

Proposal for Government House, Wellington

11 September 2009

Proposed by Gavin Chilcott

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Scope of Proposal

Government House, Wellington was designed by John Campbell and Claude E. Paton in the English Revival style and built in 1910 as the official residence of the Governor General and his or her family. The building is now listed as a Category 1 Heritage Place by the New Zealand Historic Places Trust and forms an important part of New Zealand’s cultural heritage. It is currently undergoing restoration.

It is proposed to knit the contemporary and traditional roles of the house together by commissioning an artist or artists to prepare custom designs for several interior elements. These elements will provide a showcase for New Zealand art and design, with the intention of celebrating the historical and contemporary methods of occupying the house.

Brief to Artist

The development of an artist carpet design shall be a collaborative process between the artist and architect. The artist shall respond to the existing conditions of the room and these given elements are supplied.

Carpet design/s (artwork) for selected rooms or room at Government House, Wellington are required:

- The Drawing Room
- The Main Hall, Corridors and Stairs

1. Artist relevant CV

Attended Auckland Technical Institute in 1967 followed by three years at Elam, School of Fine Arts, Auckland, from 1968-1970. My first exhibition was at the Barry Lett Gallery in 1976 and since then I have exhibited widely throughout New Zealand and internationally. I have received numerous QEII grants and am represented in all major New Zealand Collections.

1967	Auckland Technical Institute (Graphic Arts)
1968 – 1970	Elam School of Fine Arts
1980 – 1989	QEII Arts Council grants (5)
1989	Commenced design relationship with Dilana Rugs, Christchurch with installation <i>Setting the table</i> , Auckland City Art Gallery
1991	Trust Bank Canterbury/Arts Council Artist in Residence, Arts Centre Christchurch
1991	Wool Interior Design Award – Merit (Noel Lane Architects, The Long Room, Exchange Hotel, Auckland)
1994	Premier Award W.I.D.A. (Noel lane Architects, Kermadec Restaurant, Auckland)
2001	Australian Commercial Premier Design of the Year Award (Noel

Lane Architects, Air New Zealand world wide First Class Lounges)
(judged by Sir Terence Conran)

2. Examples of Artist's work

My ability to work in collaboration with architects is demonstrated by my work since 1991 with Noel Lane Architects on a number of site-specific spatial works for:

- Long Room, Exchange Hotel, Auckland
- Kermadec Restaurant, Auckland
- Manukau District Court – all courtrooms
- Air New Zealand First Class lounges throughout the world
- Sun Alliance Building, Shortland St, Auckland
- Private House, Brick Bay, Matakana
- Matakana Cinema Complex

In conjunction with Dilana Rugs, among many site-specific rug design commissions, I have completed designs for:

- Shania Twain House, Central Otago
- Ching House, Omaha Beach
- Sarah Naett, Strasbourg
- Hamish Keith, Auckland

The strength of my relationship with Dilana Rugs and Hugh Bannerman is evidenced by the length of our past history and on-going projects.

3. Referees

- i) Noel Lane
09 309 4800

- ii) Hamish Keith
hakeith@iconz.co.nz
09 360 9491

4. Artistic position

My creative starting point is one that is calm, unemphatic, structured and classic in effect, with references to the New Zealand environment. The flooring should not overwhelm the room, and while visually interesting, the colour and texture should be brought to the room by the guests' clothing, soft furnishings and room decoration including objets d'art and art works.

I propose a classic design with a contemporary twist based on these characteristics:

- A wide border with neo-classical stylised images of oceans and mountains, with a central ground of diaper patterned fern leaves and moss forms overprinted with small motifs of brighter colour.
 - The neo-classical stylised images acknowledge the traditions of Axminster and 1900s' pattern making.
 - The wide border takes into consideration the floor plan with its numerous entries, fireplace projections, columns and the drawing room bay window. It also references the ceiling plan.
- The design is multi-layered: the lower pattern layer of mountains and ocean

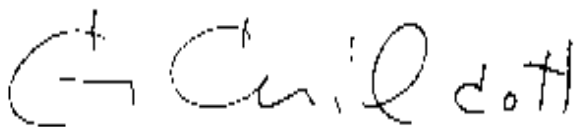
imagery is in contrast to the over printing of the indigenous motifs in shape, colour and scale.

- The indigenous motifs will be small and provide a rhythmic overall highlight to the subtler under pattern.
- These motifs could be based on rōranga whākairo and whākiri traditions, if determined appropriate.
- The colour palette: pale shades from the Aalto colour range for the base layer, with brighter hues for the top layer.
- The motifs will be carefully graduated in scale for the size of the room/s.
- The underlying imagery to be produced using 19th century textile printing blocks. This will achieve a classical repeat pattern unique to this textile and support the 1900s pattern making traditions.
- The border design is continued in the corridors with reverse colour way, allowing the rata/pohutukawa colour to predominate.
- The contemporary twist will be supplied by the colour balance and choice of overprinting imagery and indigenous motifs.
- My design methodology allows for sequential experience in corridors by utilising one or more of the following technical adjustments:
 - pattern repeat length - from maximum to minimum as a guest processes towards the Drawing Room.
 - colour and indigenous motif changes
 - coherent variation, in terms of the design principles, within the diaper pattern imagery.

5. Programme

I confirm my availability to meet the programme deadlines.

In addition, I confirm my ability to meet the technical requirements of the design specifications.

A handwritten signature in black ink that reads "G Chilcott". The signature is written in a cursive, slightly slanted style.

*signed, G Chilcott
11 September 2009*