

SCAPE 2008 Christchurch Biennial of Art in Public Space

WANDERING LINES: TOWARDS A NEW CULTURE OF SPACE

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Conceptual Framework

WANDERING LINES: TOWARDS A NEW CULTURE OF SPACE

“The function of public art is to de-design.”¹

Vito Acconci

Cities are complex dynamic systems that are constantly in flux. Together with the impact of globalisation and growing populations which reflects greater mobility and migration, they are rapidly transforming. This is evident in terms of urban spaces that operate as complex habitations for social and political representations, cultural production and consumption, tourism and leisure. Alongside this, the conception of public space has also changed.

‘Public space’ is difficult to define in urban centres where space is increasingly moving into the hands of private developers. Together with the adaptation of neo-liberal global economic models and budgetary limitations imposed on councils, change in cities is now largely motivated by private enterprise. This has spawned a heightened focus towards consumption. With life organised around consumerist culture, visible socio-economic divides within cities are created.

In order to think through these issues, ‘public space’ is defined as negative space – the voids, façades, streets, publicly owned buildings, sky- all the possible spaces in-between private space. This provides a starting point to reflect on how cities can produce a sense of ‘publicness’ through space and to consider how ‘publicness’ can be reinfused into cities to create a more relevant public space to be enjoyed equally. It is important to unfold city space in terms of social fluidity and “hybridity” through a close examination of the structures that organise it and the conditions of its development.

Contingencies of Space

¹ Vito Acconci, “Leaving Home, Notes on Insertions into the Public” in Public Art ed.by Florian Matzner, 2004, p.30

The exploration of urban spaces that construct and contain the life of the city engages with issues regarding how we live and how culture is constantly transforming and adapting to new conditions.

Unlike early permanent 'drop' sculptures in public space, temporary art interventions respond to the contingencies of real-time and space: everyday life. The SCAPE 2008 Christchurch Biennial is firmly positioned within the dynamic systems of the city and will develop relationships between artworks and an infinite number of spatial, urban, social, psychological, individual or communal, political and historical contingencies that exist in the city. Making these seemingly invisible contingencies visible, the artistic interventions can propose an entirely different experience of locale and situation. In this sense, interweaving art within the social and urban context is vital in activating a critical dialogue towards a new culture of space.

In line with Vito Acconci's definition of the function of art in public space, all SCAPE 2008 projects will be selected in accordance with their ability to de-design/deconstruct the spatial politics of established 'ways of operating' to reveal conflicts in specific localities.

The title *Wandering Lines*² is drawn from the notion that 'indirect or errant trajectories obeying their own logic'³ can provide new understandings of space. Chosen because of SCAPE 2008's desire to unfold the constituting structures and conventional ways of operating within the existing urban design. This suggests a deconstruction of the city grid which can reveal new possibilities beyond those the city proposes.

Christchurch in Context⁴

SCAPE 2008 is structured around three intersecting layers: 1. Researching the drivers behind global conditions of transformation in cities. 2. Mapping the complex textures and terrains that are specific to Christchurch city; and 3. Creating a spatial dialogue within the city that brings to the fore palpable aspects of Christchurch city's structure that resonate with global issues.

Through artistic interventions, SCAPE 2008 explores points of connection, disconnection, and conflicts, where artists work site-specifically to draw attention to the current situation from an oblique perspective.

Public Programme and Publications

² Michel de Certeau, *The Practice of Everyday Life*, University of California Press, Los Angeles: 1998

³ Ibid. From de Certeau where he describes Francios Deligny experience working with autistic children who "trace "indeterminate trajectories" that are apparently meaningless, since they do not cohere with the constructed, written and prefabricated space through which they move. These trajectories are sentences that remain unpredictable within the space ordered by the organizing of techniques and systems. Although they use as their material the vocabularies of established languages (those of television, newspapers, the supermarket or city planning), although they remain within the framework of prescribed syntaxes (the temporal modes of schedules, paradigmatic organizations of places), these "traverses" remain heterogeneous to the systems they infiltrate and in which they sketch out the guileful rules of different interests and desires."

Public Programme: To create a critical platform to discuss the issues related to the politics of space, SCAPE 2008 will generate a series of public programmes to operate locally and nationally. A range of lectures, panel discussions, workshops, and artist talks drawing on the perspectives of the spatial practitioners as well as artists, theorists, curators, critics will explore critical discourses on urban transformation and its impact on public space. The programme will focus on emerging tendencies, creative strategies, and possible futures for art in public space. These programmes will begin prior to the opening of SCAPE 2008 (in March 08) and be concentrated around the opening and closing of the project. They will be developed in partnership with a number of national and international organisations to ensure discussions also occur in Auckland and Wellington leading up to SCAPE 2008.

Student Workshops: SCAPE 2008 is working with lecturers from a number of universities around the country to engage students in research projects on the intellectual premises of SCAPE 2008. They will be invited to discuss the conceptual framework and the issues it raises, and present their approach – this could be in the form of writing, magazines, videos - or a form that supports their studies. These 'workshops' will be formulated in a collaboration between the curators of SCAPE and the lecturers of the students. The student presentations will be publicly available to view during the exhibition.

This engagement with universities is an essential part of the public programme encouraging students to participate and to formulate their own ideas and responses to SCAPE 2008.

Publications: Two publications are planned to maximise the impact and distribution of ideas raised by SCAPE 2008. The first will be a guidebook with basic information on the project, including the curatorial outline; artist biographies and information about their work; maps; and sponsorship information. This will be available for the opening.

A second more substantial publication will contextualise SCAPE 2008 within a broader discussion on the politics of space through commissioned essays from national and international writers. This publication will be an in-depth analysis of issues relating to public space raised by the project as well as a documentation of the exhibition. It will be produced at the end of the exhibition and distributed internationally.

Proposed national partners include:

Public Art Advisory Group – Christchurch
Christchurch City Council – City and Urban Planning Departments
University of Canterbury, Christchurch
Design & Arts College of New Zealand

Public Art Panel, Wellington City Council
City Gallery, Wellington
Massey University and Litmus Project, Wellington
Te Papa, Wellington

Elam School of Fine Arts, Auckland
Artspace, Auckland
Auckland Art Gallery
Auckland City Council – Public Art Department



SCAPE 2008 Locations: Christchurch in Context

SCAPE 2008 is structured around three intersecting layers: 1. researching the drivers behind global conditions of transformation in cities; 2. mapping the complex textures and terrains that are specific to Christchurch city and 3. creating a spatial dialogue within the city that brings to the fore palpable aspects of Christchurch city's structure that resonate with global issues.

Through artistic interventions, SCAPE 2008 explores points of connection, disconnection, and conflicts, where artists work site-specifically to draw attention to the current situation from an oblique perspective.

One of the closest urban centres to Antarctica, Christchurch is the largest city located on the East Coast of the South Island in New Zealand. The original settlement of Christchurch was at the port, now named Lyttelton. Due to the previously established Maori settlements on the coastline and as well as a restriction of agricultural flat land and space for urban development, the city centre was not developed around the port. Instead, it relocated to flat inland marshland. Originally built as a classic English grid-planned-town, the city has been altered over time, creating a number of disconnections in traffic and pedestrian flow.

Surrounding the city, sprawling suburbs have grown across the plains, and subsequently along the coastline. Though Christchurch is in close geographic proximity to the ocean and described as a "coastal city" in the tourist guides, the relation of the city with the coast line is largely suburban and leisure based.

Doppelganger Effect: There is an apparent mirroring, asymmetry or doppelganger effect (an alter-ego or opposition situation) between locations in Christchurch, both spatially / geographically and socio-economically. This provides leverage for examining different spatial and cultural contexts, as well as the relationships between particular sites.

Walking from **Cashel Mall** down **Cashel Street** to the suburb of Linwood, **Eastgate Mall** reveals an interesting cross section of Christchurch's urban fabric. There is a dramatic contrast in the physical and social space of **Cashel Street** that suggests the dichotomous relationship between the inner-centre and periphery. The expansiveness of **Cashel Mall**, with its pedestrianised, open air experience developed by the City Council, and the encased, interior focus of **Eastgate Mall** developed by a private company, exemplifies the contrasting socio-economic make-up of consumers in these spaces while indicating the impact of private enterprise on public life. This becomes a point to investigate the draw that malls have for the public and provides a platform for thinking about how private spaces have become surrogate social spaces for public life. **Cashel Street**, is chosen as a main artery of SCAPE 2008 as it constitutes a metonym for the relationship between the city centre and its immediate vicinity. It particularly illustrates how cities transform around the culture of consumption as life becomes organized around shopping malls.

Lichfield Lanes on the other hand, is chosen as the 'doppelganger site'. The Lanes contrast with Cashel Street by proposing a human-scale design encouraging a slower and more intimate circulation of people.

The centre of the city constitutes the counter-site of Cashel Street's Linwood area, thus indicating the other focal point of the exhibition. At the centre of Christchurch is Cathedral Square, the 'Cultural Precinct' and Cashel Mall. The 'heart' of the city is promoted as **Cathedral Square**, where an iconic Anglican Cathedral remains a prominent feature from colonial settlement.

At the centre of the square is the Christchurch Cathedral, adjoining visitor centre and police pavilion. While traditionally squares function as meeting places for social encounters or leisure pursuits, Cathedral Square, despite significant efforts in revitalisation, does not function effectively as a space for local culture. Dominated by the blind façades of finance buildings with limited other social stimulation, the square is mostly used as a thoroughfare or as a destination for tourists.

Cranmer and Latimer squares are park blocks that form a symmetrical image of each other, yet each dramatically reflects different socio-economic realities. The other main square in Christchurch is **Victoria Square** which features a prominent hotel that has literally cut -across the grid on a diagonal, taking over a large portion of park space. Traffic which would have previously flowed down Victoria Street to the city is now diverted.

Public art and cultural institutions such as Christchurch Art Gallery, The Arts Centre, Christchurch Library and Canterbury Museum are in the 'Cultural Precinct'. The **Christchurch Art Gallery**, the city's major civic art institution (funded by the Christchurch City Council), offers a space for artists to investigate and deconstruct the function and processes of the gallery as a public institution. Along with a number of artist projects, it will also be a 'central hub' for information and programmes related to SCAPE 2008.

The **Avon River**, which historically linked Christchurch to a port, has an organic shape which radically contrasts to the inner city's urban grid. This suggests the colonizing aspect of the city that fought to control the marshland and river. As it also proposes a metaphor for flow and connection challenged by the city structure, it is designated as one of the sites for SCAPE 2008. Alongside this, connection points or 'gates' that offer local, national and global networks access and flow in and out of Christchurch are also emphasized, these include the **airport**, **Lyttelton** (port town) and the **bus exchange**.

MAP 1



PACIFIC OCEAN

ATLANTIC OCEAN

INDIAN OCEAN

New Zealand

ATLANTIC OCEAN

MAP 2

Auckland

Wellington

Christchurch

PACIFIC OCEAN

NEW ZEALAND



MAP 3

Airport

Christchurch
Lyttelton

PACIFIC OCEAN

LAKE ELLESMERE

AKAROA HARBOUR

CHRISTCHURCH

MAP 4

Airport

PACIFIC OCEAN

Christchurch

University

Halwells

Lyttelton

CHRISTCHURCH



MAP 5 PROMENADE & LOCATIONS

- 16 Airport
- 17 Canterbury University

KEY

- a-Public/Private Streets: Highway vs. Lanes
- b-Surrogate Social Space: Mall Culture
- c-Social Encounters: Squares
- d-Disruptions in the Grid
- e-Organic Flow
- f-Cultural Identity
- g-Education Structures
- h-Circulation and Connection Points


- 1 Canterbury Museum (f)
- 2 The Arts Centre (f)
- 3 Christchurch Art Gallery (f)
- 4 Cranmer Square (c)
- 5 Victoria Square (c)
- 6 Avon River (e)
- 7 Christchurch Library (f)
- 8 Cathedral Square (c)
- 8a Anglican Cathedral (d)
- 9 The Bus Exchange (h)
- 10 Lichfield Lanes (a)
- 11 Christchurch Polytech (g)
- 12 Catholic Basilica (d)
- 13 Latimer Square (c)
- 14 Cashel Street (a)
- 14a Cashel Mall (b)
- 14b Eastgate Mall (b)
- 15 Lyttelton (h)
- 16 Airport (h)
- 17 Canterbury University (g)

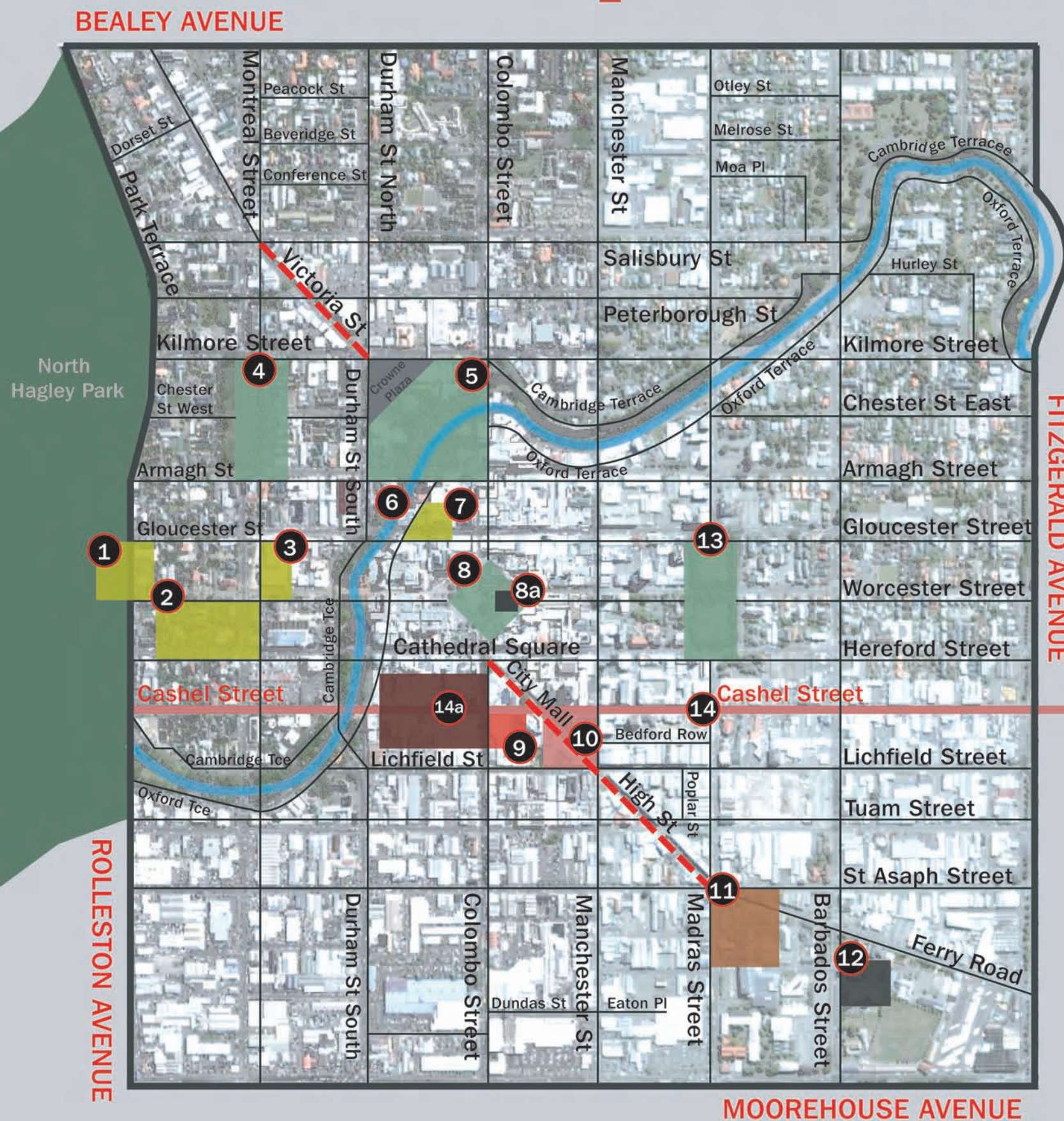


- a-Public/Private Streets: Highway vs. Lanes
- b-Surrogate Social Space: Mall Culture
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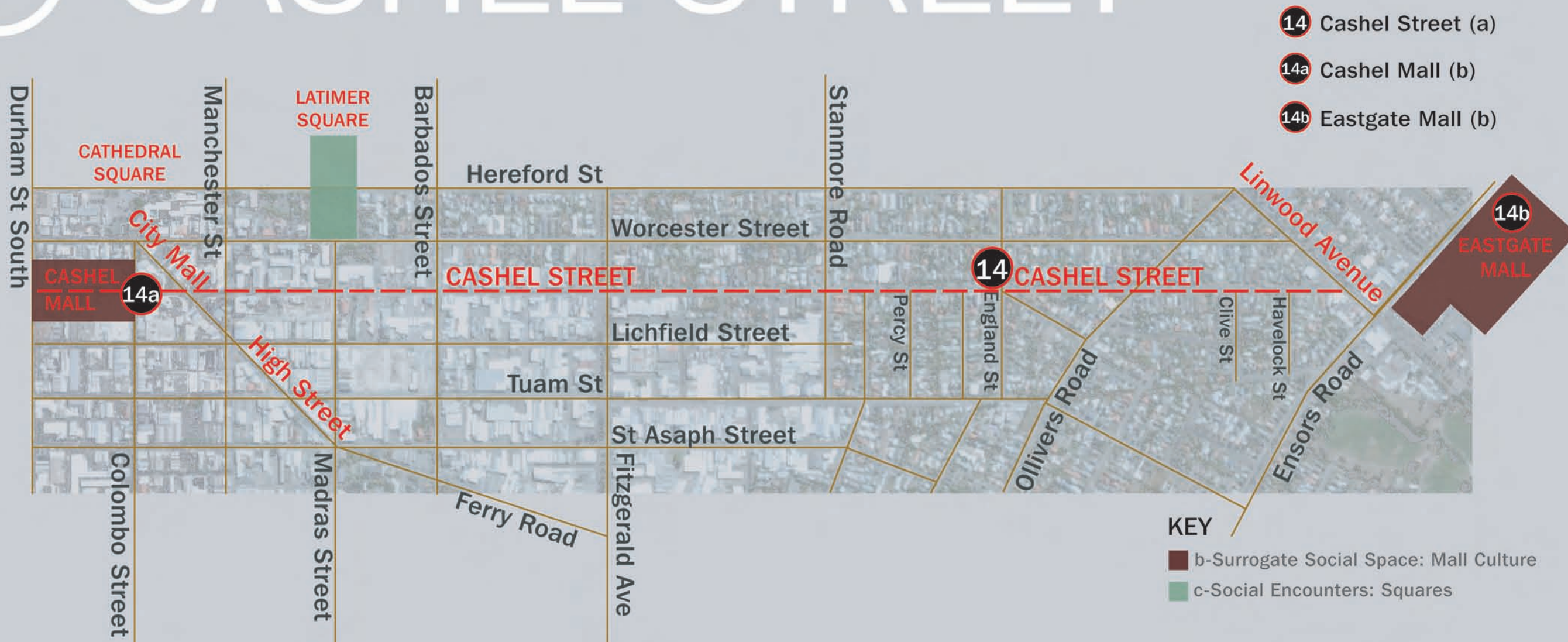
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15 Lyttelton 



CASHEL STREET



Site Info & Photos

a-Public/Private Streets: Highways vs. Lanes

Cashel Street (14)*

Lichfield Lanes (10)

b-Surrogate Social Space: Mall Culture

Cashel Mall (14a)

Eastgate Mall (14b)

c- Social Encounters: Squares

Cathedral Square (8)

Victoria Square (5)

Latimer Square (13)

Cranmer Square (4)

d- Disruptions in the Grid

Anglican Cathedral (8a)

Catholic Basilica (12)

e- Organic Flow

Avon River (6)

f- Cultural Identity

Christchurch Art Gallery - Te Puna o Waiwhetu (3)

The Arts Centre (2)

Christchurch City Library (7)

Canterbury Museum (1)

g- Education Structures

Christchurch Polytechnic (11)

Canterbury University (17)

h- Circulation and Connection Points

Bus exchange (9)

Lyttelton (15)

Airport (16)

* Numbers in the parenthesis refer to the numbers of the locations in Maps 5 & 6

a-Public/Private Streets: Highways vs. Lanes

Cashel Street (14)

Located in the CBD, **Cashel Mall meets with City Mall at one end to create a 'V' shape.** The outdoor pedestrian only precinct is hugely popular with a variety of people, but especially young people, who use the space to socialise. The far west of the mall begins near the 'Bridge of Remembrance' on Hereford Street Bridge and contains retail shops, restaurants, and bars.

Cashel Street carries east beyond the Mall with some light industry. This is followed by a well maintained residential area closer to the city, **but as the street moves further away from the city and closer to Eastgate Mall, the area becomes more derelict.** The wide street encourages drivers to speed down the road as if it is a highway. Cashel Street finishes at the intersection of Linwood Ave, on the other side of which is Eastgate Mall.

Eastgate Mall is located on the corner of Buckley's Road and Linwood Ave in Linwood. This is a major intersection with a huge amount of cars at all times of the day (average of 55,000 cars a day). It is a difficult area to navigate as a pedestrian or cyclist. The mall consists of 71 branded stores, has parks for 1300 cars and attracts around 146,000 people per week. Eastgate is one of four major malls in Christchurch which are all enormously popular, especially in the weekend.

Eastgate Mall is located in the 'melting pot' suburb of Linwood which has larger Maori, Asian and 'other' ethnic representation than the rest of Christchurch. However, Linwood is poorly represented in employment statistics- 14.5% of people here are unemployed, compared to 6.8 of Christchurch as a whole. Other statistics show lower incomes, fewer people with tertiary qualifications, and a larger representation of single parent families.

<http://www2.stats.govt.nz/domino/external/web/commprofiles.nsf/htmldocs/Linwood+Community+Profile>



Images from corner of Cashel Street and Cashel Street Mall looking towards Eastgate (left) and The Bridge of Remembrance (right)



Images of Cashel Street from the city towards Eastgate Mall







Eastgate Mall Signage and Farmers Department Store (located in Mall)



Eastgate Mall Food Court and interior

Lichfield Lanes (10)

In the 1880s this area was Christchurch's main warehouse district. However **today it is a popular area for shopping, bars, restaurants, cafes, backpackers, and flats.** Poplar and Ash Street are public lanes, however there are private lanes that link off these onto Lichfield and High Street. **The lanes were originally designed to enable pedestrians' better access throughout the city.** The city blocks are twice the size of normal blocks (200 x 100m instead of 100 x 100m), and so the lanes were designed to break them up.

However the lanes have gone largely unused for many years. To counter this, the **Christchurch City Council recently adopted a 'Central City Lanes Plan'.** This is part of the Council's 25-year Revitalisation Strategy as they attempt to give the whole inner city an overhaul. The Council states that their overall goal is to 'create a series of safe and attractive pedestrian corridors through the Central City'. It is mainly involved with updating current lanes, but there may also be new lanes created.



Private developments are already taking place in Lichfield Lanes and the South of Lichfield (SOL) lanes. Both areas are currently very popular. Other lanes still to be developed are Westpac Lane (around Cathedral Square) and Kivers Lane (City Mall). These lanes, like many others, are privately owned but still used by pedestrians.

Images of bars, restaurants and apartments around Lichfield Lanes areas



Property Ventures Ltd, headed by Central City property developer and entrepreneur Dave Henderson, has purchased and refurbished sites in Lichfield Street to the West of Manchester and named this area '**South of Lichfield**' or '**SOL**'. The area proposes a **boutique experience**. At night the bars in it are full and the lanes are illuminated with blue lights dangling between the buildings.

<http://www.sol.net.nz>

<http://www.ccc.govt.nz/CentralCity/Programmes/images/ExistingCentralCityLanesMapLarge.gif>

www.ccc.govt.nz/CentralCity/Programmes/CentralCityLanesPlan2007.pdf

b-Surrogate Social Space: Mall Culture

Cashel Mall (14a)

Located in the CBD, Cashel Mall meets with City Mall at one end to create a 'V' shape. The outdoor pedestrian only precinct is hugely popular with a variety of people, but especially young people, who use the space to socialise. The far west of the mall begins near the 'Bridge of Remembrance' on Hereford Street Bridge and contains retail shops, restaurants, and bars.



Images from corner of Cashel Street and Cashel Street Mall looking towards Eastgate (left) and The Bridge of Remembrance (right)

Cashel Street carries East beyond the Mall with some light industry. This is followed by a well maintained residential area closer to the city, but as the street moves further away from the city and closer to Eastgate Mall, the area becomes more derelict. Cars speed down the road with little regard for the residents or the neighbourhood. Cashel Street finishes at the intersection of Linwood Ave, on the other side of which is Eastgate Mall.



Crossing over Colombo Street in Cashel Mall looking towards The Bridge of Remembrance



Ballantynes Department Store, Cashel Mall

Eastgate Mall (14b)

Eastgate Mall is located on the corner of Buckley's Road and Linwood Ave in Linwood. This is a major intersection with a huge amount of cars at all times of the day (average of 55,000 cars a day). It is a difficult area to navigate as a pedestrian or cyclist. The mall consists of 71 branded stores, has parks for 1300 cars and attracts around 146,000 people per week. Eastgate is one of four major malls in Christchurch which are all enormously popular, especially in the weekend.



Eastgate Mall is located in the 'melting pot' suburb of Linwood which has larger Maori, Asian and 'other' ethnic representation compared to the rest of Christchurch. However, Linwood is poorly represented in employment statistics- 14.5% of people here are unemployed, compared to 6.8 of Christchurch as a whole. Other statistics show lower incomes, fewer people with tertiary qualifications, and a larger representation of single parent families.

Eastgate Mall food court and interior



Eastgate Mall Signage and Farmers Department Store (located in mall)

<http://www2.stats.govt.nz/domino/external/web/commprofiles.nsf/htmldocs/Linwood+Community+Profile>

c- Social Encounters: Squares

Cathedral Square (8)

The city of Christchurch was designed in Britain with the aim of having the cathedral and college at the centre of the city, as is the way in Christ Church, Oxford. However for the first European inhabitants of Christchurch, a Cathedral was pure imagination as the square was inhabited by tall flax and shrub.



Christchurch Cathedral, an Anglican church in the Victorian Gothic style, was completed in 1904. Stone for it had been sourced from quarries around Canterbury; the timber was from Banks Peninsula; and the ceiling timbers were milled from matai and totara. The bell tower is 36.5m high. The arrival

of the 'First Four Ships' is recorded in the mosaic on the floor of the Cathedral.

Cathedral Square's original area was in the shape of a cruciform, however alterations to the site have changed it dramatically from its original state. Busy roads once surrounded the Cathedral, however in the 1960s and 70s these were closed off and the pedestrian area around the church expanded. The Square currently takes up 7,034 square meters.

When the steam trams started operating in the city in 1880, they departed from the square. Buses replaced the trains in 1954 but they still left from the square until 2000 when the bus exchange on Lichfield St was built.



Posters on corner of Cathedral Square, 1866 and Cathedral Square, c.1916

Cathedral square now contains markets (mainly aimed at tourists), buskers, a sculpture titled *The Chalice* by Christchurch artist Neil Dawson, a statue of Robert Godley (remembered as the city's founder), a memorial to those who fought in the two world wars, and a giant chess board. It provides pedestrians access through Colombo Street and Worcester Street.

Cathedral Square is surrounded by a police pavilion, information centre, hotels, backpackers, and banks. Most of these buildings were erected in the 1980s. The site was deemed dangerous at night, as gangs would congregate in the area, and there had been a number of violent attacks. In response, a police pavilion was built to monitor activities in the square. The problem of violence in the square is no longer considered an issue, although the police pavilion remains.

Despite its location at the 'centre' of the city, **the lack of stimulation for local people to engage means the square is very quiet at night time and often used simply as a thoroughfare by pedestrians.** This situation of the square's lack of relevance to the local population is a source of contention for the council and community groups.

<http://library.christchurch.org.nz/Heritage/EarlyChristchurch/SquaresofChristchurch.asp>

Cathedral Square 2007/8



Christchurch Cathedral



Giant chess board in the north-west corner of Square



Former Government Life Building (partly occupied), and walking tour kiosk



BNZ Bank building in background and *The Chalice* by Neil Dawson at southern end of the Square.

Victoria Square (5)

Victoria Square was originally a market place where grocers and farmers would come to sell their stock. It was also the location for the post office, police station, women's prison, animal pound, work stores, and immigration barracks. Today there is still a stone ramp that leads down to the river which was used for watering horses.

Between 1896-97 the area was made into a park, and Victoria Street which until then had gone straight through the square, was cut off, making it a pedestrian only area. In 1903 a statue of Queen Victoria was placed in the square to mark Queen Victoria's Diamond Jubilee. **This changed the square's name from 'market place' to 'Victoria Square'.**



Market Place, 1860 and Victoria Square, 1911

In 1932 a statue of Captain Cook was also added to the area. In 1931 the **H.L. Bowker Fountain** was designed and erected. It was the first electric illuminated fountain in Australasia.

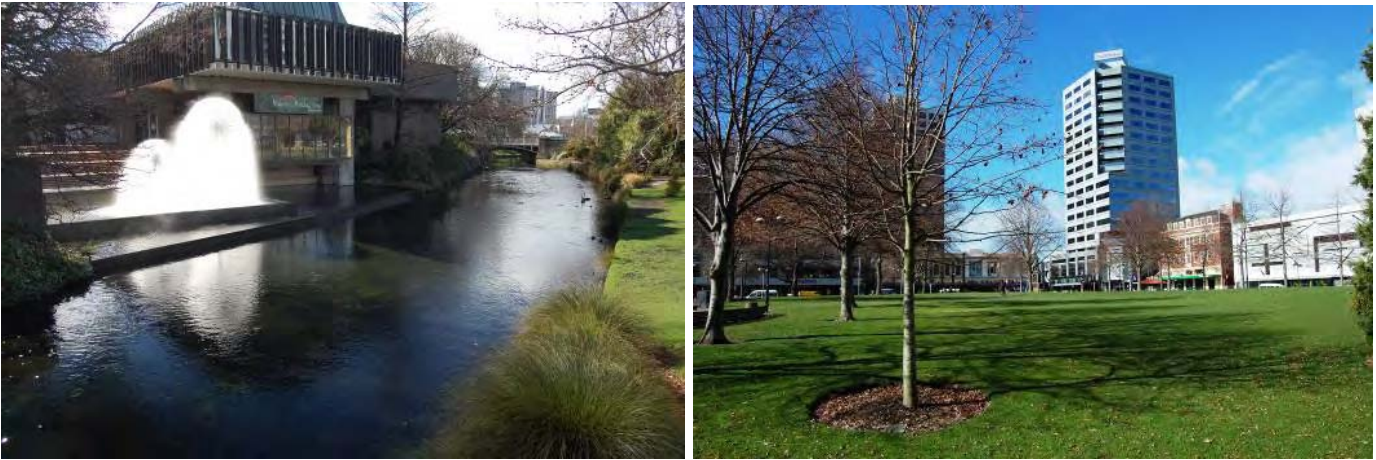
In 1972 the Christchurch Town Hall was opened adjacent to the park, and again the area was remodeled in the 1980s.

The Pou pou (carved wooden post) was erected in 1994 to commemorate the signing of the Treaty of Waitangi in Canterbury. It was created by Riki Manuel from a totara truck and is 6 meters high. The main themes are mahinga kai (food resources) and tipuna (ancestors) of the Ngai Tahu-Waitaha people.

Victoria Square provides pedestrian access through to Victoria Street, which heads north on a diagonal axis to the city. However this access has been denied by the Crowne Plaza Hotel which was built in 1988 (previously ParkRoyal Hotel). **The hotel, while apparently designed to 'complement the axis of Victoria Street', cuts off pedestrian access to Victoria Street,** forcing people to walk around it.

<http://library.christchurch.org.nz/Heritage/Places/Public/VictoriaSq/>

Victoria Square 2007/8



Christchurch Town Hall with Avon River and fountain and grassy areas in Victoria Square looking towards the corner of Armagh and Colombo Streets.



Statue of Queen Victoria and view of Victoria Bridge with the Crowne Plaza Hotel overlooking it.

Latimer Square (13)

Cranmer and Latimer Square are both named after sixteenth century Protestant martyrs and were included in surveyor Joseph Thomas' original plan for Christchurch city. Both the parks are very English with large grassy areas dissected by walkways meeting at a lamp post in the middle and encircled by large trees - many of which are protected.

Latimer Square was originally a paddock belonging to Mr Justice Henry Barnes Gresson (1801-1901) and was the sight of the first show of the Canterbury Agricultural and Pastoral Association in 1859. Throughout the late 19th Century the park was used as a sports recreation area. It is encompassed by important historical buildings such as St John's Anglican Church, Perry's Hotel, a Masonic Lodge, and the Christchurch Club Building.

However by the end of the 19th Century the events that usually took place in the square moved elsewhere and its use began to diminish. However crowds still gathered there on occasions such as the reception of the Prince of Wales in 1920 and on Elizabeth II's Coronation Day in 1953 when the Mayor also announced that Edmund Hillary had summated Mount Everest.



Panorama view of Christchurch from the Exhibition Tower looking to the east, with Cranmer Square and Kilmore Street at centre [1906]

As the city grew light industry areas have crept around Latimer Square, but it remains a largely residential area. However the park is no longer considered a safe place to be, especially at night. *Avenues* magazine describes Latimer Square as 'now lack[ing] much of the gentility of her better-off sister Cranmer, but makes up for it with prostitutes, dodgy lowlife in dufflecoats, a regular crop of deep-frozen winos, rumpots and glue-sniffers every winter, and the beating to death of at least one immigrant'.

The arrival of the popular bistro, The Bicycle Thief <http://www.thebicyclethief.co.nz> has counted this to some degree and a Christchurch City Council upgrade has also made the area a bit more desirable.



[left] A sensational exhibition given in Latimer Square, Christchurch in June 1922, for the benefit of the Christchurch unemployed, by Raymond, the escapologist. Seen here fastened in straight jacket, wriggling free and sliding down rope. [right] A procession marching through Latimer Square celebrating "the triumph of Britain and her allies over Prussian tyranny".

Cranmer Square (4)

Cranmer Square, in comparison to Latimer, has fared much better in reputation. Being encompassed within the Education and Cultural Precinct of Christ's College, The Arts Centre, Canterbury Museum and Christchurch Art Gallery, it **has an entirely different cultural context to Latimer Square**.

Surrounding Cranmer Square is the Cranmer Bridge Club, the former Normal School, Windsor Private Hotel, and some settlers' cottages. There are a few commercial buildings surrounding the Square, but on the whole it is a residential and recreational area.



Over eight thousand children gathered in Cranmer Square before parading through the city to celebrate "the triumph of Britain and her allies over Prussian tyranny".

Cranmer & Latimer Square 2007/8



Cranmer Square



Latimer Square

d- Disruptions in the Grid

Anglican Cathedral (8a)

The city of Christchurch was designed in Britain with the aim of having the cathedral and college at the centre of the city, as is the way in Christ Church, Oxford. However for the first European inhabitants of Christchurch, a Cathedral was pure imagination and the square was inhabited by tall flax and shrub.

The foundation stone for the church was laid in 1864. The building of the church, having been designed by Sir George Gilbert Scott, an English man who had never been to Christchurch, was overseen by local architect Benjamin Woolfield Mountfort. Mountfort also had a huge influence on many other important Christchurch buildings.

The church, an Anglican church in the Victorian Gothic style, was completed in 1904. **Stone for it had been sourced from quarries around Canterbury; the timber was from Banks Peninsula; and the ceiling timbers were milled from matai and totara.** The bell tower is 36.5m high. The arrival of the 'First Four Ships' is recorded in the mosaic on the floor of the Cathedral.

<http://www.christchurchcathedral.co.nz/>

Anglican Cathedral 2007/8



Christchurch Cathedral

Catholic Basilica (12)

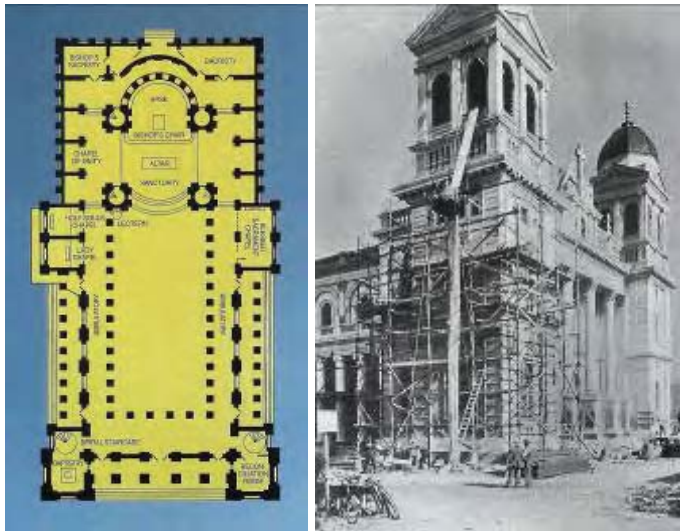
A small wooden chapel was erected on the current site of the Catholic Cathedral in 1860. However this chapel was soon replaced by the large concrete, brick, and stone building entitled The Cathedral of the Blessed Sacrament. **It was blessed and opened on the 12th February 1905.**

The Cathedral has a neo-classic style and design based on the old Roman basilicas. The bell tower has four bells which were made in Belgium and inscribed in Latin.

The Cathedral's architect was Francis William Petre who specialised in the building of churches.

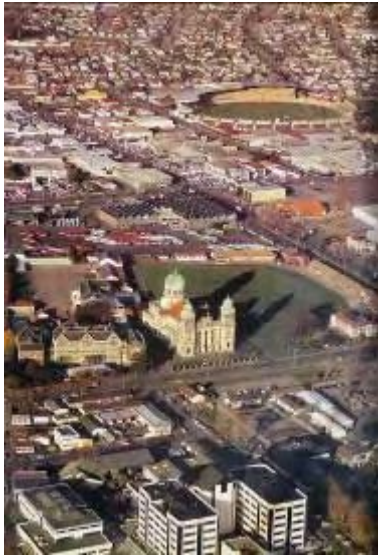
The Cathedral of the Blessed Sacrament is on Barbadoes Street. **Access can be obtained from High Street through the Christchurch Polytechnic Institute of Technology.**

The Cathedral is often simply called 'the Basilica'.



Floor plan of the Cathedral of the Blessed Sacrament and Construction of the Cathedral of the Blessed Sacrament, 1905

Catholic Basilica 2007/8



Aerial view of the Cathedral of the Blessed Sacrament. Christchurch Polytechnic is in bottom left-hand corner and View of the Cathedral of the Blessed Sacrament from Barbados Street

e- Organic Flow

Avon River (6)

When the first Europeans arrived in Christchurch they would have found the **Avon/Ōtakaro River** unpolluted, and between 3-6 meters deep in some places. The river has not maintained its original condition, and like many other city rivers it has become polluted. However it remains an **icon for the city as well as a major geographical landmark**. This can be seen in the number of heritage buildings lining its banks.

The river was first named **Ōtakaro by Maori** who lived in the area, however in **1843 William and John Deans, early Scottish settlers in Riccarton, named the river 'Avon' after the Avon River in Ayrshire, Scotland**. This is the name that has come into common use and by which most people know it today.

The city of Christchurch was designed to maximise the Avon River. The Canterbury Association wanted somewhere that was 'a dry, healthy spot, easily drained, with good water, and with timber and building stone nearby.' The land was chosen in 1850. This is interesting as **Ngaī Tahu would only reside in the area for temporary periods of time while they made use of the river. They thought the area far too marshy to hold permanent residence.**

However the banks of the Avon transformed in 1862 when the Christchurch City Council was established. They set up a planting committee who decided to **plant many trees along the Avon within the city centre, none of which were native and made the river look very British**. Trees they chose included Lombardy poplars, laburnums, and pineasters. Eucalyptuses were also planted in 1862. In 1875 willows were planted by the Council.



Avon River next to Cathedral Square, Ladies boating and picnicking on the Avon, 1900 and Antigua Boatsheds, c. 1910

In the 1880s punting and rowing on the Avon became popular. Punting on the river is still done today, although it is more a tourist activity than something the locals engage in. People also still row on the river; the **Avon River Rowing Club is still going strong with over 200 members**. There are plans to develop the area next to the Avon by the Kate Sheppard memorial next June. These renovations will allow people with disabilities access to the punts on the river.

http://www.ccc.govt.nz/Parks/NaturalAreas/waterways_history.asp

<http://archived.ccc.govt.nz/AvonRiverMasterPlan/2006/Draft/>

Avon River 2007/8



Punting on the river, looking from Victoria Park and View from Worcester St Bridge of docking bay for punters.



View of the banks of the Avon looking towards Armagh St Bridge



View from Worcester St Bridge with Scott's statue to the left

f- Cultural Identity

Christchurch Art Gallery Te Puna o Waiwhetu (3)

The origins of the Christchurch Art Gallery can be traced back to the **founding of The Canterbury Society of Arts (CSA) in 1880 and the Canterbury School of Art founding in 1882**. These two events heralded the beginning of professional art development in Christchurch. In the 1920s Rita Angus and A.F. Nicholl from the Canterbury School of Art became leading painters in the city. Together with other distinguished New Zealand artists such as Colin McCahon, Doris Lusk and Toss Woollaston, they **formed 'The Group' and exhibited every year at the Canterbury Society of Arts annual show until 1977**. 1932 saw the Canterbury Society of Arts gallery joining with a new public gallery, creating the **Robert McDougall Art Gallery**. However it developed a **reputation for being far too conservative, as did Canterbury painting in general**. The CSA's new gallery, **CoCA (Centre of Contemporary Art) was built in the 1970s** and became a great force in the art scene. The McDougall soon became too small for its collection and this resulted in the development of a contemporary space in a new location. The new space, named **Christchurch Art Gallery, was opened on 10th May 2002**. The architectural design of the building is an attempt to rid itself of its conservative label.



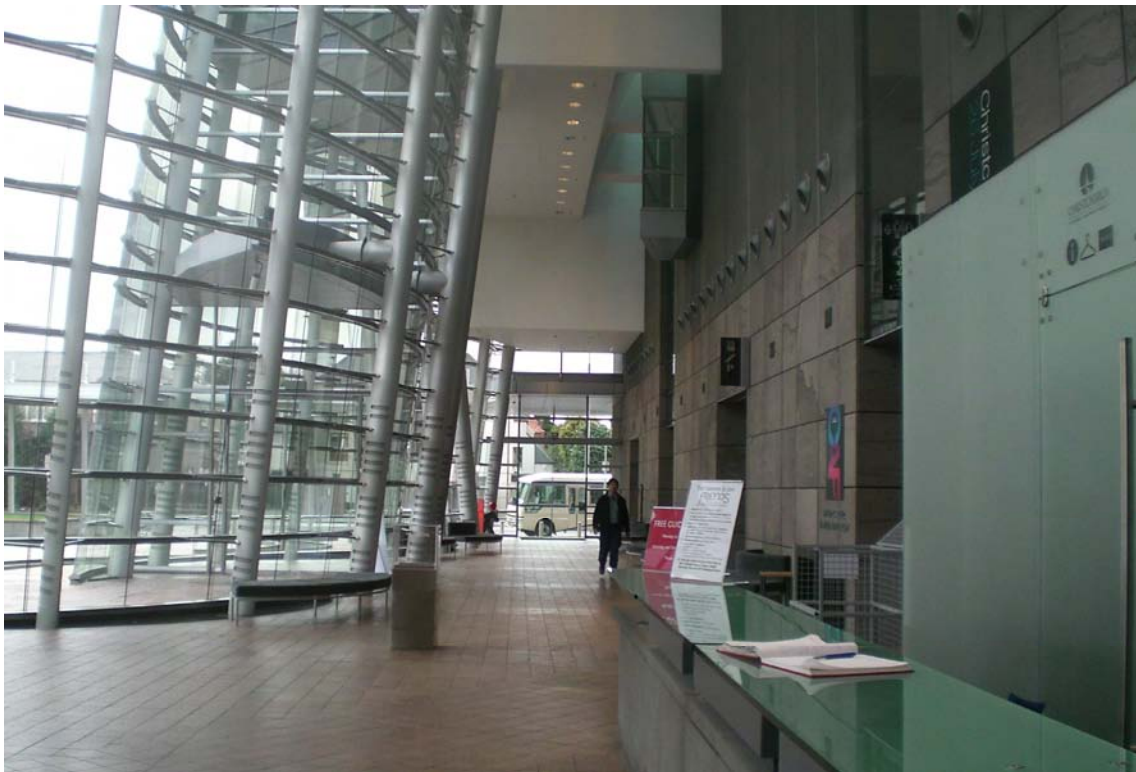
The entrance to the Robert McDougall Art Gallery, c. 1935 and the entrance to the Robert McDougall, 1996

The building was designed to mirror the natural features of the city, particularly the Avon River. **The curved glass and metal is in tune with the twisty, flowing Avon** and also with the shape of the koru (seen on ferns and the punga tree and is synonymous with new life and regeneration). The spirit of the Avon is also evoked through the curved pools of water at the base of the wall which create an impression of continuously changing light.

The Christchurch Art Gallery is the largest art institution in the South Island. It has two floors for exhibition space, as well as a sculpture garden, an auditorium, education activity space, café, wine bar, retail outlets, and carparking. The Gallery's formal name is Christchurch Art Gallery Te Puna o Waiwhetu. **'Te Puna' honours waipuna, the well spring** (the actual artesian spring on the site) and **'Waiwhetu' refers to one of the tributaries in the immediate vicinity, which flows into the Avon River**. 'Waiwhetu' may also be translated as 'water in which stars are reflected'. **The Christchurch Art Gallery is SCAPE's primary venue partner and will host a number of artists' projects and public programmes.**

<http://www.christchurchartgallery.org.nz/>

Christchurch Art Gallery 2007/8



Christchurch Art Gallery exterior (above) and interior views

The Arts Centre (2)

The Arts Centre is contained within **Worcester St, Rolleston Ave, Hereford St, and Montreal St**. The site was originally built for **The College of Canterbury** which was founded in **1873** (later Canterbury University). The buildings are an example of the **Victorian Gothic style** prevalent in many other buildings built in Canterbury. The architect was **Benjamin Woolfield Mountfort**, and later Samuel Hurst Seager made some adaptations to the area. Seager is most noted for linking the buildings with cloisters, forming the North and South Quadrant.



Hall and Clock tower and Building east of Clock tower and The Arts Centre

The Clock tower (1876/77 & 1878/79) was the first permanent building for the College. The clock was installed in 1878 and would chime to remind students of their lectures. The Great Hall was originally called the College Hall and was opened in 1882. It is an example of High Victorian Collegiate Gothic. The University College was the **first Australasian University to give women the opportunity to attend degree classes** on an equal standing with men. Helen Connon is celebrated as being the first Canterbury woman to graduate with a B.A. It was also the **first University to have a Maori graduate**. Apirana Turupa Ngata, one of the most qualified New Zealanders of his time, received his B.A. in 1894, LL.B. in 1897, and M.A. in 1921.

Christchurch Girls' High School opened in the building on the corner of Hereford and Rolleston in 1878, opening three years before Christchurch Boy's High School. Georgina Ingle became the first female principal for the school and had on staff notable women such as Kate Edger (first NZ woman to receive a B.A.). The success of the school required it to relocate within a year because the premises were too small.



The Arts Centre, 1968 and Canterbury College, 1895

Christchurch Boy's High School opened in 1881 and didn't relocate to their new site until 1920. Up until Christchurch Boy's High School opened, teenage boys had the option of attending Christ's College, or to go straight to the College University (many entrants were as young as 15). After the Christchurch Girls' High School moved out of their original building, Canterbury College School of Art (now School of Fine Arts at Canterbury University) moved in. In 1974 the University of Canterbury moved to their new site in Ilam and The Arts Centre moved in.

The Arts Centre contains art galleries, studios, specialty shops, cafes, restaurants, bars, a cinema, a theatre, and venues for hire. It also accommodates a weekend market where people sell arts, crafts, food, and buskers and entertainers amuse the crowd. This is especially popular during the summer time.

<http://www.artscentre.org.nz>

The Arts Centre 2007/8



The Arts Centre, views from Worcester Boulevard and the South Quad

Christchurch City Library (7)



The Christchurch City Central Library is located on the corner of Oxford and Gloucester Streets. The library includes an Aotearoa New Zealand Centre, local archives, an art collection, computer suite, a genealogical and a family history collection, a collection about New Zealand's Peace Movement and an extensive collection of written and audio visual material.



Located on a large corner site (0.2 hectare section), it is four storeys high with views over the Avon River and historic Provincial Council Buildings. Architects Messrs Warren and Mahoney designed the building with Nelson marble tiles on the façade and meranti timber in the interior. The building was opened on 2 February 1982.

Canterbury Public Library staff outside the new library building, 1982 and The Library buildings pictured from the Hereford Street bridge, 1897

<http://library.christchurch.org.nz/>

Christchurch City Library 2007/8



Christchurch City Library, Gloucester Street

Canterbury Museum (1)

Canterbury Museum is located on Rolleston Ave and faces Worcester Boulevard and the Christchurch Cathedral. The Museum's collection began with Sir Julius von Haast (Provincial Geologist of Canterbury). **Acquired objects were housed in the Provincial Council Building and opened for public view in 1867.**



Canterbury Museum and Rolleston statue, c. 1900 and Canterbury Museum from Rolleston Avenue, c. 1900

The museum has been in its current location since 1870. It was designed by Benjamin Mountfort and the single exhibition room was supported by kauri column and grey basalt from the local Halswell Quarry. **Since opening the Museum has had many additions and alterations.** This history of gradual additions has resulted in what has been called a 'rabbit warren of eight buildings'.



View from Worcester Boulevard, looking towards Canterbury Museum with Arts Centre on left

For this reason, and for many other reasons associated with competition for people's leisure time and the need to operate with greater self-sufficiency and accountability, **the Museum publicly proposed a \$48 million Revitalisation Project in November 2001.** The Government supported the plan, and agreed to give \$26.5 million over five years towards it.

MP Judith Tizard stated in 2002 that: 'The revitalisation will deliver exceptional value for money and transform what is undoubtedly a provincial treasure into an international jewel.' **However the highly ambitious and contemporary re-fit was deemed too controversial and amongst much public dissent it failed to get resource consent in 2006.** The decision was met with approval from some Christchurch heritage campaigners who were concerned about the additions to the historic building ending up an eyesore on the landscape. The Museum is now reviewing its options.

Canterbury Museum is noted for its substantial and valuable collections in geology and avian examples, textiles, Antarctica, international artefacts, early colonised Canterbury, and taonga (Maori treasures).

<http://www.canterburymuseum.com>

Canterbury Museum 2007/8



Canterbury Museum from the corner of Worcester Boulevard and Rolleston Avenue

g- Education Structures

Christchurch Polytechnic (11)

The Christchurch Polytechnic was originally called Christchurch Technical College. It offered its first classes in 1906 in algebra, geometry, and arithmetic. Trade skills were soon added and by the 1960s the College changed its name to Christchurch Technical Institute to have the status of a tertiary institute. It took its current name in the 1980s, and is now the largest polytechnic in the South Island (fourth largest of 23 in New Zealand).

The Christchurch Polytechnic Institute of Technology (CPIT) is located at the south-eastern end of High Street. The Polytechnic offers a range of courses from architecture, arts & design, to building and trades, education, hospitality, performing arts, and tourism & travel. CPIT is also home to the New Zealand Baking Training Centre, the only one in New Zealand.

CPIT 2007/8



CPIT entrance



CPIT Buildings and social areas

Canterbury University (17)

Canterbury University was formerly located in The Arts Centre, but was relocated to Ilam in 1975 to enable expansion. The University's grounds of libraries, lecture theatres, laboratories and staff accommodation are surrounded by playing fields, woodlands and the Ilam Gardens.



On 1 January 2007 the neighbouring Christchurch College of Education, and second oldest teachers' training college in New Zealand, merged with the University. This became the sixth college in the University along with Arts, Business and Economics, Engineering, Science, and Law. The University offers 50 programmes and has 12,000 people on its yearly role.

School of Fine Arts, Okeover House, Ilam, 1970s (For historical photos please refer to The Arts Centre)

www.canterbury.ac.nz

University of Canterbury 2007/8



Law Building



Maori Studies Centre and Commerce Building



University Bookshop



Library Building

h- Circulation and Connection Points

Bus exchange (9)

An important link between the suburbs and the central city, The Bus Exchange on Lichfield Street was opened in November 2000. The original building was gutted, although its historical façade was retained and developed to enable a passenger terminal. A 'link' over the top of Colombo Street, giving pedestrians' access from the bus exchange (through a food court) into Ballantynes (a large and popular department store), was also developed.

The bus exchange features an Art and Industry permanent artwork 'The Radil' by artist Marcus Moore.

Since opening in 2007 the buses have proved so popular that there is now need for a larger bus exchange. The Christchurch City Council recently decided to relocate the bus exchange 100m further west on Lichfield Street, between Lichfield and Tuam Streets. Construction will start in 2010, with completion planned in 2012.

<http://www.metroinfo.org.nz/seg55.html>



View of Bus Exchange from Lichfield Street



Bus Exchange waiting interior

Lyttelton (15)

Lyttelton (approximately 20 minutes drive from the city centre) looks out to Banks Peninsula, which was formed by two ancient volcanoes. The craters of these are now submerged, with Lyttelton Harbour filling up one of them. Banks Peninsula was originally an island but became a peninsula after erosion from the mountains formed a plain, linking it to the 'mainland'.

Lyttelton Harbour is called Te Whakaraupo (the harbour of bullrush reeds) by Ngai Tahu and has been occupied by Maori since 800 CE.



Oldest photo of Lyttelton, date unknown and views of Lyttelton Harbour, 1863

Banks Peninsula was first sighted by Europeans on 16 February 1770 from "Endeavour" during James Cook's first voyage to New Zealand.

In December 1850 the first colonists of the Canterbury Association arrived at Lyttelton on their way to Christchurch. By this stage Lyttelton was already a small town. It had a port, streets, and about 60 buildings. This was due to whalers who had been using the area and had established the town. **People on their way to Christchurch via Lyttelton found that the main route was the 'bridle path'- a steep path that went straight up and over the Port Hills.** This path is still used today for recreational purposes.

People were soon eager for a train to go between Lyttelton and Christchurch. While a tunnel between the two was started in 1860, it was not completed until 1867. Today, the train having been shut down, the tunnel is used regularly by cars.

The 1860s produced for Lyttelton three churches of stone all built on the same street. However this was topped by the number of pubs. **By 1868 there were nine licensed hotels and today the area is becoming increasingly popular for its cafes, restaurants, pubs, and farmers' market.**

In 1870 a fire that has been described as New Zealand's most extensive urban fire to date destroyed the commercial centre of the town. Although many buildings were destroyed, most were quickly rebuilt.

Today the town is the place of residence for many artists and remains very popular for its bars and restaurants. Of particular note is the Wunderbar, which easily attracts crowds due to their live music and quirky interior design.

<http://www.bankspeninsula.info/information/home/>

<http://lyttelton.nz.googlepages.com/timeline>

Lyttelton 2007/8



View from the Wunder Bar over Lyttelton Harbour and Port (former Lyttelton Port of Christchurch HQ building to right)



The Volcano Café and Lava Bar and view down London Street (main road)



The British Hotel, corner of Norwich Quay and Oxford St



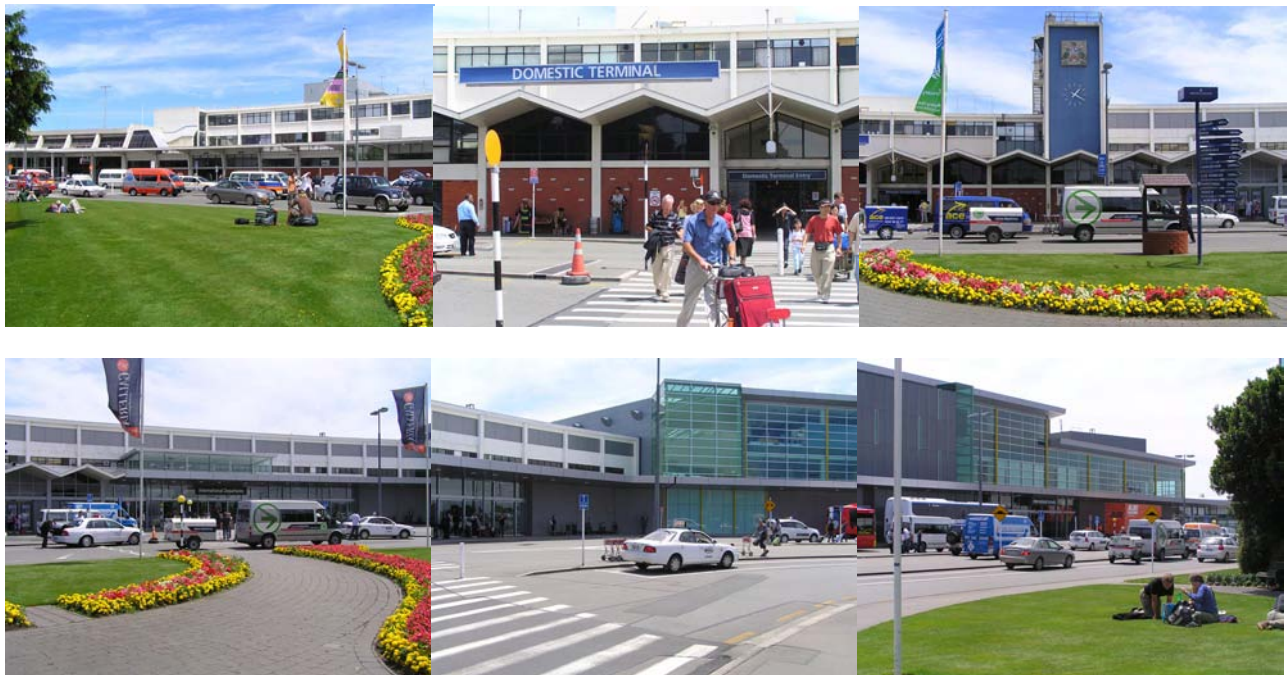
A display board for Lyttelton West School in the old W.C.C. Taylor Plumber building on Oxford St

Airport (16)

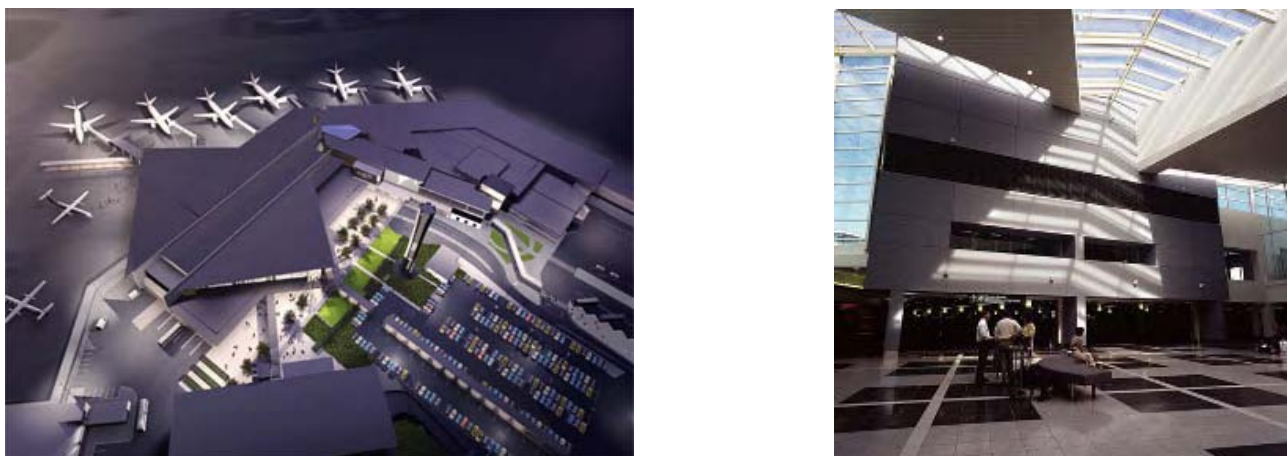
Christchurch Airport is the international gateway into the South Island and a well used entrance point into the city. It is located 12km north-west from the city centre, next to the Antarctic Centre.

The airport has 4.3 million passengers and 83,000 air movements a year. The major share holder is Christchurch City Holding Ltd, with the remaining 25% held by the New Zealand Government. A new car park building was completed in 2006 and further plans to redevelop the terminal are scheduled to be completed in late 2010.

<http://www.airportcity.co.nz/main/index.cfm>



View of domestic (top) and international (below) terminals, Christchurch Airport



Artists impression of aerial view after terminal redevelopment and interior view

General History

Migrants from Eastern Polynesia are believed to be the first people to settle in the general Christchurch area at around 1000 CE.. **Descendants of these people would have been killed or absorbed into Maori migrating from the North** (especially the tribes Ngati Mamoe and Ngai Tahu during the 16th and 17th Century).

By the early 19th Century the Maori tribe Ngai Tahu had settled in the Christchurch area and occupied most of the Banks Peninsula.



Rakawakaputa, Port Cooper Plains by William Fox, 1848 and Historic posters advertising ships to Canterbury

The Maori name for Christchurch is 'Otautahi' meaning 'the place of Tautahi'. Tautahi, a Ngai Tahu Chief, was buried near the present St Luke's Church vicarage around the 1750s. The wider area of Christchurch, encompassing the then surrounding wetlands that separated Banks Peninsula from the surrounding plains were called 'Nga-pakihi-whakatekata-o-Waitaha', meaning 'the wetland where Waitaha made fish-spears from flax-stalks'.

The first recorded Europeans in Canterbury came from a sealing ship in around 1815, although the first settlement was in Lyttelton (see Lyttelton section). The first Europeans in the current site of Christchurch were only there to bury a shipmate; the remains and gravestone dated 1822 was found in New Brighton in 1851.

During the 1830s sealing became popular, and the European population began to increase. **The Maori population declined dramatically as a result of civil war in the 1820s, the raids by Te Rauparaha in the early 1930s, and the new diseases brought by Europeans.**

In 1840, after the Treaty of Waitangi had been signed by many chiefs in the North, the Treaty arrived in Akaroa to gather signatories from Ngai Tahu.

Europeans were at first hesitant to settle on the plains because they were swampy. However **settlement was planed there by the Canterbury Association, which was co-founded by John Robert Godley (credited as the founder of Christchurch).** From Britain the Canterbury Association decided to call the new colony Christ Church. **After much disagreement and misunderstanding the land was purchased from Ngai Tahu for a mere 2,000 pounds.** After further events which failed to see some of the agreements materialise, Ngai Tahu rightly claimed that they had been cheated by the crown. They never gave up their claim for compensation despite being marginalised by immigrating Europeans. They were compensated in 1998 when the **Waitangi Tribunal concluded after extensive hearings that "the Crown acted unconscionably and in repeated breach of the Treaty of Waitangi"**. Ngai Tahu received an apology from the Crown, monetary compensation, and confirmation of their right to express their kaitiaki (guardianship) relationship with the environment.



A boy rescuing a bogged horse from the Avon River and Charles Crofts (Negotiator for Ngai Tahu) and Doug Graham (Minister in Charge of Treaty of Waitangi negotiations) hongi after signing the Ngai Tahu settlement, 24 September 1997

In 1850 twelve shiploads were planned to dispatch British citizens to Christchurch and the first four were ready to go in September of 1850. **'The First Four Ships' has become one of Christchurch's founding myths**, with descendants from these ships holding an extra amount of prestige in elite circles. The ships docked at Lyttelton and for a period of time Lyttelton was more popular than Christchurch as it was already established. However Lyttelton is geographically restricted by the hills and harbour and once the first few settlements were made in Christchurch people were more ready to settle there themselves.

History of the City

Christchurch's central city is located within '**The Four Avenues**' **Moorhouse, Bealy, Fitzgerald, and Rolleston Avenues**, which define the urban centre. Originally (apart from a few large estates) the majority of people in the city lived within this centre, although by 1870 there was an even amount of people living outside this area as there was within it. Important early suburbs were Sydenham and Addington, which were working-class areas close to the rail-way line at the south of the city. Other early suburbs were St Albans, Papanui (which developed around an area of bush that was milled), Upper Riccarton (located at a major intersection), Richmond, and Linwood. Woolston, Sumner and New Brighton were also developed early, originally being independent villages.

Development on the Port Hills around the suburb of Cashmere began in the late 19th Century, and although it quickly became built up, the bottom of the hills remained essentially rural until the first four decades of the 20th Century.

Inside the city, the earliest shops were on **Cashel and High Street** and on a small part of Colombo Street where shopping is still popular today. Residences within the town belt were taken over by commercial buildings, and only a few historical houses around Cranmer Square remain today.

In the 1850s and 60s businesses were producing goods for use by the workers (for example **boots, barrels, and beer**), later expanding to **wool and wheat**. In 1910 the Para Rubber Company was formed, which grew with importance as plastics were needed for electrical goods in the 1930s onwards. Companies were also manufacturing clothes to such an extent that Christchurch became known as the clothing centre. The Lichfield Shirt company began in 1916 and supplied the armed forces, before moving on to business wear. They remain a well known brand. During these times Irish Catholics made up the largest proportion of the working class. While this became less true into the middle of the 20th Century, the working class still carried this reputation. Towards the end of the 20th Century many industries, including the rail-way workshops and Kaiapoi woollen mills shut down. However, the electronics industry has continued to flourish.

Christchurch has a significant relationship with Antarctica. In 1901 and 1910 Captain Robert Falcon Scott led a British expedition to Antarctica using Christchurch as their base. **Captain Scott lived on Kinsey Ave in Sumner** when he was in New Zealand and his wife, Kathleen Scott, an artist, remained in Sumner while he was away. In the 1950s the United States Navy's Operation Deep Freeze arrived in Lyttelton on their way south and introduced Christchurch to Coca-cola. The city also has an Antarctic Centre a large museum collection and a memorial of Captain Scott (erected in 1917 and designed by his wife).

Map of Christchurch CBD with important locations:

<http://www.planetware.com/map/christchurch-map-nz-nz200.htm>

Christchurch before 1850:

<http://www.ccc.govt.nz/Christchurch/Heritage/LocalHistory/ChChBefore1850.pdf>

Overview of land claims by Ngai Tahu:

<http://www.ngaitahu.iwi.nz/About%20Ngai%20Tahu/The%20Settlement/Claim%20History%20Overview>

Web sites about Treaty of Waitangi:

<http://www.nzhistory.net.nz/category/tid/133>

<http://www.waitangi-tribunal.govt.nz/treaty>

SCAPE Christchurch Biennial of Art in Public Space

From the inaugural Biennial in **2000** Art & Industry has presented an excellent standard of artworks including a strong national and international presence with Ilya and Emila Kabakov's *Monument To A Lost Civilization*, as well as **new work** by important local artist Andrew Drummond as well as Susan Norrie and Ani O'Neill. **15 artists** from **4 countries** participated.

SCAPE 2002's impressive programme included Scottish artist Nathan Coley and British artists Richard Wentworth and Tacita Dean. Key works by leading NZ artists Caroline Rothwell and Tony de Latour also featured. **25 artists** from **8 countries** participated.

SCAPE 2004 featured **55 artists** from **9 countries**. The international contribution included the work of Monica Bonvicini, Francis Alÿs and Christian Jankowski. Australasian highlights included Aaron Seeto, Sangeeta Sandrasegar, Hany Armanious, Rachael Rakena and Paul Hartigan.

In September 2006 Art & Industry launched its 4th SCAPE, the **SCAPE 2006 Christchurch Biennial of Art in Public Space *don't misbehave!*** New Zealand's only international contemporary biennial dedicated to public art. SCAPE 2006 included **45 artists** from **14 countries**.

The growth of successive SCAPE Biennials in Christchurch shows that the partnership of art and industry to create a major public art event in the city is a successful one. As with most festivals, it takes time to build momentum, but SCAPE has seen steady and healthy growth over the past four biennials.

Unique for SCAPE 2006 was the pairing of national curator, Natasha Conland with German, Susanne Jaschko who together devised an entirely new theme and direction for Art & Industry's SCAPE 2006 Biennial. Their title was *don't misbehave!* – a directive with an ironic twist! *don't misbehave!* ran for a 6-week period and highlighted **20 new commissioned works** that mischievously inhabited public space, intervening with the regulations which govern the private, public and commercial occupation of that space.

"Putting together a team of a New Zealand and a European curator has been particularly convincing, thereby creating an artistic platform for the interaction of experiences, views and expectations of the New Zealand art scene with those from around the globe. This approach has literally put Christchurch on the map of the many participating artists, institutions, supporting partners and art scenes nationally as well as internationally." Christoph Muecher Director, Goethe-Institut Wellington

www.scapebiennial.org.nz

Art & Industry

The Art & Industry Biennial Trust was launched in 1999 to provide a meeting ground for industry, public funders, contemporary visual artists, and be a **catalyst for contemporary public art throughout Christchurch city**. Unique to the SCAPE Christchurch Biennial are the partnerships between the spheres of art and industry.

Partnering **artist with industry, materials, intellectual property and resources**, enables the production of new innovative artworks for public engagement. In this way all artworks developed for the SCAPE Christchurch Biennial are the product of creative endeavour and a partnership with the community. **Ambitious artistic concepts are regularly worked through with artists, curators and industry partners to create new works, articulating a very special civic co-operation.**

International in its focus from the outset, the participating artists in the SCAPE Christchurch Biennial have responded to the context of public space within the local environment. With artistic contributions from all over the world the SCAPE Christchurch Biennial has become one of the most stimulating and diverse contemporary art events in New Zealand.

The SCAPE Christchurch Biennial is **an international event that draws together the city**. Giving artists the chance to produce new work and seeing how audiences perceive this is equally exciting – reaching audiences on both an emotional and intellectual level. **The SCAPE Christchurch Biennial has become a truly international event and the focal point for international understanding of New Zealand contemporary art.**

In addition to SCAPE, Art & Industry present a **permanent artwork** for the city of Christchurch each biennial. This is formally gifted to the City as a commitment to maintaining the growth of Christchurch's collection of public artworks. Programming, publicity and promotion for this is coordinated by Art & Industry and aligned to the opening of each SCAPE Biennial.

Ensuring innovation and leadership in the arts – and by investing in new permanent public artworks is just one of the ways Art & Industry seeks to improve the physical and social setting of Christchurch, enhancing the inner-city and making Christchurch a desirable place to live, work and visit.

Art & Industry is also committed to working with the people of Christchurch and values its partnerships and involvement with organisations that have similar visions. The organisation has excellent relationships with local stakeholders including, [Christchurch Art Gallery Te Puna o Waiwhetu](#) and [The Arts Centre](#).

www.artandindustry.org.nz

Links

<http://www2.stats.govt.nz/domino/external/web/commprofiles.nsf/htmldocs/Linwood+Community+Profile>

<http://www.sol.net.nz>

<http://www.thebicyclethief.co.nz>

<http://www.christchurchcathedral.co.nz/>

<http://www.ccc.govt.nz/CentralCity/Programmes/images/ExistingCentralCityLanesMapLarge.gif>

www.ccc.govt.nz/CentralCity/Programmes/CentralCityLanesPlan2007.pdf

<http://library.christchurch.org.nz/Heritage/EarlyChristchurch/SquaresofChristchurch.asp>

http://www.ccc.govt.nz/Parks/NaturalAreas/waterways_history.asp

<http://archived.ccc.govt.nz/AvonRiverMasterPlan/2006/Draft/>

<http://library.christchurch.org.nz/>

<http://www.canterburymuseum.com>

www.canterbury.ac.nz

<http://www.metroinfo.org.nz/seg55.html>

<http://www.bankspeninsula.info/information/home/>

<http://lyttelton.nz.googlepages.com/timeline>

<http://www.airportcity.co.nz/main/index.cfm>

[Christchurch Art Gallery Te Puna o Waiwhetu](http://www.christchurchartgallery.co.nz/)

[The Arts Centre.](http://www.theartscentre.co.nz/)

<http://www.planetware.com/map/christchurch-map-nz-nz200.htm>

[Christchurch before 1850: http://www.ccc.govt.nz/Christchurch/Heritage/LocalHistory/ChChBefore1850.pdf](http://www.ccc.govt.nz/Christchurch/Heritage/LocalHistory/ChChBefore1850.pdf)

<http://www.ngaitahu.iwi.nz/About%20Ngai%20Tahu/The%20Settlement/Claim%20History%20Overview>

<http://www.nzhistory.net.nz/category/tid/133>

<http://www.waitangi-tribunal.govt.nz/treaty>

www.scapebiennial.org.nz

www.artandindustry.org.nz

Credits

Photography: Barry Scott (Beca)

Research: Sarah Pettigrew (SCAPE 2008 Curatorial Assistant)

Design & Editing: Emma Velde (SCAPE Programme Manager)

No Obligation

The Art & Industry Trust is under no obligation to act further on any of the information submitted in any artist proposal and is not bound in any way to select and/or negotiate with any Respondent/s. It is not intended that this Dossier (nor any response to the Dossier) shall in itself give rise to contractual relationships. Similarly, it is not intended that consideration or discussion of any response to this Dossier will give rise to any commitment or undertaking by the Art & Industry Trust to take or refrain from taking any particular course of action in the future.

Selected artist(s) will be responsible for the preparation of artworks within the nominated timeframe, give access to artworks for regular progress reviews and for catalogue photography and installation of the biennial. Selected artist(s) will also be required to participate in publicity and promotion activities, which includes media interviews, media launches and official functions.

Specific artist requirements will be detailed in a contract with the Art & Industry Biennial Trust.