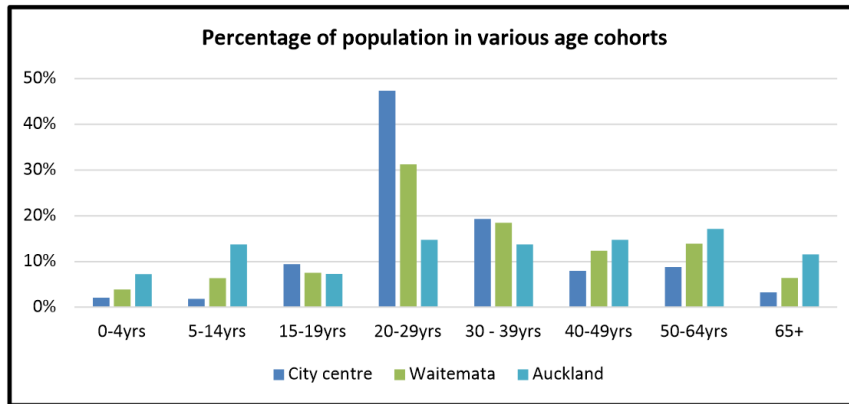
Figure 3:



The city centre resident population is very different to that of the wider Waitematā Local Board area and wider city. Census data (see Figure 4) shows that the city centre population has significantly more people in the 15 to 34 year age bracket as a percentage of the total population and fewer children younger than 14 years and over the age of forty as a percentage of the population.

The city centre is home to a non-representative population that is highly significant to Auckland's economy, the city centre social dynamic and its future development.

Figure 4:



4. The City Centre Public Art Plan

The City Centre Public Art Plan is made up of:

- The purpose for investment in public art
- The objectives and principles for investment
- The curatorial approach - defined by:
 - a geospatial framework
 - a conceptual framework
 - Te Ao Māori / mana whenua values and principles

Working from this structure, the implementation plan identifies and prioritises immediate and mid to long term development opportunities.

4.1 The purpose

In response to the focus on transformative value, the purpose for investment is to activate/amplify:

A living, social city centre
future-focused / a historical cultural landscape

The purpose is informed by the attributes identified in the City Centre Masterplan as opportunities:

- a fantastic natural setting
- a wonderful waterfront with an active harbour
- a characteristic topography
- a strong sense of place, heritage and character
- a highly accessible place
- a Māori identity
- an emerging economy
- more people living in the city centre
- a university city
- the city centre as a workplace and tourist destination

Based on a consideration of these, together with an assessment of subsequent and likely developments of the city centre, the purpose expresses the following key ideas:

- **Living / social** – the idea of an active, thriving, healthy and people-centric city centre environment, emphasising the increasing number of residents, workers, students, visitors and the wide range of human activities in the area
- **Future-focused / a historical cultural landscape** – this expresses the increasingly superdiverse social, cultural and commercial city Auckland is becoming, within and in relationship to a historical cultural landscape⁶, asserting the significance of the living presence of earlier populations and their interactions with this place as part of the contemporary natural and built environment and population.

4.2 The objectives

The objectives for investment in public art across the city centre align with those of the Wynyard Quarter Public Art Strategy and Quay Street Public Art Plan and are as follows:

- **To deliver high profile signature works of public art**
This references the City Centre Masterplan’s focus of “less is more...doing a few things well”. As investment in public art moves to a more strategic approach, there will be an increasing focus on this principle.
- **To reinforce or activate a specific aspect of a specific precinct’s character**
- **To activate relationships and connections**
This references relationships between people, the cultural landscape, the built environment and multi-modal (and increasingly social) transport passages across the city centre.

⁶ As defined by UNESCO World Heritage as: embracing “a diversity of manifestations of the interaction between humankind and its natural environment”. <http://whc.unesco.org/en/culturallandscape>

4.3 The principles

Investment in public art should be outcome-focused and in line with these principles, which in the interests of a cohesive city centre-wide approach are closely related to the Wynyard Quarter Public Art Strategy:

i: Transformationally Tāmaki

Planned and current developments that significantly transform the city centre provide a premium opportunity for a strategic approach to investment in public art. This investment can have a transformational impact on perceptions, experiences and expectations – by Aucklanders, New Zealanders and global communities.

Investment in the development of city centre public art outcomes will be transformative in terms of:

- High-value, high-impact works being distinctive must-see / must-do / must-photograph features of the city centre
- Works acting as identifiers of the city on the national and, where relevant, global stage
- Signature work(s) expressing Te Ao Māori as Auckland's point of difference
- The city's national and global reputation, through using approaches which are authentic to this place and its peoples, enacted in ways that are distinctive and stand out globally.

ii: People-centric

The character and characteristics of the public art initiatives are more likely to be conceived of as experience-centric **verbs** (such as activating, connecting, welcoming, interacting, inciting and disrupting) rather than as object-centric **nouns** (such as sculptures, forms and objects).

iii: Environmentally positive and sustainable

Public art initiatives will:

- Be environmentally positive (such as being carbon-neutral, using renewable energies, mitigating light, air and water pollution levels as appropriate)
- Consider lifecycle impacts, utilising materials and technologies that are sustainable (including having appropriate longevity, being renewable, robust and responsive to change)
- Consider the interrelationship between environmental and human well-being, particularly in light of the fast-growing residential population of the city centre⁷.

iv: Excellence of intent, execution and impact

With all public art initiatives, quality will be paramount. Excellence and innovation will be assessed in in relationship to:

- The kaupapa / purpose of the initiative and the impacts / outcomes the investment is intended to deliver
- Conceptual, practice and technical considerations
- Use of innovative practices.

⁷ "It is well known that humans and their culture are parts of the natural world, and that the health of humans is inextricably linked to the condition of the environment ... with the aim of improving the health and well-being of citizens ... contemporary urban planners are increasingly challenged to create improvements to public spaces" (p 111). Beyond Blue to Green, Deakin University 2010 https://www.deakin.edu.au/_data/assets/pdf_file/0004/310747/Beyond-Blue-To-Green-Literature-Review.pdf

4.4 The curatorial framework

The curatorial framework outlines the key considerations relating to location and conceptual approaches. These provide the framework for prioritising investment and a brief for each project.

The geospatial logic

A geospatial logic – to assist in identifying or testing priority locations – has been defined from key elements of the planning environment.

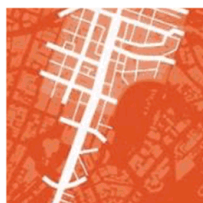
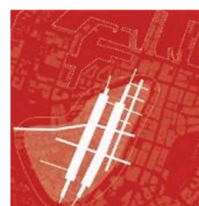
1. The Centre City Masterplan’s eight transformational moves

These are defined by overlaying various precincts defined by activities – such as retail, business, residential, innovation and learning, transport infrastructure and the landscape the city centre sits within.



The Harbour Edge Stitch – a focus of the Wynyard Quarter Public Art Strategy and Quay Street Public Art Plan.

The East-West Stitch – the Victoria Street axis is a key opportunity for consideration as a key East-West link in the mid-town area.

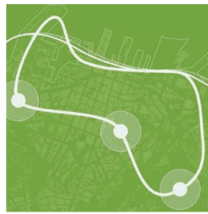


The Engine Room – this plan responds to the relationship between the Victoria Street axis, the CRL and the mid-town development zones – a priority focus for development for Auckland Council.



Innovation and Learning Cradle – the concentration of these activities in a particular ridge/valley (within the historic cultural landscape of the city centre)

City Rail Link – identified as a transformational opportunity for public art.

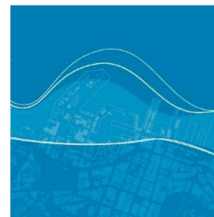


Green Link – the opportunity is identified to connect Victoria and Albert Parks. Quay Street Public Art Plan addresses the waterfront aspect of this key move.



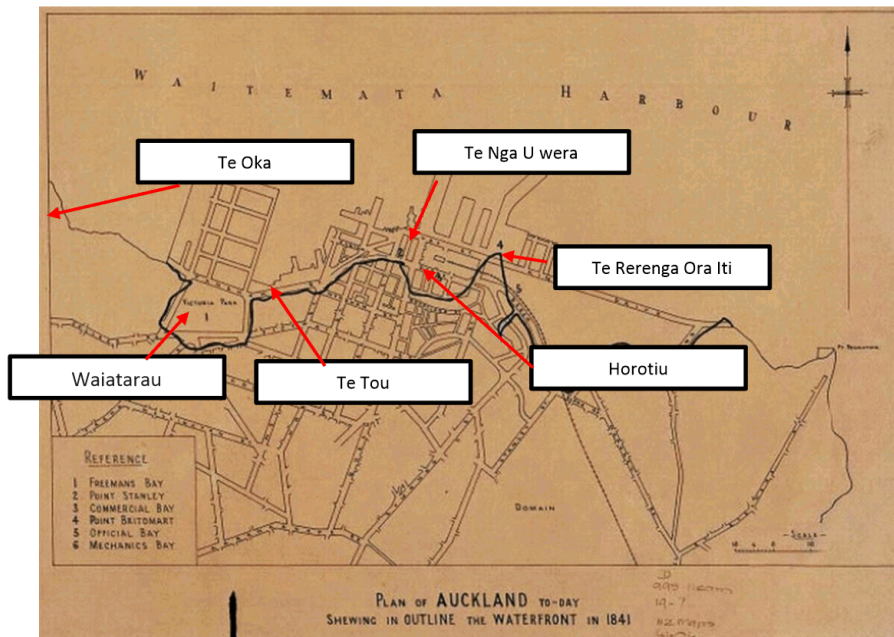
City to Villages – the increasing significance of multi-modal transit corridors (the CRL, light rail, cycle paths and Wellesley Street busway) as key connectors between the city centre and increased density of population in the outer villages and city centre.

Water City – this is an important focus of the Wynyard Quarter Public Art Strategy and Quay Street Art Plan, aligning the approaches of public art in the Ferry Basin and Wynyard Quarter.



2. The historical, current and future development of the city centre

Map 1: Historical cultural landscape



A key aspect of the city centre as a historical cultural landscape is expressed by this map. It indicates the topography and interrelationship of headlands, native bush, river valleys, ridgelines and the harbour - as the location for gardens, villages and fisheries in the pre-1840 Tāmaki, including:

- **The ridgelines** at Albert Park and Albert-Federal-Hobson Streets
- **The bays between headlands** – Horotiu at the foot of current Queen and Shortland Streets and Waiatarau / Wai Kōtota (Freemans Bay / the current site of Victoria Park)
- **The water course and catchment areas** – Queen Street (the Horotiu stream) and the basin feeding Waiatarau / Wai Kōtota (as well as the slopes down from the Nelson Street area)

In contradistinction it shows the overlay of a 'grid' western commercial and trading city centre and port. Much of the latter was achieved through the disruption of key landscape features valued by Māori (such as undergrounding the Horotiu stream to carry waste and dismantling Te Rerenga Oraiti / Point Britomart to reclaim working acreage for the port).

Geo spatial rationale

Auckland’s historical, recent and future development is and will be substantially underpinned by the close interrelationships between landscape features, transport infrastructure, built environment and human activities. Noting this, the geospatial logic for this plan identifies key axes as core ordering principles. These are:

- **The North-South axes:** Queen Street, Albert/Federal/Hobson/Nelson Streets, Albert Park to the vestiges and ‘footprint’ of Te Rerenga Oraiti / Point Britomart
- **The East-West axes:** across Victoria and Wellesley Streets, and at the east-west Karangahape Road ridgeline

These axes also form part of an overall framework with the Wynyard Quarter Public Art Strategy and Quay Street Public Art Plan – Quay Street, Customs Street, Daldy Street / Madden Street (to Wynyard Point).

Map 2: Geospatial logic



The framework of principal axes above is based on current road routes which echo historical cultural landscape features. This framework is a ‘skeleton’ galvanised by the activities and energies that interweave across and breathe life into it – such as the paths of birds, the passages of people by various means, the flow of water and winds, energy and communication infrastructure.

4.5 The conceptual idea

The conceptual idea aims to:

- Ensure a high-level core idea results in successive works of public art adding up to a coherent public art outcome across the city centre over time
- Allow artists scope to respond creatively

As outlined in section four, the elements of this plan refer to the dynamic and ongoing interconnections between ideas, activities, people and periods – including:

- past and present and future
- ridgeline and river valley
- trains and walking and driving (the city centre being increasingly a place defined by *interchanges between* these modes of transport)
- Māori who have lived here for centuries
- superdiverse current/future populations
- individuals/groups and others
- visitors and locals
- innovation and commercial and learning and production

This can be seen both in the purpose's focus on a *living, social city centre* (which expresses connections between individuals and groups) and on the overlaps between social, commercial, innovation and learning and residential functions and activities that will increasingly define the city centre. This core conceptual idea is expressed in a western idiom as the idea of 'inter':

inter- prefix

1. *between or among: international, intercultural*
2. *together, mutually, or reciprocally: interdependent, interchange*

This places the central focus on connections, relationships and energies between things, people and periods – rather than simply focusing on the separate or 'siloes' factors which frame each party of these interactions. For example:

- **Human** – inter-generational, inter-personal, inter-community, inter-iwi/hāpū/whanau, inter-cultural, inter-gender
- **Time** – history, space between and conversations between what was, what is and what will be is more significant than any one of those states
- **Cultural landscape** – the interaction and reciprocity between people and the landscape – at any one time and over time

The context of the city centre as a 'living social city centre' (future-focused within a historic cultural landscape) also reinforces ideas such as:

- **Inter-modal** – the historical, current, and future modes of transport and passage across the city and its environs (as well as referring to people travelling, this includes the paths of birds, pollen, seeds, bees, water and wind).
- **Inter-disciplinary** – commercial and innovation (mātauranga Māori and science) connections
- **Inter-precinct** – as defined in the City Centre Masterplan and evolving planning and development thinking.

As an example; if you apply the principle of ‘inter’ through an outcome-focused lens the focus will be on the experience public art creates rather than an illustration of an idea.

‘A’	inter	‘B’
A visitor	The experience of welcome	A welcoming party
1840	This moment, in context	2040
Elderly	A cross-generational connection	Millennials
An artwork	Interactive engagement	An observer
Bow section of a waka	Haumi (the joining)	Stern section of a waka
A student from Sri Lanka	Together	A student from Dunedin
Arrive by train	Walking the city centre	Leave by bus
One	Ngātahi	Many
Art/Toi	Sci-Art / Collaborative innovation	Science/ Mātauranga

Some of the themes from the planning, policy and demographic contexts run across the conceptual idea:

- A mixed-use, multi-modal city centre – increasingly varied modes of travel feature in the inner city; cycling walking and public transport.



- A green-blue city centre – the city’s harbour edge location and its green identity.
- A superdiverse residential city centre population (see section three).

Te Ao Māori

Te Ao Māori conceptual framing will provide a high-level way of thinking about approaches to and concepts for public art work. Depending on the project outcomes may align to or differentiate from projects with a purpose / kaupapa focused on Māori design and / or cultural narrative approaches.

Therefore in each brief the conceptual idea will also be specified in relevant Te Ao Māori terms, which might include⁸:

- **Haumi - a physical join:** The term used for the join in the hull of a waka, connecting the fore and aft sections. The carver would identify the tree, slit it longitudinally and hollow each section out, with one becoming the forward section and the other becoming the aft section.
- **Tomo – a union (of people):** The term used for the union / marriage arranged between two people by agreement with all parties. The union was defined by multi-generational purpose – to secure the betterment of two whanau, hāpū, iwi.

⁸ Provided by Tame Te Rangī, Ngāti Whātua

- **Ngātahi – mutual reciprocity:** merging the plural (ngā) and singular (tahi – one) to signify the links between the multiple parts of a person (for example, whakapapa links) and other people or groups. This expresses the idea that this diversity *within* the individual is the basis of connection.

5. Public art in the city centre

Existing public art works in the city centre

There has been significant investment in public art and placemaking / urban design elements within the city centre to date. Compared to other city centres globally, Auckland has only a few public artworks of scale and must see / must photograph status.

There are 80 public art works in the city centre area. Of these 65 are in Auckland Council's public art collection and there are many more within private developments.

Planned public art works in the city centre

There are at least 11 public art works known to be in train in the area, most of which are of scale and significance, including:

- **Myers Park underpass** – expression for Waihorotiu, by Graham Tipene, Ngāti Whātua Ōrākei, and Barrington Gohns, Warren Mahoney. Completion date: late 2019/early-2020.

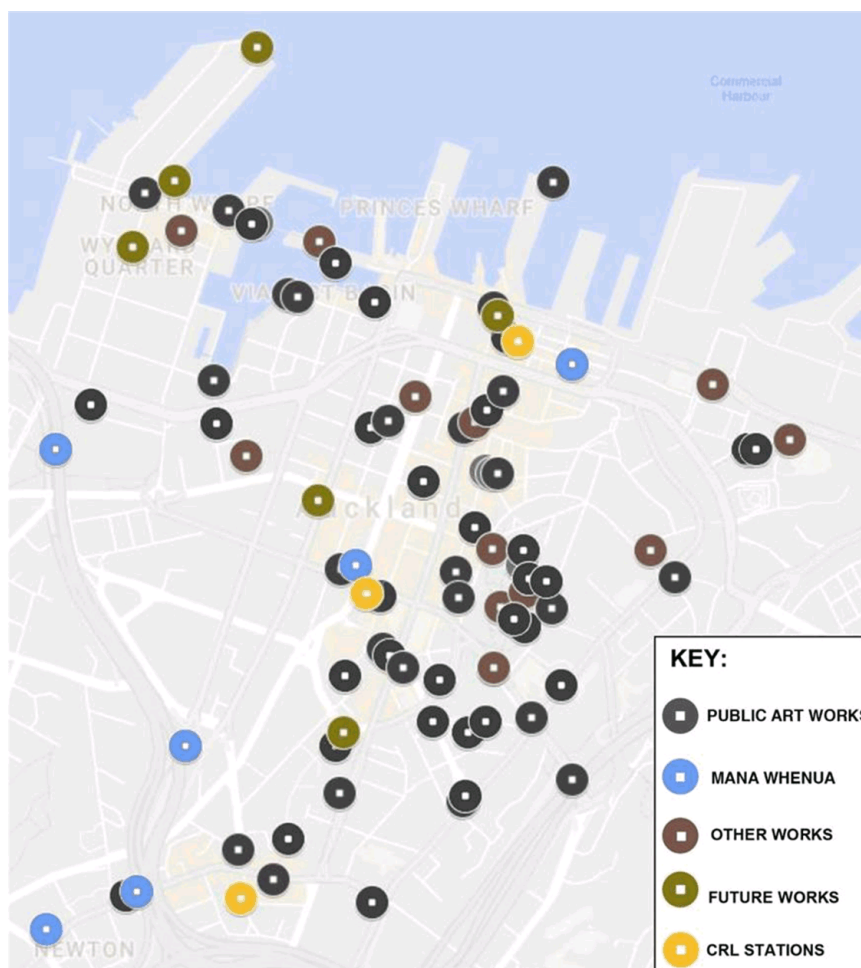


Myers Park underpass public artwork concept 2017

- **Lower Queen Street** – a Waitemātā Ātea public artwork that signifies manaakitanga and Ngā wai e rua (two waters) Waihorotiu and Waitemātā. Artist(s) procurement 2018. Proposed completion date: before America's Cup Regatta.
- **New Zealand International Convention Centre** – large scale public artwork features integrated into architecture. Artists: Peata Larkin (ceramic), Sarah Hughes (coloured frit patterns on glass louvres) and Lyonel Grant (carved timber slatting).
- **Commercial Bay development** – has mana whenua narratives expressed at each of the threshold entrances and potential artwork in the atrium space off Lower Queen Street.

- **Wynyard Quarter** – three large scale public artworks:
 - Madden / Daldy Streets work – planning and procurement 2018
 - Halsey Basin and surrounding wharves – scheduled 2023-24 (noting that planning for the America’s Cup has yet to be factored into this project)
 - Wynyard Point – a major commission identified as an opportunity for a transformative expression of Te Ao Māori as the city’s point-of-difference. Scheduled 2025-26
- **CRL stations** – as noted on page eight, the CRL stations and underground system will feature a significant investment in both integrated and expressive public art elements.

Map 3: Public art in the city centre 2018



6. Opportunity assessment

A basic principle driving opportunity assessment is to invest in a small number of projects that have a transformational impact. Each site and/or project will be evaluated on the key elements of this plan:

Prioritisation criteria	
✓ Objectives for investment	<ul style="list-style-type: none"> ○ opportunity for high profile signature work ○ activation of a precinct's character or specific aspect of the city centre ○ activate relationships and connections
✓ Aligns with spatial logic	
✓ Potential to activate or express a 'living social city centre'	
✓ Potential to align with conceptual idea ('inter')	
✓ The timing is right to align with known development programmes of an area (i.e. is there a better opportunity for investment later on?)	
✓ Fills a gap or complements current provision / does not compete with or duplicate current provision	
✓ Potential to have transformative impact on the experience of a place	

As with all potential projects, a case should be made for investment in public art being a high-value way of delivering on the purpose and transformative outcome sought. If this is better achieved through investment in other activities public art should not be prioritised.

If there is a decision to proceed, a brief will be framed by the outcome of the opportunity assessment and include the principles. The brief will provide clarity for the artist(s) and allow for their interpretation and creative responses.

PROJECT BRIEF	
Purpose	
A living, social city centre	How might public art activate/express this?
Future-focused in a historical cultural landscape	In relationship to geospatial framework and a 'future-focus'
Objectives	
High-profile, signature work	How will this be defined?
Specific aspect of the precinct's character	How?
Activate interrelationships	Define how, between what?
Conceptual	
'Inter'	What is the 'inter' opportunity or focus?
Transformative	
	Define the transformative impact of investment in public art in relationship to purpose

7. Implementation – recommended investment priorities

When the geospatial logic is combined with Auckland Council’s focus areas for development and relevant plans and strategies, a pattern emerges for investment priority areas for public art over the short to medium term:

- CRL – the largest station on the CRL sits on Albert Street between Victoria and Wellesley Streets
- The ‘Midtown’ area (the East-West Stitch / Green Link)
- Wynyard Quarter
- Ferry Basin, Quay Street and where the series of North-South axis interface

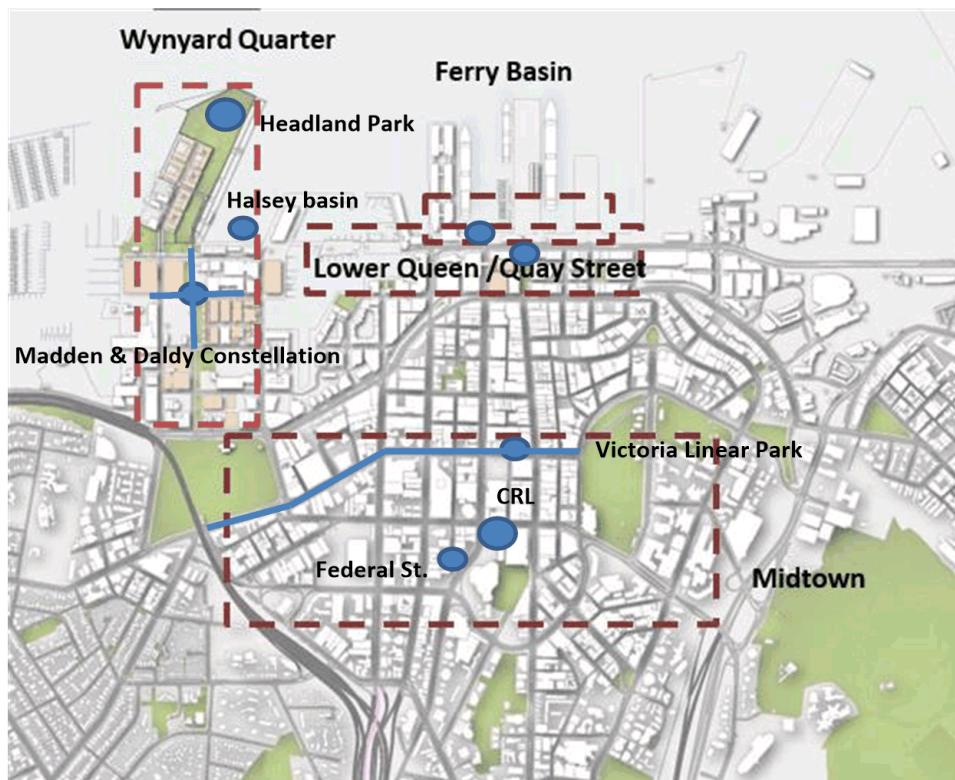
Based on the criteria outlined in section six, this section identifies opportunities and priorities for investment in public art:

- Short to mid-term
- Mid to long term

7.1 Short to mid-term priorities 2018 – 2024

There are six short to mid-term priority opportunities identified:

- **The City Rail Link** – is recognised as the most significant and transformative opportunity for investment in public art. The process to realise this is underway. New stations and an underground system provide a rare opportunity for Tāmaki Makaurau Auckland to create powerful expressions of local identity in and around a highly functional and efficient public transport system.
- **Victoria Linear Park** – Victoria Linear Park, linking Victoria Park to Albert Park, is recommended as the highest priority for investment in the short to mid-term. It is an area of scale, a critical East-West link with an aspiration to be green and pedestrianised.
- **Federal Street South** – redevelopment of this area provides an opportunity for a ‘community-focused street’ and highlights Auckland City Mission and St Matthew-in-the-City as ‘compassionate stakeholders’.
- **Ferry Basin** – a site which is recognised as a priority for investment in the Quay Street Public Art Plan.
- **Wynyard Quarter** – three large scale public artworks are planned, funded by developer contributions.
- **Lower Queen Street** – a Waitematā Ātea public artwork that signifies manaakitanga and Ngā wai e rua (two waters) Waihorotiu and Waitematā.
- **Myers Park** – expression for Waihorotiu, by Graham Tipene, Ngāti Whātua Ōrākei, and Barrington Gohns, Warren Mahoney. Completion date: late 2019/early-2020.



7.1.1 The City Rail Link

Establishing the City Rail Link in Auckland requires the construction of three new stations near Karangahape Road, Aotea Square and Mt Eden. The Karangahape Road and Aotea Square stations are in the city centre area (the Aotea station has entrances / exits on Wellesley and Victoria Streets). By celebrating New Zealand's materiality, reflecting Auckland's unique cultures and showcasing the work of the city's artists and designers, the new stations will become intrinsic to the identity and experience of Auckland in the same way that the predominantly art deco London Underground or the art nouveau Paris Metro are inseparable from their cities' identities.

The approach to public art in the CRL defines two categories of investment - **Stable Elements** (integrated and embedded aspects of cultural expression – *Legibility*) and **Expressive Elements** (landmarks that have impact and orientate the user – *Memorability*). It has a strong focus on cultural narratives relevant to each station and an overall visual / design language, distilled into a series of related themes.






Concept image: Aotea (Horotiu) Station entrance, Wellesley Street

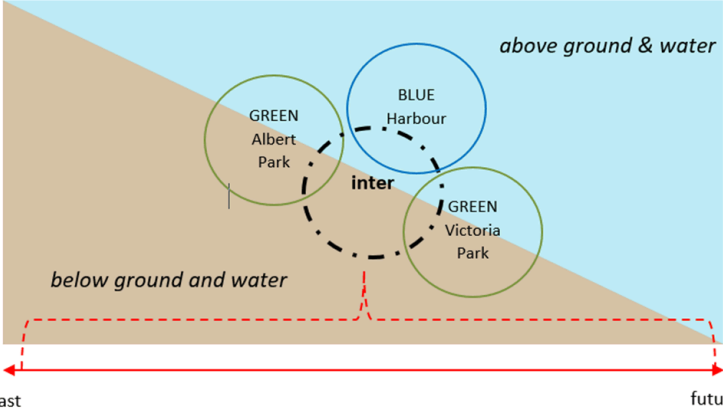
7.1.2 Victoria Linear Park

This site is seen as having an exceptional opportunity to respond to the purpose of activating and / or amplifying a ‘living, social city centre’, and to do this in a future-focused way that directly references and expresses the historic Tāmaki cultural landscape in a contemporary way.

While it has been in recent years an ‘in between’ rather than a ‘central’ city space, the development of the Victoria Linear Park in relation with the Aotea CRL station, and the location’s proximity to (and relationship to the transit paths of) the city’s fast-growing residential and employment populations will see it emerge as a critical central node. The scale of the Victoria Linear Park (from Victoria Park to Albert Park) and its aspiration to become a green pedestrian route is a transformational opportunity.

A major public art commission offers the potential to enrich this improved ‘built and social place’ with layers of meaning, relevance and resonance – creating a high profile memorable and experiential ‘moment’ and ‘place’ within Auckland’s developing city centre.

Victoria Linear Park	
A living, social city centre	Will be the highest pedestrian count area in city centre, with multi-modal travel and mixed-use activities meaning busy and diverse public uses.
Future-focused /historical cultural landscape	<p>In Victoria Street the 'river valley' landscape is legible, referencing 19th century ridgeline Māori pa and garden sites. The naming of prominent parks and streets to honour British monarchs Victoria and Albert has all but extinguished these histories and presences.</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>to become Commercial Bay and Mechanics Bay. Another pa (Ngaunui) was recorded on the former headland at the end of Albert Street. A small stream (Waihorotiu) that was at least partly navigable by canoe ran down the valley in what was to become Queen St and led to the shallow mudflats that typify much of the Waitemata coast. Maori gardening was recorded in the Queen St valley as late as c.1838-40, the large village of Horotiu once covered what is now Albert Park, and a settlement known as Nga Wharau a Tako was located on the Swanson St ridge with a track (Te Tarapounamu) leading down to the Queen St valley. At various times, other settlements and pa were located throughout</p> </div>  <p>Within the Auckland cultural landscape this idea of a passage underground is specific. In a 'Pākehā city' the underground has been a place to hide waste and services. For Māori it is an ancestral volcanic landscape; to go below ground is defined in culturally specific terms.</p> <div style="display: flex; justify-content: space-around;">   </div>
High-profile, signature work	Opportunity for a major integrated approach realised over the lifetime of the project.
Specific aspect of the precinct's character	Central multi-modal hub and extensive public space linking two parks.

<p>Activate relationships</p>	<p>The idea of ‘inter’ exists across a number of dimensions – including above and below ground, in relation to changing sea levels, the ‘East-West stitch’ green elements, a moment within a time continuum - and in relation to people’s experiences of and (increasingly multi-modal) travel into and through the city centre.</p> 
<p>‘Inter’</p>	<p>Conceptual focus</p> <p>In framing a brief some or all of the following ideas should be highlighted for artist(s):</p> <ul style="list-style-type: none"> • inter-modal transport and passages – i.e. people increasingly arriving by train, then walking, then using an uber for example (rather than relying on their own car) • Inter-time period cultural landscape connections (see diagram on the next page) • Inter-cultural, inter-personal and inter-community connections – i.e. connections between people who are different to ourselves becoming increasingly common and a defining characteristic of the city centre • Inter-precinct linkages and connections – i.e. the overlap and interconnections between the precincts defined in the City Centre Masterplan • Inter-disciplinary dialogue and research (for example combining science and mātauranga Māori approaches to climate change / sea level change⁹ and adaptive technologies and initiatives) <p>Relevant Te Ao Māori conceptual ideas might include:</p> <ul style="list-style-type: none"> • Haumi – the ‘join’ connecting the two sides of the river valley, the two ridges and pa sites, the above and below realms • Ngātahi – the social diversity and multiple human references to place, names, narratives, functions, genealogies and occupations.

⁹ It is noted that the Waitematā and its surroundings are a flooded river valley system and that rising sea level will impact on Auckland’s city centre over the next 200 years. What is above the water now may be below the water in time.

Transformative	<p>The site has the potential to be transformative in terms of its scale which offers the opportunity to create impact. It may also be a transformative opportunity for expression of the identity and image of a city through Te Ao Māori as Auckland’s point of difference. The area has significance as a ‘hub’ in relation to:</p> <ul style="list-style-type: none"> • the historical shoreline and prominent streams • sitting directly between two significant kāinga • historical importance in terms of mahinga kai – food cultivation and gathering.
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The Victoria Linear Park, looking East towards Albert Park from the site of a secondary portal to the Aotea / Horotiu station

7.1.3 Federal Street South

Federal Street South provides a significant opportunity for creating a 'community-focused street'. As part of this there is scope to highlight Auckland City Mission (a major re-build starts in late 2018) and St Matthew-in-the-City as specific, long-term and 'compassionate' stakeholders playing critical roles.

The interplay of residential, business and long-term social agencies St Matthews-in-the City and Auckland City Mission (and through them homeless and at need and religious communities across the city centre) identifies this small cul de sac as a significant 'living social city centre' node.



Using the plan framework assists in assessing the investment opportunity and identifying key elements of the brief:

Federal Street South	
A living, social city centre	The interplay of residential, business and long-term social agencies St Matthews-in-the City and Auckland City Mission (and through them homeless and at need and religious communities across the city centre) identifies this small cul de sac as a significant 'living social city centre' node.
Future-focused /historical cultural landscape	Federal Street is sited on the slopes of the Waihorotiu catchment, and both social agencies have played long-term roles in the lives of Aucklanders which will extend into the future.
High-profile, signature work	Consider the street as a 'whole project opportunity' in relation to public art concept briefing / commissioning – focused on the notion of a 'community street / compassionate precinct' – with artists briefed to carefully consider – the visitor and community experience of the street through artwork design and materia l/ textural palette; both stand-alone and integrated artwork responses.
Specific aspect of the precinct's character	Contribute to a community-focused street precinct, in contrast to the adjacent SkyCity section of Federal Street through liaising with Federal Street 'compassionate stakeholders' – Auckland City Mission and St Matthew-in-the-City – and with due consideration to Federal Street and localised apartment dwellers.
Activate relationships 'Inter'	The mixed use and shared 'community' nature of the street is based on a series of interconnections between people and activities.
Transformative	This site offers an opportunity for investment in public art to play a transformative role in expressing the critical connecting services these social agencies have, do and will provide Aucklanders through integrated artwork, embedding the artists in the design team, complemented by standalone piece/s that allow people to 'discover' the space.

The assessment of Victoria Linear Park and Federal Street South as examples shows how opportunities for investment can be evaluated and realised through this plan.

7.1.4 Ferry Basin

This site is identified in the Quay Street Public Art Plan. Since that plan was written (2012) *The Lighthouse* by Michael Parekowhai has been commissioned for Queens Wharf, the Wynyard Quarter Public Art Strategy has identified a North / Halsey Wharf and Basin site for a major commission (though this is now central to the city's America's Cup plans) and a major commission for Lower Queen Street is being progressed. Consideration of the Lower Albert Street / Ferry Basin site should be assessed in relation to these other investments in public art.



The Lower Albert Street / Ferry Basin area identified in the Quay Street Public Art Plan provides an opportunity to directly connect the harbour and a living, social city centre

7.1.5 Wynyard Quarter

As noted on page nine, the Wynyard Quarter Public Art Strategy outlines the approach to the commissioning, implementation and delivery of public art in Wynyard Quarter.

Two key ideas provide the basis for defining the purpose:

- An experience-rich place for all people, and;
- A world-class destination

Three sites for investment in public art have been identified and are to be developed in consecutive order. These are:

1. **Madden Street / Daldy Street**, with a central focus on the intersection of the East/West and North/South axes at this point
2. **North Wharf Basin and surrounding wharves**
3. **Headland Park**

7.1.6 Lower Queen Street

The development of the City Rail Link (CRL) has provided multiple opportunities to review Auckland’s civic spaces, and develop and enhance their role in the city. Waitemātā Station¹⁰ is a key portal for the arrival and movement of people to and around Tāmaki Makaurau. As such there is also a newly formed plaza or ātea that will occupy Lower Queen Street (between Customs Street and Quay Street), which will be free of all vehicles (except for maintenance and events vehicles).

The Waitemātā Ātea will be a place that welcomes visitors from around the city, the motu and the world (arriving by both sea and land), encouraging them to gather and dwell – with the potential for formal welcome by Tāmaki mana whenua within this public realm.

A public artwork is to be developed for the Waitemātā Ātea – in support of the cultural context, purpose and function of this redeveloped public realm.

It is expected that the new public artwork for the Waitemātā Ātea will be of significant impact and interest – making it a dominant and defining feature within the proposed ātea design and a clear and communicable way-finding / gathering point for visitors to the Waitemātā and downtown area.



Lower Queen Street concept design visualisation

¹⁰ This is a working title for now, as the Waitemātā Ātea will have a strong relationship with proposed ‘Waitemātā Station’ naming.

7.2 Mid to long-term opportunities 2024 – 2028

If the purpose of investment is to express or amplify ‘a living social city centre’ consideration should be given to the areas and approaches – in concert with other urban planning and development and/or within existing sites – which are most likely to enhance this aspect of the developing city centre.

A purpose-focused consideration of opportunities for public art to play a transformative role suggests priorities should be considered in relation to significant new and / or renewal developments.

Sites recognised in the Quay Street Public Art Plan will be reassessed when CRL and Commercial Bay developments are complete based on the criteria provided in this plan as new development programmes are confirmed.

The development of Wellesley Street as a high-volume bus corridor and the future light-rail and pedestrianisation of Queen Street will impact on future development the flow of people through the city centre.

Based on the prioritisation criteria, overlapping areas of focus suggest the following project site opportunities can be explored in the mid to long-term future:

- Nelson and Upper Hobson Streets and slopes to west – this precinct has the highest density of residents in the country.



- Victoria Park as a green space which connects the East-West axis from Albert Park and the North-South axis down Daldy Street to Wynyard Point (blue space).
- The proposed reopening of the Albert Park tunnels – extending the East-West link from the Victoria Linear Park underground to Shore Road.



- Lower Hobson Street – in relation to Te Ngā U Wera headland/pā and future development planning in what is currently a complicated and compromised space with potential.



- Queen Street / Aotea Square in relationship to pedestrianising, Light Rail and Wellesley Street in relation to the development of the bus corridor and the possible redevelopment of Auckland Central Library.



To underscore the blue-green conceptual focus of this plan, it is important to keep watch for opportunities for public art to enhance the idea of a water city and green links.

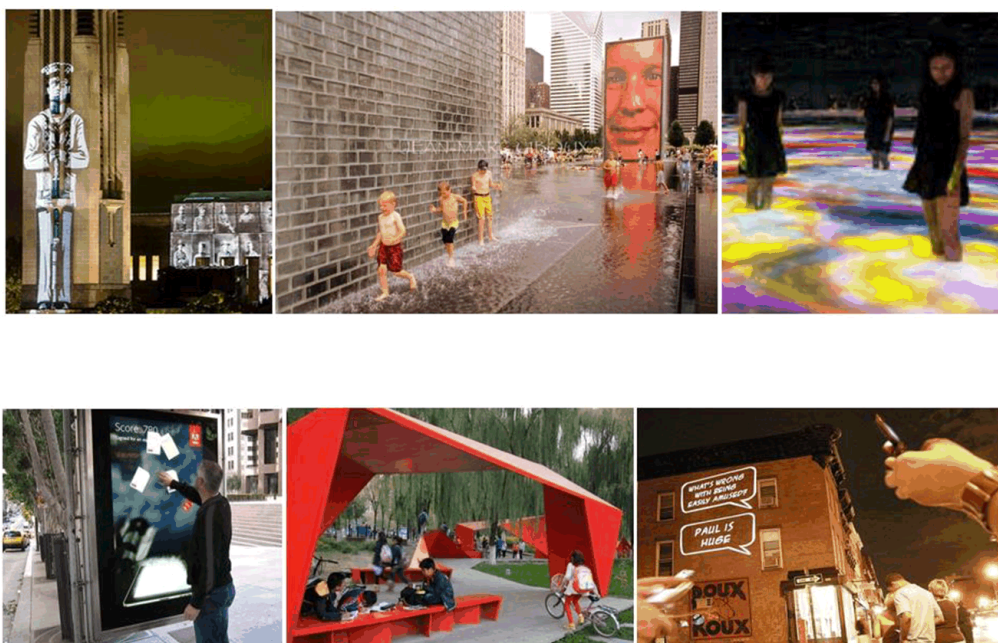
8. Planning and commissioning models

Three approaches are outlined below:

A	B	C
Public art commissions are expressive elements – in relation to a predetermined built-environment	Public art commissions are a mix of integrated and expressive elements	An artist/team is involved from the outset – as part of the conception and design of built-environment
<i>Example –</i> Wynyard Quarter Public Art Strategy	<i>Example –</i> Approach to developing public art for the CRL	<i>Example –</i> Freyberg Place redevelopment

It is recommended that 'C' is considered as the approach for some of the transformational opportunities outlined in this document (CRL and Victoria Linear Park, for example). However, this will involve an early decision to commission an artist or creative team as part of the wider design team.

The growing base of residents, visitors, students and workers making up the city centre population and forming a dimension of 'living social city centre' also opens up opportunities for interactive programming allowing 'inter'- relationships between Auckland's rapidly diversifying population to be expressed actively through innovative temporary public art opportunities. It is recommended that these opportunities are aligned to the framework (purpose, objectives and principles) provided in this plan. Temporary public art projects are also an opportunity to test ideas, be experimental, grow capability and stimulate partnerships (between practitioners, communities, business and suppliers). They should result in transparent data in terms of outcomes, processes, successes and failures.



Appendix 1: City centre / Waitematā Local Board census data

Waitematā Local Board area data in the 2013 *New Zealand Census of Population and Dwellings* included:

An ethnically diverse population:

- 63.4 % of Waitematā's usually resident population identified as European, compared with 59.3 % across Auckland as a whole.
- 6.1% of the Waitematā usually resident population identified as Māori (down from 6.4% in 2006 and lower than the Auckland average of 10.7%).
- 28.5 % of the Waitematā usually resident population, and over half (53.3%) of the city centre population identified with an Asian ethnic identity. Chinese was the largest sub-group constituting 11.6 % of the total population in Waitematā.
- 5.3% of the Waitematā usually resident population identified as Pacific (down from 6.94% in 2006 and lower than the Auckland average of 14.6%).
- Sinitic (Chinese) languages, including Northern Chinese, Yue and other Sinitic languages, as well as Korean, French, Spanish and German were more common in Waitematā than in Auckland as a whole.

Compared to Auckland averages the population has:

- **A younger median age:** The median age among residents of Waitematā was 30.4 years, and was 27.4 years for those who lived in the city centre.
- **Higher employment and income:**
 - There were 42,882 employed adults (people aged 15 years and over) in Waitematā. The proportion of adult residents who were employed was 66.6 %, compared with 61.5 % in Auckland as a whole.
 - The median personal income for adults in Waitematā was \$34,700 per annum – higher than that for Auckland as a whole at \$29,600.
 - The median household income was \$80,000 per annum, compared to \$76,500 in Auckland as a whole.
- **Higher educational qualifications:**
 - The proportion of Waitematā adults with a formal qualification was high at 94.3 %. Relatively high proportions of residents had Bachelor degrees or Level 7 qualifications (28.7% compared with 17.0% across Auckland).
- **More residents are renting:**
 - Home ownership was considerably lower in Waitematā (39.1%) and in the city centre (19.4%), compared to 61.5 % for Auckland. In line with long-term trends, the home ownership rate in Waitematā declined from 44.2 % in 2006.

Appendix 2: Consultation

This report was developed through consultation with:

Auckland Council

- Arts and Culture unit
- Development Programmes Office
- Auckland Design Office
- Te Waka Angamua
- Resource Consenting
- Parks, Sport and Recreation

Waitematā Local Board

Pānuku Development Auckland

Auckland Transport

City Rail Link

Mana whenua leaders

- Tame Te Rangī, Ngāti Whātua
- Nicola McDonald, Ngāti Rehua o Ngāti Wai
- Mook Hohneck, Ngāti Manuhiri

Mana whenua Infrastructure and Environmental Services forum and sub-group

Auckland City Centre Advisory Board (ACCAB)

Art in Public Places Advisory Panel, Auckland (APAPPA)

Business associations

- Heart of the City
- K Rd Business Association

