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Cultural Identity & Local Narratives: the roles of Landscape Architecture & Public Art.

A Dissertation submitted in fulfillment of the requirements for the Degree of Master of Landscape Architecture at Lincoln University by Anna Maria O’Sullivan
SECTION ONE

Introduction

Abstract

Landscape architecture and public art both have a role to play in the development of cities to make them meaningful. However, the way in which places become meaningful can be very different between these two types of practice, especially in relation to the significance of the local. My research explored the questions of landscape, art and the local in Christchurch. Using a number of research methods to understand what kind of process would work in Christchurch. How can art and the profession of landscape architecture serve the people of Christchurch in a meaningful way.
Prologue

The structure of my dissertation follows the various components of my research, and is divided into four sections.

Each of the first three sections are defined by a primary colour. Red for the introduction and literature review, Yellow for the case studies and blue for the interviews. The fourth section is in full colour, and this has been done to give a visual representation to how the different stages of research combine. This is not just a piece of academic writing, it also acts as a design journal showing how information is gathered and organised before a design solution is formulated.

The first section is an introduction to the dissertation, a review of the current literature and concepts surrounding art, landscape, public space, identity and narrative as they relate to the central question of my research: “Does landscape architecture and public art have a responsibility to use local narrative to nurture identity?”.

The second section looks at two case studies where public art projects have been used to engage with local residents and enhance their experience of the landscape. The two case studies are Wellington Waterfront and the River Tamar Project in the south west of England. These sites are notable for their connection to a body of water that is at the heart of their communities just like the Otakaro/Avon River is to Christchurch.
In the third section are the interviews with three professionals involved in the art world and their opinions on the art, landscape, identity, narrative and how they relate to Christchurch. Their answers are reflected upon and analysed in this section.

The fourth and final section contains the conclusions of this dissertation and uses the knowledge gained in this research to produce an example of best practice; using the Avon River as a location.

Introduction

My research starts by examining the benefits of narrative theory for developing identity, and whether that is important to the creators of public art and public spaces. I explored how different creative professionals see narrative and place fitting with their public works. A secondary goal of this research is investigating whether it is possible to create a city that is functional and beautiful, and that serves both insiders and outsiders.

These research goals are captured in my main research question: “How can landscape architecture and public art serve the insiders and outsiders of a place through narrative; and can narrative theory be used to layer stories in the landscape to drive and feed identity?”
In order to answer this research question I will examine what it means to be an insider and explore the sub layers within this “inside” in relation to Christchurch. My research works toward producing a final design objective or vision based around the Otakaro/Avon River, reflecting on the contribution narrative can have as a resource of inspiration to reflect the identity of the community.

Research Objectives

The objective of this research is to answer the question “Do landscape architecture and public art have a responsibility to use local narrative to nurture identity?” Inside that central question there are several layered questions:

• How can landscape architecture and public art serve the insiders and outsiders of Christchurch through narrative?

• How can narrative theory be used to layer stories in the landscape and drive/feed identity?

• Whose stories are being told in Christchurch?

• How can art and landscape architecture have a purpose in public spaces that is different to its private role?
Definitions

Before proceeding to review the literature, it is important to define the terms public art and landscape architecture.

Public art is defined by the Christchurch City Council (CCC) as:

‘Arts’ - those activities which allow for the expression of life, creativity and culture, and which may be expressed through participation, performance, display, and exhibition, by all people in both professional and non-professional capacities (CCC, 2002, para 3).

‘Artwork’ or ‘Works of art’ - the original concepts of artists, executed in any visual art/craft medium including sculpture, carved, cast, constructed; paintings, light works, projected or illuminated, prints, drawings, photographs, murals, banners, wall hangings, ceramics, assemblages or combinations of media. Artworks may have auditory and/or tactile dimensions as well as visual elements (CCC, 2002, para 4).

‘Artist’ – any person who has creative, interpretative or conceptual skills that result in the creation of an artwork (CCC, 2002, para 5).

‘Public Places’ are any areas under the control of the Christchurch City Council including parks and reserves, streets, squares, riverbanks, bridges and buildings, sites and airspace, and other locations by agreement between the Council and property owners (CCC, 2002, para 6). This is a practical definition of Public Place. “Place” as a, concept in Landscape Architectural theory is more layered than a geographical position or description of ownership. These ideas are explored further in the literature review.
Landscape Architecture is not so easily defined. The New Zealand Landscape Architecture Association (NZILA) says that Landscape Architecture is “the design profession that combines art and science to create places and spaces for people. The work of landscape architects includes the creation of new landscapes - urban, rural, residential or public - and the management and conservation of natural and heritage landscapes. They have a passion for the landscape, both for its care, and its enhancement by design” (NZILA, n.d, para 1).

The NZILA is not alone in defining its profession as a balance between art and science; the three tertiary institutions for teaching Landscape Architecture describe it similarly. According to Lincoln University “Landscape architecture blends science and art to achieve a balance between the built and natural environments and leads to extraordinary results which improve our world” (Lincoln University, n.d, para1). The importance placed in this definition on the natural environment is a reflection of the universities agricultural history and relationship with the land. Victoria University tells us that “Landscape Architecture is the creative design of the land and spaces we inhabit. Landscape architects play many roles, from planning to design to conservation” (Victoria University, n.d, para1). The environment is mentioned again in this definition along with the role of creator and designer. Unitec in Auckland describes how “From water fronts to city centres, landscape architects shape and design our urban environments with a focus on sustainability. By studying landscape architecture at Unitec, you’ll learn how science, history and art are used to create useable, sustainable everyday public outdoor spaces. You’ll also get a deeper understanding of the social, environmental and economic factors that influence outdoor design”(Unitec, n.d, para 2).
These definitions of landscape architecture are key to this research, as they give the profession a legitimate basis from which to comment on the state of public spaces, and how public art is curated within them. Landscape architects are artists with scientific minds who have a legitimate point of view that should be expressed. The CCC definition of art as “activities which allow for the expression of life, creativity and culture,” (CCC, 2002, para 3). could be a definition of landscape architecture.

Literature Review

The three main areas of theory that this research will look at are narrative, place and identity. The reason theory is important to this research is because it gives an insight into other professionals’ thoughts. “To understand a theory is to feel some wonder that one never saw before that now seems to have been obvious all along. To understand theory, one needs to stretch one’s mind to reach the theorists meaning” (Anfara, Mertz, (Ed) 2006, p. xiv).
Theory is developed through a highly abstract thought process which seeks to explain the experiences and sensations of the world. Unlike pure natural science, the social sciences allow competing theories to exist; because the nature of the phenomena being studied can be observed from multiple perspectives or lenses (Anfara, Mertz, (Ed) 2006). “Each perspective could provide a reasoned and sensible explanation of the phenomenon being studied” (Anfara, Mertz, (Ed) 2006, p. xviii).

Narrative theory encompasses ideas about society, memory and representation; it enters the realm of storytelling, using shared narratives of all media from literary texts to film, paintings, and landscape. As Potteiger and Purinton explain, “To link the practices of making landscape to narrative practice requires an expanded notion of text, of the role of the readers in producing meaning, as well as recognition of landscape as a spatial narrative shaped by ongoing processes and multiple authors” (in Swaffield, 2002, p. 136). ‘Open Narratives’ are less scripted and controlled, than closed narratives, which can be restarted and restrictive in how they are read.
Open narratives respond to the principle that the landscape’s story is not linear, there is no clear beginning, middle and end. The landscape is not a stage set, you cannot always control the entry and exits of views or how the public experience the space. It is about “Relinquishing control to the viewer/reader who must put together sequences, fill in gaps and decipher meaning” (Potteiger & Purinton, 1998, p. 19).

We come to know places because we know their stories (Vanclay, et al. 2008). Narrative theory can also be about telling stories from a different point of view, for example, “to compose new, more inclusive stories about locals’ relationships with country and with one another, and to re-narrate old familiar tales from the perspectives of the many ‘others’ who have been ‘forgotten’ or purposely left out of mainstream narratives” (Vanclay, et al. 2008, p. 19).

In The Hermeneutic Landscape, Corner states that the landscape is akin to text in that it can be interpreted and transformed continuously. He says, “the landscape architect is as a plotter simultaneously critic, geographer, communicator, and maker, digging to uncover mute and latest possibilities in the lived landscape” (in Swaffield, 2002, p. 131). It is up to the landscape architect to tell the story of the land, to form it and create spaces that have meaning and move the user.
The narrative of the landscape is being written and rewritten all the time. It has many authors and many readers. Narratives don’t have to be explicitly scripted. A spatial narrative relinquishes control to the viewer/reader who puts together sequences for themselves. (Potteiger, & Purinton, 1998). Landscape architecture needs to be creative and not always so literal when telling the land’s story, the human brain is amazing at picking up on small details, finding patterns and linking ideas. Subtle suggestions of local narrative can be used as a nod to the insider, an acknowledgement that this landscape was created with them in mind.

Accumulated layers of history interplay and have a mutual relationship with story and place. Narratives are inscribed in the landscape by natural processes and cultural practices developing from multiple and often competing groups. Potteiger and Purinton note how “In effect it engages the practices of how people make places and stories a constitutive part of their own experience, interpretation, and memory” (in Swaffield, 2002, p. 144).
In the context of my research, ‘Place’ is more than a geographical definition, and is generally conceived as being ‘space’ imbued with meaning (Malpas, 1999). Place is about the relationship that an individual or community has with the geographic location. It is often linked with memory and can form part of our identity. Place as a theory is very broad and can be broken down into different categories. The three categories that this research will look at are; The idea of Genius Loci, Sense of Place and Critical Regionalism.

**Genius Loci**

The concept of Genius Loci is very old and has its roots in ancient Greece. The Genius Loci is the guardian spirit of a place, the essence of what makes it special.

Hadfield quoted Alexander Pope’s 1731 instructions for garden design as a way of explaining the relationship between the Genius Loci and the designer.
“Consult the Genius of the Place in all:
That tells the water to rise or fall;
Or helps the ambitious hill the heavens to scale,
Or scoops in circling theatres the vale;
Calls in the country, catches opening glades,
Joins willing woods, and varies shades from shades;
Now breaks, or now directs, the intending lines;
Paints, as you plant, and as you work, designs.”
(Alexander Pope as cited by Hadfield, 1988, p.18)

The idea of a ‘spirit’ to be consulted is in reality calling designers to examine the elements of the site and respond to them. Landscape architecture is not a practice that is given a blank canvas to work with. Designers must respect the land they are working with, the geology, hydrology, soil, natural vegetation and the cultural landscape. The consultation of the Genius Loci is akin to the layering approach of Ian McHarg’s design process known as “the ecological method” (in Swaffield, 2002). McHarg’s teaching comes from the more scientific side of landscape architecture while the concept of the Genius Loci is a more artistic or romantic framing of the process of site analysis.

However, Edward Relph warns that the Genius Loci cannot be designed to order, it has to evolve and will change with the direct efforts of the people who live and work in places they care about. Relph advises, “No matter how sophisticated technical knowledge may be, the understanding of others’ lives and problems will always be partial. Just as outsiders cannot feel their pain, so they cannot experience their sense of place” (Relph, in Swaffield, 2002, p. 103).
Sense of Place

Sense of place recognises the connection the community has with place and the many ways that connection is felt and expressed. Sense of place is intangible feeling or response to the landscape, and “It is developed though the interaction of structure and agency” (Cresswell, 2004, p. 37).

Further, Cresswell explains that “place then needs to be understood as an embodied relationship with the world. Places are constructed by people doing things and in this sense are never ‘finished’ but are constantly being performed” (Cresswell, 2004, p. 37). From a landscape architectural perspective it is important to find a position to respond to place, and ‘sense of place’ provides a useful frame. Sense of place helps to form a design response for shaping meaning out of material space (Cresswell, 2004). It acknowledges the unique qualities of a specific landscape.

Landscape architect Di Lucas reminds us about the depth of sense of place. She says, “in a denuded or homogenised land, addressing the specialness of place requires also that you peer beneath the surface. The under layers need to be understood. The under layers of nature and the under layers of culture” (Lucas, 1998, p. 3). Lucas’s statement about the wider landscape of New Zealand also applies to our cities, as in our ever globalised economy they run the risk of losing their specialness. Lucas calls for designers to acknowledge place and the character of the New Zealand cultural and natural landscape. For my research this is important, as I am focussing on a city site, but concerned with its natural landscape (rivers, trees, etc) as much as the cultural fabric.
In simple terms critical regionalism is a reaction to globalisation and sameness. Critical regionalism pushes the viewer to question what is their’s and what is not, through the use of material and form in the design. It is not a faithful recreation of historic elements, rather it uses elements from the region to trigger a response to the collective memory of the group. Theorists of critical regionalism, Tzonis and Lefaivre, state that “Critical Regionalism turns buildings into objects with which to think” (Tzonis & Lefaivre, n.d).

“People need to feel some affinity with their bioregion and wish to distinguish it from others or else such places will be homogenised” (Young, 2001). Critical regionalism is hard to identify in general terms because it has no set style, unlike say classical architecture. Instead, it draws it’s context from it’s surroundings. “It tries to forge the identity of the ‘global group’ in opposition to ‘them’ … the technocracy and bureaucracy bringing .. their illegitimate rule atopy and anomy” (Tzonis & Lefaivre, n.d). It is about invoking a feeling, alerting us to the loss of place in an ever globalised world.
It can be said that both narrative and place have elements of identity in them. They are tools with which we can give a physical representation to identity. They play with the connection people feel with their environment.

At the core of narrative and place is identity as they are concerned about the interaction and relationship that individuals and groups have with the landscape. In New Zealand the landscape is a key driver of how people see themselves (Bell, 1996).

Di Lucas in “Nurturing the Flaxroots” brings the ideas of Narrative and Place together to implore professionals to express New Zealand’s unique culture in their work. “Let’s celebrate the specialness and diversity of this place, by helping people articulate and interpret this in their decisions on the land, big or small” (Lucas, 1998, p. 2).

Ultimately “place is the raw material for the creative production of identity rather than an a-priori label of identity” (Cresswell, 2004, p.39). You cannot put a label on a landscape and expect people to feel something, you need to tap into a deeper level of meaning that resonates with the viewer.
We don’t ask art to service us the same way we did in the past. Art is an expression of culture which is essential in the fight against globalisation. In the past public spaces were used to show people how to be good citizens to expressing ideas about nationalism; creating shared spaces that brought communities together.

Art is a powerful tool for communicating concepts; from the humanist ideals of the Italian Renaissance, the ordered style of Andre Le Notre’s garden at Versailles to the modern example of Albert Speer’s Cathedral of Light, whose use of simple flood lights to create columns of light in the air connect the ideology of the Nazi party to the glory of ancient Rome.
Dempsey argues for using public art in this way stating that it can be the result of public commissions that “responses to important public issues, whether political, such as conflicts and state of environment, or sociological, such as the role of art in public spaces and art as a tool for regeneration” (Dempsey, 2011, p.8). The role of public art that Dempsey describes is not new and is more in line with it’s historic role of using art, architecture and the landscape as tools to communicate bigger ideas. Art is the context of the public realm shouldn’t be “Art for Art’s sake” like Victor Cousin would have us believe (New World Encyclopedia, 2016).

In the words of Ellen Dissanayake, art in the public realm shouldn’t be treated as a pleasant extra (in Dempsey, 2011); it can and should serve the public.

We live in an ever isolating world and it is important to recognise that art allows people insight into others experiences and helps us to not feel alone. I feel pain, you feel pain, together it doesn’t feel so bad. Dempsey tells us, “A powerful work of art can take you on a journey. It can take you to another dimension and provide insight into another world, time, place or way thinking” (Dempsey, 2011, p.8)

Public art and urban spaces are far more complicated than that of curating in a gallery space. The term public art embraces the notion of ‘publicness’ of ‘location’, as distant from, the more limited publicness of institutions such as art galleries. Moving art into an unregulated public open space engages the attention of a diverse public. As Janet Kardon has said, “public art is the major arena in which democratic ideas and aesthetic elitism attempt to come to terms with each other” (in Harding, 1997).
Successful pieces of public art connect with their audience and relate to their surroundings. Unlike object-based art, public art is often very contextual, and therefore difficult or inappropriate to move. Landscape architecture provides a way for public art to inhabit a space rather than sit on it.

As Claes Oldenburg said “I am for an art that is political - erotical-mystical, that does something other than sit on its ass in a museum” (in Dempsey, 2011, p. 104).
“Landscape design may be recognised as the most comprehensive of the arts. The reasons are threefold: (a) the existing delicately balanced order of nature within the biosphere, or protective envelop of the planet, is being disturbed by the activities of man, and it seems that only his own exertions can restore a balance and ensure survival; (b) these exertions call first for ecosystems that are no more than a return to an efficient animal state of sustained existence; and (c) man’s destiny being to rise above animal state, he creates around him an environment that is a projection into nature of his abstract ideas” (Jellicoe & Jellicoe, 1975, p.7).

Landscape architecture as a profession is widely misunderstood by the public and other creatives and professional partners alike. While attending the SCAPE Public Art Workshop in 2016, I felt as if I had to justify my presence in a workshop about developing public art in Christchurch.
Although artists and landscape architects are part of two related professions their relationship with “others” and “practice” is very different. At one point in the workshop we were asked to explain practice and process to each other. Sitting at a table with a potter and a graphic designer it was clear that these forms of art don’t teach how to research or develop ideas in the same way as landscape architecture.

On the whole landscape architects try to examine the whole picture and as much as possible remove themselves to seek the best possible outcome for the land and the community. Landscape architects are responding to the “canvas” the artist’s approach is completely different.

In her book “Destination Art”, Amy Dempsey offers the term destination art as another way of describing public art. Using her experience as an art academic, Dempsey discusses the increase of this new art form and its best examples. She says it is important to recognise the impact of art’s context. Destination art must be seen in situ. The location is an important part of the experience. What Dempsey is describing is a number of art forms that use some of the principles, jargon or theories found in landscape architecture. Destination art, public art, land art, earth art are all closely aligned with landscape architecture.

The landscape architectural phrase of “site specific” became increasingly popular in the 1960’s to describe public artworks. People were becoming more aware of the power of art and the environment. The community arts movement thought that art should be available to more than just the privileged few. The 1970 saw more government body funding of public art projects.
There was a shift from public art as monument towards the notion of using it as a catalyst for transforming enormous or neglected space into a significant place. These public projects are notable for their collaborative nature; as artists, architects, patrons and the public join forces to realise them.

Earth art or land art emerged as a rejection of the restrictive traditions of painting and sculpture; seeking to expand the boundaries of practice in teams of materials, disciplines and in places to operate. “Earth artists explored the potential of landscape and environment as both material and site for their art. Rather than representing nature, they utilised it directly in work that took the form of immense sculptures in the landscape or monumental forms made from earth itself” (Dempsey. 2011, p.8).

Earth Art developed during a period of growing interest in ecology and an awareness of the dangers of pollution and the excesses of consumerism on the fate of the earth and therefore, humankind. By drawing attention to this debate, Earth artists make an appeal to us to see ‘art’ in nature, or to respect and value nature as highly as we do art. As a psychoanalyst quoted in an article on earth art in Art America in 1969 noted “The works of these innovators are an attempt to be as big as the life we live today, the life of immensity and boundless geography. But it’s also the manifestation of a desire to escape the city this is eating us alive, and perhaps a farewell to space and earth while there are still some left” (in Dempsey. 2011 p. 9).

The “growing interest in ecology and an awareness of the dangers of pollution and the excesses of consumerism on the fate of the earth… to see ‘art’ in nature, or to respect and value nature as highly as we do art.” (Dempsey. 2011, p.8). This quote from Dempsey sounds familiar to that of the driving principles of landscape architecture defined by the NZILA. Reaffirming the the connection that landscape architecture sees with science and art, ecology and architecture.
Case studies focus on a particular phenomenon to provide an in-depth account of it. An in-depth analysis can take place that allows for multiple sources and types of data to be used (Stokes, & Wall, 2014). “Case studies in Landscape Architecture can be organised around the type of project, the problem, the geographical region, or the designer” (Francis, 1999, p. 20).

The two case study sites for this research were selected based on their location near water, the relationship they have with that element and their approach to public art and space. By focusing the case studies on a few elements I will be able to deal with the subtleties and intricacies of two complex sites (Denscombe, 2007).

In the case of landscape architecture is a natural tool to use as it is essentially the same as site analysis which is done as part of good design practice on every project. Instead of examining the site before intervention you are examining it afterwards and evaluating the design.

I selected two sites Wellington waterfront and the river Tamar to use as case studies because of there relationship with place, art, community and water. They share those attributes with the Avon River in Christchurch.
The river Tamar is where Devon ends and Cornwall begins. The water provides a natural boundary between the two counties stretching more than 80,000 metres from its headwaters to the sea.

The area in which the River Tamar lies is a UNESCO World Heritage site. Selected for its importance as an example of England’s industrial past; featuring ruminates of the primary industries like timber, copper mining and market gardens that used to dominate the landscape.

The River Tamar Project as a scheme was originally conceived by Mike Hooton, the owner of Weir Quay Boatyard, in 2001. Recognising the community’s loss of connection with the river he wanted to change that.

“Mike Hooton combined his background in arts education and a personal interest in the Tamar as his inspiration to develop a project that would use contemporary art and education to foster a discussion around the future of the river” (The River Tamar Project (TRTP), 2016a, History of the River Tamar Project Section, para. 3).
Aims & Values

- Envisioning a future use of the River Tamar.
- Exploring art as a catalyst for social change in the region.
- Creating awareness of environmental issues and their impact.
- Inspiring young people to approach the world in new ways.
- Supporting existing arts and artists working along the river.
- Celebrating and working with our community partners.
- The creation of a solar powered floating classroom.

(TrTP, 2016b, “About The River Tamar Project”, para 3)

“In 2012 the project was joined by founding Artistic Director, Paula Orrell, to deliver the project’s first commission by acclaimed artist Adam Chodzko”

(TrTP, 2016a, History of the River Tamar Project, para 5.)
Adam Chodzko - Ghost

Ghost is a kayak (a sculpture, a vessel, a coffin, a bed and a camera rig).

Ghost was created to accommodate a paddler in the back and a passenger at the front. The passenger lies flat eye level with the shoreline. Offering a unique perspective of the river and its banks, giving the passenger the opportunity to consider their relationship with the river and its landscape (Tamar Project, 2016c, Ghost).

The question for me became how do I write about something that I can’t physically experience; The answer came in recreating the experience of Ghost’s passengers as closely as possible. I started watching the youtube videos of ghost over and over again. Lying on my couch with headphones and laptop balanced on my chest. I felt a small part of what the passengers described. If you are interested in experiencing Ghost, below is the link to the video or you can use the QR code.
(https://www.youtube.com/watch?v=0ru6L99zotI&t=75s).

How do you respond to a work like Ghost and how can I express how it feels in my research; for me the best way was to respond with poetry. The poem on page 30 is that response and it is called simply Tamar.
Figure one: Colour altered poster by Adam Chodsko for “Ghost” as part of the River Tamar Project. (TRTP, 2016d, “Ghost Screen Prints”)
I’m taken 
**prone**
eyes to the sky
I search for more detail to understand my surroundings.
The rhythm of the water fills my ears.
Its just me and the Tamar

Dry and bundled into a canoe
Powerless and small
I give myself to the journey
The hull pushing against the will of the river

Washing away the known world

Trees, Branches, Leaves reaching out to claim me back
Back to before
Their shadow feels cold now
I want to be in the sun
I want to be in the river

I see the scars of people
Mining for copper to drive the race into the modern age
Abandoned structures
The river and the vegetation in a battle to see who will re-claim them first.
They look so lonely now
The life they once had drained

The water every shade between brown and blue
as it slips past to join the sea.
The smell of saltwater opening my lungs
Transforming me
I want to touch the Tamar  
My fingers comb the water  
I let them drag behind as the canoe moves on  
on and on  

I lay back  
My only judge of time is the passing of clouds  
I am nowhere but here  
Resigned to this moment  
Just me and the Tamar  

The cold water of the river numbs my hand  
The chill traveling up my arm  
An unconscious *shiver* passes over my body  
A ripple on a still pond  

I imagine the *shiver* transforming me into water  
I pour myself out of the canoe  
I am the Tamar now  

Cold and enveloping  
The current mixing me with the Tamar  
But there is ….no me anymore  
There is only the river  
Only the Tamar  

We push against the banks that confine us  
Lapping at the wrecks of ships that tried to tame us  
claim us  
Fools that thought they were the masters  
but it was by the Tamar’s grace that they sailed  

A thousand years could pass in a second  
seconds, minutes, hours, days, weeks, months, years  
these mean nothing now  
there is only now ....................ONLY THE TAMAR
A City for Sculpture

Wellington is a city that has embraced public art and landscape architecture, using it to layer and weave together narratives from the histories of two cultures that have come together to build a nation. With a natural ease, the city presents these narratives in a way that seems totally natural.

The Maori influences on Wellington are addressed by the art of the city: “Beneath Wellington lie nga tapuwae tūpu-na (the imprints of ancestors) and their nga paki ngaro (unheard stories) which speak to the lives of people who have lived here before. Sculptures and public art are a more recent layer in the story of our city; they, in turn, build on the landscape, leaving imprints that tell of those who been before those who come” (Martin, 2007, p. 43)

Wellington is successful in this endeavour because it doesn’t pretend to be something it is not. It uses a number of different artists addressing several subjects but they are all linked to place and narrative that locals identify with. It is Wellington.
In the case of Wellington’s waterfront in contrast to Tamar, I was able to visit the site. Being able to physically experience the site enabled me to observe how the site was used by everyday people.

When it comes to the waterfront the great success is how a working port can make the public feel welcome. At no time walking around the waterfront do you feel out of place or that you are unwelcome. The space is comfortable and regularly used by the public. On weekends the place is alive with families, markets, recreational users and dogs. This evidenced by me in a tally of people going pass taken on site in a 10min period.

Wellington Waterfront Site Survey

The Wellington Waterfront
- Land reclamation
- Earthquakes
- Building of a working port
- Key recreational, social and cultural assets

Figure two: Collection of circulation drawings and tally of users done on site in Wellington. Original four images found in the Appendix A,B,C,D
As a way of linking the site walk with that of the Tamar Project’s Ghost, I chose to change my perspective of the landscape. Ghost takes you onto the water and separates you from the noise of the land and forces you on the river. To recreate that, the first site walk in Wellington was done with earplugs. The expectation was that this would give the experience of being in a gallery and encourage a deeper connection with the sculptures and the landscape they sit in. The result was very different.

Unlike the experience of “Ghost” on the river Tamar, which was comforting, the experience on the waterfront was unsettling.

- Isolating experience
- suffocating
- didn’t feel like myself
- wanted to touch the sculptures
- felt like a shadow
- used by the wind
- footsteps pounding in my head
- hear my breathing
- felt like I was going to pass out
- unsettling

I was a shadow of myself moving though the space as shadows move with the passing of the sun in the sky; automatic and rhythmic
Blown through the City
by Anna Maria O'Sullivan

The doors to the world left ajar; not closed but not fully open

Limited and confined

Yet I feel a loss of solidity
The wind blows around and through me

I’m a shadow passing by this space

Footsteps pounding in my head

The desire to touch the world increases reassuring myself that I’m still real

People pass me

Unnoticed

Lost and bewildered

I can’t hear
only feel and see; So I poke, grab and caress the world

It’s real
just checking
Stringray and Kina

Practical, clear function
feels solid, definitely metal maybe some brassy copper something

Carter Fountain sits in the swollen waters of the harbour Still
Just a plinth; waiting for life… for purpose

Starting to feel confined
trapped in my body as my footsteps pound in my head

Hands runs over smooth whale tail

I’m still solid
Still real

Pushing into the grey sky Te Waka Pou stands around in a base of rock

Excalibur of the Antipodes

But not

Struggling to categorise

Wood…. Barn Posts
Tussocks move with the wind at the rocks base
Blowing through them

Through me

Respite over
The journey continues
Thud thud thud

Caught, frozen in a moment, I see him

I stand by the solace of the wind

Lonely

I hold his hand

Large
Stiff
Cold

Comforted for the first time by the most unlikely of material
Relieved

Pushing on
Forcing myself to let go

Each stop provides a moment of relief

Relief that is replaced by unease as I move on

Kupe
Man or personification
Triumphant
Imperial
Roman

But not
The Albatross dynamic proud,
Commanding the space it occupies
King among birds
Divinely given dominion over the seas of this island

But not so high and mighty that they won’t share this land

A lot of this place is “but not”
In the “but not” uniqueness is found
Describing the thing you feel and know
But have no name for

Sculture List
Below is a list of the sculptures mentioned in “Blown through the city”

2. Carter Fountain - Unknown, 1973
3. Tail of the Whale - Colin Webster-Watson, 2005
4. Te Waka Pou - Ra Vincent, 2007
5. Per Capita - Cathryn Munro, 2006
8. Albatross - Tanya Ashken, 1985-6
10. Water Whirler - Len Lye, 2005 Posthumous

The sculptures although different in terms of medium do for the most part share a real connection to place.
Figure three: Series of images over three pages taken on site in Wellington by the author during a site visit.
SECTION TWO
The interviewees were selected because of their connection to the Christchurch art scene and their past professional experience. Judgement sampling was used to identify potential interviewees.

Judgement sampling, also known as purposeful sampling, refers to participants that are ‘hand picked’ by the researcher; this is done when the researcher already has some knowledge about the area of research. Participants are selected based on their likelihood of producing the most valuable data (Denscombe, 2007).

Due to time constraints of the dissertation I asked six professionals to participate in the research and of those six, three agreed to be interviewed. These were Paula Orrell, Graham Bennett and Hugh Nicholson.

Before contacting any of the prospective interviewees an application for ethics approval was made. Even though this research interviewed professionals about their work, the nature of their work as artists and designers is very closely linked to their personal opinions and part of the consent form asked them if they were happy to be named. For this reason ethics approval for these interviews was sought.
A semi structured interview was carried out with all three participants. A semi structured interview was chosen to allow flexibility and the opportunity for the interviewee to speak more widely on the topic and elaborate on points of interest, as opposed to the more limited information which would result from a survey.

Before the interviews were carried out an outline of the purpose of the research, a consent form and a copy of the interview questions were sent to the judgement sample; these can be found in the appendix of this document.

Interviewees

PAULA ORRELL

The director and principal curator of The Centre of Contemporary Art (CoCA) in Christchurch; Orrell has previously worked in the United Kingdom. “There she forged a reputation for commissioning work from radical artists and for her commitment to having her artists work closely with local communities” (RNZ, 2015, para 1).

Notably, in London she curated exhibitions and commissioned new work for the Barbican Curve Gallery, Beaconsfield, the British Museum as well as working at the London School of Fashion as a lecturer, curator and researcher to develop and deliver an MA in Curating.

Her last six years in the U.K. before moving to New Zealand were spent in Plymouth. She developed and was the artistic director of the River Tamar Project, a contemporary public art programme and festival, first envisioned by Mike Hooton. It is a biannual programme that explores the significant history of the area, linking three distinct regions across a significant river.
HUGH NICHOLSON

Trained as a landscape architect, Nicholson also worked as a botanical illustrator before becoming an urban designer.

In Wellington he worked for the council there as an Urban Designer and was involved with the development of the Wellington Waterfront and the placement of many sculptures in the city.

Up until January 2017 Nicholson was the principal urban designer at the Christchurch City Council, a position he held when the interviews were conducted. He has since been appointed as Design Lead - Residential Red Zone at Regenerate Christchurch.

GRAHAM BENNETT

Bennett is best known in Christchurch for two public works of art “Reasons for Voyaging”, outside the Christchurch Art Gallery, and “A Tribute to Firefighters” created from steel girders from the World Trade Centre that sits at the corner of the Firefighters’ Reserve in the central city.

“Bennett’s sculpture is an evolution of ideas and philosophies based on concepts of sustainability, and of voyaging, past present and future, connection between islands in the Pacific, connections between the primordial land and man’s temporary imposition on it, with our structures imposed on or cutting into the land, and particularly of connections and differences between cultures across the world. He considers questions of identity, and our sense of place” (The Division Gallery, 2016, para1).
Method
Qualitative Research

The type of research I am carrying out is qualitative because I am primarily deriving my data from words and visual images using interviews, documents and observation (Denscombe, 2007).

Because of the time restraints of this dissertation and the few interviews I had to analyse it wasn’t worth the time and effort to learn a program like NVivo to code the interviews for me. Instead of using Nvivo I coded the interviews myself.

Step 1: Listening

First I listened to the interviews together, taking notes of my first impressions. When re-listening to the transcripts one by one; I noted down and recorded relevant words, phrases and sentences.

Step 2: Coding

When coding a interview I was looking for repeated words, surprises, points that the participant explicitly says are important; similar statements that have come up in readings and anything that reminded me of theories or concepts found in landscape architecture.

Step 3: Conceptualisation of underlying patterns

In this step I decided which codes were the most important and created categories by bringing several codes together. Dropping some codes and keeping the other codes that are important and grouping them together. This was done across all three interviews.
Step 5: Hierarchy

By ranking the categories; this led into how the results will be presented for the reader.

Step 6: Results

The findings from each interview are presented in a format that is clear and concise.

**Results**

Broken down into the eight most meaningful categories, I explore how the responses of the three interviewees fit together; where they agree and disagree.

**Value of Art**

It almost goes without saying that these professionals would value art but their reasons and response to the public’s perceptions are different. Nicholson stressed that “We are a democratic society and people are allowed their opinion” but public art is part of a healthy city. He also gave the impression that although art could be used to make people feel like they belong, he didn’t want to see art just used as a tool to do that.

Bennett was firm in his belief that art in a city shows confidence in its contemporary culture; noting that the art works are the things that we go to see and appreciate in other cities but sometimes fail to appreciate in our own cities. The useless things (art) in a city, if a city is successful, create a mind map and mark how we move through our cities. If Christchurch wants to be known as a great city for art we need to take a leaf out of Barcelona’s book, trusting local artists and allowing mistakes “that time will sort out”.

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“I truly believe that culture has a social value” was how Orrell put it, and she spoke with passion and conviction. Art opens people up to experiences. You can tell that in her work she has seen how engagement with art effect communities in a positive way.

Narrative

The consensus between all the interviewees was that using local narrative is good but it shouldn’t happen all the time. This was for two main reasons: one, having all public art be about narrative could lead to a lack of variety; and two, it isn’t healthy for the artist or their practice to be so confined.

When asked “Do you think landscape architecture and public art have a responsibility to use local narratives to nurture identity? Bennett said, “Well my answer to that is both no and yes I don’t think it is a responsibility to [use narrative] but I think it’s important to consider that because I believe that in public art variety is really important so if we narrow it down to local narratives do we sacrifice variety.” Orrell offered this thought about using narrative: “No not all the time. It depends, there are lots of different ways of curating public art. I think situation and context is very important”.

Building on the idea of curation, Nicholson raised the point that together different piece can tell a story. The three High Street sculptures used to relate to the surrounding buildings in the central city. Now those sculptures Flour Power, Nucleus and Passing Time mark what was, as they buildings around them no longer stand.
The interviewees also agreed that currently there are not enough different narratives being represented in Christchurch public art. Nicholson and Bennett suggested that a way of representing different communities in society – for example Maori – is to create opportunities for them to contribute in ways they are comfortable with. This could include finding aspects which are appropriate, such as the type of material used and how it is processed.

The example Bennett gave was the use of Totara in “Reasons for Voyaging”. The use of Totara and how it was blessed, as it was prepared, was the acknowledgement of place and narrative that was appropriate for Ngai Tahu.

Orrell noted that local narrative “can have more relevance for a general audience” but stressed that this isn’t always good for an artist because it might not be challenging for them. “It’s about curating” and “public art is better with a program”.

Bennett finished by saying “Because we are a land of immigrants some new arrivals might have something different to say, in a different way and that would make for variety but you could say that is a local narrative, but it might not be, it might be, a narrative from somewhere else.” Equally Bennett thinks “we should be broad minded enough to think that art in a public place could be not about narrative but about the wind or the light or just something that works purely on a visual basis and doesn’t actually refer to anything”
Place and Space

Place in terms of Landscape Architecture refers to the wider context of a location both culturally and environmentally. Space refers to the location.

All three interviewees agreed that some place-based art is good, but just like local narrative it can’t be the only basis for art. There is still a need for variety. Orrell pointed out that place-based public art can be more engaging for a general audience.

Place gives meaning, and Landscape Architects are experts in place according to Nicholson.

The benefits of landscape architecture and public art working together to achieve integration in the space was noted by Bennett.

Public art has two parts: the art and the space. Nicholson is “a strong believer that there are two components to public art. One is the work of art and one is the space it’s in. The two together are more than the sum of their parts”. Orrell similarly agreed that the correct sighting of a piece of art can add value. She gave the example of Neil Dawson’s “Spire” located in Latimer Square. It is a subtle piece of art that relates to its surroundings and can be found by surprise.
Identity

When it comes to public art, Nicholson warned that using it as a tool to help people feel they belong could be seen as a patronising statement … “it shouldn’t be as conscious as that”. Creating opportunities to make meaningful contributions is a better way. Nicholson’s example was that of the “woven” paving mats in the central city that were design by local iwi weavers.

Bennett was more positive in his response “Yes art can help you feel like you belong”, but he also talked about creating the right opportunities for people to express identity i.e “Reasons for Voyaging’s” use of Totara with the blessing of local Maori.

Broader ideas were touched on by Orrell, how art can express social, political and environmental realities like climate change. These realities are a defining factor of the identity of a geographically isolated place like New Zealand.

Consultation and Collaboration

Consultation is important to Bennett, and in his process he prioritises who the work is for. When he was commissioned to produce a work for the Firefighters’ Garden with steel from the Twin Towers, it was the firefighters that first saw his finished idea, because the work was for them. Consultation for Bennett is about engaging and putting people first “but don’t ask which one [work of art] is best that’s how you get the worst art” in a city.

Nicholson’s brainchild “Share An Idea” is an example of consultation. It received 106,000 responses - many of which wanted a vibrant city with art.
The philosophy of Nicholson is similar to most landscape architects: “Design is about representing the community you are working for”.

Landscape architecture and public art are two different things. According to Orrell, landscape architecture is about the physiology of the space and public art should be questioning. “Landscape architecture creates spaces for public art to exist well in”. They each have a role to play.

Orrell and Bennet both expressed a dismay at the process of public art in Christchurch. Orrell wondered why so much progress was being made in Christchurch in terms of new installations when so much of the infrastructure in the city still needed repairing. Bennett and Orrell both questioned the process from a programming or curatorial point of view.

Currently in Christchurch the management of acquiring and installing new pieces of art work is done by sub constructors most notably SCAPE Public Art. Shifting the power from the public realm to the private. They are responsible for the installation of Neil Dawson’s Fanfare isolated on the margins of the northern motorway, as well as other projects like Anthony Gormley’s Stay and Micha Kuball’s The Solidarity Grid.

All three interviewees had varying options on Gormley’s Stay. Nicholson as part of the panel that selected the “Stay” was very positive about the work but did consider that the public weren’t as informed about the process of the purchase as they could have been. Many articles have appeared in the Christchurch Press about the piece siting the value that it will bring to the city in terms of tourism. Often the comments after these articles online laminate the cost and lack of process with restoring basic infrastructure to all parts of the city.
Media

Sculpture is the predominant medium for public art in Christchurch, but all three interviewees pointed out that it shouldn’t be the only form. Street art/graffiti is a highlight for Nicholson as it moves through all scales. Bennett wanted to see integration of art in new buildings in the city, stages for musicians moving beyond the mere functional. Orrell had a similar position to Bennett championing diversity in the types of media used and noted that film is a very accessible medium for the public.

Temporary

Orrell commented that a lot of monumental large scale work is a hangover from the 1980s and “there is a value in the temporary.” One reason for is that it can address current realities. Bennett wants structure around the temporary to make producing and installing art cheaper. He suggests permanent concrete bases with GPS coordinates that temporary work could be bolted to. These plinths would create opportunities for young or less well-known artists to show work at a lower cost. Nicholson loves temporary works observing that they give “a boost to the city and might bemore about process and involvement.”
Interpretation, Interaction and audience

There was a range of answers to the question of whether the public’s interpretation of a work mattered. Nicholson offered the opinion, “If you can’t understand and enjoy it without reading something maybe it’s missing something.” He went on to say that he wouldn’t want to personally explain a piece of art to someone or tell them what to think. Bennett’s view was similar but coming from a different perspective; his view was that if he told people exactly what his work was about that they would stop thinking for themselves or “worst of all stop seeing”. When talking to Orrell her answer was very definitive, in her opinion there needs to be a good interpretation available for the public. The viewer can interpret a work however they want but must have an artist’s intention available if they choose to read it.

On the topic of interaction and interpretation Graham Bennett had the best story, of witnessing three little girls in their party dresses running around in the shadow of “Reasons for Voyaging” in front of the Christchurch Art Gallery with their arms outstretched. “They understood that it moved with the wind” so they moved with it.

“Public Art has an audience weather you can describe what it is or not” - Graham Bennett
WE NEED TO BE KINDER, kinder to each other and kinder to the landscape.

Combining the three stages of my research I think we, as landscape architects under estimate the power of the tools we have as processionals to deal with art, land, and culture.

In Christchurch there have been many missed opportunities to share and come together as a community because processes and decisions were made with out explanation to the public.

There are three examples of this..........

1. The Cardboard Cathedral which was designed by architect Shigeru Ban. Ban after years of working with people he called the privileged, wanted to contribute to society in a more meaningful way. He saw a need for shelter for people after natural or human man disasters, for he is the "emergency architect". Using readily available materials to erect buildings where there is urgent need such as after an earthquake.
In other cities he has build cardboard buildings and used local architecture students to erect them. But we did not celebrate him or have our young people work for him (learning) when he was here or give him a project that would of helped the most people.

Shigeru Ban TEDtalk

2. Stay by Anthony Gormley although we paid for it (with money that was unspent for several years out of the councils art fund and matched by private donars (Nicholson. H, personal communication, 2016)), it was a gift. “In the artist’s own words: “Christchurch is a well-ordered city based on a 19th century urban plan which suddenly became chaotic through planetary forces rupturing human design. SCAPE 8 presents the ideal opportunity to ask whether art can instigate and give space for new attitudes and begin to heal and encourage reconciliation. Post-quake, this city is a human habitat forced by nature to reformulate. The attitude of the work I have made for it carries a sense of reflection or ‘taking stock’ “(Scape Public Art, Stay, 2016, para 2). It is a beautiful message that was missed because it wasn’t presented in the right way to the public and it wasn’t the right time. You can not reflect and take stock of a situation when you are still living it.

SECTION FOUR
3. Micha Kuball’s The Solidarity Grid; “over a period of three years, beginning with SCAPE 7 in 2013, a single streetlamp from each of 21 cities around the globe was being gifted to Christchurch as a gesture of solidarity with the city during its recovery and rebuild process. These streetlamps have been installed along a section of Park Terrace, providing an actual as well as symbolic exploratory trail of light for pedestrians and cyclists.” (Scape Public Art, 2016b, Solidarity Grid, para 2). This work is a poignant symbol of friendship that is lost at the edge of Hagley Park. It should light up a space like Cathedral Square and radiate out to the rest of the city. A true heart of the city bursting with the light of the whole world.

The beautiful, kind messages of hope and inspiration that international artists have wanted to extend to Christchurch have been lost in execution.

**We seem to be icing the cake before we have baked it.**

There is a lack of recognition of the legitimate feelings of loss and a sense of pragmatism. You only need to look at Maslow’s famous hierarchy of needs to understand that there are still people in Christchurch that are back at the bottom stage of needing to meet their physiological needs and in that struggle can’t justify art in their lives.

Today more than ever landscape architecture needs to be part of the conversation about art, place, and the environment; as we are the trained to be both scientist and artist.
The role of landscape architecture in this situation is to remind other professions who is at the heart of the city and who they serve.

Art in the city feels like a very closed world that the public have no role in. Scape Public Arts has taken over project managing most of the councils art fund purchases but their mission statement only deals with a superficial level of what art is capable of.

The people of Christchurch have been excluded out of many decisions. They have had choices made for them for a variety of legitimate reasons; how their city looks shouldn’t be one.

Landscape architecture is not empirical, there are no set answers, there aren’t even set questions. Every project starts with an investigation to detail what the core question is.

Landscape Architecture is at the core of sustainable city life

“Landscapes are collections of stories, only fragments of which are visible at any one time, In linking the fragments, unearthing the connections between them, we create the landscape anew. A landscape whose story is known is harder to dismiss …. At its best , telling the landscape’s story can still feel like a sacred task.”

(Frank Gohlke in Park 1995, pg12)
Landscape architecture and public art doesn’t necessarily have a responsibility to use local narrative to encourage identity but they do need to put the public interest first and ask art and spaces to give something to the user. Landscape architects need to stop giving up ground in the public realm to other professionals. As a professional landscape architecture is in a unique position; trained to walk the line between Art and Science without ego.

But what should we ask art and landscapes in the public realm to do?

1. Keep us hopeful
2. Affirm the normality of pain
3. Rebalance our emotions
4. Appreciate life
5. Act as propaganda for what really matters; use it as a tool to motive and stand up for what is best in society. Realities like climate change, distrubtion of weath and water quality
You can not look at any site in the central city of Christchurch without acknowledging the two earthquakes in 2010 and 2011 that changed the city forever. So much was lost and six years on from the last big quake the city is still in recovery both physically and mentally.

The one thread that links all the results from my different forms of research is that context matters. In the case of Christchurch that is the context of a city that is resilient with a rich past and a bright future but it is in need of some tender loving care.

We need healing; art and landscape architecture can help with that. The current approach to the purchasing of public art in Christchurch reads more like a manual on how to buy art; by a group that doesn’t have a clear vision for a city. We need vision in Christchurch and we need a curatorial process that is driven by a vision of how everyone wants their city to feel. Share An ildea run by the CCC after the first earthquake was working towards that and now Regenerate Christchurch is seeking the same kind of public input.

Art alone doesn’t make a good city but Art set into context, which landscape architecture can provide could create an amazing city.
I put forward the idea that a curation of zones in the city along the Avon River could answer the need for narrative, place and identity while respecting perspective artists practise and not placing limits on their interpretation of the commission.

The zones address feelings, moods and stages of life; allow places to; grieve, feel joy, listen to music and discuss politics. Places for kindness and understanding the very things at times we simply haven’t shown each other.

Why do I believe landscape architecture can lead the way? Because we understand the concept of stewardship, we are experts in place and have the tools to engage with the community in a meaningful way.

As Nicholson said during our interview sculptures in the city have become the markers of what was. This is one of the reasons why I believe no sculptures in the city should be moved into the proposed sculpture walk. The city needs to hold on to markers of before, they are a source of comfort. The only sculpture in Christchurch that I think should be moved is Neil Dawsons “Fan Fair”, as in its current site it is disconnected and lacks contexts. What if it was relocated to the Avon Loop as a beautiful full stop to the city before the river flows out to the eastern suburbs. In that space people could get a closer look at the sculpture and the light reflected off it wouldn’t be a hazard to motorists like it is currently beside the northern motorway.
An overall open narrative of life and the human condition.

Starting from the top right the first zone focuses on but is not limited to welcoming, beginnings and perspective. It could be the perfect location for urban ‘glamping’, meeting the need for accommodation in the central city within the limitations of the red zone. As well as canvas tents in this zone you would see eel traps and maimai to watch birds undercover.

The second green zone is for edible gardens, works of caring and support.

The zone around the Firefighters’ Reserve is devoted to service and role models. I envision an amphitheatre here where people discuss politics and peaceful protests take place.

SECTION FOUR
Around the Margret Many Playground the area is devoted to fun and simple pleasures of life. Fields of pickable flowers on the upper banks of the river, space for musical performances and kinetic sculptures.

Victoria Square and the area around it is about trade, markets, sharing and partnership.

The next zone the sits between the museum and the new library, is devoted to love, unity, discovery, listening.

The final zone is for agony, loss and rebirth. It is a space that it is okay to grieve in and heal. Planted with thousands of plants that attract and provide food for butterflies as well as swan plants for them to lay their eggs. Butterflies are a symbol of hope and the air in summer will be filled with them.

All zones will have places for temporary art work.

Through every zone; where feasible markers of the past will be repaired using the Japanese principles of Kintsugi “golden joinery”, also known as Kintsukuroi (golden repair”), a term normally used when repairing broken pottery with lacquer mixed with powdered gold, silver, or platinum. Highlighting that what is broken can be repaired and be a valued part of the cities history.

As a philosophy, it treats breakage and repair as part of the history of an object, rather than something to disguise. Fixing landmarks that have been part of the local narrative for years is an important part of the recovery of Christchurch. So much has been lost erased by the earthquakes, then heavy machinery, sometimes its is hard to know where you are and recognise your home.
Appendix A
Appendix B
Appendix D
Appendix E: Interview Questions

Graham Bennett

1. Do you think Landscape Architecture and Public Art have a responsibility to use local narratives to nurture identity?

2. How would you describe your audience? Do you have one?

3. Do you think public spaces and public art can be used to encourage groups and individuals to feel like they belong to Christchurch?

4. What do you see as the challenges are when you want to acknowledge identity of a group or community that doesn’t want to their secrets, identity, knowledge put on display for everybody but also shouldn’t be ignored?

5. As an artist that has worked on large scale public projects how have you found the consultation process with interested groups?

6. Does Christchurch’s current Public Spaces and pieces of Public Art tell a wide enough range of stories that represent different groups in the community at the moment?

7. Are we doing enough in terms of scale in Christchurch, there are a lot of large scale spaces and art works but are we losing something in the detail?

8. Do you see a relationship between Landscape Architecture and Public Art?

9. What do you say to people that don’t think Art is a priority or necessary to our lives?
   - How much do you tell people about a work or do you leave it to interpretation?
   - Does it matter if people don’t understand the artists intention?

10. How do you see Christchurch’s relationship with the Otakaro/Avon River and Public Art?
Appendix F: Interview Questions

Paula Orrell

1. Do you feel it is important that Landscape Architecture and Public Art knowledges place, local identity?
2. Do you think that The River Tamar is essentially about local narrative?
3. Did you see wider benefits to the community when the project began to tell their stories?
4. With your experience with the River Tamar Project, Do you see any lessons about regional identity that could be translated to Christchurch?
5. Does Christchurch’s current Public Spaces and pieces of Public Art tell a wide enough range of stories that represent different groups in the community at the moment?
6. Are we doing enough in terms of scale in Christchurch, there are a lot of large scale spaces and art works but are we losing something in the detail?
7. Do you see a relationship between Landscape Architecture and Public Art
8. What do you say to people that don’t think Art is a priority or necessary to our lives?
   - How much do you tell people about a work or do you leave it to interpretation?
   - Does it matter if people don’t understand the artists intention?
9. How do you see Christchurch’s relationship with the Otakaro/Avon River and Public Art?
Appendix G: Interview Questions

Hugh Nicholson

1. Do you think Landscape Architecture and Public Art have a responsibility to use local narratives to nurture identity?

2. When you are designing/planning do you have an audience in mind?

3. Do you think public spaces and public art can be used to encourage groups and individuals to feel like they belong to Christchurch.

4. What do you see as the challenges are when you want to acknowledge identity of a group or community that doesn’t want to their secrets, identity, knowledge put on display for everybody but also shouldn’t be ignored?

5. As Landscape Architect and Urban Designer that has worked on large scale public projects how have you found the consultation process with interested groups?

6. Does Christchurch’s current Public Spaces and pieces of Public Art tell a wide enough range of stories that represent different groups in the community at the moment?

7. Are we doing enough in terms of scale in Christchurch, there are a lot of large scale spaces and art works but are we losing something in the detail?

8. Do you see a relationship between Landscape Architecture and Public Art

9. What do you say to people that don’t think Art is a priority or necessary to our lives?
   - How much do you tell people about a work or do you leave it to interpretation?
   - Does it matter if people don’t understand the artist’s intention?

10. How do you see Christchurch’s relationship with the Otakaro/Avon River and Public Art?
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