THE BUILDING

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

This is a limited edition commemorative
publication to celebrate the opening of
Christchurch Art Gallery Te Puna o Waiwhetu

10 May, 2003

THE BUILDING

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

Acknowledgements

Contributing writers
Liz Grant
David Cole
Alex Davis
Ronnie Kelly
Felicity Milburn

Photography
Brendan Lee

Editor
Liz Grant

Publication coordinator
Merilynne Evans

Design
Strategy Advertising & Design

Layout
Emma Vial

Photolithography
Digital PrePress, Christchurch

Printing
Spectrum Print Ltd, Christchurch

ISBN 0-908874-40-5

Sponsors
Carson Group
C. Lund & Son Ltd
Holmes Consulting Group
Rawlinsons
The Buchan Group

© Christchurch Art Gallery Te Puna o Waiwhetu for Christchurch City Council, Christchurch, New Zealand

All rights reserved to Christchurch Art Gallery. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by other means, electronic, mechanical, photocopying, recording, without permission in writing from the publisher.

First published on the occasion of the opening of the Christchurch Art Gallery Te Puna o Waiwhetu, 10 May, 2003.

CHRISTCHURCH
CITY COUNCIL · YOUR PEOPLE · YOUR CITY

Contents

Prime Minister's preface	6
Mayor's message	7
Director's foreword	8
From there to here	13
The architect's perspective	25
The story of an art gallery	45
Building for the 21st century	73
Reasons for Voyaging: a gateway sculpture	79
Sponsorship and support	87

Prime Minister's preface

Christchurch Art Gallery Te Puna o Waiwhetu

A nation can be rich in every material sense, but, if it fails to provide for and nurture creative expression, it is impoverished in immeasurable ways. It is through major institutions, like galleries and museums, that we showcase our art, our heritage and our culture.

The new Christchurch Art Gallery will be an integral part of our cultural fabric. The new building will showcase some of New Zealand's finest works. The Gallery's collection and standard of display will be both outstanding and a national treasure.

The Robert McDougall Gallery served Christchurch well but its aging premises were long recognised as inadequate. The new Gallery building, with its superb design, will provide a state of the art facility to accommodate, care for and present the city's collections, as well as exhibitions from around New Zealand and overseas.

As part of the government's May 2000 cultural recovery package, we contributed $6.474 million towards the building programme, representing thirteen per cent of the overall cost of the project. We did so because the new gallery met criteria in terms of operational performance, professional support, ongoing viability, architectural significance, and local support.

I would like to congratulate the Christchurch City Council, who funded the bulk of the project's cost, as well as all those involved – Gallery Director Anthony Preston and his staff; the architects, engineers, and builders, and all their workers; and the people of Christchurch for supporting the project.

The new Gallery will be a superb addition to Christchurch's infrastructure. It is an asset for the people of Canterbury, for New Zealand as a whole, and will help attract visitors from around the world.

Helen Clark

Helen Clark
Prime Minister and Minister of Arts, Culture and Heritage

Parliament Buildings, Wellington, New Zealand.

Mayor's message

Christchurch Art Gallery Te Puna o Waiwhetu

This is a great time to be the Mayor of Christchurch, and to be part of the opening of the stunning new Christchurch Art Gallery. All the debate of the last 30 plus years is over and all the decisions have been made. Now is the time to line up and rejoice in this magnificent new structure in our city. A place where we can celebrate our stories and our lives through art.

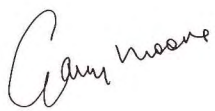
The Robert McDougall Art Gallery was presented to Christchurch City by Mr Robert E. McDougall and has served the city well. When it opened in 1932, we had 160 paintings and sculptures. Today, through purchases, bequests and donations, the collection now totals over 5,500 items including paintings, prints, drawings, sculpture, ceramics, textiles, glass, metalwork and photography.

The new Gallery will allow much more of the collection to be displayed to the public and it will also be able to host major exhibitions of international importance, giving the people of Christchurch and Canterbury the opportunity to view some of the world's treasures.

I thank the Government for the major role it has played helping to fund the new building. I would also like to acknowledge the great efforts of the volunteers who worked so hard to raise money for the new Gallery, and to the generosity of the many sponsors. My special thanks go to Ros Burdon, (Chair, Major Gifts Fundraising Committee), Hilary Langer, (Chair, Community Gifts Fundraising Committee), to all those who served on or assisted with these committees, and finally to Tony Preston and his Gallery team.

The Christchurch way means that the disputes and debates will continue, but in the future they will be about what happens inside this splendid building - the exhibitions and displays which will provoke both controversy and admiration, but never be dull. The Christchurch Art Gallery will be a public resource with equal access for all, and its exhibitions will educate and enlighten us. It will also be the centrepiece of a vital and creative Christchurch culture that is so important in a democratic society.

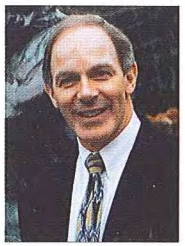
My dream is that young artists come to Christchurch because it is recognised as THE place to start and to sustain an artistic career. This building is the challenge to our existing and emerging artists. Let's fill it.



Garry Moore
Mayor

Director's foreword

Christchurch Art Gallery Te Puna o Waiwhetu



The official opening of the Christchurch Art Gallery Te Puna o Waiwhetu on Saturday, 10 May 2003 was a truly significant event. Significant because it established a new iconic building for the city, was a memorable occasion for Cantabrians who could finally celebrate a superb venue for the region's excellent collection, and because it has given New Zealand the first major, purpose-built art gallery in decades.

This landmark building, with its magnificent glass sculpture wall and bold architectural spaces, came about through the hard work and commitment of many people over even more years. As well as the present Gallery team, these include past Directors and staff of the former Robert McDougall Art Gallery, artists and art lovers, City Councillors and, more broadly, many others throughout Canterbury.

In this publication we survey the new Gallery's protracted development, which spread over 50 years of often heated debate and endless deliberation and procrastination. We talk to architect David Cole, who shares the design philosophy that he brought to this powerful architectural statement. We learn about the inspiration behind Reasons for Voyaging, the spectacular gateway sculpture by Graham Bennett that welcomes visitors to the Gallery. We delve into the earlier history of the Gallery site and we look at how the building has been 'future-proofed' through the expertise of internationally respected consultants and contractors. Finally, we gratefully acknowledge some of the key supporters who helped take this project from concept to reality.

We also celebrate the partnership that gave us the lyrical Mäori name that graces the Gallery. Recognising that Mana whenua Ngäi Tuahuriri hold mana over the site, iwi colleagues were closely associated with the development of the project and our Gallery Kaitiaki Mäori, Jonathan Mané-Wheoki consulted extensively on the issue of an appropriate name. There is an artesian spring located on the Gallery site, and the name 'Te Puna o Waiwhetu' has its origins in 'waipuna' ('wellspring'), while Waiwhetu is one of the tributaries nearby, which flows into the Avon River. 'Waiwhetu' can also be translated as 'water in which stars are reflected'. The name is both apposite and poetic, and signals an important relationship with Mäori that will continue to strengthen.

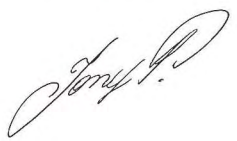
Once committed to the site, this was a major project for Christchurch City Council to undertake. It required - and received - their support, and I believe it fair to say that the scale of the project matched the boldness of the Council's vision for the city, symbolising its determination to be a national focus for the arts. When The Right Honorable Helen Clark, Prime Minister and Minister of Arts, Culture & Heritage, announced that $6.474 million would be granted to the new Gallery through the Regional Assistance programme, this was the only funding given for a new project – all other support was for existing cultural infrastructure. At that stage, in May 2000, the Canterbury communities had already pledged $6.3 million towards the new Gallery – an achievement that the Prime Minister recognised as clear indication of the region's commitment to the project.

By the time of opening, local communities had successfully raised a remarkable $15.3 million, and support had come in cash, in kind and through corporate contributions. When I became Director of the Gallery in

1995, I was under no illusions that I would need substantial community support in order to deliver a new facility worthy of the city and its art collection. Later in this book acknowledgements are made in greater detail, but I should like to record personal appreciation of the remarkable support that has been given to the project, and to me.

There are many people who have given time and resources generously, and without them the Gallery would not be the success it is today. The tax-effective vehicle through which their fundraising incomes have been channelled, has been the invaluable Christchurch Art Gallery Trust. Formed in 1991 to raise funds for acquisitions, it was also established as a secure facility to hold and administer gifts to the Gallery, and it has already achieved on two very important fronts. The first was securing the former Canterbury Society of Arts collection valued at nearly $400,000, and the second was to help secure our Worcester Boulevard site, through a successful application to the (then) Trust Bank Canterbury Community Trust for $3.8 million. I would like to thank them for their dedication, and make special acknowledgement of three key individuals. Ros Burdon and Hilary Langer, Chairs of the Major Gifts and Community Gifts Fundraising Committees respectively, have been indefatigable in their support for the many facets of the Gallery's fundraising campaign. Chris Brocket, as Chair of the Christchurch Art Gallery Trust, member of the Project Control Group, and closely involved with both fundraising committees, has given his valuable time and expertise unstintingly since the project's inception, and we are indebted.

Finally, may I say after years of debate and the more recent years of very hard work, all can be proud of what has been achieved. The Christchurch Art Gallery Te Puna o Waiwhetu is not only a wonderful addition to the city landscape, but will also contribute substantially to the vibrancy of the cultural sector – both regionally and nationally – far into the future.



P. Anthony Preston
Director

Architect David Cole designed the organic, flowing forms of the Sculpture Wall to provide the 'open arms of welcome' to the Gallery. The design also acknowledged the winding path of Christchurch's Avon River.
Photography: Hedgwig Photography.

FROM THERE TO HERE...

The Robert McDougall Art Gallery was held in great affection by the Christchurch community for all the years that it served as the city's public art gallery. That was something very evident on Sunday, 16 June 2002, when it was formally closed, 70 years to the day of its official opening.

It was a bitterly cold, wet winter day and yet hundreds of people came to farewell this much-loved institution. One imagines Robert Ewing McDougall himself would have been well-pleased. It was he who had put up the entire £25,000 to build Christchurch's first permanent public art gallery, which opened on 16 June 1932. On that occasion (also a bitterly cold day) McDougall said: 'I hope the gallery will be a perfect little gem... if it gives those who visit it as much pleasure as it does me to give it, I will be quite satisfied.'
(*The Christchurch Times*, 16 June 1932)

Indeed there was a lot of parochial satisfaction expressed that day. As with its successor, an architectural competition had been held for the design of the Robert McDougall Art Gallery. *The Christchurch Times* reporter wrote: 'The winner was Mr E.W. Armstrong, a London architect, and it is a matter for congratulation that Mr Armstrong is a New Zealander, formerly of Gisborne. His work was so complete in detail, combining efficiency with beauty in such a high degree, that it has been styled as an achievement unsurpassed of its kind.'
(*The Christchurch Times*, 16 June 1932)

Set in a corner of Christchurch's Botanic Gardens, the Gallery was a 'little gem' but it was not 'perfect'. It had great charm but, essentially, it was designed for an unchanging collection of artworks on permanent display. No thought had been given to how the needs of the Gallery might change or expand. Touring exhibitions were not contemplated and there was no provision made for educational activities, which even then were already seen as an important function of museums in the community.

By 1940 – only eight years after opening – there was already a shortage of space at the Robert McDougall Art Gallery. That was a situation that could only get worse. In 1942 the army had dug out part of the basement to set up a telephone station for use in World War Two (a fact concealed from the public until well after the War) but that was only the beginning of the burrowing. Further excavation was carried out by the Gallery: in 1978, because of the need to store the continually expanding collection; in 1982, to accommodate a conservation laboratory; and in 1983, to create more storage room. Much of this could only be carried out with shovel and wheelbarrow. And, clearly, this underground expansion could not go on indefinitely. (Although an underground gallery reaching into the Botanic Gardens was a proposal put forward at one stage.)

In 1961 the *Christchurch Star* ran a story about the Gallery beside a photograph of Robert McDougall, saying: *"It needs a more significant sum spent on it, says one councillor. According to the estimates, more is spent during the year on maintaining city conveniences."*
(*Christchurch Star*, 22 February 1961)

In 1969 a report by an international museum consultant concluded that, 'as a matter or urgency', there needed to be a new art gallery.

A Christchurch characteristic

Christchurch has never held back from argument when it comes to civic matters. To quote *The Press*, Christchurch's daily newspaper, 33 years later: 'Future Cantabrians will perhaps read the saga of Christchurch's new art gallery as a salutary tale of cultural dreams and bureaucratic nightmares, heated debate, bitter frustration and ultimate triumph.'
('Such Artistry', Christopher Moore, *The Press*, 27 April 2002)

It was to take 27 years, the terms of eight different City Councils, four gallery directors and countless reports before Christchurch finally got the go-ahead for a new, purpose built art gallery to house the city's growing art collection.

Over the years various proposals were put forward and rejected. Some were simply relegated because the Council chose to

spend its money elsewhere. For example in 1973 it looked as if the gallery would get approval to extend into the Botanic Gardens. In 1975 that plan fell through because a new public library was approved instead. In 1978 it looked as if the Manchester Street Civic Offices might be converted to a gallery but that scheme was abandoned a year later. The old Government Building in Cathedral Square was put forward as a contender in 1990, as was the Postal Centre. Both were seriously investigated and found to be unsuitable. And so the reports went on. Every suggestion ran out of steam, which didn't make the job of gallery director any easier. Former director John Coley put it this way: 'We were often told by councillors that we already had a gallery; to shut up and get on with the job. I had two jobs – director of the McDougall and advocate for the new gallery. It was exceedingly frustrating, especially when the Council changed and you faced a new set of councillors and new views.'

('Such Artistry', Christopher Moore, *The Press*, 27 April 2002)

It is a tribute to the skill, dedication and ingenuity of staff over the years that the Robert McDougall Art Gallery was one of the most visited art museums in New Zealand, despite the inadequacy of the facilities.

Coley described the McDougall's staff as 'adroit artistic jugglers'. To bring to the community a variety of exhibitions in any one year the permanent collection artworks had to be brought down from the walls to make room for touring exhibitions. But, increasingly, major touring exhibitions were by-passing Christchurch because the facilities were not regarded as good enough to house precious artworks.

Senior curator, Neil Roberts, once described the Robert McDougall Art Gallery as: '... a Model T Ford, oiled and lovingly preserved but a cultural vehicle totally unable to compete against other modern models on the museological highway.'

('A gallery blot in cultural copybook', Christopher Moore, *The Press*, 8 March 1996)

1991 brought encouraging progress in the campaign when the present site – bounded by Worcester, Montreal and Gloucester Streets – was identified as a preferred location for a new art gallery. But even that went on hold while a counter proposal was put forward and considered. An alternative site in North Hagley Park had been identified and was being championed strongly. Eventually it, too, was rejected by Council but more time had ticked by.

In 1993 the City Council had approved $5 million for the purchase of land for a new art gallery but that was short of what was required for most sites under consideration. Gallery director Tony Preston had succeeded John Coley in 1995. Preston had come to the Robert McDougall Art Gallery from the National Gallery of Victoria in Melbourne. He knew he was faced with going to the community for substantial additional financial support on top of whatever the Council was prepared to allocate. 'You must have a focus for a fund-raising programme. You cannot talk about a nebulous building on an equally nebulous site and expect to excite the public.'

('A gallery blot in cultural copybook', Christopher Moore, *The Press*, 8 March 1996)

The break-through in this long-running saga came in 1996 when a grant of $3.8 million was secured from the then Trustbank Canterbury Community Trust, allowing the Worcester Boulevard site finally to be purchased. It was the largest grant ever to be given by the Trust. The aquisition of the site was good news, but this was no time for Preston to relax. He was concerned that there would be costly delays brought about by indecision in actually building the gallery. He put the case bluntly: 'We are forced to run a successful operation in a series of broom cupboards... In some ways this reflects the way in which we have been trapped. We have done so well in terms of visitor numbers that successive councils have assumed that we are statistically ahead of the pack. What they have ignored is what we could achieve if we had facilities that reach current acceptable gallery standards. For a city which claims such high cultural status, the present situation is unacceptable. If you were less than kind, you could talk about cultural pretensions rather than cultural aspirations.'

('A gallery blot in cultural copybook', Christopher Moore, *The Press*, 8 March 1996)

There were conditions attached to the Community Trust grant – a percentage of

the land equivalent to their donation had to be secured as a dedicated public space. Furthermore, if building the new gallery did not proceed, the money had to be returned. Small wonder that Preston felt the need to put his case forcefully.

The competition to design the new gallery

Preston successfully kept the project moving. With an excellent site at last dedicated to the provision of a new art gallery for Christchurch, it was time to engage with the next issue – the design. A brief outlining the requirements was drawn up and in 1998 an architectural competition was launched. It was open only to New Zealand registered architects. This was to be the first time in 50 years that a custom-designed art museum would be built in New Zealand and the competition attracted 94 entries.

The nod went to The Buchan Group, an Australasian company with a long history of successful major projects. There were some grumbles – this was Christchurch after all – but, uncharacteristically, there wasn't a huge debate about the chosen design. Tony Preston's view was that the Canterbury community recognised it for its excellence. They certainly supported the project, if the fund-raising campaign was anything to go by – there was a $12.3 million target and that was exceeded in half the projected time. The City Council and the people of Canterbury had invested a great deal in this project, intellectually, emotionally and financially. As the building rose during the construction phase, interest and excitement increased. The community could see that, out of all the years of argument, a landmark building for the city had emerged.

Back in 1978 a leader column in *The Press* said: '...the right building in the right place is surely worth waiting for...'
(*The Press*, 1 July 1978)

It is possible to argue that 33 years is too long a wait, but the Christchurch Art Gallery Te Puna o Waiwhetu is undoubtedly the right building in the right place.

The history of the new gallery site

Many people will remember the site of the Christchurch Art Gallery Te Puna o Waiwhetu as having a very different use. Most recently, it was an open area with an uneven surface where they used to park their cars when they had business in the city, or were setting off for a stroll round the Arts Centre at the weekend. Over the years, however, it has had an interestingly varied collection of occupants, including a school, a church and a motor-dealership.

The site's earliest history was largely as a food gathering area for local Māori. By 1850, there were far fewer Māori living in the area and land use began to change with the arrival of European settlers. In 1851 the Canterbury Association began subdividing Christchurch into town sections, eight of which made up the art gallery site.

For almost 20 years the land remained empty until, in 1871, a two-storey Preparatory School for boys was built on two of the sections on the corner of Gloucester and Montreal Streets. It remained there for 68 years. Often dubbed the 'tin house' it was also named by the pupils as the 'tin prison' because of its lattice-paned windows.

The property was put up for auction in 1929, and was bought by Canterbury College as a potential site for a new art school. It was a plan that came to nothing, however, and for a while the buildings were used as a hostel. They were eventually demolished and, once again, that part of the site was just rough ground. In the 1950s the area was made into tennis courts for Christchurch Girls' High School. In the opinion of historian T. E. Carter '...in terms of real estate they were the most expensive as well as the most ugly tennis courts in Christchurch.'
(*A History of the University of Canterbury, 1873–1973*, W.J. Gardner, E.T. Beardsley, T.E. Carter, ed. N.C. Phillips, University of Canterbury, 1973)

In the meantime, on the corner of Montreal and Worcester Streets, a church was built. A number of German and Scandinavian settlers had come to Christchurch in the 1870s and wanted to have a church in which they could conduct services in German. The Deutsch Kirche served its community until 1883. By that time they were so few in numbers, however, that the Pastor left and for the following decade the church was leased to the Canterbury Free Thinkers Society. For a time it was known as the 'Free Thought Hall'.

The church was later used by the Spiritualist Society for its meetings, until it came into the possession of the Lutheran Church 1924. Part of the old building was demolished and a new structure erected, and it continued serving the community until 1987. The site was then sold for a major tourist hotel development.

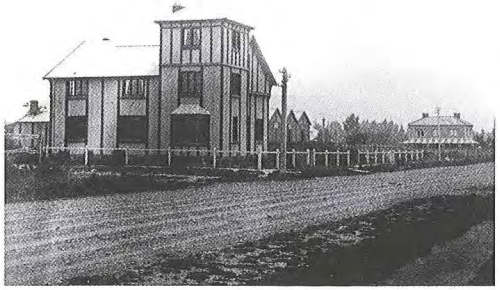
The section in the middle of Worcester Street had had a two-storey house on it, and by the turn of the century was the home of an early Christchurch photographer, Edgar Comerford. In 1912 it was bought by Dexter and Crozier, who wanted it for a new showroom and motor garage. The company had the agency for Cadillac in New Zealand, and one of their earliest customers had been Robert McDougall, whose generosity had made it possible to build the city's first public art gallery. The showroom was known as 'The Motor House' and at that time it was considered to be the best in the country. The two men dissolved their partnership in 1919, but David Crozier remained and expanded. By 1969 his business occupied almost two-thirds of what is now the art gallery site. However, the buildings were demolished in 1987 to make way for the proposed hotel development.

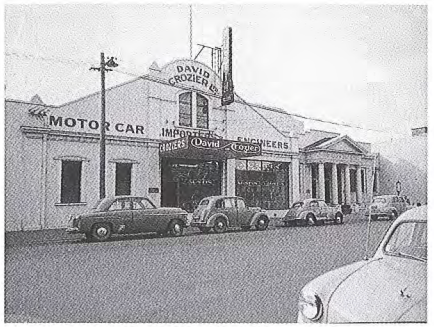
There were also a number of private houses on other sections that now form part of the gallery site, and there were notable Christchurch residents among the artists and musicians, architects and teachers who lived there. By the end of 1988, however, the site was once again empty. Used as a carpark, it was waiting for its new role. As senior curator Neil Roberts wrote: 'The history of nearly 12 decades on the site has revealed a rich and varied past. With these historical foundations, the new gallery cannot fail to have an equally rich future.'

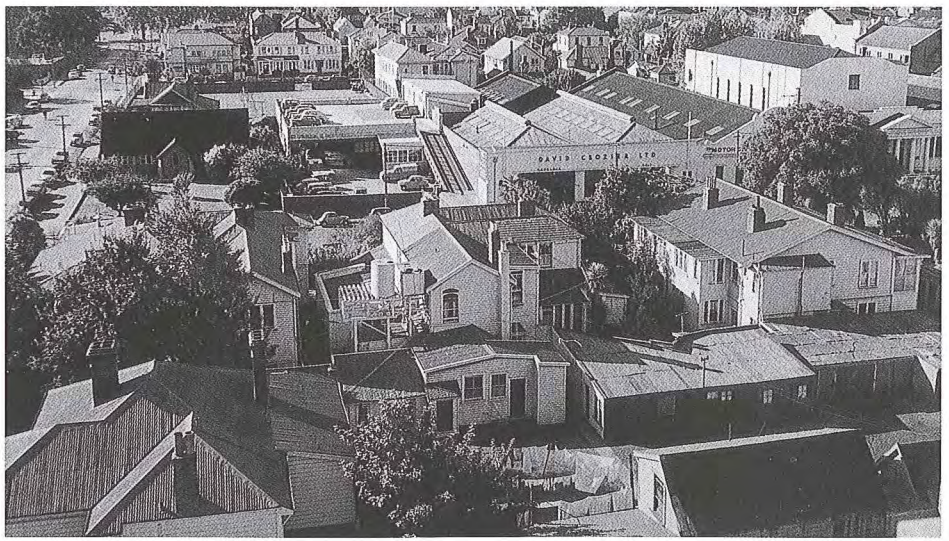
(*Supplement to The Robert McDougall Art Gallery Bulletin*, April – May 1997)

Portrait of R. E. McDougall (detail)
by Archibald Nicol. 1932.
Reproduced courtesy of the artist's family.

The Ashen and Arnst wedding, 1 November 1899, at the Deutsche Kirche (German Church) on the corner of Montreal and Worcester Streets.



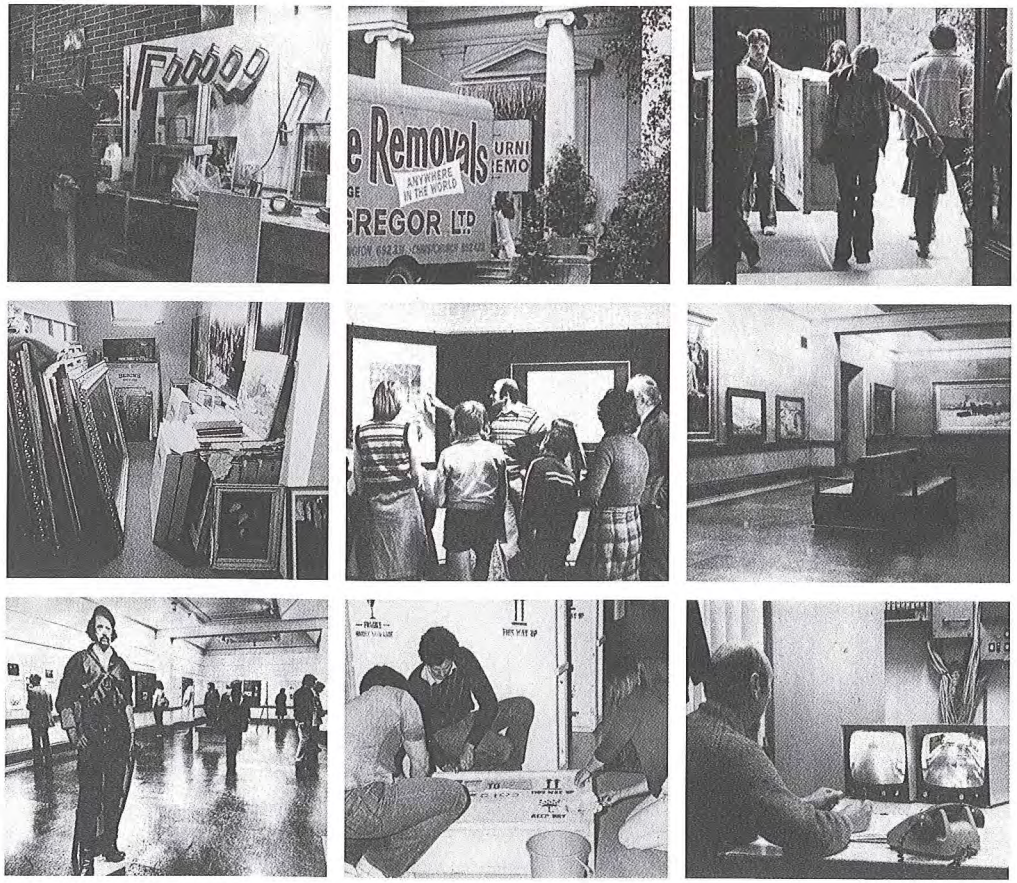




Top left: Montreal Street, October, 1872, Miss Ross' Preparatory Boys' Day and Boarding School, dubbed by the pupils as the 'tin prison'. *Pictorial Collections, Canterbury Museum.*

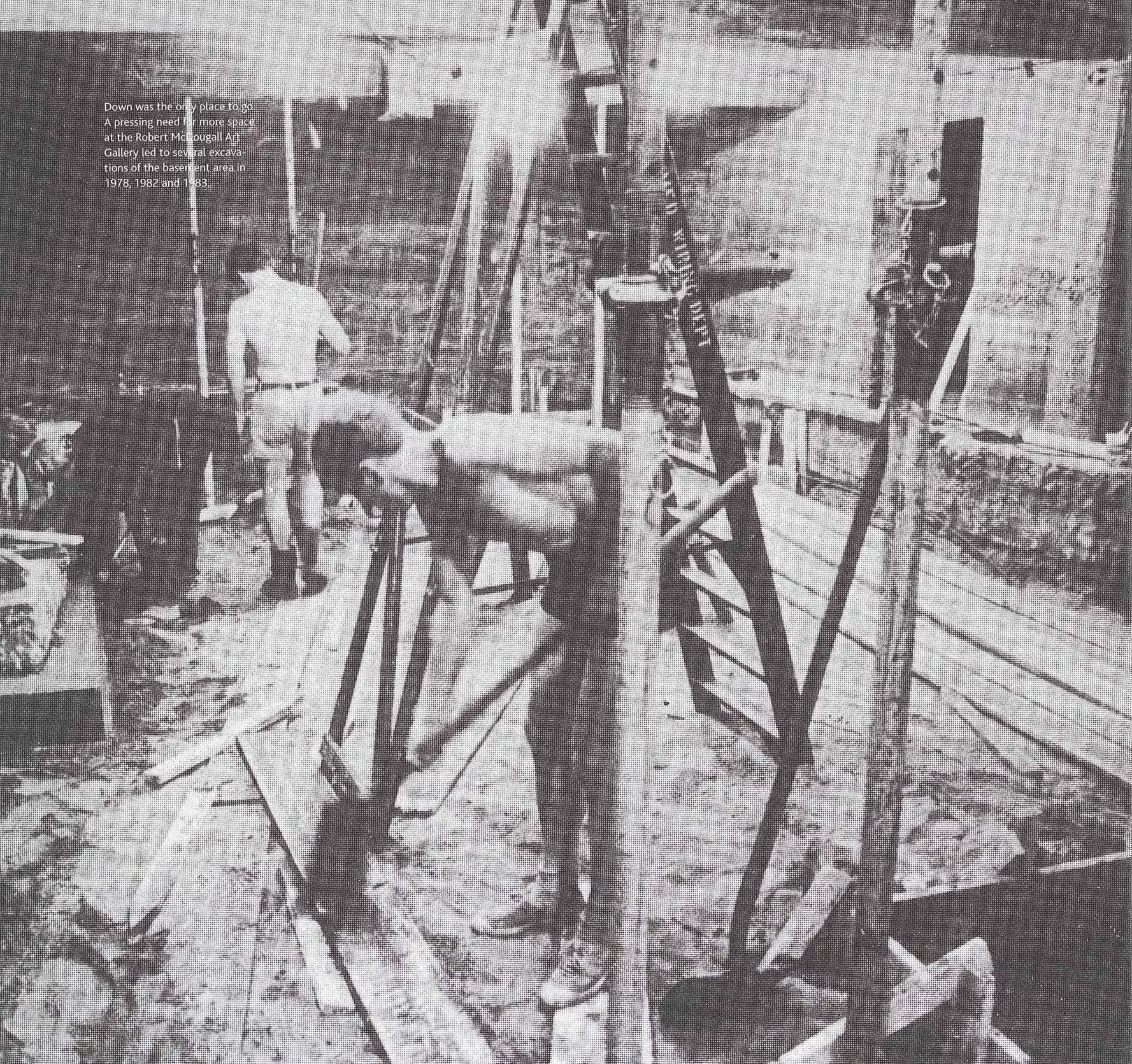
Top right: Worcester Street, c. 1955, David Crozier Ltd. By 1969 this motor dealership had expanded to occupy almost two thirds of what is now the Gallery site. *Courtesy of D.N. Nichols.*

Below: The Art Gallery site in 1958.

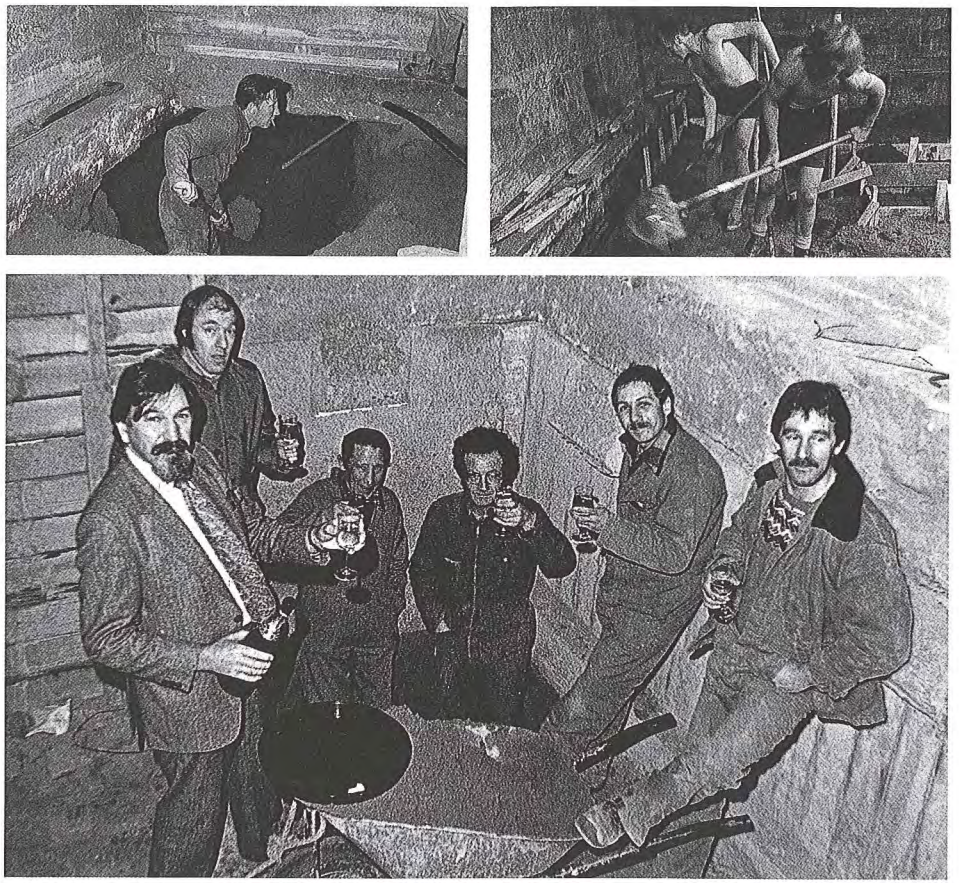


Historical images of the Robert McDougall Art Gallery.

Robert McDougall
Art Gallery 2001.



Down was the only place to go. A pressing need for more space at the Robert McDougall Art Gallery led to several excavations of the basement area in 1978, 1982 and 1983.



Former Director of the Robert McDougall Art Gallery, John Coley, celebrates a successful dig with the excavation crew, 1982.

THE ARCHITECT'S PERSPECTIVE

The opportunity to custom design an art gallery brings with it the expectation that the building will have a strong artistic presence in itself, as well as satisfying the varied and complex requirements that a gallery must meet.

That was a foundation principle on the project for David Cole, Director of The Buchan Group and the design architect of the Christchurch Art Gallery Te Puna o Waiwhetu. 'I believe that the aesthetic quality and essential purpose of an art gallery building should be unmistakable, a confident artistic expression, though not to the point of the architecture upstaging the art which it houses and holds.'

He expands on the philosophy of the design he brought to the Gallery, a building that has become a landmark in the city.

Design philosophy

Meaning and appreciation of a finished work – be it painting, film, literature or indeed architecture – should be self-apparent and without need of explanation. Any statement of the philosophy of an architectural design is a matter of interest not of necessity. This particular architectural design philosophy statement provides, therefore, no validation of this building's design, but purely a brief account of why and how, to an extent, the design is as it is.

Design starting point – brief and context

The starting point for the design of the new Christchurch Art Gallery was to bring together the requirements of the project brief with those of the nature of the site and the surrounding context.

In terms of the brief, the key element was the requirement of the design to provide an active civic public open space – a Sculpture Garden – for community use and the display of art. This space was required to be a minimum area of 40% of the total site area – a significant proportion.

In terms of the site and the context, the key consideration was the significance of Worcester Boulevard, the city's principal cultural east-west axis. There were three other considerations – the avoidance of creating a sense of' front and back' in relation to Worcester Boulevard and Gloucester Street; the challenge posed by the south facing aspect to Worcester Boulevard, the opportunity for a design that created three frontages – a building 'in the round' – to Worcester, Montreal, and Gloucester.

Design response – essence

In marrying these considerations, the solution provided a public face to the building to the three open sides of the site, with the Sculpture Garden in part 'wrapping around' the building. The main entrance to the Gallery was located in the heart of the Sculpture Garden, facing west and diagonally south-west towards the Arts Centre, gradually revealing itself as one approached in a clockwise sweep from the city and Worcester Boulevard. The main western façade of the building was angled obliquely to face the north-west, the critical importance of this being to admit sunlight to the Sculpture Garden and the Gallery entrance.

In relation to the issue of sunlight, the temptation to adopt a design configuration of locating the open space and building entrance along Worcester Boulevard was resisted, as this would have doomed both open space and entrance to perpetual shadow.

Design response – 'duality' and a grand urban gesture

Having determined the issues of orientation, built form, entrance and arrival, consideration was then given to the potential for the more public faces of the architecture to express a grand urban gesture and a sculptural quality that would strongly express the artistic essence of the building's purpose. There are, however, competing demands in the design of an art gallery. Primarily, that spaces for the display of art, on the whole, are better configured as neutral – 'non-competitive' – more regular

spaces, as opposed to more organically and sculpturally configured spaces. Other paradoxes exist – the need, for instance, for the destination venue as a whole to be open and permeable, yet the exhibition spaces within the venue to be secure and 'impregnable'; for one to be light filled, the other to be 'light spared'; for one to be social, the other more solitary; and more.

These various paradoxes ultimately gave rise to the essential form and compositional character of this building's design – a 'duality' of the ordered and the organic, of the rectilinear and the curvilinear, the formal and the picturesque, the robust and the ephemeral, the impenetrable and the permeable. The union of these seemingly opposing characteristics is expressed in the ordered rectangular masonry elements of the exhibition spaces, placed together with the organic, light and flowing forms of the glazed Sculpture Wall.

The Sculpture Wall provides the open arms of welcome. Entering the building, one passes through a piece of pure architectural sculpture to the interior public spaces. Initially, there is still a feeling of the outdoors – an 'indoor/outdoor' space, from which, in turn, one journeys further into the more closed world of the exhibition spaces. The duality thus also provides, experientially, a sense of hierarchy.

Simultaneously, this duality expresses a further contextual relationship – in the uniqueness and familiarity of Christchurch itself, in the city's formal street grid interposed by the informal and picturesque course of the Avon River, together with the relationship of the city with Hagley Park.

Essentially, the design expresses a sense of union between the shapes and patterns of Nature and those of built forms. In expressing the notion of Nature, the Sculpture Wall's multiple glazed facets reflect the infinite variations of sky and light, morning to evening, season to season; and the sense of infinity and river-like form, in the endless play and ambiguity of images formed both in light reflection and in light transmission. (There is irony here – that the creation of this element, intended to evoke Nature and organic form, employed and depended upon the use of advanced computer technology.)

Similarly, the sculptural poles in the entrance forecourt, which were intrinsic to the architectural design concept, were designed, in part, to provide reference to the natural world, as well as to provide a sense of 'marker' to the site, a synergy between art and architecture, and a sense of overture to the arrival experience.

Interiors

Internally, the exhibition spaces are located over two levels, with access to the upper level spaces via a central single flight grand stair and lift. These spaces are linked by a series of balconies which overlook the Foyer and the Sculpture Garden beyond and provide the sense of legibility and animation through the Foyer volume and the venue as a whole. The exhibition spaces – the heart of the building – have been designed for clarity, calm, delight and surprise, and are intended to foster a sense of journey and discovery.

The main Foyer converges all of the multiple functions which the Gallery offers. The red granite paving of the forecourt extends seamlessly through the Sculpture Wall into the space, as do the water features, which were designed in duet with the Wall, further expressing the union of indoor and outdoor spaces. The floor of the Foyer is bathed in the shifting complex shadow patterns of the skeletal frame of the Sculpture Wall. A 'floating' ceiling allows light to graze the vertical surface of the bluestone walls, bringing out the warmth and texture of the material. Whilst the Foyer provides a multiplicity of points of public access into the building, for operational reasons, the design converges these to a single monitored access point, adjacent to the Reception area, for access through to the exhibition spaces.

The Foyer space is thermally controlled by the effect of the reflective glass of the Sculpture Wall and by the supply of conditioned air into the space through ducts and grilles in the columns of the Sculpture Wall. These elements thus feature an integration of architectural, structural and mechanical services design.

The auditorium and education spaces have been located on the ground level accessed directly from the Foyer towards

the Gloucester Street end of the building (adjacent to the bus parking). The shops, café and restaurant are located adjacent to both the main entry and Worcester Boulevard. All these, importantly, help to progressively humanise, animate, and provide welcome to the external approach towards the building entry, from the city and Worcester Boulevard.

All service and support spaces have been located along the east – 'rear' – side of the building. They have no crossover with the public domain and are connected to the loading docks on Gloucester Street, adjacent to the basement carpark entrance.

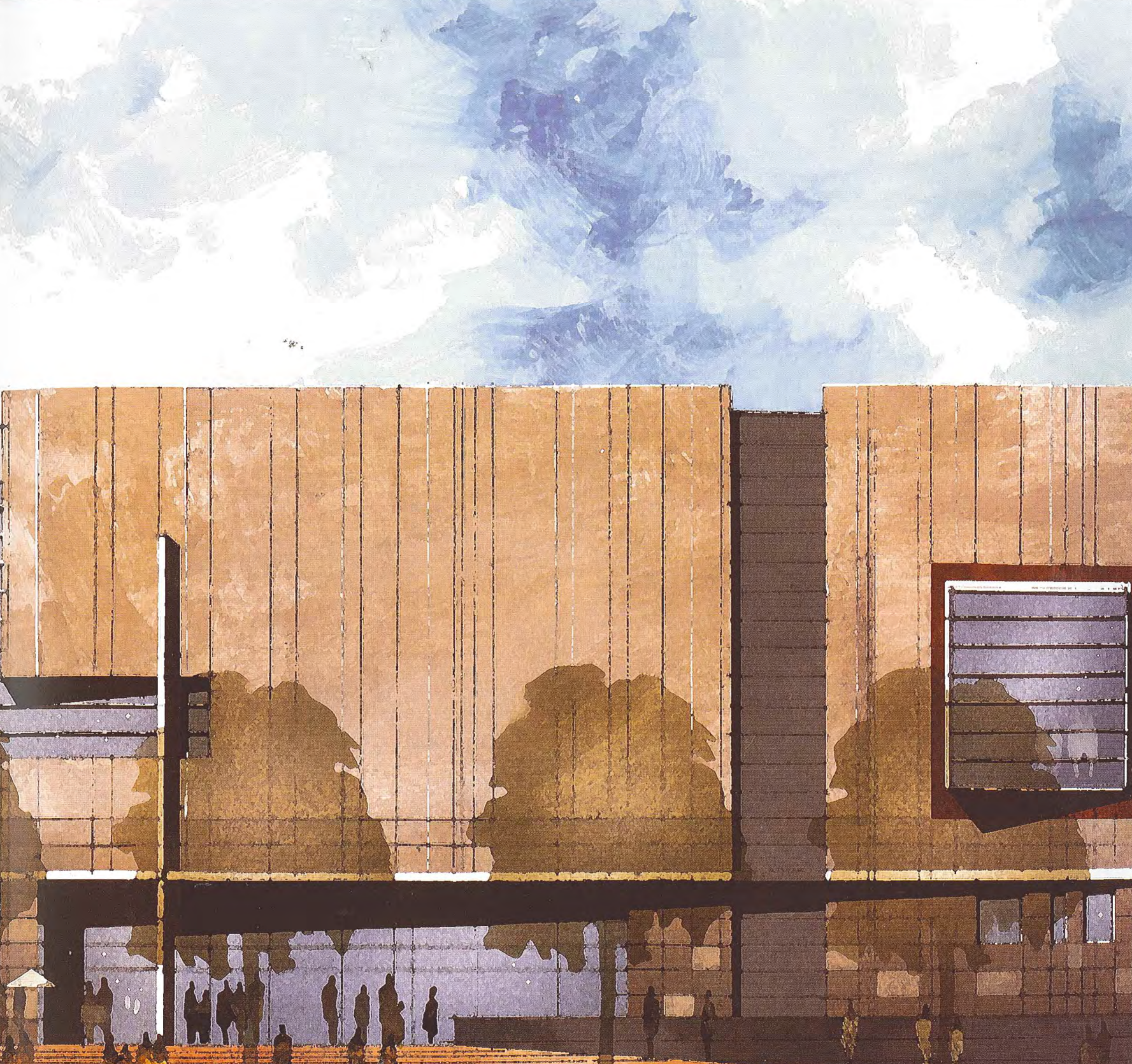
The building in its place

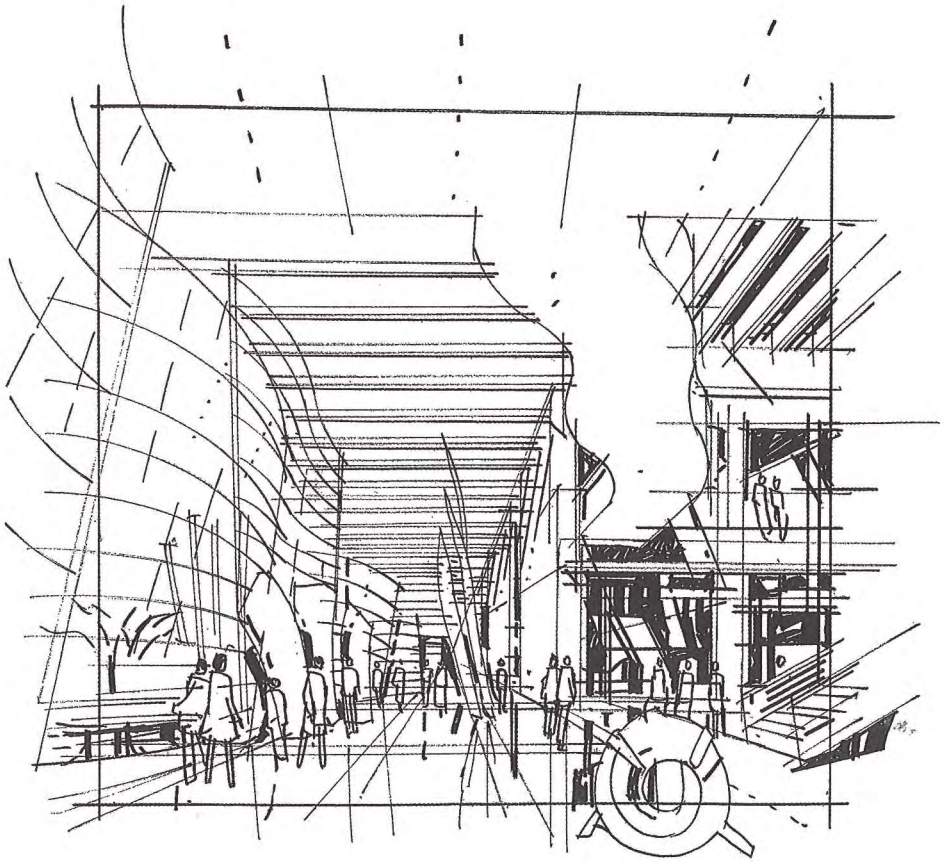
Whilst this building has been very much designed for its context, nevertheless, there was no design attempt for it to 'blend in' to that context. However, by virtue of its scale, its reposeful horizontal forms and lines and its materials, particularly the predominance of bluestone, there is more the intention that the building be on good terms with its context.

Notwithstanding this, the building was designed to be noticeable. Christchurch is a unique city with a fine and rich architectural heritage – both a nineteenth and a twentieth century heritage. For this building, which so distinctly pronounces this new century, the intention was to provide a design that is both worthy of that heritage and itself distinctive – a confident and enduring statement of the building's purpose, its place, and place in time.

David Cole
Director, The Buchan Group Architects

Artist's impression of the Christchurch Art Gallery Te Puna o Waiwhetu – Worcester Boulevard elevation.

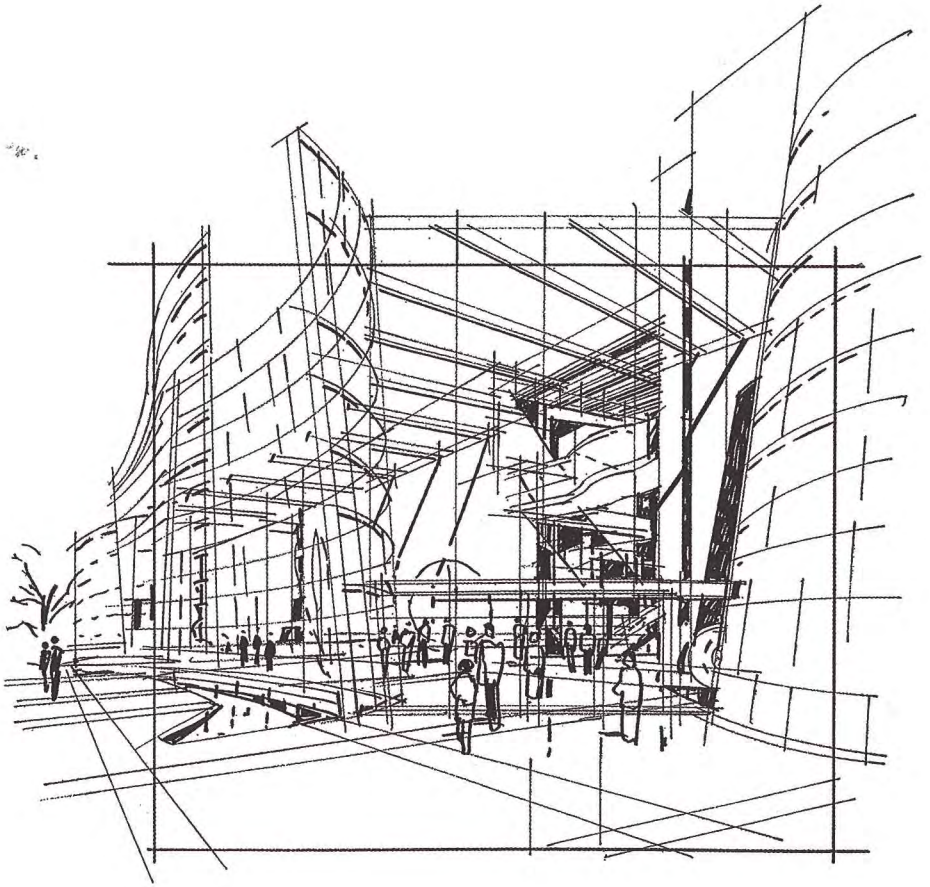




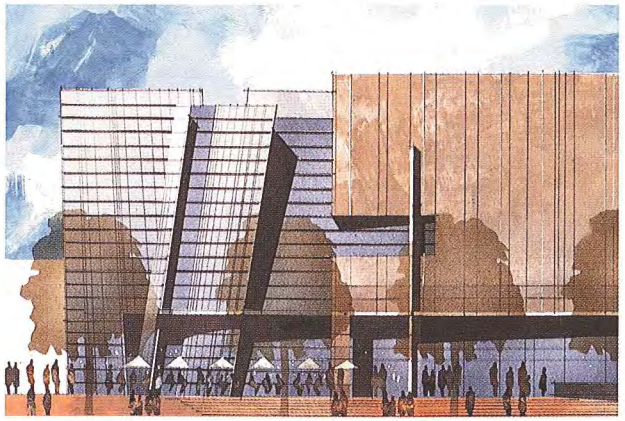
Architect's sketch of the Christchurch Art Gallery showing the Foyer and bridge.

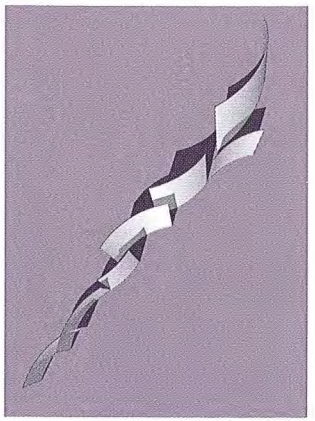
The bridge over the marble staircase in the final stages of construction.

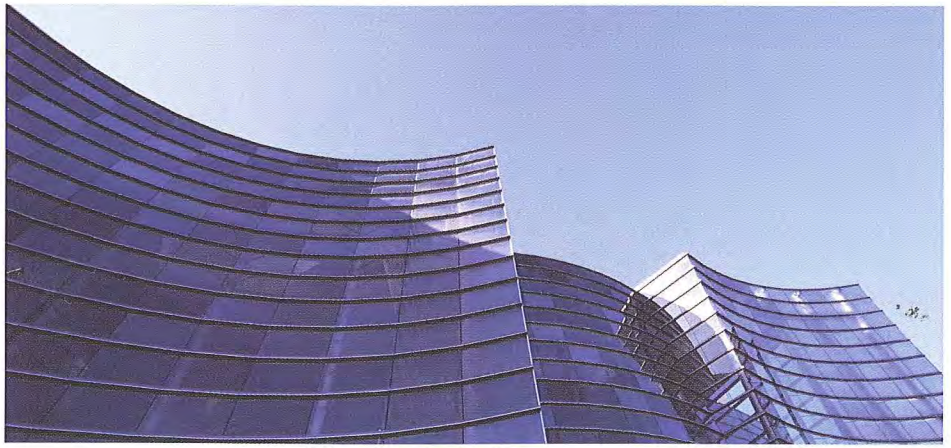
Interior of the Foyer showing the Sculpture Wall.



Architect's sketch of the entrance
to the Christchurch Art Gallery.







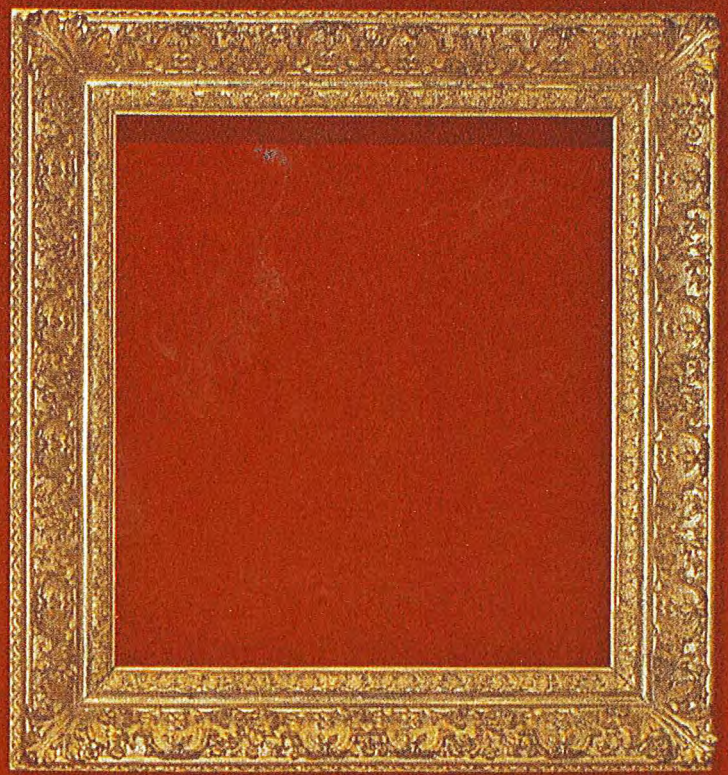
Top left: Artists impression of the Christchurch Art Gallery Te Puna o Waiwhetu – Southern elevation.

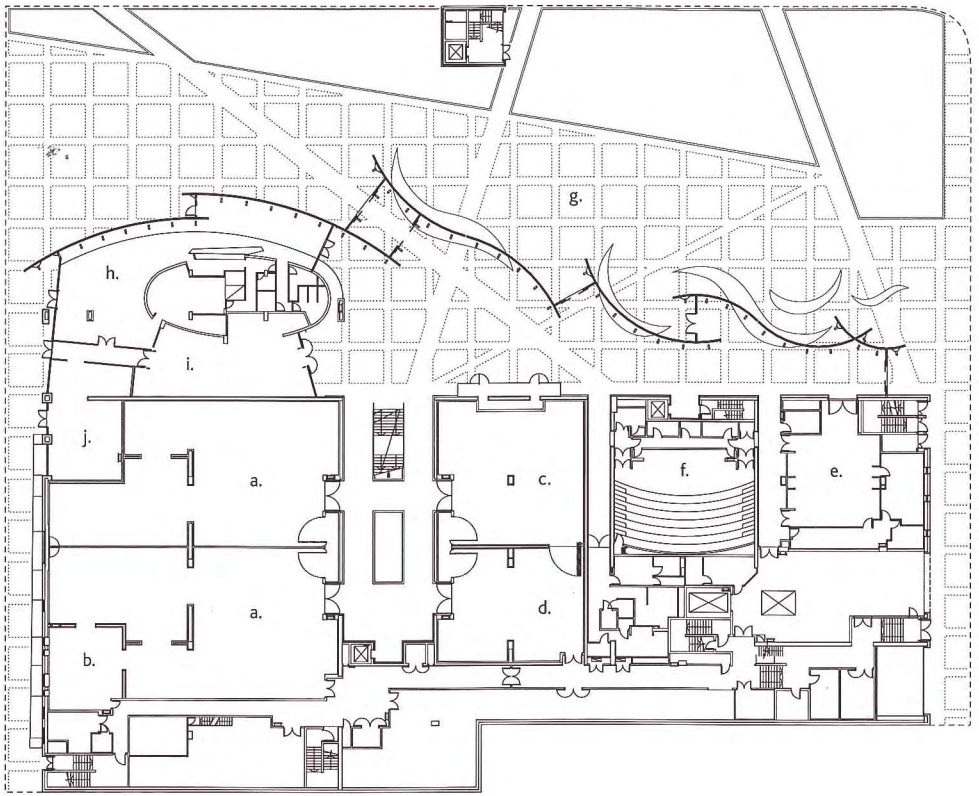
Top right: Computer generated image by David Cole of the Sculpture Wall.

Below: Detail of the Sculpture Wall.

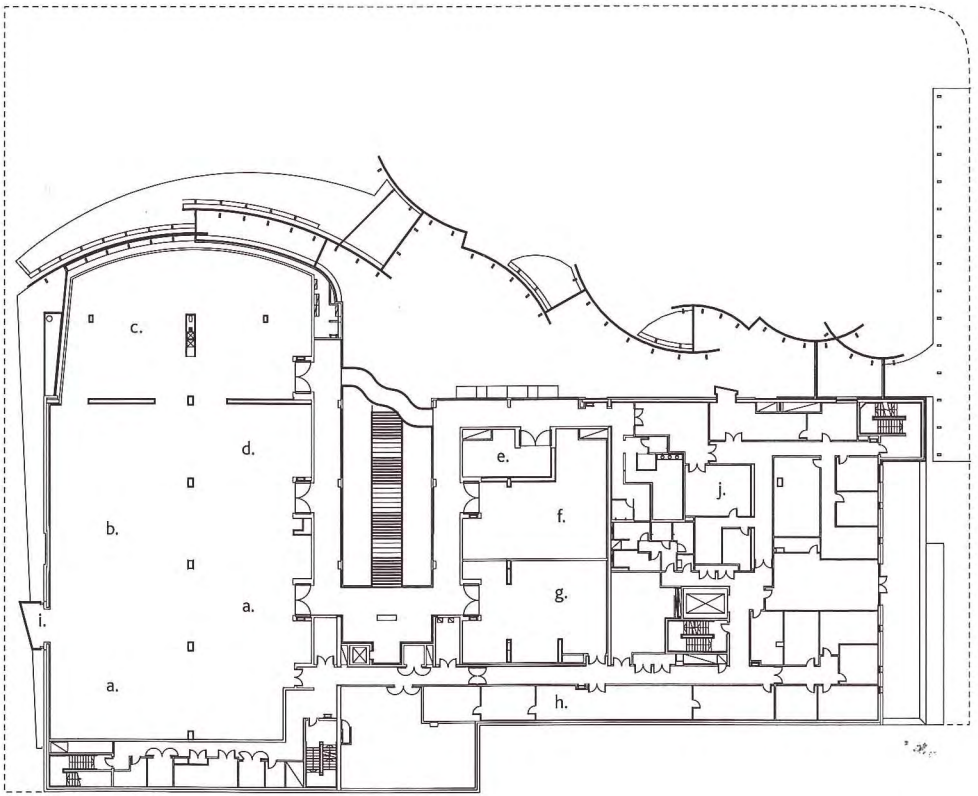
The Sculpture Wall from inside the Foyer. *Photography: Hedgwig Photography.*

face





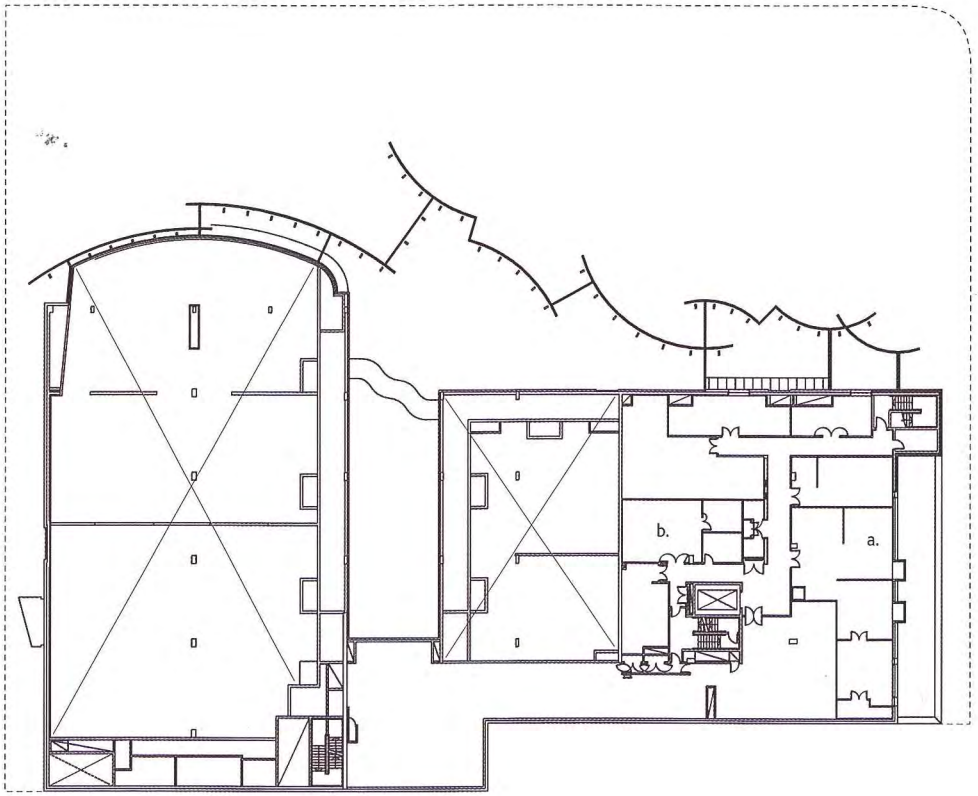
Ground floor
a. Touring Galleries
b. Borg Henry Gallery
c. William A. Sutton Gallery
d. Ravenscar Gallery for New Zealand Art
e. Sir Neil and Lady Isaac Education Centre
f. Philip Carter Family Auditorium
g. The Community Trust Sculpture Garden
h. Alchemy Café
i. Gallery Shop
j. Form Gallery



First floor
a. Sir Robertson and Lady Stewart Gallery
b. 20th century Collection
c. Contemporary Collection
d. Dame Louise Henderson Gallery
e. Tait Electronics Antarctica Gallery
f. Monica Richards Gallery
g. Burdon Family Gallery
h. Robert and Barbara Stewart Reference Library and Archives
i. Gabrielle Tasman Lounge
j. Adriaan Tasman Boardroom

European Pre 1800 Paintings

19thC New Zealand Watercolours
EXIT



Second floor
a. Stout Trust Conservation Laboratories
b. Margaret Austin Photography Studio.

THE STORY OF AN ART GALLERY

How do you take the idea of a new Gallery and bring together all that is necessary to make it a stunning reality? That was the challenge presented to the Christchurch City Council once the land for the new Gallery had been secured. They wanted to know 'How do we make this a project of which we can be proud?'

A key role in bringing a project to a successful conclusion is that of the project management team. The Carson Group, who had extensive gallery and museum experience throughout New Zealand, including working on Museum of New Zealand Te Papa Tongarewa, was selected to project manage the new Gallery.

In the beginning

Construction, although the most visible stage of a project, is really the last phase. Project management is about developing a road map to achieve a set of objectives, then leading a team of people with specific areas of expertise to achieve the best results. As Carson Group Director, Peter Chudleigh, says, 'We are neither designers nor contractors. We are facilitators, coaches, mentors, motivators. We set goals and define the path to achieve them. With the Art Gallery project we encouraged innovative thinking and new ideas were explored, evaluated and then either discarded, altered or implemented.'

Just what kind of Gallery did Canterbury want?

By May 1997 the only two givens were the land and the budget. Beyond that the canvas was blank, so a functional brief had to be developed. In other words, a comprehensive definition of requirements for the new Gallery had to be decided upon. The aim was to focus on the concepts for the Gallery, which the Director and his staff had devised and wanted to achieve.

Carson Group brought together a small team of experts to work with the Gallery team, Council and other key stakeholders. The challenge was to focus on the needs, which all then had to be achieved within a very modest budget. This was a challenge requiring debate, compromise and fresh thinking. It was also the beginning of a strong, committed team.

Selecting the architect and the design solution

There was considerable pressure for a design competition for such a special public building. So, in February 1998, the Christchurch City Council approved the functional brief, the budget and the concept of an architectural competition.

Christchurch has always had a reputation for vigorous debate on any public issue, and an architectural competition for the new Christchurch Art Gallery was sure to provide ample fuel for supporters and detractors alike. The Council was particularly keen to see a thorough and robust competition, and charged Carson Group with administering the competition. A competition framework was developed and an independent panel of pre-eminent experts was appointed. All were senior architects, apart from the Gallery Director. The Chair was Tom Dixon, a former President of the Institute of Architects.

A two-stage competition was embarked upon, and the first stage generated huge interest from around the country. The only rules were that the entries had to come from New Zealand-registered architects, the designs had to meet the functional brief and they also had to fit within the budget.

All 94 entries were kept anonymous, referred to simply by a number. Without knowing the architect responsible for each entry, the professional assessment panel, with input from an advisory committee, reduced the 97 entries down to a short list of five.

The five finalists were then given more extensive information and the opportunity to develop their widely varying concepts further. Each then made a presentation to the selection panel. The five detailed concepts were assessed against the requirements of the brief.

The panel was unanimous in its choice – the design by The Buchan Group won. Their

unique design was characterised by the spectacular glazed sculpture wall dominating the Gallery frontage. It was a concept sure to stimulate vigorous public debate!

Selecting and building the design team

The next stage required the concept to be further developed with input from a comprehensive design team including structural, electrical, heating and ventilation, hydraulic, fire, acoustic and landscape designers. The Buchan Group assisted Carsons with the evaluation of proposals from the specialist designers. The contract to build the new Gallery was awarded in December 2000 to Canterbury construction company C. Lund & Son.

Keeping track

Quantity surveyors, Rawlinsons were involved in setting the initial budget for the new gallery and were later appointed quantity surveyors for the whole project. Once the five finalist designs had been selected, Rawlinsons' role was to cost each of them. However, price was only one of many factors considered in the final selection and Rawlinsons also commented on issues of viability and risk associated with the proposals. Much of this work in the early stages was completed by Rawlinsons' Christchurch Director, Peter Eggleton.

Once the Buchan Group design had been chosen, sketch plans were developed to concept stage and turned into detailed drawings. Throughout this period Rawlinsons were responsible for ensuring the developing design complied with approved budgets. Estimating the cost of the predominant stone and granite required considerable research and the complexity of the glazed sculpture wall introduced a unique component for which there was little historical costing information.

With the design complete, a schedule of quantities was prepared by Rawlinsons for pricing by the now selected tenderers. The schedule was a comprehensive list of almost 10,000 items. At the time of going to tender the New Zealand dollar was relatively weak causing some concerns, given that the materials for a number of components were being sourced from overseas. Rawlinsons were next involved in the tender evaluation process, at the completion of which C.Lund and Son Ltd were selected as the building contractors and work started on site.

Rawlinsons project quantity surveyor, Julian Mace, was responsible for performing the day-to-day quantity surveying roles as construction proceeded. The greatest part of this involved the pricing of contract variations as the issues of site conditions, design detailing and coordination began to evolve.

During the building of the new Gallery, Rawlinsons also needed to inspect the millions of dollars of components that began to mount up in factories and warehouses around Christchurch, in other parts of New Zealand and, via a number of contacts, overseas. All the while the company was also monitoring monthly payments and forecasting the final cost.

As Rawlinsons has put it, 'The Christchurch Art Gallery involved a significant proportion of our resources over the period of its construction. It will always remain a project with which the company is proud to have been associated.'

Building the building

Building began in November 2000 and the timeframe for construction of the project was quite tight. Once established on site the first activities were to temporarily lower the water table under the Art Gallery site and begin excavation for the underground basement carpark.

Unfortunately extensive areas of contaminated soil were discovered. The build-up of toxic wastes – largely from previous use of the site as a motor vehicle business and, later, a carpark – was far greater than anticipated and the effects on the programme were dramatic.

Excavation and disposal of the soil, and pumping of water from the site to lower the water table, could not take place until Environment Canterbury approved the process for both. This required extensive dialogue between soil and water engineers, Environment Canterbury officers and the project manager. The result was that all contaminated soil leaving the site was

carted to a special remediation plant where it was purified. Dealing with all this delayed construction by eight weeks. Not the start all had wanted. Nevertheless, the building was underway.

Construction

C. Lund and Son Ltd is a construction company with deep roots in Canterbury. Awarded the contract to build the Art Gallery, they believed that their self-sufficiency was the key to successfully meeting the challenge. Director Joanne Macgregor says the company is proud of its ability to work with owners, designers and sub-contractors to find solutions and adapt to the challenging situations major construction projects create. 'We are self-sufficient in personnel, plant and equipment. We have our own cranes, scaffolding and trucks so we could maintain quality control and react quickly to changing situations as work on the Art Gallery progressed.

In order to construct the 400mm to 600mm thick walls of the main gallery building, C. Lund and Son bought a new 150 tonne Kabelco strut crane. This crawler crane could move to any part of the site, so work could always continue at full capacity.

Much of the internal fit out work for the Christchurch Art Gallery was in large spaces over six metres high. Lunds put a lot of thought and planning into completing this work. They bought a number of scissor hoists and developed systems to work at height and this phase of the project was completed on time and without accident.

Success in the Christchurch Art Gallery project required close cooperation between the construction company and subcontractors in order to realise design concepts. Lund director Andrew Macgregor says a number of people worked with the Buchan Group to interpret the architectural drawings and bring them to the construction stage. 'The skills and experience of local Canterbury business has played a large part in the successful completion of the Christchurch Art Gallery. The architect knew what he wanted but it required input from us and subcontractors to work out how it could be built. All those we worked with were very resourceful in doing what it took to find solutions,' Andrew Macgregor says. 'The thing about the Christchurch Art Gallery is that there are a number of major elements, including the glass sculpture, the bluestone cladding, and the concrete cladding. Many components were prefabricated to close tolerances off site. They all had to be interrelated and installed to very precise measurements. 'These days a lot of buildings are driven by economics and contractors meet their costs by using simple claddings. There is nothing simple in the Art Gallery; it was all designed for aesthetics.'

The 'bucket in the bath'

Of course, it wasn't only a matter of aesthetics. Caleb Ballin, the Gallery project manager with Carson Group, describes the effect of the high water table on the building: 'As everyone knows, if you put a lightweight bucket into a bath of water, it'll bob about. In the same way, there had to be a reduction in the uplift pressures placed on the Art Gallery building by the buoyancy action of the high water table. This resulted in two design solutions. Firstly, in simple terms, the building is very heavy. An average 11-storey building could be built out of the amount of material that has been used for the Art Gallery, which is only three storeys high. The forecourt concrete slab, for example, is 600mm thick!

Secondly, to reduce this 'bucket in the bath' effect even further, there are 71 tensioned anchor piles, which nail the building to the ground. They have been installed at varying depths and have a large bulb on the end to secure the building in place.

The float factor was only one of many issues that had to be resolved by Christchurch-based Holmes Consulting Group, the structural engineers contracted to the Gallery project. As they said, 'The challenge lay in the complex geometry of the structure. There is no symmetry or repetition in the Christchurch Art Gallery.'

Challenge also lay in the need to provide large open spaces while allowing for the heavy floor loadings required. The two main galleries were designed to have a floor to floor height of seven metres and to be essentially column-free. This required large concrete walls to resist the vertical and

lateral loads, which in turn were supported on slender columns in the basement carpark. The concrete walls were heavily perforated for services and doorways and involved very complicated modelling for earthquake design.

The Sculpture Wall – building something that is unique

The most complex element of the building design and construction was undoubtedly the construction of the Sculpture Wall. 2239 panes of glass, each individually cut, had to be fitted into the sculpture wall façade, and there had to be 1064 individually cast arms to support the glass.

Building the wall started with the erection of the 51 main vertical columns up to 16 metres high, which would carry the weight of the glass and resist wind and earthquake loads. These angled steel columns, or mullions, were individually designed to exacting tolerances. From then on, constructing the wall was like working with a complex jigsaw puzzle that had to be built in a set sequence from one end to another.

The complex engineering involved in the construction of the wall was demanding enough in itself but, unusually, the solutions were going to be on show. The exposed structure forms part of the architectural design of the Gallery.

The Sculpture Wall runs across the front of the foyer of the Christchurch Art Gallery, and this area, with a large north-west glass face and high ceiling, created both design challenges and opportunities for the architect, structural engineer and heating and ventilation engineer.

This was well demonstrated by the solution found for the heating and ventilation to the front face of the foyer. Originally, it was proposed to have an under-floor duct but this was problematic. As alternatives were being discussed, one of the design team suggested bringing the air-conditioned air down the columns and cutting vents in the lower sections. General laughter followed but there was a slow-dawning realisation that it might be a brilliant solution and it was – the columns you see today now support the Sculpture Wall, and provide air-conditioned air into the foyer and café.

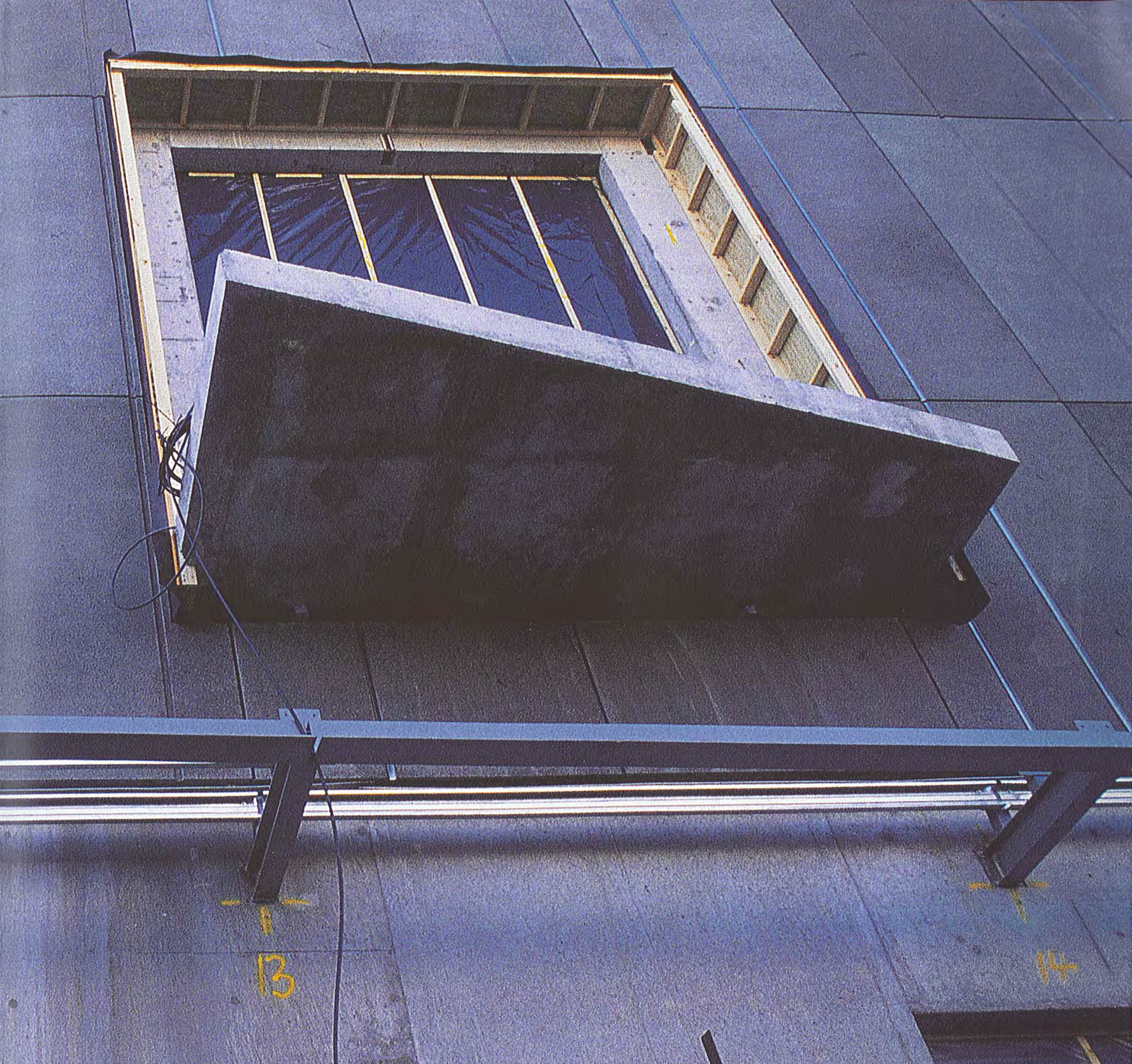
Supplier issues

There were a number of key problems during construction that were thrown at the project team to work through. These ranged from the plain annoying – hundreds of sheets of gib-board, already loaded into the various levels of the building ready for installation, were found to have a manufacturer's fault and needed to be replaced – to the complex procurement issues that surrounded the supply of the Sculpture Wall glass types (11 in total) from China.

Looking back

Carson Group's Peter Chudleigh and Caleb Ballin sum up their experience this way: 'In anybody's language, being project manager on the building of the Christchurch Art Gallery Te Puna o Waiwhetu was a major undertaking. Like any large project, it had its moments! But, as we stand back from what is undoubtedly a landmark building for New Zealand, we look with pride at our role in helping to make it happen.'

Worcester Boulevard exterior, with Oriel window and bluestone wall, under construction.


13
14

A matter of fact

To build Christchurch Art Gallery Te Puna o Waiwhetu it took...

30,000
cubic metres of excavated material removed which represented 3,000 truck movements

27,300
tonnes of concrete

1,270,000
kilograms of concrete reinforcing

64,000
metres of cable

2,239
individual panes of glass in the Sculpture Wall

11,600
square metres of mechanical ducts (the equivalent of filling 32 standard residential houses from floor to ceiling).

800
electrical power points

3,900
light fittings

14,000
litres of paint

2,200
square metres of timber flooring

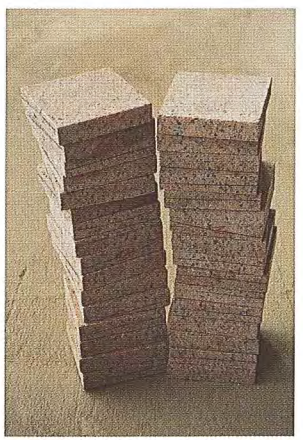
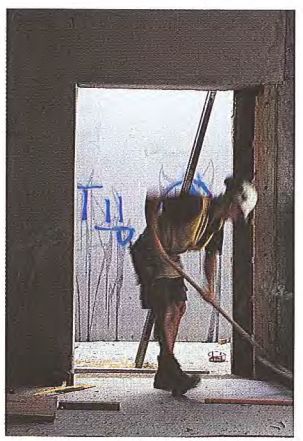
1,700
metres of lighting track (enough to go around the QE2 athletics track more than four times)

1,400
square metres of carpet flooring

2,500
square metres of Vinyl flooring

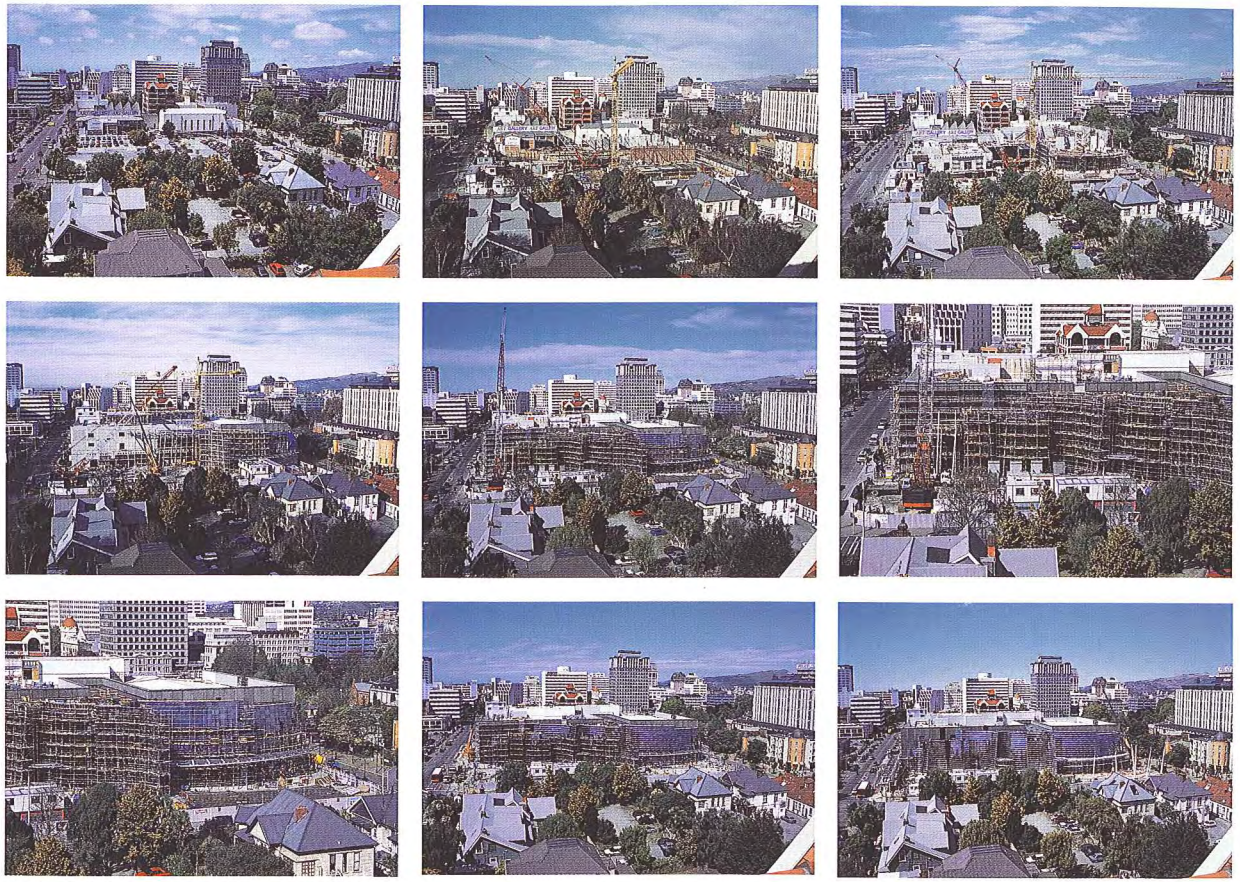
100,000
granite pavers

920
days to complete the building

Work in progress.

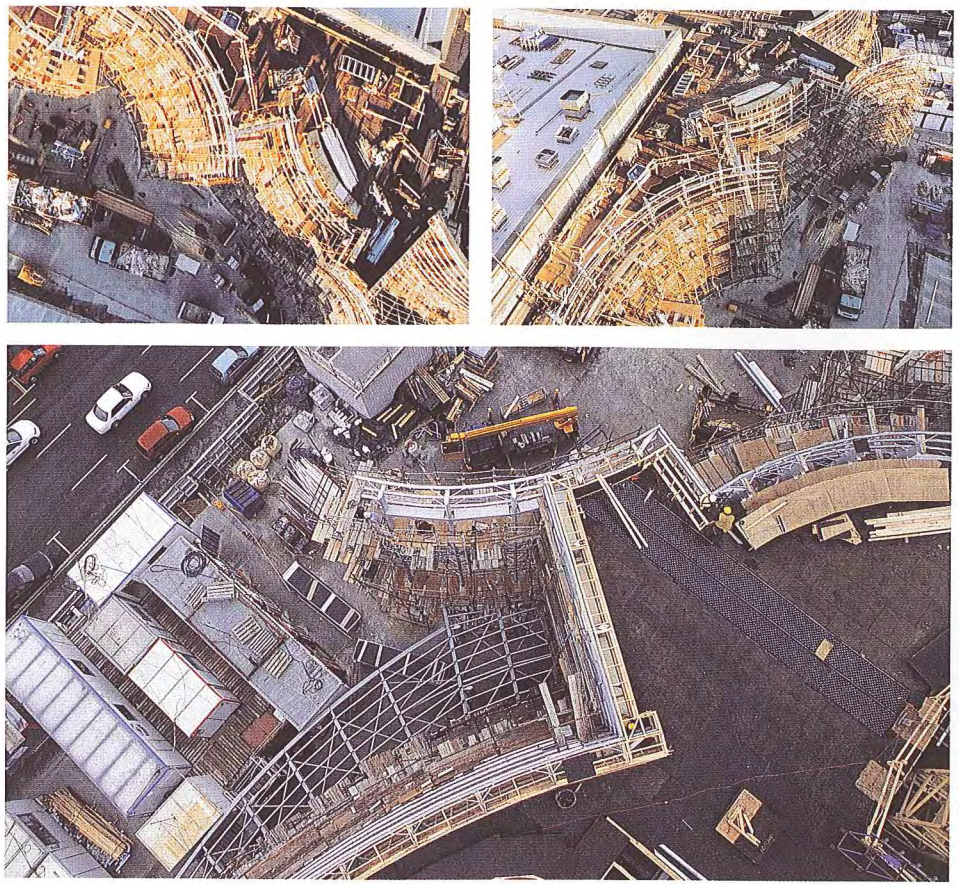
The big crane, 'Cranky'.



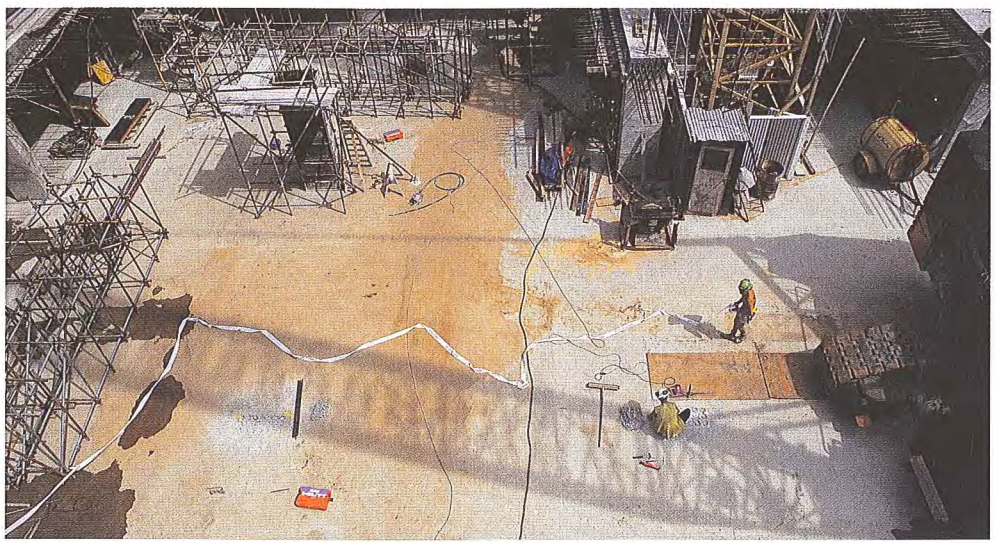
The Gallery site from the days it was a rubble-strewn carpark to near completion – 1998 to 2003.

Construction site looking down from the big crane, affectionately known as 'Cranky'.

It took a forest of scaffolding to build the glass wall frontage of the Gallery.



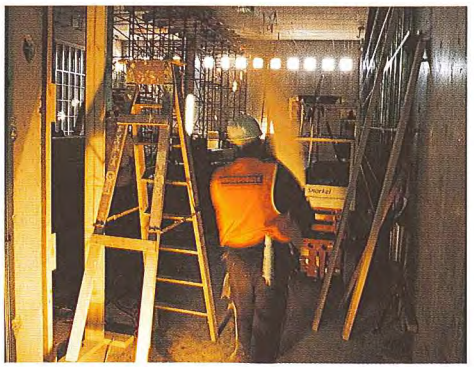
Images from on high.

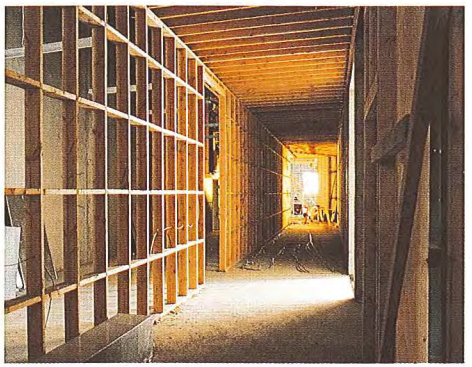


Mid-January 2002.

Pouring the aluminium lettering for the Gallery's internal signage.
Photography: Stephen Goodenough.

The lettering is in the 'Christchurch Gallery' font created by the London based type-designer Jeremy Tankard in conjunction with Strategy Advertising and Design.





Opposite and above: interior wall construction, 2002.

Below: laying bluestone floor.

Finishing work early 2003 – 100,000 granite tiles were laid by specialist Thai craftsmen.

Photography: Hedgwig Photography.

BUILDING FOR THE
21st CENTURY

From the earliest stages of development of the design brief for the new Art Gallery it was recognized that 'future-proofing' the new building was a priority. This 'future-proofing' had implications for future possible growth of the Gallery, which was allowed for in the final design, but there were even more interesting issues arising from the rapid development of computer and communications technologies.

The main operational areas where provision for future technology development were readily identifiable were in security, where it was most important that the Gallery could meet international standards for touring exhibitions; in staff communications, as staff could be operating in exhibition spaces quite remote from their office workstations; in customer services areas, which have to meet a new range of expectations as art gallery and museum patrons globally become aware of interactive and electronic information media.

Thirty months from opening, as the scale of change of technology applications was realized, the Gallery set up an information technology planning group, comprising a few key staff members and the gallery's computer consultant from Christchurch City Council head office. This group called on the expertise of Gallery staff and external consultants to develop a plan which identified new initiatives and areas of change or growth. At the same time resource requirements and costs were identified within a developmental timeframe.

These developing need were developed as projects, some of which were already very familiar to gallery staff. For example, the development of a new website took into consideration a more dynamic and customer-focussed approach, with a greater access to information about the Gallery's collection. This in turn generated implications for the acquisition of digital images of the gallery's artworks (a huge task in itself, as the Gallery will be guardian to around 5,000 artworks by the time of opening), and the possibility of access via the Gallery's Vernon database – acquired relatively recently.

Early on in the planning stages a commitment was made to provide the Gallery with an audioguide experience for visitors. In exploring possible options we looked at the advantages afforded by wireless technologies in providing space-oriented information and navigation through the much larger exhibition spaces. A partnership with a local electronics company resulted in a prototype which was made available to visitors and attracted interest from the media and from Te Papa. The provision of wireless hubs within the exhibition spaces was affirmed in the design and offers the potential for future development in this area. In the meantime the Gallery will operate the Acoustiguide system, which enjoys success internationally in institutions like the new Tate Gallery.

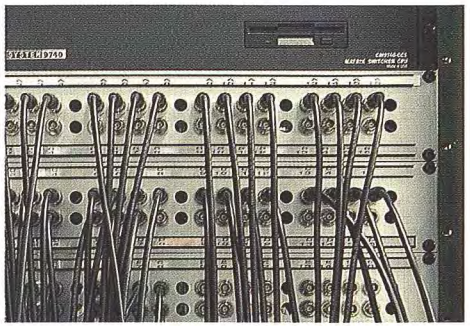
The security of artworks on display is absolutely paramount. The addition of security staff is essential in the larger galleries, but a computerized surveillance system and additional security for individual works wired to a cutting-edge system based on satellite global positioning technology should ensure that the Gallery meets or exceeds any standard set by an overseas exhibition lender.

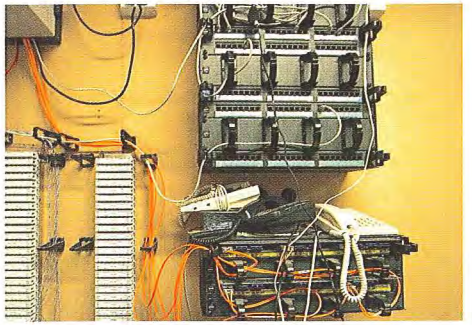
Other possibilities for the future include computer-controlled digital signage, interactive computers affording an in-depth look at the galleries collections, education programmes using digital technology and 24-hour access to the gallery through the Internet.

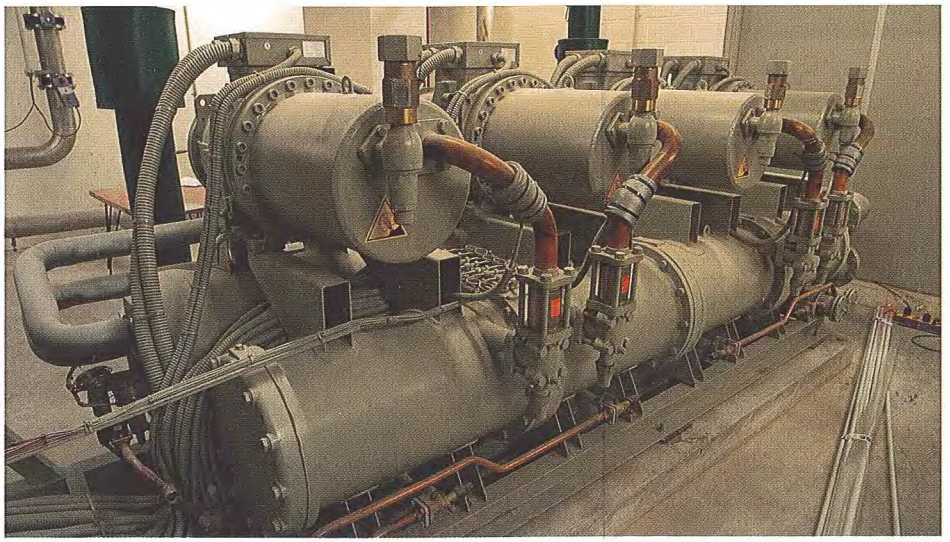
And finally, the recognition that an increasing number of avant-garde artists are exploring these new technologies, and that the new Christchurch Art Gallery will be fully equipped to host their works, whether as projection or performance pieces in the auditorium, or as environmental installations in exhibition spaces.

The art of disk grinding on a sprinkler pipe.

The back of back-of-house.







Communications and airconditioning.

A service walkway, between floors. There are 64,000 metres of cabling in the Gallery.

REASONS FOR VOYAGING:
A GATEWAY SCULPTURE

Forming a welcoming pathway towards the Christchurch Art Gallery Te Puna o Waiwhetu, Graham Bennett's *Reasons for Voyaging* combines both personal and collective histories to explore ideas of geographic location and cultural identity within the Pacific region. A monumental, yet highly personal sculpture, it acknowledges and celebrates past and future journeys to this place.

Installed permanently on the Gallery site in early 2003, this significant work was first devised by Bennett in 1999. Much of his previous artistic practice had incorporated poles or other vertical elements, so he was intrigued to find that David Cole, the architect for the new Gallery and Director of the Buchan Group, had indicated pole-like elements in his initial designs for the building. Bennett was invited by the Gallery and the Christchurch City Council's Art in Public Places Working Party to develop a sculpture that was not only based around these elements, but was also closely linked to the geographic and historic associations of the Gallery site. He worked in close consultation with Cole to create a dramatic work that exists in complete synergy with the architectural environment.

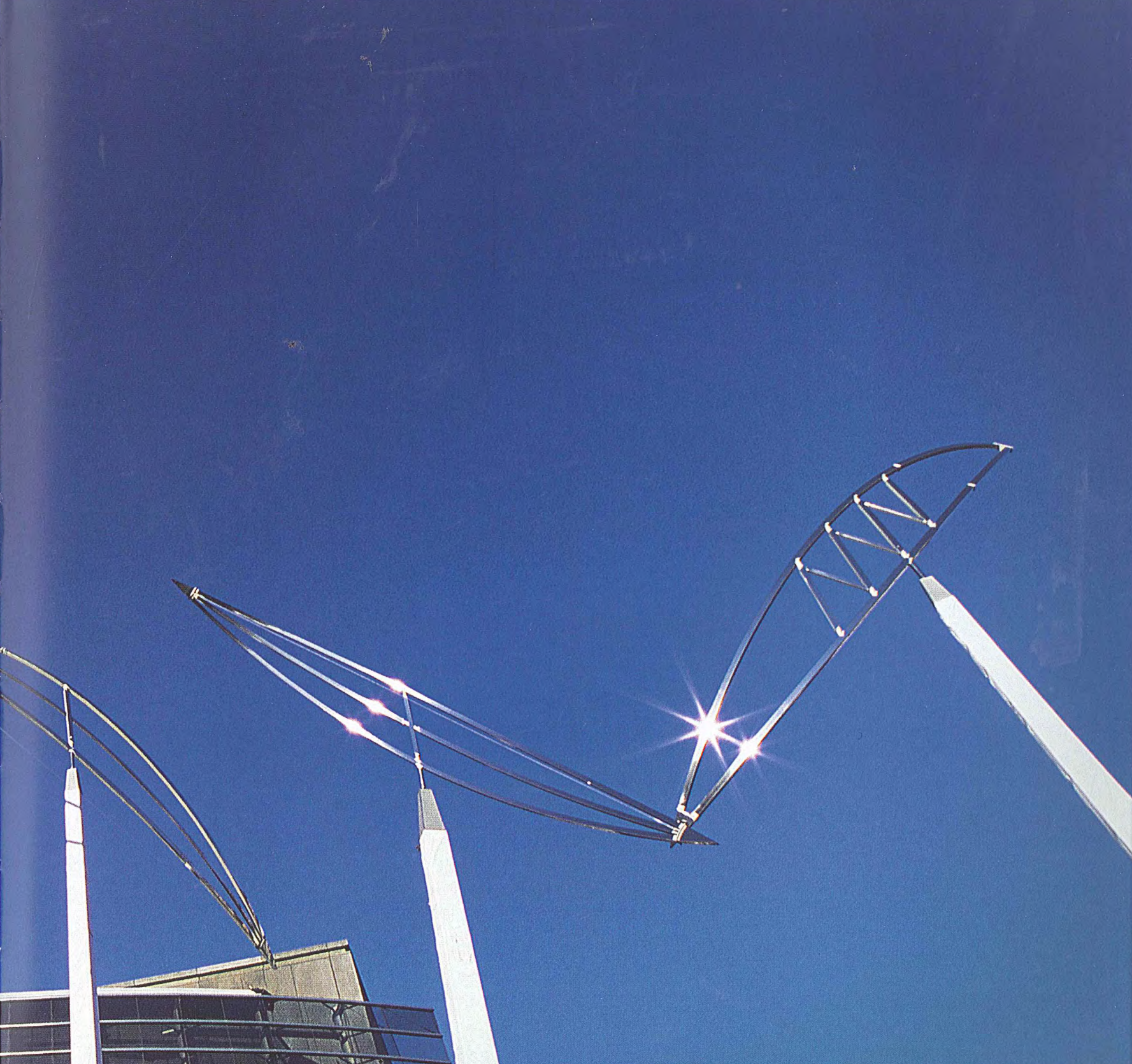
Reasons for Voyaging consists of an informal grouping of seven stainless steel poles of varying heights up to 13.2 metres. It was designed so that visitors can walk through, under and around it. Conveying a sense of arrival and departure, invitation and challenge, the work – as its title suggests – encourages us to consider the experiences and motivations of all visitors to New Zealand, including Māori and Polynesian voyagers, European settlers and recent migrants.

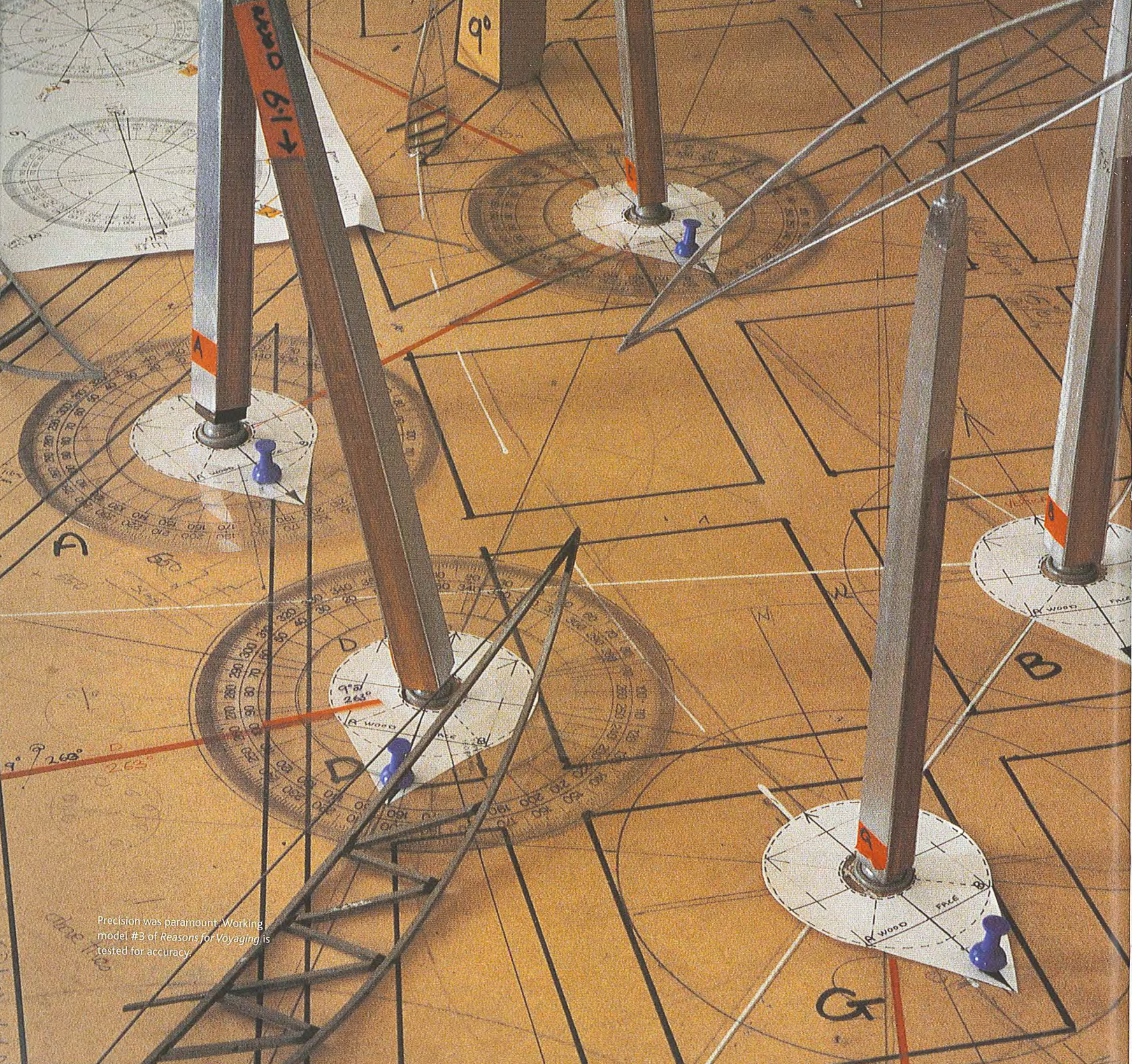
Each angled, bead-blasted pole supports a curved stainless steel frame. With their distinctive, gentle arcs resembling sections of the globe, these overhead elements allude to the long history of sea voyaging throughout the Pacific by also suggesting the shape of traditional Māori and Polynesian canoes and traditional navigational systems, such as star maps. Operated by motors and digital controls, these elements are capable of subtle movement. They are programmed to move in a gradual sequence linked to lunar cycles, reflecting the significance of natural elements, such as the wind, stars and tides, for early seafarers. On the south face of every pole, panels of ancient totara wood provide a warm contrast to the other, more industrial, materials. Totara is a native wood that was used to make traditional Māori waka, or canoes. Ngāi Tahu, the main South Island Māori tribe, gifted the wood panels to Bennett. They symbolise the many histories that shape this land and have all been cut into slightly different shapes that were joined using traditional boat-building techniques.

The placement and configuration of *Reasons for Voyaging* on the Gallery forecourt refer to New Zealand's location on the global map and our orientation in the Pacific, prompting ideas about the relationship between place and cultural identity. Bennett has spoken of his interest in how people draw on their environment for a sense of place: 'I'm curious about how our particular environment and location could have an impact on our vision of ourselves'. In this way, *Reasons for Voyaging* emphasises the challenge we face in seeking to 'belong' to this place: how to celebrate the beliefs and histories we share, without sacrificing the differences that make us who we are.

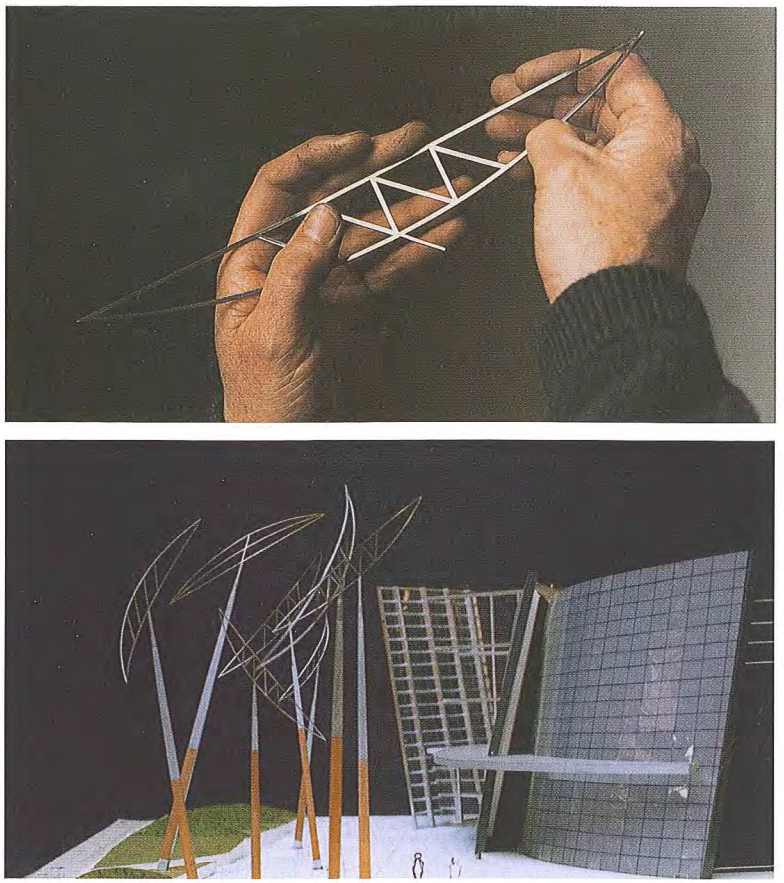
Such a large work as *Reasons for Voyaging* was naturally a major undertaking for the artist and the group of skilled craftspeople who assisted him. Bennett worked full-time on the project for more than two years, assisted by engineers and wood and steel workers. The total amount of stainless steel used in the project is over 15 tonnes, and all the wood was taken from a single log of totara, which had to be dried for two months in a timber kiln. *Reasons for Voyaging* was funded through private donations, the Christchurch City Council's Art in Public Places Fund and the Christchurch Art Gallery Te Puna o Waiwhetu's Acquisitions funds.

Wide-angle view of *Reasons for Voyaging* awaiting its unveiling, April 2003.

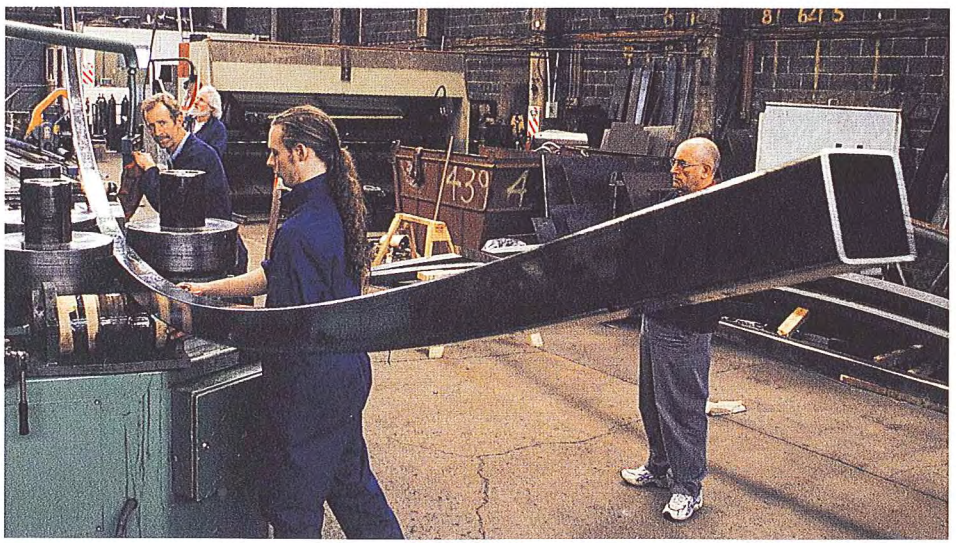




Precision was paramount. Working model #3 of *Reasons for Voyaging* is tested for accuracy.



Marquette for *Reasons for Voyaging*.

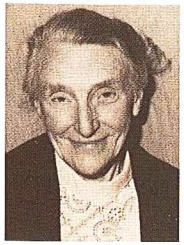


Sculptor Graham Bennett worked for over two years on the project, assisted by a group of skilled engineers and wood and steel workers at Slade Engineering.

Top left: Graham Bennett, Jeff Golding; top right: Graham Bennett, Louis Slade, Jo Bennett; below: Graham Bennett, Louis Slade, Jo Bennett, John Freeman-Moir.

Ian Brown welding the internal pole structure.

SPONSORSHIP & SUPPORT



Monica Richards, the Gallery's first and most significant major donor on value. Many years before it became a reality, Monica Richards was a strong supporter of the idea of a new art gallery for Christchurch. She died in 1988 but left a substantial bequest 'to found a building fund.' Her foresight and generosity is recognised in the naming of the Monica Richards Gallery on the first floor.

It was a major milestone for the new Gallery when the Christchurch City Council committed funding for it, but $13.05 million still had to be found from other sources. It seemed a tall order! So fundraisers for galleries and museums around the world that had completed similar capital projects were contacted for their experience and advice.

Drawing on that information, and adapting it to the Cantabrian context, a fundraising strategy was born. The paper document, however, seemed a long way from the fundraising goal. Support for the new Gallery was undoubtedly there but it was important to set up a structure that could handle the incoming funds, and to unroll an orderly sequence of events, so that support would gain momentum.

Two charitable Trusts were set in place to process and invest the funds and *pro bono* sponsors Deloitte Touche Tohmatsu, Chapman Tripp and Perpetual Trust provided tax, legal and investment expertise. The Friends of the Robert McDougall Art Gallery offered to receive and pass on all donations under $5,000, while Perpetual Trust handled all donations over that amount. A communications strategy to support the fundraising was led by sponsor Glass Tower Strategic Communications. This ensured that key messages about the project circulated via the media in the community. Strategy Advertising and Design sponsored the design and print of the branded fundraising literature, which went on to win international awards. Gallery architects, The Buchan Group, created a video, a model and colour plans of the new building so that donors could envisage what it was that they were being asked to support. Versatile Buildings sponsored an Information Pavilion, staffed by volunteers, where the public and potential donors could view plans for the new Gallery.

With all these in place, it was time to form the first committee, which would be responsible for securing major gifts. Ros Burdon, who was greatly repected for her tireless community support, particularly with the Christchurch Arts Festival, was persuaded to chair the Major Gifts Committee. It was a coup for the Gallery project. With charm and determination, Ros chaired a multi-talented committee that, within a few weeks, raised several hundred thousand dollars. Several committee members became Founder donors, and their names are now to be found in various galleries.

It was then time to go public about the fundraising. With $3.8 million already granted by The Community Trust towards the purchase of the land, $750,000 from the Monica Richards bequest and the money raised by the Major Gifts Committee, the fundraising campaign could be announced. It could be shown that it was headed for success and was worth supporting! A second committee was formed to work alongside the Major Gifts Fundraising Committee. The brief of the Community Gifts Fundraising Committee was to spread the word, and take the fundraising out into the wider community. This they did under the indefatigable and imaginative guidance of Chair, Hilary Langer. A mountain of sandwiches, invitations and events later, a staggering $1 million was reached, and then surpassed. The Major Gifts Committee continued to advance the total.

Meanwhile, up in Wellington, staff at the Ministry for Culture and Heritage, and indeed the Minister, the Right Honorable Helen Clark, were taking a keen interest in the progress of the Gallery project, and in the level of community support. The research into a fundraising strategy had identified the Ministry's Policy for Government Assistance Towards Capital Projects at Regional Museums as a major potential benefactor, and early approaches had been made in 1998. Briefing papers and financial

updates continued over the next two years until 2000 when the final push was made with a box of supporting evidence and written support from all the Canterbury Mayors. In May 2000 the marvellous news was announced: a net $6.2 million was to be granted to the new Gallery project. In a press release issued by the Ministry at the time, Prime Minister Helen Clark said, 'In my view, the Gallery's collection and standard of display is a national treasure. The new Gallery meets the criteria (of the policy) in terms of operational performance, professional support, ongoing viability, architectural significance, and local support.'

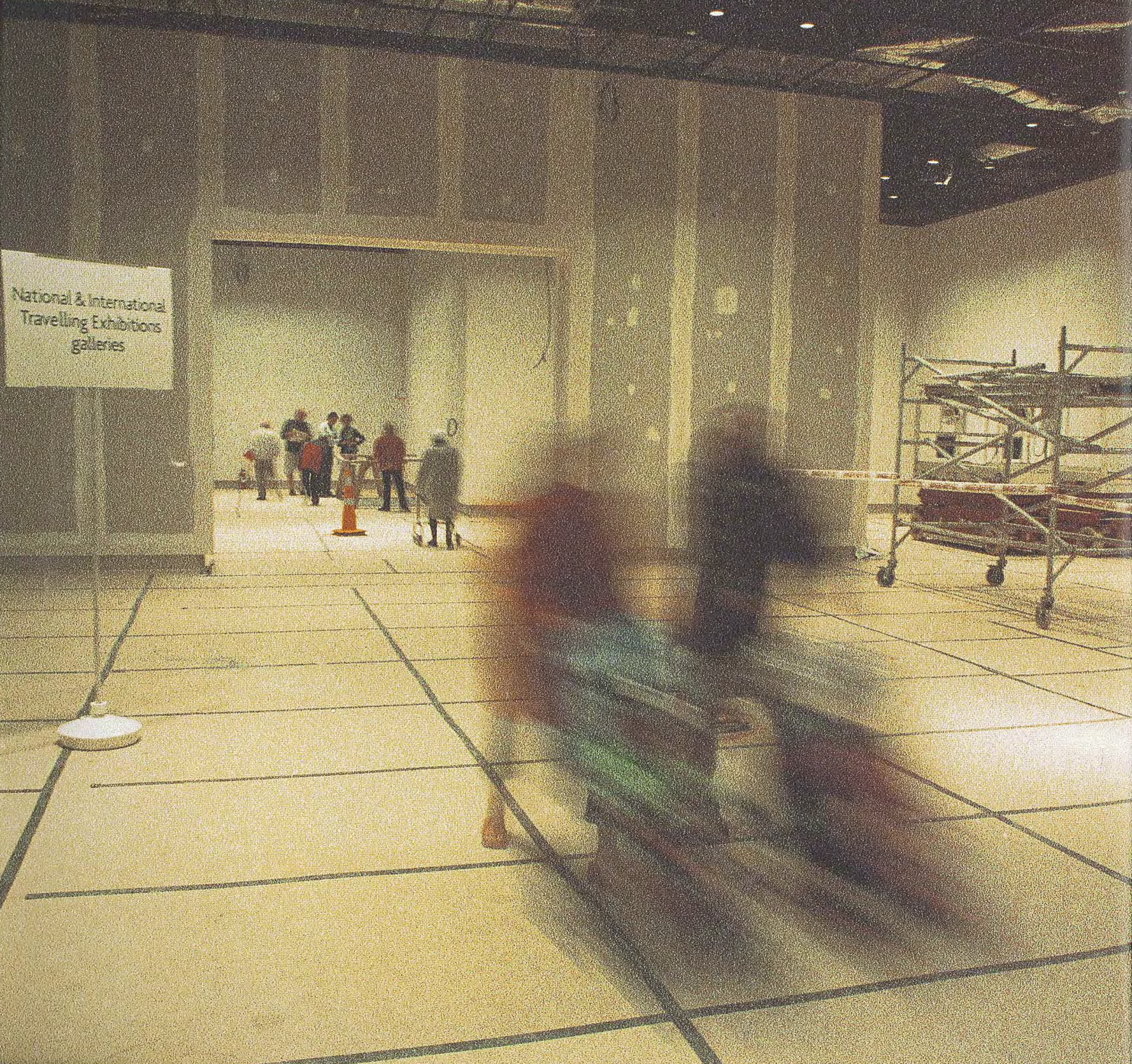
In June 2001, boosted by a generous grant of $735,000 from the New Zealand Lottery Grants Board, the goal of $13.05 million was reached, but it was clear that in order to secure the integrity of the building's design and the quality of the fixtures and fittings, the fundraising would have to continue. Luckily the committees, supporters and corporate sponsors took a concerted deep breath and plunged back in: applications were made to Trusts, donations were encouraged, more corporate sponsors were signed up and fundraising events organised. The additional $2.4 million that was raised safeguarded elements of the Gallery such as the quality seating in the auditorium, the Timaru bluestone, and the Acoustiguide system.

Fundraising Coordinator Alex Davis devised the strategy and coordinated the appeal. Fronting the appeal, and constantly promoting the merits of the project, was Director Tony Preston. Alex Davis says that, 'Without his diplomacy, persuasion and attention to detail, we would not be enjoying the Gallery as it is today. At the final tally, over $15 million was raised towards the cost of the Christchurch Art Gallery Te Puna o Waiwhetu. This was truly a team effort: each volunteer, donor, sponsor and willing staff member played a part in the appeal. Each can take personal satisfaction and accept sincere thanks for creating such an extraordinary result.'

Several highly successful art auctions were held at the Centre of Contemporary Art to raise funds jointly for the Gallery and CoCA.

The last Donors and Sponsors Dinner to be held in the Robert McDougall Art Gallery, 12 June, 2002 – Prime Minister, the Right Hon. Helen Clark and Art Gallery Director, Tony Preston with an intaglio print donated by leading printmaker Barry Cleavin. The prints were presented in recognition of major donations.

The Centre Court – dressed for the occasion – the Donors and Sponsors Dinner, 12 June 2002.


National & International
Travelling Exhibitions
galleries

Opposite, top left and below: Over 8,000 people took the opportunity to view the Christchurch Art Gallery on the open day, 1 December, 2002.

Top right: Senior Curator, Neil Roberts talking to visitors at the open day.

Christchurch City Councillors of the day

Mayor

Garry Moore

Councillors

Oscar Alpers
Carole Anderton
Paddy Austin
Erin Baker MBE
Helen Broughton
Sally Buck
Graham Condon QSM JP
Barry Corbett
David Cox
Anna Crighton JP
Carole Evans QSO JP
Megan Evans
Ishwar Ganda JP
Pat Harrow
Alister James
Lesley Keast QSM JP
Denis O'Rourke
Gail Sheriff
Barbara Stewart
Ingrid Stonhill
Sue Wells
Chrissie Williams
Norm Withers
Ron Wright JP

Property & Major Projects Committee

Ron Wright (Chair)
Garry Moore
Erin Baker
Barry Corbett
Alister James
Lesley Keast
Denis O'Rourke
Gail Sheriff (Deputy Chair)
Barbara Stewart
Norm Withers

Arts, Culture & Heritage Committee

Anna Crighton (Chair)
Garry Moore
Oscar Alpers
Paddy Austin
Sally Buck (Deputy Chair)
Pat Harrow
Gail Sheriff
Barbara Stewart
Ingrid Stonhill

CHRISTCHURCH
CITY COUNCIL · YOUR PEOPLE · YOUR CITY

Sponsors

CHRISTCHURCH
CITY COUNCIL · YOUR PEOPLE · YOUR CITY

THE BUCHAN GROUP

RAWLINSONS

STRATEGY
Advertising & Design

CARSON
GROUP

C. LUND & SON LTD
Builders • Joiners • Contractors

CHRISTCHURCH
ART GALLERY TRUST

HolmesConsultingGroup

TE MANATŪ TAONGA
MINISTRY FOR CULTURE AND HERITAGE

Donors

Founder Donor

Margaret Austin
Kiri Borg & Brian Henry
Philip & Ros Burdon
Phillip Carter
The Community Trust
Ben Danis
Cameron & Rosemary Greenwood
Sir Neil & Lady Isaac
Diane McKegg Family
Ministry Of Culture & Heritage
New Zealand Lottery Grants Board
PDL Industries Ltd
Ravenscar Trust
Monica Richards
Robert & Barbara Stewart
Sir Robertson & Lady Stewart
The Stout Trust
William A. Sutton
Tait Electronics Ltd
Adriaan & Gabrielle Tasman

Gold Foundation Donor

Rick & Angelique Armstrong
Mrs Gendy Brown
Dr & Mrs J. T. S. Buchan
Carson Group
Cavalier Bremworth
Chapman Tripp
Barry Cleavin
S. J. Collins Family Trust
Deloitte Touche Tohmatsu
Garden City Bowl
General Cable N Z Ltd
Glass Tower Strategic Communications Ltd
Holcim (New Zealand) Ltd
The John Robert Godley Memorial Trust
The Keith Laugesen Charitable Trust
Keath Lee & Sandy Liao
Bertha Miles Family
Montana Wines Ltd
Pyne Gould Corporation/Perpetual Trust
Mr David Seay
Alan & Jenny Shadwell
Spicers Portfolio Management Ltd
Strategy Advertising & Design
Sheelagh Thompson
The Todd Foundation
Tourism Facilities Development Grant
Versatile Buildings
V. Luisetti & Co Ltd
Sir Miles Warren

Silver Foundation Donor

J. Ballantyne & Co. Ltd
The Canterbury Foundation
Colin, Ann & Elizabeth De Lambert
Dr Alex Fu & Mrs Lina Ma
CWF Hamilton & Co Ltd
Annie & Vivian King Wah Lee
Selwyn Robinson Foundation
M. & S. Stenhouse
Ron, Gwen & David Wilton

Bronze Foundation Donor

Buddha's Light International
Mr & Mrs J.E.M. Davidson
Kim & Les Ding
Dobson Bashford Gallery
Mr Edward Grandi
Reinhart & Hilary Langer
Lochmaben Charitable Trust
Rosemary Perry
Taiwan Hwa-Hsin Society of New Zealand
Temuka Potteries
Faye & Ewan Yee
Vialls Goldstein Family

Foundation Donor

Barbara L. Allison
Paul Archer
Jane & Sid Ashton
Dr & Mrs S. R. Ayling
Mr & Mrs C. Ballantyne
John Boardman
Le Café
Christ's College

Paul & Lien Chuang
Ian & Marion Clark
Clifford Family
Ian & Beverley Cocks
Professor & Mrs I. E. Coop
Anna & Guy Crozier
Colin & Catherine Ding
Rick & Gennie Donald
Mr & Mrs M. McD Eaton
G. & B. T. Fitzgerald
Forsyth Barr Ltd (Sharebrokers)
E. J. Godley
Sir Lawrence Govan
The Griffin Press Ltd
Peter Guthrey
Marianne & Guy Hargreaves
Peter & Fiona Harman
Colin & Jill Harman
The J. L. Hay Charitable Trust
Mrs A. Hill
Dick & Jackie Hlavac
Barbara Lee
Dr Doug & Jo Lewis
Rod & Jan Macleod
Lady McDombs
Noeline McIlroy
Joan Millward
Lesley & Ken Nesbit
P. Anthony Preston
Mr & Mrs William Veness Preston
Rotary Club, Christchurch East
Mrs C. V. Sansom
Barbara Stevens
Mr & Mrs B. W. Stokes
Mr Nelson & Mrs Doreen Sue
Edith Tripp
C. E. & P. J. Turland
U3A
Pat & Ralf Unger
Dr & Mrs Shailer Weston
Mr & Mrs Don L. M. Yee
Mr & Mrs Sun Nam Yee

Major Gifts Fundraising Committee

Mrs Ros Burdon (Chair)
Hon. Margaret Austin
Mr Chris Brocket
Mr Tony Preston
Cr Barbara Stewart
Dr Susan Wakefield
Mr Sammy Wong

Community Gifts Fundraising Committee

Mrs Hilary Langer (Chair)
Mrs Charlotte Brough
Mrs Vanessa De Castro
Mrs Kim Ding
Mrs Jan Hamer
Mrs Marianne Hargreaves
Mrs Jill Harman
Mrs Kate Hartnell
Mrs Gendy Hazlett
Mrs Jackie Hlavac
Mrs Sara Newman
Mrs Gay Rutherford
Mrs Margaret Sweet
Mrs Marianne van der Lingen
Mrs Robyn Walker

Fundraising Administration

Mrs Alex Davies
Mr Peter Gregg
Mrs Anne Watt

9 780908 874408

CHRISTCHURCH
CITY COUNCIL · YOUR PEOPLE · YOUR CITY

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY