

## STAGE 3 - SECTION 32

### CHAPTER 9

#### NATURAL AND CULTURAL HERITAGE

#### APPENDIX 8.3 - HERITAGE STATEMENTS OF SIGNIFICANCE - CENTRAL CITY

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 619  
*ARMAGH STREET KERBSTONES AND SETTING – ARMAGH  
STREET BETWEEN DURHAM-OXFORD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Armagh Street kerbstones, which are adjacent to the former Canterbury Provincial Council Chambers (1858-65) west of Victoria Square, have high historical significance as a rare surviving example of early colonial kerbstones. Research to date has not established the year in which this kerbing was laid but a date of the early/mid-1860s seems most likely in view of the erection of the Canterbury Provincial Council buildings during this period. Contemporary newspaper reports of road works being undertaken by the newly formed municipal council (est. 1862) also support the likely age of these kerbstones. The kerbstones reflect the importance of drainage in the development of the colonial city and the transition from muddy tracks to formed roads, footpaths and gutters through the latter half of the 19<sup>th</sup> century.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The kerbstones have some cultural value, as they are associated with the way of life of the early European settlers who built roading and drainage for the developing city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Armagh Street kerbstones have architectural and aesthetic significance for the manner in which their roughly finished blocks of basalt complement the stonework of the adjacent Provincial Government Buildings. Their texture, dimensions and form distinguish them from modern kerb and channel treatments. The kerbstones are utilitarian in design which befits their use as city infrastructure. A small portion of the kerbstones were covered over with footpath in the first decade of the 21<sup>st</sup> century to enable outdoor seating by the adjacent restaurant. This was carefully undertaken to ensure the kerbstones remain intact and are able to be uncovered at a later date.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Armagh Street kerbstones have craftsmanship significance for the manner in which the stones were cut and laid. The stone is likely to have been sourced from Halswell Quarry, which began operation in c.1861. The quarry provided metal for the city's roads as well as cut stone for notable works of architecture.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Armagh Street kerbstones have high contextual significance for their relationship to the Provincial Government Buildings, with its 1864-65 stone chamber and later 1915/21 additions, and proximity to the Magistrates' Court (1880-81) and Armagh St Bridge (1883). There are also some early colonial kerbstones on the west side of Latimer Square, adjacent to the Christchurch Club, and similar stones remain extant in Lyttelton's Oxford Street.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Armagh Street kerbstones and their setting have archaeological significance because they have the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

## ASSESSMENT STATEMENT

The Armagh Street kerbstones have high overall significance to Christchurch, including Banks Peninsula. The stones have high historical significance as evidence of the early colonial development of the city's roading and drainage infrastructure. The stones have aesthetic and craftsmanship significance for their rough-hewn form and evidence of hand cutting and were likely sourced from Halswell Quarry. The Armagh Street kerbstones have high contextual significance for the manner in which the finished basalt stones complement the adjacent Canterbury Provincial Buildings and archaeological significance in view of their age and siting within the inner city.

## REFERENCES:

CCC Heritage Files *Armagh Street Kerbstones*

Latimer Square West Street Renewal (CCC, Christchurch, August 2010)  
<http://resources.ccc.govt.nz/files/haveyoursay/LatimerSquareWestStreetRenewalPIL.pdf>

John Wilson et al *Contextual Historical Overview for Christchurch City* (CCC, 2005)

**REPORT DATED: 3 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 219  
*ARMAGH STREET BRIDGE AND SETTING - ARMAGH STREET  
BETWEEN DURHAM -OXFORD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Armagh Street Bridge has high historical significance as one of a number of historic central city bridges over the River Avon, built not only for function, but also as ornamental instances of civic pride. Designed by City Surveyor Charles Walkden, the Armagh Street Bridge had its formal opening, by Mayor Ruddenklau, on New Year's Day 1884. It replaced an earlier timber bridge erected in 1872 and was built by Messrs Grieg and Hunter.

Tracks for the inner-city Christchurch Tramway were laid over the bridge in c1993. The bridge was damaged in the 2010-2011 earthquake and has now been repaired and reopened.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Armagh Street Bridge has cultural significance for its association with the River Avon and the city's distinctive character and identity as a river city. The site and setting of the bridge adjacent to Victoria/Market Square and site of Puari Pa has cultural and spiritual significance to tangata whenua as does the Ōtākaro (Avon River) which was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Armagh Street Bridge has high architectural significance for the manner in which it follows the model established for central city bridges by the Victoria Square Bridge of 1864 and complements the city's Gothic Revival architectural character. The bridge has aesthetic significance for its stone and stucco-faced arched form and iron Gothic Revival balustrading. It is of brick arch construction and was designed by a senior member of Council staff,

'Surveyor and engineer Charles Walkden (1824-1908), who had worked in Austria and Denmark for a number of years before arriving in Christchurch in 1871. In 1874 he was appointed City Surveyor to the City Council, a position he held for 22 years. During this time, Walkden was responsible for designing many of the bridges in central Christchurch.

The bridge was built by William Grieg (1836-1911), who was born in Rothesay in Scotland and arrived in Christchurch in 1860 where he worked on the Lyttelton Railway Tunnel before taking the contract for the Bank of Australasia. Grieg worked as a building in the City for 8 years and then farmed at Ashley for a period before going into partnership in 1876 with John Hunter. They were responsible for a number of large, now demolished masonry buildings such as the Supreme Court, part of Sunnyside as well as building the former Boys' and Girls' High Schools.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Armagh Street Bridge has high technological significance for what it may reveal in terms of the materials and construction methodologies employed at the time. It is a single-span brick-arched bridge, which is supported on unreinforced concrete foundations. The bridge's stone facing and cast iron railing exhibit a high degree of craftsmanship. The latter was made by a local foundry.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Armagh Street Bridge has contextual significance for its association with the River Avon, its proximity to the Canterbury Provincial Council Buildings, Victoria Square and the buildings

of the Christchurch District Court. The bridge carries Armagh Street across the River Avon between Durham Street and Oxford Terrace. It also has contextual significance in relation to a number of other 19<sup>th</sup> century bridges in the inner city, including those in Victoria Square (1864), Worcester Street (1885), Armagh Street's Park Bridge (1885), at the Rolleston Avenue entrance to Hagley Park, Gloucester Street (1886-87), and Colombo Street (1902). Charles Walkden designed all of the aforementioned bridges that were erected in the 1880s.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Armagh Street Bridge and its setting as archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Armagh Street Bridge and its setting has high overall significance to Christchurch, including Banks' Peninsula as one of a number of masonry and iron Victorian bridges over the Avon River. It has historical significance as the product of a period when many of the city's bridges were being upgraded, both to provide a more effective transport infrastructure and to ornament the city. The Armagh Street Bridge has cultural significance for its association with the city's distinctive character and identity and the site and setting of the bridge adjacent to Victoria/Market Square and site of Puari Pa has cultural and spiritual significance to tangata whenua as does the Ōtākaro (Avon River) which was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. The bridge has architectural and aesthetic significance for the quality of its design, its positive relationship to its immediate environment, and its association with City Surveyor, Charles Walkden and builder William Grieg. The Armagh Street Bridge has high technological significance for what it may reveal in terms of the materials and construction methodologies employed at the time. The Armagh Street Bridge and its setting has contextual significance as an important component of the city's network of heritage bridges, and a contributor to the city's broader Gothic Revival character and heritage. The Armagh Street Bridge and its setting have archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

### **REFERENCES:**

Historic place # 1830 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/1830>

John Ince *A City of Bridges. A History of Bridges over the Avon and Heathcote Rivers in Christchurch* (Christchurch, 1998)

**REPORT DATED: 10 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 35**

***DWELLING AND SETTING, RED HOUSE -  
25 ARMAGH STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

*Red House* has high historical and social significance for its connection with a number of notable individuals, for its long history of mixed use as both home and business/professional premises, and for its lengthy association with the Cranmer Bridge Club. The dwelling is notable for its association with two of Canterbury's most prominent architects, and for the sixty years it spent as doctors' consulting rooms.

The original brick part of *Red House* was constructed in 1864 for Napoleonic war veteran Dugald McFarlane as both home and premises for his wine and spirit business. In 1899 the property was sold to well-known local architect Samuel Hurst Seager, who added a timber wing on the property's Armagh St frontage where he based his practice. The deep red ochre of the house has been attributed to Seager, as this was a colour he used extensively on his

Spur development in Sumner. Research has not determined however if the *Red House* appellation has ever been a formal rather than just a popular designation. There is no evidence that Seager employed the name.

Seager departed for The Spur in c1902, and the house was leased to a series of medical professionals as consulting rooms, including Dr Levinge, a former superintendent of Sunnyside Asylum who specialized in the treatment of mental disorders. In 1907 Seager finally sold the property, to noted fellow architect John (J.J.) Collins of Collins and Harman. Dr Levinge's lease continued through 1907, and research to date does not reveal whether Collins lived at the property. In 1911 he sold it to soldier and runholder Leopold (L. G. D. ) Acland. Much of the decade Leopold owned the property he spent fighting in WWI, during which he won the Military Cross and an OBE. In his later years he published indispensable historical reference work *The Early Canterbury Runs*.

In 1921 Acland sold the property to general practitioner Dr Douglas Anderson. Dr Anderson (1889-1972) served as a medical officer in WWI before returning to Christchurch in 1919 to commence in general practice. Anderson conducted his practice, which specialized in obstetrics and paediatrics, for forty four years - all but two of which were spent at *Red House*. Armagh Street contained a number of doctor's consulting rooms during this period.

When Dr Anderson retired in 1963, the property was purchased by the Cranmer Bridge Club. The Club used the majority of the building as their rooms, but leased the first floor as a separate flat. *Red House* remained the home of the Cranmer Bridge Club until the Canterbury Earthquakes of 2011, when the brick portion of the building was destroyed. The Seager addition of c1899 remains extant. The property has subsequently been sold to a private owner.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

25 Armagh St has cultural significance for its role in a number of significant aspects of Christchurch life through its long history. For more than half a century the dwelling served as the surgery and home of various medical professionals, in a period when it was the convention for doctors to live on their premises. For almost half a century the building also served as the rooms of the Cranmer Bridge Club. The Club formed in 1959 to play social Bridge and although no longer based at 25 Armagh Street, retains its distinct identity and traditions. The building also has cultural significance in relation to New Zealand's architectural history. It is considered to hold an important position in the early development of a studied vernacular architecture through its referencing of elements of Christchurch's colonial heritage.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

*Red House* has high architectural and aesthetic significance because it was owned and designed by well-known New Zealand architect Samuel Hurst Seager, and because it was

considered a milestone both in the development of his own style, and in the development of a distinctive New Zealand vernacular arts and crafts architectural tradition.

Seager was a leading New Zealand architect at the turn of the century, primarily known for his innovative residential work. Seager's domestic designs varied widely in style according to client's particular requirements, and included Old English-style mansions, villas and bungalows. Seager is particularly remembered however for his contribution towards the development of a distinctly New Zealand architecture. Influenced by the Arts and Crafts movement's appreciation of the vernacular, Seager actively adapted overseas models to suit New Zealand's specific conditions, and also examined the work of his predecessors for distinctive exemplars from New Zealand's colonial past from which he could borrow. Seager believed particularly that the Gothic Revival tradition established in Christchurch by his former teacher Benjamin Mountfort accorded with his own search for a New Zealand vernacular. *Red House* contains several architectural quotes from the works of Mountfort – most recognizably the Armagh Street entry porch, which is derived from the entrance arcading of his Christchurch Club. The significance of the *Red House* lies in the belief that it is the first example in this country of an architect overtly paying homage to his predecessors in an effort to establish an architectural tradition. The two principal rooms and hallway of the Seager wing contain significant Arts and Crafts-style features including panelled coved ceilings, overmantels and distinctive door and window hardware.

### TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

*Red House* has technological significance for the capacity it has to illustrate typical finishes, construction techniques and use of materials from the turn of the century. It has craftsmanship significance its exterior features and ornamentation, and for the noteworthy Arts and Crafts-style features that Seager integrated into his home/office, including coved timber ceilings, fire surrounds and door and window furniture.

### CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The building has overall high contextual significance in relation to its site, to the listed heritage space of Cranmer Square and to the listed heritage buildings that remain in the vicinity, particularly the early dwellings at 4, 17 and 56 Armagh Street. *Red House* is located on a roughly square suburban section at the corner of Armagh Street and Cranmer Square. The building sits on the Armagh Street frontage close to the western boundary; much of the remainder of the section was occupied by the large brick cottage that was demolished following earthquake damage in 2011. The small east-facing garden contains a large and prominent pollarded elm. Because of the building's frontage on Armagh Street, and the location of the section on a prominent city intersection at the south west end of Cranmer Square, it has high landmark significance.

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

*Red House* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The extant Seager wing was probably constructed in 1899; some elements of the 1864 building also remain on site, including the (now filled) former cellar.

## ASSESSMENT STATEMENT

*Red House* is of high heritage significance. The dwelling has high historical and social significance for its connection with a number of notable Canterbury individuals including two of the province's most well-known architects and several medical professionals, for the sixty years it served as doctors' consulting rooms, and the almost fifty years the Cranmer Bridge Club was based there. The dwelling has cultural significance for its long history of mixed use as both home and business/professional/club premises; primarily as a doctor's surgery and the rooms of the Cranmer Bridge Club in the century since Seager executed his alterations. The dwelling has high architectural significance because of its association with significant architect Samuel Hurst Seager, and because it is considered an important link in the development of a New Zealand style of architecture. The dwelling has particular aesthetic significance for the well-known façade with its arcaded porch that presents to Armagh Street. The square bay window and battened gable at the eastern end are also highly visible. Although the colonial brick section has been lost, the remaining Seager wing retains a high degree of integrity and authenticity. The dwelling has craftsmanship significance for its exterior ornamentation, and the many characteristically Arts and Crafts-inspired features which it contains. The dwelling has high contextual significance in relation to its site, to the listed heritage space of Cranmer Square, and in relation to the listed heritage buildings that remain in the vicinity, particularly the early dwellings at 4, 17 and 56 Armagh Street. It also has considerable landmark significance on a prominent city intersection that defines the south west end of Cranmer Square. The dwelling is of archaeological significance for its potential to provide evidence of human activity, particularly that prior to 1900.

**REFERENCES:** CCC Heritage File: 25 Armagh Street *Cranmer Club*

**REPORT DATED:** 24/07/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 390  
*FORMER DWELLING AND SETTING – 32 ARMAGH STREET;  
325 MONTREAL STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former dwelling at 325 Montreal Street has historical and social significance as an early colonial cottage and for its association with noted pianist Ernest Empson and Christchurch Girls' High School. The cottage was constructed in c.1875 for Albert Roberts, a grain and seed merchant. The first occupant was William Townend (1845-1934), a well-known Christchurch chemist and accoucheur (male midwife). Townend arrived in Christchurch in July 1875 and was controversially jailed for manslaughter in 1876 after a baby he delivered died as a result of his treatment. After his release he married Rosa Perkins in February 1877. The Townends purchased 'Fifield' in Opawa in 1890.

In 1908 325 Montreal Street was purchased by Ernest Charles Empson (1880-1970), an Ashburton-born pianist and piano teacher who later gained an international reputation and made a significant contribution to the city's music scene. Empson had been raised by Charles and Sophia Thompson, the parents of the painter Sydney Lough-Thompson, and he married their daughter Florence in 1905. After study and performing in Germany, Empson

and his family returned to Christchurch in 1908 but did not reside in the Montreal Street cottage for long as Florence's declining health dictated a move to the Port Hills.

In 1916 the property was purchased by Canterbury College and became part of Christchurch's Girls' High School. The cottage was used to accommodate the school caretaker until the 1970s. Today the cottage, along with the neighbouring site of Christchurch Girls' High School, is owned by Christ's College.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former dwelling is of cultural significance for its demonstration of the way of life of Christchurch residents from c1877. It is also associated with the way of life of private music teachers, offering lessons in their own home, which continues to this day.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former dwelling has architectural and aesthetic significance as a vernacular colonial building. Constructed in c.1875 the single-storey cottage has gabled roof forms and sash windows. The central entrance, which abuts the gable facing Montreal Street, has an arched fanlight. The exterior detailing is minimal: moulded brackets beneath the bargeboards on the cross gables are the only decorative detailing. A bullnose veranda originally ran along the front of the cottage to the bay, but this has since been removed. In its place is a ramp for wheelchair access to the building.

The former dwelling features generously proportioned rooms a coved ceiling in the hallway and a fanlight over the entry. The original cottage has been extended with additions to the Gloucester Street elevation, including lean-tos. These were likely added within a few years of the building's construction, as the detailing is consistent with the original building. The front chimneys have been removed. TS Lambert's 1877 map of the inner city records the footprint of the dwelling as closely resembling what it is today.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage has technological significance as an example of construction methods and materials dating to c.1875. The earliest part of the building has volcanic stone foundations, the interior walls are lath and plaster and details such as the coved hall ceiling provide evidence of a notable level of craftsmanship in the construction of this building.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The cottage has contextual significance due to its location within the inner-city. The cottage sits within the city's traditional cultural precinct with neighbouring listed buildings including the early 1870s dwelling at 40 Cranmer Square and the surviving c.1899 section of the Cranmer Club. The former dwelling makes an interesting comparison with Orari, the 1894 architecturally-designed townhouse built on the southern corner of Montreal and Gloucester Streets. Together the two dwellings help to define the intersection and capture two different stages in the evolution of the city's housing stock.

The setting consists of the listed building on a rectangular corner site. There are a number of mature trees on the property with a front lawn set behind a modern picket fence. The rear of the section is asphalted for carparking. The cottage and setting have landmark significance within the city because of the early colonial character of the building, the fact that it retains a garden setting and its visibility from both Montreal and Gloucester Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cottage and setting at 325 Montreal Street are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The former dwelling and its setting have overall significance to the Christchurch District, including Banks Peninsula. The building has historical significance as a c.1875 colonial cottage, the former home of Ernest Empson, and for its association with Christchurch Girl's High School. The former dwelling has architectural significance due to the authenticity of its exterior and retention of some of its original interior detailing. As a small colonial cottage this building has landmark significance within the inner-city's historic western precinct. It has further contextual significance as it stands as a reminder of the style, scale and materials that once dominated the city's colonial built environment. The dwelling and its setting has archaeological significance in view of its 19<sup>th</sup> century construction.

### **REFERENCES:**

CCC Heritage Files 32 Armagh Street

Dave Pearson Architects Ltd *The Caretaker's Cottage - Cranmer Centre Christchurch - A Conservation Plan* (Christchurch, 2003)

E Bohan 'Ernest Charles Empson, 1800 – 1970' *DNZB* entry – *Te Ara The Encyclopedia of New Zealand*

<http://www.teara.govt.nz/en/biographies/5e7/empson-ernest-charles>

'Cinnamon Cures and Cosmetic Concoctions' *Lost Christchurch – Remembering Our Lost Heritage* <http://lostchristchurch.org.nz/townends-chemist-1897>

TS Lambert 'Christchurch; Canterbury, 1877' [map]

<http://christchurchcitylibraries.com/Heritage/Maps/ATL-Acc-3158.asp>

**REPORT DATED: 3 FEBRUARY 2015**

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 40  
*DWELLING & SETTING - 56 ARMAGH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 56 Armagh Street (1874/1908) has historical and social significance for its association with prominent Anglican clergyman and Maori Missioner, the Rev. Canon James Stack (1835-1919); and medical practitioners Drs William Irving (1870-1951) and Francis Bennett (1897-1976). Stack served the Maori Mission of the Anglican Diocese of Christchurch from 1860 until 1888 and he also worked as a government interpreter and inspector of Native Schools during the 1860s and 1870s. After the mission house at Tuahiwi was burnt down in 1870, Stack and his family lived in Kaiapoi and then built this house on land leased from the Church Property Trustees in 1874. In 1892 Stack freeholded the property. Although he left New Zealand for Europe in 1898 he continued to own the house until 1905, when it was sold to Dr Irving.

During the first half of the 20<sup>th</sup> century the house was both the home and surgery of Drs Irving and Bennett. The house was enlarged by Dr Irving in 1908 to the design of local architect Cyril Mountfort. Irving was educated at Christ's College and trained in England. He

sold the house and practice to Francis Bennett in 1934. Bennett is remembered for writing the centennial history of Christchurch Hospital (1962) and he gave medical evidence for the defence at the trial of Pauline Parker and Juliet Hulme in 1954. Some filming for the 1994 film *Heavenly Creatures*, about the Parker Hulme case, took place in Dr Bennett's former surgery at 56 Armagh Street. The dwelling, now named *The Grange*, has provided bed and breakfast accommodation since 1994. In 2011 a Civic Trust Award was presented to the owners for its ongoing care and complementary commercial use as a bed and breakfast named *Grange House*.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

56 Armagh Street has cultural significance as it illustrates the way of life of a clergyman and members of the medical profession from the 1870s. It may have some cultural significance for the Maori community because of its connection with Canon Stack. Stack was fluent in te reo Maori and was regarded as an expert in his time on Maori matters by Julius von Haast at the Canterbury Museum, to which he gave a significant collection of taonga. Stack's Maori Mission church, St Stephen's at Tuahiwi (1867), is still extant and is thought to be the earliest Maori Mission church to be built in the South Island.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

56 Armagh Street has architectural significance as an example of a Victorian townhouse with sympathetic Edwardian additions; the latter built to a design by Cyril Mountfort. Mountfort was the second son of noted Canterbury architect Benjamin Mountfort and he was also responsible for the design of St Luke's Anglican Church in Kilmore Street (demolished) and the former Church of the Good Shepherd (Phillipstown) vicarage (1883). 56 Armagh Street was moderately damaged in the 2010 - 2012 earthquakes and the three brick chimneys were removed after the 22 February 2011 earthquake.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

56 Armagh Street has craftsmanship significance for its overall integrity and the quality of its interior detailing - particularly the arcaded stairwell - which may be attributed to Cyril Mountfort.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*



56 Armagh Street has contextual significance within the concentration of heritage buildings in the western inner city; as a part of the city's Victorian domestic heritage; within the Armagh Street 'doctors quarter', which features several dwellings once occupied by medical practitioners - including 25 Armagh Street; and as an extant example of the work of Cyril Mountfort. Although it now has a commercial use it has retained its domestic appearance and the house gains contextual significance from its location close to the urban domestic setting of Cranmer Square and its visibility from roadway and tram route.

The setting consists of the immediate land parcel and includes a boundary fence and partial garden setting on the southern *boundary*. TS Lambert's 1877 map of Christchurch shows the land parcel to be the same as it is today.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

As a pre-1900 house, 56 Armagh Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

56 Armagh Street and setting is of overall heritage significance to the Christchurch District including Banks Peninsula. It has historical and social significance for its association with Rev. Canon Stack and Drs. Irving and Bennett. It has cultural significance for its association with the way of life of a clergyman and members of the medical profession. The house has architectural, aesthetic and craftsmanship significance as an example of a Victorian townhouse with additions by a noted architect, Cyril Mountfort, few of whose works are still extant. The house is of contextual significance as it fits within a number of contexts, including the heritage of the inner city west, colonial dwellings, doctors' houses, and other buildings associated with James Stack and Cyril Mountfort. Following the Canterbury earthquakes 56 Armagh Street is one of the few remaining heritage buildings on the south side of Cranmer Square. The house and setting are also of archaeological significance for their potential to provide archaeological evidence including that which pre dates 1900.

### **REFERENCES:**

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Heritage New Zealand List - Historic Place Category 1, List Number 7380 [St Stephen's Church, Tuahiwi], date entered 24 April 1997

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**REPORT DATED: 22 OCTOBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 41  
*FORMER MAGISTRATES' COURT AND SETTING – 85  
ARMAGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Magistrates' Court has high historical and social significance as the oldest purpose-built court building remaining in Christchurch - the only portion of the original court complex still extant – and for the fact that it is still in use for judicial purposes. The land was transferred to the Crown in 1863 and the first stage of the present building was built in 1880. The court opened 5 July 1880. In 1881 an office and waiting rooms were added and in 1909 additions to the south were completed. Courts were established in New Zealand in 1841 following a Royal Charter (1840) which gave Legislative Council the power to make laws in the country. By the 1860s a three tier system of courts had emerged – Resident Magistrates' Courts, District Courts and Supreme Courts. The Magistrates' Court had "ordinary and extended jurisdiction within the city of Christchurch and district". District Courts were abolished in 1925 leaving a two tier system – the Magistrates Court became the District Court, and the Supreme Court became the High Court. The building has been associated

with use as a courtroom for the Christchurch community for over 100 years. The building was damaged in the Canterbury earthquakes and has been repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Magistrates' Court has high cultural and spiritual significance as a public building associated with New Zealand's judicial system. This building is now the Family Court, following conversion from the District Court in 1997. The District Court hears most of all criminal trials. The Family Court, is a division of the District Court and makes decisions on a number of family related matters including when people can't agree about caring for children. The courts play an important role in New Zealand and Christchurch society to determine disputed questions of law and fact in civil and criminal cases. The building is located on the site of the ancient Waitaha pā of Puari which stretched from the banks of the Ōtākaro (Avon River) at Victoria Square out to Bealey Avenue in the years between 1000 and 1500. The loop in the river that encompassed the site was an important mahinga kai. At its height the pā would have been home to about 800 Waitaha people. Later during the Ngāi Tahu period a large variety of food was gathered in the Puari pā area including tuna (eels), inaka (whitebait), kokopū (native trout), koukoupāra (cockabullies), pārerā (grey ducks) and pūtakitaki (paradise shelducks). Unlike Waitaha before them, Ngāi Tahu did not make their homes in the area but rather travelled there from other settlements in order to gather kai. Nearby Market Square (today known as Victoria Square), became an important market and meeting place for Ngāi Tahu from all over the region. (Puari, Tī Kōuka Whenua, Christchurch City Libraries)

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Magistrates' Court has high architectural and aesthetic significance as one of Christchurch's internationally important pool of Gothic Revival buildings, as a building designed in part by pre-eminent Gothic Revival architect, Benjamin Mountfort and as a building which is an example of the design of the Public Works Department.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. He immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre). Mountfort designed the 1880-81 building. Additions facing on to Armagh Street were made in 1908-09 by the Public Works Department, designed by A F Macrae, they were a sensitive response to the earlier Mountfort portion and neighbouring Provincial Buildings. The building was externally conserved and sympathetically altered in the 1990s, when it became the Family Court. However the internal alterations lessened to some degree its architectural integrity internally by subdividing some of the internal spaces.

Repairs following the Canterbury earthquakes include the reinstatement of the chimneys and the partial deconstruction, strengthening the reinstatement of the gable ends.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Magistrates' Court has high technological and craftsmanship significance for the quality of its architectural detailing and the nature of the stonework, which consists of a number of different types of stone. The building features a base course of Heathcote trachyte, walls of Port Hills trachyte and facings of Oamaru limestone. Some offices are plastered, others are lined with brick and stone. The roof of the earlier portion is not now clad with corrugated iron and the 1908 addition is clad in slate.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building has high contextual significance as part of Christchurch's current and former court complex, including the Provincial Government Buildings across Armagh St - which were used intermittently for court purposes for over a century; as part of an immediate heritage precinct centred on the Avon River, including the Provincial Government Buildings, the Armagh Street bridge, various features in Victoria Square and the Town Hall; as part of Christchurch's internationally significant collection of gothic revival structures; as part of the work of architect Benjamin Mountfort, relating particularly to the Provincial Buildings; and as an example of Edwardian public architecture in New Zealand. The setting of the former Magistrates' Court stretches eastwards to the public footpath beside the river and contains some large mature trees.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Magistrates' Court and its setting have high archaeological significance for the potential to hold evidence of early Ngai Tahu occupation in the vicinity, and of early European activity, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The former Magistrates' Court and its setting are of overall high significance to the Christchurch District including Banks Peninsula. The former Magistrates' Court has high historical and social significance as the oldest purpose-built court building remaining in Christchurch - the only portion of the original court complex still extant – and for the fact that it is still in use for judicial purposes. The former Magistrates' Court has high cultural and spiritual significance as a public building associated with New Zealand's judicial system. The former Magistrates' Court has high architectural and aesthetic significance as one of Christchurch's internationally important pool of Gothic Revival buildings, as a building designed in part by pre-eminent Gothic Revival architect, Benjamin Mountfort and as a

building which is an example of design by an architect from the Public Works Department. The former Magistrates' Court has high technological and craftsmanship significance for the quality of its architectural detailing and particularly the stonework, which consists of a number of different types of stone. The building and setting have high contextual significance as part of Christchurch's current and former court complex; as part of an immediate heritage precinct centred on the Avon River; as part of Christchurch's internationally significant collection of gothic revival structures; as part of the work of architect Benjamin Mountfort and (with the 1909 portion) as an example of Edwardian public architecture in New Zealand. The building and setting are also of high archaeological significance for the potential for evidence of Maori and European activity including that which pre dates 1900.

**REFERENCES:**

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Ministry of Justice website >[www.justice.govt.nz](http://www.justice.govt.nz)<

**REPORT DATED:** 29/09/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***VICTORIA SQUARE – VICTORIA SQUARE, 89 ARMAGH***  
***STREET AND 100 KILMORE STREET, CHRISTCHURCH***

The land on which Victoria Square is located was once part of Puari Pa, home of the Waitaha people centuries before European colonial settlement. The cabbage trees (ti kouka) in the square are a reminder of the tupuna and residual landscape features that are valued by Maori today.

Victoria Square was set aside by the Canterbury Association as a reserve in the original plan for the city and was at first known as Market Square. It provided a mercantile centre as a complement to the intended religious and educational functions of Cathedral Square. Many Māori, particularly Ngāi Tūāhuriri from Kaiapoi, came here to sell their produce at the markets held on the banks of the Ōtākaro (River Avon).

By 1862 the square accommodated a police station, immigration barracks, public works' office and the town's post office. From the late 1870s much of the activity that had been associated with Market/Victoria Square was relocating to Cathedral Square. Although Cathedral Square became a magnet for commercial activity, especially after the Government buildings were built there in 1879, Market Square continued to function as a major civic space, especially after it was redeveloped as a park in time for Queen Victoria's Diamond Jubilee in 1897. The construction of the Christchurch Town Hall (1965-72) and the Parkroyal Hotel (1988, demolished) gave added impetus to the beautification of Victoria Square as an inner-city park, which was manifested in its remodelling in 1989. Victoria Square was the inaugural winner of the New Zealand Institute of Landscape Architects' supreme George Malcolm award for excellence in design in 1989. In 1994 a six-metre poupou was erected in the square, as a joint project between Ngai Tahu Trust Board and Christchurch City Council, to commemorate the signing of the Treaty of Waitangi.

There are eight listed items within the square, which represent important transport and communication infrastructure, as well as civic occasions of commemoration and philanthropy. The listed items within Victoria Square have high overall significance to Christchurch, including Banks Peninsula, due to their historical and social, cultural, architectural, technological and craftsmanship, contextual and archaeological heritage values. They are: the Hamish Hay Bridge (1863-64); a horse watering ramp (c.1874-86); Queen Victoria statue (1903); K2 telephone box (c.1927-32); Bowker Fountain (1931); Captain James Cook statue (1932); the Floral Clock (1955); and the Christchurch Town Hall (1965-72).

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 525**

***FORMER MARKET PLACE BRIDGE / HAMISH HAY BRIDGE  
AND SETTING, VICTORIA SQUARE, 89 ARMAGH STREET AND  
100 KILMORE STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Hamish Hay Bridge (1863-4) has high historical and social significance as one of a number of historic central city bridges over the River Avon, built not only for function, but also as ornamental instances of civic pride. In the past the bridge has been known as the Market Place Bridge, Victoria Bridge, and the Victoria Street Bridge. The first bridge on the site, known as the Papanui Bridge, was built of timber in 1852 to span the river on the principal route north from the city. A decade later Market Square was still being mapped as a large open space with only the bridge placed on the diagonal to indicate the future passage of Victoria Street through it. That said, in January 1864 the traffic count over the bridge for an eight-hour working day totalled 1,000 pedestrians, 199 saddle horses, 36 horse carts, 51 horse drays and 10 bullock drays. By this time the bridge had been declared unsafe and Sir Charles Fox in London was engaged to prepare the design and specifications for a new bridge and to call tenders for the supply of ironwork. James Wylde, Assistant Provincial Engineer, was also involved with the construction of the bridge in Christchurch. The bridge provided the template for five other central city bridges in permanent materials, which were built in the 1880s and in 1902.

The bridge was a key piece of infrastructure along one of the city's major arterial routes from 1864 until the partial stoppage of Victoria Street in 1988. From 1880 until 1954 it also



accommodated trams running the Papanui and Fendalton routes. After the road was closed to traffic in 1988 the bridge was repurposed as a pedestrian thoroughfare and heritage feature. It reopened in 1989 as the Hamish Hay Bridge, named after the Mayor of Christchurch (1974-89, City Councillor 1959-74). The bridge survived the Canterbury earthquakes of 2010 and 2011 unscathed.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The bridge has cultural significance for its association with the River Avon and the city's distinctive character and identity as a river city. The river, known to Maori as Ōtākaro, has cultural significance to tangata whenua and was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. The bridge also has some commemorative value as a bronze plaque attached to the guard rail acknowledges Sir Hamish Hay's (1927-2008) service to the city as both a city councillor and Mayor.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

This bridge has high architectural and aesthetic significance because it established the pattern for Christchurch's central city bridges and complements the city's Gothic Revival architectural character. The bridge is a single span bridge carried on stone piers with Gothic Revival style cast iron railings. The bridge has been widened twice: in 1875 by Samuel A'Court to include wing piers and a wooden outrigger footpath, and in 1885 by Walter B Scott. The 1885 additions resulted in the present 20 metre width of the bridge - the widest in the city. In the 1980s Victoria Square was redesigned, and Victoria Street closed to traffic in 1988. The deck of the bridge was opened up at this time to reveal the structure of the bridge and the river below. The void is surrounded by a replica balustrade of the original, cast in aluminium.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Hamish Hay Bridge has high technological and craftsmanship significance as the first cast iron bridge in New Zealand (Heritage NZ). EG Wright had already begun to build the bridge when the ironwork supplied by the Stockton foundry of Head Ashby & Co. arrived in July 1864. The Victorian technology and workmanship of the structure was made more visible when some of the decking was removed in 1989. Local foundry man John Anderson made repairs to the bridge members in 1864 and again in 1882 after the weight of the trams running over the bridge had fractured two of the girders.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Hamish Hay Bridge has high contextual significance as the oldest of six central city historic bridges over the River Avon. The other five bridges all followed the lead of the Hamish Hay Bridge in their design: Armagh Street (1884), Worcester Street (1885), Armagh Street Park Bridge (1885), Gloucester Street (1886-87), and Colombo Street (1902). The bridge also has high contextual significance in relation to the historic development of Victoria Square and the other listed items with which it shares this precinct.

The setting of the Bridge consists of Victoria Square, a public open space in central Christchurch, which borders the River Avon and contains grassed areas, floral plantings, mature trees, and a number of other memorial statues and built features. The bridge's location on the principal diagonal axis through the Square, its Gothic Revival appearance and commemorative function support its landmark status in Christchurch's central city.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Hamish Hay Bridge and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred before 1900. The area was once part of Puari Pa therefore evidence relating to Tangata Whenua may remain. It is likely that excavation and earthworks undertaken in Victoria Square when it was redesigned in the late 1980s may have disturbed or removed archaeological evidence.

### **ASSESSMENT STATEMENT**

The Hamish Hay Bridge and its setting has high overall significance to Christchurch, including Banks Peninsula. The bridge has high historical significance as the first bridge of permanent materials in the city and a functional and decorative piece of colonial infrastructure. The Hamish Hay Bridge has cultural significance for its location on the River Avon, which is highly valued by Maori as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu and for its commemoration of Sir Hamish Hay. The bridge has high architectural and aesthetic significance for its Gothic Revival styling and the role it played as the template for another five historic central city bridges. The Hamish Hay Bridge has high technological and craftsmanship significance as the first cast iron bridge in New Zealand and as an example of Victoria ironwork and bridge engineering. The bridge has high contextual significance as an important component of the city's network of heritage bridges and as a landmark within the environs of Victoria Square. The Hamish Hay Bridge and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred before 1900.

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<http://www.heritage.org.nz/the-list/details/1832>

**REPORT DATED: 3 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 621  
*HORSE WATERING RAMP AND SETTING – VICTORIA  
SQUARE, 89 ARMAGH STREET AND 100 KILMORE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Horse Watering Ramp has historical significance as a tangible reminder of the importance of horses and horse-drawn transport in the city during the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The historic use of the stretch of the River Avon that runs through Victoria Square, between the Armagh and Colombo Street bridges to water horses and (at times other animals), and to wash horse-drawn vehicles is well established. The portion of riverbank most commonly used to get horses down to the water until late 1874 was just downstream (east) of the Victoria Street Bridge. Numerous photos show a worn bank and horses in the river at this point from the 1860s on. In December 1874 the City Council closed this watering place and formed a new site on the northern side of the Armagh Street Bridge. This has been assumed to be the surviving ramp.

An 1874 photograph of the completed Supreme Court building shows worn riverbank east of the Victoria Street Bridge but no sign of any ramp on the east bank of the river between the bridges. In a picture dated c1880, however, there is still no sign of a formed ramp in this location; nor is there in an undated photo of the old Armagh Street Bridge, which was not demolished until 1883. Photographs taken after the new Armagh Street Bridge had been built in 1883 show obvious use of a slope, closer to the bridge than the surviving ramp, to get animals down to the water. This slope would probably not have been in use if the stone ramp, nearby, had already been built. There is, however, an 1886 reference to repairs to the watering place near the Victoria Street Bridge which mentions stone paving blocks.

It can therefore be said with reasonable certainty that the ramp was not built before December 1874 but was almost certainly in place by 1886. The continuing use of the unpaved riverbank close by the Armagh Street bridge into the early 1880s may have been because scouring at the lower edge of the ramp made it difficult or dangerous to use, despite being new, or may be evidence that the ramp was not formed and paved until the mid-1880s.

The ramp was wide enough to allow traders to pull their carts into the river to be washed as well as to water horses. In 1934 it was apparently used to water elephants. The Horse Watering Ramp also has historical significance for the evidence it provides of the functional character of Market Square, which was renamed Victoria Square after a statue of the monarch was installed in 1903.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Horse Watering Ramp has cultural significance as an evocation of the heyday of the horse (1870-1910) during the city's colonial era and the way of life that preceded the motorised vehicle transport of the 20<sup>th</sup> century. The commercial culture of Market Square in the 19<sup>th</sup> century is also evoked by the ramp, in contrast to the commemorative and civic recreational functions it developed in the 20<sup>th</sup> century. Market Square (Victoria Square) is of considerable cultural significance to Māori, particularly Ngāi Tūāhuriri from Kaiapoi, who came there to sell their produce at the markets held on the banks of the Ōtākaro (the Avon River). The river, known to Maori as Ōtākaro, has cultural significance to tangata whenua and was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Of rustic utilitarian built form, and set into the riverbank, the Horse Watering Ramp has limited aesthetic significance. The bollard which has been placed in the centre of the ramp at the water's edge is not an historic feature in that location. It was retrieved from the river when the banks were being walled with concrete blocks in c1984 and placed in position then, presumably to stop vehicles being driven into the river. There had previously been wooden posts in that location serving the same purpose. The ramp is marked by a plaque, which

gives its date of construction as 1974.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Given its basic utilitarian form the Horse Watering Ramp has limited technological and craftsmanship significance. It was constructed to supersede more informal watering places on the sometimes steep banks of the river in this part of the city. The ramp's cobbles, which appear to have been installed after the ramp was already in use, are a less common example of the use of cobbles in Christchurch; research to date has not identified the stone type.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Horse Watering Ramp has high contextual significance as a built heritage feature on the bank of the River Avon as it passes through the central city. It is directly related to both the river and the bridges that cross it in this part of the inner city and has rarity value as the only such ramp in the city. The ramp has contextual significance in relation to the built and open space heritage features of Victoria Square and neighbouring Armagh Street, particularly the adjacent Armagh Street Bridge and the former Magistrate's Court on the opposite bank, and as evidence of the history of the use of the Avon itself. The ramp also has contextual significance in relation to other aspects of horse-related heritage of the city, such as the hitching post outside the Canterbury Club.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Horse Watering Ramp and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity prior to 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and many Māori, particularly Ngāi Tūāhuriri from Kaiapoi, came here to sell their produce at the markets held on the banks of the Ōtākaro (River Avon). The site also has wider associations for Māori as a mahinga kai or food gathering area and as having once been part of the ancient Waitaha pā of Puari.

## **ASSESSMENT STATEMENT**

The Horse Watering Ramp has heritage significance to Christchurch, including Banks Peninsula. The Horse Watering Ramp has historical significance as a reminder of the pivotal role played by the horse in pre-World War I Christchurch. The ramp has cultural and spiritual significance for its evocation of the way of life of the early colonists in the era of horse for transport. The river, known to Maori as Ōtākaro, has cultural significance to tangata whenua and was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. The Horse Watering Ramp has limited aesthetic significance for its rustic appearance in relation to the riverbank. It has limited technical and craftsmanship significance with the use of cobbles as the base form. The ramp has high contextual significance within the heritage setting of Victoria Square and in relation to the neighbouring portion of Armagh Street, the River Avon, and as a part of the city's wider equine heritage. The Horse Watering Ramp has archaeological significance in view of its date of construction and its location within a part of the city that was developed from 1850 onwards.

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**REPORT DATED: 27 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 523  
QUEEN VICTORIA STATUE / CANTERBURY JUBILEE  
MEMORIAL AND SETTING – VICTORIA SQUARE, 89 ARMAGH  
STREET AND 100 KILMORE STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Queen Victoria Statue has high historical significance because it memorialises Queen Victoria (1819-1901) and commemorates her reign as well as marking the fiftieth anniversary of the settlement of Canterbury, and the provincial soldiers who fought in the South African (Boer) War. The idea of erecting a statue to Queen Victoria in Christchurch was first considered as part of Canterbury Province's jubilee celebrations of 1900. Mayor William Reece called for a monument that would commemorate not just the Queen, but also the European settlement of Canterbury, local industries and the soldiers fighting in the South African War. In August of 1900 it was agreed that the Jubilee Memorial Committee should commission such a monument and the committee began looking for a suitable sculptor.

Plans for the commemorative statue were therefore in train before Queen Victoria died on 22 January 1901. The Queen's death lent some urgency to the project and the foundation stone was unveiled on 22 June 1901 by His Royal Highness the Duke of Cornwall and York.

The statue arrived in New Zealand in January 1903 and was unveiled on 24 May 1903, the anniversary of the late Queen's birth. The ceremony was attended by officials and a large crowd. The event was also marked with schoolchildren 'saluting the flag' at various schools in the city. Businesses in town flew flags, and some were closed for the day or half day. At the same time Market Square was renamed Victoria Square in the Queen's honour. When the statue was unveiled it bore only one of its six bronze relief panels: that giving the dates of Queen Victoria's birth and death.

At its unveiling in 1903, Mayor William Reece said that the statue would offer a lesson to future generations about 'our love for our late Sovereign' (*The Press* 26 May 1903, p. 5). Despite the missing panels, speakers at the unveiling referred to the importance of the memorial as an example of colonial patriotism and as a tool to inform future generations about the struggles and successes of the early colonists, the importance of arts and industries and the 'grand free system of education' established in New Zealand.

A second unveiling of the statue, by Lord Ranfurly, the Governor General, complete with all six panels, took place on 7 April 1904. At this time attention was centred upon the Roll of Honour, which commemorated the 70 Canterbury men who served in the South African War. The statue of Queen Victoria has further historical significance as one of four erected in the four main centres in New Zealand to commemorate the reign Queen Victoria; the other three are in Auckland (1897-99), Wellington (1902-05) and Dunedin (1902-05). The statue and plinth were not damaged in the 2010-2011 earthquakes largely due to the strengthening work undertaken when the statue was relocated in the upgrade of Victoria Square in 1989.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Queen Victoria Statue has high cultural significance for its commemoration of Queen Victoria and the 50<sup>th</sup> anniversary of the Canterbury settlement, and it also has cultural and spiritual significance as commemoration and recognition of the service of Canterbury men in the South African War (1899-1902) which embodied the contemporary belief in loyalty to the British Empire, both in terms of honouring a British monarch and in fighting in a commonwealth military action. The statue is also a tangible example of the cultural habit of the time of erecting commemorative statues of prominent historical figures and often to record or mark particular significant events, as is the case with this monument. Market Square (Victoria Square) is of considerable cultural significance to Māori, particularly Ngāi Tūāhuriri from Kaiapoi, who came there to sell their produce at the markets held on the banks of the Ōtākaro (the Avon River). The river, known to Maori as Ōtākaro, has cultural significance to tangata whenua and was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāti Tahu.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Queen Victoria Statue has high aesthetic significance for its design in the Victorian realist style by sculptor Francis John Williamson (1833-1920). The monument consists of an over life size standing figure atop a red granite plinth and pedestal. Six relief panels at the base carry the names of the South African War troops and scenes of pioneering life. Williamson was a private sculptor to Queen Victoria in England during the 1880s and 1890s. He was responsible for modelling both the figure of the Queen and the relief panels below. Williamson had recently completed a statue of Queen Victoria for the City of Auckland (erected in Albert Park) and his effigy of Bishop Harper, in Christchurch Cathedral had been well received in Christchurch. The Christchurch statue is derived from the master version Williamson made for the Royal College of Surgeons and installed in London to commemorate the Queen's Golden Jubilee of 1887, and described by the Prince of Wales as 'the best portrait ever executed' of her. Nine renditions were subsequently commissioned and installed in New Zealand, Australia, South Africa, Rangoon and Londonderry. The statue's popularity attested to its success as an image of the monarch.

In the Auckland version the Queen holds a fan and a handkerchief rather than the more regal sceptre that the figure holds in Christchurch. The six bronze relief panels on the Christchurch statue were adapted by Williamson from drawings by Charles Kidson, a teacher at the Canterbury College School of Art. Kidson's sketches had illustrated 'Typical Forms of Industries', 'The Pioneers', 'Canterbury Sending Forth her Rough Riders' and a Roll of Honour. Williamson separated the 'Typical Forms of Industries' into four separate relief panels: 'Manufacture', 'Education', 'Agriculture' and 'Pastoralism', and changed 'The Pioneers' to an illustration of the colonists arriving in Lyttelton. The Christchurch statue was originally erected to the south west of its current site in Victoria Square, and was relocated and strengthened as part of the redesign of the square in the 1989.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Queen Victoria Statue has high technological and craftsmanship significance for its detailed sculpting then bronze casting in the round and in relief. The statue employs bronze and red granite. The bronze elements were cast by the A B Burton foundry in Thames Ditton, England which is the same foundry where the Fitzgerald Statue was later cast. The statue and plinth also have the ability to provide evidence of twentieth century engineering methods used to strengthen such items.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Queen Victoria Statue has high contextual significance for its location in Victoria Square, its landmark status within the city centre, and its relationship to other inner-city figurative statues including those of Captain James Cook, and the Godley, Moorhouse, Rolleston and Fitzgerald statues. In the wider context the Queen Victoria Statue also has comparative contextual significance in an international sense, as one of the nearly 100 statues of Queen



Victoria that were erected throughout the British Empire to mark either her Golden Jubilee in 1897 or to memorialise and commemorate her reign following her death in 1901.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Queen Victoria Statue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity prior to 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and many Māori, particularly Ngāi Tūāhuriri from Kaiapoi, came here to sell their produce at the markets held on the banks of the Ōtākaro (River Avon). The site also has wider associations for Māori having once been part of the ancient Waitaha pā of Puari. It is likely that excavation and earthworks undertaken in Victoria Square when it was redesigned in the 1989 may have disturbed or removed archaeological evidence.

### **ASSESSMENT STATEMENT**

The Queen Victoria Statue and its setting has high overall significance to Christchurch, including Banks Peninsula as a memorial to Queen Victoria (1819-1901) and commemoration of her reign as well as marking the fiftieth anniversary of the settlement of Canterbury, and the provincial soldiers who fought in the South African (Boer) War. The statue has high historical significance as the realisation of a project to be part of Canterbury Province's jubilee celebrations of 1900. Mayor William Reece called for a monument that would commemorate not just the Queen, but also the European settlement of Canterbury, local industries and the soldiers fighting in the South African War. The Queen Victoria Statue has high cultural significance as it embodies the contemporary belief in loyalty to the British Empire, both in terms of honouring a British monarch and in fighting in a commonwealth military action. The statue is also a tangible example of the cultural habit of the time of erecting commemorative statues of prominent historical figures and often to record or mark particular significant events, as is the case with this monument. Market Square (Victoria Square) is of considerable cultural significance to Māori, particularly Ngāi Tūāhuriri from Kaiapoi, who came there to sell their produce at the markets held on the banks of the Ōtākaro (the Avon River). The statue has aesthetic significance as an accomplished artwork by English sculptor Francis John Williamson and has high technological and craftsmanship significance for its detailed sculpting then bronze casting in the round and in relief. The Queen Victoria Statue has high contextual significance as a city landmark, one which brought about a change of name from Market to Victoria Square. The statue and its setting has archaeological significance In view of its location in Market/Victoria Square.

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**REPORT DATED: 26 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 528  
*K2 TELEPHONE BOX AND SETTING – VICTORIA SQUARE, 89  
ARMAGH STREET AND 100 KILMORE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Victoria Square's K2 telephone box has high historical significance as a rare New Zealand example of the K2 telephone box that was designed by British architect Giles Gilbert Scott in 1924 (Heritage NZ). Public telephones were introduced in the 1880s in the United States and United Kingdom and in 1911 telephone cabinets, operated by coin, were introduced to New Zealand. The first public telephone in Christchurch was installed at the Christchurch Railway Station in July 1912. Telephone kiosks in the UK were of various designs until the Post Office standardised the design in 1921 with the K1 model. The K1 was unpopular, however, and so a design competition was held in 1924 and Scott was announced the winner in the following year. The new K2 went into production in 1926. New Zealand's Post and Telegraph Department began importing the K2 telephone boxes in about 1927 and photographs of the Captain Cook statue unveiling ceremony in August 1932 show the telephone cabinet was installed in Victoria Square by this time.

By 1930 there were 679 public telephone boxes in New Zealand and by 1934 1,700 kiosks of the K2 design had been produced in Great Britain. Research to date has not established how many K2 telephone boxes were ever erected in Christchurch or New Zealand but Heritage New Zealand lists two other K2 boxes, in Wellington and Rotorua, and recognises the rarity value of them.

The telephone box also has social significance as a cultural icon in New Zealand. The K2 telephone box is traditionally painted bright red. In 1988 a corporate makeover by Telecom, which would have seen all Telecom boxes, including the remaining K2 models, painted blue, met with considerable public resistance. The Wizard of Christchurch campaigned for the return of the red colour and, with help from Alf's Imperial Army, repainted 90 telephone boxes red. This resulted in the repainting of the Victoria Square cabinet in blue then red numerous times, with Telecom eventually capitulating. The structure is still used as a telephone cabinet but it was announced in October 2014 that it might be moved as part of a proposed redevelopment of Victoria Square by the Christchurch Central Development Unit.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The K2 telephone box has cultural significance for its association with a former way of life in which many people did not have telephones in their own homes, and thus the provision of public telephones was regarded as a useful and appropriate government function. Market Square (Victoria Square) is of considerable cultural significance to Māori, particularly Ngāi Tūāhuriri from Kaiapoi, who came there to sell their produce at the markets held on the banks of the Ōtākaro (the Avon River).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Victoria Square's K2 telephone box has architectural and aesthetic significance for its association with Sir Giles Gilbert Scott (1880-1960), who was the son of Sir George Gilbert Scott the designer of the city's Christ Church Anglican Cathedral. Sir Giles is principally known for designing Gothic Revival churches, principal among them Liverpool Cathedral (1904-78), but in the 1930s he also designed the Battersea Power Station and Waterloo Bridge, both in London.

The structure is a small cast iron structure with two side walls of multi paned glazing, a domed roof and pierced ventilation panels just above floor height. Inset panels in the roof feature signage reading 'TELEPHONE'. A decorative crown emblem is punched out in metal on the spandrels of the domed roof. The rear wall, on which the telephone is mounted, is solid metal and the front is open, whereas originally access to the cabinet was via a teak door. In the late 1990s the glazing was removed and replaced with Perspex and new telephone equipment has also been installed in the cabinet.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The K2 telephone box has technological and craftsmanship significance as an industrial design object exhibiting standard cast iron production techniques of the day. Lettering on the telephone cabinet indicates it was manufactured by Walter Macfarlane & Co's Saracen Foundry in Glasgow.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The K2 telephone box has high contextual significance for its location in Victoria Square and its landmark status. Judging from historic photographs the box appears to be in the same or similar location as it was in c.1932, set just within Victoria Square close by the footpath running along Colombo Street. The box's location, iconic design and red colour also contribute to its landmark status in Christchurch's central city.

The setting consists of Victoria Square, a public open space in central Christchurch, which borders the Avon River Avon and contains grassed areas, floral plantings, mature trees, and a number of statues and other built features.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The K2 telephone box and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and the telephone box's location near the River Avon also suggests the possible presence of archaeological evidence relating to Maori and early European use of the river as a waterway and mahinga kai. It is likely, however, that excavation and earthworks undertaken in Victoria Square when it was redeveloped in the late 1980s may have disturbed or removed archaeological evidence.

### **ASSESSMENT STATEMENT**

The K2 telephone box has high overall significance to Christchurch, including Banks Peninsula. The telephone box has high historical significance for its rarity in New Zealand as a K2 model public telephone kiosk and social significance for its association with the campaign to save the traditional red colour scheme of the K2 telephone box. The K2 telephone box has cultural significance as a demonstration of a former way of life when city residents and visitors needed to make use of public telephones. Market Square (Victoria Square) is of considerable cultural significance to Māori, particularly Ngāi Tūāhuriri from

Kaiapoi, who came there to sell their produce at the markets held on the banks of the Ōtākaro (the Avon River). The telephone box has architectural and aesthetic significance for its iconic design by English architect Sir Giles Gilbert Scott. The structure has technological and craftsmanship significance for its cast iron construction and detailing. The K2 telephone box and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900..

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**REPORT DATED: 3 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 527  
***BOWKER FOUNTAIN AND SETTING – VICTORIA  
SQUARE, 89 ARMAGH STREET AND 100 KILMORE STREET,  
CHRISTCHURCH*****



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Bowker Fountain has high historical and social significance as a public monument gifted to the city by Henry Layton Bowker (1840-1921). Bowker had immigrated to New Zealand from England in 1863 and six years later he established a grocery store in the Crystal Palace Buildings, overlooking Victoria Square. When he retired from that business, Bowker became a house and land agent. Bowker married Margaret Dudley in 1867 and fathered nine children. He died in 1921, leaving £3000 in his will for various city institutions, including £1000 to the city for a fountain or statuary in front of the proposed Town Hall. The fountain was unveiled on 26 February 1931 in front of an audience of around 6000 people, the gift having been promoted by Bowker's son, also Henry Layton Bowker, and having had the support of the Christchurch Beautifying Society since the mid-1920s. The final cost of the fountain was £1,587.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Bowker Fountain has cultural significance as its gifting by an early Christchurch merchant and businessman demonstrates a philosophy of public philanthropy, which has endowed the city with a number of public artworks and amenities.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Bowker Fountain has high aesthetic significance for its association with City Architect Victor Hean. Born and educated in Christchurch, Hean (1901-1979) was employed at the Christchurch City Council from 1925 as an architectural assistant and draughtsman under the City Engineer, AR Galbraith. Hean qualified as a registered architect in 1929 and the following year, on Galbraith's recommendation, became assistant architect. He continued to work for the City Council until 1936, designing structures such as the Edmonds' Band Rotunda (1929) and the Carlton Mill Bridge, as well as the streamlined Art Deco exterior of the MED Building, Manchester Street, which was completed in 1939 (demolished).

The octagonal fountain is located in a circular shaped moat bounded by a low wall. The fountain sprays from the top and has a water curtain over the sides of the octagonal structure. The central fountain structure was originally surrounded by heaped rough hewn stone boulders, which have since been removed. The fountain also originally featured drinking fountains on the outside of the moat wall. Fixed green lights illuminate the water which cascades over the bronze lip. Coloured projectors located in the basin of the fountain, produce white, red, green and amber lights. Seventy-seven different combinations of water and light effects are able to be achieved.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Bowker Fountain has high technological significance for its mechanical lighting system. The electrically lit coloured water jet display, while a popular feature of fountains in the United States at the time, was the first of its kind in Australasia. When the fountain was first turned on, Mayor Archer said that it was unique in the Southern Hemisphere and of the 63 fountains of this type in the world there were 41 in the US and only one in England.

The fountain is constructed of concrete, with a plaster coating, and brass rim. It features submerged lighting units and automatic controls for lights and water flow. Different effects are achieved with the combination of different coloured lights and different types and heights of water displays using sprays and jets. The electrical apparatus was supplied by the National Electrical Engineering Company, and work was carried out by the City Engineer's Department and the Municipal Electricity Department. The water was originally drawn from an artesian well and another of its innovative features was the small amount of water it uses.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Bowker Fountain has high contextual significance for its location in Victoria Square and its landmark status. The fountain's function as a water feature that can be colourfully lit also contributes to its landmark status in Christchurch's central city.

The setting consists of Victoria Square, a public open space in central Christchurch, which borders the River Avon and contains grassed areas, floral plantings, mature trees, and a number of statues and other built features. The immediate context of the fountain consists of hard surfaced paving which is a main path through the Square, seating, and grassed lawn areas.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Bowker Fountain and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and the fountain's location near the River Avon also suggests the possible presence of archaeological evidence relating to Maori and early European use of the river as a waterway and mahinga kai. It is likely, however, that excavation and earthworks undertaken when the fountain was installed, on the site of an earlier band rotunda, and when Victoria Square was redesigned in the late 1980s may have disturbed or removed archaeological evidence.

### **ASSESSMENT STATEMENT**

The Bowker Fountain has overall high significance to Christchurch, including Banks Peninsula. The fountain has high historical and social significance for its association with H L Bowker and its ability to be illuminated so as to create an after-dark amenity for the city's residents and visitors. The fountain has cultural significance as an instance of private philanthropy and high architectural and aesthetic significance for its light and water spray effects and association with City Architect Victor Hean. The fountain has high technological significance for its light and spray mechanisms, which were unique in Australasia at the time. The Bowker Fountain has high contextual significance as a major water feature within Victoria Square and archaeological significance in view of the historic activity that has occurred on this site for hundreds of years.

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**REPORT DATED: 3 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 524**

***CAPTAIN JAMES COOK STATUE AND SETTING – VICTORIA  
SQUARE, 89 ARMAGH STREET AND 100 KILMORE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Captain James Cook Statue has high historical significance because it memorialises Captain James Cook (1728-1779), the famous English explorer and navigator who was the first to hoist the English flag in New Zealand and the first European to map an outline of the country. As a lieutenant, Cook was appointed to command the expedition to observe the Transit of Venus from Tahiti, before turning west toward New Zealand - already 'discovered' by Abel Tasman in 1642 - to establish how far it extended to the east. Cook left England on his first voyage to New Zealand in August 1768, sighted land in October 1769, and set

anchor at the top of the South Island in January 1770. Thereafter he sailed south down the east coast of island, where he made the incorrect observation that the landform now known as Banks' Peninsula, named after Joseph Banks Cook's botanist, was an island. Despite some inaccuracies Cook's charts served subsequent navigators for years to come and his voyages are still remembered in the names he gave to numerous features around the coast of New Zealand. Cook visited New Zealand twice more before he was killed in Hawaii in 1779.

In February 1929 the city council accepted the offer of Matthew Frank Barnett (d.1935), a retired bookmaker, to donate £500 in part payment for a statue of Captain Cook. By September Barnett had told the council that he could fully fund the statue if need be with a further donation of £1500. It is not known at this time what motivated M F Barnett to donate a statue of Cook to the city, which is one of only two figurative memorials to Cook, the other being a 1969 bronze erected in Gisborne that is not a likeness of Cook but rather was based on a marble statue imported from Italy by Auckland's Captain Cook Breweries.

A design competition was held in 1929 and of the four New Zealand contenders and one London competitor, William Trethewey was the successful entrant, chosen by a small council committee (Pryor, 2002). The statue took Trethewey twelve months to complete and it was unveiled on 10 August 1932 before a large crowd including 1000 school children and 80 men from the Royal Naval Reserve, by Governor General Lord Bledisloe. Lord Bledisloe in his patriotic speech at the unveiling of the statue referred to Cook's voyage as one of three outstanding landmarks in the early history of New Zealand, events of which New Zealanders have every reason to be proud.

A time capsule was placed in the pedestal of the statue at the time of its erection in Victoria Square, but it is unknown if this was uncovered at the time the statue was relocated in the 1980s or if it still exists. The inscription states '*James Cook / Captain Royal Navy / Circumnavigator who first hoisted the British flag in New Zealand and explored her seas and coasts / 1769-70 1773-4 1777 / Oceani Investigator Acerrimus*'. The Latin phrase translates as 'keen searcher of the seas' and comes from Cook's epitaph. In an article published in a 1939 issue of the *New Zealand Railways Magazine* it was stated that Christchurch's statue was both the most recent and the best of New Zealand's memorials to Cook (Gordon, p. 53).

The statue and plinth were not damaged in the 2010-2011 earthquakes largely due to the strengthening work undertaken when the statue was relocated in the upgrade of Victoria Square in 1989.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Captain James Cook Statue has high cultural significance for its commemoration of Captain Cook and his achievements of exploration of New Zealand and the Pacific region. The statue is a tangible example of the cultural habit of the time of erecting commemorative statues of prominent historical figures often to record or mark particular significant events.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**



*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Captain James Cook Statue has high aesthetic significance as a sculpture in the realist style by William Trethewey (1892-1956), a leading inter-war Christchurch sculptor and monumental mason. Trethewey left school at the age of 13 and began work as a wood carver, studying at night at the Canterbury College School of Art, where he came into contact with Frederick Gurnsey. In 1914 he moved to Wellington and studied life modelling under Joseph Ellis. Trethewey returned to Christchurch and made the shift from wood carving to stone; for the remainder of his life he worked as a monumental mason. Trethewey was responsible for the Elmwood School War Memorial, the Kaiapoi War Memorial, a bust of Hyman Marks and a statue of Maui Pomare for Manukorihi Pa in Waitara. After completing the Cook statue, Trethewey began his most significant work, the Citizens' War Memorial in Christchurch. It was unveiled in 1937. Subsequently he was commissioned to sculpt most of the statuary for the Centennial Exhibition in Wellington (1940). The Cook statue is a figurative sculpture atop a stone plinth and pedestal. Captain Cook is depicted in naval dress with a telescope, resting his hand on a bollard with a rope. One of Cook's waistcoat buttons is undone, a small detail that enhances the realism of the statue and its aesthetic significance.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Captain James Cook Statue has high technological and craftsmanship significance for the skill evident in the carving of the imported Carrara marble by the sculptor Trethewey. The 12-ton block of marble was reputed to be the biggest block ever imported into New Zealand or Australia at the time (Pryor, 2002). Trethewey based the carving on a full-scale plaster model, from which details were transferred to the marble block with the use of a pointing machine (Pryor, 2002). The use of a pointing machine is notable and the statue also provides evidence of the carver's hand tools. The statue and plinth also have the ability to provide evidence of twentieth century engineering methods used to strengthen such items.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Captain James Cook Statue has high contextual significance for its location in Victoria Square, its landmark status within the city centre, and its relationship to other inner-city figurative statues including those of Queen Victoria, J R Godley, W S Moorhouse, William Rolleston and Edward Fitzgerald statues. The statue was originally located on the south-eastern side of Victoria Square, close to Colombo Street, but was relocated in 1989 following the closure of a section of Victoria Street to a more centrally within the Square. Along with the obelisk erected in Gisborne in 1906, the statue of Cook in Christchurch's Victoria Square is the oldest and most substantial of the Cook memorials, most of which tend to take the form of cairns and plaques.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Captain James Cook and its setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity prior to 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and many Māori, particularly Ngāi Tūāhuriri from Kaiapoi, came here to sell their produce at the markets held on the banks of the Ōtākaro (River Avon). The site also has wider associations for Māori having once been part of the ancient Waitaha pā of Puari. However it is likely that excavation and earthworks undertaken in Victoria Square when it was redesigned in the 1980s may have disturbed or removed archaeological evidence.

## ASSESSMENT STATEMENT

The Captain James Cook Statue has high overall heritage significance to Christchurch, including Banks Peninsula, and New Zealand as the oldest and most substantial of the Cook memorials. The statue has high historical significance as a memorial to Cook and as an instance of civic philanthropy by a local resident. The Captain James Cook Statue has high cultural significance for its commemorative function associated with Pakeha cultural values pertaining to the European exploration of New Zealand and as a tangible example of the cultural habit of the time of erecting commemorative statues of prominent historical figures. The Captain James Cook Statue has high aesthetic significance as a major work by local sculptor and mason William Trethewey and high technological and craftsmanship significance for Trethewey's large-scale depiction of Cook using imported marble. The statue has contextual significance both as a local landmark and its relationship to other inner-city figurative statues. The Captain James Cook Statue and its setting has archaeological significance in view of its location in Market/Victoria Square.

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**REPORT DATED: 26 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 526**  
***FLORAL CLOCK AND SETTING – VICTORIA SQUARE, 89***  
***ARMAGH STREET AND 100 KILMORE STREET,***  
***CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Floral Clock has historical and social significance for its construction in 1955 as a gift to the citizens of Christchurch. In the 1950s there was a fashion for public floral clocks, following American examples. Auckland, Christchurch and Napier each created floral clocks at this time, Napier's was also dedicated in December 1955.

The clock was unveiled on 5 April 1955, having been gifted by the Calder Mackay Company in conjunction with the Christchurch Beautifying Association. In 1952 the Christchurch Beautifying Association, prompted by member Barbara MacMaster, had proposed a floral clock for the city. It was hoped such a clock might commemorate the Royal Visit of Queen Elizabeth II in 1953. Calder Mackay celebrated their 25th anniversary in 1953, and part

funded the floral clock to mark the anniversary. The Canterbury District Law Society supported the selection of a site near the law courts and when it was completed the clock introduced the new concept of floral carpeting to local gardeners.

The clock was relocated a short distance to its current location in 1989 when Victoria Square was redeveloped.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Floral Clock has cultural significance to Christchurch as a demonstration of the philosophy of public and private philanthropy and for its association with Christchurch's Garden City image, which is valued by residents and visitors.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Floral Clock has aesthetic significance for its design, which was informed by the floral clock in Southsea, Hampshire. The clock consists of a circular garden bed, with seasonal decorative plantings, which include plantings on the metal clock arms, and plantings which form the Roman numerals of the clock face. In its original position, the clock had two planting beds on either side of the round clock face, but this is no longer the case. The face of the clock is 8.2 metres in diameter and requires about 14,000 plants each year for the floral design. Two plantings are undertaken per year, in the autumn and another in spring, with a different pattern for each one.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Floral Clock has technological and craftsmanship significance for the clock mechanism and the skill required to maintain the floral display. Two bronze plaques are set into the wall at the base of the clock. The clock mechanisms were made by English Clock Systems of London and installed by Christchurch City Council engineers. Plants are carefully chosen for their longevity and low spreading habit.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Floral Clock has high contextual significance for its location in Victoria Square and as a widely recognised city landmark.

The immediate context of the clock consists of a sloping grassed bank, bordered with a hedge and shrubs to the rear, and an open metal fence. The wider setting of the clock consists of Victoria Square, a public open space in central Christchurch, which borders the River Avon and contains grassed areas, floral plantings, mature trees, and a number of statues and other built features.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Floral Clock and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900. Market/Victoria Square was the centre of commercial activity in the early colonial period and the clock's location near the River Avon also suggests the possible presence of archaeological evidence relating to Maori and early European use of the river as a waterway and mahinga kai. It is likely, however, that excavation and earthworks undertaken when Victoria Square was redesigned in the late 1980s may have disturbed or removed archaeological evidence.

### **ASSESSMENT STATEMENT**

The Floral Clock and its setting has overall significance to Christchurch, including Banks Peninsula. The clock has historical and social significance for its association with local business Calder Mackay, and the Christchurch Beautifying Association. It has cultural significance as a example of the philosophy of philanthropy and as a generator of Christchurch's Garden City image. The Floral Clock has aesthetic significance for its changing floral displays, and technological and craftsmanship significance for its English made clock mechanism and the gardening skills required to maintain its vivid floral displays. The Floral Clock has high contextual significance as an ornamental and functional feature within Victoria Square and archaeological significance in view of the human use and occupation of this site over hundreds of years.

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Thelma Strongman *City Beautiful: The First 100 years of the Christchurch Beautifying Association* (Christchurch, 1999)

**REPORT DATED: 4 FEBRUARY 2015**



PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 311  
*THE CHRISTCHURCH TOWN HALL AND SETTING – 89  
ARMAGH STREET AND 100 KILMORE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA , 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Christchurch Town Hall is of high historical and social significance as the culmination of more than a century of debate and controversy regarding the design, siting and financing of a town hall for Christchurch, as (consequently) the city's first and only publicly-owned purpose-built town hall, and for its continued use for this purpose from 1972 – 2010.

Designed in 1965 by Warren and Mahoney, the Christchurch Town Hall was the result of the largest and most significant design competition seen in New Zealand until the competition to design a national museum (Te Papa) in Wellington in the 1990s. It was the first purpose-built town hall constructed in New Zealand for 50 years, and received wide community support – receiving significant financial contributions from the public. The fact that Christchurch successfully realised its need for a civic venue of this nature was interpreted as a sign that the city had finally come of age. The building was officially opened on 30 September 1972 by the Governor General Sir Denis Blundell. Initially a joint project by the six former

metropolitan territorial local authorities - Christchurch City Council, Paparua, Waimairi and Heathcote County Councils, and the Riccarton and Lyttelton Borough Councils - the Town Hall is now the responsibility of the Christchurch City Council.

The Town Hall sustained considerable damage in the Canterbury Earthquakes of 2010-2011. The future of the iconic building has been the subject of much debate in the post quake environment, and is not yet absolutely determined.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Christchurch Town Hall and its setting are of high cultural and spiritual significance to tangata whenua for its association with the Waitaha pā of Puari and colonial-era trading between Maori and Pakeha in Victoria Square; and to the citizens of Christchurch as the city's most important work of architecture from the second half of the twentieth century and its premiere civic venue for nearly forty years.

The Waitaha settlement of Puari, which encompassed the Avon/Ōtākaro from central Christchurch to Fitzgerald Avenue, was an important mahinga kai and in periodic occupation for more than two hundred years. In the mid nineteenth century, Māori came to sell produce at the markets held in Victoria (originally Market) Square. In recognition of the significance of the site for Maori, a special poupou was commissioned as part of the 1990 commemorations of the signing of the Treaty of Waitangi. Erected in 1994, the poupou was carved from totara by local master carver Riki Manuel.

The Christchurch Town Hall also has cultural significance as the most important building constructed in the city in the second half of the twentieth century, and one which had a pivotal role in the civic and artistic life of the city for nearly forty years. It was the premier venue in Canterbury for arts and cultural events at local, national and international levels, as well as hosting important educational, political and civic events, including university graduations and citizenship ceremonies. The Town Hall is an iconic feature of Christchurch's urban landscape and has become the civic and cultural gathering point of the city, a secular and artistic echo to the spiritual centre of Christchurch Cathedral. The building is valued by the people of Christchurch and Canterbury, as portrayed by efforts to conserve the building following the Canterbury Earthquakes of 2010-2011.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Christchurch Town Hall has high architectural and aesthetic significance as the most important response in New Zealand to the mid-twentieth century architectural movement known as Brutalism, from the ground-breaking Christchurch practise of Warren and Mahoney.

Brutalism – from the French term for raw concrete (breton brut) – was a term coined to describe the architectural movement characterised by blocky geometric designs in concrete where form very much followed function. In mid 1950s New Zealand the movement was spear-headed by the Christchurch architectural practise of Warren and Mahoney, although

Miles Warren used the term 'constructivist'. Sir Miles Warren co-founded the firm Warren and Mahoney with Maurice Mahoney in 1958. The pair's early work is now seen as the genesis of a Christchurch style of architecture. Warren and Mahoney became one of the leading architectural practises in twentieth century New Zealand, and continue to be one of the country's foremost firms. The young firm won the commission for the Christchurch Town Hall in 1965; the building was completed to acclaim in 1972.

The specific technical and functional requirements of the Christchurch Town Hall, which accommodates an auditorium, a theatre, function rooms, and multiple service and circulation spaces, gave Warren and Mahoney licence to put into practice the Brutalist commitment to architectural truth – expressed as truth to function, structure and materials. What distinguishes the Town Hall in the history of Brutalist architecture however is the fact that truth to function, structure and materials did not mean architecture became mundane. In designing the Christchurch Town Hall, Warren and Mahoney chose to embrace full aesthetic capacity of this approach. The main components of the building were legible from the exterior and its forms simple, dramatic and grand in scale and expression without being dominating. The structural columns and piers are treated as slender soaring paired units which give the building scale, yet they are multivalent and also serve to house building services, contain circulation and unify the design. The weight and solidity of concrete is contrasted with the lightness and elegance of glass and the slim copper-clad brise-soleil. High-quality materials like marble and Meranti timber complement and offset the highly refined treatment of fair-faced and exposed aggregate concrete. All aspects of the exterior and interior of the building were designed as a fully integrated whole, although later alterations compromised the integrity of the interior to some extent. This holistic approach was combined with a high appreciation of fine craftsmanship, with the result that the Town Hall is elegant and architecturally rich as well as architecturally truthful. The building has received two major national architectural awards by the New Zealand Institute of Architects. It stands prominently in the oeuvre of Warren and Mahoney, and relates particularly to the Michael Fowler Centre (1983) in Wellington, for which it served as model.

The Town Hall sustained moderate damage in the Canterbury Earthquakes of 2010-2011, primarily as a consequence of lateral spread of the neighbouring riverbank. The future of the building has been the subject of considerable debate and it remains closed. Deconstruction of some elements as part of the repair process is being considered. Currently the building has been secured and stabilised. Internally a soft strip out has been undertaken with furniture and most fittings removed and put into storage. The Reiger organ has been protected in-situ; the Pat Hanly mural *Rainbow Pieces* (1970-72) is currently being conserved. The adjacent Crowne Plaza Hotel and Christchurch Convention Centre, which Warren and Mahoney also designed, were demolished following the earthquakes.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Christchurch Town Hall is of high technological and craftsmanship significance for its construction and materials, which were of a high standard and afforded the building an international reputation as a performance space. The Town Hall was conceived and constructed by a talented network of firms and individuals who ensured that all the key Brutalist buildings completed in the city in the 1960s and 1970s were engineered and constructed in a sophisticated, innovative and precisely-finished manner.

The key technical innovation of the Town Hall was the acoustic engineering of the auditorium. Using his own theories and recent technologies, including spark echograms and ray tracing computer programmes, Dr Harold Marshall with Engineering Design Consultants of London produced a design that created superb acoustic conditions. Working within the architects' design and accommodating their concern for good sightlines, Marshall helped refine the shape and height of the auditorium, paired the sectioned, layered seating with laminated timber reflectors and treated high wall areas with diffusive elements. The resulting acoustic quality meant the Christchurch Town Hall became an international benchmark for auditoria design. The 2650-seat arena Town Hall was the first room to be designed using the 'sound from the sides' theory. Large overhead reflectors along the side walls of the room provide the required amount of early lateral sound for good source broadening and it is renowned for its good acoustics.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Christchurch Town Hall has contextual significance in relation to its site, river-side setting and its wider inner city Christchurch context. The setting of the building consists of its immediate parcel, a triangular site between Kilmore Street and the Avon River. Although the main entry faces Kilmore Street, the most important elements of wider context for the Town Hall are the Avon River and Victoria Square, which the building frames and which it was designed to respond to. The building is a major feature of the central city streetscape, the more so since surrounding buildings have been demolished.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Christchurch Town Hall and its setting are of archaeological significance because it has the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900. The location was historically part of the larger site of early Maori pa, Puari. The block also contained many buildings in the century prior to its clearance for the construction of the Town Hall.

### **ASSESSMENT STATEMENT**

The Christchurch Town Hall has high overall heritage significance to the Christchurch district, including Banks Peninsula. The Town Hall is of high historical and social significance as the culmination of more than a century of debate and controversy regarding the design, siting and financing of a town hall for Christchurch, as (consequently) the city's first and only publicly-owned purpose-built town hall, and for its continued use for this purpose from 1972 – 2010. The Town Hall is of high cultural and spiritual significance to tangata whenua for its association with the Waitaha pā of Puari and colonial-era trading between Maori and Pakeha in Victoria Square, and to the citizens of Christchurch as the city's most important work of architecture from the second half of the twentieth century and its premiere civic and performance venue for nearly forty years. The Town Hall has high architectural and

aesthetic significance as a national icon of Modernist architecture, and for its association with the leading firm of Warren and Mahoney. The Town Hall is of high technological and craftsmanship significance for its construction and materials, which were of a high standard and afforded the building an international reputation as a performance space. The building's acoustic work was considered particularly innovative. The Town Hall has contextual significance for its landmark status, and particularly for its key relationship with Victoria Square.

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[http://www.docomomo.org.nz/wp-content/uploads/2008/09/Christchurch\\_Town\\_Hall2.pdf](http://www.docomomo.org.nz/wp-content/uploads/2008/09/Christchurch_Town_Hall2.pdf)

**REPORT DATED:** 06/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 44  
FORMER DWELLING AND SETTING – 217 ARMAGH STREET,  
CHRISTCHURCH**



**PHOTOGRAPH : G.WRIGHT, 06/05/2013**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

217 Armagh Street has high historical and social significance for its century-long association with the Davie family, for its half-century connection with the Girl Guides Association.

Surveyor Cyrus Davie emigrated from England on one of the First Four Canterbury Association Ships in 1850, and was employed in the Land Office, where he rose to become Chief Surveyor for Canterbury in 1867. Davie's fiancée Emma Mortimer followed him to New Zealand and they married on her arrival in 1854. The couple leased sections (which they later purchased) at the corner of Madras and Armagh Streets in 1855 and built a small family home they named *Latimer House*. This dwelling was extended substantially in 1865. Davies died suddenly in 1871, leaving Emma with seven children to bring up. In 1876 - 77, she took her daughters to England for their education, and *Latimer House* was let. Although the Davie

family returned to Christchurch in 1880, Emma continued to lease her former home out until 1886. Between 1881 and 1886 *Latimer House* was occupied by pioneer scientist, explorer, and founder of the Canterbury Museum, Julius von Haast and his family.

After Emma Davie's death in 1902, her home was inherited by daughter Edith and her husband Henry Andrews, a prominent lawyer. Edith and Henry carried out substantial alterations in c1903. The house remained in the Davie family until 1960, when it was sold to the Girl Guides Association to become the site of their national headquarters. The origins of the Girl Guide Association in New Zealand are in a movement founded in New Zealand in 1908 called the Girl Peace Scouts. In 1923 it became the Girl Guides Association, Dominion of New Zealand and a Branch of the Girl Guides Association, United Kingdom, incorporated by Royal Charter, 1922. The aims and principles are based on those developed by the founder, Lord Baden-Powell.

The building sustained considerable damage in the Canterbury earthquakes of 2010 and 2011.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

217 Armagh Street has high cultural significance for the capacity it has to illustrate the lifestyle of the Davies, and other early colonial families during its period of tenancies, and as a home that was retained by a family generationally for a century. It is also of local and national cultural significance for its association with the Girl Guide movement as the national headquarters of the Association since 1960. The Girl Guides have placed particular value on the building during their tenure, respecting its heritage and preserving it as part of their administrative complex.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former dwelling at 217 Armagh Street has high architectural and aesthetic significance as one of the now few surviving colonial dwellings in central Christchurch, as one of the city's few remaining domestic Gothic dwellings and as one of few surviving designs of architect Robert Speechly.

In 1865 Davies commissioned Robert Speechly to design an extension to his home. Speechly was the supervising architect for the Cathedral (1864-1868) as well as designing many other buildings for the Church Property Trustees, including St Luke's Vicarage and the first part of the chapel at Christ's College. Speechly's addition to the Davie house was a two-storey Domestic Gothic building, with features typical of the style such as casement windows, a steeply pitched roof and a distinctive hooded entry porch. His nearby St Luke's vicarage (1868) is a similar building. Houses such as these were an adaptation of contemporary English domestic models for the colonial context using local materials. Domestic Gothic was a form that found particular favour in colonial Christchurch. The house is an important component of Christchurch's Gothic Revival identity.

In about 1903 Davies' daughter Edith and her husband Henry Andrews removed the original 1856 cottage and replaced it with a two storey Carpenter Gothic extension. Research to date

does not reveal who the architect of the extension was, but it was designed in sympathy with the 1865 wing and carries over many of its signature elements. Despite having undergone further alteration in the intervening century – most notably the insertion of additional first floor windows in 1946 – it retains a high degree of integrity and authenticity.

Damage was sustained by the chimneys, floors and linings in the Canterbury earthquakes of 2010-2011. The building has been unoccupied since the earthquakes.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

217 Armagh Street has high technological and craftsmanship significance as a substantial early colonial dwelling with the capacity to reveal materials and techniques of the period, and for the execution of its timber detailing, such as the verandah hood and its brackets. The main entrance features decorative stained glass windows featuring the face of a Maori person and the date 1863. The interior features timber panelling, picture rails, and doors, stair balustrade and newell posts. built in seating, and fire surrounds. Lathe and plaster wall and ceiling linings reflect the construction methods of the time. The brick chimneys have been damaged in the earthquakes.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

217 Armagh Street has contextual significance on its site and within its setting, which contains the Girl Guides Association headquarters building and historic trees. The dwelling also has contextual significance amongst the other early dwellings of the eastern inner city. The setting of the dwelling is the immediate parcel. The dwelling is located at the southern (roadside) boundary of a large square section. The north-western corner of the section is occupied by a large L-shaped two-storey brick building that housed the Girl Guides Association headquarters until 2011. Although there are some mature trees and a grassed area immediately around the house, much of the remainder of the section is driveway and car parking. The wider context of 217 Armagh Street is the inner eastern central city and its few remaining early dwellings, such as nearby St Luke's Vicarage, which it resembles. The house also relates to nearby Latimer Square, after which it was originally named. Located close to the road frontage, it has landmark significance.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

217 Armagh Street and its setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900

## ASSESSMENT STATEMENT

The former dwelling at 217 Armagh Street and its setting are of overall significance to the Christchurch District, including Banks Peninsula. 217 Armagh Street has high historical and social significance for its century-long association with the prominent Davie family, for its half-century connection with the Girl Guides Association. 217 Armagh Street has high cultural significance for the capacity it has to illustrate the lifestyle of the Davies, a well-to-do colonial family, and as the national headquarters of the Girl Guide Association since 1960. The former dwelling at 217 Armagh Street has high architectural and aesthetic significance both as one of the few surviving colonial dwellings in central Christchurch, as one of the city's few remaining domestic Gothic dwellings and as one of few surviving designs of Robert Speechly. The dwelling has contextual significance on its site and within its setting, which contains the Girl Guides Association headquarters building and historic trees. The dwelling also has contextual significance amongst the other early dwellings of the eastern inner city.

## REFERENCES:

Christchurch City Council, *Heritage File, 217 Armagh Street*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Girl Guides National Headquarters– 217 Armagh Street* - 2011

**REPORT DATED:** 29/09/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 608  
*MILL ISLAND AND SETTING – AVON RIVER BETWEEN  
HEREFORD-WORCESTER/71 HEREFORD STREET, 110  
CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Mill Island has historical significance for its association with early flour milling in Christchurch, (1859-88) and pioneer millers Daniel Inwood and W H Lane. Canterbury's potential as a grain-growing area had been recognized by the Deans Brothers from the earliest onset of colonisation in the 1840s, and Canterbury soon became the chief wheat-growing province of the colony. Daniel Inwood purchased the island in 1855, obtained authority from the Provincial Council to use the river for 30 years for the purpose of a flour mill in 1858, and in 1859 constructed a mill on the island and a dam and mill race nearby. The mill was known as 'Inwood's Mill' or the 'City Mill'. Inwood was required to maintain the Hereford Street Bridge

as part of the authority to make use of the river for his mill. W H Lane purchased the island and milling operation in 1862, and it became known as 'Lane's Mill.' From 1878-88 the mill was leased to other milling concerns, including Aulsebrook and Company (1883-1885). In 1888 when the original Inwood Mill ordinance expired, the mill machinery was removed but the buildings remained.

Mill Island has social significance not only for the role it played in the provision of employment and flour for the early colonists but for the role the mill building played once its milling operation ceased in the provision of housing for homeless men at the end of the long depression of the 1880s and early 1890s. From May 1894 to September 1895 the former mill was leased for use as a night shelter for the homeless called the Avon Refuge, which was run by Baptist Pastor William Birch. This aspect of the island's history of use reflects social concerns in the city at the time when there were more than 1,000 unemployed in the city. More than 500 men took shelter at the refuge in the first seven months, with over 50 in the shelter each night. In September 1895 the refuge transferred its headquarters to the Addington Prison buildings.

In 1897 Lane sold the island to the City Council, and the mill building was removed. The following year the Christchurch Beautifying Association (est. 1897) built a rock wall and heavily planted the island with trees, and by 1902 it was recorded as being well-regarded for its aesthetic qualities. This was the Association's first major undertaking. To celebrate its centennial year the Beautifying Association gifted the renovation of the island to the city in 1997. This included landscaping and a decorative water wheel to commemorate the past use of the island. The water wheel is not a replica of any structure previously on the site, however, and attracted some criticism at the time of its installation.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Mill Island has cultural significance as a tangible reminder of the needs of the early colonists with the establishment of a mill in the inner city where colonists first settled. It also has cultural significance as the first project of the newly-formed Christchurch Beautifying Society, and thus its demonstration of a cultural shift in the community's use and perception of the River Avon, from a place of work and industry to one of recreation and repose. The island also has commemorative value for its association with the centenary of the Christchurch Beautifying Society, which was marked by re-landscaping and the construction of a water wheel in 1997. The Governor General Sir Michael Hardie Boyes presided over the inauguration ceremony for the wheel, on 8 September 1997.

Mill Island also has cultural and spiritual significance for tangata whenua, in view of its location on Otakroa (River Avon), a mahinga kai for tangata whenua, and the recorded use of the island by Maori in the early 1850s as a camp during the whitebait season.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*



The Island has aesthetic significance for its informal planting scheme, carried out from 1898, which gives it considerable visual amenity. Originally the Christchurch Beautifying Society had intended an all-native planting scheme in order to restore the island to its pre-settlement appearance. This proved impractical given the soil type, however, and a mixture of native and introduced species were planted, including magnolias, kowhai, maples, flowering cherries, roses and northern rata. The rata was still present on the island in 1999. The replica mill wheel is a more recent Christchurch Beautifying Society project. Views to the island from the Worcester Street and Hereford Street bridges enhance its aesthetic significance.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Mill Island may have technological and craftsmanship significance, in an ecological and landscaping context, for its planting and stone walling. Further research is needed, however, to clearly identify plant species that relate to the activities of the Christchurch Beautifying Society and to establish the extent still extant of the rock wall built by Society secretary Leonard Cockayne in 1898.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Mill Island, which is located on a stretch of the River Avon as it traverses the central city between Hereford and Worcester Streets, has contextual significance for its relationship with the River Avon, Rhododendron Island, and other river islands. The island also has contextual significance for its place within the city's milling heritage, which includes Wood's Mill in Addington. The island is also linked with Harrison's Flour Mill in Winchester, which was erected by Daniel Inwood after his departure from Christchurch in the early 1860s.

The island is now part of the landscape of the Avon River, which is valued for the recreational and visual amenity it provides in the central city, and has been planted in an informal, mixed-species manner.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Mill Island and its setting has archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

Mill Island has overall significance to Christchurch, including Banks' Peninsula for its association with early flour milling in the colonial city, as a homeless shelter and for its Association with the Christchurch Beautifying Society. The island has historical and social significance for its association with Daniel Inwood who purchased the island in 1855, obtained authority from the Provincial Council to use the river for 30 years for the purpose of a flour mill in 1858, and in 1859 constructed a mill on the island and a dam and mill race nearby. It also has historical significance for its long association with the Christchurch Beautifying Society. Mill Island has cultural significance as a tangible reminder of the needs of the early colonists with the establishment of a mill in the inner city where colonists first settled. It also has cultural significance as the first project of the newly-formed Christchurch Beautifying Society and for its role and its role as a mahinga kai area, later industrial workplace and recreational amenity. Mill Island has aesthetic significance for its informal planting scheme, carried out from 1898, which gives it considerable visual amenity and it has contextual significance has contextual significance for its relationship with the River Avon, Rhododendron Island, and other river islands and the general landscaping amenity now established along the banks of the Otakaro/Avon River. It has archaeological significance for its location on the Otakaro/Avon River and in view of the recorded activities on the island from the early 1850s.

## REFERENCES:

WA Taylor *The Lore and History of the South Island Maori* (Christchurch, 1952)

Thelma Strongman *City Beautiful – the first 100 years of the Christchurch Beautifying Society* (Christchurch, 1999)

*The Press* 29 November 1930, p.15.

John Wilson et al *Christchurch Contextual Historical Overview* (for Christchurch City Council, June 2005)

**REPORT DATED: 28 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 399  
*RHODODENDRON ISLAND AND SETTING – AVON RIVER  
BETWEEN MONTREAL-CAMBRIDGE /60, 78 AND 80  
CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Rhododendron Island has historical and social significance as the former site of Christchurch's first public swimming baths, which were created with the dredging of a channel between the island and the riverbank. Christchurch City Council made the decision to establish public baths in the river in March 1876 but it wasn't until October of that year that the council passed a motion to call for tenders. The baths were opened in January 1877 and they are shown in T S Lambert's map of Christchurch of the same year. The records of the day note that 'When completed the high-fenced 45 metre pool was 2.7 metres deep at one end and 1.2 metres at the other. The entry fee was threepence and the baths were open from 6 am to 9 pm during the season, which lasted from the 1st of October until the 31st of

*March.... William Aitken was custodian of the baths and also proprietor of the nearby Montreal Street boat sheds (1875-1929)'.*

A comparison between an 1862 map of the city and Lambert's 1877 map would appear to suggest that the island was reduced in size by more than half when the baths were created. The baths closed in March 1886, made less desirable by effluent released from the hospital upstream and the rise in popularity of beach bathing at Sumner and New Brighton. Subsequently the island was 'restored' with the use of fill from the banks of the River Avon, which were terraced in the late 1890s by gardener William Wickens and a team of mostly relief workers. Rhododendron Island, by which name the island was known by at least 1908, is said to owe its name to the Reverend Henry Jacobs (1824-1901), first Dean of Christchurch and incumbent of the nearby St Michael and All Angel's Anglican Church, 'who planted the island with the earliest Rhododendron specimens brought to Canterbury' (*Canterbury Heritage Blog*). The maintenance of the Rhododendron Island was undertaken by the Christchurch Beautifying Society (est. 1897) in its early years of existence. It is now maintained by the City Council.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Rhododendron Island has cultural significance for its place within the recreational culture of the colonial city and as an example of an early effort to beautify the Avon through planting. The island has an early association with the Christchurch Beautifying Association, formed in 1897 to help maintain the city environment generally, and the riverbanks in particular.

Rhododendron Island also has cultural and spiritual significance for tangata whenua, in view of its location in Otakaro (River Avon), a mahinga kai area for tangata whenua.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Rhododendron Island has aesthetic significance because of its informal planting scheme, which may date from the late 19<sup>th</sup> century, which gives it considerable visual amenity. It has design and form values and significance that remain indicating the outline of the original swimming pool channel on the north-west side,

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Rhododendron Island as limited technological and craftsmanship significance; it is a significance that is related to an ecological and landscaping context, for its planting. Further

research is needed, however, to identify plant species that may remain extant and relate to the activities of both Rev Jacobs and the Christchurch Beautifying Society.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Rhododendron Island, which is located on a stretch of the River Avon as it traverses the central city between Cashel and Tuam Streets, has contextual significance for its relationship with the other Avon River islands, particularly Mill Island to the north, and the recreational banks of the Avon and those sites that were re-designed or 'beautified' by the Christchurch Beautifying Association in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. It also has significance in relation to the Antigua Boat Sheds, as both relate to colonial recreational facilities in Christchurch,

The island is now part of the landscape of the Avon River, which is valued for the recreational and visual amenity it provides in the central city, and has been planted in an informal, mixed-species manner.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Rhododendron Island and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

Rhododendron Island has overall significance to Christchurch, including Banks Peninsula as part of the recreational and beautification of history and culture of the central city of Christchurch. It has historical and social significance as the site of Christchurch's first public swimming baths and site of early beautification planting. It has cultural significance for its location in the Otakaro/Avon River and as such has cultural and spiritual significance for tangata whenua as a mahinga kai area for tangata whenua. Rhododendron Island has aesthetic, design and form significance for the remnant of the original pool channel and contextual significance for its relationship to other heritage sites along the Avon. Rhododendron Island has archaeological significance in view of its location and late 19<sup>th</sup> century development, although the earthworks undertaken for the public baths and later in-river works may have damaged or destroyed evidence from before 1876.

## **REFERENCES:**



Thelma Strongman *City Beautiful – the first 100 years of the Christchurch Beautifying Society* (Christchurch, 1999)

John Wilson et al *Christchurch Contextual Historical Overview* (for Christchurch City Council, June 2005)

*New Zealand Herald* 1 March 1876, p. 3.

‘Canterbury Heritage Blog’

<http://canterburyheritage.blogspot.co.nz/2009/02/christchurchs-first-public-swimming.html>

**REPORT DATED: 28 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 46  
*CATHEDRAL OF THE BLESSED SACRAMENT AND SETTING –  
136, 140 BARBADOES STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The site of the Cathedral of the Blessed Sacrament is of high historical and social significance as the principal place of Catholic worship in Canterbury since 1860, and the seat of the Roman Catholic Diocese of Christchurch since its establishment in 1887. The foundation stone of the present building was laid in 1901 and the building was opened in 1905, replacing the previous church which had become the pro-cathedral in 1887 with the establishment of the Christchurch Catholic Diocese. This building had in turn replaced the original, small timber church that was on the site, in order to accommodate the growing congregation. The Cathedral has served the diocese for over a century and is particularly

associated with the Diocese's first Bishop, Joseph Grimes, who conceived of and drove its construction, after discussions with the Pope who supported the proposal. The opening day was attended by the Governor of New Zealand, Lord Plunket, and the Premier, R. J. Seddon.

The building was seriously damaged in the Canterbury earthquakes and has been partially deconstructed with the nave, and the exterior walls of the sanctuary remaining only in part. The towers have been deconstructed to the same level as the nave, and the dome, which was over the sanctuary, has been completely removed.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Cathedral of the Blessed Sacrament has high cultural and spiritual significance as spiritual home of Canterbury's Roman Catholic community since 1905. It remains the only New Zealand cathedral to have been visited by a Pope - John Paul II in 1986.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Cathedral of the Blessed Sacrament had high architectural and aesthetic significance as an outstanding neo-classical building, designed by prominent New Zealand architect W.F. Petre, and one of the finest churches in Australasia. Petre was a prolific New Zealand architect, based in Dunedin and is most recognised for his church designs and his pioneering use of concrete. The Cathedral is the foremost of a number of basilican-plan churches designed by Petre, including St Patrick's Basilica in Oamaru, the Cathedral of the Sacred Heart in Wellington, and St Patrick's Church Waimate. He had also already completed the Cathedral Church of St Joseph in Dunedin, which was Gothic Revival in style.

136 Barbadoes Street is of poured concrete construction with Oamaru and Mt Somers limestone facings. The final design varied from the standard plan of early basilicas in that the central dome rose above the sanctuary rather than the above the junction of the nave and transept. Some changes to the interior, including the removal of the 1912 high altar, were made in the 1970s in line with the revised approach to church liturgy with the Second Vatican Council. Extensive structural strengthening was carried out in 2005, however this did not prevent significant damage occurring during the Canterbury earthquakes and the subsequent deconstruction of much of the building

Despite the severe seismic damage, both internally and externally due to the earthquake cycle it still retains some architectural and aesthetic value.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Cathedral of the Blessed Sacrament has technological significance as one of the most advanced construction projects in New Zealand at the time. Petre was a keen exponent of

the relatively new material of concrete, and the Cathedral employed the material on a large scale with a concrete inner clad in stone facings. In an early use of the technology, the contractors, Messrs Jamieson and Co. also employed steam cranes on the building site. The building's limestone dressings and internal fittings exhibited craftsmanship significance and the Cathedral held a wealth of artworks within its interior including stained glass windows, tile mosaic and sculpture.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of 136 Barbadoes Street consists of the immediate land parcels. The Cathedral of the Blessed Sacrament has contextual significance in its setting amongst the precinct of Catholic buildings on Barbadoes Street, including Cathedral College and the diocesan offices. Post-quake however this has been reduced with the loss of the convent buildings. The Basilica was a landmark in the southern central city and the remnants of the building are still striking in the streetscape. The building is part of the significant ecclesiastical works of Francis Petre, which include basilicas in Oamaru, Timaru, and Dunedin.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

136 Barbadoes Street and its setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Despite severe earthquake damage the Cathedral of the Blessed Sacrament and its setting are of high overall significance to Christchurch, including Banks Peninsula. The site of the Cathedral of the Blessed Sacrament is historically and socially highly significant as the principal place of Catholic worship in Canterbury since 1860, and the seat of the Roman Catholic Diocese of Christchurch since its establishment in 1887. The Cathedral of the Blessed Sacrament has high cultural and spiritual significance as spiritual home of Canterbury's Roman Catholic community since 1905. The building has technological significance as one of the most advanced construction projects in New Zealand at the time. The Cathedral of the Blessed Sacrament has contextual significance in its setting amongst the precinct of Catholic buildings on Barbadoes St, including Cathedral College and the diocesan offices. In spite of the damage and deconstruction that has occurred to the building following the Canterbury earthquakes the building still retains enough authenticity and integrity to retain its meaning and sense of place, as well as enough physical fabric to demonstrate the criteria outlined above, to be deemed of enough significance to remain listed in the schedule.

**REFERENCES:**

Christchurch City Council, *Heritage File, Cathedral of the Blessed Sacrament, 136 Barbadoes Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Cathedral of the Blessed Sacrament – 136 Barbadoes Street - 2010*

**REPORT DATED:** 17/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 50  
*FORMER COMMUNITY OF THE SACRED NAME AND SETTING  
– 181 BARBADOES STREET, CHRISTCHURCH***



**PHOTOGRAPH : BRENDAN SMYTH, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Community of the Sacred Name has high historical and social significance as the only Anglican convent in New Zealand, and for its associations with Edith Mellish (Sister Edith), who founded the order in 1893, and with Sybilla Maude (Nurse Maude) who began training with the order, and subsequently founded district nursing in New Zealand. Sister Edith, a Deaconess, was released from the Community of St Andrew in London to establish a community to respond to the needs of the colonial Church. The Community in Christchurch was founded as a teaching and nursing order, initially caring for unmarried mothers and orphans, but later as the state made provision for this, contributing to the Anglican Church through mission work in the Pacific, and the production of Communion wafers and church embroidery. When training at



the convent Sybilla Maude was persuaded by Sister Edith to take up district nursing, using the Community of the Sacred Name as a base, rather than joining the order. The Nurse Maude organisation is still providing community nursing.

The Sisters of the Community of the Sacred Name are inextricably linked with the history of Christchurch Anglican School of St Michael and All Angels where they provided the teaching staff for the school for several generations through the twentieth century..

These first two stages of the convent buildings which still remain, illustrate the early development and growth of the order. The third stage of development on the site, a large, three storey, brick, neo-gothic building that was on the corner of Barbadoes and St Asaph Streets has been demolished following the Canterbury earthquakes. In 1992 a fourth stage was added to the buildings in the form of Retreat House designed by Christchurch Architect Don Donnithorne. It formed the fourth side of the quadrangular shaped garden with the main entrance to the Retreat House from Tuam Street.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Community of the Sacred Name has high cultural and spiritual significance as the home of the only Anglican female order in New Zealand since shortly after its inception in 1893. The esteem in which the site is held has ensured that the Community has remained at the location, and the buildings comparatively little altered. The Community continues to contribute to the work of the Anglican Church. A spiritual retreat centre is also now based at the site.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The 19th and early 20th century Community of the Sacred Name buildings have high architectural and aesthetic significance as a group of buildings by two prominent Christchurch architects, Benjamin and Cyril Mountfort, and for the degree of authenticity and integrity of the 19<sup>th</sup> century chapel. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. He emigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre). His son Cyril became his assistant in the 1880s and took over the practice after his father's death in 1898.

The buildings demonstrate the early development of the convent with the single storey corrugated iron section from 1894 and the later two-storey weatherboard chapel from c1897. The original building now houses the wafer room, a large mission room which was extended in the late 20<sup>th</sup> century, and a self contained flat used by priests during retreats. A room off the mission room was originally the chapel and has a stained glass window which lights the alcove by the sanctuary of the present chapel.

Current research suggests that the chapel was designed by Cyril Mountfort. It is a two storey, weatherboard building lit by sash windows. It is lined with tongue and groove. There is board and batten rimu panelling in the central, original part of the chapel and the battens are terminated by Gothic arches. The upper floor contains service rooms and sleeping quarters. The chapel is notable for its stained glass windows, including lancet windows that were relocated from the original east window of St Michael's Church around the time of the chapel construction, and also three windows in the west end designed by the English Arts and Crafts artist, Veronica Whall of the Whall & Whall stained glass studio.

The third building project, on the site, known as both The Deaconess House and Community of the Sacred Name House, was designed by John Goddard Collins of the firm Collins and Harman, and dated from 1911-1912. It was demolished following the earthquakes. The fourth major project, a single storey Retreat House with accommodation and dining facilities was designed by Christchurch architect Don Donnithorne in 1992.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Community of the Sacred Name has craftsmanship significance for its early colonial construction in both corrugated iron and timber, its interior timber finishes including the chapel construction and more particularly for the stained glass windows by noted British stained glass artist Veronica Whall. Veronica Whall was an English illustrator, painter and successful stained glass artist and the daughter of Christopher Whall, who was a leader of the Arts and Crafts Movement in stained glass. She was co-director with her father of the Whall & Whall stained glass studio. Her work can also be found in Nurses Memorial Chapel in Christchurch and St Anne's Church, Pleasant Valley. The Chapel also contains an altar and carvings by noted Christchurch carver Fredrick Guernsey (1868–1953). Guernsey taught at the Canterbury College School of Art and among his works in Christchurch are the Christchurch Cathedral reredos, and carvings and furnishings in the Cathedral's Chapel of St Michael and St George and the carvings for the Bridge of Remembrance in Christchurch.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of The Community of the Sacred Name consists of the immediate land parcel. The buildings sit in a garden, once enclosed by its buildings, forming an oasis in an otherwise light industrial area. The absence today of a residential community in the vicinity has deprived the Community of some of its original context. The complex has contextual significance as one of Christchurch's few remaining convent buildings which until the 2011 earthquake, was still in use for its original purpose, and as a part of Christchurch's identity-defining Anglican heritage.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Community of the Sacred Name buildings and their setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The Community of the Sacred Name buildings and their setting are of overall high significance to Christchurch, including Banks Peninsula. The site has high historical and social significance as the only Anglican convent in New Zealand, and for its associations with Edith Mellish (Sister Edith) who founded the order in 1893, and with Sybilla Maude (Nurse Maude) who began training with the order, and subsequently founded district nursing in New Zealand. The Community of the Sacred Name has high cultural and spiritual significance as the home of the only Anglican female order in New Zealand since shortly after its inception in 1893. The buildings at 181 Barbadoes Street have high architectural and aesthetic significance as a group of buildings by two prominent Christchurch architects, Benjamin and Cyril Mountfort, and for the degree of authenticity and integrity of the 19<sup>th</sup> century chapel. The Community of the Sacred Name has craftsmanship significance for its chapel construction and more particularly for the stained glass windows by noted British stained glass artist Veronica Whall and carver Fredrick Guernsey. The complex has contextual significance as one of Christchurch's few remaining convent buildings which until the 2011 earthquake, was still in use for its original purpose, and as a part of Christchurch's identity-defining Anglican heritage.

## **REFERENCES:**

Christchurch City Council, *Heritage File, Community of the Sacred Name, 181 Barbadoes Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Community of the Sacred Name – 181 Barbadoes Street – 2011*

Fry, Ruth, *Community of the Sacred Name: a centennial history* - 1993

**REPORT DATED: 30/09/2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 603  
*BARBADOES STREET CEMETERY AND SETTING— 389 AND  
391 BARBADOES STREET, 351 AND 357 CAMBRIDGE  
TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Barbadoes Street Cemetery and Sexton's House is of high historical and social significance as 'one of the oldest cemeteries in Canterbury and as the earliest designed cemetery in Christchurch' (Conservation Plan, p. 128). A large number of the city's early pioneers are interred here, in areas assigned by denomination (Anglican, Catholic & Dissenters; the latter including Presbyterians, Baptists, Rationalists, Salvationists, Brethren, and Christian Israelites). The cemetery was designated in Edward Jollie's survey plan of Christchurch in 1850 and tenders for its enclosure 'with a ditch and bank' were called for by the Canterbury Association in April 1851 (*Lyttelton Times* 19 April 1851, p. 1). The first burial took place in the same month and the last occurred in October 1959, although ash interments were permitted until the early 1970s. The cemetery was officially classified as a closed cemetery under the Reserves Act in 1983.

Among those interred in the cemetery are John and Jane Deans, early settlers of Riccarton, Bishop Harper, the first Anglican Bishop of Christchurch, Henry Jacobs, the first headmaster of Christ's College, and Dr Charles Barker, whose photographs are an important record of

the new settlement. A chapel in the Anglican section, built to the design of Benjamin Mountfort in c.1856, was demolished in 1955. Its stained glass windows are in the collection of the Christchurch Art Gallery. In 1861 a Church of England sexton was appointed 'to keep order and prevent disorderly conduct' (Conservation Plan, p.10). A cottage for the sexton was built in 1871 on the Cambridge Terrace frontage of the cemetery. This building was demolished and a new dwelling built on the same site in the 1920s (Conservation Plan, p. 30). The Barbadoes Street Cemetery Action Committee was formed to care for the cemetery in November 1976 and revived in the mid-1980s as the Barbadoes Street Cemetery Preservation Committee. In the early 1990s a Gothic-style timber and stone lych-gate was built at the Cambridge Terrace entrance to the cemetery. A Conservation Plan for the cemetery was prepared by Christchurch City Council in 2009.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Barbadoes Street Cemetery has high cultural and spiritual significance as a manifestation of mid-Victorian beliefs and practises relating to death, mourning, burial and commemoration. The cemetery also has spiritual significance as the resting place of the ancestors of many of the current citizens of Christchurch, and serves today as an evocative, representative memorial to all Canterbury pioneers.

The cemetery has cultural significance because it was established close to a pa or papa kainga of Tautahi and is believed to be the burial place of a number of early Maori residents of Christchurch (Conservation Plan, p. 36). The cemetery is held in high esteem by descendants of those buried in the cemetery, by genealogists and archivists, and by those members of the public who have fought for its preservation and cared for the cemetery over the years (Conservation Plan, p. 129).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Barbadoes Street Cemetery has architectural and aesthetic significance for its overall plan, which expresses mid-Victorian attitudes to religious division and cemetery design; its planting schemes; and for the diverse range of monumental masonry evident, denoting faith, Christian symbolism, social class and family history. The Mathias family gravestones are considered to be of 'exceptional aesthetic importance' (Conservation Plan, p.130).

Local architect Samuel Farr is associated with the cemetery as he was engaged by the Provincial Government in 1872 to draw up plans for the Dissenters' cemetery. Although his mortuary chapel is no longer extant, the cemetery also has some architectural significance in association with leading colonial architect Benjamin Mountfort, thanks to its inclusion in Bill Sutton's iconic New Zealand regionalist painting *Nor'-wester in the Cemetery* of 1950.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cemetery has technological and craftsmanship significance - evident in the diverse work of a number of different monumental masons in the Barbadoes Street Cemetery. 'The firms of Parsons, Mansfield, Tait, Silvester and Robertson were the principal early firms of stonemasons which executed gravestones and memorials erected in the cemetery' (Conservation Plan, p. 78). Those memorials that are still extant tend to be typical rather than exceptional, reflecting the 'full range of materials' used in 19<sup>th</sup> century Canterbury funerary monuments (Conservation Plan, p. 132). The cast-iron grave railings are also of craftsmanship significance.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Barbadoes Street Cemetery has high contextual significance arising out of its location within the city's original town belts (the Four Avenues), close by the River Avon. The cemetery is bisected by Barbadoes Street, with the Anglican section on the eastern side and the Catholic and Dissenters' sections on the west. The Conservation Plan notes that the reforming of Barbadoes Street in the 1970s may have created the impression that the road was now cutting through a unified cemetery environment, whereas the road was always integral to the cemetery's layout (Conservation Plan, p. 70).

The cemetery has contextual significance in relation to other historic cemeteries in the city - particularly the non-conformist cemetery at Addington, and the Barbadoes Street cemetery's public successor, Linwood. The cemetery also has significance in relation to the cohort of New Zealand's important early inner-city cemeteries, including Bolton Street in Wellington (est. 1840), Symonds Street in Auckland (est. 1841), and the Northern in Dunedin (opened 1872).

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cemetery and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past human activity on the site prior to 1900. With its first burial dating to 1851, the Barbadoes Street Cemetery has considerable archaeological significance relating to the potential of the place to provide archaeological evidence about burial practices between 1851 and 1959. As it was laid out in the vicinity of both a Tautahi pa and 'The Bricks' landing place, established by the Deans family in the early 1840s, the cemetery also has archaeological significance for its association with pre-European Maori and pre-1850 European settlement activity.

## **ASSESSMENT STATEMENT**

The Barbadoes Street Cemetery and setting has high heritage significance to the Christchurch District including Banks Peninsula and is nationally important. It has high historical and social significance as Christchurch's oldest cemetery; high cultural and spiritual significance as an expression of Victorian values, beliefs and practises relating to death, and the manner in which it commemorates the many Canterbury pioneers who lie there; architectural and aesthetic significance for its historic design and layout, and the contemplative landscape that exists today; craftsmanship significance for the diversity of tombstones that remain; high contextual significance in its key location on a major arterial route, adjacent to the Avon River; and archaeological significance for what the remains both above and below ground can tell us about Victorian burial practices and earlier activities in the vicinity.

**REFERENCES:**

Barbadoes Street Cemetery Information: Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/cemeteries/barbadoes/>

Barbadoes Street Cemetery Tour [June 2007]

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Barbadoes/BarbadoesStreetCemetery.pdf>

Barbadoes Street Cemetery: Maps

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Barbadoes/maps.asp>

The Historic Cemeteries Trust of New Zealand – Occasional Newsletter No. 15, December 2008

[http://www.nzconnectdirect.com/hcct\\_dec2008.pdf](http://www.nzconnectdirect.com/hcct_dec2008.pdf)

Barbadoes Street Cemetery Conservation Plan [2009]

<http://resources.ccc.govt.nz/files/BARBADOES%20STREET%20CEMETERY%20CONSERVATION%20PLAN%20FINAL.pdf>

**REPORT DATED: 5 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 53  
*KNOX CHURCH INTERIOR – 28 BEALEY AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT, 17/2/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Knox Church was severely damaged in the Canterbury Earthquakes of 2010 and 2011 and as a result of the seismic activity the church was subsequently deconstructed to a point that only the original internal timber roof form and columns remained. These have been incorporated within the new design by architects Willkie and Bruce and the church reopened at the end of 2014. Thus the interior that remains is of significant social and historical value.

Knox Church has been the home of a Presbyterian congregation for over a century, and is the sole remaining place of Presbyterian worship in the central city. With regard to historical and social value, the church relates to activities or aspects of the Christchurch district (including Banks' Peninsula) that convey aspects of its contextual development, sense of place and identity. It also has sufficient authenticity and integrity to express its cultural heritage value. Knox Church can therefore be considered to be of historical and social significance.

As a result of the New Zealand Company purchase of the Canterbury lands on behalf of the Canterbury Association, Canterbury was established as an Anglican settlement. However Presbyterians were prominent from the earliest days with first permanent European settlers

prior to the Canterbury Association settlement of 1850, was in 1843 by the Deans brothers from Scotland who were Presbyterians.

A Presbyterian congregation was formed and opened a church on the North Belt (now Bealey Avenue) site in 1880. Their first minister, Rev. David McKee, died soon after. His successor, Rev. Robert Erwin, however had a thirty nine year association with the church (1883-1922) and was later elected third moderator of the Presbyterian Church of New Zealand. By the turn of the century, the population in the North Town Belt area was increasing rapidly, and a large new church was perceived to be a necessity. In June 1901 the foundation stone for the present church was laid by the Mayor of Christchurch (A. E. G. Rhodes) and the completed church was dedicated on 1 May 1902. The North Belt Church was renamed Knox Church in 1904. Today the Church promotes itself as a progressive, inclusive faith community.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Knox Church has been central to the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. The Church interior has cultural and spiritual value as the remaining original heritage fabric that has been part of the church's cultural and spiritual significance since 1902.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The original brick and Oamaru stone Gothic Revival Knox Church was designed by well-known Christchurch architect R W England, and was characterised by its restrained detailing, simple rectangular form and multiple gables. This building was severely damaged in the Canterbury Earthquakes of 2010 and 2011, and the brick walls were taken down in their entirety.

Remarkably however the distinctive interior gabled roof structure remained in situ, supported by the original internal timber columns. This element is of heritage architectural and aesthetic significance and the roof and columns have now been incorporated into a contemporary reworking of the forms of the original church. With the wall panelling and some fixtures and fittings the interior is now all that remains of the original design aesthetic.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The distinctive interior of Knox Church and its form is the only element of the 1902 building remaining. Supported by the internal timber columns of the church and braced by its trusses

and sarking, the church's roof remained standing through the Canterbury Earthquakes of 1931. Given that this significant internal roof and column structural element remains, the interior of Knox Church is considered to have technological and craftsmanship significance for what it may reveal of Edwardian construction techniques and craftsmanship, materials, fixtures and fittings.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

Knox Church itself has contextual significance and the interior forms part of that whole. It is located on a prominent corner site at the busy intersection of one of the four wide avenues traditionally recognised as marking the boundaries of the central city, and the main arterial of Papanui Road – Victoria Street. Situated right on the corner, it is highly visible, and constitutes a city landmark. The church forms part of a complex of buildings including the 1963 hall.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building, its interior and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900.

### **ASSESSMENT STATEMENT**

The interior of Knox Church is of overall significance to Christchurch including Banks Peninsula. The church interior is of historical and social significance as the home of a Presbyterian congregation for over a century, and as the sole remaining place of Presbyterian worship in the central city. The Knox Church interior has been central to the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. Despite the post-quake damage and subsequent rebuild and redesign, the church interior retains architectural and aesthetic significance for its distinctive gabled roof structure which has remained in situ supported by the original internal timber columns. Knox Church interior is considered to have technological and craftsmanship value for what it may reveal of Edwardian construction techniques and craftsmanship, materials, fixtures and fittings. Knox Church itself has contextual significance for its location on a prominent corner site at the busy intersection of one of the four wide avenues traditionally recognised as marking the boundaries of the central city, and the main arterial route of Papanui Road and Victoria Street across Belay Avenue. The building and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900.

**REFERENCES:**

CCC Heritage File: Knox Church: 28 Bealey Avenue

**DATE:** 11/09/2014

**PEER REVIEWED:**

**REVIEWER:**

**REPORT UPDATED:**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 55  
*FORMER DWELLING AND SETTING – 82 BEALEY AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 11.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former dwelling at 82 Bealey Avenue has high historical significance for its connections with a number of prominent early Christchurch figures: particularly Charles Wyatt, solicitor, Provincial Council member and builder of the original house in c.1861; Jewish merchant Maurice Harris and, later, his son Henry from 1863; and Frederick Pyne (owner from 1906 until 1915), who was the founder of stock and station agents Pyne and Co, later Pyne, Gould and Guinness. After 1919 the dwelling had a number of institutional uses, as a boarding house for Saint Margaret's College and then as a maternity home and private hospital. The house also has some social significance for its 20<sup>th</sup> century evolution from grand private residence to hostel, hospital and then boarding house and flats, which was typical of many larger inner city homes in the same period.

In 1981 the building was converted into a private hotel, Eliza's Manor Boutique Hotel, offering bed and breakfast accommodation and reportedly named for Eliza Doolittle from *My Fair Lady*. The dwelling was damaged in the 2010 and 2011 Canterbury earthquakes and

consequently all of the brick fireplaces and chimneys were deconstructed. The building was refurbished and reopened in November 2011.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Eliza's Manor Boutique Hotel has cultural significance for its association with the way of life of the professional and business men and their families who resided in large town houses close to the city centre in the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Eliza's Manor Boutique Hotel has high architectural significance as a large gentleman's residence that was in existence by late 1862 but was enlarged by later owners, both before 1877 and then again the early 20<sup>th</sup> century. The two western gables of the dwelling were added after 1877, judging T S Lambert's city map of that year. As the house was built in stages, the design of the principal elevation overlooking Bealey Avenue is somewhat idiosyncratic. The alterations undertaken by Pyne during his ownership of the dwelling included gabled roof forms, half-timbering on the gable ends, bay and oriel windows and repeated tripartite fenestration unifies the overall appearance of the building in a Domestic Revival/Arts and Crafts idiom. The owners' quarters were added to the building in 2005.

The staircase in the entrance hall is the major feature of the interior and it is reminiscent of that at Otahuna, Sir Robert Heaton Rhodes' homestead at Tai Tapu (Frederick Strouts, 1891-95). This suggests the possibility that the later extensions were designed by Clarkson and Ballantyne, as the latter had been in partnership with Frederick Strouts when Otahuna was designed. Current research has not established the designer of any of the stages of the dwelling.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Eliza's Manor Boutique Hotel has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and early 20<sup>th</sup> century building methodologies, materials, fixtures and fittings. It is a typical example of a 19<sup>th</sup> century gentleman's residence built in timber, with a clay tile roof. Inside the building the craftsmanship of the main staircase is particularly notable.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Eliza's Manor Boutique Hotel and its setting has high contextual significance for the contribution it makes to the streetscape of a major city thoroughfare, especially with the post-earthquake demolition of so many of the avenue's other large gentlemen's residences. Formerly one of Christchurch's premier residential streets, Bealey Avenue is now largely bereft of the large town houses that once defined its architectural character. Large houses at 80, 100, 103, 107 and 118 Bealey Avenue, also 435 Durham Street, were all demolished after the 2010 and 2011 Canterbury earthquakes. This had the effect of undermining Eliza's relationship to its context, while at the same time elevating its importance as a representative of an earlier period of the street's history. The dwelling does retain its historic relationship with the small-scale cottages that once lined the narrow streets to the south, including Peacock and Beveridge Streets. With its large trees, openness to the street, and ornamental garden. Eliza's Manor is well-known inner-city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Eliza's Manor Boutique Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A relatively large building is shown on the site in the 1862 city map, by which time a number of small workers' cottages had already been erected in Peacock Street.

### **ASSESSMENT STATEMENT**

The former dwelling and its setting has overall significance to Christchurch, including Banks Peninsula as a larger inner city Victorian townhouse. The dwelling has high historical and social significance for its association with a number of prominent Cantabrians and St Margaret's College and has cultural significance for its association with the way of life of the professional and business men and their families who resided in large town houses close to the city centre in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The dwelling has high architectural, aesthetic significance for its timber design and detail, its internal decorative elements which have been developed and added to over time. Eliza's Manor Boutique Hotel has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and early 20<sup>th</sup> century building methodologies, materials, fixtures and fittings. The house has high contextual significance as a survivor post-quake of a number of large residences that once established the historic character of Bealey Avenue. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

### **REFERENCES:**

Christchurch City Council Heritage Files – 82 Bealey Avenue

'A Brief History of Eliza's Manor House'

<http://www.elizas.co.nz/library/pdf/history2012.pdf>

**REPORT DATED: 13 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 395  
*DWELLING AND SETTING – 1/2 BEVERIDGE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The cottage at 1-2 Beveridge Street has historical and social significance as it is representative of workers' cottages erected within the four avenues during the 1870s. Research to date indicates the dwelling was built in the late 1870s when the land was owned by the Rev. John Aldred. Aldred, an ordained Wesleyan minister, had arrived in New Zealand in 1840. He settled in Christchurch in 1854 as one of the first Wesleyan clergyman in the town and was granted land in Durham Street North by the Superintendent in 1856. Aldred was sent to Dunedin in 1864 but he later returned to live in St Albans.

In 1881 the land was conveyed to Charles Duggan, painter of Christchurch. Duggan sold the property in 1900, by which time all four cottages (404, 406, 408 and 410) were built. The new owner of the property was Annie Maude Grady, wife of milliner Richard Grove Grady. There were several changes of ownership before Frederick Laws, bricklayer, purchased the property in 1922 and subdivided it. 404 and 406 Montreal Street became separate titles while 408 and 410 Montreal Street have remained on one title, although they are separately leased. The cottage has changed hands many times with owners including a milk vendor, a widow, a nurse and a psychologist. During the mid-1980s 404, 406, 408 and 410 Montreal Street were all owned by architect Don Donnithorne. In 1994 the property was purchased by Bryan Palmer, a Waikari farmer. Palmer engaged architect John Huggins to restore and renovate the cottage. The property was sold again in 2003.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cottage at 1-2 Beveridge Street has cultural significance as an early inner-city cottage dating from the 1870s that demonstrates of the way of life of its former inhabitants for approximately 140 years. It also reflects the way of life of residents today who choose to live in small historical dwellings in the central city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural and aesthetic significance as a small vernacular workers' cottage. It is a single storeyed weatherboard building with a single gable roof which flares to form the veranda at the front. The symmetrical facade has sash windows flanking a central door. In 1995 architect John Huggins oversaw the extensive restoration and renovation of the cottage. The rear of the cottage was substantially altered both internally and externally. The kitchen bathroom area was modernised and a new veranda was created on a rear portion of the house. The dwelling was renovated throughout and new windows were added. The garden was landscaped and a carport was added at the rear of the property at this time.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage at 1-2 Beveridge Street has technological and craftsmanship significance for its remaining evidence of early construction methods (notably timber), materials and detailing which evidence the period in which it was built.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*



*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has high contextual significance as one of a group of early cottages in Montreal Street. The group consists of five cottages, four of which are single storeyed. The cottage at 410 Montreal Street is at the northern end of the group, on the corner of Beveridge Street. This group of cottages forms a coherent section of streetscape in an area of Christchurch which has undergone considerable urban renewal in recent years. These cottages reflect the historic residential character of the area around Conference/Peacock and Beveridge Streets. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street.

The setting of the dwelling consists of a small rectangular parcel of land on the south-east corner of Montreal and Beveridge Streets. The cottage faces Montreal Street. The street boundary is delineated by a high timber fence along Beveridge Street with a medium height timber fence along the Montreal Street boundary. There is some planting along the boundary with a large cabbage tree on the northern boundary fronting Beveridge Street. The property has driveway access from Beveridge Street, at the rear of the property, leading to a carport on the rear boundary. The consistency of the cottage with the rest of the group, the small scale of the building and section, and proximity to the roadway give this cottage landmark significance within the area.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cottage and its setting at 1-2 Beveridge Street have archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The original outhouse was located at the rear of the section on the southern corner of the property and has been rebuilt as a storage space.

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 410 Montreal Street has overall heritage significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as an early 1870s workers' cottage built by Rev Aldred, after whom Beveridge Street was once named. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural significance as a colonial vernacular building. The dwelling has technological and craftsmanship significance for its remaining evidence of early construction methods, materials and detailing. The dwelling and its setting have high contextual significance as part of a group of five workers' cottages built in the late 1870s which make a significant contribution to the historic streetscape of the northern sector of the central city. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

### **REFERENCES:**

Christchurch City Council Heritage files *410 Montreal Street, Cottage*

**REPORT DATED: 11 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 60  
*DWELLING AND SETTING – 18 BEVERIDGE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

18 Beveridge Street has historical and social significance for the manner in which it illustrates the pattern of early residential development in the north east of the central city, and as a modest colonial dwelling.

Beveridge Street was formed before 1858 when it was identified as an Accommodation Road. In 1862 there were nine houses on the north side of what was known by this time as Aldred Street, after the Rev John Aldred, a Wesleyan minister who owned land in the area. By 1877 Peacock and Conference Streets had also been formed, and the area was well populated with 52 houses. These early dwellings on small sections provided affordable accommodation in a convenient location close to the central city and Papanui Road - the city's main route north. It was not until 1948 that Aldred Street was renamed Beveridge Street, after Lord Beveridge, an economist on whose 1942 'Beveridge Report' Britain's modern social security system was based.

18 Beveridge Street was built in c1880 for and possibly by John Young, a Scottish cabinetmaker who purchased the section for £105. In July 1889 and March 1891 the

property was the setting for the weddings of Young's daughters Margaret and Elizabeth respectively. John Young lived at the address until his death in 1904; the house remained the family until 1925. From 1927 until the 1950s the property was home to Maurice Chittenden, a storeman, and his family. Today, as a result of redevelopment and intensification in the area, the cottage is one of few tangible reminders of the former character of this part of the central city. It remains a private residence.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

18 Beveridge Street has cultural significance as an illustration of the way of life of a family of modest means in the mid to late nineteenth century.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

18 Beveridge Street has architectural and aesthetic significance as an important surviving example in the inner city of a larger colonial cottage. The cottage has a similar footprint and profile to a typical single-storey or one-and-a-half storey cottage but the roof has been raised to give the building a full first floor. This floor is lit by three diminutive sash windows across the front elevation. Although an almost identical neighbour at no. 17 was relocated from the area in 2001, a cottage of a similar form and date remains at 402 Montreal Street. The building maintains a high degree of external integrity, but the interior has been altered, including the replacement of the original stair and the removal of interior walls on the ground floor. The lean-to at the rear has also been replaced with a modern structure. The upstairs bedrooms, and the western room on the ground floor have retained their spatial integrity and original linings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

18 Beveridge Street has technological and craftsmanship significance as a typical example of simple weatherboard construction of this period.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

18 Beveridge Street has contextual significance on its Beveridge Street site and setting, and within the wider context of the narrow residential streets of the northern central city. This area previously contained substantial numbers of small nineteenth and early twentieth century houses of a similar form, scale and materials to 18 Beveridge Street. Most however

have been replaced with modern apartments in recent decades. A nearby row of heritage-listed cottages on Montreal Street is the most substantial remnant of historic streetscape.

The setting of the cottage is its immediate land parcel, which is a subdivided section. The cottage is located at the rear of this small section, with a hedged courtyard garden fronting the street. A common drive runs past the cottage's eastern elevation giving access to the new town house on the rear section.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

18 Beveridge Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

18 Beveridge Street and its setting are of overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for the manner in which it illustrates the pattern of early residential development in the north east of the central city, and as a modest colonial dwelling built for the Young family. The dwelling has cultural significance as an illustration of the way of life of a family of modest means in the mid to late nineteenth century. The dwelling has architectural and aesthetic significance as an important surviving example in the inner city of a larger colonial cottage. The dwelling has technological and craftsmanship significance as a typical example of simple weatherboard construction of this period. The dwelling has contextual significance as a rare surviving heritage element in the traditionally densely settled residential area south of Bealey Avenue. The historic character of the area is most clearly illustrated by the row of cottages at 402-410 Montreal Street. The dwelling and setting are of archaeological significance for its potential to hold evidence of human activity including that which pre dates 1900.

### **REFERENCES:**

CCC Heritage File: Dwelling, 18 Beveridge Street

Historic place # 3695 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3695>

**REPORT DATED:** 11/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*CANTERBURY CLUB GAS LAMP AND HITCHING POST –  
CAMBRIDGE TERRACE BETWEEN HEREFORD- WORCESTER  
STREETS, CHRISTCHURCH***

The Gas Lamp and Hitching Post have overall significance to Christchurch, including Banks Peninsula. They stand together outside the Canterbury Club in Cambridge Terrace and are remnants of the colonial city's street lighting and transport infrastructure.

This historic place includes two scheduled items: the Gas Lamp and its setting and the Hitching Post and its setting. Both are located on the footpath immediately adjacent to the main entrance of the Canterbury Club.

The heritage values of both structures have long been recognised. They have a strong physical and historical relationship with the Canterbury Club (est. 1872) and are located just off Worcester Boulevard, which is the primary thoroughfare within the city's Gothic Revival core.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1344  
*CANTERBURY CLUB GAS LAMP AND SETTING – CAMBRIDGE  
TERRACE BETWEEN HEREFORD- WORCESTER STREETS,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15.12.2015,**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Gas Lamp has high historical and social significance as the only surviving gas light in Christchurch. Early street lighting used gas lamp and by 1876 Christchurch had 152. This lamp was erected by the city council in c1875, on the corner of Cambridge Terrace and Worcester Street (later Boulevard). Earlier the Christchurch Gas Company had been established in 1863 and after 1864 gas lights slowly replaced the city's kerosene lamps. A photograph in the Christchurch City Libraries collection appears to show the lamp being carried on a timber post in c1882. By 1913 there were 1335 lamps in the city. With the opening of the Lake Coleridge hydroelectric works in 1915, electricity began to replace gas



as the power source for the city's lighting. The gas was tuned off in 1918, by which time there were only 59 old-style gas lamps remaining.

While it was turned off in 1918, the lamp was not removed and so could be restored for use during a visit of Queen Elizabeth II in 1963. During the 1970s it was moved to its present position outside the Canterbury Club and the light was fitted with strengthened glass. In the late 1990s the lamp was electrified for a short time, but a gas supply was restored to the lamp in 1999.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The lamp has high cultural significance as a tangible reminder of a past way of life when the streets were lit by gas each night. At first they were lit manually and later pilot lights were introduced. Street lamps were installed not only to provide inner city lighting but as a safety measure to light the areas as the city grew and more hazards became apparent.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Gas Lamp has architectural and aesthetic significance as a picturesque cast and wrought iron 19<sup>th</sup> century streetlight. The cast iron stand is 2 metres high with 'shoulders' to hold the lamplighters ladder. The stand supports a glass lamp with a finial ventilator. The maker of the light and lamp stand is unknown but it was reported in 1875 that the council was awaiting a supply of Skelton's lamps from England.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Gas Lamp has technological significance as a functioning gas light which dates from the mid-1870s. The lamp has craftsmanship significance as an example of the level of detailing applied to iron street furniture during the 19<sup>th</sup> century.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Gas Lamp and its setting has contextual significance as part of a precinct of central city heritage buildings and structures. The lamp stands on the footpath, beside the listed hitching post, immediately adjacent to the main entrance of the Canterbury Club (est. 1872). Both the gas lamp and hitching post are rare examples of 19<sup>th</sup> century street furniture.

A number of significant buildings and structures are situated within this location including Worcester Chambers and Harley Chambers, the Worcester Street bridge, the former Municipal Chambers and the Club itself.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Gas Lamp and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900. Although the lamp was relocated in the 1970s, Cambridge Terrace was formed and the Canterbury Club built well before 1900. The site is also proximate to Ōtākaro (River Avon), which was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu.

### **ASSESSMENT STATEMENT**

The Gas lamp has high overall significance to Christchurch, including Banks Peninsula as the sole surviving example of an original gas street light in Christchurch. It has high historical significance as a survivor of some 1335 lamps that lit the inner city. This lamp was erected by the city council in c1875, on the corner of Cambridge Terrace and Worcester Street (later Boulevard). Earlier the Christchurch Gas Company had been established in 1863 and after 1864 gas lights slowly replaced the city's kerosene lamps. The lamp has high cultural significance as a tangible reminder of a past way of life when the streets were lit by gas each night. The Gas Lamp has architectural and aesthetic and technological and craftsmanship significance for its design, materials and gas-powered light. The structure also has contextual significance in relation to the adjacent Hitching Post and the Canterbury Club and wider contextual significance in relation to the broader heritage precinct of the Worcester Boulevard area. The Gas Lamp and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

### **REFERENCES:**

#### **CCC Heritage files – Gas lamp and hitching post**

Historic place # 1838 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1838>

John Wilson et al *Contextual Historical Overview for Christchurch City* (CCC, 2005)

**REPORT DATED: 17 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 77  
*CANTERBURY CLUB HITCHING POST AND SETTING –  
CAMBRIDGE TERRACE BETWEEN HEREFORD- WORCESTER  
STREETS, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15.12.2015,**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Hitching Post has historical significance due to its age, historic function and association with the Canterbury Club. The Canterbury Club was established in 1872 as a club for men with professional and commercial interests, including lawyers, bankers, importers and accountants, in contrast to the runholders involved with the Christchurch Club. The newly formed club purchased a property on the corner of Worcester Street and Cambridge Terrace and had Italianate styled clubrooms built in 1873. The hitching post was erected, sometime in

the late 1870s/80s, at the instigation of the club and it therefore serves as a reminder of a time when horses were the main form of transport in the city.

Hitching posts were typically located outside public and commercial buildings, part of the necessary infrastructure associated with the era of horse transport. In 1933 it was reported that only four or five posts remained in the inner city, including one outside the Canterbury Club and another outside the Public Library just along Cambridge Terrace. A hitching post also remains outside the Christchurch Club. Heritage New Zealand also lists a historic hitching post in Palmerston North (1900) and a hitching rail in Raetihi (early 20<sup>th</sup> century).

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The hitching post remains has cultural significance as a tangible reminder of a past way of life when horses were the means of transportation and would require to be tethered when a destination was reached. Hitching posts stood outside most inner city business, theatres, halls and clubs in the Victorian and early Edwardian period.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Hitching Post has architectural and aesthetic significance as a utilitarian structure with a robust form and a shaped hitching notch at the top. The post is a 900mm timber object with a shaped top and chamfered corners. The metal hook and ring that were attached at the top of the post on the kerbside have been removed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Hitching Post has craftsmanship significance as a surviving example of a 19<sup>th</sup> century hitching post.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Hitching Post and its setting has contextual significance as part of a precinct of central city heritage buildings and structures. The post is mounted on the footpath, beside the listed gas lamp and immediately adjacent to the main entrance of the Canterbury Club (est. 1872). Both the gas lamp and hitching post are rare examples of 19<sup>th</sup> century street furniture.

A number of significant buildings and structures are situated within this locale; including Worcester Chambers and Harley Chambers, the Worcester Street Bridge, the former Municipal Chambers and the Club itself.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Canterbury Club Hitching Post has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site is also proximate to Ōtākaro (River Avon), which was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu.

### **ASSESSMENT STATEMENT**

The Canterbury Club Hitching Post and its setting has overall significance to Christchurch, including Banks Peninsula as a surviving example of Victorian street furniture. It has historical significance as an object that is associated with the foundation period of the Canterbury Club and the era of horse transport in the city. The hitching post has cultural significance as a tangible reminder of a past way of life when horses were the means of transportation and would require to be tethered when a destination was reached. The structure has contextual significance in relation to the adjacent gas lamp and the Canterbury Club and has wider contextual significance in relation to the broader heritage precinct of the Worcester Boulevard area. The Canterbury Club Hitching Post has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

#### **CCC Heritage files – Gas lamp and hitching post**

Historic place # 1839 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1839>

John Wilson et al *Contextual Historical Overview for Christchurch City* (CCC, 2005)

*Auckland Star* 12 September 1933, p. 6.

**REPORT DATED: 17 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 72  
*ANTIGUA BOATSHEDS AND SETTING – 2 AND 13  
CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Antigua Boatsheds have high historical and social significance as the city's only remaining 19<sup>th</sup> century boatsheds, which were built for pleasure boat hire and continue to fulfil this purpose over 130 years later. They were constructed by Lyttelton boatbuilders Albert Shaw and JT Tidd and opened in August 1882 to meet the demand for pleasure boating in Victorian Christchurch. On the first anniversary of the boatsheds opening it was reported Messrs Shaw and Tidd had 40 boats 'continually in use' (*Press* 6 August 1883, p. 2). Later in the same year Shaw and Tidd enlarged their premises, having applied to the city council to extend their frontage on the river by 30 ft (9 metres). The boatsheds were taken over by Samuel Anstey of Fendalton in November 1896 and *The Press* of 1902 and 1903, Anstey advertised that Anstey had 70 well-built boats to choose from.

After a fire destroyed the eastern half of the building in 1907, the boatsheds were rebuilt, with the two bays on the eastern end becoming two-storeyed at a later date. Photographic services were offered by owner Samuel Anstey in the late 1890s and a shop was installed at

the west end of the building in the 1920s, although refreshment rooms were already noted in 1883. Boats have been made on the premises by various owners in the past but the impact of that activity on the boatsheds is not currently known. The boatsheds are significant for their association with their various owners, including Samuel Anstey (owned 1896-1919), who was known as 'one of the leading amateur florists of Christchurch' (*Colonist* 4 September 1919, p. 4), and Bill Dini, who operated the sheds between 1948 and 1978. The family of the present operators have owned the business since 1978. The land the boatsheds sit on is owned by the City Council. Due to recent upgrades and restoration work the Boatsheds suffered very little damage in the 2011 Canterbury earthquake. Decking repairs, necessitated by the earthquake damage were undertaken in 2014.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Antigua Boatsheds have cultural significance because of their setting on the north bank of the Otakaro (River Avon) and that river's value to tangata whenua as a mahinga kai. The boatsheds themselves have cultural significance as the last remaining historical commercial boatsheds on the Avon River and for their contribution to the city's longstanding cultural activity of boating on the Avon River.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Antigua Boatsheds have architectural and aesthetic significance for their form and detailing, in which the utilitarian requirements of a multi-bay boatshed is given a picturesque appearance through the repetition of gabled roof forms and use of paint to highlight the building's board and batten construction. Fretted bargeboards and finials evoke the Carpenter Gothic style, which was consistent with the Montreal Street Boatsheds (opened 1875, destroyed by fire 1929) but in contrast to the Elizabethan half-timbering seen on a number of the city's historic rowing sheds, none of which are still extant.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Antigua Boatsheds have technological significance for what they may reveal as an example of colonial construction techniques and have craftsmanship significance in view of their ornamental bargeboards and finials and for their construction by a firm of boat builders.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Antigua Boatsheds have high contextual significance in relation to their immediate setting, the wider context of the city centre and to the history of boatsheds throughout New Zealand. They are immediately adjacent to a 19<sup>th</sup> century footbridge that crosses the River Avon at this point and offer access to patrons to the grounds of Hagley Park and the Botanic Gardens. The boatsheds, which are in close proximity to Christchurch Hospital, Canterbury Museum and the Christchurch Arts Centre, contribute to the historic identity of the central city and are a landmark on the River Avon.

The building is contextually significant amongst the country's remaining historic boatsheds. Most of these are private or club rather than commercial sheds, including the Star Boating Club in Wellington (1887, relocated 1889 and 1989). The building is also contextually significant amongst Christchurch's other Victorian and Edwardian recreational structures, such as the Teahouse at Riccarton Racecourse.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Antigua Boatsheds have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Antigua Boatsheds are of overall high significance to Christchurch, including Banks Peninsula, and New Zealand. The boatsheds have high historical and social significance for their age and history of continuous use as commercial pleasure boatsheds. The Antigua Boatsheds have cultural significance for their contribution to the city's sense of place and identity as the last remaining historical commercial boatsheds on the Avon River and for their contribution to the city's longstanding cultural activity of boating on the Avon River. They have architectural significance for their picturesque form and detailing. The boatsheds have high contextual significance in the inner-city environs of the River Avon and in the context of the city's recreational structures, and amongst the nation's few remaining historical commercial boatsheds. The Antigua Boatsheds have archaeological significance in view of their age and location on the bank of the Otakaro (River Avon).

### **REFERENCES:**

CCC Heritage files – Antigua Boatsheds

Historic place # 1825 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/1825>

Antigua Boatsheds History  
<http://boatsheds.co.nz/history/>

R C Lamb *From the Banks of the Avon* 1981

John Wilson *Lost Christchurch* (Lincoln, 1984)

**REPORT DATED: 20 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1356  
*COMMERCIAL BUILDING AND SETTING –  
65, 69 CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH:** Amanda Ohs November 2014

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The commercial building at 65 Cambridge Terrace has high historical and social significance as the offices designed by Sir Miles Warren in 1962 for the Warren & Mahoney partnership.

At the time, the site was zoned residential which meant that not less than half the building was to be used as a house. The remainder of the building functioned as the offices of what has grown to be one of the most important architecture practices in New Zealand. At the time of its construction in 1963 the Cambridge Terrace residential area predominantly comprised large older houses divided into flats. Subsequent re zoning of the area from residential to commercial in the early 1970s led to the eventual demolition of all the houses on the block and the erection of commercial office buildings along the Cambridge Terrace river frontage. As the first commercial building to be constructed on the block, 65 Cambridge Terrace led the transition of the area from residential to commercial.

Warren & Mahoney's architectural practice was founded by Miles Warren in 1955. Warren sought the assistance of his colleague Maurice Mahoney and in 1958 the partnership of Warren & Mahoney was established. Throughout the 1960s the practice received commissions of increasing complexity and scale. The Christchurch Town Hall commission and its attendant success led to the inevitable expansion of the partnership. Warren & Mahoney offices were later established in Wellington (1979) and Auckland (1986). Sir Miles Warren is the first New Zealander to be knighted for his services to architecture. His work of the 1950s and 1960s – which includes 65 Cambridge Terrace – has been described as characteristic of the best work of his career; it is ordered, coherent, and adjusted to the individual human scale. Athfield Architects – another notable architectural practice - has been a recent tenant at 65 Cambridge Terrace.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

65 Cambridge Terrace has high cultural significance as it embodies the way of life and architectural approach of Sir Miles Warren at the time of its construction. As the architect's own office and flat, this building can be seen to express his architectural ideals at the time. The building is highly regarded amongst New Zealand architects and architectural historians, as evidenced by architectural awards, and can be seen to epitomise Sir Miles Warren's work. The building is also associated with the wider Warren & Mahoney practice that has been influential in establishing New Zealand architectural traditions at a local and national level.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

High architectural and aesthetic significance are ascribed to 65 Cambridge Terrace because it is a foremost example of the architecture of its period in New Zealand. This four story concrete block building is characterised by its materials, a clear expression of two bays and the triangular roof forms which form the uppermost storey. Stained timberwork is used for the exterior window frames, doors, bargeboards and beams. The timber beams and projecting concrete beams, along with a variety of shapes and sizes of fenestration articulate the front and rear facades. White painted concrete block, which came to epitomise a particular style of Christchurch style of architecture in the 1960s is used for the exterior envelope. The building has been designed to maximise natural light.



The building has been in a constant state of adaptation with alterations and additions being carried out as the architectural practice expanded. The building won the New Zealand Institute of Architects silver medal in 1969 at which time the jury commented: *“This building is a fascinating, idiosyncratic tour de force. There is however a clear rational planning basis with spaces simply organised around an economical central access. Visually the impact is primarily that of lively roof shapes, the uncluttered well proportioned walls, the frank use of materials and the interplay of volumes and levels”*. That the design of the building has endured was recognised in 1995 when the building was awarded the New Zealand Institute of Architecture/Resene 25 year award.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

65 Cambridge Terrace has high technological and craftsmanship significance due to the nature and use of the materials and the construction methods for the period. In the Modernist architectural tradition, the materials used are clearly expressed; a structural concrete frame with infill panels of concrete block for the side walls and strong vertical windows in the front, finish the façade of the building. The materials used and craftsmanship show a high standard of quality and attention to detail.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

65 Cambridge Terrace and setting have high contextual significance as it is one of a group of adjacent buildings designed by Warren & Mahoney on Cambridge Terrace constructed over a twenty-eight year period between 1962 and 1988: 65 Cambridge Terrace (1962), 59 Cambridge Terrace (1970), 61 Cambridge Terrace (1974) and 69 Cambridge Terrace (1988). Together they represent an intact cluster of Christchurch's Modernist heritage as well as the work of one firm over nearly three decades. The buildings noted above have common architectural features, forms, materials and scale. They are constructed with a structural concrete frame with infill panels of concrete block for the side walls and windows in the front and rear facing walls. The proportions of the windows tend to be square, highlighted by distinctive opening sashes. Their rooflines have distinctively triangular features as viewed from the Cambridge Terrace frontages.

The site has a river outlook across the Avon River corridor which is classed as an important public open space in the City Plan. An early architectural landmark of the river precinct, St. Michael and All Angels Church (William Fitzjohn Crisp, 1872), is located across the river opposite the site. The setting of 65 Cambridge Terrace consists of a designed garden setting at the rear which features a densely planted enclosed courtyard and a reflecting pool.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE



*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The commercial building and setting at 65 Cambridge Terrace has some archaeological significance. Although 65 Cambridge Terrace was constructed in 1963 and existing archaeological evidence may have been disturbed during its construction, pre-1900 human activity in the immediate vicinity of 65 Cambridge Terrace is documented. 65 Cambridge Terrace is located on the banks of Otākaro (Avon River) which was a well known mahinga kai for Waitaha, Ngāti Mamoe and Ngāi Tahu. In the early years of European settlement, the banks of the Avon opposite 65 Cambridge Terrace provided a popular location for swimming and boating. The area was developed for residential purposes in the 1880s.

## ASSESSMENT STATEMENT

The commercial building and setting at 65 Cambridge Terrace have high overall significance to the Christchurch District. 65 Cambridge Terrace has high historical and social significance as the offices designed by Sir Miles Warren in 1962 for the Warren & Mahoney partnership – one of the most important architecture practices in New Zealand. 65 Cambridge Terrace has high cultural significance because of its association with the wider Warren & Mahoney practice that has been so influential in establishing New Zealand architectural traditions at a local and national level. 65 Cambridge Terrace has high architectural and aesthetic significance; it reflects an excellent local interpretation of overseas modernist architectural traditions and has won awards at the time of building as well as retrospectively. 65 Cambridge Terrace has high technological and craftsmanship significance due to the nature and use of the materials and the innovative construction methods for the period. 65 Cambridge Terrace and setting have high contextual significance as it is one of a group of adjacent buildings designed by Warren & Mahoney which together represent an intact cluster of Christchurch's Modernist heritage as well as the work of one firm over nearly three decades.

## REFERENCES:

Christchurch City Council Heritage files *65 Cambridge Terrace*

*CCC ESU Building and Planning Files*

*The Press*

Van Raat, Tony. "Tradition and Innovation. Modern Architecture in the South Island." *Exquisite Apart. 100 Years of Architecture in NZ.* (Ed. Walker, C) NZIA, 2005.

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Warren & Mahoney. *New Territory. Warren and Mahoney. 50 Years of New Zealand Architecture.* Warren and Mahoney. 2005.

**REPORT DATED: 4 FEBRUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***ST MICHAEL AND ALL ANGELS' BELFRY AND SETTING***

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 78  
*COMMERCIAL BUILDING AND SETTING, HARLEY CHAMBERS  
– 137 CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The building at 137 Cambridge Terrace is of historical and social significance as purpose built medical and dental rooms for Mr A E Suckling a dentist. The building was designed in 1924 and built in 1928 with extensions in 1934. In 1933 Suckling passed ownership to Harley Chambers Limited. The building housed waiting rooms, offices and surgeries for a number of professionals to operate their medical related practices in the same place in the central city. This illustrates a shift away from, or an alternative option to, the home surgeries that many doctors operated. Until the Canterbury earthquakes the tenants still included medical professionals including a dentist, but other services were also housed in the building, including yoga classes and a beauty therapist. The building was damaged in the earthquakes and partial deconstruction that followed involved the removal of the damaged parapet and the damaged unreinforced masonry panels from the concrete frame.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

137 Cambridge Terrace has cultural significance for its ability to demonstrate the move away from the convention of suburban based medical practices within a doctor's home, to the development of dedicated premises and the grouping of aligned medical specialists in one place. Current research suggests that this change was associated with the increase in transport into the city and, in line with that, the numbers of people working in the city.

The building at 137 Cambridge Terrace may have significance to tangata whenua for its location on a site that is close to the Avon River. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900. The Avon River and its banks were used first by local Māori and later by the early Europeans, prior to 1900. Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Harley Chambers is of architectural and aesthetic significance as a three storey building that was built specifically to house professional rooms for dentists and doctors and for its use of neo-classical elements on window and door surrounds which create a plain and simple, yet imposing building that anchors the corner. Internally the rooms were set up and equipped so that every room could be a dental surgery if required. It is of significance as an extant work of the prominent Christchurch architect G T Lucas. Lucas was in practice from the early 20th century, and was also known for designing the Hays departments store on Gloucester Street, and the Methodist Deaconess House in Latimer Square as well as alterations and additions to many commercial buildings in Christchurch including the Whitcombe and Tombs Building on Cashel Street, the Mason Struthers and Co building on Colombo Street., which are no longer extant. Most of his commercial buildings are no longer standing, although some of his domestic architecture remains. Later in his career he employed a young Miles Warren – later Sir Miles Warren, noted New Zealand architect. Well known Christchurch construction firm P Graham and Son were responsible for the construction of the building.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building is of technological significance for its electrical fit out, air conditioning, sound-proofing and internal construction using Innes – Bell blocks all of which were innovative for the time. The heating system was noted as washing and humidifying the air and driving it into the rooms at a regulated temperature. It was also said that the air could be changed every 20 minutes with this system. The Press also noted that the electrical installation was to be the first of its kind in New Zealand and would equip all rooms with hot and cold water, compressed air and gas. The blockwork was noted as giving flat ceilings and removing the requirement for main secondary beams in the floor slabs, with special sound proof, hollow

blocks being used for the partition walls. It is also worth noting that the plumbing and drainage for this building are concealed within the wall structure though this has overtime proved problematic

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building is of contextual significance for its proximity to a large number of heritage buildings in the immediate vicinity including the adjacent Worcester Chambers, the Canterbury Club, the Worcester Street bridge and the former Municipal buildings. The setting of 137 Cambridge Terrace consists of the immediate land parcel. The building is a landmark on a prominent inner city corner on Worcester Boulevard and the tram route adjacent to the Avon River. The setting of the Harley Chambers consists of an area of land on a corner section of which the building takes up most of the room. However a small area is unbuilt providing access and light to the building.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past human activity on the site as the site is located in the central city, close to the Avon River, and archival evidence records human activity occurred on the site prior to 1900.

## **ASSESSMENT STATEMENT**

Harley Chambers and its setting are of overall significance to Christchurch, including Banks Peninsula. 137 Cambridge Terrace is of historical and social significance as purpose built medical and dental rooms for Mr A E Suckling a dentist. The building has cultural significance for its ability to demonstrate the move away from the convention of suburban based medical practices within a doctor's home, to the development of dedicated premises and the grouping of aligned medical specialists in one place. Harley Chambers is of architectural and aesthetic significance as a three storey building that was built specifically to house professional rooms for dentists and doctors and for its use of neo-classical elements on window and door surrounds which create a plain and simple, yet imposing building that anchors the corner. The building is of technological significance for its electrical fit out, air conditioning, sound-proofing and internal construction using Innes – Bell blocks all of which were innovative for the time. The building is of contextual significance for its proximity to a large number of heritage buildings in the immediate vicinity including the adjacent Worcester Chambers, the Canterbury Club, the Worcester Street bridge and the former Municipal buildings. The building is a landmark on a prominent inner city corner across from the Avon River. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past human activity on the site.

**REFERENCES:**

Christchurch City Council, *Heritage File, 137 Cambridge Terrace*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Harley Chambers – 137 Cambridge Terrace* - 2010  
<http://christchurchcitylibraries.com/TiKoukaWhenua/Otakaro>

**REPORT DATED:** 23/10/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***POPLAR CRESCENT – 230, 2/230, 272, 283 CAMBRIDGE***  
***TERRACE, 295F MADRAS STREET, 211, 267 OXFORD***  
***TERRACE, CHRISTCHURCH***

Sixty years of beautification measures in the stretch of the Avon River between Colombo and Madras Streets culminated in 1928-1929 with the ambitious **Poplar Crescent** scheme, a collection of civic amenities in a designed setting. This was the vision of businessman and philanthropist Thomas Edmonds, who wished to commemorate his fifty years in New Zealand with an appropriate gesture.

Thomas John Edmonds (1858-1932) was a prominent and successful Christchurch businessman in the early twentieth century. His company became known across New Zealand for producing the famous Edmonds' Baking Powder. The company's rising sun motif, 'Sure to Rise' motto, branded cookbook and Linwood factory with its award-winning garden were instantly familiar to most New Zealanders. Edmonds was an enlightened employer and public-minded. Towards the end of his life he donated large sums of money for various civic improvement projects. The Poplar Crescent scheme is however the only one of his major contributions to the city to remain substantially intact.

At the centre of Edmonds' proposal were the twin lines of **Poplars** that flanked the Avon between Manchester and Madras Streets. Thomas had been born in Poplar in London, so the redevelopment of this area of central Christchurch had an additional level of meaning. Poplars had been first planted along this part of the Avon in the early colonial period, and therefore represent the continuity of efforts to create an ideal landscape through what came to be known as 'beautification'.

Edmonds' scheme added two significant built elements to the existing landscape, representing two distinct threads of the interwar design discourse. At the western end of the avenue of poplars was the prominent **Edmonds Band Rotunda**, a copper-domed cream-plastered Renaissance fantasy embedded in its own miniature classical landscape of gravel walks, balustrades and pavilion. The rotunda remains partly deconstructed as a consequence of damage sustained in the Canterbury Earthquakes of 2010-2011. At the eastern end of the avenue are the neighbouring **Edmonds Clock Tower and Telephone Kiosk**, more informal Free-style compositions in limestone and volcanic rubble representing the Arts and Crafts tradition.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 79**

***EDMONDS BAND ROTUNDA AREA AND SETTING (INCLUDING  
ROTUNDA, SHELTER, BALUSTRADES, LANDING AND LAMP  
STANDARDS) - 230, 2/230, 272, 283 CAMBRIDGE TERRACE,  
295F MADRAS STREET, 211, 267 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 05/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Edmonds Band Rotunda Area has high historical and social significance for its association with prominent businessman and philanthropist Thomas Edmonds and with nineteenth and early twentieth century efforts at 'beautification' of the central city.

Thomas Edmonds was a prominent and successful Christchurch businessman in the first half of the twentieth century. His company became known across New Zealand for producing the famous Edmonds Baking Powder. The company's rising sun motif, 'Sure to Rise' motto, branded cookbook and Linwood factory with its award-winning garden were instantly familiar to most New Zealanders. Edmonds was an enlightened employer and civic minded. In the interwar period, towards the end of his career, he donated large sums for various civic improvement projects. These included the Radiant Hall (later known as the Repertory

Theatre), the Theosophical Society Hall and the Poplar Crescent beautification scheme. The Poplar Crescent scheme is the only one of his contributions to the city to remain fully extant.

The area of Avon River bank between Colombo and Madras Streets was planted with poplars and willows from the 1870s. Samuel Delabere Barker (1848-1901), a founding member of the Christchurch Beautifying Society in 1897, was instrumental in this beautification project and later planted a native garden as well. After his death, the section of Cambridge Terrace between Manchester and Madras Streets was renamed Barker Avenue for a period.

In 1928 to commemorate fifty years in Christchurch, Thomas Edmonds offered to finance a scheme of riverbank improvement in the same area, to be called Poplar Crescent. The key feature of the scheme was a band rotunda and associated landscape beside Cambridge Terrace next to the Manchester Street Bridge. The Edmonds Band Rotunda was completed in 1929 and employed as a venue for musical performance for many years. In 1986 it was enclosed and converted into a restaurant. The rotunda and its associated structures were badly damaged in the 2011 Canterbury Earthquakes, and the rotunda was subsequently largely deconstructed. The dome remains secured on site and it is intended that the rotunda will be reconstructed.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Edmonds Band Rotunda Heritage Area has high cultural significance for the association of the area with the tangata whenua, as part of a concerted effort in the early twentieth century to beautify the city centre, as part of a flush of philanthropic activity in the interwar period, and as a venue for public music performance.

The Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of a game or play", is named for the children who played on the river's banks as food was gathered. Although the Waitaha pā of Puaari was located nearby, most people were seasonal visitors, and few would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers).

In the late nineteenth century, leading citizens became concerned with the appearance of the central city. An early initiative was the foundation of the Christchurch Beautifying Society in 1897 to coordinate beautification projects. Concerted effort continued in the period between the wars, assisted by a burst of philanthropy from leading businessmen such as Robert McDougall, Henry Bowker, Matthew Barnett and Thomas Edmonds – who financed several public buildings in addition to his riverbank improvement scheme. Outdoor public performance by brass bands was a very popular activity in the first half of the twentieth century, and there were band stands/rotundas in many public parks across the city and on the foreshores at Sumner and New Brighton. Today however there are few band rotundas remaining in the city, and none currently in use.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Edmonds Band Rotunda Area has high architectural and aesthetic significance as an example of interwar classicism by Christchurch architect Victor Hean. The rotunda is one of the more ornate band stands in New Zealand.

Victor Hean (1901-1979) was born and educated in Christchurch, completing his training in 1927. After a period spent working for contractor P. Graham and Son and architect H. St. A. Murray as a draughtsman, Hean joined the City Council as a draughtsman in the City Engineers Office, rising to the position of Assistant City Architect. While at the CCC he designed many bridges and libraries as well as working on major projects such as the MED Building and the Women's Rest Rooms in Cathedral Square. In 1936 he left Christchurch to become architect for the Palmerston North Hospital Board. Hean joined the Government Architect's Office in 1942 and retired in the position of Ministry of Works Assistant District Architect in Christchurch in 1966.

Hean chose an ornate Renaissance classical 'temple' style for the Edmonds Rotunda in its riverside setting, crowning it with a striking faceted copper dome. The style was carried through the landscape treatment of the surrounding area, including the extensive balustrading, although the shelter and lamp standards adopt a stripped classicism more typical of the period. The rotunda may be compared with the Bandsmen Memorial Rotunda in the Botanic Gardens, a refined Doric composition designed by Luttrell Brothers and completed in 1926.

The Edmonds Rotunda was altered to become a restaurant in 1986. This required the enclosure of the formerly open structure with glazing, the insertion of services and a kitchen in the basement, and the attachment of large external canopies.

The Rotunda Area suffered serious damage in the 2011 Canterbury Earthquakes. The dome rotated on its columns and was at risk of collapse before being lifted off. The riverside balustrade slumped in places. The site is presently cordoned. Repair and replication is intended.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Edmonds Band Rotunda Area has technological and craftsmanship significance for the extensive and decorative use of reinforced concrete. There is also notable metal work in the lamp standards and screens.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Edmonds Band Rotunda Area has high contextual significance on its site and in relation to the remainder of the Poplar Crescent beautification scheme area. The item and setting boundary are contiguous with the immediate land parcel, a large triangular area confined between the Avon River, Manchester Street Bridge and Cambridge Terrace. The item

contains the band rotunda itself, the Poplar Crescent shelter and a comprehensive landscape treatment which includes extensive terracing and associated walls, steps, balustrades, lamp standards and a landing place. The Edmonds Band Rotunda Area is located within the Poplar Crescent heritage place, comprising the area of riverbank between Colombo and Madras Streets subject to Thomas Edmonds' Poplar Crescent development in 1928-1929. This also includes the poplar trees, lamp standards, 'Barker Avenue' native garden and the clock tower and telephone booth on Madras Street. Although the Rotunda has been largely deconstructed, the Rotunda area remains a landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Edmonds Band Rotunda Area and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Edmonds Band Rotunda Heritage Place is of high heritage significance to the Christchurch district including Banks Peninsula. The Area has high historical and social significance for its association with prominent businessman and philanthropist Thomas Edmonds and with late nineteenth and early twentieth century efforts at beautification of the central city. The Area has high cultural significance for its association with city beautification, and its former role as a public musical performance space. It is one of few band stands remaining in the city. The Area has high architectural and aesthetic significance as an example of interwar classicism by Christchurch architect Victor Hean. It is one of the most impressive band stands ever built in New Zealand. The Area has technological and craftsmanship significance for the extensive and decorative use of reinforced concrete. There is also notable metal work in the lamp standards and screens. The Area has high contextual significance on its site, in its immediate designed landscape, and in relation to the remainder of the Poplar Crescent beautification scheme area. It is a city landmark. The Edmonds Band Rotunda Area and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage File: 230 Cambridge Terrace (Edmonds Band Rotunda)

**REPORT DATED:** 05/09/14      **UPDATED:** 22/12/14

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 643**

***THE POPLARS LAMP STANDARDS AND SETTING 230,  
2/230, 272, 283 CAMBRIDGE TERRACE, 295F MADRAS  
STREET, 211, 267 OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Poplars Area has high historical and social significance for their association with more than sixty years of on-going beautification efforts in the central city, with beautification advocate S. D. Barker, and particularly with prominent businessman and philanthropist T. J. Edmonds and his Poplar Crescent beautification scheme.

Planting of the Avon River bank between Manchester and Madras Streets first took place in the colonial period when settlers sought a familiar landscape. Poplars and willows were established before 1877. Samuel Delabere Barker (1848-1901) had a particular interest in this area and established a native garden on the Cambridge Terrace bank. After his death, this section of Cambridge Terrace was renamed Barker Avenue for a period.



Barker was a foundation member of the Christchurch Beautifying Society in 1897. From the turn of the century, the Society was at the forefront of efforts to achieve a greater degree of order and consistency on the banks of the Avon. They were active in the Poplars area and created the grassy triangle on the Cambridge Terrace/Madras Street corner in 1902. Interest in native plantings (and the on-going debate between proponents of natives and exotics) was also emerging at this time, and the remnant of S. D. Barker's Cambridge Terrace native garden is one of the oldest remaining examples in the city.

A third concerted phase of city beautification took place in the period between the wars, assisted by a flush of philanthropy from a number of wealthy late-career businessmen wishing to commemorate their success. In 1928, to commemorate fifty years in Christchurch, Thomas Edmonds (1858-1932) offered to finance a scheme of riverbank improvement in the area, to be called Poplar Crescent. Edmonds was from the district of Poplar in east London, and therefore the beautification of this part of the Avon River was particularly appropriate. The key features of the Popular Crescent scheme were a band rotunda and associated landscaping beside Cambridge Terrace and the Manchester Street Bridge, and a clock tower and telephone cabinet beside Oxford Terrace and the Madras Street Bridge. The roadside lamp standards that flank the rows of poplars were also part of this scheme, which was completed in 1929. Most of the Lombardy Poplars that presently line this section of the Avon were planted in 1925 or 1938.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Poplars Area has cultural significance as the product of three major phases of city beautification by both individuals and groups including the Christchurch Beautification Society and the Christchurch City Council/Thomas Edmonds. The landscape reflects elements of the tastes and social mores of each of the eras in which it was developed, but has been little altered in the intervening years.

The Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of a game or play", is named for the children who played on the river's banks as food was gathered. Although the Waitaha pā of Puaari was located nearby, most people were seasonal visitors, and few would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers).

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Poplars Area has aesthetic significance as a key element in the sustained efforts by citizens of Christchurch over at least sixty years to create a designed landscape that accorded with their current ideas about what was aesthetically pleasing. This culminated in the romantic fantasy of the Poplar Crescent scheme in 1929. The Area has frequently been depicted in publications on the city.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Poplars Area has technological and craftsmanship significance for the cast iron Art Deco lamp standards that are distributed along the Cambridge Terrace riverbank in this area. Similar lamp standards are also found in the Band Rotunda and Clock Tower areas.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Poplars Area has high contextual significance on its site and in relation to the remainder of the Poplar Crescent beautification scheme area. The item and setting boundary are contiguous, and consist of the Cambridge and Oxford Terrace riverbanks between Manchester and Madras Streets. The Poplars are one of three discrete elements that comprise the Poplar Crescent heritage place, which encompasses the area of riverbank between Colombo and Madras Streets subject to Thomas Edmonds' Poplar Crescent beautification scheme in 1928-1929. The other two items in the place are the Edmonds' Band Rotunda Area, and the Edmonds Clock Tower and Telephone Cabinet. The Poplars are a significant city landmark.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Poplars and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The Poplars Area is of high heritage significance to the Christchurch district including Banks Peninsula. It has high historical and social significance for its association with at least sixty years of on-going beautification efforts in the central city, with beautification advocate S. D. Barker, and particularly with prominent businessman and philanthropist T. J. Edmonds and his Poplar Crescent beautification scheme. The Area has high cultural significance as a landscape which is the product of and represents three major phases of city beautification, and is part of the Avon River landscape which is of significance to Ngai Tahu. The Area has aesthetic significance as a key element in the sustained efforts by citizens of Christchurch over at least sixty years to create a designed landscape that accorded with the prevailing ideas and norms about what was aesthetically pleasing. The Area has high contextual significance on its site and in relation to the remainder of the Poplar Crescent beautification scheme area. The Poplars Area is a city landmark. The Poplars and its setting are of archaeological significance because they have the potential to provide archaeological



evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage File: Edmonds' Band Rotunda, 230 Cambridge Terrace

**REPORT DATED:** 08/09/2014    **UPDATED:** 22/12/2014

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 653**

***EDMONDS' CLOCK TOWER, TELEPHONE CABINET AND  
SETTING - 230, 2/230, 272, 283 CAMBRIDGE TERRACE,  
295F MADRAS STREET, 211, 267 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Edmonds' Clock Tower and Telephone Cabinet has high historical and social significance for its association with prominent businessman and philanthropist Thomas Edmonds and with nineteenth and early twentieth century efforts at beautification of the central city.

Thomas Edmonds (1858-1932) was a prominent and successful Christchurch businessman in the early twentieth century. His company became known across New Zealand for producing the famous Edmonds' Baking Powder. The company's rising sun motif, 'Sure to Rise' motto, branded cookbook and Linwood factory with its award-winning garden were instantly familiar to most New Zealanders. Edmonds was an enlightened employer and civic-minded. In the interwar period, towards the end of his career, he donated large sums for various civic improvement projects. These included the Radiant Hall (later known as the

Repertory Theatre), the Theosophical Society Hall, and the Poplar Crescent beautification scheme. The Poplar Crescent scheme is the only one of his contributions to the city to remain largely extant post the Canterbury Earthquakes of 2010-2011.

The area of Avon river bank between Colombo and Madras Streets was planted with poplars and willows from the 1870s. Samuel Delabere Barker (1848-1901), a founding member of the Christchurch Beautifying Society in 1897, was instrumental in this beautification project and later planted a native garden as well. After his death, the section of Cambridge Terrace between Manchester and Madras Streets was renamed Barker Avenue for a period.

In 1928 to commemorate fifty years in Christchurch, Thomas Edmonds offered to finance a scheme of riverbank improvement in the same area, to be called Poplar Crescent, which references the trees but also the London district where Edmonds was born. The key features of the scheme were a band rotunda and associated landscape beside Cambridge Terrace and the Manchester Street Bridge, and a clock tower and telephone cabinet beside Oxford Terrace and the Madras Street Bridge. All items were completed in 1929.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Edmonds' Clock Tower and Telephone Cabinet has cultural significance as a reminder of changing modes of communication, and as a product of the concept of 'beautification' – reflecting the tastes of the interwar period.

Until the second half of the twentieth century, private telephones were not universal and many people relied on public telephones for regular communication. The Edmonds Telephone Cabinet would therefore have provided both for local residents as well as travellers. The incorporation of a post box into the structure also indicates the importance of this mode of communication at this time. The Edmonds' Clock Tower also served an important time-keeping function in this period, as many people did not regularly carry watches until the 1950s.

Throughout Christchurch's history, there have been on-going efforts to design and re-design the physical landscape to have it accord with prevailing notions of what was aesthetically pleasing. One of the most significant periods of city beautification took place in the interwar period, assisted by a flush of philanthropy from a number of leading businessmen including Thomas Edmonds. Edmond's Poplar Crescent riverbank improvement scheme, which included the Edmond's Clock Tower and Telephone Cabinet, reflected the tastes, mores, interests and concerns of Edmonds and Christchurch at this time.

The Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. Ōtākaro, meaning "the place of a game or play", is named for the children who played on the river's banks as food was gathered. Although the Waitaha pā of Puaari was located nearby, most people were seasonal visitors, and few would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Edmonds' Clock Tower and Telephone Cabinet have architectural and aesthetic significance for their association with Christchurch architect H. F. Willis and sculptor W. T. Trethewey, and as an example of the Free style, an architectural style characteristic of the interwar period.

Henry Francis Willis (1893-1972) was born in Dunedin and educated in Christchurch. He joined the city council as a draughting cadet and rose to become assistant city engineer. He was admitted to the NZ Institute of Architects in 1922, and in 1924 left the council and began practising as an architect. He specialised in theatre design, but also designed many other building types during his long career. New Regent Street is a prominent surviving example of his work.

As part of his Poplar Crescent project, Edmonds planned a clock tower, telephone cabinet, drinking fountain and letter box for what was then a triangle at the intersection of Madras Street and Cambridge Terrace. The commission was given to H. F. Willis, who also designed the nearby Radiant Hall for Edmonds at this time. Willis aggregated the cabinet, fountain and letterbox into a single pavilion. Both it and the clock tower were designed in the Free style, an ahistorical melding that emerged from the Arts and Crafts movement at the end of the nineteenth century, and which was most commonly employed in New Zealand in the period between the wars. Both structures were clad in random rubble volcanic stone, which was also a characteristic treatment for this period. The sculptural work (in Mt Somers limestone) was executed by noted local sculptor William Trethewey, whose oeuvre includes the Citizens War Memorial in Cathedral Square. The Clock Tower is inscribed on its four sides with respectively *Faith, Hope, Peace and Charity*. The Telephone Cabinet is inscribed around the entablature with *Christchurch – Garden City on the Avon*.

The Clock Tower and Telephone Cabinet functioned until the Canterbury Earthquakes of 2010-2011. Both were damaged in the earthquakes, and the Clock Tower was partly deconstructed and rebuilt.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Edmonds' Clock Tower and Telephone Cabinet have technological significance for their construction in reinforced concrete, and craftsmanship significance for the sculptural work undertaken by noted local sculptor William Trethewey. The Clock Tower has considerable carving including medallions depicting Father Time and gargoyles.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Edmonds Clock Tower and Telephone Cabinet have high contextual significance on their site and in relation to the remainder of the Poplar Crescent beautification scheme area.

The item and setting boundary are contiguous with the immediate land parcel, a triangular area confined between the Avon River, Madras Street Bridge and Oxford Terrace. The telephone cabinet was originally at the apex of the triangle, but the removal of the road between it and the Avon has disturbed this symmetry. The item consists of the Clock Tower, Telephone Cabinet and associated lamp standards. The items are located within the Poplar Crescent heritage place, comprising the area of riverbank between Colombo and Madras Streets subject to Thomas Edmonds' Poplar Crescent development in 1928-1929. The Poplar Crescent heritage place also includes two other heritage items: the Edmonds' Band Rotunda Area and the Poplars Area. The Edmonds Clock Tower and Telephone Cabinet are a city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Edmonds' Clock Tower and Telephone Cabinet and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Edmonds' Clock Tower and Telephone Cabinet are of high overall heritage significance to the Christchurch district including Banks Peninsula. They have high historical and social significance for their association with prominent businessman and philanthropist Thomas Edmonds and with nineteenth and early twentieth century efforts at beautification of the central city. The Edmonds' Clock Tower and Telephone Cabinet has cultural significance as a reminder of changing modes of communication, and as a product of the concept of 'beautification' – reflecting the tastes of the interwar period. They have architectural and aesthetic significance for their association with Christchurch architect H. F. Willis and noted local sculptor W. T. Trethewey, and as an example of the Free style, an architectural style characteristic of the interwar period. They have technological significance for their construction in reinforced concrete, and craftsmanship significance for Trethewey's sculptural work. The Edmonds Clock Tower and Telephone Cabinet have high contextual significance on their site and in relation to the remainder of the Poplar Crescent beautification scheme area. They are a city landmark. The Edmonds' Clock Tower and Telephone Cabinet and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage File: Edmonds Band Rotunda, 230 Cambridge Terrace

**REPORT DATED:** 08/09/2014 **UPDATED:** 23/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 81  
*DWELLING AND SETTING – 361 CAMBRIDGE TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

This dwelling and setting (c.1904) has historical and social significance as a turn-of-the century home, possibly built as a speculative venture by baker Harry Leader, who may have also built five adjacent houses in Churchill Street (c.1900). The land on which this dwelling stands was once part of the Barbadoes Cemetery reserve. Churchill Street was formed by the Anglican Church Property Trustees in 1894 and it first appeared in the street directories in 1898. Adjacent sections were sold by the trustees after 1896. If not built by Leader, the dwelling may have been built by its first resident, Arthur Lane. Lane pursued various career paths, working as a lawyer, estate agent, and as a hotel and cinema manager.

The house is also associated with later owners Henry Atkinson, a farmer, and in c.1922 Frank Hyman, the manager of the *Lyttelton Times*. A building permit in the Council archives dated 30 January 1922 may have been for alterations carried out to the house by S & A Luttrell at this time. The conversion of the house in the post-war period to flats was a common one as central city homes of this size and style became unfashionable and expensive to maintain. The dwelling's more recent restoration and use as a bed and breakfast hotel follows a typical pattern of late 20<sup>th</sup> century development as the market for tourist accommodation in the central city increased.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling and setting has cultural significance as a reflection of the lifestyle and social standing of members of Christchurch's middle class in the Edwardian period.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling and setting has architectural and aesthetic significance as a large turn-of-the-century Queen Anne-style residence. The house employs many of the stylistic conventions of the period in its design and embellishment, and includes Arts and Crafts and Stick-style elements. The designer of the house is currently unknown but it resembles dwellings designed by local architects such as James Glanville or the England Brothers. Glanville designed a number of similar two-storey turreted dwellings, including Avebury (1885) and Leinster House (1900, relocated 2006). The England Brothers' Wharetiki at 854 Colombo Street (demolished) was also of a similar size and style.

The former dwelling is a two-storey bay villa with hipped roof and a double-height turret on the south-eastern corner. The turret terminates a veranda and first floor balcony on the Cambridge Terrace elevation and on the Churchill Street elevation a box bay window, topped by a small first floor balcony, is given added emphasis with a half-timbered cross gable. The dwelling has a rectangular footprint running on a north-south axis and retains a number of period features inside the building, including a staircase, fireplaces and plaster hall arch. The large sash windows have leaded fanlights filled with coloured glass and the entrance door has side- and fanlights.

The building incurred damage in the Christchurch Earthquakes, including damage to the internal lathe and plaster. The coal range and cast iron fireplaces were stolen from the property after the earthquake.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



The dwelling and setting has craftsmanship significance for its architectural detailing, including stained glass, decorative plasterwork such as ceiling roses and arch corbels, and timberwork including a staircase, skirtings, picture rail, balustrade and newel post with decorative light fitting, panelling, and a hall arch.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Riverview Lodge has contextual significance given its prominent corner site adjacent to the River Avon and close by the Barbadoes Street Cemetery. Prior to the Canterbury earthquakes the dwelling contributed to an historic streetscape that also included semi-detached townhouses in Churchill Street and larger, stand-alone dwellings in nearby Bealey Avenue. Today there is a mix of single storey timber dwellings and modern apartment blocks in the vicinity and.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. The land on which this dwelling stands was originally reserved for the Church of England Cemetery (Barbadoes Street Cemetery). Lambert's 1877 map of the central city shows a building, the sexton's house (1871), in the vicinity of this property. The dwelling is in close proximity to the Ōtākaro (River Avon), which was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. Ōtākaro, meaning 'the place of a game, is so named after the children who played on the river's banks as the food gathering work was being done.

## ASSESSMENT STATEMENT

The dwelling and setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with a number of early 20<sup>th</sup> century businessmen, including Harry Leader, Arthur Lane, and Frank Hyman. The dwelling and setting has cultural significance as a reflection of the lifestyle and social standing of wealthy members of Christchurch's middle class in the Edwardian period. The dwelling and setting has architectural and aesthetic significance as an example of an Edwardian Queen Anne villa and technological and craftsmanship significance for the use of materials, quality of its construction and architectural detailing. The building has contextual significance in relation to its prominent corner site and contribution to the historic character of the north-eastern sector of the central city. The building and setting are of archaeological significance for the potential for archaeological evidence including that which pre dates 1900.

## REFERENCES:

Christchurch City Council heritage files – 361 Cambridge Terrace

<http://www.nz.open2view.com/properties/100256>

<http://christchurchcitylibraries.com/Heritage/PlaceNames/ChristchurchStreetNames-C.pdf>

<http://resources.ccc.govt.nz/files/BarbadoesStreetCemeteryFinalPlan.pdf>

**REPORT DATED: 6 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 607  
*BRIDGE OF REMEMBRANCE AND SETTING – CASHEL  
STREET BETWEEN CAMBRIDGE-OXFORD/ 75 AND 78  
CASHEL STREET, 97, 100, 101, 127 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Bridge of Remembrance has high historical and social significance as it was erected to commemorate those from Canterbury who served in the First World War. At the suggestion of Lilian Irwin, and with some controversy attending a rival proposal to erect a sculptural memorial in Cathedral Square, the decision was made to construct a memorial bridge over the Avon River. This replaced an 1873 structure that was regarded as 'obsolete and dangerous' even before the war had commenced (*Sun* 11 February 1914, p. 8). A competition was held to choose a design for the memorial and it was won by the architectural practice of Prouse and Gummer, of Wellington and Auckland. The memorial was jointly paid

for by the City Council, who paid for the substructure, and the War Memorial Committee, who raised the money to pay for the superstructure.

The foundation stone of the bridge was laid on ANZAC Day (April 25) in 1923. The bridge opened on Armistice Day (11 November) in 1924. One of the many plaques on the arch and its environs bears the inscription 'Erected by the citizens of Christchurch in grateful remembrance of the Canterbury's sacrifice, 1914-1919'. Panels relating to the Second World War were added in 1952. In 1992 a panel was added to commemorate those who served in conflicts in Asia between 1949 and 1975. Memorials to the service of other branches of the forces or individuals have also been added over the years.

In 1976 the Bridge was converted to pedestrian use only and it was officially reopened on ANZAC Day in 1978 by Captain Charles Upham. The bridge was damaged in the February 2011 earthquake and it has been closed since that time. In 2014 repair of the bridge and memorial arch is under way.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Bridge of Remembrance has high cultural significance as a community memorial to those who fought in the First World War and for its ongoing role as a site for commemoration. Prior to the 2010/2011 earthquakes the bridge was the venue for Armistice Day memorial services to mark the end of the First World War.

The immediate area has cultural significance to tangata whenua for its location on a site that is close to the Avon River. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900. The Avon River and its banks were used first by local Māori and later by the early Europeans, prior to 1900. Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Bridge of Remembrance has high architectural and aesthetic significance as it was designed by the leading inter-war architectural firm of W J Prouse and W H Gummer. Along with Grierson, Aimer and Draffin, Prouse and Gummer are considered by historian Jock Phillips to have 'made the greatest contribution to this country's memorials' (*The Sorrow & the Pride*, p. 114). Gummer achieved a national reputation for his structurally and stylistically advanced designs during the first half of the 20<sup>th</sup> century. He designed several other war memorials, including the National War Memorial in Wellington.

The design of the Bridge of Remembrance is unique in New Zealand in that it consists of a memorial arch on a bridge. The monumental structure was designed in a restrained classical

style and it recalls the triumphal arches of classical antiquity, as well as those temporary arches erected around New Zealand in the early 20<sup>th</sup> century to decorate the procession of visiting dignitaries and peace celebrations. According to Jock Philips, writing in *The Sorrow and the Pride*, the key design principle employed by Gummer at the bridge was the 30-degree angle, which was taken from the angle at which the bridge crossed the river.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Bridge of Remembrance has high craftsmanship significance due to the quality of the carving by noted Canterbury carver Frederick Gurnsey. Gurnsey carved the lions and other symbolic decorative elements on the bridge, including rosemary wreaths and laurel leaves. The use of rosemary on the memorial was inspired by the line in Shakespeare's play *Hamlet* spoken by Ophelia: 'There's rosemary, that's for remembrance'. The bridge has technological significance due to its relatively early use of reinforced concrete that was faced with Tasmanian stone.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Bridge of Remembrance has high contextual significance due to its location spanning the Avon River and its proximity to the former site of the King Edward Barracks, which was part of the justification for the siting of the memorial. The Bridge of Remembrance is part of a network of Victorian and Edwardian central city bridges. The bridge has landmark significance due to its bold design and scale, prominent location and alignment on Cashel Street, which is the central city's primary retail precinct, and as part of the cultural landscape of the Avon River. The setting includes the river bank with the mature trees, the statue of Sergeant Henry Nicholas and the views along Cashel Street towards the bridge.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The site has archaeological significance as it was part of a mahinga kai area used by Ngai Tuahuriri prior to European settlement of Christchurch. There was a previous bridge on this site built in 1873, some archaeological evidence of which may remain.

### **ASSESSMENT STATEMENT**

The Bridge of Remembrance has high heritage significance to the Christchurch District including Banks Peninsula and is nationally important. It has high historical and social significance as a memorial to those from Canterbury who served in the First World War, the

Second World War and later conflicts. As a unique design within the cohort of New Zealand war memorials, the design by nationally renowned architect WH Gummer has high architectural and aesthetic significance due to its restrained classical style. The Bridge of Remembrance has high craftsmanship significance due to the quality of the carving by noted Canterbury carver Frederick Gurnsey. The scale and monumental design of the memorial give it high contextual significance heightened by its prominent location in the central city's primary retail precinct. The Bridge of Remembrance has high cultural significance as a focus for memorial events relating to the conflicts recorded on the monument. The site has archaeological significance as it was part of a mahinga kai area used by Ngai Tuahuriri prior to European settlement of Christchurch. There was a previous bridge on this site built in 1873, some archaeological evidence of which may remain.

**REFERENCES:**

CCC Heritage files – Bridge of Remembrance

Christchurch City Libraries

[HTTP://CHRISTCHURCHCITYLIBRARIES.COM/HERITAGE/PLACES/MEMORIALS/BRIDGEOFREMEMBRANCE/](http://christchurchcitylibraries.com/heritage/places/memorials/bridgeofremembrance/)

First World War Memorials – New Zealand History

[HTTP://WWW.NZHISTORY.NET.NZ/WAR/INTERPRETING-FIRST-WORLD-WAR-MEMORIALS](http://www.nzhistory.net.nz/war/interpreting-first-world-war-memorials)

Jock Philips & Chris Maclean *The Sorrow and the Pride – New Zealand War Memorials* [Wellington, 1990]

Bridge of Remembrance – Category 1 Historic Place, Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/289>

**REPORT DATED: 30 OCTOBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 326  
*DWELLING AND SETTING, - 23, 25 AND 25A CASHEL  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 19/12/14**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Tait House has historical significance for its association with James Tait (1833-98), city builder, stonemason and local body politician, and for its survival in the central city following many years as a rental property and the Canterbury earthquakes.

James Tait built the dwelling for his family in the early 1870s, between 1871 (when he purchased the site) and 1877, when it appears on TS Lambert's central city map. The Ayrshire-born Tait arrived in Dunedin in 1862 and came on to Christchurch later that year. A stonemason by trade, Tait founded the construction firm of J Tait Ltd and erected many notable Christchurch buildings including portions of Christchurch Cathedral and Canterbury Museum. Tait's yard was at the corner of Cashel and Montreal Streets, not far from his home. He also served as a city councillor.



In 1895 Tait retired to 62 Nayland Street, Sumner where he became a member of the Sumner Town Board and was elected second mayor of the new borough. After he died in 1898, J. Tait Ltd was taken over by his eldest son who refocussed the firm on monumental masonry. It continues to trade to this day. Tait's Cashel Street house was let to provide income for his family and during the first decade of the 20<sup>th</sup> century it was operating as a boarding house called Dunedin House. Many large central Christchurch homes became boarding houses or flats in the first decades of the 20<sup>th</sup> century – a trend which accelerated between the world wars. Tait House was sold by the Tait family in 1932.

The house has continued as rental accommodation to the present day. At some point before 1977 it was divided into three flats. In 1960 it was purchased by Elizabeth Cheevers, a local journalist, who lived there between 1966 and 1977. Cheevers expressed a wish to leave the house to the New Zealand Historic Places Trust (Heritage New Zealand) at this time, and at her death in 2005 this came to pass.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Tait House has cultural significance for the capacity it has to illustrate the lifestyle of a successful tradesman and his family in the late 19<sup>th</sup> century and the way of life of its tenants since the 1900s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Tait House has high architectural and aesthetic significance as a mid-Victorian Italianate villa, which appears to have been designed and built by its first owner, James Tait. The dwelling is constructed from triple brick and was originally roofed with slate. The two-storey dwelling has a rectangular footprint with a hipped roof and several lean-to structures at the rear. The exterior of the dwelling is plastered and classical detailing on the façade addressing Cashel Street includes a symmetrical composition, quoins and a rusticated ground floor, and moulded window hoods on the first floor. The central entrance, now enclosed with a porch, is flanked by faceted bay windows. The dwelling has sash windows and the roof has been covered with corrugated steel.

There were relatively few houses built of brick in mid-Victorian Christchurch, and fewer still survive today as a consequence of the Canterbury earthquakes. Alterations have been made to Tait House at various points in its history – most notably added lean-tos at the rear, a hip-roofed entrance porch on the south elevation in the early 20<sup>th</sup> century, and division into flats. Despite this, the house retains a high degree of integrity and authenticity both inside and out.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Tait House has high technological and craftsmanship significance as a 19<sup>th</sup> century triple brick home, built by James Tait for his own use. The house exhibits a high degree of craftsmanship, with quoins and a fully rusticated ground floor reproduced in plaster on the front elevation. The quality of the construction is reflected in the comparatively minor damage the house suffered in the Canterbury Earthquakes, compared with other unreinforced brick buildings in the central city.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Tait House has contextual significance within Cashel Street and in relation to the other remaining heritage and character buildings in the western inner city. Although set back on its site, in comparison to its neighbours, the house is clearly visible from the street. Tait House stands within a part of the inner-city that features a large number of highly significant heritage buildings and places, notably the Arts Centre of Christchurch, Canterbury Museum, and the Botanic Gardens, and also includes a number of 19<sup>th</sup> and early 20<sup>th</sup> century dwellings. The area as a whole constitutes a significant heritage precinct. To the west of Tait House is College Courts, a block of Art Deco flats. To the east is a large single-storey Edwardian home.

The setting of the building includes the immediate land parcel, with gardens at the front and rear of the dwelling. At the rear of the property is an old timber outbuilding, possibly stables, which stands on a small parcel of land that was subdivided from Tait's original block in 1941.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Tait House and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Tait House and its setting have overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical significance for its association with prominent stonemason and local body politician James Tait and its survival through a century of providing rental accommodation. The dwelling has cultural significance for its capacity to demonstrate the way of life of the Tait family and its past and present tenants. The dwelling has high architectural significance as an Italianate villa that retains a high degree of integrity and authenticity. The dwelling has high technological and craftsmanship significance as a 19<sup>th</sup> century brick dwelling, built by a contractor for himself, with plastered classical detailing. Tait House has contextual significance on its site and in relation to the other heritage and character buildings in the western inner city, which form one of city's most important remaining heritage precincts. Tait House also has archaeological significance, as the

dwelling predates 1900, and within the setting there is the potential for evidence of pre-1900 human activity.

**REFERENCES:**

CCC Heritage File *Tait House: 23-25 Cashel Street*

Heritage NZ List no 9997 <http://www.heritage.org.nz/the-list/details?id=9997>

**REPORT DATED:** 02/09/2014

**9 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 256  
*FORMER COMMERCIAL BUILDING— 95 CASHEL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : GARETH WRIGHT, 2013**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former commercial building at 95 Cashel Street has high historical and social significance as one of the city's oldest commercial buildings, dating from c1860 that, until the Canterbury earthquakes, had remained on its original site. It takes its popular name – Shand's or Shand's Emporium - from John Shand, a merchant and farm owner from England, who immigrated to New Zealand in 1850. Before he left England Shand purchased 100 acres of rural land in Riccarton, from the Canterbury Association, and was offered four quarter-acre town sections as part of a settlement incentive to early purchasers of land in Canterbury. Shand became the owner of four Town Sections on Hereford Street between Colombo Street and the Avon River. A successful businessman, Shand built the 'Avon

Lodge' on his farm at Riccarton, his association with that area commemorated in the naming of Shand's Crescent. The building was built c1860 by a solicitor Harry Bell Johnstone, an early lessee of Shand's Hereford Street property. Johnstone who was joined in practice by William Wyn-Williams, a well-known Christchurch identity, in 1861. The building remained in use as commercial offices until the 1970s from which time it has operated as a boutique retail premises. Currently the building has been moved from its original site in Hereford Street and is located on a site between Hereford Cashel Streets, awaiting a permanent relocation off-site. The relocation is the result of the post-quake redevelopment of the site to be integrated into a larger site encompassing Cashel Street, Oxford Terrace and Hereford Street. The building suffered some damage in the earthquakes of 2010-2011 and post-quake deferred repair and maintenance has caused further deterioration but is still predominantly intact.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former commercial building at 95 Cashel Street has cultural significance as a remnant of the early colonial period of Christchurch's inner city development. As one of the few remaining timber commercial buildings in the city it stands as a reminder of the scale and appearance of early colonial Christchurch. Its cultural heritage significance to the people of Christchurch was made evident during the 1970s when it was saved from demolition through public pressure for its retention.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former commercial building at 95 Cashel Street has architectural and aesthetic significance as an extant example of early colonial architecture. It is Victorian colonial vernacular in style and it is a simple utilitarian form built as a commercial premises. A two-storeyed lapped weatherboard building it is constructed of timber initially with a shingled gable roof with a staircase rising from a narrow hall on the western side of the building. The style of the building is functional both in its appearance and its means of construction. There was a brick lean-to, almost the height of the building, which contained the original safe room, attached at the rear but this has been removed following the earthquakes. The kauri fireplaces, with cast-iron fire surrounds, remain in-situ. The building is an early example of the simple timber buildings that were constructed in the early colonial period. The basic form was standard for the time and could be adapted for residential or commercial use. Few commercial buildings of this date and style remain today. The building is damaged following the Canterbury earthquakes but still retains many of its original materials and features.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former commercial building at 95 Cashel Street has technological and craftsmanship significance as its methods of construction and materials, fixture and fittings have the ability to provide insight into early colonial building practices. Kauri is used throughout the building

in the exterior, machine-sawn, weatherboards, the doors, staircase, mantle pieces and floorboards. The roof was originally Tasmanian shingles, the steep pitch of the roof ensuring that the roof remained watertight. Research to date suggests that the bricks used to construct the now demolished lean-to at the rear may have been brought out as ballast from Britain or Australia.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former commercial building at 95 Cashel Street has some contextual value through post-quake demolition in the area and its initial temporary relocation following the Canterbury earthquakes. In the broader context the timber building is surrounded by more modern large scale developments that emphasise the changing scale of the inner city in Christchurch over the past 150 years.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

As a pre-1900 building the former commercial building at 95 Cashel Street has archaeological significance for its ability to demonstrate early colonial construction practices. Its site archaeology is no longer apparent given it has been removed from its original site.

## ASSESSMENT STATEMENT

The former commercial building at 95 Cashel Street and its setting are of overall heritage significance to Christchurch including Banks Peninsula as an example of an early timber colonial commercial building. It has high historical and social significance as one of the city's oldest commercial buildings, dating from c1860 that, until the Canterbury earthquakes, had remained on its original site. The former commercial building at 95 Cashel Street has cultural significance as a remnant of the early colonial period of Christchurch's inner city. The former commercial building at 95 Cashel Street has architectural and aesthetic significance as an extant example of Victorian colonial vernacular architecture with its simple utilitarian form in local materials. The former commercial building at 95 Cashel Street has technological and craftsmanship significance as its methods of construction and materials, fixture and fittings have the ability to provide insight into early colonial building practices. As a pre-1900 building the former commercial building at 95 Cashel Street has archaeological significance for its ability to demonstrated early colonial construction practices.

## REFERENCES:

Christchurch City Council, *Heritage File, Shand's Emporium – 88 Hereford Street*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting.*  
*Heritage Assessment – Statement of Significance. Shand's Emporium – 88 Hereford Street*

Christchurch City Council, *88 Hereford Street, Central City*

**REPORT DATED:** 28/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 95  
FAÇADE AND SETTING - FORMER *NEW ZEALAND FARMERS’*  
*CO-OPERATIVE ASSOCIATION OF CANTERBURY LTD* - 214  
CASHEL STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The façade of the former Farmers' Co-operative Association has historical and social significance as a remnant of a group of buildings that formerly housed the New Zealand Farmers' Co-operative Association of Canterbury Ltd (widely known as the Farmers Co-op, and distinct from the Farmers' Trading Company, originally a North Island business). The façade is a reminder of a company that was a feature of the Christchurch retail landscape for more than a century. It also represents the central role that department stores played in retail and social life through the late nineteenth and twentieth centuries.

Established as a farmers' co-operative stock and station agency in 1881, retail became an increasingly important part of the Co-operative's activities and 'The Farmers' developed into one of the city's major department stores. In 1882 the Co-op purchased their first land in Cashel Street and began the development of a store that eventually occupied much of the block. The business expanded across the South Island before amalgamating with Haywrights in 1980. 'The Farmers' left their Cashel Street buildings in 1985 after trading from the site for 103 years.

For the next twenty years the complex was occupied by many small tenants, and known as Cashel Chambers. In the mid-1990s it was vacated and faced demolition. After a large fire much of the site was cleared, but the earliest sections of the façade were retained and incorporated into a new development for the Inland Revenue Department. The refurbished building sustained some slight damage in the Canterbury Earthquakes of 2010-2011. It was subsequently acquired by the Canterbury Earthquake Recovery Authority to give effect to their designation of the block in the Central City Blueprint as part of the East Frame, an area of mixed residential and service character. It remains vacant.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The façade of the former Farmers' Co-op Department Store has cultural significance as a reminder of the primacy of the large department stores in the central city retail environment through the late nineteenth and early twentieth centuries and the role they consequently had in influencing taste and habits. As large and hierarchical workplaces, the stores also had their particular staff cultures, with their own rituals and celebrations.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The façade of the former Farmers' Co-op Department Store has architectural and aesthetic significance as a pair of similar late nineteenth century commercial classical facades, now rare in the city since the Canterbury Earthquakes of 2010-2011. The western façade is significant as the work of prominent Christchurch architect T. S. Lambert, constructed in 1882 as the frontage for the first purpose-built premises for 'The Farmers'. A wheat sheaf motif in the parapet reflects the building's origins. Edinburgh-trained Thomas Lambert (1840-1915) practised in the city between 1874 and 1893 before relocating to Dunedin. He was very active during his tenure in Canterbury - his better known works included the United Services Hotel (1883, demolished), the Christchurch Synagogue (1880, demolished), Highlight House (c.1890, demolished) and the Tuam Street Hall (1883, partially demolished).

In 1892 the building to the east of the 1882 premises was purchased to allow expansion. This building (c.1880) has a similar rhythm, scale and style to the Lambert building; the architect is unknown. Further buildings were acquired or developed over the following decades to meet the requirements of the business, and by 1919 (when the fullest extent was achieved) the firm's complex stretched south to Bedford Row and east to Madras Street.

A large fire in the late 1990s damaged much of the by then vacant complex. In the redevelopment that followed most of the site was cleared, but the two single-storey Cashel Street facades were retained to front a shallow block of offices and shops, with a car parking building behind. A new bullnose verandah and ground floor shop fronts were installed to unify the frontage. Some original interior features were reincorporated into the new shops. The complex sustained slight damage in the Canterbury Earthquakes of 2010-2011, but has not been repaired or reoccupied because of its CCDU designation as part of the East Frame.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The façade of the former Farmers' Co-op Department Store has craftsmanship significance for the remaining original stone and plaster work. A pediment on the 1882 building incorporates a carved wheat sheaf.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The façade at 214 Cashel Street has contextual significance on its site, within its setting and within an eastern central city context. The façade's site is its narrow footprint. Its setting encompasses the shallow band of commercial premises immediately behind the façade and the bullnose veranda. The wider context of the façade is the former commercial area of the eastern inner city. As a consequence of the Canterbury Earthquakes of 2010 and 2011, and the subsequent demolitions by CERA/CCDU to enable the future development of the East Frame, the former context has largely disappeared and not yet been replaced. The large vacant IRD building remains adjacent, and a smattering of modern commercial buildings (Les Mills Gym and Calendar Girls Club) remain in the vicinity. The nearest heritage context is the remaining buildings in the High Street area, a couple of blocks to the south. The Cashel Street façade therefore remains as an important reminder of the former appearance of the area. With most of its surrounding buildings cleared away, it is also a significant landmark.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The façade of the former Farmers' Co-op Department Store and its setting has some archaeological value because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The former Farmer's site underwent a major redevelopment in the 2000s, and consequently there is likely to be little of archaeological value remaining on site.

## **ASSESSMENT STATEMENT**

The façade of the former Farmers' Co-op Department Store and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The façade has historical and social significance as remnant part of a group of buildings that formerly housed a large department store run by the New Zealand Farmers Co-operative Association of Canterbury Ltd (The Farmers' Co-op). The building is a reminder of this company, a feature of the Christchurch retail landscape for more than a century. It also represents the central role that department stores played in retail and social life through the late nineteenth and twentieth centuries. The façade has cultural significance as a reminder of the primacy of the

large department stores in the central city retail environment through the late nineteenth and early twentieth centuries, and the role they consequently had in influencing taste and habits. As large and hierarchical workplaces, the stores also had their particular staff cultures, with their own rituals and celebrations. The façade has architectural and aesthetic significance as a pair of similar late nineteenth century commercial classical facades, now rare in the city since the Canterbury Earthquakes of 2010-2011. The eastern façade is significant as the work of prominent Christchurch architect T. S. Lambert. The façade has craftsmanship significance for the remaining original stone and plaster work. The façade has contextual significance as a landmark reminder of the former appearance of the eastern inner city, an area which has otherwise been almost entirely erased. It is associated, in terms of age, scale, form and appearance, with the cluster of surviving heritage and character buildings in the lower High Street area.

**REFERENCES:**

**CCC HERITAGE FILE:** 214-234 Cashel Street *Cashel Chambers*

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d49-d16.html>

**REPORT DATED:** 11/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***CATHEDRAL SQUARE AND SETTING – 99, 100, 105***  
***CATHEDRAL SQUARE AND ADJACENT ROAD RESERVE,***  
***CHRISTCHURCH***

Cathedral Square was set aside by the Canterbury Association as a reserve in the original plan for the city. The Square was laid out in a Maltese Cross form at the centre of Edward Jollie's plan for Christchurch in 1850 and was originally known as Ridley Square. It became known as Cathedral Square from 1851, although it was not until 1864 that foundations were laid for the construction of a cathedral.

From about 1877 much of the activity that had been associated with Market/Victoria Square moved to Cathedral Square. From this time until the end of the twentieth century, Cathedral Square functioned as the city's transport hub, served by horse-drawn carriages, horse-drawn and then electric trams, and buses. In 1879 the new Government buildings were also built in the Square. Through much of the twentieth century, the Square also served as a major social nexus and was the centre of movie-going in the city.

Cathedral Square has been redesigned over the years to reflect its shift from a transport centre to a central public space. The closure of the road in front of the Cathedral in 1965, and the road in front of the Post Office in 1972, led to remodelling in 1973-1974 to create a large paved pedestrian space for concerts, public speaking (including the well-known Christchurch Wizard) and market stalls. At the turn of the twentieth century, the Square was again reorganised and repaved. The treatment and function of the Square has consistently been a major topic of debate in the city.

The square holds key monuments that relate to the founding and history of the city including the Godley Statue - currently being repaired following the Canterbury Earthquakes - the Citizens' War Memorial, Four Ships' Court and plaques to Ngai Tahu and the Pre-Adamite settlers. Cathedral Square has high overall significance to Christchurch, including Banks Peninsula, due to its historical and social, cultural, architectural, contextual and archaeological heritage values.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 106  
*CHRISTCHURCH CATHEDRAL, 100 CATHEDRAL SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

ChristChurch Cathedral has high historical and social significance for its association with the Anglican settlement of Christchurch and its first Bishop, H J C Harper, and its role as the seat of the Bishop of Christchurch.

The Cathedral was planned by the Canterbury Association as the physical and symbolic heart of the city. Originally named Ridley Square, the city's main square was known as Cathedral Square from 1851. No concrete plans were put in place however until the project was taken in hand by new bishop Henry Harper in 1858. It was primarily due to Harper's persistence that the Cathedral was seen through to completion. Plans for the building were commissioned from Sir George Gilbert Scott, a leading British Gothic Revival architect with experience in designing for the colonies. It was the only church designed by Scott in New Zealand. British architect Robert Speechly was brought out to supervise construction, and the foundations were laid in 1864 but construction stalled in 1865 due to lack of money. The project recommenced in 1873 with leading Canterbury architect, Benjamin Mountfort as

supervising architect, and the Cathedral was consecrated in 1881. It was not until 1904 however, a full forty years after commencement, that the building was finally completed.

ChristChurch Cathedral was damaged in the Canterbury Earthquakes of 2010-2011. The building suffered particularly in the event of 22 February 2011 when the tower and spire collapsed. The 13 June 2011 event badly damaged the west elevation with its iconic rose window; this collapsed in the December 2011 event. On 9 November 2011 the Bishop of Christchurch, Victoria Matthews, deconsecrated the Cathedral to allow "make safe" work on the site to begin. On 15 December 2012 all work was halted by a High Court judgment which granted an application for judicial review of the decision to demolish made by the Diocese of Christchurch. In early December 2013, the Supreme Court rejected the bid to halt demolition of the Cathedral. Controversy over its future still continues. The Cathedral Community currently worships at the Transitional Cathedral in Latimer Square which opened August 2013.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

ChristChurch Cathedral has high cultural and spiritual significance for its former role as the cathedral church of the Anglican diocese in Canterbury, for its civic role as a venue for important cultural events, and as the physical and metaphorical heart of the city.

As the Canterbury province's Anglican Cathedral, the building was at the heart of Anglican spiritual and communal life in Canterbury for 130 years. Reflecting this role, many of the building's features were gifted, often to commemorate loved ones. These elements included plaques, stained glass windows, furnishings, and bells. The windows (all bar one) and the bells have been retrieved but the plaques and other commemorative elements remain in the building. As a large building located at the physical heart of the city in front of its major civic space, and connecting with its spiritual function, the Cathedral has also served as a symbol for the city as a whole, a venue for cultural performance and civic occasion, and an important tourist attraction.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

ChristChurch Cathedral has high architectural and aesthetic significance as an important design by leading British Gothic Revival architect Sir George Gilbert Scott, with alterations and additions by a number of noted Christchurch architects including Benjamin and Cyril Mountfort, Paul Pascoe and Alun Wilkie.

Scott (1811-1878) was a prolific Victorian architect, producing many churches and other religious buildings. His best-known works include London's Albert Memorial and St Pancras Railway Station. The construction of ChristChurch Cathedral was supervised initially by Robert Speechly and then by well-known Canterbury Gothic Revival architect Benjamin Mountfort. Mountfort remained true to the essence of Scott's design but made significant changes during the course of construction, including the addition of balconies and pinnacles to the tower. He also supplemented the building's decorative detailing. Notable fittings



designed by Mountfort included the font, pulpit, bishop's chair, and Bishop Harper's memorial. Following Benjamin Mountfort's death in 1898 his son Cyril took over his father's role. By 1904 the Cathedral was complete.

In 1962 choir accommodation and a vestry were added to the chancel by Paul Pascoe. Pascoe had been appointed to the position of Cathedral Architect on the death of his predecessor R. S. D. Harman in 1953. A controversial addition by Alun Wilkie, the Cathedral Visitor's Centre, was opened by the HRH the Queen in 1995. The Centre was built to help accommodate the more than 300,000 visitors who visited the Cathedral annually. In 2000 a standalone columbarium, a place to house the ashes of the dead, was built in the grounds to the south. Although the Cathedral has suffered damage following the earthquakes and has been partially deconstructed in some areas, it still retains its architectural and aesthetic significance.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

ChristChurch Cathedral has high technological and craftsmanship significance for the quality of its masonry construction and the accomplishment of the constructional and applied decoration. The ornate interior scheme, which included stained glass windows and decorative tiles, was designed by Benjamin Mountfort. In the early 2000s a programme of structural strengthening was designed and implemented by Holmes Consulting. This work employed the latest design technology of that time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

ChristChurch Cathedral has high contextual significance on its site, in its Cathedral Square setting and within a wider inner city context. The Cathedral is located at the eastern end of Cathedral Square, surrounded on three sides by grassy plots containing mature trees, and on the fourth by a large public space. The setting of the Cathedral is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch. This setting, which extends a block down the Square's intersecting streets in each direction, contains a number of listed heritage items. These include the Citizen's War Memorial to the north, the Godley Statue and its plot to the west, and the plaques outside the former Chief Post Office. The wider context of the Cathedral includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. It also includes the intentional vista down Worcester Street to the frontage of Benjamin Mountfort's Canterbury Museum, which physically and metaphorically unites two pillars (the spiritual and educational) of the Canterbury Associations' plan for their Canterbury Settlement. Although damaged and without the presence on the skyline that it previously had, the Cathedral remains one of the city's most important landmarks.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The ChristChurch Cathedral is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The building was commenced in 1864.

## **ASSESSMENT STATEMENT**

ChristChurch Cathedral and its setting are of high overall significance to the Christchurch District including Banks Peninsula as the Cathedral for the Canterbury Anglican Diocese and one of the city's most important landmarks. The Cathedral has high historical and social significance for its association with the settlement of Christchurch as an overtly Anglican initiative and its first Bishop H. J. C. Harper, and its role as the seat of the Bishop of Christchurch. The Cathedral has high cultural and spiritual significance for its former role as the Cathedral church of the Anglican Diocese in Canterbury, for its civic role as a venue for important cultural events, and as the physical and metaphorical heart of the city. The Cathedral has high architectural and aesthetic significance as an important design by leading British Gothic Revival architect Sir George Gilbert Scott, with alterations and additions by a number of prominent Christchurch architects including Benjamin and Cyril Mountfort, Paul Pascoe and Alun Wilkie. The Cathedral has high technological and craftsmanship significance for the quality of its masonry construction and the accomplishment of the constructional and applied decoration. The Cathedral has high contextual significance as the eponymous major feature of Cathedral Square, and as the city's defining central landmark. The ChristChurch Cathedral is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 105  
*GODLEY STATUE, GODLEY PLOT AND SETTING - 105  
CATHEDRAL SQUARE, CHRISTCHURCH***



**PHOTOGRAPH: PRE-EARTHQUAKE**



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Godley Statue and Godley Plot have high historical and social significance as a monument to John Robert Godley (1814-61), the acknowledged ‘Founder of Canterbury’, and as one of the earliest public statues erected in New Zealand.

As Resident Chief Agent for the Canterbury Association, Godley arrived in Christchurch in April 1850, along with his wife and infant son. He was on hand to welcome the immigrants aboard the First Four Ships, which arrived in Lyttleton in December 1850, but left the colony

permanently two years later. After his premature death, the Canterbury Provincial Council resolved to erect a statue to his memory using public funds in October 1862. The designated site, opposite the proposed Anglican cathedral in Cathedral Square, was chosen specifically so Godley would be standing at the heart of the Canterbury settlement, and facing the building which most fully manifests his vision. Provincial Superintendent William Sefton Moorhouse unveiled the sculpture on 6 August 1867. Responsibility for the statue eventually passed to the Christchurch City Council.

The statue and site were formally recognised in the 1873 Christchurch Cathedral Square Act, which stated that the monument should not be interfered with. Although in the same year the Act was repealed and replaced with the Christchurch City Reserves Act, it too acknowledged that an area was to be recognised as the Godley Plot. However, despite this recognition, the statue was moved to the north side of the Cathedral in 1918, its original position compromised by the construction nearby of a tram shelter in 1907. The tram shelter was demolished in 1931, following a lengthy court case about the legality of the Council decision to move the statue, and Godley was returned to his original location in 1933. The Godley Plot remains a separately designated land title. It was originally vested in the Crown, but was later vested in the Citizens of Christchurch. The site is clearly delineated by a tree at each of its four corners.

The 1998-2000 revitalisation of Cathedral Square integrated the Godley statue and plot in its design. The statue fell in the earthquake of 22 February 2011 and sustained significant damage. Time capsules dating from 1918 and 1933 were subsequently found in the plinth. The statue is currently being repaired and will be reinstated in 2015.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Godley Statue and Godley Plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. When the bronze sculpture was unveiled on 6 August 1867, a public holiday was declared for the citizens of Christchurch to commemorate the 'founding father of Canterbury'. During the 1930s restoration the *Press* ran almost daily updates of progress along with a re-run of the lengthy account of the unveiling in 1867. A small civic ceremony was held in 1933 to mark the return of the statue to its original site.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Godley Statue has high aesthetic significance as a work of art by the noted Victorian Pre- Raphaelite sculptor Thomas Woolner. It is the only example of Woolner's work in New Zealand. Woolner was widely recognised for his sculpture in Britain due to the realism and sensitivity of his work. The Godley statue was Woolner's first commission for an over-lifesize bronze and is seen as a milestone in his career. Woolner was elected to the Royal Academy in 1875 and was the Academy's Professor of Sculpture from 1877-1879.

The statue was shaken from its plinth during the 22 February 2011 earthquake and sustained significant damage. The statue has been removed from the Square and is currently being repaired.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Godley Statue has high technological and craftsmanship significance because of its association with the sculptor Thomas Woolner, and the techniques and materials used in its construction.

The statue was cast in bronze at the Coalbrookdale Foundry in England. Current research suggests that the metal used for the statue was from guns captured at Sebastopol during the Crimean War of 1854-1856. The sculpture was made using the 'lost wax' method of bronze casting. It was made in several sections as evidenced by visible joints, such as those in the cloak. The pedestal by the mason William Brassington is made of dressed stone blocks cemented together.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Godley Statue and Godley Plot have high contextual significance in their Cathedral Square setting and within a wider inner city context. The statue is centrally located in the midst of the Godley Plot, a small bolt-shaped parcel defined by four large lime trees. The statue and plot are located in front of ChristChurch Cathedral, with the statue facing the building, but axially sited to be visible from Worcester Street. The setting of the statue and plot is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch city. This setting, which extends a block down the Square's intersecting streets in each direction, contains a number of listed heritage items. These include the Citizen's War Memorial to the north and the ChristChurch Cathedral itself. The wider context of the statue and plot includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. It also includes Worcester Street, which not only visually links ChristChurch Cathedral and Canterbury Museum as a composition, but also metaphorically unites two pillars (the spiritual and educational) of Godley and the Canterbury Association's plan for their Canterbury Settlement. There are also other, later, figurative sculptures in the vicinity of Worcester Street. (Absent from its pedestal, the statue is not currently a landmark but will again be such when it is reinstated.)

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Although the statue was originally erected on the site in 1867, it was moved in 1918 and not returned to the site until 1933.

## **ASSESSMENT STATEMENT**

The Godley Statue and Godley Plot are of high overall heritage significance to the Christchurch district, including Banks Peninsula. The statue and plot have high historical and social significance as a monument to John Robert Godley, 'Founder of Canterbury', and as one of the earliest public statues in New Zealand. The statue and plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. The statue has high aesthetic significance as the only New Zealand work of noted Victorian pre- Raphaelite sculptor Thomas Woolner. The statue has high technological and craftsmanship significance because of its association with Woolner, and because of the particular techniques and materials used in its construction. The statue and plot have contextual significance for their compositional and representational relationship with Cathedral Square, the Cathedral, Worcester Street and Canterbury Museum. The Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 98  
*CATHEDRAL SQUARE AND SETTING – 99, 100 & 105  
CATHEDRAL SQUARE AND ADJACENT ROAD RESERVE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Cathedral Square has historical and social significance as a central component of the Canterbury Association's original plan for Christchurch, a principal urban design feature of Christchurch City, as the site of Christchurch's Anglican Cathedral, as a focus for civic activity, and as the city's transport and entertainment hub for a century.

The space that was to become Cathedral Square was one of four central city squares laid out by Canterbury Association surveyor Edward Jollie in 1850 as part of his plan for Christchurch. Three of the squares were named for the so-called Marian Martyrs Latimer, Cranmer and Ridley, who were executed by Queen Mary for their refusal to accept the authority of Rome. The fourth square was designated a market.



Ridley Square, at the centre of the city, was laid out in a Maltese cross form. At the centre of the cross was a reserve intended for the settlement's main school, Christ's College. In 1851 however, the decision was made to build the settlement's Anglican cathedral on the site. The square was thereafter known as Cathedral Square. The reserve was transferred to the Anglican Church in 1855, and 1857 a formal land swap with Christ's College took place. In 1862 the eastern side of the Square was reserved for the new cathedral, with the remainder of the square transferred to the province.

Construction of the ChristChurch Cathedral began in 1864 and the nave was consecrated in 1881. From the late 1870s, much of the commercial, governmental and other activity that had been located in and around Market Square also moved to Cathedral Square. The century-long role of the Square as a public transport hub began in 1878 when the city's tram service was opened. The following year the opening of the Chief Post Office signalled a century of government department occupation. Through much of the twentieth century, the Square also had a major entertainment function, serving as the centre of movie going in the city. By the mid-1930s there were eight picture theatres in its vicinity.

Cathedral Square has been redesigned a number of times over the years to reflect changes in function, transport provision and tastes in urban design. The closure of the roads in front of the Cathedral and Post Office in 1965 and 1972 respectively led to a major remodelling in 1973-1974. This created a large paved pedestrian space for gatherings, concerts and markets. The Square also took up a role as a space for public speaking, most notably by the Wizard of Christchurch. At the turn of the twenty first century, the Square was again reorganised and repaved. The treatment and function of the Square has remained a major topic of debate in the city.

Prior to the Canterbury Earthquakes of 2010-2011, Cathedral Square was the city's main civic space. In the aftermath of the quakes, this use ceased. More recently however, it has resumed its role as a venue for events and artistic endeavour.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Cathedral Square has high cultural and spiritual significance as the premier civic space in the city and as the location of the city's Anglican Cathedral. The square holds monuments and works of art that commemorate key individuals and events in the history of the city including the Godley Statue and Godley Plot (although the statue is not currently on its site), the Citizens' War Memorial, the Four Ships Court, the Chalice, and plaques to Ngai Tahu and the Pre-Adamites. The Square has also been the location for many civic and other events including funerals, parades, protests, rallies, celebrations and regular ANZAC commemorations. The physical centre of Christchurch, it continues to function as the symbolic heart of the city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Cathedral Square has architectural and aesthetic significance as an urban space with a cruciform shape that historically defines the centre of the city. Although the built architectural

frame of the open space has largely gone due to the Canterbury Earthquakes of 2010-2011, the Square is still defined by heritage buildings that remain around its edges including the former Chief Post Office, the former Government Buildings and the deconsecrated Cathedral in the eastern section. There are several heritage and protected trees in the Square – including the four Limes that define the Godley Plot, the large Planes on the Cathedral plot, and the trees of the Four Ships Court. Since the 1860s Cathedral Square has been a space for public art and memorial structures.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Cathedral Square has craftsmanship significance in relation to its buildings and monuments which exhibit a high level of craftsmanship. These include the Godley Statue and the Citizens' War Memorial. The Square is currently paved in a grid pattern with sets of grey granite and bluestone.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Cathedral Square has high contextual significance in central Christchurch. The Square is located at the heart of the city, at the intersection of Worcester and Colombo Streets. The item and its setting are contiguous. They consist of the Maltese Cross-shaped Square itself and the sections of street that intersect it one block in each direction. The item and setting contain a number of listed heritage items including the Godley Statue and Godley Plot, the ChristChurch Cathedral and the Citizens' War Memorial. There are also a number of prominent unlisted items including the various plaques in and around Four Ships Court, the Chalice sculpture and the Cathedral's columbarium. Despite the losses of the Canterbury Earthquakes of 2010-2011, there are still a number of heritage buildings in the Square's immediate vicinity, including the former Government Building and the former Chief Post Office. The wider context for Cathedral Square is the Canterbury Association's 1850 plan for Christchurch, an area which today encompasses the central city. The Square links with the other central city squares (Cranmer, Latimer, Victoria), terminates one end of the city's main ceremonial boulevard (Worcester) which links it with the educational quarter and Hagley Park, bisects the city's 'main' street (Colombo) and provides an axial centre from which the city radiates. Cathedral Square is a significant landmark in Christchurch.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Cathedral Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human

activity on the site, possibly including that which occurred prior to 1900. The Square contains a recorded archaeological site (M35/489) relating to a burial site uncovered in 1995.

## **ASSESSMENT STATEMENT**

Cathedral Square and its setting are of high overall significance to the Christchurch district, including Banks Peninsula as a central component of the Canterbury Association's original plan for Christchurch. The Square has historical and social significance a principal urban design feature of Christchurch City and as the site of Christchurch's Anglican Cathedral, as a focus for civic activity, and as the city's transport and entertainment hub for a century. The Square has high cultural and spiritual significance as the city's premier civic space and the locus of Anglican worship in the Canterbury diocese. The Square has architectural and aesthetic significance as an urban space with a cruciform shape that historically defines the centre of the city. The Square has craftsmanship significance in relation to its buildings and monuments which exhibit a high level of workmanship. The Square has high contextual significance in relation to the heritage items that it contains and those it neighbours, and - more broadly - in the central city as the axial centre of Christchurch's original 1850 plan, bisecting or terminating what were the main commercial and ceremonial thoroughfares. Despite the damage of the Canterbury Earthquakes, it retains its landmark significance. Cathedral Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 107  
*CITIZENS' WAR MEMORIAL - 100 CATHEDRAL SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 5-12-2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Citizens' War Memorial has high historical and social significance as the city's principal memorial to those Canterbury men and women who lost their lives in war.

The project to erect a monument was begun in 1920 with the formation of the Citizens' War Memorial Committee. Delays in securing a site however meant that the monument was one of the last World War I memorials to be unveiled in New Zealand when it was dedicated in

1937. The memorial was funded by public subscription. Sculptor William Trethewey designed the memorial in 1933, in collaboration with architects Hart and Reese. Following lengthy discussions about an appropriate site the Chapter of ChristChurch Cathedral offered the use of land to the north of their building. Although it sits on church land, the memorial is owned and maintained by the Christchurch City Council. The inscription on the memorial reads 'In grateful remembrance of the sons and daughters of Canterbury who fell in the Great War 1914-18. Give peace in our time O Lord'. Following World War II further inscriptions were added. The memorial commemorates all those from Canterbury who died in war, as distinct from the city's Bridge of Remembrance, which commemorates all those from Canterbury who fought in war. Regular ANZAC commemorations took place at the site until 2010. The Canterbury Earthquakes of 2011 however damaged the memorial. This and the proximity of the damaged ChristChurch Cathedral made public access impossible. The site is now securely fenced.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Citizens' War Memorial has high cultural and spiritual significance as a memorial to those from Canterbury who gave their lives during war. The memorial was built to commemorate World War I, but a further inscription was added after World War II. The symbolic nature of the design enables it to apply generally to wartime sacrifice. The memorial also has spiritual significance due to its association with the Cathedral, and the Dean and Chapter of the day who were influential in planning the design of the monument. The large cross in the design reflects the involvement of the church in the project and the relationship between the memorial and the Cathedral.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Citizens' War Memorial has high architectural and aesthetic significance as a monument designed (in 1933) and subsequently executed by local sculptor William Thomas Trethewey in collaboration with architects Hart and Reese. Trethewey was largely self-taught but he did undertake some study with the noted Christchurch wood carver, Frederick Gurnsey, at the Canterbury College School of Art, and in 1914 he studied life modelling under Joseph Ellis in Wellington.

The monument comprises six figures flanking a central cross, mounted on a Portland Stone base with concrete foundations. The figures are symbolic with the seated central figure, Sacrifice, representing grief; St George, on the right facing the Cathedral, representing valour; on the other side, holding a torch, is Youth. Next to St George is Peace, holding an olive branch and a dove. Alongside is Justice, blindfolded and holding scales. The figure at the top has no name and is breaking the 'sword of battle'. The whole monument has a strong message of peace and grief rather than triumphant victory. Trethewey was also responsible for the sculptural pieces at the Centennial Exhibition held in Wellington in 1940, and the Captain Cook statue in Victoria Square.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Citizens' War Memorial has high technological and craftsmanship significance for the sculptural work of William Trethewey, the bronze casting by Burtons Foundry in England, and the creation of the base in Portland stone left over from the construction of Auckland Museum.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Citizens' War Memorial has high contextual significance its Cathedral Square setting and within a wider inner city context. The west-facing memorial is located in a grassy plot, part of the grounds of and immediately to the north of ChristChurch Cathedral and its visitors centre. The setting of the memorial is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch city. This setting, which is a heritage item in its own right, extends a block down the Square's intersecting streets in each direction, and contains a number of listed heritage items. These include the Godley Statue and its plot, and ChristChurch Cathedral. There are also a number of other public works of art in the Square including Neil Dawson's prominent *Chalice*. The wider context of the Citizens' War Memorial includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. The prominently located memorial is a city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Citizens' War Memorial has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Citizens' War Memorial and its setting are of high overall heritage significance to the Christchurch district, including Banks Peninsula. The Memorial has high historical, social, cultural and spiritual significance as the city's principal memorial to those Canterbury men and women who lost their lives in war, for its Christian symbolism and for its close relationship with ChristChurch Cathedral. The Memorial has high architectural and aesthetic significance as an important art deco sculptural group, and the most outstanding work by talented local sculptor William Trethewey. The Memorial has high technological and craftsmanship significance for Trethewey's fine sculptural work, the bronze casting by Burtons Foundry, and the Portland Stone pedestal. The Memorial has high contextual significance as a major element of Cathedral Square and for its high-profile location adjacent ChristChurch Cathedral. It is consequently part of a heritage place that plays a significant

role in defining Christchurch's identity. It has high landmark significance in its own right. The Citizens' War Memorial has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

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**REPORT DATED:** 29/10/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 575  
*FORMER GOVERNMENT BUILDINGS AND SETTING -28A-F,  
28/1-52, 28/54, 28/58 CATHEDRAL SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Government Buildings, commissioned in 1909 and completed in 1913, has high historical and social significance because it was built to succeed the Chief Post Office (1877-79) as a centralised venue for a large number of central government departments. The building was erected as part of a national public works programme during the tenure of the Ward government (1906-12). In his report of 1913 the Hon W Fraser, the Minister of Public Works, noted that the Government Buildings in Christchurch was the most important departmental building completed that year. Significance also arises out of the relationship of this building with other major central government projects of the late 19<sup>th</sup> and early 20<sup>th</sup>

centuries, among them the Wellington Public Trust office, Parliament Buildings, and the Auckland Chief Post Office.

The design of the building anticipated a further expansion of the civil service in the city by allowing for the future construction of additional floors. The Ministry of Works and Development was the last government department to occupy the building and after it moved out the building was vacant for a number of years.

The building also has historical significance for its part in the history of heritage conservation in Christchurch and New Zealand. By the mid-1980s the former Government Buildings was under threat of demolition. In July 1991 the Christchurch City Council purchased the Government Buildings to secure its future and investigated proposals for an appropriate new use. In 1995 the Symphony Group and Dynasty Pacific Group bought the property from the Council and converted the Government Buildings into the Heritage Hotel, a new use as residential and serviced apartments that continues to the present day. The building closed after the 2011 earthquake but was reopened in September 2013 after repairs had been undertaken.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Government Buildings has cultural significance as tangible evidence of a period of societal culture and government activity and in association with the public works programme of successive central governments that resulted in the construction of major buildings throughout the country in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. In his speech when the foundation stone of the building was laid in 1911, Prime Minister Ward was reported in *The Press* stating: ‘...the policy of the Government was to erect substantial buildings of good design.’ The former Government Building embodies this philosophy and has added cultural significance for its part in the history of heritage conservation and as a relatively early example of adaptive reuse in preserving heritage buildings.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Government Buildings has high architectural and aesthetic significance as one of JC Maddison’s largest and most impressive works of architecture. It is an outstanding example of the classical style that Maddison favoured for public and commercial buildings. Joseph Clarkson Maddison (1850-1923) commenced practice in Christchurch in 1872 and became a specialist in the design of hotels and industrial buildings, particularly freezing works. Among Maddison’s other works are the Wood Brothers’ Flour Mill, Addington (1890), Mona Vale homestead (c1898), and the Clarendon (1903) and Carlton (1906) Hotels.

The former Government Buildings has architectural significance for its Italian High Renaissance palazzo style, which was well suited to articulating a large building with a rectangular footprint and intended to project an impression of government authority and durability. The balustrading atop the building was removed in 1960 and a plain parapet

installed in its place. A replica of the original balustrade was erected as part of the 1995 restoration programme by the Symphony Group. The interior also has architectural and aesthetic significance, particularly the detailed central staircase, large pedimented door frames, the stained glass windows at the central stair landing, the width of the principal corridors and the detailing of the panelled doors. The building contains considerable decorative plaster detail in the ceilings however due to the earthquake damage this is now largely replication for moulds taken from the originals.

The insertion of apartments, restaurant and bar and retail activity as part of the 1995 works has been integrated into the existing spaces in a manner that retains as much of the original general form and detail as possible.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Government Buildings has technological and craftsmanship significance is evident in and relates to the materials, architectural detailing, and competency of the building contractors, J and W Jamieson (est. 1864). Jamiesons also constructed the Catholic Cathedral of the Blessed Sacrament (1901-5) and developed their own equipment and techniques for the construction of large masonry buildings. The principle materials used in the construction of the former Government Buildings include reinforced concrete, brick and limestone. Internally the building exhibits considerable craftsmanship significance and detail with its timberwork, decorative ironwork, tiling, leaded windows and plasterwork,

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Government Buildings has high contextual significance as an inner-city landmark overlooking Cathedral Square and occupies a large portion of the southern side of Worcester Street east beyond the Cathedral. It sits on its side to the road edge with rear access. The building made a defining contribution to the streetscape in which a large number of masonry heritage buildings once stood until the 2010/11 Canterbury earthquakes. The loss of the Neo-Gothic Press building on the opposite side of Worcester Street, the loss of Warner's Hotel and the damage to the Anglican ChristChurch Cathedral has affected the contextual relationship of the former Government buildings within its immediate environment. It now presents a different view shaft to the area with its long northern façade clearly in view.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Government Buildings is of archaeological significance because it has potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Tramway sheds occupied the site in the 1880s and these were cleared to make way for the Government Buildings. As the latter has a basement it is presumed that substantial earthworks were undertaken in the early phase of construction, likely impacting upon the archaeological potential of the site.

## ASSESSMENT STATEMENT

The former Government Buildings is of high heritage significance to the Christchurch District including Banks Peninsula and is nationally important. It has a high degree of integrity and authenticity. It has high historical and social significance as it was built as part of a national public works programme in the early 20<sup>th</sup> century and housed various Government departments for more than seventy years. At the time of its construction it was viewed as a symbol of local and national progress. It has high architectural and aesthetic significance because it is considered one of Maddison's most impressive and monumental works, having considerable visual prominence due to its scale and design. The building has technological and craftsmanship significance for its materials and detailing and association with the contractors J and W Jamieson, leading city builders. The building has high contextual significance for its landmark position on the corner of Worcester Street and Cathedral Square, its place within the oeuvre of JC Maddison, as well as within the group of other major government buildings erected in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The archaeological significance of the building arises from the potential to discover evidence relating to the early development of Cathedral Square.

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**REPORT DATED: 2 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 609  
*COMMERCIAL BUILDING AND SETTING, FORMER CHIEF POST  
OFFICE – 31 CATHEDRAL SQUARE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Chief Post Office is of high social and historical significance as it functioned as the Chief Post Office for 113 years and is now the oldest building in Cathedral Square. Originally known as the Government Buildings, it housed the Immigration, Customs and Public Works departments in addition to the Chief Post Office. The foundation stone was laid on 14 May 1877 and the building opened two years later. In 1881 the first telephone exchange in New Zealand was installed in the building and remained there until 1929 when it moved to the Hereford Street Post Office site. From 1913 when the Government Buildings opened on the other side of Cathedral Square, the Post Office was the main occupant of the building, although the Tourist Department was located there until the 1950s.

The role of Post Offices in the community was expansive and by the mid-20<sup>th</sup> century they fulfilled political, social and economic needs. As well as traditional communication services, the Post Office provided services such as registering births, marriages, deaths and cars, enrolling people to vote, and collecting pensions. Post Offices also provided daily weather and temperature checks for the Meteorological Office, and postmasters were able to perform marriage ceremonies. In the late 1980s the old New Zealand Post Office split into three

separate state owned enterprises; New Zealand Post Limited, Telecom Corporation of New Zealand Limited, and Postbank Limited. Postbank was subsequently sold to ANZ and New Zealand Post Limited now own Kiwibank Limited.

Plans to replace the current building were first discussed in the 1930s, however the Post Office instead constructed a four storey building in Hereford Street when the Chief Post Office needed more working space. World War II put an end to plans for a new eight storey Post Office in Cathedral Square and it was not until 1968 that the Government announced plans for a new multi-storey postal centre in Hereford Street. In December 1981 it was announced that the old building would be retained and refurbished for continued Post Office and Telecom use. The seven storey Telecom building which overshadows the former Chief Post Office at the rear was constructed in 1992 and resulted in the retention of the façade and single gable span of the roof form with the interior being largely demolished. The building has passed into private ownership and most recently the former Chief Post Office contained food outlets as well as an i-Site Visitor Information Centre.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Chief Post Office is of high cultural significance as it was the central hub for core societal governmental and postal services provided to the city from its construction in the 1870s until recent developments in the late 1980s to 1990s. From early government departments to its role as the Chief Post Office for Christchurch - one of the earliest major post offices in the country - the former Chief Post Office played a cultural societal role as the centre for community services that were provided by the government and as a place of meeting and exchange in Cathedral Square. The buildings sale into private ownership and resultant change of use to provide visitor services and to be leased for other purposes reflects societal cultural changes brought about by governmental changes in the operation of the services the post office provided and the development the internet to provide a different form of access to these services.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Chief Post Office is of high architectural and aesthetic significance as a building by Colonial Architect, W H Clayton and as an example of a masonry building in the Italianate style with ornamentation combining classical and Venetian Gothic elements. Clayton was born in Tasmania in 1823 and trained in Brussels. In 1863 he moved to Dunedin where he set up practise, and entered partnership with William Mason the following year. Mason and Clayton were prominent architects of the time in New Zealand, and were responsible for Dunedin's All Saints Church, and The Exchange (former Post Office) and the Colonial Museum in Wellington. In 1869 Clayton was appointed as Colonial Architect, and was the only person to ever hold this title. In this capacity he designed Post and Telegraph offices, courthouses, customhouses, Government Department offices and ministerial residences. Clayton died in Dunedin in 1877, before the Christchurch Chief Post Office was completed, leaving his senior assistant P F M Burrows to take over as supervising architect.



Burrows also designed the later addition to the west end of the north façade in 1907, which involved the extension of a third gabled bay to the western end of the north frontage. The former Chief Post Office is a two storey masonry building in the Italianate style, with richly textured ornamentation combining classical and Venetian Gothic elements. It combines classical arched windows on the ground floor with Venetian pointed arches on the first floor. A clock tower marks the entrance with the coat of arms above at roof level. Above this is the multi-faced clock which contained a bell which chimed and was in use until the middle of the 20th century when it was quietened due to noise complaints from the neighbouring United Service Hotel. The bell was re-commissioned around the 1990s and in use until the Canterbury earthquakes. The clock is currently boarded up and the hands have been removed and stored. In 1992 the interior was demolished due to the construction of the seven storey telecom building directly behind it. Although the interior alterations reduced the building's heritage values, its imposing L-shaped exterior continues to have a major aesthetic impact on Cathedral Square. The building was damaged in the Canterbury earthquakes but is stabilised and remains a key part of Cathedral Square.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building is of technological and craftsmanship significance for what it may reveal of nineteenth century construction and craftsmanship methodologies and materials through its brick and stone construction and its examples of architectural detailing. These include decorative elements apparent in the string courses, eaves brackets, pediments and arches, as well as the prominent clock tower, with the British coat of arms and entrance on the eastern facade. The Chief Post Office's clock tower was installed in 1879 and contains a multi-faced single mechanism clock with a bell chime.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of 31 Cathedral Square consists of the immediate land parcel, that is the same footprint as the building itself. The former Chief Post Office forms part the Maltese Cross form of the southwest corner section of Cathedral Square. The building has high contextual significance for its relationship with the former Government Buildings of 1913, which it faces to its east in Cathedral Square, as many of the services moved from the former building to the latter when it was constructed. The landmark status of the former chief Post Office has increased following the Canterbury earthquakes as the view of the clock tower from High Street has been reinstated following the demolition of the ANZ building on the corner of Colombo and Hereford Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Chief Post Office and its setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The former Chief Post Office and its setting are of overall high significance to Christchurch, including Banks Peninsula as it functioned as the former Government Buildings then Chief Post Office for 113 years and is now the oldest building in Cathedral Square. 31 Cathedral Square is of high social and historical significance for the role of Post Offices in the community which was expansive and by the mid-20<sup>th</sup> century these services fulfilled political, social and economic needs as well as traditional communication services. The Post Office provided services such as registering births, marriages, deaths and cars, enrolling people to vote, and collecting pensions. It also provided daily weather and temperature checks for the Meteorological Office, and postmasters were able to perform marriage ceremonies. High cultural significance is attributed to the former Chief Post Office as it was a central hub for core services provided to the city from its construction in the 1870s until recent developments in the late 1980s to 1990s. The former Chief Post Office is of high architectural and aesthetic significance as a building by Colonial Architect, W.H Clayton and as an example of a masonry building in the Italianate style with ornamentation combining classical and Venetian Gothic elements. The building is of technological and craftsmanship significance for its brick and stone construction and its examples of architectural detailing. The building has high contextual significance for its relationship with the former Government Buildings, which it faces, also in Cathedral Square, as many of the services moved from the former building to the latter when it was constructed in 1913 and as a significant and prominent inner city landmark on the south west corner of Cathedral Square. The former Chief Post Office and its setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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**REPORT DATED:** 24/10/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 113  
*DWELLINGS AND SETTING – 86-88 CHESTER STREET EAST,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The semi-detached townhouses at 86-88 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use for accommodation purposes until today. The townhouses are two dwellings from a development of eight very similar dwellings, of which four remain following the earthquakes of 2010 – 2011. Widdowson immigrated to Christchurch in the 1850s and undertook the development c. 1892. He was employed for a time by the Provincial Government of Canterbury as an Inspector of Works, as well as time on the North Canterbury Board of Education. Certificates of Title show he purchased the easternmost property of the four sites in 1879 and the further three sections in 1890. Widdowson lived at the property adjacent to the sections he developed from 1880 to 1914 and died a year later in 1915. The Victorian townhouses remained in the ownership of Widdowson's family until 1961. They continue to be used as private dwellings today. Both buildings were damaged by the 2010 – 2011 Canterbury earthquake cycle and repair proposals are understood to be being developed for both dwellings.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. Residential development in the area east of Madras Street up to Fitzgerald Avenue included a number of single storey Victorian and Edwardian era duplexes.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

86-88 Chester Street East is of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and the matching form with 98-100 Chester Street East. The only comparable development was the group of two semi-detached two storey dwellings in Churchill Street which were constructed around three years later, and were simpler in form. However, these, along with two sets of the Chester Street dwellings, have been demolished following the Canterbury earthquakes leaving 86-88 and 98-100 Chester Street East as the only developments of this time and type. The Chester Street dwellings are designed in a plain Victorian Italianate style. An early plan shows that all the townhouses were identical in their footprint apart from 86 Chester Street East. This corner site differs by having two principal façades on the Madras Street and Chester Street East junction. The other dwellings have only one principal façade on Chester Street East and each section was separated by brick and plaster fire walls.

The main façades are symmetrical. The rounded bays with capped roofs, finials and eave brackets relate to the influence of American pattern book architecture of this date particularly that of San Francisco. 86 Chester Street East has semicircular bays on the north facade and square bays with gables on the west facade. The near identical form and scale of these semi-detached townhouses to the remaining pair at 98-100 Chester Street East affords aesthetic significance to these dwellings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

86-88 Chester Street East have technological and craftsmanship significance for what they may reveal about the use of materials of the time and for detailing such as leadlight fanlights, eaves corbelling and the iron lacework on the verandah. Previously the dwellings also have internal brick and plaster fire walls, an important safety feature for neighbouring timber dwellings, but these have been damaged following the Canterbury earthquakes.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting for 86-88 Chester Street East consists of the immediate land parcel for both dwellings and is a long narrow area of land for the building. With the loss of two of the Chester Street East townhouses some of the contextual significance of 86-88 Chester Street East has been lost. However, the dwellings still have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 98-100 Chester Street East with the degree of consistency and scale being significant. The site of 86-88 Chester Street East on the corner of Madras Street is also relatively prominent and adds to its landmark significance. Grouped townhouses were uncommon in Christchurch during the late colonial era and despite the loss of two of the buildings their heritage value remains. A row of brick terrace townhouses, Blackheath, still remains in Sydenham. The townhouses are in proximity to listed items including the Edmond's Clock Tower, undergoing repairs following the Canterbury earthquakes, and telephone kiosk, as well as the avenue of Poplars along the Avon River between Madras and Manchester Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

### **ASSESSMENT STATEMENT**

86-88 Chester Street East and its setting are of heritage significance to Christchurch including Banks Peninsula. The semi-detached townhouses at 86-88 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use as dwellings until today. The Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. 86-88 Chester Street East is of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and for the matching form with 98 -100 Chester Street East. The dwellings have technological and craftsmanship significance for what they can reveal for their use of materials of the time, and for detailing such as leadlight fanlights, eaves corbelling and the iron lacework on the verandah. They have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 98-100 Chester Street East with the degree of consistency and scale being significant. The site of 86-88 Chester Street East on the corner of Madras Street is also relatively prominent and adds to its landmark significance. The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, 86-100 Chester Street East*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Semi-Detached Victoria Town Houses – 86-100 Chester Street East - 2011*

**REPORT DATED:** 19/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 116  
*DWELLINGS AND SETTING - 98-100 CHESTER STREET EAST,  
CHRISTCHURCH***



**PHOTOGRAPH : BRENDAN SMYTH, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The semi-detached townhouses at 98-100 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use for accommodation purposes until today. The townhouses are two dwellings from a development of eight very similar dwellings, of which four remain following the earthquakes of 2010 – 2011. Widdowson immigrated to Christchurch in the 1850s and undertook the development c. 1892. He was employed for a time by the Provincial Government of Canterbury as an Inspector of Works, as well as time on the North Canterbury Board of Education. Certificates of Title show he purchased the easternmost property of the four sites in 1879 and the further three sections in 1890. Widdowson lived at the property adjacent to the sections he developed from 1880 to 1914 and died a year later in 1915. The Victorian townhouses remained in the ownership of Widdowson's family until 1961. They have continued to be used for both accommodation, office and community purposes up until the 2010-2011 earthquakes. Repair works following the earthquakes are currently being undertaken to the dwellings.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. Residential development in the area east of Madras Street up to Fitzgerald Avenue included a number of single storey Victorian and Edwardian era duplexes of which few survive today.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

98-100 Chester Street East is of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and for their matching form with 86-88 Chester Street East. The only comparable development was the group of two semi-detached two storey dwellings in Churchill Street which were constructed around three years later, and were simpler in form. However, these have been demolished following the Canterbury earthquakes leaving 86-88 and 98-100 Chester Street East as the only developments of this time and type. The Chester Street dwellings are designed in a plain Victorian Italianate style but show the influence of American pattern book architecture of this date particularly that of San Francisco. An early plan shows that all the townhouses were identical in their footprint apart from 86 Chester Street East, which, being on the corner, had two principle façades. The other dwellings have only one principal façade on Chester Street East and each section was separated by brick and plaster fire walls.

The main façades are symmetrical. The rounded bays with capped roofs, finials and eave brackets relate to the influence of Arts and Crafts inspired designs. The near identical form and scale of these semi-detached townhouses to the remaining pair at 86-88 Chester Street East affords aesthetic significance to these dwellings.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

98-100 Chester Street East have technological and craftsmanship significance for what they may reveal about the use of materials of the time and for detailing such as leadlight fanlights, eaves corbelling and the iron lacework on the verandah. The dwellings were built with internal brick and plaster fire walls, an important safety feature for neighbouring timber dwellings, but these have been damaged following the Canterbury earthquakes.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting for 98-100 Chester Street East consists of the immediate land parcel and is a long narrow area of land for the building. With the loss of two of the Chester Street East townhouses some of the contextual significance of 98-100 Chester Street East has been lost. However, the dwellings still have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 86-88 Chester Street East with the degree of consistency and scale being significant. Grouped townhouses were uncommon in Christchurch during the late colonial era and despite the loss of two of the buildings their heritage value remains. A row of brick terrace townhouses, Blackheath, still remains in Sydenham. The townhouses are in proximity to other listed items including the Edmond's Clock Tower, undergoing repairs following the Canterbury earthquakes, and telephone kiosk, as well as the avenue of Poplars along the Avon River between Madras and Manchester Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

### **ASSESSMENT STATEMENT**

98-100 Chester Street East and its setting are of overall significance to the Christchurch District including Banks Peninsula. The semi-detached townhouses at 98-100 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use for accommodation purposes until today. The Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. They are of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and for their matching form with 86-88 Chester Street East. The building has technological and craftsmanship significance for what it may reveal of materials used in construction of the time, and for detailing such as leadlight fanlights, eaves corbelling and internal features such as the stairs. The dwellings have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 86-88 Chester Street East with the degree of consistency and scale being significant. The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, 86-100 Chester Street East*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Semi-Detached Victoria Town Houses – 86-100 Chester Street East - 2011*

**REPORT DATED:** 19/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 153  
*COLOMBO STREET BRIDGE AND SETTING – COLOMBO  
STREET, BETWEEN OXFORD-CAMBRIDGE, 2/230, 3/230  
CAMBRIDGE TERRACE, 211 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Colombo Street Bridge, just south of Kilmore Street, has high historical and social significance as part of the city bridge design programme that began with the building of the Victoria St Bridge in the 19<sup>th</sup> century to use the Avon crossings to not only provide functional infrastructure, but also to ornament the city and provide evidence of permanency and progress. It also has significance for its connection with two high-profile city engineers, Arthur Dobson, and Augustus Galbraith. The bridge is the third on the site, a crossing having



originally been constructed in 1858, and was built in 1902 and widened in 1930. It was the last of the city's cast-iron gothic bridges to be constructed.

Arthur Dobson, later Sir Arthur Dobson, immigrated to New Zealand in 1850 with his father, Edward Dobson. Edward Dobson became the Provincial Engineer responsible for, among many other projects, the Lyttelton Railway Tunnel. Arthur was apprenticed to his father in 1858 and after a period in Nelson he returned to go into partnership with his father from 1878 - 1885. Arthur Dobson also worked with Julius Haast, the well known geologist responsible for creating the Canterbury Museum. After a period in Australia in the late 19<sup>th</sup> century Dobson returned to Christchurch and was appointed city engineer in 1901. Among other projects while in this post he oversaw the sewerage scheme for the city and resealed many of the roads in tarmacadam. Augustus Galbraith was born in England and served as Director of Public Works in Zanzibar and City Engineer of Perth. He was the city engineer for Christchurch from 1925 – 1941 and oversaw the widening of the bridge in 1930. Galbraith Avenue in Avonside is named after him.

Following the Canterbury earthquakes the Bridge was damaged on its approaches with cracking on the wing walls, end posts and abutments – the north abutment having rotated. The arched girders buckled. Extensive repair work has been undertaken to the bridge, including the removal, repair and reinstatement of the cast iron balustrade, replacement of the abutments and repair of the girders.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The area where the Colombo Street Bridge and its setting are sited is of cultural and spiritual significance to tangata whenua for its association with the former market on the banks of the Ōtākaro Avon River and more distant associations as having been part of the ancient Waitaha pā of Puari. Many Māori came to sell their produce at the markets held on the banks of the river. A poupu was commissioned for the site as part of the 1990 commemorations of the signing of The Treaty of Waitangi. The poupu was erected on the banks of the river in 1994 and was carved from a giant trunk of totara by local artist and master carver Riki Manuel. The early Wataha settlement of Puari stretched from the banks of the Ōtākaro to Bealey Avenue in the years between 1000 and 1500 and the loop in the river that encompassed the site was an important mahinga kai. Although little is known about the settlement or its people, many taonga have been found in the area over the years.

The bridge also has cultural significance from the European settlement period as evidence of the development of the city during the early settlement period. The design has cultural significance as recognition of the role that Christchurch's neo-gothic bridges played in fostering the city's particular aesthetic identity noting that the chief gothic elements of the 1902 structure were reinstated and augmented during the 1930 rebuild, rather than being replaced wholesale in a more contemporary style.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Colombo St Bridge has architectural and aesthetic significance for its adherence to both the pattern established for central city bridges, and the neo-gothic style broadly characteristic of public architecture in Christchurch. The bridge is single span iron structure with a cast iron balustrade and concrete deck and abutments. The simple beam structure was given an arched side in 1930 when it was widened. The reinstatement of the original balustrade and the installation of a false arch in 1930 reflect the importance placed on maintaining architectural and aesthetic continuity. The bridge also has aesthetic significance for the manner in which it compliments the environs of the Ōtākaro Avon River and Victoria Square. In 1963 the deteriorating timber deck was replaced with concrete and an extra beam from the old Fitzgerald Avenue bridge installed to improve the load capacity.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Colombo Street Bridge has technological and craftsmanship significance for the engineering quality of the design in the Edwardian period and the detail and craftsmanship employed in the casting of its cast-iron balustrade and girders.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The bridge has high contextual significance as one of the city's historic identity-defining inner city bridges, and as a part of the city's neo-gothic heritage. The setting of the Colombo Street Bridge consists of a few metres of the street to the north and south and the river and riverbanks to the east and west. The grassed banks and mature trees contribute to the setting and there are views to and from the bridge along the river. The bridge is located on the Avon, adjacent to Victoria Square and the Town Hall, and near the historic Victoria and Armagh Street Bridges.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

As the site of a crossing first constructed in 1858, the site of the Colombo St Bridge has archaeological significance for its potential to hold evidence of human activity on the site, including evidence which pre-dates 1900.

### **ASSESSMENT STATEMENT**

The Colombo Street Bridge, just south of Kilmore Street, has high heritage significance to Christchurch including Banks Peninsula. It has high historical and social significance as part of the early bridge design programme established with the commencement of the Victoria St



Bridge in the 19<sup>th</sup> century to use the Avon crossings to not only provide functional infrastructure, but also to ornament the city and provide evidence of permanency and progress and for its association with two high profile city engineers. The area where the Colombo Street Bridge and its setting are sited is of cultural and spiritual significance to tangata whenua for its association with the former market on the banks of the Ōtākaro Avon River and more distant associations as having been part of the ancient Waitaha pā of Puari. The bridge also has cultural significance from the European settlement period as evidence of the development of the city during the early settlement period. The design has cultural significance as recognition of the role that Christchurch's neo-gothic bridges played in fostering the city's particular aesthetic. The Colombo St Bridge has architectural and aesthetic significance for its adherence to both the pattern established for central city bridges, and the neo-gothic style broadly characteristic of public architecture in Christchurch. The Colombo St Bridge has technological and craftsmanship significance for the quality of the design and casting of its cast-iron balustrade. The bridge has high contextual significance as one of the city's historic identity-defining inner city bridges, and as a part of the city's neo-gothic heritage. As the site of a crossing first constructed in 1858, the site of the Colombo St Bridge has archaeological significance for its potential to hold evidence of human activity on the site, including evidence which pre-dates 1900.

#### REFERENCES:

Christchurch City Council, *Heritage File, Colombo Street Bridge*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Colombo Street Bridge - 2011*  
<http://christchurchcitylibraries.com/Heritage/PlaceNames/ChristchurchStreetNames-F-G.pdf>  
<http://christchurchcitylibraries.com/TiKoukaWhenua>  
<http://www.teara.govt.nz/en/biographies/1d14/dobson-arthur-dudley>

**REPORT DATED:** 19/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1327  
NEW CITY HOTEL AND SETTING – 527 COLOMBO STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 16.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The New City Hotel has high historical and social significance as a hospitality business with roots in Christchurch's earliest days, and which has operated continuously on its present site since 1931. It is the last traditional hotel operating within the central city. It is also of significance for its connections with prominent Christchurch-based brewing and soft drink concern, Ballin Brothers, and their Jewish co-religionists and fellow prominent business family the Friedlanders, who between them owned the hotel for more than fifty years. Jewish families were well-represented in the brewing and hotel industries in New Zealand.

The City Hotel, a Christchurch landmark, was established on the 'triangle' at the intersection of High and Colombo Streets in 1864 by J. C. Ruddenklau. In 1929 the City Hotel licence was purchased by Ballin Brothers, a prominent Christchurch-based brewing and soft drink business. Ballins closed the City in 1930 and transferred the license to a new, much larger, building on a new site at the corner of Colombo and Bath Streets – the New City Hotel. The

new location was close to the railway station and the industrial area around Moorhouse Avenue. This gave the New City Hotel the opportunity to cater for both the travelling public and workers from the nearby wool stores and railway yards.

At the time the New City Hotel opened in late 1931 there were a large number of hotels within the four avenues, and a particular concentration in the vicinity of the railway station. From the mid twentieth century however, changes in modes and patterns of travel, work and leisure saw many of these establishments close. Some hotel buildings were adapted for new uses but a number were demolished. The Canterbury Earthquakes of 2010 and 2011 completed this process, with most of remaining hotel buildings damaged and subsequently demolished. Today just two historic hotel buildings remain within in the central city – the former Grosvenor and the New City - and only the New City continues to function as a traditional hotel. The New City Hotel sustained light damage in the earthquakes and was closed for a brief period for repairs.

The Ballin family retained majority ownership of the hotel until 1958, when by arrangement with New Zealand Breweries they divested their brewing and hotel interests to focus on their core business of soft drink and cordial production. A new company was formed to hold the New City Hotel, with members of the Friedlander family continuing as directors until it was wound up in 1985.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The New City Hotel has high cultural significance as the sole surviving traditional hotel operating in the city centre. In this capacity it commemorates all the traditional hotels that formerly existed within the four avenues and the people who lived, worked, stayed and relaxed in them. It has the capacity to demonstrate cultural historical patterns of such things as recreation and conviviality, alcohol consumption and temperance, social attitudes to drink and drunkenness, liquor licensing, and travel and tourism. In particular it reflects the (primarily) male recreational pub culture that was a prominent feature of New Zealand life until the late twentieth century.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The New City Hotel has architectural and aesthetic significance as a large Moderne building by important early twentieth century Christchurch architect John Steele Guthrie.

Moderne was a variant of the Art Deco style distinguished by its stream-lined forms. Associated with technology and travel, Moderne was a particularly popular style in the 1930s and 1940s for new building types such as cinemas and airports. The New City Hotel's unadorned planar facades, horizontal orientation, large steel casement windows and rounded corner are all typical of the style. Post the Canterbury Earthquakes of 2010-2011, other surviving examples of the Moderne by other architects in greater Christchurch include Santa Barbara (1935) in Victoria Street, West Avon apartment building (1936) in Montreal Street, the Instructional Building (1939) at the former RNZAF Station Wigram, and the British Hotel (1944) in Lyttelton. The Law Courts Hotel in Dunedin also has a very similar form and

appearance to the New City Hotel. The northern ground floor façade of the New City Hotel underwent modification in the early 1990s as part of a refit of the bar.

J. S. Guthrie began practising on his own account after he became a member of the NZIA in 1908, and was particularly active in the period between 1919 and 1929 when in partnership with his brother Maurice. Heavily influenced by trends in American architecture, Guthrie introduced Christchurch to the Californian Bungalow with *Los Angeles* (1909) and Colonial Georgian Revival with *Long Cottage* (1917). His Edmonds Factory (1920, demolished) showed the influence of American industrial design, and the Christchurch Boys High buildings (1926), American Collegiate Gothic. The New City Hotel appears to be the only significant example of Guthrie's work in the Moderne, and may also have introduced the style to Christchurch.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The New City Hotel has technological significance for the extensive use of reinforced concrete, which has ensured that the building is a notable survivor of the Canterbury earthquakes of 2010-2011.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The New City Hotel has high contextual significance on its site and within its wider context. The site and setting comprise the immediate land parcel. The building has landmark significance on its prominent street corner. The wider context of the hotel is the Moorhouse Avenue area, particularly the railway yards, the former Dalgety's woolstore (now Harvey Norman) and the former Grosvenor Hotel. The area had a particular mid twentieth century character, depleted since the Canterbury Earthquakes and the demolition of the former Railway Station and the former Technical College Memorial Hall, but still evident in buildings such as the New City, former Dalgety's Woolstore, former Williams Construction office, and the South City Christian Centre.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The New City Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The New City Hotel has overall heritage significance to the Christchurch District including Banks Peninsula. The hotel has high historical and social significance as the last traditional hotel operating within the central city, with links back to the earliest days of settlement of Christchurch. In that capacity it is able to represent aspects of the common history and experience of the many hotels which once operated within the four Avenues. It is also significant for its connections with prominent Canterbury Jewish business families the Ballins' and the Friedlanders. The hotel has high cultural significance for the capacity it has to commemorate all the hotels that formerly existed within the four avenues, and the place they and the particular male pub sub-culture associated with them played in New Zealand society. The hotel has architectural and aesthetic significance as a large Moderne building by important early twentieth century Christchurch architect John Steele Guthrie. The hotel has technological significance for the extensive use of reinforced concrete, which has ensured that the building is a notable survivor of the Canterbury earthquakes of 2010-2011. The hotel has high contextual significance on its site and within its wider context. It is a landmark on its prominent street corner, and has contextual relationship with the surviving buildings of the former Moorhouse Avenue industrial area, a number of which give the area a mid-twentieth century architectural character. The New City Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage File: New City Hotel, 527 Colombo Street

**REPORT DATED:** 07/10/14 **FINALISED:** 03/12/14

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District Plan Review Subcommittee Resolutions 6.5.2015:

*Amend the listing for 146 Cashel Street and 690 Colombo Street (the former Beath's Department Store) to include only those elements of the external façade detailed in the operative District Plan;*

*That the heritage grouping of the Former Beath's Department Store at 690 Colombo Street be amended, from High Significance - Group 1 to Significant - Group 2, to reflect the heritage significance of the limited listing (ie parts of the façade). And that aerial heritage map no. 687 be amended to show only the Cashel and Colombo Street facades and verandah as the listed heritage item, and to remove the identified setting (setting ID 590). And that the Schedule (Appendix 13.12.5.3) be amended to change the description to Former Beaths Department Store - Cashel and Colombo Street facades and remove setting from the description and remove the heritage setting number.*

See Schedule of Significant Historic Heritage Places - Appendix 13.12.5.3 and Heritage Aerial Map no. 687.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 90  
*FORMER BEATH'S DEPARTMENT STORE AND SETTING -  
682-690 COLOMBO STREET, 146, 146 (A & B), 148  
CASHEL STREET, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 05/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Beath's Department Store has high historical and social significance as a reminder of a company that was a major feature of the Christchurch retail landscape for more than 120 years, and located in this building for over half a century. The building also represents the central role that department stores played in the day-to-day life of the city through the late nineteenth and twentieth centuries.

The business that became Beath's had its origins in men's outfitters and drapers Kirby & Co, founded by Oscar Kirby in Cashel Street in 1860. Kirby took George Low Beath into partnership in 1866. After Kirby's death in 1868, George Beath took his brother-in-law Frank Malcolm into partnership, and the small men's outfitters diversified into women's wear. By the time Malcolm retired in 1896, Beath's had become one of the largest department stores in New Zealand. After Beath himself retired in 1901, G. L. Beath & Co was reconstituted as a limited liability company. The business continued to prosper through the early and mid-twentieth century. Known for the quality of its goods and service, Beath's found its niche in the Christchurch market place as a mid-level retailer – below Ballantyne's but above Hay's and Farmer's. The store evolved over time to reflect trends and the public's changing tastes – for example opening a coffee shop, record bar and New Zealand's first self service toy shop in the basement in 1960. The city's many department stores (more than a dozen in the peak period of the mid-twentieth 20th century) once dominated retailing in the city – as such stores did across the western world – and their owners, managers and directors were amongst Christchurch's leading citizens. In January 1954 the elaborate Beath's tearoom, regarded as the city's finest, was selected as the venue for a series of civic banquets to welcome the young Queen Elizabeth and her consort.

The societal changes and economic challenges of the 1970s and 1980s however spelt the end of many established retailers and their traditional modes of retail. In this respect Beath's was no exception, and went into relative decline in its latter years. In 1977 G. L. Beath & Co merged with neighbouring retailer DIC (The Drapery and General Importing Co.) in the Beath's building as DIC Beath's, later shortened to just DIC. In 1987 Dunedin-based retailer Arthur Barnett Ltd took over DIC. A decade later the Arthur Barnett store shifted into revamped premises next door. The landmark former Beath's store was redeveloped in 1999-2000 as *The Crossing*, a mix of shops, foodcourt, *Discovery* school and bus interchange.

The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011, and remains vacant. Prior to the earthquakes, a number of buildings relating to historic department store type retailing remained in the city. Of these only Beath's, Ballantyne's, and part of the facades of Farmers' and AJ White's are still extant.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Beath's Department Store has cultural significance as a reminder of the central place of department stores in late nineteenth and early twentieth century Christchurch retailing, and the role they consequently had in influencing taste and habits. As large and



hierarchical workplaces, the stores also had their particular staff cultures, with their own rituals and celebrations.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Beath's Department Store has high architectural and aesthetic significance as a substantial inter-war Stripped Georgian Revival commercial building by the prominent Christchurch architectural practice of A. & S. Luttrell (Luttrell Brothers). Its significance has been elevated since the Canterbury Earthquakes as it remains one of few pre-war commercial buildings in the central city.

Beath's expanded, rebuilt and refurbished its premises on many occasions between 1860 and the late 1970s to reflect its requirements and aspirations. In 1878 the store built one of Christchurch's earliest three-storey commercial buildings on its Cashel Street site. At the turn of the century the firm expanded into a new building to the east. Then in 1915 the 1878 building was replaced with a landmark six-storey structure, incorporating the latest retail concepts from overseas including a lift, a top-floor tearoom and a roof garden.

By the late 1920s the directors of Beath's had decided that the jumble of buildings that accommodated their business no longer effectively met their requirements. In 1927 they purchased the block of old buildings (including the A1 Hotel) between the existing department store and Colombo Street with the intention of carrying out a large-scale redevelopment. In October 1929 it was announced that a very large five or six storey building was to be built across the wider site. The Great Depression intervened however, and what eventually transpired was a scaled-back version of the original concept, with only three floors and the earlier Beath's buildings still standing. The redevelopment had been completed by mid 1933.

The long-established firm of Luttrell Brothers, designers of the new Beath's store, had been at the forefront of commercial architecture in the city since the Edwardian period. One of the young architects charged with executing the Beath's commission, Jack Hollis, was sent to the United States to research the latest innovations in department store design. The building he and colleague Alan Manson subsequently produced for Beath's reflected Hollis's American experiences in both planning and ornamentation. Particularly novel was the large open, easily adaptable, floor plate. In terms of style, the architects decided upon a simplified Georgian Revival for the prestigious commission. The Georgian Revival had been introduced to Christchurch by architects such as Wood and Guthrie in the years following WWI and appealed particularly to the conservative establishment as it provided the geometric functionality desired of modern architecture without sacrificing historical precedent. In Christchurch however, employment of the style was limited primarily to domestic design. Consequently, with the possible exception of Cecil Wood's 1926 Cook and Ross building in Victoria Square, Beath's would prove to be much the largest commercial example of Georgian Revival in the city. It may also have been the only occasion that the practise executed a building in this style. Beath's proved to be one of the last commissions by the firm, which was wound up following Sydney Luttrell's death in 1932. The central city was once rich with Luttrell Brothers commercial buildings; since the earthquakes however, only two or three (including Beath's) remain.

As the store façade exhibits a characteristically Georgian simplicity, the defining feature of the building is its Georgian-style multi-paned fenestration - which provides the large block

with rhythm and verticality. On the shorter Cashel Street elevation, the vertical bands of windows are evenly spaced; along the longer Colombo Street elevation they are grouped into three sets of three. As both façades step into the chamfered corner, there are two bands of narrower windows. All window bands are crowned with vermiculated keystones and a parapet frieze with a rose motif; between the bands and the diagonally-glazed shop top-lights is a similar frieze featuring lion-head bosses that anchor the canopy struts. The rose frieze is reiterated in copper on the canopy fascia. Below the canopy, the original shop front (which remains only in part) featured the typical Art Deco materials of bronzed metal and polished stone.

Internally, the most significant surviving features are a red and white marble stair, and the Georgian-style plaster ceilings, supported on square columns with Art Deco-style acanthus capitals. When the building opened, one of its major features was a vast green and gold panelled tearoom that occupied most of the first floor and could seat more than five hundred. This was demolished in 1957 to provide more retail space.

When the earlier Beath's building to the east was eventually demolished in 1973, the 1933 building was extended by several bays in a modern interpretation of the original design. This was in turn demolished in the 1999-2000 *Crossing* redevelopment, which also saw significant internal alteration to the interior of the 1933 building, and the addition of two floors and an air-bridge.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Beath's Department Store has high craftsmanship significance for the quality of its surviving decorative features, particularly the plaster ceilings, the canopy detail, and the bronzed metal and granite shopfronts. These typical interwar commercial finishes are a rarity in Christchurch since the earthquakes.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Beath's Department Store has contextual significance on its site and setting (which are contiguous) and as part of a wider inner-city retail context. The building is sited on a prominent corner (known for decades as Beath's Corner) at the intersection of what was Christchurch's main transport artery – Colombo Street – and the traditionally prime retail precinct of Cashel and High Streets. The building has particular contextual significance in relation to the interwar façade to the south and the Edwardian façade to the east – both of which were historically part of the Beath's complex - and to Ballantyne's department store across the road, the only traditional department store still operating in the central city. The Beath's building is located on a large parcel which also includes a modern building to the east. The setting of the building is its footprint, including the canopies over the footpath. As not only one of the few remaining heritage buildings in the central city, but also one of the few substantial buildings remaining, the profile of the Beath's building has increased since the earthquakes. It therefore has considerable landmark significance.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Beath's Department Store is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The store is located in an area which contained commercial activity from the earliest period of European settlement. The A1 Hotel was a feature of the site from 1857 until it was demolished to make way for the construction of the Beath's building.

## ASSESSMENT STATEMENT

The former Beath's Department Store has high overall heritage significance to the Christchurch district including Banks Peninsula. The building has historical and social significance as a reminder of a significant retailer in the city and of the central role that department stores once played in the city's retail environment. The building has cultural significance as a reminder of the role that department stores played in developing popular taste and habits, and also of the large and distinctive workplaces that each provided. The building has high architectural and aesthetic significance as an important inter-war Georgian Revival building designed by the prominent Christchurch architectural practise of Luttrell Brothers. The building was one of the last by the firm, and is now one of the last remaining of the firm's once substantial portfolio in the city. The building has high craftsmanship significance for the use of materials and the quality of its detail and finish. The building has contextual significance in relation to the other remaining Beath's façades, and to the historic retail precinct of Cashel and High Streets which also includes neighbouring Ballantyne's. The former Beath's Department Store is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage File 680-694 Colombo St - Beaths

*Beaths Centennial 1860-1960* Beath & Co Ltd, 1960.

Historic place # 3094 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details?id=3094>

Ann McEwan *The Architecture of A.E. and E.S. Luttrell in Tasmania and New Zealand* MA thesis, University of Canterbury, 1988.

**REPORT FINALISED:** 09/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 152  
*COMMERCIAL BUILDING AND SETTING, FORMER COOK AND  
ROSS – 779 COLOMBO STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Cook and Ross building has high historical significance for its long-standing association with the firm of Cook and Ross and as an interwar commercial building occupied by the National Bank for over 50 years before the Canterbury earthquakes. The building was erected in 1926 by Henry Owen, proprietor of Cook and Ross the chemists, to replace the firm's original 1859 premises on this site overlooking Market (Victoria) Square. At the time that it was demolished the original Cook and Ross building was thought to be the city's oldest commercial premises.

The business was started in 1859 by Drs Turnbull and Hilson and was taken over by J V Ross and Charles Cook in January 1863. Their partnership lasted only six years but the name of the firm persisted after Ross took over the company and ran it until his death in 1893. The southwestern side of Colombo Street where it intersects with Armagh Street became known Cook and Ross's Corner after the business. The Ross family continued running the business until it finally ceased trading in 1956. The building was then converted

into chambers for the National Bank and was renamed in the 1990s as Isaac House. It sustained some damage in the 2010 and 2011 Canterbury earthquakes and a repair and structural strengthening programme is being developed.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Cook and Ross building has cultural significance as a now rare survivor post-quake in this immediate area and as a tangible reminder of societal inner city culture when commercial buildings once populated this intersection.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Cook and Ross building has high architectural significance as an example of the Georgian Revival style in a commercial building and as an example of the work of the architectural firm of Helmore and Cotterill, who were also leading exponents of the Georgian Revival style in their domestic architecture. Built in 1926, the building has a large basement, double-height ground floor, and three floors above; the uppermost being expressed as an attic lit by a series of dormer windows. Above the modified ground floor and suspended verandah, the cladding is brick with cement facings. The symmetry of each façade is emphasised by the central motif of a pedimented window at the second floor level. Six-light sash windows are the principal feature of the second and third floors and the building's classical pedigree can also be seen in the quoins and rusticated base. Georgian Revival commercial or public buildings are not common in Christchurch but the Cook and Ross building may be compared with the Worcester Chambers in Worcester Boulevard (Cecil Wood, 1928). In contrast however the former Cook and Ross building has two facades, given that it stands at a street corner, and is of a larger size and scale.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Cook and Ross building has technological and craftsmanship significance for what it may reveal of interwar building methodologies, construction, materials, fixtures and fittings and as a commercial building of this period clad in English bond brickwork with an internal structure of reinforced concrete.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Cook and Ross building has high contextual significance for its landmark quality within Victoria Square. It is located at the intersection of Colombo and Armagh Streets, overlooking the open space of Victoria Square. This location, coupled with the building's atypical architectural style, has ensured that it has become as much a city landmark as its colonial predecessor. The red brick of its facades once established a relationship between the Cook and Ross building and the Venetian Gothic and commercial classical buildings that stood at 751 and 753/757 Colombo Street (now demolished) and it is now a reminder of the increasing rarity of brickwork within the central city since the Canterbury earthquakes of 2010-2011.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Cook and Ross building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Commercial premises have existed on this site, which is situated at the heart of colonial Christchurch, since 1859.

### **ASSESSMENT STATEMENT**

The former Cook and Ross building has high overall significance to Christchurch, including Banks Peninsula for its association with almost a century of pharmaceutical practice by Cook and Ross and as an interwar commercial building occupied by the National Bank for over 50 years. The building has historical significance as a business that was started in 1859 by Drs Turnbull and Hilson and was taken over by J V Ross and Charles Cook in January 1863. While their partnership lasted only six years the name of the firm remained after Ross took over the company and ran it until his death in 1893. The former Cook and Ross building has cultural significance as a now rare survivor post-quake in this immediate area and as a tangible reminder of societal inner city culture when commercial buildings once populated this intersection. It has high architectural significance as one of the city's few Georgian Revival commercial buildings designed by Helmore and Cotterill. It has technological and craftsmanship significance for what it may reveal of interwar building methodologies, construction, materials, fixtures and fittings. The former Cook and Ross building has high contextual significance for its prominent corner site overlooking Victoria Square. The former Cook and Ross building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

Historic Place # 7383 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/7383>

*Cyclopedia of New Zealand – Canterbury Provincial District* (Christchurch, 1903)

OPUS *Urban Conservation Areas Study* (Christchurch, 2005)  
<http://resources.ccc.govt.nz/files/OPUSUCAsStudy-docs.pdf>

**REPORT DATED: 17 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 154  
*FORMER ST MARY’S CONVENT CHAPEL AND SETTING – 866  
COLOMBO STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former St Mary's Convent Chapel has high historical and social significance for its association with the Sisters of Mercy in Christchurch and its former role in the order's daily life for some 80 years. The Sisters of Mercy arrived in Christchurch and opened a school on this site in 1894. The first of a new group of stone buildings commissioned by the order, the Chapel was built in 1910-11 to the design of architects S and A Luttrell. The order had previously commissioned the Luttrells to design a new convent but decided instead to prioritise the construction of a convent chapel. The chapel, which was initially connected to the original timber convent, was soon followed by a new school building in 1913, also designed by the Luttrells. A new convent designed by J S Guthrie was erected between the chapel and school building in 1919. St Mary's Convent closed in 1993 and, apart from the chapel, the site was cleared for residential redevelopment in 1994.

In 1994 the chapel was purchased by the Christchurch City Council and subsequently repurposed as the Rose Historic Chapel, a wedding and concert venue managed by a Trust. It reopened in 2000. The chapel was extensively damaged in the 2011 Canterbury earthquakes and engineering and repair designs are being developed for its future restoration.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former St Mary's Convent Chapel has high cultural and spiritual significance as the spiritual focus of St Mary's Convent for some eighty years. As the only remaining component of St Mary's Convent, the chapel memorialises the Sisters of Mercy, their distinctive way of life at the site for a century, and the school that they ran. The chapel is cultural and spiritual significance for former pupils of the school and is held in high regard by members of the Rose Historic Chapel Trust who oversee its use and maintenance. Its purchase by the City Council in order to save this historic heritage element of the former school and convent is evidence of the regard in which heritage is held in the culture of the City.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former St Mary's Convent Chapel has high architectural and aesthetic significance for its demonstration of the persistence of the Gothic Revival style for religious buildings into the 20<sup>th</sup> century.

The chapel is a small oblong building with a gabled porch that aligns with the gable of the principal part of the building. The building has a single span slate pitched roof which is repeated over the porch and it is faced with Hoon Hay and Oamaru stone. It has carefully aligned gothic detailing in Oamaru stone and quoined detail on the corners of the 'buttress-like' elements on the principal and side facades. The main feature of the principal façade is the Rose window form which the chapel takes its current name.

Internally the building has simple restrained plaster detail, engaged columns, pilasters and corbels with decorative capitals on which rest detailed timber knee braces. The ceiling is of timber with detailed beams and trusses. A significant feature of the building is the outstanding collection of stained glass windows, of which a large number were created in the workshop of noted craftsman John Hardman and Co. of Birmingham between 1910 and 1916.

The chapel also has architectural significance as one of a number of Catholic buildings designed by the prominent architectural practice of Alfred (1865-1924) and Sidney (1872-1932) Luttrell during the 1910s. The Luttrells became the unofficial diocesan architects in the early 20<sup>th</sup> century, designing Catholic churches at New Brighton, Sumner and Hokitika, as well as a convent chapel for the Sisters of Mercy in Hokitika and another for the Sisters of the Good Shepherd at the Mount Magdala Institute in Halswell (St John of God). Almost all of these buildings were in the Gothic Revival style, with varying degrees of influence of the Perpendicular Gothic style in their design.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former St Mary's Convent Chapel has high craftsmanship significance for its collection of stained glass by John Hardman and Son of Birmingham, one of which was donated by Sidney Luttrell to the convent (St Cecilia). The Luttrells also selected Hardman windows for Our Lady Star of the Sea in Sumner and St James Riccarton. It also has high craftsmanship significance for the interior detail, including the timbered roofing detail and marble altar. The central rose window on the principal façade is a particularly notable piece of both stained glass and stone mason craftsmanship. The building has technological significance for what it may reveal about construction technology for the period.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former St Mary's Convent Chapel has contextual significance as an example of the work of the Luttrell Brothers, many of whose buildings have been demolished since the 2010/11 Canterbury earthquakes. Although the building lost much of its original context with the demolition of the convent and 1913 school building in 1994, an area of garden with original statuary. This was originally surrounded by a portion of the original brick boundary wall but this has been demolished post-quake. The loss of the wall is regrettable as it was a particularly notable feature as it serving as a reminder of the cloistered life of the order. The chapel also retains its relationship with the modern buildings of St Mary's Church and School, which are on the same block but address Manchester Street. The former St Mary's Convent Chapel also has contextual significance in relation to the Luttrells' St James' Anglican Church in Riccarton Road and the former Sisters of the Good Shepherd at the Mount Magdala Institute in Halswell (St John of God) chapel.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former St Mary's Convent Chapel has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

## **ASSESSMENT STATEMENT**

The former St Mary's Convent Chapel has high heritage significance to Christchurch, including Banks' Peninsula. The chapel has historical and social significance for its association with the Sisters of Mercy and the convent and school that they established in 1894. The chapel has cultural and spiritual significance as a place of worship that was adaptively reused after community efforts to prevent its demolition. The former St Mary's Convent Chapel has high architectural and aesthetic significance as an example of the Luttrell Brothers' early 20<sup>th</sup> century Gothic Revival work for the Catholic Church and religious orders and is now one of the few convent chapels remaining extant post-quake. The chapel has contextual significance in relation to the portion of original grounds that remain, the nearby St Mary's Church and School, and other buildings associated with the Luttrells and the Sisters of Mercy. The building has high craftsmanship significance for its stained glass windows, interior detail, masonry detail and for what it may reveal about construction technology for the period. It has archaeological significance in view of Catholic activity on the site since 1894.

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Louise Beaumont 'Rose Historic Chapel Reserve – Historical Investigation & Assessment' (for CCC, 2010)

Ann McEwan 'From cottages to skyscrapers: the architecture of AE & ES Luttrell in Tasmania and New Zealand' MA thesis, University of Canterbury, 1988)

Historic place # 7239

<http://www.heritage.org.nz/the-list/details/7239>

Fiona Ciarin 'Stained Glass in Canterbury, New Zealand – 1860 to 1988' (PhD thesis, University of Canterbury, 1992)

**REPORT DATED: 16 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 157  
*CRANMER SQUARE AND SETTING, 1P CRANMER SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Cranmer Square has high historical significance as a public square with a long association with sport and education in the central city. It was a feature of the original town plan for Christchurch, surveyed by Edward Jollie in 1849-50. The Square was named for Thomas Cranmer, the Archbishop of Canterbury, who was burned at the stake for his Protestant beliefs on 20 March 1556 as one of the so-called Marian Martyrs. Latimer Square was named for another of the Marian Martyrs, Hugh Latimer, and originally Cathedral Square was to have been named for another, Nicholas Ridley, both of whom were executed in October 1555.

Cranmer Square was one of the city's earliest sports grounds, hosting regular cricket, hockey and football (soccer) matches from the 1860s. It also became an extension of the grounds for the Christchurch Normal School (1874-76, demolished) and Christchurch Girls' High School (1876-78, demolished), which stood on the north and south sides of the square respectively. Other education providers in close proximity to the square include(d) Cathedral Grammar School (est. 1881), St Margaret's College (est. 1910, relocated to Merivale c.1950), and the Christchurch Teachers' College (1927-30, closed and redeveloped in the 1990s). The square has also played a role in the civic life of the city. In September 1928, for example, a civic reception was held in Cranmer Square for Charles Kingsford-Smith after he completed the

first successful trans-Tasman flight. More recently, since the 2011 Canterbury earthquakes, Cranmer Square has been used as the venue for RSA commemorations because the Citizens' War Memorial in Cathedral Square has been off-limits due to the condition of Christ Church Cathedral. On the eastern perimeter of the square are a series of chain markers used by early surveyors to check their chain measures.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Cranmer Square has high cultural significance as a tangible reminder of the original layout of the city in accordance with the plan by Edward Jollie. It also has cultural significance for way in which its name signifies the relationship between the founders of Christchurch and the Church of England (Anglican Church). The square's cultural significance is enhanced by its historic use as a parade ground and a place of assembly and commemoration.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Cranmer Square has high architectural and aesthetic significance as an important functional and ornamental feature of Jollie's plan for Christchurch, which overlaid the flat plain of the new settlement with a typical colonial grid leavened by four public squares (Cathedral, Victoria, Latimer and Armagh) and the sinuous form of the River Avon. Mature perimeter trees, lamp stands and a double 'Union Jack' pattern of paths give the square a sense of formality and symmetry. The paths have been developed over time, beginning with a central path in line with Chester Street in 1869 and concluding with diagonal paths in the northern half of the square in 1993.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The elaborate cast-iron light standards in Cranmer Square have some craftsmanship and technological significance for their local production and decorative features. The lamps were cast by John Anderson's Canterbury Foundry and were likely installed in 1896 (Beaumont, p. 85). They were converted from gas to electricity in 1915, which was not long after the Lake Coleridge Hydroelectricity Station had started supplying the city with power (1914).

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Cranmer Square has high contextual significance as a defining feature of the central city and for its relationship to the buildings that surround it. Located on Cranmer Square itself are

plantings dating from the 1870s, lamp standards from c.1896, and three surveyor's chain standard marks adjacent to the footpath on Cranmer Square East installed in 1920. Surrounding the square are buildings and building sites dating from the early 1860s through until the present day. The square has a large number of notable trees that date to the 19<sup>th</sup> century and is most closely related to Latimer Square in its historic plan and purpose. Cranmer Square also has a significant relationship to Cathedral and Victoria Squares as key open space features that date to the founding of the colonial settlement of Christchurch.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Cranmer Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Cranmer Square has high overall significance to Christchurch, including Banks Peninsula, especially for its rarity value as a 19<sup>th</sup> century public park exhibiting a very high level of authenticity (Beaumont, p. 108). It has high historical and social significance as an open space city feature that dates to the founding of Christchurch. Cranmer Square has high cultural significance for its name that embodies the Protestant Church of England (Anglican) values of the city's founders. It has high architectural and aesthetic significance as one of the city's defining open space features and technological significance for the late Victorian lamp stands. Cranmer Square has high contextual significance in relation to the features of the square itself, especially its mature trees, and its relation to other central-city squares. Cranmer Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

'The Squares of Christchurch' Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/earlychristchurch/squaresofchristchurch.asp>

CCC Central City Heritage Guide

<http://www.christchurch.org.nz/publications/CCCHeritageGuide.pdf>

Louise Beaumont 'Historical Investigation - Cranmer Square, Christchurch' (for CCC, August 2013)

**REPORT DATED: 18 NOVEMBER 2014**



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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 159  
*DWELLING AND SETTING – 38 CRANMER SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The cottage at 38 Cranmer Square, known for many years as the 'Little Red Cottage' (although it is now painted green), has high historical significance as one of the earliest remaining dwellings in the inner city and for its association with a number of notable Cantabrians. It was built in c.1859 by Alfred Creyke and the cottage was soon after sold to the Roach family. The cottage was owned by and periodically lived in by members of the Roach family from 1859 until 1931. Between 1940 and 1962, it was the home of Effie Pascoe, the mother of noted architect Paul Pascoe and civil servant, writer, photographer and mountaineer John Pascoe. In 1962 it became part of Annie Clifford's (1881-1968) extensive rental portfolio.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Roach/Pascoe dwelling has cultural significance as it evidences the modest living conditions experienced by some of the city's early colonial settlers and demonstrates how the city has evolved from such humble beginnings.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Roach/Pascoe dwelling has high architectural and aesthetic significance as a rare first-generation settler cottage. Vernacular in design and materials, the timber cottage is a twin gabled building with steeply pitched roofs and an irregular rectangular footprint. It would originally have had a symmetrical facade with a central door. Judging from a comparison of the footprint of the building as it appears on the 1862 and 1877 central city maps, the house was extended to the east at some time between these two dates. This may account for the second, easterly gabled section of the dwelling. The cottage's fenestration has been altered on a number of occasions.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Roach/Pascoe dwelling has high technological significance as one of the few remaining buildings of the first generation of timber construction in Christchurch. Consequently it incorporates building techniques that later fell from favour, such as clay insulation packed between the weatherboards, and match lining. The building has craftsmanship significance for its ability to demonstrate mid-19<sup>th</sup> century construction methods and hardware.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Roach/Pascoe dwelling and its setting has high contextual significance in relation to its neighbour, the former shop/dwelling at 40 Cranmer Square (early 1870s), and the wider setting of Cranmer Square. Both 38 and 40 Cranmer Square had a contextual relationship, by virtue of their great contrast in size, scale and materials, with the former Normal School, until it was destroyed by the 2010/2011 Christchurch earthquakes. The cottage remains part of the mix of residential and educational buildings from a number of eras that define the character of Cranmer Square. The former Roach/Pascoe dwelling can also be compared with Shand's Emporium (Hereford Street, 1860) and Mother Hubbard's (Oxford Terrace/Armagh Street, c. 1865) neither of which remains on its original inner-city sites.

The setting is the very small parcel of land on which the dwelling stands and includes some mature trees and a picket fence defining the street boundary.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Roach/Pascoe dwelling and its setting have archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The former Roach/Pascoe dwelling and its setting has high overall significance to Christchurch, including Banks Peninsula. The colonial dwelling has historical and social significance as for its long associations with the Roach, Pascoe, and Clifford families and as one of the oldest dwellings remaining in the city. The former Roach/Pascoe dwelling has cultural significance as a first generation Christchurch dwelling and as a reminder of the city's colonial way of life. The cottage has high architectural and aesthetic significance for its rarity as a settler cottage in the city. The cottage has high technological significance as one of Christchurch's earliest remaining timber homes and for some of the building methods that are no longer used in construction. The high contextual significance of the dwelling is due to its site on the perimeter of Cranmer Square and its relationship with the former shop/dwelling at 40 Cranmer Square. The former Roach/Pascoe dwelling has archaeological significance in view of the date at which the site was developed.

### **REFERENCES:**

Christchurch City Council Heritage files *38 Cranmer Square, Cottage*  
Annie Clifford DNZB Entry – Te Ara The Encyclopedia of New Zealand  
<http://www.teara.govt.nz/en/biographies/5c26/clifford-annette-mary-eleanor-jane>  
<http://christchurchcitylibraries.com/Heritage/Maps/212667.asp>  
<http://christchurchcitylibraries.com/Heritage/Maps/ATL-Acc-3158.asp>

**REPORT DATED: 4 FEBRUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 160  
*FORMER SHOP/DWELLING AND SETTING – 40 CRANMER  
SQUARE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 40 Cranmer Square has high historical and social significance as one of the city's oldest remaining retail buildings, for its long associations with the Gaudin and Gardiner families, as the Normal School's unofficial tuckshop, and as a part of a well-known inner-city rental 'empire'. The house is believed to have been built in the early 1870s by licensed victualler Charles Dann, after he purchased the site in 1870. Dann, who later married Elizabeth Robinson, New Zealand's first female registered pharmacist. In 1883 the building was purchased by Elias and Susan Gaudin, both former Channel Island residents who married in Christchurch in 1874. It was a second marriage, both parties having previously been widowed. Elias was a surveyor (died 1899) and worked for the Drainage Board while Susan (died 1896) ran the shop in Cranmer Square. The building remained in Gaudin family ownership until 1943 and Elias's eldest daughter Ann lived upstairs until her death in the same year. The Gaudins initially ran the shop themselves, but in the late 1880s it was taken over by the Gardiner family, who ran it until the late 1940s. Because of its proximity to the Normal School, the shop served for many years as the pupils' tuckshop.

In 1943 the shop became part of Annie Clifford's (1881-1968) extensive rental portfolio. With the closure of the shop the building became two flats and it continues to provide rental accommodation today. Some roofing repairs and the removal of the external brick chimney were necessary as a result of damage caused by the 2010 Christchurch earthquake.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

40 Cranmer Square has cultural significance for its association with early inner city colonial retailing, which was typically small scaled and commonly involved the shopkeeper living on the premises. It also has cultural significance for the societal habit of converting early inner city colonial buildings into rental accommodation once the original use ceased.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

40 Cranmer Square has high architectural and aesthetic significance as one of the last remaining vernacular timber shops in the central city. The building is of two storey weatherboard and timber frame construction with a small lean-to at the rear. It is oblong on shape, essentially to fit its narrow section and has a single span hipped roof. The fenestration is various with both floors having a mix of multi-pane and single-pane double hung and side hung windows. Two upper windows were replaced post-quake and are now 'fake' double hung and are top hinged. The door is cut across the corner on a chamfered angle denoting that this was the shop entrance. Shops such as this, with accommodation or workspace above, were characteristic of the colonial city during its first three decades and many remained a significant element in the inner city until the mid-20<sup>th</sup> century. However few remain extant today. The property now functions as residential and changes internally have been undertaken to accommodate this.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

40 Cranmer Square has high technological and craftsmanship significance for a timber building of the period and is likely to provide evidence of early colonial building methods and materials.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*



40 Cranmer Square has high contextual significance for its location and relationship to other heritage features in the area. It is prominently located on a tiny section at the busy intersection of Cranmer Square and Kilmore Street. This site gives the building particular landmark significance. The building has further contextual significance in relation to the open space of Cranmer Square, and the mix of buildings of various eras which surround it; particularly the cottage at 38 Cranmer Square, which is believed to date from c.1859. The former shop can also be compared with Shand's Emporium (Hereford Street, 1860) and Mother Hubbard's (Oxford Terrace/Armagh Street, c. 1865) neither of which now remain on their original inner-city sites.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building and setting at 40 Cranmer Square have archaeological significance because they have the potential to provide archaeological evidence, relating to past building construction methods and materials and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

40 Cranmer Square and setting has high heritage significance to Christchurch, including Banks Peninsula. The building has high historical significance for its retail history, long association with the Gaudin and Gardiner families, and as the Normal School's tuckshop. The building has cultural significance for its demonstration of a former way of life for 19<sup>th</sup> century retailers in the city and for its evidence of the societal habit of converting early inner city colonial buildings into rental accommodation once the original use ceased. It has high architectural and aesthetic significance as a survivor of the small timber shops once characteristic of inner-city Christchurch. The high contextual significance of the building is due to its site on the perimeter of Cranmer Square and its relationship with the cottage at 38 Cranmer Square. 40 Cranmer Square has archaeological significance for its potential to provide archaeological evidence.

### **REFERENCES:**

40 Cranmer Square - Kete Christchurch

<http://ketechristchurch.peoplesnetworknz.info/site/topics/show/221-40-cranmer-square-colonial-shop>

Annie Clifford DNZB Entry – Te Ara The Encyclopedia of New Zealand

<http://www.teara.govt.nz/en/biographies/5c26/clifford-annette-mary-eleanor-jane>

John Wilson 'Research Report, 40 Cranmer Square' (for CCC, 2005)

**REPORT DATED: 19 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 165  
*DWELLINGS AND SETTING, DORSET STREET FLATS –  
2, 2A, 4, 6, 8, 10, 12, 14 AND 16 DORSET STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Dorset Street Flats have high historical and social significance as a set of apartments constructed in the mid-1950s to provide economical and modern, inner-city accommodation for a group of bachelor owner-occupier friends and for their association with notable architect Sir Miles Warren. The block of eight one-bedroom flats was constructed in 1956-57 to provide accommodation for three bachelor owner-occupier friends, each with one to occupy and the others to lease. An existing stable block on the site accommodated a ninth flat, garaging and communal laundry facilities. The use of concrete block and fair-faced concrete for the internal and external walls of a residential building was not immediately accepted by parts of the community. Consequently the flats gained a degree of national and international notoriety and tour buses reportedly detoured past the flats to view what became dubbed

"Fort Dorset." Professions of the occupants in the 1960s included solicitor, surveyor, architect, lecturer, driver and restaurateur. Miles Warren not only designed the flats but also lived in one of them initially.

The concrete block walls that sheltered the terrace gardens of the ground floor apartments were damaged by and removed after the 2010 and 2011 Canterbury earthquakes. The stables block suffered the same fate. The apartments are still extant and able to be repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Dorset Street Flats have cultural significance as they reflect the way of life, including the economic means and awareness of contemporary architectural trends, of the trio of professionals who commissioned and financed them. They also reflect the way of life of the people who have chosen to live in them since the mid-1950s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Dorset Street Flats have high architectural and aesthetic significance as one of the most important examples of the early work of Sir Miles Warren, a leading New Zealand architect based in Christchurch, who co-founded the firm Warren and Mahoney. They also have significance for their highly influential modernist design in the manner of the New Brutalism. The New Brutalist style is demonstrated through the use of concrete block and exposed fair-faced concrete beams on the exterior and interior walls and the low pitched gable roof designed without eaves to emphasize the simple box-like forms which are broken up with the open stairwells. The design followed one of the basic tenets of modernism in that buildings should show their structure and materials to reflect how they were built. While open plan living is common in New Zealand dwellings today, it was a concept still gaining ground in the 1950s when the flats were designed with an open plan living room flanked by bedroom, bathroom and kitchen spaces.

The flats were designed upon Miles Warren's return to Christchurch after spending a year and a half in London, where he was influenced by English New Brutalist architecture and they are a pivotal work in his oeuvre. The flats possess many of the characteristics that were to become hallmarks of both the Warren and Mahoney style - white painted concrete block, fair-faced concrete beams, gabled roof without eaves, recessed door and window detailing as a counterpoint to rich furnishings and luxuriant planting. Warren and Mahoney subsequently undertook many major national and international projects, winning both national and international awards. Miles Warren was knighted in 1984 for his services to architecture.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Dorset Street Flats have high technological significance for their innovative use of concrete block construction, engineered by local engineer Lyall Holmes, which was the first of its kind in Christchurch and uncommon in New Zealand at the time. They also have craftsmanship significance for the recessed door and window detailing, and rimu ceiling battens and lining.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Dorset Street Flats have contextual significance as a townhouse development contained within two offset blocks running parallel to Dorset Street. The flats were intended to present a contrast between the richness of the garden planting and the starkness of the fair-faced concrete and block materials of the apartments. They are in a part of the central city in which there are a number of multi-unit dwellings, particularly in Dublin and Dorset Streets and the adjacent section of Park Terrace. They form a group with Santa Barbara and the Bealey Avenue Maisonettes as part of the chronology of apartment living in central Christchurch.

The setting consists of the immediate land parcel. The original design of the gardens included terrace gardens and a water feature.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Dorset Street Flats and their setting have archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred before 1900. The 1862 and 1877 maps of central Christchurch do not show any structures on the site of the Dorset Street Flats but there was quite a lot of residential development in Dublin Street and on the north side of Dorset Street by 1877. The pre-existing stables on the site were erected in 1902 and demolished in October 2011. The site has now been recorded as archaeological site M35/555.

### **ASSESSMENT STATEMENT**

The Dorset Street Flats and their setting have high overall significance to Christchurch, including Banks Peninsula. They have high historical and social significance for their association with Sir Miles Warren as one of the original owner/occupiers and the evolution of inner-city housing choices in the mid-20<sup>th</sup> century. The Dorset Street Flats have cultural significance as they reflect the way of life of the group of professionals who commissioned and financed the flats. They have high architectural and aesthetic significance as one of the most iconic designs by Sir Miles Warren, one of New Zealand's most acclaimed 20<sup>th</sup> century architects. The flats have high technological and craftsmanship significance for the innovative use of concrete block construction, and the quality of their construction and detailing. The Dorset Street Flats have contextual significance within the immediate streetscape and the north-western sector of the central city in which they contribute to the

historic residential character of the city. The Dorset Street Flats and their setting have archaeological significance and the site is recorded as archaeological site M35/555.

**REFERENCES:**

Christchurch City Council, *Heritage File, Apartments, 2-16 Dorset Street*

<http://www.christchurchmodern.co.nz/2008/08/hello-world/>

Historic place # 7804 – Heritage NZ List. <http://www.heritage.org.nz/the-list/details/7804>

<https://quakestudies.canterbury.ac.nz/store/download/part/423>

Julia Gatley (ed) *Long Live the Modern - New Zealand's New Architecture 1904-1984* (Auckland, 2008)

**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 620  
*DWELLINGS AND SETTING, MAISONNETTES –  
12-20 BEALEY AVENUE / 26 DUBLIN STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Maisonettes have historical and social significance as they represent a type of residential development that evolved in the central city between the world wars. The Maisonettes on the corner of Bealey Avenue and Dublin Street were designed as residential apartments for Alfred Money Carpenter, Gentleman, in 1939 and constructed in 1939-41. The maisonette is a type of apartment building, typically of two storeys, in which the residents have their own external entrance, by contrast with a block of flats in which the entrance is communal. The Bealey Avenue Maisonettes are comprised of seven two storey flats along with seven garages. Ownership remained in the Carpenter family for some time and in 1961 the land was transmitted to the executors of Alfred Money Carpenter's will. Subsequent ownership included four parties as tenants in common in 1966 until the land transferred to Frank and Molly Carpenter in 1973. Molly Carpenter remained the sole from 1977 onwards, and in 1988 Timothy Gould of Rangiora, Farmer and Jonathon Hutton, of Tai Tapu, farmer purchased the property as tenants in common in equal shares. In 1999 Hutton took over Gould's half of the property and in 2000 the property transferred to another company. Tenants in the 1940s and 50s included mainly single people, and professions noted in Wise's Street Directory over this time include a dentist, clerk and music teacher.



The Maisonettes are now used for both residential and office purposes. Following the 2010/2011 Christchurch earthquakes the buildings remain in the same use.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Maisonettes have cultural significance as they demonstrate the way of life of past residents. They illustrate a lifestyle of living in a moderate sized two storied flat, in the central city with a shared carpark and an aspect of shared grounds.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Maisonettes have architectural significance for their association with the notable architectural partnership of Heathcote Helmore and Guy Cotterill and the firm's interpretation of Modernism using timber construction. Although they are best known for their Georgian Revival style houses, Helmore and Cotterill also demonstrated their versatility in designing buildings in Spanish Colonial and Modernist styles. The architects' partnership was formed in 1924 and lasted until Helmore's death in 1965; both men had travelled widely throughout England and America prior to establishing their practice.

The Maisonettes are two storeys in height and contain 7 units in total, in three blocks of semi-detached dwellings. The principal elevations of the Maisonettes are extremely simple and without ornamentation. The design is angular, with the stress on horizontality which is emphasised by the uniform rows of casement windows, horizontal weatherboards and the linear structures of the ground floor entrance porches with French doors. The influence of Modernism is further evidenced by the concealment of the pitched roofs behind parapets, which heighten the horizontality of the exterior. The Maisonettes' high level of architectural integrity, particularly on the exterior contributes to their overall heritage value.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Maisonettes have technological and craftsmanship significance associated with the adaptation of conventional timber frame and weatherboard construction to the angular and faceted design of this Modernist-influenced building. Interior features include tiled fireplaces, wooden floors, timber staircases and balustrades.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Maisonettes and their setting have high contextual significance as a landmark apartment block prominently situated on the south side of Bealey Avenue. There are several listed heritage items in close proximity including Knox Church, Santa Barbara and the Dorset Street flats. The nearby Dorset Street flats are a post-war example of residential apartments and together the two listed items demonstrate the evolution of the style and form of apartment buildings.

The setting for the Maisonettes consists of an area of land that takes in the Bealey Avenue frontage and continues along Dublin Street. The Maisonettes are set back slightly from the roadway and the Bealey Avenue frontage has a small grassed lawn planted with cabbage trees. A low wall defines the street boundary and also separates each of the three blocks overlooking Bealey Avenue. At the east end, the building doglegs into Dublin Street and the boundary wall mirrors the building's shape at this point. The consistency of scale, form and colour of the Maisonettes gives this apartment block landmark status along this busy thoroughfare. The setting also includes the car park located at the rear. The palm tree that remains within the setting on the corner is visible in an early photograph from the Canterbury Museum.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Maisonettes and their setting have some archaeological value because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Bealey Avenue was the original North Town Belt and was an important road in the development of early Christchurch. TS Lambert's 1877 map of the central city shows that there were structures on and near this property in the late 19<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

The Maisonettes and their setting have overall significance to Christchurch, including Banks Peninsula. The Maisonettes have historical and social significance because they reflect the development of a new inner-city housing model in the 1920s and 1930s. The Maisonettes have some cultural significance as a demonstration of the way of life of their past and present residents and architectural significance as an example of Helmore and Cotterill's versatile approach to residential design. The Maisonettes have high contextual significance as they are a prominent landmark on Bealey Avenue and contribute to an understanding of the history of central city housing in the area.

**REFERENCES:**

Christchurch City Council Heritage files *12 – 20 Bealey Avenue, Maisonettes*  
Historic place # 3724 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3724>

**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***CANTERBURY PROVINCIAL COUNCIL BUILDINGS – 280***  
***DURHAM STREET NORTH, CHRISTCHURCH***

The Canterbury Provincial Council Buildings have high overall significance to Christchurch, including Banks Peninsula, and New Zealand as the only purpose-built Provincial Council buildings that are still extant. The principal buildings were built in stages between 1858 and 1865 to the design of leading architect Benjamin Mountfort, to whom credit is often given for creating Christchurch's defining architectural character as a Gothic Revival city.

This heritage place includes three scheduled items: the Provincial Council Buildings themselves, the former Land Transfer Office and the Courtyard and Grounds of the buildings. The Canterbury Provincial Council Buildings are situated on the west bank of the River Avon, in close proximity to the city's legal centre and Victoria Square. The buildings and their setting have high historical, cultural, architectural, technological and contextual significance.

The Canterbury Provincial Council Buildings have long been held in public esteem and were protected by legal statute in 1928. The stone sections of the buildings were substantially damaged in the 2010/11 Canterbury earthquakes, especially the stone debating chamber which was considered to have the finest Gothic Revival interior in New Zealand. Until decisions can be made on their future, the Canterbury Provincial Council Buildings have been made safe and damaged material has been removed from the site and put into storage.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 172  
*CANTERBURY PROVINCIAL COUNCIL BUILDINGS – 280  
DURHAM STREET NORTH, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Canterbury's Provincial Council Buildings have high social and historical significance as the only extant purpose-built provincial council buildings in the country. They housed the early provincial government and later government departments linking the province of Canterbury to national politics and eventually central government. They were built in three stages between 1857 and 1865 as the seat of provincial government in Canterbury. New Zealand's provincial government system was established in 1852, with the first elections held in 1853. Until its abolition in 1876 the system effectively gave each of the provinces a high degree of political and administrative autonomy, while central government was largely concerned with foreign policy and so-called 'native affairs'.

Following the elections in Canterbury on 17 August 1853, James Edward Fitzgerald was elected the first Superintendent of Canterbury on a ballot of 54-45. The first meeting of the Provincial Council was held in a small timber house in Chester Street West, the office of the *Guardian* newspaper on 27 September 1853. In November 1854 the Council made the decision to build a permanent home and tenders were called for. In March 1855 approval was given for Mountfort's first design. While only a fragment of the original design was erected, its features are recognisable in the extant built form. Tenders were called for the first part of the Provincial Council buildings in 1857 and on 6 January 1858 the foundation stone

was laid on the site bounded by Gloucester, Armagh and Durham Streets which saw the beginnings of the permanent home of Provincial Government.

This first section in timber was L-shaped in plan and relatively plain in style and it contained the Timber Council Chamber which formed the heart of the complex. This section of the building was first used in September 1859. By 1861 the membership of the Provincial Council was increased from 26 to 35. Canterbury's economy was also rapidly on the rise and the Provincial Council had both the money and the incentive to build a further addition to their chambers in stone rather than timber. The Stone Chamber was built in 1864-1865 and by this date there had been a significant increase in population and a corresponding growth in the number of elected representatives. The four superintendents of the Provincial Council were James Edward Fitzgerald who was the first superintendent 1853-57, William Sefton Moorhouse who served two terms, 1857-63 and 1866-68; Samuel Bealey who served from 1863-66 and William Rolleston who held office from 1868-76. Their names are immortalised in the street names of the four avenues that border the central city area - the initial grid pattern layout of the 1849-50 Edward Jollie survey plan for Christchurch. Three of the superintendents are also immortalised in public statues – Rolleston and Fitzgerald along Rolleston Avenue and Moorhouse within the Rolleston Avenue frontage of the Botanic Gardens.

Following the demise of the provincial government system in 1876 the buildings passed into central government ownership and were used by various government departments. In 1928, under the Canterbury Provincial Vesting Act, the sections and containing the Timber Council Chamber and stone sections were returned to local control to be managed by a Board and maintained as a memorial of the foundation of the Province of Canterbury. This was the first time that the New Zealand Government had passed legislation to protect an historic building. It was not until 1971, however, that the remaining timber buildings were brought under the control of the local Board. In 1988 the 1928 Vesting Act was amended to vest the buildings in the Canterbury Regional Council and in 1993 management of the Buildings passed to the Christchurch City Council.

From 1993 until the 2010-2011 Canterbury earthquakes the buildings functioned as offices for a variety of tenants. The Timber and Stone chambers were opened to the public and hired for uses such as meetings, seminars, concerts, lectures and weddings. An Interpretation Centre was opened in the North West area of the Durham Street timber section and the Bellamy's wing which during the 1990s was strengthened and restored. The buildings were extensively damaged in the 2010 \-2011 earthquakes. The stone chamber and the Armagh Street stone tower collapsed; The Durham Street stone tower was severely damaged and has been deconstructed; the Bellamy's wing suffered considerable damage and partial deconstruction has been undertaken to stabilise the structure and make it weather proof. The timber chamber was damaged by a section of the stone Chamber coming through the roof but it in general and the Durham and Armagh Street timber sections have suffered less damage. All materials deconstructed and salvaged, including the furniture that has been retrieved from the stone chamber, have been placed in storage. Repair strategies are currently being considered.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

For early Ngāi Tahu the site of the Provincial Buildings has high cultural and spiritual significance as it formed part of Puāri Pa which stretched from the banks of Ōtākaro (Avon River) at Victoria (Market) Square out to Bealey Avenue. It was high ground above a loop in the Ōtākaro (Avon River) loop in the river that provided an important mahinga kai. The place name Puari is an enduring marker on the landscape which provides one of the keys to understanding heritage places of significance to Tangata Whenua in the region. Later Ngāi Tahu had used the area for the seasonal gathering of food and Market/Victoria Square became a trading place with early Europeans.

The Canterbury Provincial Council Buildings has high cultural significance as a manifestation of the Westminster system of parliamentary democracy, in which members of the public and the media had access to the debating chamber. The Timber Chamber was the physical seat of Provincial Government from 1859. The Stone Chamber was the physical seat of Provincial Government from 1865 until the demise of the system in 1876. Following this it was used for many and varied uses that formed part of or shaped particular cultural practices in the community. It was used by the Arbitration Court and as the meeting place of the Anglican Synod. In the 1960s the Stone Chamber was used for the Te Waipounamu Māori Land Court Hearings. It was the first home of the Court Theatre and was also used for many social occasions such as balls and formal gatherings.

The buildings have long been held in high esteem by the people of Canterbury, as an expression of and focus for provincial identity, and are of high cultural and spiritual significance within the region as a memorial to the Foundation of the Canterbury. Their cultural significance to Canterbury was such that the first New Zealand Act of Parliament concerned with the preservation of built heritage was passed in 1928 in relation to these buildings. They are the tangible reminder of colonial confidence in the future of the province and indicative of the culture of the time to provide regional governance.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Canterbury Provincial Council Buildings have high architectural and aesthetic significance, notwithstanding the scale of damage caused by the 2010/11 Canterbury earthquakes. They were developed in three stages (1857-59, 1859-60 and 1864-65), each of which expresses the growing size, wealth and ambition of both the province and its provincial council. The Provincial Council buildings were designed by the pre-eminent Gothic Revival architect B W Mountfort who was in partnership with Isaac Luck until 1864 when he entered into a partnership with Maxwell Bury the architect of the Nelson Provincial Council Buildings. This partnership dissolved in 1866 either partners involvement in the buildings' designs is not clear. The timber section on Durham Street and the timber council chamber, modelled on fourteenth and fifteenth century English manorial halls, formed the first part of the complex. This section of the building was first used in September 1859. By the time it opened, however, tenders for an extension had already been called for. Mountfort continued as the architect and this extension increased the western frontage along Durham Street and added a north wing that fronted onto Armagh Street. This was more elaborately detailed than the first, featuring foliated windows and a tower in the centre of the north wing. The corridors are essentially a lean-to attached to the main body of the building with an exterior of cross-braced timber, the corridors evoke earlier traditions of institutional buildings. The corridors link all the first and second sections of the timber buildings. They form the circulation route around the buildings and the central courtyard providing a cloistered effect with repetitive



timber arches with a lean-to timber roof above. To the east the corridors contain small paired pointed fenestration and the floor is of tooled flagstones. These flagstones replace the original flooring which was of timber slabs. These sections remain post-quake relatively intact.

The third stage also designed by Mountfort was of masonry construction and involved the construction of the stone chamber, now largely destroyed and the Bellamy's wing which was built as the refreshment area for the provincial councillors and contained the living quarters for the housekeeper. It was named for the social and dining facilities at Westminster Parliament, England emphasising the desire for the close links with the British Parliament on which the Provincial Council had modelled itself. The first Bellamy's at the Canterbury Provincial Council Buildings was a small timber building built in 1858-59 to the east of the Timber Chamber. It was removed in 1864 to allow for the erection of the stone Bellamy's. The staircase and tower that provide entry to the rear of the Timber Chamber and press gallery and access to Bellamy's were relocated to the northeast side of the courtyard where they remain today adjacent to the former Magistrates/Children's and Young Persons Court. Bellamy's is designed in a domestic Gothic style and presents a complex series of asymmetrical forms of three levels built into the slope of the site connecting to the east façade of the Timber Chamber and connected by the original corridor on the north face of the Timber Chamber, which serviced the access to the tower stairs, and the timber Bellamy's. Bellamy's consists of two large rooms for the purposes of the provincial councillors – one on the first floor with an external balcony and a ground floor dining room. The upper room intended as a smoking room with an external balcony. The upper floors also contained the Superintendent's office and housekeeper's quarters. The north face opens out onto the inner courtyard.

From the exterior the Stone Chamber presented a massive block of dark grey stone, solidly buttressed. Its original masonry polychromy had diminished through the patina of age. It was constructed from a variety of stone but principally basalt and trachyte from Halswell and Hoon Hay, volcanic rock from Governors Bay and limestone from Weka Pass. The principal entrance which remains in part was contained within a grand towering steeply pitched gable which leads into a surprisingly low-ceilinged vestibule. This in turn led in to the large stone chamber with its ridge and furrow ceiling, stained glass windows and carved decorative elements including highly decorative encaustic wall tiling. Little remains post-quake and the Chamber exists only from the bottom of the windowsills on the eastern façade and lower than this on the western façade. The chamber contained furniture designed by Mountfort. Despite the catastrophic collapse, a large percentage of this has been retrieved and is currently being restored.

Although each stage can be viewed as a distinct entity the Gothic Revival asymmetry has enabled the complex to form an harmonious whole and the stone and timber sections of the complex articulate the different functional components of the building, which is unified by its Gothic Revival style. Inspired by Barry and Pugin's new Parliament Buildings on the banks of the River Thames in London (1840-70), the Canterbury Provincial Council Buildings embodied the translation of not only an architectural style to a far-distant part of the British empire, but also the principles of autonomy and parliamentary democracy that Canterbury's Anglican establishment were keen to foster and support.

Despite the considerable earthquake damage the buildings have high architectural and aesthetic significance as the finest secular Gothic Revival complex in New Zealand and the premier work of New Zealand's foremost practitioner of the style, architect Benjamin Mountfort (1825-98). The culmination of the complex is the Stone Chamber, the provincial council's second purpose-built debating chamber, the interior, now destroyed by the 2010-

2011 earthquakes, was widely regarded as one of the finest Gothic Revival interiors in the world. Mountfort's buildings firmly established Gothic Revival as the style for public architecture in 19<sup>th</sup> century Christchurch, thus giving the city a distinct identity that it retains to this day. Many of the Gothic Revival buildings that followed in Christchurch were designed by Mountfort.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Canterbury Provincial Council Buildings have high technological and craftsmanship significance for what they may reveal about 19<sup>th</sup> century colonial construction, materials, fixtures and fittings. Despite damage the early timber sections of the Canterbury Provincial Council Buildings with their corridors of flagstone flooring (originally this timber) provide technical and craftsmanship detail on the early colonial, albeit limited availability of finance, material and professional skills. The first timber section tells of the limited use of materials and skills available to provide an early interpretation of Victorian Gothic stylistic conventions in the vernacular. The second stage demonstrates the growing confidence in a short time frame of the success of the young colony. The use of double height fenestration and generally more decorative elements with square bay windows over two storeys with foliated detail on window heads, references to French architecture with mansard roofs on the Durham/Armagh Street corner and at the east end of the Armagh Street wing.

The construction of the Armagh Street Tower and additions to the Durham Street Tower using constructional polychromy were the first of this style in New Zealand. However while little now remains of these sections post-quake they have provided technical and craftsmanship detail.

The Timber Chamber has craftsmanship significance for the use of locally milled timber to provide interior decorative detail – of particular note in the slightly later addition of the oriel window to the south where there is considerable craftsmanship employed on the use of timber tracery and ceiling beams.

The stone sections of the buildings have craftsmanship significance for the wealth and quality of decorative detail that they continue to contain and including that which has been salvaged. Craftsmanship significance is evident in the remnants of the once highly crafted Stone Chamber such as the encaustic tiles which remain in the vestibule and lower sections of the Chamber's walls. Technological and craftsmanship significance remain in the decorative details stabilised at the southern end of the stone chamber including the fireplaces and surrounds and in part the press gallery. The remanent of the rubble filled masonry walls that have been stabilised are of considerable significance for what they reveal about 19<sup>th</sup> century masonry construction, materials and methodologies.

The masonry Bellamy's wing has technological and craftsmanship significance not only for what it may reveal about 19<sup>th</sup> century masonry construction including the large steel flitched timber beams that stretch the width of the lower room which suggest a 19<sup>th</sup> century understanding of the need for earthquake strengthening, but also for what it can reveal about late 20<sup>th</sup> century seismic engineering and strengthening methodologies. Bellamy's has craftsmanship significance for the large amount of decorative detail that remains intact post-quake expressed in stone and timber as well as the stained glass trefoil fenestration to the south in the corridor.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Canterbury Provincial Council Buildings and setting have high contextual significance for their central location and large-scale coverage of a city block immediately bordering the River Avon. Multiple views of the complex are possible from Oxford Terrace, Gloucester, Durham and Armagh Streets, the River Avon and the cloistered courtyard at the centre of the complex.

The site for the Canterbury Provincial Council Buildings was the highest point of land in the Central City and had originally been intended to be that of the Public Hospital. The site is adjacent and to the south west of Victoria (Market) Square, which at that date was the central area for the City predating the development of Cathedral Square. It also housed the Post Office, markets, Police Station, Women's Prison, immigration barracks and animal pound.

The buildings have contextual significance in relation to the historic open space of Victoria Square, the Armagh and Gloucester Street bridges, the law courts precinct to the north and the former Municipal Buildings to the south. Further afield the buildings have contextual significance in relation to the Jubilee Clocktower (1897) at the intersection of Victoria and Salisbury Streets, which was to have been part of the complex but owing to problems with its weight was eventually erected as a stand-alone memorial to Queen Victoria's Diamond Jubilee. The Canterbury Provincial Council Buildings have further contextual significance in relation to other key Gothic Revival buildings in the city, including Canterbury Museum (1869-77), the Christchurch Arts Centre (former Canterbury University College, 1876-1923) and what remains of the Christ Church Anglican Cathedral (1860-1904).

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Canterbury Provincial Council Buildings and its setting have high archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The buildings' siting on the western bank of Te Papa Otakaro (River Avon) suggests the potential for finding evidence of pre-European activity in the area.

## ASSESSMENT STATEMENT

The Canterbury Provincial Council Buildings have high overall significance to Christchurch, including Banks Peninsula, and New Zealand as the only surviving purpose-built provincial buildings in New Zealand. The complex has high historical significance for its association with the politics, personalities and tangible legacy of Canterbury's provincial period. They housed the early provincial government and later government departments linking the

province of Canterbury to national politics and eventually central government. For early Ngāi Tahu the site of the Provincial Buildings has high cultural and spiritual significance as it formed part of Puāri Pa which stretched from the banks of Ōtākaro (Avon River). The buildings have cultural significance as an expression of 19<sup>th</sup> century political principles, for the high public esteem in which it is held and are of high cultural and spiritual significance within the region as a memorial to the Foundation of the Canterbury. Despite the considerable earthquake damage the buildings have high architectural and aesthetic significance as the finest secular Gothic Revival complex in New Zealand and the premier work of New Zealand's foremost practitioner of the style, architect Benjamin Mountfort. The Canterbury Provincial Council Buildings have high technological and craftsmanship significance for what they may reveal about 19<sup>th</sup> century colonial construction, materials, fixtures and fittings. Despite damage the early timber sections of the Canterbury Provincial Council Buildings with their flagstone flooring provide technical and craftsmanship detail on the early colonial, albeit limited availability of finance, material and professional skills. The stone sections of the buildings have craftsmanship significance for the wealth and quality of decorative detail that they continue to contain and including that which has been salvaged. The buildings have high contextual significance in relation to the historic open space of Victoria Square, the Armagh and Gloucester Street bridges, the law courts precinct to the north and the former Municipal Buildings to the south and in relation to the River Avon and inner-city Christchurch, as well as to the city's tradition of 19<sup>th</sup> century Gothic Revival public architecture. The Canterbury Provincial Council Buildings have archaeological significance owing to their 19<sup>th</sup> century construction and location on the banks of the River Avon (Te Papa Otakaro). The Canterbury Provincial Council Buildings and its setting have high archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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I Bowman, R Burgess, J May, Canterbury Provincial Council Chambers Conservation Plan (Christchurch, 2008)

**REPORT DATED: 11 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 1345**  
***CANTERBURY PROVINCIAL COUNCIL BUILDINGS FORMER***  
***LAND TRANSFER OFFICE -***  
***280 DURHAM STREET NORTH, CHRISTCHURCH***



**PHOTOGRAPH: RECENT DATE**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Land Transfer Office, later Magistrate and Children's Courts at the Canterbury Provincial Buildings has historical significance for its association with the use of the property by various central government departments in the post-provincial council era (after 1876). The court was built as an adjunct to the law courts in 1915 (and extended in 1924) as a single storey stone addition to the north, which provided space for the Land Transfer office, later the Magistrates Court and administration area. The passing of the Child Welfare Act in 1925 provided for the establishment of Children's Courts and this area was then used for this purpose. After the Justice Department use ceased, the area has been extensively renovated

for restaurant uses since the 1990s. Given the considerable refurbishment for reuse over time, little internal fabric other than form, in particular the brick vaulted ceiling remains. The building has been extensively damaged as a result of the earthquakes and has been stabilised and braced. Repair strategies are currently being considered.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

For early Ngāi Tahu the site of the site has high cultural and spiritual significance as it formed part of Puāri Pa which stretched from the banks of Ōtākaro (Avon River) at Victoria (Market) Square out to Bealey Avenue. It was high ground above a loop in the Ōtākaro (Avon River) loop in the river that provided an important mahinga kai. The place name Puari is an enduring marker on the landscape which provides one of the keys to understanding heritage places of significance to Tangata Whenua in the region. Later Ngāi Tahu had used the area for the seasonal gathering of food and Market/Victoria Square became a trading place with former Land Transfer Office has cultural significance for its association with the Child Welfare Act of 1925, which established a separate court system for young people under 16 years of age and took the view that protection and guidance, rather than punishment, were what young people required from the legal system.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Land Transfer Office has architectural significance for its Collegiate Gothic style which has some sympathy with Mountfort's Gothic Revival Provincial Council Buildings but is also quite distinct from them. It has a flat roof and is a symmetrical stone addition with steel windows. Its oblong shape has been integrated into the existing sections of the eastern end of the original provincial buildings. As such internally it has some unusual junctions and juxtaposition of areas. During alterations to this area in the late 1990s a section of a staircase thought to have been part of the 1860 stage two timber section of the buildings was revealed trapped within a wall cavity of the stair area. In 1860 a stone strong-room or document safe was built at the east end of the Armagh Street section. Initially a modest single storey structure, it was later extended to two storeys. When the extensions that eventually became the Children's Court were made this was incorporated into them. The safe area contained brick vaulting in the interior – this is still in existence today within the internal space. The constructional polychromy of the court's external walls has some consistency with the original buildings on the site, although the horizontality of the street frontage, which is emphasised by a flat roof, is at odds with the verticality of Mountfort's Gothic Revival forms.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



The former Land Transfer Office has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and early 20<sup>th</sup> century construction methodologies, materials, fixtures and fittings. It has craftsmanship significance for its stone finish.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Land Transfer Office and setting have high contextual significance in relation to the Canterbury Provincial Council Buildings and the Justice precinct immediately to the north of the site. The buildings also have contextual significance in relation to the historic open space of Victoria Square, the Avon River and the Armagh Street bridge. The addition of the court to the Provincial Council Buildings further defined the Armagh Street wing of the latter and screened the grounds of the complex from the roadway.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Land Transfer Office at the Canterbury Provincial Council Buildings has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The building's location on the western bank of Te Papa Otakaro (River Avon) suggests the potential for finding evidence of pre-European activity in the area.

### **ASSESSMENT STATEMENT**

The former Land Transfer Office has overall significance to Christchurch, including Banks Peninsula, as a later addition to the Canterbury Provincial Council Buildings. The building has historical and cultural significance for its former role as a Magistrate and later Children's Court and association with the Child Welfare Act of 1925. The former Land Transfer Office has architectural significance as an early 20<sup>th</sup> century response to the Gothic Revival styling of the Canterbury Provincial Council Buildings. It has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and early 20<sup>th</sup> century construction methodologies, materials, fixtures and fittings. It has craftsmanship significance for its stone finish. The former Land Transfer Office has high contextual significance for its direct relationship with the Canterbury Provincial Council Buildings and to the city's Justice and Law Courts precinct immediately adjacent to the North. The building has archaeological significance given the date at which the Canterbury Provincial Council Buildings were developed and the siting of the complex on the west bank of Te Papa Otakaro (River Avon).

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*The Canterbury Provincial Council Buildings* (Christchurch, 1990)

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I Bowman, R Burgess, J May, Canterbury Provincial Council Chambers Conservation Plan (Christchurch, 2008)

**REPORT DATED: 11 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 638  
*CANTERBURY PROVINCIAL COUNCIL BUILDINGS  
COURTYARD/GROUNDS – 280 DURHAM STREET NORTH,  
CHRISTCHURCH***



**PHOTOGRAPH: RECENT DATE**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Courtyard and Grounds of the Canterbury Provincial Council Buildings have historical significance as open spaces that both define and are defined by the buildings within this complex. The courtyard was part of the original Mountfort plan. The timber buildings sat on the south, west and north sides. After 1865 the east side of the four sided courtyard was completed with the construction of Bellamy's to the south section. A curved stone wall with staircase to the river bank level completes the area. The curved wall rises from the external service courtyard of the lower level of Bellamy's. The courtyard was originally laid in grass with paths around the edge and centre dividing it into two sections. Early photographs reveal

a water pump in the centre of the courtyard. The pump was later utilised to provide fire safety measures. Over time following the cessation of its use as Provincial Government buildings in 1876 the Courtyard format was lost – a surveyors standard chain test bay (c1904 and rebuilt c1968 and no longer extant) dissected the northern end and a 1917 addition, now removed, had been added to create further office space. The full restoration of the Courtyard followed the insertion in the south end of underground toilets. (These are accessed through the lower level of Bellamy's and form the new ablution block for that area.) The maples, thought to date from 1928 and a very earlier cabbage tree have remained as part of the landscape. A 'horse-tail' pump similar to the original was reinstated during the landscape restoration of the area undertaken at the end of the 1990s. While the courtyard form remains fully intact post the 2010-2011 earthquakes it has suffered considerable ground damage through slumping in the area where the underground toilets were inserted. Its restoration and repair will form part of the overall programme of earthquake repairs for the complex.

The grounds beyond the courtyard were initially accessed from Oxford Terrace in 1863 via a swing bridge for pedestrians – this was removed in 1884. Gum trees lined the riverbank in the 1860s. Various plantings have been undertaken – the mature trees on the riverbank were planted in the late nineteenth and early twentieth century. The current form of the landscaping of the Canterbury Provincial Council Buildings site has evolved as a result of extensive research and consultation through the 1990s. The whole site is currently fenced off as a result of the 2010/2011 earthquakes and a temporary hard surface to allow trade and machine access has been laid on the riverbank side.

#### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Courtyard and Grounds of the Canterbury Provincial Council Buildings have high cultural significance as part of the landscaped setting for one of the city's most highly esteemed built heritage precincts. They are reflective of a particular medieval design philosophy of an internal or cloistered area for educational and monastic buildings that was revived in the era of Victorian Gothic Revival buildings. This philosophy was also employed in the designs for the former University of Canterbury campus now the Arts Centre of Christchurch. The riverbank landscaped area forms part of the wider reserve around the buildings and has cultural significance as significant public open space along the Avon River,

#### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Courtyard has design and aesthetic significance as an integral element of Benjamin Mountfort's original design for the Canterbury Provincial Council Buildings, although it was never fully realised in accordance with his 1855 plan. The Courtyard and Grounds create a sense of enclosure on the complex's eastern, river frontage, in contrast to the north and west sides where the buildings are built right up to the footpath and consequently have a much more direct and urban presence within the streetscape. The Grounds have aesthetic

significance because they respond to the natural path of the River Avon through this part of the central city, in contrast with the rectilinear grid pattern of the streets that bound the other three sides of the block. A modest number of trees within the site enhances the domestic appearance of the Bellamy's wing and complement those on the opposite bank of the river. The riverbank landscaped area which was designed and replanted by the City Council following a 1994 landscape report forms part of the wider reserve around the buildings. The riverbank area included steps and punting platform at the river edge.

#### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Courtyard and Grounds have technological and craftsmanship significance for what they can reveal of plantings overtime. Mature trees have been retained from earlier landscape schemes and the current layout reveals a simple landscaping and planting programme that complements the buildings. A scheme to plant native species around the west and north building perimeters has now become overgrown.

#### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Courtyard and Grounds of the Canterbury Provincial Council Buildings have high contextual significance as integral elements of this historic precinct and in relation to the River Avon and Armagh and Gloucester Street bridges.

#### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Courtyard and Grounds of the Canterbury Provincial Council Buildings have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site's location on the western bank of Te Papa Otakaro (River Avon) suggests the potential for finding evidence of pre-European activity in the area.

#### **ASSESSMENT STATEMENT**

The Courtyard and Grounds of the Canterbury Provincial Council Buildings have overall high significance to Christchurch, including Banks' Peninsula as an integral part of the original design. They have historical significance for their development in tandem with the construction of the Canterbury Provincial Council Buildings. The current form of the

landscaping of the Canterbury Provincial Council Buildings site has evolved as a result of extensive research and consultation through the 1990s. The whole site is currently fenced off as a result of the 2010/2011 earthquakes and a temporary hard surface to allow trade and machine access has been laid on the riverbank side. The cultural significance as reflective of a particular medieval design philosophy of an internal or cloistered area for educational and monastic buildings that was revived in the era of Victorian Gothic Revival buildings and for the high esteem in which this historic precinct is held. The Courtyard and Grounds have architectural and contextual significance for their design by Benjamin Mountfort and response to the organic form of the River Avon along the eastern boundary of the site. The design creates a sense of enclosure on the complex's eastern, river frontage, in contrast to the north and west sides where the buildings are built right up to the footpath and consequently have a much more direct and urban presence within the streetscape. The Courtyard and Grounds of the Canterbury Provincial Council Buildings have high contextual significance as integral elements of this historic precinct and in relation to the River Avon and Armagh and Gloucester Street bridges. The Courtyard and Grounds have archaeological significance in view of the location of the site beside Te Papa Otakaro and in view of the date of construction of the Canterbury Provincial Council Buildings.

#### REFERENCES:

Historic place # 45 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/45>

Ian Lochhead *A Dream of Spires – Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

*The Canterbury Provincial Council Buildings* (Christchurch, 1990)

Thelma Strongman 'The Heritage Values of the Canterbury Provincial Council Buildings and their Surrounds: Report prepared for the Parks and Properties Unit, Christchurch City Council' (Christchurch, 1994)

I Bowman, R Burgess, J May, Canterbury Provincial Council Chambers Conservation Plan (Christchurch, 2008)

**REPORT DATED: 11 NOVEMBER 2014**





**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***ST MICHAEL AND ALL ANGELS CHURCH AND SCHOOL – 243***  
***DURHAM STREET SOUTH, 90 OXFORD TERRACE,***  
***CHRISTCHURCH***

St Michael and All Angels Anglican Church and School and Setting have high overall significance to Christchurch, including Banks' Peninsula. St Michael and All Angels Church was the first Anglican church to be established in the settlement of Christchurch and St Michael's Church School is the oldest primary school in the city. Both institutions date to 1851 and were integral components of the foundation of Christchurch as an Anglican settlement.

This heritage place includes four scheduled items: St Michael and All Angels Church, St Michael and All Angels Belfry, St Michael's School Hall, and St Michael's School Stone Building. The inner-city site also includes four listed trees.

The church and school precinct is bounded on three sides by Oxford Terrace, Lichfield and Durham Streets and stands in close proximity to the south bank of the River Avon as it traverses the south-western quadrant of the inner-city. The precinct has high historical, cultural, architectural, craftsmanship, contextual and archaeological values and was not significantly impacted by the 2010/11 Canterbury earthquakes.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 410  
*ST MICHAEL AND ALL ANGELS CHURCH AND SETTING – 243  
DURHAM STREET SOUTH, 90 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

St Michael and All Angels Anglican Church has high historical significance as the first Anglican church to be established by the pioneers on the site of Christchurch in 1851, hence its status to Anglicans as the 'Mother Church' of Canterbury. After a brief period of using assorted venues for services, including a V-hut, the first church on the site was opened on 20 July 1851. It served as the Pro-Cathedral from Christmas Day 1856, when Bishop Harper was enthroned there as the first Anglican Bishop of Christchurch, until 1881, when the Christchurch Anglican Cathedral was consecrated. The corner site bounded by Tuam, Lichfield and Durham Streets was set aside by the Canterbury Association for ecclesiastical and educational purposes and it is one of the few Canterbury Association sites that still functions according to its initial designation.

The first church was enlarged in 1854-55 and 1858 (also 1863) but was not consecrated until 29 September 1859, by which time a schoolroom had been built and the church could be used solely as a place of worship. Delays in the construction of the Christ Church Cathedral encouraged plans to build a new church for St Michael's parish. W F Crisp drew up plans for the new timber church, the cost of a stone church being beyond the means of the parish. The foundation stone was laid on 29 September 1870. Daniel Reese was the builder. Both Reese and Crisp were dismissed, however, in April 1871, only the foundations having been built by this time and absorbing most of the budgeted funds. Frederick Strouts took over as supervising architect in June 1871 and the first service in the new building was held on 2 May 1872. Thereafter the old church was demolished but it was not until April 1875 that the temporary chancel was replaced with a permanent structure, also to Crisp's design. The choir stalls, designed by Thomas Cane, were installed in July of the same year.

In 1910, following the installation of Fr Harry Darwin Burton, St Michael's became an Anglo-Catholic or 'high 'church'. This move influenced by the nature of services held at St Michael's. St Michael's remains today as an Anglo-Catholic Church.

The church has been open to the public to visit since October 1993.

It suffered minor damage in the 2010/2011 – essentially cracking to the internal plasterwork in the chancel. This has now all been repaired.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

St Michael and All Angel's Church has high cultural significance as the site of Anglican services in Christchurch since 1851. The church building has commemorative value owing to the presence of memorial windows and plaques, items contained in the church (such as the stone font), which were brought to Christchurch in the first four ships in 1850 and the dedication of the Pilgrims' Chapel in 1901 to the first Canterbury Association settlers. It is associated with the ideals of Canterbury Association and the founding of Christchurch and has cultural significance for its association with the Anglican (Church of England) basis of the new settlement. The church also has high cultural spiritual significance for its association with the work of Nurse Maud and the Sisters of the Community of the Sacred Name and their work in the parish community.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

St Michael and All Angels Church has high architectural significance for its Gothic Revival styling and association with a number of notable early Canterbury architects; W F Crisp, Frederick Strouts, and Thomas Cane. It is a highly regarded example of colonial ecclesiastical architecture in which the tenets of Victorian Gothic Revival architecture are realised in timber construction.

W F Crisp was the articled pupil and subsequently the partner of Robert Speechley, who had been brought to New Zealand to supervise the construction of the Christ Church Cathedral. As the cathedral project was delayed the partnership undertook other work for the Anglican Church Property Trustees in Christchurch, including St Mary's, Addington (1866-67) and vicarages for St John's and St Luke's in the city. St Michael's Church is the only major work designed by Crisp in New Zealand. The church also has some architectural significance for its association with Benjamin Mountfort, who designed the church's freestanding belfry in 1861 and contributed some stained glass designs to the church.

St. Michael's is a late Victorian gothic building which combines elements of gothic architecture expressed in timber rather than stone which was the more conventional material for gothic architecture of this period. St. Michael's is considered to be one of the largest timber churches of its style in the world. It is constructed entirely of matai timber (native black pine) on rubble stone foundations. The internal double row of timber columns are carved from single matai trees and came from Nelson. They support the nave arches and huge tie-beams in the roof structure. It has an outstanding collection of late Victorian early Edwardian stained glass executed by some of the leading English Victorian firms such as Lavers, Barraud and Westlake and Ward and Hughes.

The church has changed little since completion in 1872 with only minor alterations which have included the removal in 1896 of a tie-beam and secondary arch to give a clear view of the east window; the addition of a vestry and parish lounge to the south in the 1990s; and recently new doors in the north porch. Externally the church is of a clear cruciform design and of simple decorative elements which to some degree belie the detail of the interior.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

St Michael and All Angels Church has high technological significance for its timber construction and as an example of the colonial carpenters' craft. Items inside the church that contribute to its craftsmanship significance include the Bishop's Throne (1856), the Gold Chalice (Frederick Gurnsey and W F Bridgeman, 1931) and the Bevington organ with its stencilled pipes (1872, reconstructed 1944 and restored 2013). The stained glass windows, which were all installed before 1913, have considerable craftsmanship significance for their design and manufacture being by the leading manufacturers of the period such as Lavers, Barraud and Westlake and Ward and Hughes with two lancet windows on the south being designed by the architect B W Mountfort.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

St Michael and All Angels Church has high contextual significance as the principal building within an important precinct of church and school buildings, including the freestanding belfry

that predates the church. Although designed by different architects at different times, each of these built heritage items is sympathetic to one another in style and construction.

In a wider setting the church has contextual significance in relation to the original site of St Andrew's Presbyterian Church, which now stands in Merivale but was built in stages from 1856 further west on Oxford Terrace. The church also relates to other buildings designed by Crisp, sometimes in partnership with Robert Speechley, and to the Christ Church Cathedral to which it was the forerunner as Pro-Cathedral.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

St Michael and All Angels Church has high archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The building stands on the outskirts of what was once Puāri Pā, which covered a large area within the extensive wetlands that later became the central city. Puāri was first occupied by tangata whenua more than 700 years ago and remained one of the principle mahinga kai (food and resource gathering places) in Christchurch up to the Ngāi Tahu signing of the Canterbury purchase in 1848. Ōtākaro (Avon River) provided an important access route through the swamp of Christchurch and was highly regarded by tangata whenua as a mahinga kai (food and resource gathering place). The awa (river) supported numerous nohoanga (campsites) and was a rich source of seasonal foods including fish and birds, which were preserved for use over the winter months when fresh kai (food) was in short supply.

## **ASSESSMENT STATEMENT**

St Michael and All Angels Anglican Church has high overall significance to Christchurch, including Banks Peninsula and New Zealand. The church has high historical significance as the first Anglican church to be established in Christchurch and as the Pro-Cathedral of the Anglican Diocese of Christchurch from 1856 until 1881. St Michael's has high cultural significance as the site of Anglican worship since 1851 and for its close association with the Canterbury Association and also its association with the work of Nurse Maud and the Sisters of the Community of the Sacred Name and their work in the parish community. The church building has high cultural commemorative value owing to the presence of memorial windows and plaques, items contained in the church (such as the stone font), which were brought to Christchurch in the first four ships in 1850 and the dedication of the Pilgrims' Chapel in 1901 to the first Canterbury Association settlers. The church has high architectural significance for its High Victorian Gothic Revival design and association with a number of prominent 19<sup>th</sup> century Christchurch architects. The high technological and craftsmanship significance of the building arises out of its timber construction and the detailing of its fixtures and fittings in particular the stained glass windows. St Michael's Church has high contextual significance as a major landmark in the southwest sector of the inner city and relation to other notable heritage buildings on the same site. The building has high archaeological significance in view of the continuous use of the site by the Anglican Church since 1851.

**REFERENCES:**

Historic place # 294 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/294>

Christchurch City Council Heritage files

Jonathan Mane 'St Michael and All Angels: A Colonial High Victorian Gothic Church'  
Appendix to – Marie Peters *Christchurch – St Michael's. A Study in Anglicanism in New Zealand* (Christchurch, 1986)

**REPORT DATED: 13 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 411  
*ST MICHAEL AND ALL ANGELS CHURCH BELFRY AND  
SETTING -  
243 DURHAM STREET SOUTH, 90 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

St Michael and All Angels Belfry has high historical significance as a key component of the first Anglican church to be established by the pioneers on the site of Christchurch in 1851. After a brief period of using assorted venues for services, including a V-hut, the first church on the site was opened on 20 July 1851. The belfry was erected ten years later to the design of leading architect Benjamin Mountfort. The bell hung in the belfry had been brought out to New Zealand on the *Charlotte Jane*, one of the Canterbury Association's first four ships in



December 1850. Initially the bell was hung on trestles or a tripod outside the first church on the site. This can be seen in an early sketch by Dr Barker. St Michael's bell served as the earliest Christchurch fire bell, and also as a timekeeper, being rung every hour of daylight in lieu of a town clock.

The bell was sent for recasting in England in 1858 to fix a crack. On its return it was decided place the bell in a belfry, the cost of which was met by public subscription. On 11 September 1861 the *Lyttelton Times* welcomed the still incomplete structure as "...a great ornament to the town...[it] already forms a pleasing object in the distant views of the city, as it stands well above the surrounding buildings." It seems likely that its construction was timed to mark the 10<sup>th</sup> anniversary of the arrival of the Canterbury Pilgrims.

The tower originally served as both lych-gate and belfry, a unique combination intended by Mountfort to meet the needs of the parish within their limited resources. The tower's lych-gate function has since been obscured with its relocation to allow for the realignment of Oxford Terrace in 1976. For the 150<sup>th</sup> anniversary of the church, 150 peals were rung from the bell. The bell is still rung twice a day for services and for the Angelus.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

St Michael and All Angels Belfry has high cultural and spiritual significance as a landmark in the city, providing a tangible link between the early pioneer beginnings of the Christchurch settlement and the church of today. It has considerable cultural and spiritual significance as part of the worship practices of the parish being rung daily for the Angelus.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

St Michael's Church Belfry has high architectural significance as a colonial interpretation of the English tradition of free-standing timber bell-towers that date back to medieval times. It was designed by preeminent Gothic Revival architect B W Mountfort who trained in England with noted architect Richard Carpenter. Mountfort arrived in Lyttelton aboard the *Charlotte Jane* on 16 December 1850. He designed many early churches including St Bartholomew's, Kaiapoi (1855) and St Mary's, Halswell (1863). He established the prevailing gothic revival style that is synonymous with Christchurch with the designs of buildings such as the Provincial Council Buildings, the early stages of the Arts Centre and Canterbury Museum.

For St Michael's belfry, Mountfort drew on the medieval timber belfries characteristics of Essex with their open timber framework and arched braces, and reworked them with knowledge of the Scandinavian timber belfries illustrated in *Instrumenta Ecclesiastica*. The very distinctive Rhenish helm roof of Mountfort's belfry is derived from the Anglo-Saxon tower of St Mary's Church, Sompting in West Sussex. This church had been recently restored by Carpenter, the architect with whom Mountfort had trained, and was particularly admired and imitated by Victorian architects. The roof on the tower is said to be unique in England, although common in the Rhineland, and was pictured in John Henry Parker's

*Glossary of Terms used in Grecian, Roman, Italian, and Gothic architecture* (3rd edition, 1840). A small number of English churches were built with such Rhenish helm roofs from 1850 onwards and Mountfort's belfry can be seen as part of the Victorian adoption of this roofing form. The roof would have suggested a link between one of England's earliest surviving churches and the formative period of the Anglican Church in Canterbury, and as Ian Lochhead notes "Its inventive structure and evocative form are a compelling reminder of the sophisticated amalgam of historical sources that underpinned its design." (Lochhead, p.88).

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Belfry has technological and craftsmanship significance for the manner of its timber construction and for the decorative expression of its structure. It also has craftsmanship significance for the cast bell it contains.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

St Michael and All Angels Belfry has high contextual significance as the oldest built heritage item within an important precinct of church and school buildings. The Belfry has particular contextual significance in relation to St Michael's Church and was an early landmark in Christchurch given its height within the flat expanse of the new settlement. Although designed by different architects at different times, each of the built heritage items on this site is sympathetic to one another in style and construction. The Belfry also has contextual significance in relation to the belfry of St Mary's Church, Addington (1907).

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

St Michael and All Angels Belfry has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The belfry stands on the outskirts of what was once Puāri Pā, which covered a large area within the extensive wetlands that later became the central city. Puāri was first occupied by tangata whenua more than 700 years ago and remained one of the principle mahinga kai (food and resource gathering places) in Christchurch up to the Ngāi Tahu signing of the Canterbury purchase in 1848. Ōtākaro (Avon River) provided an important access route through the

swamp of Christchurch and was highly regarded by tangata whenua as a mahinga kai (food and resource gathering place). The awa (river) supported numerous nohoanga (campsites) and was a rich source of seasonal foods including fish and birds which were preserved for use over the winter months when fresh kai (food) was in short supply.

## ASSESSMENT STATEMENT

St Michael and All Angels Church Belfry has high heritage significance to Christchurch, including Banks Peninsula. The belfry has high historical significance as the oldest element within the precinct of St Michael's Church, which was the first Anglican church to be established in Christchurch and functioned as the Pro-Cathedral of the Anglican Diocese of Christchurch from 1856 until 1881. St Michael's Belfry has high cultural and spiritual significance for its association with the founding of Canterbury and the role it played in the early life of the new settlement of Christchurch. The belfry has high architectural significance for its High Victorian Gothic Revival design by Benjamin Mountfort. The technological and craftsmanship significance of the structure stems from its timber construction and decorative detailing. St Michael's Belfry has high contextual significance as an historic landmark in the southwest sector of the inner city and relation to other notable heritage buildings on the same site. The belfry has archaeological significance in view of the continuous use of the site by the Anglican Church since 1851.

## REFERENCES:

Historic place # 295 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/295>

Christchurch City Council Heritage files

Jonathan Mane 'St Michael and All Angels: A Colonial High Victorian Gothic Church' Appendix to – Marie Peters *Christchurch – St Michael's. A Study in Anglicanism in New Zealand* (Christchurch, 1986)

Ian Lochhead *A Dream of Spires – Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

**REPORT DATED: 13 NOVEMBER 2014**

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 169**

***ST MICHAEL'S SCHOOL HALL AND SETTING – 243 DURHAM  
STREET SOUTH, 90 OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

St Michael's School Hall has high historical significance as an early building associated with the city's oldest primary school. It was built in 1877 at a cost of £1100, initially to provide accommodation for 250 Sunday School children, and to provide a suitable hall for parish gatherings and entertainments. It was anticipated that a Church day school would soon occupy the building, hence its emphasis on ventilation and lighting. Prior to the hall being built, school was held in the first St Michael's Church (1851).

St Michael's parish was established in 1851 and is the oldest parish in Christchurch. The church school was the first school to be established in Christchurch, and was one of the three schools planned by the Canterbury Association for Christchurch, the others being Christ's College and Christchurch College. St Michael's School began as a co-educational school and still is today, although for a period it was restricted to boys only.

St Michael's School Hall was used as a Sunday School from 1877 to the 1950s, for concerts from 1877-1880, as a schoolroom from 1883 to 1912/13, for drama from 1913 onwards (Including Ngaio Marsh's first play *The Moon Princess* in 1913), dances from the 1920s to the 1940s, and as a parish hall from 1877 to the present day. The hall has been relocated twice, and was last relocated in 2001 and subsequently the stage was removed and a new window installed in the east façade. It was fully restored and integrated in to the new school building at this time.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

St Michael's School Hall has cultural and spiritual significance as an important venue for the social life of the parish and church school, in addition to its historical and current educational role within the campus of the city's oldest primary school.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

St Michael's School Hall has high architectural and aesthetic significance. It was designed in a simple Gothic Revival style, by Thomas Cane, to complement St Michael and All Angels Church and Belfry. Cane was architect to the Canterbury Education Board in 1877, the same year in which he designed the Belfast Schoolmaster's House. The hall is a single storey building constructed of red pine and kauri with a gabled shingled roof, which was replaced with corrugated iron in 1904. Features include a gabled entrance porch, rectangular windows along the sides and a feature window at the east end made up of seven rectangular windows, triangular dormers in the roof, and decorative bargeboards. The interior features ornamental iron brackets. Daniel Reese, who had been dismissed as the contractor for St Michael's Church in 1871, built the hall. By the end of 1884 extra classrooms were added to the building to house the school's increasing roll. The hall was moved in 1912-13 to allow for the construction of the present day school, which was built in 1913 to a design by Cecil Wood. The school hall was moved once more in 2001 to make way for new developments on the site. Considerable restoration of the Hall was undertaken at this date.

Thomas Cane (1830-1905) was born in Brighton, Sussex. For many years he worked for Sir George Gilbert Scott, the noted English Victorian architect. Cane came to Lyttelton in 1874 and succeeded Benjamin Mountfort (1825-1898) as Provincial Architect for Canterbury. He held this position until the abolition of the provinces in 1876, making his name as a Christchurch architect. Cane also designed the Timeball Station in Lyttelton, the Belfast Schoolhouse, Condell's House at Christs College, and the first Christchurch Girls' High School, which is now part of the Arts Centre.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

St Michael's School Hall has technological and craftsmanship significance for what it can provide in terms of evidence of early colonial timber construct methods and materials. It has technological and craftsmanship significance as an example of local early builder Daniel Reese's construction skills and for its decorative Gothic Revival style detailing.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

St Michael's School Hall has high contextual significance for its relationship to St Michael and All Angel's Church and School. It is situated on a prominent inner-city corner site, and is a major focal point for church and school communities. Although designed by different architects at different times, each of the built heritage items on this site is sympathetic to one another in style and construction. The Belfry also has contextual significance in relation to other early Christchurch educational buildings, especially those within the inner city, including Christ's College, the former Christchurch Boys' and Girls' High Schools and the former Canterbury College (Arts Centre of Christchurch).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

St Michael and All Angels Belfry has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The building stands on the outskirts of what was once Puāri Pā, which covered a large area within the extensive wetlands that later became the central city. Puāri was first occupied by tangata whenua more than 700 years ago and remained one of the principal mahinga kai (food and resource gathering places) in Christchurch up to the Ngāi Tahu signing of the Canterbury purchase in 1848. Ōtākaro (Avon River) provided an important access route through the swamp of Christchurch and was highly regarded by tangata whenua as a mahinga kai (food and resource gathering place). The awa (river) supported numerous nohoanga (campsites) and was a rich source of seasonal foods including fish and birds, which were preserved for use over the winter months when fresh kai (food) was in short supply.

### **ASSESSMENT STATEMENT**

St Michael's School Hall has high heritage significance to Christchurch, including Banks Peninsula. The hall has high historical significance for its long history of use as both schoolrooms and a parish hall. The hall has high cultural and spiritual significance for its association with the founding of Christchurch and the early educational and religious values of the Canterbury Association. St Michael's School Hall has high architectural significance for



its Gothic Revival styling and association with Education Board architect Thomas Cane. The hall has contextual significance both within the church and school precinct of St Michael's and in relation to other 19<sup>th</sup> century educational buildings in central Christchurch. The hall has archaeological significance in view of the continuous use of the site by the Anglican church since 1851.

**REFERENCES:**

Non-notified Resource Consent Application, RMA20015443

**REPORT DATED: 13 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 412  
*ST MICHAEL’S SCHOOL STONE BUILDING AND SETTING –  
243 DURHAM STREET SOUTH, 90 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

St Michael and All Angels School Stone Building is of high historical and social significance for its over 100-year association with St Michael and All Angel's parish and school and for its continued use as a classroom block up to the present day. St Michael's parish (est. 1851) is the oldest parish in Christchurch and since 1910 has been the NZ centre for Anglo-Catholicism. The school was one of the earliest schools to be established in the district, and the first to be established on the Christchurch city side of the Port Hills. It was one of the three schools planned by the Canterbury Association for Christchurch City including Christ's College. It is the oldest school in Christchurch still functioning on its original site. While the school began as a co-educational school, it was for some years restricted to boys only. The

school had a reputation for first class teaching and high standards from as early as 1872, and continues as an Anglican co-educational primary day school today. The construction of the stone classroom block in 1913 to accommodate 250 pupils reflects the growth of the school's roll at that time which had necessitated the need for more classroom space. The foundation stone was laid by the Bishop of Christchurch the Rt. Reverend Churchill on 4 February 1913. The building continued in its original and intended use by the school until the building's closure due to earthquake damage after the February 2011 earthquake.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Stone Building is of high cultural and spiritual significance for its association with the Anglican faith, and for its association with the St Michael's Church parish and school communities. The School is an independent church school offering education to primary and intermediate school children. It was staffed by the Sisters of the Community of the Sacred Name until 1976. The building is also of significance for its commemoration of old boys who fell in World War I through a plaque erected in the corridor. The Stone Building, along with the other buildings on the site, reflects the educational and religious aspirations of the early European settlers.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Stone Building is of architectural and aesthetic significance for its Collegiate Gothic design by notable Christchurch architect Cecil Wood. The building is a simple rectangular form with gabled ends and has restrained detailing including banded polychromatic stone walls, window quoins and a decorative roof vent. The single storey building accommodates five classrooms along with the administration/ principal's office and toilets. Wood designed the building with a focus on light and ventilation - large windows face east and west, and there is an integrated ventilation system. The main entrance is to the east, and is emphasized with an arched opening, with an inscription and flagpole above. The wording of the inscription over the main entrance 'Remember now thy Creator in the days of thy youth ECCL. 12. 1A.' was an original feature, but the original Hanmer marble inscription was replaced in the 1960s in different materials and lettering. Also on the east elevation are the foundation stone and motto "In the sign you conquer" with a cross above. Minor alterations and additions have been carried out over time, including changes to the window glazing c2001, the enclosure and extension of the west facing entry in 1962, and the addition of an administration room in 1964.

Wood had worked on educational buildings with Leonard Stokes while in England. He designed St Margaret's College in Chester Street West, which was built in 1913 in timber, and Christ's College Hare Memorial Library in 1916. The Collegiate Gothic style of the Stone Building was common for educational buildings in Christchurch in the 1910s and 1920s, and the building shares the same materials and characteristics of the style as buildings of the Arts Centre of Christchurch (former Canterbury University site) and the former Christchurch Teacher's College in Peterborough Street. The St Michael's School Stone Building evidences

a transitional stage in the development of Wood's educational architecture, which was later influenced by the open-air classroom model (Christ's College, 1929).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Stone Building is of high technological and craftsmanship significance for its use of materials and quality of finishes which have maintained a high level of integrity. The building is constructed of Halswell bluestone facings over brick masonry with limestone string courses and dressings. The roof is Welsh slate. The interior is plastered brick lining with an incised dado moulding line. Tessellated floor tiling features at the east and north entrances. Timber skirtings, architraves, doors and flooring, and original fixtures and fittings including coat hooks, feature throughout the building. Early school furniture including bench seats, remained in use in the building prior to its closure. Ventilation is provided via a trunked system in the ceiling space venting through a roof ridge mounted Ogee ventilator punctuating the roof line at the centre of the ridge. The radiators and boiler room evidence the original heating technology – a solid fuel fired, low-pressure hot water radiator heating system – which was replaced with an oil-fired system in the 1950s. The BP Boiler oil supply sump remains in its original location adjacent to the Principal's office.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

St Michael's School Stone Building is of high contextual significance for its relationship to St Michael's Church, belfry, hall and the site of the church and school, in terms of use, location, form, variations on the Gothic style and scale. It has landmark value for its location on a prominent inner city corner site, its location in the centre of the site, and for its use which makes it a major focal point for church and school communities. The original site was larger and encompassed the riverside setting – the remnant 'valley' through the centre of the site is part of an early streambed. In terms of its form, materials, texture, colour, style and detail, it is part of a wider group of Collegiate Gothic educational buildings which make an important contribution to the character and identity of central Christchurch. The setting consists of the school site which includes heritage listed items including the School Hall, St Michael and All Angels Church and Belfry, modern classroom blocks set around grassed and asphalted playing areas, and a number of large mature trees and the natural landform to the west of the Church. The open area of the setting to the east of the building provides for a clear view of the building from Durham Street, and the open area to the west provides for uninterrupted views to the building from within the school grounds, and provides space around the building enabling its appreciation and prominence.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

St Michael's Church Day School Stone Classroom Block and setting has potential for archaeological evidence due to its location in the vicinity of the Avon River, and on the outskirts of Puāri Pa, and for its documented European history of activity on the site from 1851. Puāri Pā covered a large area within the extensive wetlands that later became the central city. Puāri was first occupied by tangata whenua more than 700 years ago and remained one of the principle mahinga kai (food and resource gathering places) in Christchurch up to the Ngāi Tahu signing of the Canterbury purchase in 1848. Ōtākaro (Avon River) provided an important access route through the swamp of Christchurch and was highly regarded by tangata whenua as a mahinga kai (food and resource gathering place). The awa (river) supported numerous nohoanga (campsites) and was a rich source of seasonal foods including fish and birds, which were preserved for use over the winter months when fresh kai (food) was in short supply. The stone classroom block is located on the earlier site of the church hall, which was relocated to make way for the present building.

## ASSESSMENT STATEMENT

St Michael and All Angels School Stone Building is of high overall significance to Christchurch, including Banks Peninsula. The building is of high historical and social significance for its over 100 year continued history of use as classrooms and as a building associated with the oldest school in Christchurch still functioning on its original site. The building is of high cultural and spiritual significance as part of a parish school and its association with the Sisters of the Community of the Sacred Name who staffed the school until 1976. It is of architectural and aesthetic significance for its Collegiate Gothic design by notable Christchurch architect Cecil Wood. The stone classroom block is of high technological and craftsmanship significance for its use and quality of materials which have maintained a high level of integrity. The building is of high contextual significance for its relationship to the other buildings on the St Michael's Church site, and its contribution to a group of Collegiate Gothic educational buildings in central Christchurch. St Michael's School Stone Building and setting has potential for archaeological evidence due to its location in the vicinity of the Avon River, and on the outskirts of Puāri Pa, and for its documented European history of activity on the site from 1851.

## REFERENCES:

CCC Heritage File *St Michael and All Angels cnr Oxford Terrace and Lichfield Street*

Avon River Interpretation Panel, Christchurch City Council.

**REPORT DATED:** 16 JUNE 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*FORMER WARD’S BREWERY AND SETTING – 227, 227 A-C,  
229 FITZGERALD AVENUE, 1-5/282, 284, 294, 296  
KILMORE STREET, 1-7/173, 177 CHESTER STREET EAST,  
CHRISTCHURCH***

Ward's Brewery was established by Archer Croft in 1854 on a site on the other side of Fitzgerald Ave, shifting to its present site in 1860. Research to date suggests that Croft's brewery was reputedly the first to be established in Christchurch. Shortly after founding his brewery, Croft went into partnership with John Hamilton Ward, who bought the business from Croft in 1862. By this time the enterprise was known as the Canterbury Brewery, a name it retained throughout its operation. Despite Ward selling the brewery in 1867, the business also retained his name. The Irish-born Ward (known as Hamilton), whose name remains associated with the site, was a member of a well-known pioneering family and became a prosperous businessman and farmer. Ward and Co was incorporated into a public company in 1881. As one of the largest industrial sites in the city, Ward's was an important employer. The firm became a focal point for community activities: unsurprisingly given its river-side location becoming involved in rowing, and also providing a bowling green for employees. In 1923 the company amalgamated with other Christchurch brewers, Crown and Mannings, to form the conglomerate New Zealand Breweries. The Christchurch affairs of the conglomerate were administered from the Canterbury's offices. After operations were concentrated on the Crown site in 1955 the Canterbury Brewery was closed.

Since 1955 the former brewery complex has been occupied by a variety of organisations and businesses, most notably Crichton Cobbers, a youth club founded in 1926, which was the largest club of its type in New Zealand when it moved into the former Malthouse in 1958. This building was demolished following the Canterbury earthquakes.

Ward's Brewery is significant as the site and remains of one of Canterbury's earliest breweries. Prior to the Canterbury Earthquakes there was a complete set of brewery buildings on the site. Most of the buildings have been lost, however the remaining brick buildings on the site retain the distinctive character of this early industrial site. Colonial brick industrial buildings are increasingly rare following the earthquakes hence those that remain have heightened significance as a reminder of the scale and architectural style of industrial buildings in the city. Due to their scale and brick construction the distinctive buildings retain landmark significance in the north eastern corner of the central city.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 204**

***FORMER MATURING CELLARS AND ADMINISTRATION  
OFFICES AND SETTING – WARD’S BREWERY, 227, 227 A-  
C, 229 FITZGERALD AVENUE, 1-5/282, 284, 294, 296  
KILMORE STREET, 1-7/173, 177 CHESTER STREET EAST,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Ward's Brewery has historical and social significance for its place in the history of brewing, and industrial development in Canterbury and New Zealand. The buildings now known as Pomeroy's which functions as a bar are significant as part of the remains of the brewery. Breweries were a significant feature of the country's early industrial landscape.

Ward's Brewery was established by Archer Croft in 1854 on a site on the other side of Fitzgerald Ave, shifting to its present site in 1860. Research to date suggests that Croft's brewery was reputedly the first to be established in Christchurch. Shortly after founding his brewery, Croft went into partnership with John Hamilton Ward, who bought the business from Croft in 1862. By this time the enterprise was known as the Canterbury Brewery, a name it retained throughout its operation. Despite Ward selling the brewery in 1867, the business also retained his name. The Irish-born Ward (known as Hamilton), whose name remains associated with the site, was a member of a well-known pioneering family and became a prosperous businessman and farmer. Ward & Co was incorporated into a public company in 1881. As one of the largest industrial sites in the city, Ward's was an important employer. The firm became a focal point for community activities: unsurprisingly given its river-side location becoming involved in rowing, and also providing a bowling green for employees. In 1923 the company amalgamated with other Christchurch brewers, Crown and Mannings, to form the conglomerate New Zealand Breweries. The Christchurch affairs of the conglomerate were administered from the Canterbury's offices. After operations were concentrated on the Crown site in 1955, the Canterbury Brewery was closed.

Following the Canterbury earthquakes many of the distinctive brewery buildings have been demolished including the kilns, brewing tower and malthouse. Current research suggests that the buildings now known as Pomeroy's, a bar, were once the maturing cellars and brewery offices.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The wider site is of significance to tangata whenua as it was part of a mahinga kai area with a significant cabbage tree on the opposite side of Fitzgerald Avenue being a fishing marker to local Maori in the 19<sup>th</sup> century. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900.

The remains of Ward's Brewery has cultural significance as its central location, historical scale and long history on the site are testament to the cultural significance of breweries in the city since the colonial period. Brewing was one of the earliest industries in New Zealand.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The buildings, Pomeroy's, have architectural and aesthetic significance as a remaining part of a significant group of early brick industrial buildings in Christchurch which were part of a complex designed around a brewery yard that sat to the south of these buildings. Situated on Kilmore Street the buildings were constructed in the early 20<sup>th</sup> century, and are distinctive with symmetrical arched windows and a slate roof. The block consists of three adjoining buildings of brick construction – two are two storey and one is single storey. The roof of the single storey building is metal, rather than slate. Oamaru stone features in string courses, window arches and sills. The exterior has however been painted.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The buildings on Kilmore Street have technological significance for what they may reveal about early 20<sup>th</sup> century brick and stone construction, materials, fixtures and fittings. As the remaining structures of a complex of 19<sup>th</sup> and early 20<sup>th</sup> century brewery buildings. As the former administration buildings they help to illustrate the functioning of a brewery in this period.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting for 294 Kilmore Street consists of the block that encompasses the former Ward's brewery site, bounded by Fitzgerald Avenue, Kilmore Street and Chester Street. The buildings are of contextual significance as a remaining part of a group of related structures that were primarily located around the periphery of the large area of land that forms the setting of the complex. The environs of the complex are primarily low-scaled and residential. As a consequence of these factors, the remaining buildings are highly visible, and form a distinctive landmark in eastern central Christchurch. The location of Ward's Brewery, adjacent to the Avon River, was typical in that it was common practice during the 19<sup>th</sup> century for breweries to be located near a river to allow excess water from the brewing process to be discharged into the river.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

294 Kilmore Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site – particularly in relation to brewing practice - including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

294 Kilmore Street and its setting are of overall significance to Christchurch including Banks Peninsula for its place in the history of brewing, and industrial development in Canterbury and New Zealand. Ward's Brewery and setting retains intangible as well as tangible historical and social significance as a reminder of the early brewing industry. The buildings on site now known as Pomeroy's are significant as part of the remains of the brewery. Breweries were a significant feature of the country's early industrial landscape. The larger site is of significance to tangata whenua as it was part of a mahinga kai area with a significant cabbage tree on the opposite side of Fitzgerald Avenue being a fishing marker to local Maori in the 19<sup>th</sup> century. The Avon River and its banks were used first by local Maori and later by the early

Europeans, prior to 1900. The remains of Ward's Brewery has cultural significance as its central location, historical scale and long history on the site are testament to the importance of breweries in the city since the colonial period. Brewing was one of the earliest industries in New Zealand. The buildings known as Pomeroy's, have architectural and aesthetic significance as a remaining part of a significant group of early brick industrial buildings in Christchurch and as a good example of early 20<sup>th</sup> century functional brick buildings. The buildings on Kilmore Street have technological significance for what they may reveal about early 20<sup>th</sup> century brick and stone construction, materials, fixtures and fittings and as the remaining structures of a complex of 19<sup>th</sup> and early 20<sup>th</sup> century brewery buildings. The buildings are of contextual significance as a remaining part of a group of related structures that were primarily located around the periphery of a large area of land bounded by Fitzgerald Avenue, Kilmore Street and Chester Street that forms the setting of the complex and for forming a distinctive landmark in the eastern central Christchurch. 294 Kilmore Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1295**

***FORMER BOILER HOUSE AND SETTING – WARD'S  
BREWERY, 227, 227 A-C, 229 FITZGERALD AVENUE, 1-  
5/282, 284, 294, 296 KILMORE STREET, 1-7/173, 177  
CHESTER STREET EAST, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Ward's Brewery has historical and social significance for its place in the history of brewing, and industrial development in Canterbury and New Zealand. The former boiler house is a distinctive reminder of what previously stood on the site.

Ward's Brewery was established by Archer Croft in 1854 on a site on the other side of Fitzgerald Ave, shifting to its present site in 1860. Research to date suggests that Croft's brewery was reputedly the first to be established in Christchurch. Shortly after founding his brewery, Croft went into partnership with John Hamilton Ward, who bought the business from Croft in 1862. By this time the enterprise was known as the Canterbury Brewery, a name it retained throughout its operation. Despite Ward selling the brewery in 1867, the business also retained his name. The Irish-born Ward (known as Hamilton), whose name remains associated with the site, was a member of a well-known pioneering family and became a prosperous businessman and farmer. Ward and Co was incorporated into a public company in 1881. As one of the largest industrial sites in the city, Ward's was an important employer. The firm became a focal point for community activities: unsurprisingly given its river-side location becoming involved in rowing, and also providing a bowling green for employees. In 1923 the company amalgamated with other Christchurch brewers, Crown and Mannings, to form the conglomerate New Zealand Breweries. The Christchurch affairs of the conglomerate were administered from the Canterbury's offices. After operations were concentrated on the Crown site in 1955, the Canterbury Brewery was closed.

Following the Canterbury earthquakes many of the distinctive brewery buildings have been demolished including the kilns, brewing tower and malthouse. The former boiler house is one of the few remaining structures still standing on the site and is now being used as commercial premises.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The larger site is of significance to tangata whenua as it was part of a mahinga kai area with a significant cabbage tree on the opposite side of Fitzgerald Avenue being a fishing marker to local Maori in the 19<sup>th</sup> century. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900.

The remains of Ward's Brewery have cultural significance as its central location, historical scale and long history on the site are testament to the importance of breweries in the city since the colonial period. Brewing was one of the earliest industries in New Zealand.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former boiler house of Ward's brewery has architectural and aesthetic significance as a remaining part of a significant group of early brick industrial buildings in Christchurch. Although the site contained structures added until the time the brewery closed, the greater part of the complex was built before 1910 and the boiler house was part of the earlier, important cluster of buildings, although research to date suggests it was a replacement for the original 1897 structure. The building is large, three storeys high and imposing, constructed of reinforced concrete and brick with a corrugated iron roof.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former boiler house at Ward's Brewery has technological significance for what they may reveal about early 20<sup>th</sup> century brick and stone construction, materials, fixtures and fittings and as a remaining structure of a complex of 19<sup>th</sup> and early 20<sup>th</sup> century brewery buildings. It helps to illustrate the functioning of a brewery in this period. The site contains a coal bunker and underground tunnel that runs to the base of the boiler.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting for 227 Fitzgerald Avenue consists of the block that encompasses the former Ward's brewery site, bounded by Fitzgerald Avenue, Kilmore Street and Chester Street. The former boiler house is of contextual significance as a remaining part of a group of related structures that were primarily located around the periphery of the large area of land that forms the setting of the complex. The environs of the complex are primarily low-scaled and residential. As a consequence of these factors, the boiler house is highly visible, and forms a distinctive landmark in eastern central Christchurch. The location of Ward's Brewery, adjacent to the Avon River, was typical in that it was common practice during the 19<sup>th</sup> century for breweries to be located near a river to allow excess water from the brewing process to be discharged into the river.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

227 Fitzgerald Avenue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site – particularly in relation to brewing practice - including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

227 Fitzgerald Avenue and its setting are of overall significance to Christchurch including Banks Peninsula for its place in the history of brewing, and industrial development in Canterbury and New Zealand. Ward's Brewery and setting retains intangible as well as tangible historical and social significance as a reminder of the early brewing industry. The former boiler house is a distinctive reminder of what previously stood on the site. The larger site is of significance to tangata whenua as it was part of a mahinga kai area with a significant cabbage tree on the opposite side of Fitzgerald Avenue being a fishing marker to local Maori in the 19<sup>th</sup> century. The Avon River and its banks were used first by local Maori



and later by the early Europeans, prior to 1900. The remains of Ward's Brewery have cultural significance as its central location, historical scale and long history on the site are testament to the importance of breweries in the city since the colonial period. The former boiler house of Ward's brewery has architectural and aesthetic significance as a remaining, clearly industrial part of a significant group of early brick industrial buildings in Christchurch. It has technological significance for what it may reveal about early 20<sup>th</sup> century brick and stone construction, materials, fixtures and fittings and as a remaining structure of a complex of 19<sup>th</sup> and early 20<sup>th</sup> century brewery buildings. The former boiler house is of contextual significance as a remaining part of a group of related structures that were primarily located around the periphery of a large area of land bounded by Fitzgerald Avenue, Kilmore Street and Chester Street that forms the setting of the complex, and as a highly visible, distinctive landmark in eastern central Christchurch. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, Ward's Brewery – 229 Fitzgerald Avenue*  
Christchurch City Council, *Statement of Significance. Ward's Brewery Site, Fitzgerald Avenue, Christchurch* - 2012

**REPORT DATED:** 26/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 640  
*COMMERCIAL BUILDING AND SETTING – 147  
FITZGERALD AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

147 Fitzgerald Avenue has historical and social significance as a late Victorian combination shop and dwelling. It was built in c.1890 by early settler, painter and decorator, and photographic collector, William Henry Bush (1834-1910). Bush had purchased the vacant site in 1880 and initially leased the premises to grocer Thomas Longuet, before it was taken over by William's wife Elizabeth (nee Grant, 1841-99) in 1894. The building was sold to George Hean in 1897. Hean was the first of four chemists who occupied the building up until the early 1930s. Subsequently the building was a grocery store and fruiterers. Since the 1980s it has been in retail and office use.

The building has social significance, as a demonstration of the historic pattern of small-scale retailing that was once prevalent in the city. Such shops served householders who lived within walking distance. Until the mid-20<sup>th</sup> century, most people bought their daily requirements from a neighbourhood corner store such as this. Frequently the proprietor lived in adjacent accommodation, either above or behind the shop. From the 1970s, however, changes in the way people shopped saw a decline in this mode of retailing, and comparatively few such stores survive today.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

147 Fitzgerald Avenue has cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers who commonly lived above or beside their business premises.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

147 Fitzgerald Avenue has architectural and aesthetic significance as a representative example of a building type commonly found in suburban centres and New Zealand towns between 1870 and 1920. It is a two-storey building with a hipped roof and residual commercial classical detailing. The building is lit by multi-pane sash windows on the first floor and large display windows on the ground floor. It has a single-storey extension on the west side. The 'corner shop' sub-type, with its chamfered corner, was employed just as frequently for hotels and banks, as it was for retail premises. As it stands today, 147 Fitzgerald Avenue is a relatively plain flush-weatherboard building with little architectural pretension, other than brackets under the eaves.

A number of elements, such as the ground floor windows and the simple pilasters around them were altered during restoration in the 1990s. Corner shops of a similar vintage are also extant at 165 and 187 Fitzgerald Avenue. The latter is also a listed heritage item.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

147 Fitzgerald Ave has technological and craftsmanship significance as a demonstration of the construction methods and materials typical of the late 19<sup>th</sup> century. The building's flush weatherboard cladding enhances its commercial classical style.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former shop/dwelling has contextual significance for its contribution to the historic streetscape of Fitzgerald Avenue. 147 Fitzgerald Avenue is set within a mix of commercial and residential buildings, including older housing built between the 1870s and the 1920s and modern flats. Immediately to the north of the property is a small former shop, presently used as a garage. Further north on the Worcester and Gloucester Street corners are other Victorian/Edwardian corner shops. The eastern quadrant of the inner city saw considerable residential development in the late 19<sup>th</sup> century and by 1900 half the street corners on the western side of Fitzgerald Avenue contained shops serving this population. 147 Fitzgerald

Avenue is one of the few still extant. Other corner shops buildings remain around the city, although most are smaller in scale.

147 Fitzgerald Avenue is situated immediately adjacent to the street frontages of a small parcel of land on the northwest corner of Fitzgerald Avenue and Hereford Streets. The original two-storey building occupies the greater part of the land parcel. Because of its scale and prominent position on the west side of Fitzgerald Avenue, one of the four town belts that originally defined the city of Christchurch, the building has some landmark significance.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

147 Fitzgerald Avenue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900.

### **ASSESSMENT STATEMENT**

This commercial building and setting has overall significance to Christchurch, including Banks Peninsula. 147 Fitzgerald Avenue has historical and social significance as a former corner store, a once ubiquitous but now increasingly uncommon form of retail building. The building has some cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers and architectural and aesthetic significance as a distinctive building typology with residual commercial classical detailing. The former shop/dwelling has technological and craftsmanship significance for its flush weatherboard cladding, bracketed eaves and fenestration. 147 Fitzgerald Avenue had contextual significance as a building type now rare in Christchurch and as a landmark on Fitzgerald Avenue. Add archaeological sentence.

### **REFERENCES:**

Christchurch City Council heritage file – 147 Fitzgerald Avenue

<http://canterburyphotography.blogspot.co.nz/2012/11/bush-william-henry.html>

**REPORT DATED: 6 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 641  
*COMMERCIAL BUILDING AND SETTING – 187  
FITZGERALD AVENUE***



**PHOTOGRAPH: M. VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The commercial building at 187 Fitzgerald Avenue has social and historical significance as a late Victorian combination shop and dwelling. It was built in c1900 for Otto Lieske, a land agent (c1844-1922). Lieske had purchased the site in 1894 and after the building's construction Lieske's wife Harriet (nee Fitzsimmons, c.1852-1945) moved her store from premises across Gloucester Street into the new building. It remained in the hands of the Lieske family, who lived above their store, until 1968. 187 Fitzgerald Avenue then became a shirt factory and later an audio/television repair store. The building was damaged in the 2010 - 2011 earthquakes and remains boarded up.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

187 Fitzgerald Avenue has cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers, who commonly lived above or beside their business premises. The building demonstrates a societal cultural pattern of generational ownership and small-scale retailing that was once prevalent in the city. Such shops served householders who lived within walking distance. Until the mid-20<sup>th</sup> century, most people bought their daily requirements from a neighbourhood corner store such as this. Frequently the proprietor lived in adjacent accommodation, either above or behind the shop. From the 1970s, however, changes in the way people shopped saw a decline in this mode of retailing, and comparatively few such stores survive with the original use today.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

187 Fitzgerald Avenue has architectural significance as a representative example of a building type commonly found in suburban centres and New Zealand towns between 1870 and 1920. It is a two-storey timber building with a hipped roof and commercial classical detailing, including engaged pilasters, a string course, cornice and parapet, and a mix of paired and single sash windows with corbelled hoods. The 'corner shop' sub-type, with its chamfered corner, was employed just as frequently for hotels and banks, as it was for retail premises. As it stands today, 187 Fitzgerald Avenue is a relatively plain flush-weatherboard building with little architectural pretension, other than brackets under the eaves. The building may have had a veranda on the road frontage. Some original internal detail remains. Corner shops of a similar vintage are also extant at 147 and 167 Fitzgerald Avenue. The former is also a listed heritage item.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

187 Fitzgerald Ave has technological and craftsmanship significance for what it may reveal of late Victorian timber construction methodologies, materials, fixtures and fittings.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*



The commercial building has contextual significance for its contribution to the historic streetscape of Fitzgerald Avenue. 187 Fitzgerald Avenue is set within a mix of commercial and residential buildings, including older housing built between the 1870s and the 1920s and modern flats. Further south on the Hereford and Worcester Street corners are other Victorian/Edwardian corner shops. The eastern quadrant of the inner city saw considerable residential development in the late 19<sup>th</sup> century and by 1900 half the street corners on the western side of Fitzgerald Avenue contained shops serving this population. 187 Fitzgerald Avenue is one of the few still extant. Other corner shops buildings remain around the city, although most are smaller in scale.

187 Fitzgerald Avenue is situated immediately adjacent to the street frontages of a small parcel of land on the northwest corner of Fitzgerald Avenue and Gloucester Street. The original building, with a later single storey section at the rear, occupies the greater part of the land parcel. Because of its scale and prominent position on the west side of Fitzgerald Avenue, one of the four town belts that originally defined the city of Christchurch, the building has some landmark significance.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

187 Fitzgerald Avenue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. Lambert's 1877 map of the central city shows a small structure on this property, which is located to the east of Christchurch East School (est. 1873).

### **ASSESSMENT STATEMENT**

The commercial building has overall significance to Christchurch, including Banks Peninsula as a late Victorian shop with residential above. 187 Fitzgerald Avenue has historical significance as the home and retail premises of the Lieske family for nearly seventy years and as a former corner store, a once ubiquitous but now increasingly uncommon form of retail building. The building has cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers and demonstrates a societal cultural pattern of generational ownership and small-scale retailing that was once prevalent in the city. It has architectural significance as a distinctive colonial building type with residual restrained detailing. 187 Fitzgerald Ave has technological and craftsmanship significance for what it may reveal of late Victorian timber construction methodologies, materials, fixtures and fittings. It has contextual significance as a building type now rare in Christchurch and as a landmark on Fitzgerald Avenue. 187 Fitzgerald Avenue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900.

**REFERENCES:**

John Wilson *Fitzgerald Avenue Corner Shop Buildings* November 2002.

**REPORT DATED: 7 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 115  
*GLOUCESTER STREET BRIDGE AND SETTING –  
GLOUCESTER STREET, BETWEEN DURHAM-OXFORD, 142  
OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Gloucester Street Bridge has high historical and social significance as one of the network of historic central city Avon bridges, built not only to be functional, but also to be ornamental and provide evidence of permanency and progress. During the 1880s many of the city's bridges were upgraded to provide a more effective transport infrastructure and to ornament the city. The Gloucester Street Bridge was built by the Christchurch City Council as part of these works, in 1886-87 at a cost of £1,888. It replaced a suspension footbridge dating from 1862. The bridge was widened in 1936-37, but the main elements of the design were retained. The bridge was damaged following the Canterbury earthquakes of 2010 and 2011 and is awaiting repair. It is currently only open to pedestrians and cyclists.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The site of the Gloucester Street Bridge has significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

The Gloucester Street Bridge has cultural significance as an expression of the confidence and pride Christchurch's citizens took in their city in the 1880s. In 1937 the bridge was held to be sufficiently important by the people of Christchurch that its significant elements were translated into the reconstructed structure.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Gloucester St Bridge has high architectural and aesthetic significance as one of a number of bridges across the Avon designed in a similar manner establishing a general design aesthetic. The pattern established for central city bridges began with the Papanui/Whatley Road (Victoria St) Bridge in 1864, and complements the neo-gothic style characteristic of public architecture in Christchurch. The bridge has a neo-gothic appearance, and is constructed of cast iron, with iron girders and balustrades. The original Oamaru Stone piers and abutments were replaced in concrete during the 1937 alterations. This detracts from the integrity of the structure. The original bridge was designed by City Surveyor Charles Walkden and built by William Stocks. Walkden was City Surveyor for 22 years (1874-96), during which time he was responsible for building or re-building many city bridges. A prominent building contractor, Stocks was also responsible for the Waimakariri Gorge and Hurunui Bridges. The railings are identical to those of the Papanui Bridge. The bridge particularly complements the picturesque environs of the Avon riverbank, and the adjacent Provincial Government Buildings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Gloucester Street Bridge has high technological and craftsmanship significance for what it may reveal in terms of the materials and construction methodologies used initially and in the later alterations. Of particular craftsmanship note is its cast-iron work - particularly the ornamental balustrade and girder facings. These were fabricated by Scott Bros foundry in Christchurch.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The bridge is of high contextual significance as a highly visible landmark in its own right, and as an integral part of the inner-city's riverbank environment, relating particularly to its neighbouring heritage buildings. The setting of the Gloucester Street Bridge consists of the areas of river and riverbank, grassed areas and trees which extend below the bridge and to its north and south and provide for views to and from the bridge. The listed grounds of the Canterbury Provincial Council Buildings also form part of the setting. The bridge crosses the Avon River on an east-west orientation. Cambridge Terrace runs to the west of the bridge and Oxford Terrace to the east. To the northwest are the Provincial Government Buildings and its grounds; to the south is a stretch of riverbank garden and the former City Council Chambers/Our City. The contemporary and similarly neo-gothic Worcester Street and Armagh Street Bridges are also visible.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that related to construction, and activities related to the river. European activity is recorded on the site prior to 1900 and the Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900.

### **ASSESSMENT STATEMENT**

The Gloucester Street Bridge is of overall high significance to Christchurch including Banks Peninsula as one of the network of historic central city Avon bridges. The bridge has high historical and social significance as it was built not only to be functional, but also to be ornamental and provide evidence of permanency and progress. The site of the Gloucester Street Bridge has significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoë and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Gloucester Street Bridge has cultural significance as an expression of the confidence and pride Christchurch's citizens took in their city in the 1880s. The Gloucester St Bridge has high architectural and aesthetic significance as one of a number of bridges across the Avon designed in a similar manner establishing a general design aesthetic established initially through the design for the Papanui (Victoria St) Bridge in 1864. The Gloucester Street Bridge has high technological and craftsmanship significance for what it may reveal in terms of the materials and construction methodologies used initially and in the later alterations. Of particular craftsmanship note is its cast-iron work. The bridge is of high contextual significance as a highly visible landmark in its own right, and as an integral part of the inner city's riverbank environment, relating particularly to its neighbouring heritage buildings. The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that on the site prior to 1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, Gloucester Street Bridge – Gloucester Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Gloucester Street Bridge* - 2011  
<http://christchurchcitylibraries.com/TiKoukaWhenua/Otakaro/>

**REPORT DATED:** 24/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 216  
*FORMER DWELLING AND SETTING, ROLLESTON HOUSE – 2  
GLOUCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Rolleston House has historical significance as a former inner-city townhouse and for its association with Canterbury College. It was built, on part of the parcel of land between Gloucester and Worcester Streets known as Raven's Paddock, in c.1893 for Arthur Bennett, manager of the New Zealand Shipping Company, and his wife Jessie. In 1916 or 1917 the house was purchased by Sir John Denniston (1845-1919), a judge of the Supreme Court. After Denniston's death in 1919, the property was sold to Canterbury College, who utilised it as one of a number of buildings that constituted Rolleston House. Rolleston House was the first hostel for male students established by Canterbury College in 1918. It was run by a committee of students approved by the College and served as a model for Auckland University College when it was considering how to address the need to provide suitable lodgings for students in the mid-1920s.



When Canterbury University shifted to Ilam in the mid-1970s, Rolleston House closed. The property was bought by Christ's College in 1975. Christ's College retained the name of the building, because it was relevant to the house's address and William Rolleston, the 4th (and last) Superintendent of the Canterbury Province who held that office until the abolition of the provinces on 31 October 1876 and also a Member of the House of Representatives. He was at times an examiner of the sixth form in Latin and Greek, and a Fellow of Christ's College from 1860-1903. 2 Gloucester Street has continuously served Christ's College as a dayboy house since 1983.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Rolleston House has cultural significance as a university hostel and Christ's College house. As a university hostel from 1920 until 1975, Rolleston House is associated with the academic and social life of Canterbury College, later the University of Canterbury, and valued by its alumni. Similarly the building has cultural value to past and present Christ's College pupils affiliated with Rolleston House. The building also has commemorative value as it is named for William Rolleston, as is the neighbouring avenue, and thus it also has a cultural connection with the statue of Rolleston that stands outside Canterbury Museum. It is also a tangible reminder of a particular way of life associated with the culture of education and boarding establishments.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Rolleston House has architectural significance as a typical late Victorian townhouse, with English Domestic Revival detailing, particularly in its half-timbering and treatment of the gable ends. Although the house has been altered on a number of occasions, principally by Sir Miles Warren as the Christ's College honorary architect, it retains a good level of integrity. The architect/designer of the building has not yet been identified.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Rolleston House has technological and craftsmanship significance for what it may reveal about nineteenth century construction techniques and craftsmanship significance that would typically be expected of a late 19<sup>th</sup> century house of timber construction.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Rolleston House has high contextual significance for its siting at the intersection of Rolleston Avenue and Gloucester Street within a sector of the central city that retains a number of Victorian townhouses. The building is specifically associated with 5 Worcester Boulevard, which was also part of Rolleston House and is now owned by the City Council and leased as a YHA hostel known as Rolleston House, the Christchurch Arts Centre, formerly Canterbury College, and Christ's College.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Rolleston House and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including from before 1900. No buildings are shown on the property in Thomas Lambert's 1877 map of Christchurch, which suggests that the townhouse built by Bennett was the first major structure on the site.

### **ASSESSMENT STATEMENT**

Rolleston House has heritage significance to Christchurch, including Banks Peninsula. It has historical and social significance as one of the buildings that comprised Canterbury College's first male hostel and, more recently, as one of Christ College's dayboy houses. Rolleston House has cultural significance for the esteem in which it is held by alumni of the hostel and Christ's College and is also a tangible reminder of a particular way of life associated with the culture of education and boarding establishments. It has architectural and aesthetic significance as an example of the English Domestic Revival style. Rolleston House has technological and craftsmanship significance for what it may reveal about nineteenth century construction techniques and craftsmanship significance that would typically be expected of a late 19<sup>th</sup> century house of timber construction. The building has high contextual significance in relation to its immediate inner city site and to both the Arts Centre and Christ's College and, more generally, as a central city gentleman's residence. Rolleston House and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including from before 1900.

### **REFERENCES:**

CCC Heritage files – Rolleston House

Don Hamilton & Rodney Wells *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place # 3729 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3729>

'About Rolleston House' Christ's College

<http://christscollege.com/about-college/houses/rolleston/about>

**REPORT DATED: 21 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 217  
*DWELLING AND SETTING, ORARI – 42 GLOUCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling known as 'Orari' at 42 Gloucester Street has historical significance for its association with the MacDonald family of Orari Station, near Geraldine. Annie MacDonald (1839-1901), widow of William MacDonald, moved to Christchurch after her husband's death in 1879 and built a townhouse on this property in 1894. She lived at Orari until her death in 1901, when both it and an adjoining cottage were separately put up for auction. Annie MacDonald was a member of St Michael and All Angel's Anglican Church and the east window in St Michael's Pilgrim's Chapel was installed in her memory in June 1903.

In the 1910s it was the home of Margaret Hall, daughter of the ex-farmer and Riccarton Road Board chairman Henry Joseph Hall, who had died in 1897. Upon her death in 1920 the house was again put up for auction, it being sold to the school teacher Hans Kennedy who

owned the neighbouring property at 311 Montreal Street. It was subsequently operated as a boarding house. It continued in the Kennedy's ownership until 1961. As was the fate with many large timber homes in the inner city, particularly those close to the then University of Canterbury site, Orari was converted into flats in the mid-20<sup>th</sup> century. Although under threat of demolition in 1995, it was instead restored by the current owner and became a bed and breakfast in the late 1990s.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Orari has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area as a longstanding source of accommodation, first for non-residents seeking education amongst the various centres of learning in the area, most notably the former Canterbury College, and more recently for tourists. In addition, its first occupant, Annie MacDonald, was a generous supporter of the work of the St Michael's and All Angels parish.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Orari has architectural significance for its late Victorian English Domestic Revival styling and as an example of the domestic architecture of R W England. Son of a colonial builder and timber merchant, Robert England established his practice in 1886 after studying architecture in England. In 1906 his brother Edward joined him in partnership. Robert England was a leading proponent of the English Domestic revival style in Christchurch at the turn of the 20<sup>th</sup> century and his firm was also responsible for the design of McLean's Mansion (1899), Riccarton House (1900) and 'Fitzroy' (1906).

Orari is a large single-storey weatherboard dwelling, which has been converted to two storeys with the insertion of modern dormer windows built into the steeply pitched gabled roof. The gables, with their wide bargeboards and half-timbering, the verandah posts and bay windows, and the brick chimneys are the principal external features of the dwelling. Although additions to Orari have occurred over the years, the building's exterior still remains largely intact. During the alterations and additions undertaken in the late 1990s, many earlier modifications made when the building was converted into flats were removed. The original central corridor was reinstated and the conservatory on the west side was restored at this time. After the 2010-2011 earthquakes a loose chimney was taken down and replaced.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Orari has technological and craftsmanship significance for what it may reveal about Victorian timber construction, materials, decorative detail, fixtures and fittings. The dwelling is constructed from kauri and rimu. The quality of the construction of the house is evident in the four metre high studs, large skirting boards, architraves and cornices.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Orari has contextual significance due to its location in the western sector of the inner-city and relationship to other scheduled dwellings in the vicinity. Standing on a corner site, across Montreal Street from the Christchurch Art gallery, Orari contributes to a heritage precinct of late Victorian and Edwardian wooden dwellings within the block bounded by Montreal, Gloucester and Worcester Streets and Rolleston Avenue. The setting is a large rectangular parcel of land sited on the corner of Montreal and Gloucester Streets. The setting contributes to Orari's street presence and includes various mature trees bounded by a low stone wall and hedge on the Montreal and Gloucester Street frontages. Historic photographs show that historically the property was fenced with a solid c.1.5m iron or timber fence with an entrance gate centred on the Gloucester Street boundary.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Orari and its setting has archaeological significance because it have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900.

## ASSESSMENT STATEMENT

Orari has overall significance to Christchurch including Banks Peninsula as a late Victorian inner city dwelling. The dwelling has social and historical significance for its association with Annie MacDonald and as the townhouse built for the widow of a pioneering Canterbury runholder and for its association with later owners. It also has historical and social significance for its accommodation use over a long period of time as flats then later as tourist accommodation. Orari has cultural significance as it illustrates changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area as a longstanding source of accommodation, first for non-residents seeking education amongst the various centres of learning in the area, most notably the former Canterbury College, and more recently for tourists. Orari has technological and craftsmanship significance for what it may reveal about Victorian timber construction, materials, decorative detail, fixtures and fittings. It has architectural and aesthetic significance as a late Victorian villa and for its design by noted architect Robert W England a leading proponent of the English Domestic revival style in Christchurch at the turn of the 20<sup>th</sup> century. Orari has technological and craftsmanship significance for what it may reveal about Victorian timber construction, materials, decorative detail, fixtures and fittings. The dwelling has contextual significance as a notable contributor to a precinct of other Victorian and Edwardian timber dwellings in this part of the inner city, which is the heart of the city's Gothic Revival core. It has archaeological significance, for its potential for archaeological evidence including that which pre dates 1900.

**REFERENCES:**

CCC Heritage File *Orari – 42 Gloucester Street*

CCC Heritage File *Dwelling and Setting – 311 Montreal Street*

L Acland *The Early Canterbury Runs: Containing the First, Second and Third (new) Series* (Christchurch, 1946)

Orari Bed and Breakfast

<http://orari.co.nz>

Historic place # 3712 – Heritage NZ List <http://www.heritage.org.nz/the-list/details/3712>

**REPORT DATED: 18 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 218  
*DWELLINGS AND SETTING, MILDENHALL – 53  
GLOUCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

*Mildenhall* has historical and social significance as an example of a new mode of domestic arrangement - the flat - that became popular in New Zealand towns and cities in the interwar period.

Between the late 1920s and WWII a demand grew up in New Zealand cities for apartment-type accommodation. This trend was driven by a variety of circumstances – fashion, social change and economics – and led both to the subdivision of larger houses and the construction of new purpose-built blocks. *Mildenhall* was developed in 1935-1936 by investors Ruth and Bernard Owen, who had purchased the property in April 1935. The block was originally reported as containing nine flats with an additional seven room residence at the northern end. The flats were a mix of bedsits and two bed units. Currently it contains nine units. As the building was nearing completion in February 1936, the *Press* reported that Christchurch had never seen such intense activity in the erection of buildings of this type. Other blocks of flats constructed in this period included *St Elmo Courts* (1930, demolished), *Victoria Mansions* (1936), *West Avon* (1936), and *The Maisonettes* (1939-1941). *Mildenhall* was owned by the Owen family until 1975; members remain prominent property investors in

the inner city today. It sustained minimal damage in the Canterbury Earthquakes of 2010-2011, and remains in residential use.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

*Mildenhall* has cultural significance as demonstration of the way in which the rapid social and cultural change of the interwar period led to new ways of living with single people or small couples residing in smaller living environments in close proximity to others rather than in single detached houses.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

*Mildenhall* has architectural and aesthetic significance as an early example in Christchurch of a linear apartment block, as a Spanish Mission style building, and for their design by noted local architect William Trengrove.

*Mildenhall* was designed in 1935 by architect William Trengrove and completed in early 1936 by contractors Peter Graham and Son at a cost of more than £9,000. The block was designed in a stripped Spanish Mission style with Palladian windows, logia, and a recessed fountain on the Gloucester Street elevation. The interior of each of the self-contained flats was in keeping with the streamlined functional design of the period. Many similarly planned blocks were built across the city in the decades which followed. The Spanish Mission was a popular design alternative to the prevailing Art Deco and Moderne styles in the 1920s and 1930s. Its most prominent manifestations in Canterbury were Christchurch's *New Regent Street* shops (1932) and *The Lodge* hotel in Hanmer (mid 1930s).

William Trengrove established his practice in Christchurch in 1922. He designed many houses in the city in the interwar period, and with the Statham block (1928, demolished) began a relationship between his firm and Cathedral Grammar School which is ongoing. In 1953 John Trengrove took over his father's practice, which continues as Trengrove Architects.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

*Mildenhall* has technological significance for its earthquake-resistant reinforced concrete construction, which reflected new building regulations brought in after the 1931 Hawkes' Bay earthquake. The flats have exterior cavity walls to control temperature variation and ceilings were designed to eliminate the sound between the ground and first storeys.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

*Mildenhall* and its setting have contextual significance in relation to the historic western inner city residential area, which contains a wide variety of dwellings spanning the period from settlement to the present day. The block relates particularly to other prominent interwar blocks in the vicinity, including *West Avon* in Montreal Street and *Victoria Mansions* on Victoria Street (both 1936). Also close by at the intersection of Montreal and Gloucester Streets are two heritage-listed Victorian dwellings, the townhouse *Orari* (1894) and a c.1875 villa.

The setting of *Mildenhall* consists of a long narrow parcel of land that is largely covered by the listed building. There are trees planted along the east and west side boundaries and a carpark to the rear of the building. *Mildenhall* has landmark significance as it is built close to the street boundary and is easily visible from Gloucester Street behind a low wall and garden planting.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

*Mildenhall Flats* and their setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The site is shown as vacant in T S Lambert's 1877 map of the central city.

### **ASSESSMENT STATEMENT**

*Mildenhall* and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The flats have historical and social significance as an inter-war apartment block built at a time when this new typology was increasing in popularity. The flats have cultural significance as demonstration of the way in which the rapid social and cultural change of the interwar period led to new ways of living. The flats have architectural and aesthetic significance as an early example in Christchurch of a linear apartment block, as a Spanish Mission style building, and for their design by noted local architect William Trengrove. The flats have technological significance as they were described as earthquake resistant at the time of construction and employed techniques to control temperature and noise. The flats have contextual significance for their relationship to other heritage listed residential buildings within the vicinity, particularly nearby apartment blocks of the same period, and their contribution to the streetscape. The flats and setting are also of archaeological significance for the potential to hold archaeological evidence including that which pre dates 1900.

### **REFERENCES:**

CCC Heritage files – Mildenhall

*The Press* 20 February 1936.

Neil Roberts – 'The history of the New Gallery Site' *Supplement to the Robert McDougall Art Gallery Bulletin* No. 4, April-May 1997.

**REPORT DATED:** 11/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1354  
*FORMER CSA/ CoCA GALLERY AND SETTING – 66  
GLOUCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Centre of Contemporary Art Gallery (CoCA) has high historical and social significance as the oldest arts institution in Canterbury being established in 1880. It was formerly known as The Canterbury Society of Arts (CSA) and from 1895 until 1968 exhibitions were held in the now demolished CSA art gallery on the corner of Durham Street and Armagh Street designed by B. W. Mountfort with additions by R. D. Harmen. Restrictions in space, increasing membership and the need for a purpose-built gallery with adequate, lighting, display and storage facilities meant that by the early 1960s the original gallery was no longer adequate for the CSA's purposes. In a 1963 Council meeting of the CSA, debate took place over the relocation of the Society into a new gallery and site in Christchurch. Architects

Minson & Henning-Hanson and Dines provided plans in 1965 for a new gallery to be built at 66 Gloucester Street; the new gallery was opened in 1968.

It was requested in the original brief by the sub-committee of the CSA (consisting of Peter Beaven, Miles Warren, Quentin Macfarlane, Rhona Flemming, Rusty Laidlaw, Paul Pascoe, and S. E. Mair) to the architects that the gallery was to be entirely functional: it should consist of the largest possible hanging space in one related space, be bare of fixtures and dependant as much as possible on natural lighting, there should be adequate storage, working, kitchen, and cloak rooms and the building should be structurally strengthened to allow for further building of up to six stories, and provision should be made for a lecture and projection room. The opening of the new gallery was a milestone for the visual arts in Christchurch as it was not only a purpose-built contemporary art gallery for the display of working artists, but also the first time that a local gallery had specific spaces to accommodate solo exhibitions rather than group shows. In 1996 the gallery underwent a name change and renovation to ensure that it retained a relevance to working artists and issues of relevance to the arts. As the Centre of Contemporary Art the gallery sought to act “as a dynamic and vibrant centre that embraces the diversity of contemporary cultural production.”

In recent years the Centre of Contemporary Art Gallery continued to function in terms of its exhibition programme according to the dictates of the exhibition spaces. An art classroom was sited within the Print Room and the mezzanine level was an art gallery exclusively for the exhibition of the art work of young people. The Centre of Contemporary Art Gallery sustained moderate damage in the 2010/2011 Christchurch earthquakes. It has been closed for repairs and is set to reopen in the spring of 2015. Repair work has included the replacement and insulation of the roofing system, including the skylights in the roof pyramids which have all been replaced with toughened glass. All walls are now insulated and lined with plywood and board. It is anticipated that the plywood will allow for more efficient exhibition installations. The 1970s addition at the back of the building has been demolished, and in the meantime this 130m<sup>2</sup> space will be used as an outdoor gallery / project space. Enclosed by the concrete walls of the surrounding buildings with an open view of the sky, this space is intended to provide a very distinctive experience.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Centre of Contemporary Art Gallery has high cultural significance because of its contribution to the arts in Canterbury and the wider community. The gallery has acted as an exhibition space for hundreds of local artists and is an important cultural institution in Christchurch. Artists recently graduated from art schools and polytechnics have often held their first solo exhibition at the gallery or received an award to further their study in the arts, or received acknowledgment through an exhibition such as the annual members' exhibition and award. The Centre of Contemporary Art has a well-established association with the community. This is both historical and a consequence of the range of services, events, and education programmes it provides. Until the early 1970s the gallery occupied a critical place in the development of the arts in the City, actively participating through exhibitions and education. This was particularly important, with an absence of dealer galleries in Christchurch, and the public art gallery's role primarily restricted to use as an art museum.

The gallery's use until the earthquake closure remained similar to when it opened in 1968, with six exhibition spaces and changing shows, as well as art classes and an education programme for the arts. The gallery was also used for community and business functions on a regular basis. As an arts institution within the cultural precinct, it maintained a profile with local visitors and with tourists. The Centre of Contemporary Art will continue to play an important role in the development of the arts and artists of Christchurch when it reopens in 2015. The gallery intends to retain its progressive approach to exhibition programmes and events.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Centre of Contemporary Art Gallery is of high architectural and aesthetic significance; the building was designed by architects Minson, Henning-Hanson and Dines in 1965 and is an excellent example of modernist architecture in New Zealand. Architects Stewart Minson and Holger Henning-Hansen have been identified as contributing to the emergence of contemporary architecture in New Zealand. Both worked in the domestic field and Henning Hansen was noted in the late 1950s with a house in Burnside of 1958 whose "designs were the first clear expression in Canterbury of the precise care for natural materials and the empirical simplicity of the best Scandinavian work".

The exterior of the gallery is deceptive in appearance in the effort to fit it on to a narrow inner-city site; this belies the ample exhibition space within made up of five exhibition spaces, a classroom for art education, a racked display and storage area for art works and storage space. The building reflects Brutalist principles in its use of poured concrete and aggregate panels. The street façade presents two twin rectangular forms with separate roof forms, and separated by a recessed area. The symbol of the gallery – a circle, square and triangle form are recessed into the concrete piers either side of the entrance. The building was constructed with a ground floor, first floor and mezzanine level with administration and storage areas. It consisted of five gallery spaces including four smaller galleries for solo artist's exhibitions and a large gallery (the Mair Gallery) 16 metres in length by 10 metres width for touring and themed exhibitions. The gallery received an Enduring Architecture Award from the New Zealand Institute of Architects in 2002. This was entirely appropriate as it remains as functional and vital in its use as a purpose-built art gallery as it did when it was opened in 1968. The judges in 2002 commented that "After 25 years the gallery remains a stimulating environment in which both art and architecture can be equally appreciated". As an institution that has acted as a venue for numerous artists and arts events it continues to make a significant contribution to the arts in the 21<sup>st</sup> century. Despite closure after the 2010/2011 Christchurch earthquakes, the gallery has worked through options to remain viable as an important place for contemporary art and will continue in this tradition upon reopening in 2015.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



The Centre of Contemporary Art Gallery is of high technological and craftsmanship significance as an excellent example of 1960s concrete construction and detailing, and gallery lighting design. The exterior features concrete block and poured concrete beams and piers, and the use of large riverbed stones embedded into panels on the first level of the building. The logo of the CSA is embossed into two columns. Internally the spaces were designed to allow natural light in the main gallery through the pyramidal roof system and natural lighting enters gallery spaces through light tunnels.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Centre of Contemporary Art Gallery is of high contextual significance due to its location in the central city with its distinctive features lending it landmark status. The gallery, sited at 66 Gloucester Street, is part of area of the city which was historically the location of a number of educational institutions. This included the opening of the Canterbury Museum in 1870, Canterbury (university) College in 1877, the School of Art in 1882, and its predecessor the Canterbury Society of Arts in 1880. The Centre of Contemporary Art is an important part of this area being sited adjacent to The Christchurch Art Gallery Te Puna o Waiwhetu and close to the Provincial Council Buildings. In terms of architectural type, material, colour and texture, the Centre of Contemporary Art Gallery relates to the nearby former New Zealand Post Building (now the Christchurch City Council's Civic Offices) in Hereford Street, the former Christchurch Police building on the corner of Hereford Street and Cambridge Terrace.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Centre of Contemporary Art Gallery is of some archaeological significance as the site is in the vicinity of the area once occupied by the Waitaha Pa, Puari. In European terms the archaeological significance of the site dates from the mid to late 1800s when the Gloucester Street area was developed. Construction of the Centre of Contemporary Art Gallery was completed in 1968. It is possible that during the construction of the Centre of Contemporary Art Gallery that any existing archaeological evidence may have been, disturbed, modified or destroyed.

## **ASSESSMENT STATEMENT**

The Centre of Contemporary Art is of high heritage significance to the Christchurch District, including Banks Peninsula. The Centre of Contemporary Art Gallery has high historical and

social significance as the home of the institution formerly called The Canterbury Society of Arts (CSA) – the oldest arts institution in Canterbury which was established in 1880, and was the first local gallery which had specific spaces to accommodate solo exhibitions rather than group shows. The Centre of Contemporary Art Gallery has high cultural significance as a well-established arts institution with the community. The current building has ensured the continuance of the oldest art organisation in the City. The Centre of Contemporary Art Gallery has high architectural and aesthetic significance as an example of modernist architecture of the period which expresses Brutalist principles, which has received an *Enduring Architecture Award* from the New Zealand Institute of Architects. The Centre of Contemporary Art Gallery is of high technological and craftsmanship significance as an example of 1960s concrete construction techniques and finishes. The building is of contextual significance as one of a number of buildings in this part of the central city that have supported Canterbury's long tradition in arts and education; as a landmark for its use and distinctive appearance, and for its relationship in terms of style and materials to nearby buildings of a similar period. .

#### REFERENCES:

Christchurch City Council Heritage files 66 *Gloucester Street, Centre of Contemporary Art Gallery (CoCA)*  
 Canterbury Museum Pictorial collection  
 "New Gallery Site" *News. The Journal of the Canterbury Society of Arts* No.3, September 1965.  
*The Press* – editions between 1963 and 2005  
 Star 21.11.1966  
 "New Gallery" (plans) *News. The Journal of the Canterbury Society of Arts* No.6, March 1966.  
 "New Gallery" *News. The Journal of the Canterbury Society of Arts* No.8, July 1966.

**REPORT DATED: 28 JANUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**ST MICHAEL AND ALL ANGLES BELFRY AND GALLERY**

**CHRISTCHURCH CITY PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 222**

***THEATRE ROYAL FAÇADE, DOME, MARBLE  
STAIRCASE AND SETTING - 145 GLOUCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Theatre Royal façade, dome and marble staircase has high historical and social significance as an important performance venue in Christchurch for more than a century. The alterations to the building and its changes of use reflect the changing nature and fortunes of entertainment in the city over the last hundred years.

The theatre was built for a syndicate headed by theatre impresario J. C. Williamson, and opened on 25 February 1908. The size of the building, originally seating 1,240, suggests the popularity of theatre at the time. The building is the third in Gloucester Street to carry the name. Williamson was an American who settled in Australia, founding his company in 1879; many of the better productions which toured Australasia from the late nineteenth until the mid-twentieth centuries travelled were through Williamson. The theatre was substantially rebuilt in 1928, when its seating was increased to 1,435 and it was fitted for use as a cinema.

During the 1940s and 1950s, the theatre was used primarily as a cinema. After a brief renaissance from the mid 1950s as a live venue, the theatre suffered competition from television, and was only saved from demolition by a charitable trust, who bought it in 1980. The building was renovated substantially in 2005 and renamed the Isaac Theatre Royal to honour the generous sponsorship of the late Diana, Lady Isaac. During this time the building and its fortunes have charted the development of popular culture, hosting both high and low forms of the performing arts, from wrestling matches, cinema and vaudeville to Shakespeare and grand opera. Many well-known artists have performed in the theatre including Sir John Gielgud, Louis Armstrong and Dame Kiri Te Kanawa and Dame Malvina Major.

The theatre sustained substantial damage in the Canterbury Earthquakes of 2010 and 2011. The decision was made to prop the façade and fully demolish and replicate the foyer and auditorium. Some original elements were saved and restored such as the central internal painted dome. The rebuilt theatre opened on 17 November 2014, and has resumed its role as one of the principal performance venues in the city.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Theatre Royal façade, dome and marble staircase has high cultural and spiritual significance as a centre of the city's cultural life for more than a century. As a focal point for the performance community and a leading entertainment venue, the building holds a special place in the cultural heart of Christchurch. That the building is seen as an integral part of the community's artistic and heritage culture has been highlighted by major fundraising campaigns which have saved the building from demolition in the 1970s, renovated it in the 2000s and rebuilt it after the Canterbury Earthquakes in the 2010s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

As a result of the 2010-2011 Canterbury earthquakes the Isaac Theatre Royal façade, dome and marble staircase has architectural and aesthetic significance with relation to the original fabric remaining.

The original design was executed by Sydney and Alfred Luttrell who were leading Canterbury architects during the first three decades of the twentieth century and built by W. H. Bowen. They only executed two theatre commissions however: the Theatre Royal and the Liberty (Savoy) Cinema in Cathedral Square (since demolished) and were more well-known for their commercial and racecourse buildings. They designed a number of churches and were the unofficial architects to the Roman Catholic diocese.

The principal façade has heavily modelled facade features in the form of Corinthian columns, and a tall attic storey and cornice. This facade originally featured an ornate cast iron verandah/promenade balcony – this and the much of the ground floor were removed as part of the 1928 remodelling which also substantially remodelled the original 1908 interior. This work was undertaken by architect C. H. Ballantyne. In 2005 a substantial refit was again undertaken and the stage was enlarged and the fly-tower and backstage area were rebuilt to

designs by noted architect Sir Miles Warren. This backstage area survived and has been integrated in to the rebuild.

The Theatre Royal sustained substantial damage in the Canterbury Earthquakes of 2010 and 2011. The façade was subsequently propped, and the foyer and auditorium fully demolished before being replicated. The marble staircase, part of the 1928 refit, was saved and reinstated. Particularly noteworthy is the dome which remained untouched in the 1928 refit. It features scenes from “A Midsummer Night’s Dream”, and was painted by G C Post of the Carrara Ceiling Company of Wellington. This was removed as part of the post-quake work and has been substantially restored and conserved by Italian trained conservator Carolina Izzo and her team and reinstated. The heavily decorated plaster interior was damaged in the 2010-2011 earthquakes and was lost during the demolition phase. However casts were taken and this enabled full reproduction of all features.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Theatre Royal façade, dome and marble staircase has technological and craftsmanship significance for the evidence it holds of past methodologies, materials, fixtures and fittings as well as technological and craftsmanship involved in the post-quake restoration work of original features as well as the replication of the decorative plaster elements and 21<sup>st</sup> century architectural and seismic design work that forms part of the post-quake rebuild. Of particular craftsmanship significance is the central dome painted by G C Post of the Carrara Ceiling Company of Wellington and the principal marble staircase.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The Theatre Royal façade, dome and marble staircase has contextual significance on its site, in its setting and within its wider context. The Theatre’s site and setting are a large rectangular land parcel on the north side of Gloucester Street. The theatre’s façade is on the street frontage and the theatre occupies the greater part of the site. The theatre was previously surrounded by similarly large scaled buildings from a variety of eras many of these have been demolished post-quake. The building and its ornate façade are now highly visible landmarks in the central city. The most prominent elements of the theatre’s remaining context are the 1930s Spanish Mission-style shops of neighbouring New Regent Street. The Edwardian building that linked the theatre and New Regent Street was demolished post-earthquakes, but is being replicated to restore the integrity of this small section of heritage streetscape.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Theatre Royal façade, dome and marble staircase and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900, including that relating to the nineteenth century.

## **ASSESSMENT STATEMENT**

The Theatre Royal façade, dome and marble staircase is of high overall heritage significance to the Christchurch district including Banks Peninsula as an important performance venue and a centre of cultural life in the city for more than a century. The theatre façade, dome and marble staircase has high historical and social significance for its role in the artistic life of the city. Many famous artists and performers have appeared on the theatre's stage and it has over time hosted both high and low forms of the performing arts, from wrestling matches, cinema and vaudeville to Shakespeare and grand opera. Many well-known artists have performed in the theatre including Sir John Gielgud, Louis Armstrong and Dame Kiri Te Kanawa and Dame Malvina Major. The Theatre Royal façade, dome and marble staircase has high cultural and spiritual significance as a centre of the city's cultural life for more than a century. As a focal point for the performance community and a leading entertainment venue, the building holds a special place in the cultural heart of Christchurch. The Theatre Royal façade, dome and marble staircase has architectural and aesthetic significance. The original design was executed by Sydney and Alfred Luttrell who were leading Canterbury architects during the first three decades of the twentieth century. The Theatre Royal sustained substantial damage in the Canterbury Earthquakes and the façade was subsequently propped, and the foyer and auditorium fully demolished before being rebuilt and the interior, apart from the dome and marble staircase which have been conserved, was extensively replicated. The Theatre Royal façade, dome and marble staircase has technological and craftsmanship significance for the evidence it holds of past methodologies, materials, fixtures and fittings; the works involved in the post-quake restoration work of original features; the replication of the decorative plaster elements and 21<sup>st</sup> century architectural and seismic design work that forms part of the post-quake rebuild. The Theatre Royal façade, dome and marble staircase has contextual significance on its site, in its setting and within its wider context. The Theatre's site and setting are a large rectangular land parcel on the north side of Gloucester Street. The theatre's façade is on the street frontage and the theatre occupies the greater part of the site. The theatre's façade, dome and marble staircase also has contextual significance in relation to the nearby heritage-listed buildings of New Regent Street. The Theatre Royal and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900.

## **REFERENCES:**

CCC Heritage File 145 Gloucester St. NZHPT Classification Proposal (1989). NZHPT Register Entry (2001)

**REPORT UPDATED:** 12/01/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 458  
*CRICKET PAVILION AND SETTING – 445 HAGLEY  
AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Umpires Pavilion has high historical and social significance as the oldest sports building in Canterbury and research to date suggests that it is probably the oldest cricket pavilion in Australasia (NZHPT). It was built in 1864 in time for the first international cricket match in Canterbury. In March of that year George Parr's All England Eleven arrived to play Canterbury. A cricket club had been established in Canterbury in 1851, just six months after the arrival of the First Four Ships. Parr was said to have been surprised and impressed at the neatly fenced ground and purpose built pavilion which so closely modelled cricket facilities at home.(CCUA) The pavilion was originally positioned on the first Canterbury Cricket Club's grounds, called Dilloways, on the north-west corner of South Hagley Park. Here John Dilloway, of the Riccarton Hotel, put down a small cricket ground opposite his hotel. In 1866, with the establishment of the Hagley Oval, the pavilion was moved to its present site. Since its construction the pavilion has been home to several Christchurch cricket clubs including West Christchurch, St Albans, Marist and Christchurch United. By the 1980s the pavilion had been altered and upgraded several times and was under threat of demolition. However, in 1988 the Canterbury Cricket Umpires Association took over the building and over the next

three years rebuilt and restored it on a voluntary basis to its original appearance. An Umpires Association was first formed in 1903, but lapsed after a couple of years. In 1922 the Association was reformed and continues to serve Canterbury cricket with several of its members becoming Test Umpires. The restored pavilion continues to be leased by the Umpires Association, from the Christchurch City Council. In December 2014 a revamped Hagley Oval, complete with a new stand and embankment, gained Test cricket status, hosting the first test of the New Zealand versus Sri Lanka series of that year, and in February 2015 the ground played host to opening game of the ICC Cricket World Cup 2014-15.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Umpires Pavilion has high cultural significance as it has been associated with Canterbury cricket since 1864. It stands as a symbol of the early colonists' desire to establish an English way of life in Canterbury, including English sports culture.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The pavilion has architectural and aesthetic significance as an early colonial timber sports pavilion. It was constructed in 1864 from timber taken from Riccarton Bush. The lean-tos were added at a slightly later date. The original designer was not recorded however it was modelled on English cricket pavilions in terms of its design and function. It is also a typical early colonial building with its basic form and simple timber detailing used for decorative effect. The original building had a shingled roof. By 1983 the building had been substantially altered. The balcony had been removed and with it the distinctive Union Jack railing and frieze. The restoration of the building required a lot of work and new material to restore it to its original appearance, which was taken from an 1869 photograph. The pavilion was restored between 1989 and 1991. It was undertaken by a team of volunteers with guidance from Skews Hey Ussher Architects and the then New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga). The two-storeyed single gabled timber building was restored, with rear and side lean-tos and double verandah along the front. The original simple timber frieze was also reinstated.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The pavilion has high technological and craftsmanship significance due to its remaining early colonial timber construction. The building was constructed of timber from Riccarton Bush. The framing of the building was totara with kahikitea used for the weatherboard cladding. When the building was restored c.1990 the frame sections of the building were found to be mortised and tenoned and held in place with wooden wedges. The weatherboards were found to be held on by hand forged nails. (Lowrie)

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The pavilion has high contextual significance as a cricket pavilion that has remained on the same site at the Hagley Oval since 1866 when the cricket oval was established. The setting consists of the Hagley Oval cricket ground, which sits on the Riccarton Avenue boundary of South Hagley Park, opposite the Botanical Gardens. The Hagley Oval incorporates an embankment and new pavilion, opened in 2014, while on the perimeter of the embankment are two cricket club pavilions, the Umpires' Pavilion, and a groundsman's house and sheds. It is also ringed by a variety of listed mature trees including purple sycamores, lime trees, oak trees and alder trees. The Canterbury Horticultural Society building is on the south-east boundary whilst the remainder of the oval is surrounded by sports grounds. South Hagley Park consists largely of sports fields with facilities for several sports including netball, rugby and cricket. In the immediate vicinity of the listed building are some large shrubs which relate to the residential styled building, the groundsman's house, with hedge boundary, next door.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Umpires Pavilion and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900, considering the building was moved to this site in 1866. There may also be archaeological evidence of the original site of the building in the north-west corner of South Hagley Park.

## ASSESSMENT STATEMENT

The Umpires Pavilion and setting is of high overall heritage significance to the Christchurch District including Banks Peninsula. It has high historical and social significance as the oldest sports pavilion building in New Zealand. Since 1864 it has played a role in Canterbury's cricketing history, as the pavilion used for the first international cricket match in the region when the English cricket team visited in 1864, as home to a number of different Christchurch cricket clubs, and today as the base of the Canterbury Cricket Umpires Association. The role the pavilion has played in Canterbury cricket since 1864 was attested to in the late 1980s when, under threat of demolition, the Umpires Association restored and rebuilt it. It also has high cultural significance, with the pavilion standing as a physical reminder of the duration of the long and continuing association of the cricket oval, and more generally South Hagley Park, with the sporting life of Canterbury.

The pavilion has in addition both architectural and aesthetic significance, and technological and craftsmanship significance. As an early colonial building the pavilion was based on

English models using early colonial building practices. As a result of the restoration between 1989 and 1991, much of its original exterior design has been reinstated, while the interior exhibits timber construction practices of the day. The source of this timber, namely Riccarton Bush, is also known.

Although the pavilion moved to its present site in 1866, two years after its construction, its contextual significance is largely undiminished, as its move accompanied that of the cricket oval within the confines of South Hagley Park. It has thus been a feature of cricket in South Hagley Park for 140 years. It is also of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, in particular sporting activity. There may be archaeological evidence of its original site in the north-west corner of South Hagley Park.

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*Lowrie, G. A Pavilion is Built.*  
New Zealand Historic Places Trust Registration Report. Canterbury Cricket Umpires  
Association Pavilion.  
Canterbury Cricket Umpires Association Incorporated 1989. The Umpires Pavilion.

**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 231  
*FORMER WEST CHRISTCHURCH SCHOOL / HAGLEY  
COMMUNITY COLLEGE AND SETTING – 510 HAGLEY  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Hagley Community College main building and its setting has high historical and social significance as an educational site since 1863. Christchurch High School was established in 1858 and was originally located north of St Andrew's Presbyterian Church, at the intersection of Oxford Terrace and Antigua Street. It was relocated to the present Hagley Avenue (previously known as Lower Lincoln Road) site in 1863. Ten years later the school was purchased by the newly established West Christchurch School, which offered primary schooling. In 1904 a secondary division was established at the school to 'provide an education to fit pupils for business life', as opposed to the university focus that other secondary schools in the city were said to have at the time. Primary and intermediate classes ceased in 1932 and 1939 respectively and in 1936, under the control of the Canterbury University College, it became Christchurch West High School. Renamed Hagley High School in 1966, it is now known as Hagley Community College.

After the original school building on site was condemned and demolished, a new West Christchurch School was designed by Samuel Farr and opened in 1874. This building was demolished to make way for the present brick building on the site. Designed by architect George Penlington who was an old boy of the school, it was opened by the then Minister of Education, C J Parr in September 1924. In the early 1990s the building was threatened with demolition, however a major refurbishment was undertaken instead, which was said to be the most expensive school rebuilding project in New Zealand at the time. The historic school building was re-opened by Governor-General Dame Catherine Tizard in February 1995. Today Hagley Community College is a central city school for adult and adolescent students. It was not damaged in the 2010-2011 earthquakes.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Hagley Community College main building has high cultural significance as a place of learning since 1863 and as a leader in adult and community education since the 1970s. The school is esteemed by past and present staff and pupils and is associated with a distinctive and particular educational philosophy and style of learning.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Hagley Community College main building has high architectural and aesthetic significance for its inter-war neo-Georgian styling and association with George Penlington, Canterbury Education Board architect (1900-31). This style was popular for secondary and tertiary educational buildings between the world wars in England, the United States and New Zealand. Penlington's design may nod to the collegiate gothic with its central fleche and gables but use of this style is more evident in his former Teacher's College building in Peterborough Street (1924-30, aka Peterborough Centre) was executed in the Collegiate Gothic educational buildings.

The façade of Hagley Community College's main building has a symmetrical 'centre and ends' composition, whereby projecting entrance and terminal bays emphasise the formal symmetry of the gabled building. Ionic columns frame the entrance beneath a decorative pediment inset with a clock. A flagpole mounted on a fleche, directly behind the central pediment, further enhances the symmetry of the principal elevation. The decorative brickwork of the façade and the building's fenestration and ventilation system, the latter based upon modern 'open-air classroom' principles, are also notable features of Penlington's design. In 1929 an additional wing, also of two storeys, was added by R Savage at the rear of the building and at right angles to it. When this extension was demolished in 1993 a time capsule produced documents including a letter stating the cost of the building was £9500. Sheppard and Rout designed a new replacement three-storey wing in 1993 to house offices and classrooms. Penlington's 1924 building was earthquake strengthened during this redevelopment.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Hagley Community College's main building has technological and craftsmanship significance for what it may reveal of interwar construction methodologies, materials, fixtures and fittings as a masonry building featuring both brick and reinforced concrete, with stone detailing. The building has technological significance for its open-air classroom ventilation and the quality of its brickwork which is enlivened by quoins and a classically detailed entrance porch. Along the facade there are various decorative elements and features using brick and the original slate roof remains. The clock is in working condition except for the bell.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Hagley Community College main building has contextual significance as a landmark on Hagley Avenue, opposite Hagley Park and in close proximity to Christchurch Hospital. The setting includes that portion of the campus from the front fence to the rear of the building, including the entrance gates, lawn and mature trees. The main building stands at the centre of the campus facing north towards Hagley Park.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Hagley Community College's main building and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900. There are no recorded archaeological sites in the vicinity but the place has been the site of a school since 1863. The 1862 map of Christchurch shows buildings on the block bounded by Hagley Avenue, Selwyn, St Asaph and Antigua Streets and also indicates area of maze cultivation and a nursery to the north of Balfour Terrace.

### **ASSESSMENT STATEMENT**

The main block of Hagley Community College has overall high significance to Christchurch, including Banks Peninsula as the site of education since 1863 and for its association with the progressive teachings of Hagley Community College. The building has high historical and social significance for its long association with education in the City. In 1904 a secondary division was established at the school to 'provide an education to fit pupils for business life', as opposed to the university focus that other secondary schools in the city were said to have at the time. Primary and intermediate classes ceased in 1932 and 1939 respectively and in 1936, under the control of the Canterbury University College, it became Christchurch West



High School. Renamed Hagley High School in 1966, it is now known as Hagley Community College. The Hagley Community College main building has cultural significance as a place of learning since 1863 and as a leader in adult and community education since the 1970s. The school is esteemed by past and present staff and pupils and is associated with a distinctive and particular educational philosophy and style of learning. The main block of Hagley Community College has high architectural and aesthetic significance as the work of Education Board architect George Penlington and for its collegiate neo-Georgian styling. Hagley Community College's main building has technological and craftsmanship significance for what it may reveal of interwar construction methodologies, materials, fixtures and fittings as a masonry building featuring both brick and reinforced concrete, with stone detailing. The main block of Hagley Community College has contextual significance in relation to the campus site and the southeastern sector of Hagley Park. Hagley Community College's main building and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900.

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Historic place # 1874 – Heritage NZ List

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**REPORT DATED: 18 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 269  
*DWELLING AND SETTING* – 300 HEREFORD STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M. VAIR-PIOVA 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

300 Hereford Street has historical and social significance as a substantial Edwardian home which underwent the transition common to many inner city properties in the 1930s and 1940s to become a residential rental. It also has historical significance for its association with leading New Zealand painters Philip Clairmont and Tony Fomison.

Philip Clairmont (1949-1984) and Tony Fomison (1939-1990) were living and working at 300 Hereford Street in 1971-1972. Clairmont, an expressionist painter, executed his first major post-student works (such as mixed media drawing *Fireplace at 300 Hereford Street* – now part of Victoria University's collection) at the address, and staged his first large solo exhibition in 1971. Both painters went on to establish national reputations as artists.

300 Hereford Street was built in 1906 for William Seed, a jeweller who was managing director of Petersen's Jewellers from 1910 until his death in 1927. Seed sold the house in

1913 to solicitor Luther Hopkins, who sold it in turn to merchant William Stagg and his wife Mabel in 1920. The Staggs mortgaged the property to Sir George Clifford of Stoneyhurst Station in North Canterbury in 1925. In 1934 when the Staggs defaulted, the house became the property of Sir George's brother Sir Charles. It remained a Clifford family property until 1993. The house became a residential rental when the Cliffords assumed ownership, and remained so until the Canterbury Earthquakes of 2010-2011 when it sustained slight damage. Latterly it belonged to a neighbouring evangelical church. There is a current proposal to convert the building into hostel accommodation. Exterior views of the house featured in Peter Jackson's 1994 film *Heavenly Creatures* to represent the home of Pauline Parker.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

300 Hereford Street has cultural significance for its capacity to depict the lifestyle of an affluent Christchurch family in the early twentieth century. It also has cultural significance for its connection with important New Zealand artists Philip Clairmont – in whose work it featured – and Tony Fomison.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

300 Hereford Street has architectural and aesthetic significance as an Edwardian two-storey weatherboard 'pattern book' villa, of a type common in the inner city at the time of its construction. It retains many original features, including its restrained Italianate architectural detail, interior woodwork, and leaded and painted glass. In the early 1990s the house underwent renovation. In 1996 a new garage was built at the rear of the property. The house sustained light damage in the Canterbury Earthquakes of 2010-2011. A brick chimney was subsequently removed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

300 Hereford Street has technological and craftsmanship significance as an ornate Edwardian villa, illustrating the wealth of architectural and other decorative detail available prefabricated to builders in this period. The dwelling's top and side lights are particularly notable with coloured glass and intricate transfers depicting birds and plants.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

300 Hereford Street has contextual significance as part of the eastern inner city residential area, an architecturally diverse area with buildings dating from the early years of settlement through to the present day. The house is located on the northern margin of an industrial area. Until the late 2000s it was part of an interesting uniform late Victorian and Edwardian streetscape, but its neighbours were demolished following the Canterbury Earthquakes and it is now largely isolated. The house is close to the new City Mission complex, which contains the relocated St Luke's Chapel, the former Woolston Cemetery mortuary chapel. The house's setting consists of the immediate parcel, an established rectangular section with a right of way on a separate title to the east. The right of way provides access to a garage at the rear and to neighbouring properties.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

300 Hereford Street and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. This area of Hereford Street was occupied by homes by the 1870s.

### **ASSESSMENT STATEMENT**

300 Hereford Street has overall heritage significance to the Christchurch district including Banks Peninsula. The house has historical and social significance as a substantial Edwardian home which underwent the transition common to many inner city properties in the 1930s and 1940s to become a residential rental. It also has historical significance for its association with leading New Zealand painters Philip Clairmont and Tony Fomison. The house has cultural significance for its capacity to depict the lifestyle of an affluent Christchurch family in the early twentieth century, and for its connection with important New Zealand artists Philip Clairmont – in whose work it featured – and Tony Fomison. The house has architectural and aesthetic significance as a two storey Edwardian weatherboard 'pattern book' villa, of a type common in the inner city at the time of its construction. It retains a high degree of physical integrity. The house has technological and craftsmanship significance as an ornate Edwardian villa, illustrating the wealth of architectural and other decorative detail available in prefabricated form to builders in this period. The contextual significance of the house is its location within the historic residential area of the broader eastern inner city. It is an isolated remnant in its immediate context, which has been almost entirely redeveloped in recent years. 300 Hereford Street and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage File: Dwelling, 300 Hereford Street

'Obituary - Mr W H Seed' *The Press* 21 October 1927 p 15.

J. McCarthy 'Quaint Victorian' *The Press*, 18 August 2001 p 44.

M. Edmonds *The Resurrection of Philip Clairmont* Auckland, 1999

**REPORT DATED:** 12/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 268  
*ST LUKE’S CHAPEL AND SETTING – 272 HEREFORD  
STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

St Luke's Chapel has historical and social significance as a chapel that was initially constructed as a funerary chapel for the Lower Heathcote Church of England Cemetery. It then became the chapel for the Jubilee Home and finally was relocated to be the chapel for the City Mission. The chapel was designed in 1888 by R. W. England as a funerary chapel for the Lower Heathcote Church of England Cemetery in Rutherford Street, Woolston. The Heathcote parish was part of the community served by the Church of St John the Evangelist in Woolston. In 1864 the Church Property Trustees purchased land on the corner of Princess (now Rutherford) Street and Garlands Road for use as a cemetery. One of the earliest cemeteries in Christchurch the Heathcote Cemetery was consecrated by the Rt Rev Harper, first Bishop of Christchurch in 1868. By the late 1940s the chapel had fallen into disrepair, through lack of use, as the nearby Heathcote cemetery was almost full. A St John's lay reader, L.R. Burgess, who conducted regular services at the nearby Jubilee Home instigated the gifting of the building by the Church Property Trustees to the North Canterbury Hospital Board and in 1947 the chapel was relocated to the Jubilee Home. However The Jubilee Home was established in 1888 as a memorial to the 50th Jubilee of Queen Victoria. It was

established to care for the 'destitute and infirm'. The move was supervised by the architect R S D Harman and most likely undertaken by traction engine. In October 1949 the chapel was dedicated to St Luke the physician. As a non-denominational chapel the St Luke's Chapel served the religious community of the Jubilee Home until 1990. In that year the Jubilee Home was closed and following an approach from the City Missioner, the chapel was gifted by the Area Health Board to the Christchurch City Mission. In April 1991, under the supervision of architect Don Donnithorne, the chapel was moved to its new site at the City Mission in Hereford Street. In 2013 consent was obtained by Wilkie and Bruce architects to move the Chapel over the road to a site adjacent to the new City Mission building. The chapel now sits on its own plot of land on the south side of Hereford Street.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

St Luke's Chapel has cultural and spiritual significance having served three distinct communities since its consecration in 1888. As a funerary chapel it was used for final services for many people buried in the Woolston Cemetery. At the Jubilee Home it was used for regular services as well as for the funeral services of some of the residents. It continues to fulfil a spiritual and cultural function as the City Mission Chapel.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

St Luke's Chapel has architectural and aesthetic significance for its Gothic Revival design by well-known Christchurch architect R W England. Born in Lyttelton in 1863, Robert England went to England for his architectural training. He returned to Christchurch and established his own practice around 1886. The chapel, designed in 1888, is among his earlier works, with later works including McLeans Mansion and the third stage of Riccarton House. His brother Edward England joined the practice in 1906, two years before Robert's death in 1908. The weatherboard chapel has a steeply pitched shingled gable roof with decorative bargeboards at each end. Lancet windows line the nave with a triple lancet window at the east end. The chapel is entered through a gabled entrance porch, with the interior being dominated by four open timber trusses. The building is constructed of kauri with some rimu finishes. The glass in the side lancets is the original glass from the 1880s. The stained glass window in the triple lancet was added in the 1950s and was the work of Roy Miller of Miller Studios Dunedin. It was designed by Miller's principal designer, Frederick V Ellis head of the School of Art at Wellington Technical College. As well as the timberwork in the building itself the altar furniture is of note. Through donations from Jubilee Home residents an altar, lectern, chair and prayer desk were commissioned for the chapel in the early 1950s. Designed by architect R S D Harman, the furniture was carved by J C Vivian, who worked closely with master craftsman, Frederick Gurnsey.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



St Luke's chapel has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction methodologies, materials, fixtures and fittings. It has craftsmanship significance for its interior finishes such as the altar furniture designed by R S D Harman and carved by J C Vivian, who worked closely with noted master craftsman Frederick Gurnsey, the stained glass windows and decorative detail.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the chapel consists of the immediate land parcel. It has contextual significance for its relationship to the adjacent City Mission building on Hereford Street. The removal of the building from the previous City Mission complex of buildings on the north side of the street has improved the visibility of the chapel, putting it on its own plot, directly facing the road, rather than it being hidden amongst a complex of buildings. The chapel sits in a lawn area with parking to the rear of the site. A small building has been constructed behind the chapel to house toilets and storage.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Chapel setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900, as an early central city land parcel. However any archaeological evidence found would not relate to the chapel itself, its foundations being extant in the Rutherford Street Cemetery.

## **ASSESSMENT STATEMENT**

St Luke's Chapel and its setting are of overall significance to Christchurch including Banks Peninsula as an extant example of a Victorian funerary chapel. The chapel has historical and social significance as a chapel that was initially a funerary chapel for the Lower Heathcote Church of England Cemetery, then chapel for the Jubilee Home and finally the chapel for the City Mission. St Luke's Chapel has cultural and spiritual significance having served three distinct communities since its consecration in 1888. It has architectural and aesthetic significance for its Gothic Revival design by well-known Christchurch architect R W England. The chapel has technological and craftsmanship significance for its 19<sup>th</sup> century timber construction, materials, fixtures and fittings and additional details such as the altar furniture designed by R S D Harman and carved by J C Vivian, who worked closely with noted master craftsman Frederick Gurnsey. It has contextual significance for its relationship to the adjacent City Mission building on Hereford Street. As the Chapel has been relocated a number of times, the Chapel setting only is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, 275 Hereford Street*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Luke’s Chapel/City Mission – 275 Hereford Street – 2011*

**REPORT DATED:** 28/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 274**

***COMMERCIAL BUILDING AND SETTING, DUNCAN'S  
BUILDINGS— 135, 139, 141, 143, 145, 153, 155, 157,  
159, 161, 163, 165 HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Duncan's Buildings has historical significance as an Edwardian dual-function terrace built for Miss E R Duncan, who also resided here and conducted a stationery and fancy goods store in one of the shops. The 1905 building contained 16 individual shops and first floor dwellings and therefore offered retailing on a smaller scale to the larger neighbouring High Street stores such as Butterfields, A J Whites, Strange's building and Para Rubber. The shops hosted a variety of businesses throughout the early years, including confectioners, fruiterers,

butchers, furniture dealers and hairdressers and the building is now in a series of individual ownerships.

The High Street was an important commercial area in early Christchurch, which developed significantly in the second half of the 19<sup>th</sup> century. This commercial and business area has both historical and social significance for its association with the development of the central city and the establishment of many well-known Canterbury businesses. Duncan's Buildings continued to be used as an integrated block of retail and restaurants with office/living space above until the Canterbury earthquakes of 2010-2011. The block was severely damaged in the earthquakes and remains a cordoned off area where a repair and structural upgrade programme is to be developed

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Duncan's Buildings has cultural significance as a demonstration of a way of life in which small-scale retailers and other business operators would typically live above their business premises.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Duncan's Buildings has architectural significance for its commercial classical design by Alfred (1865-1924) and Sidney (1872-1932) Luttrell. The Luttrell Brothers settled in the city in 1902 and became particularly known for their commercial architecture, racing grandstands and Catholic churches. The Luttrells' chief contribution to New Zealand architecture was the introduction of the 'Chicago Skyscraper' style with the Lyttelton Times building in Cathedral Square (1902, demolished), and the New Zealand Express Company buildings in Manchester Street (1905-7, demolished) and Dunedin (1908-10).

Duncan's Buildings is a continuous two-storey terrace on the western side of High Street, north of its intersection with St Asaph Street. The building's façade features the constructional polychromy of brick and Oamaru stone and each bay has a pair of round-headed windows on the first floor beneath a unifying entablature and parapet. Three pediments are interspersed along the length of the parapet, with the stone inscription reading 'Duncan's - AD 1905 - Buildings'. Suspended verandahs shelter the ground floor and various alterations have been made to individual shops over the years. Severely damaged in the earthquakes the buildings have yet to have a repair and structural upgrade programme developed

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Duncan's Buildings have technological and craftsmanship significance for what they may reveal of early twentieth century construction methodologies, materials, fixtures and fittings. It has craftsmanship significance for its brick masonry construction and for the execution of features such as the arched windows, frieze, pediments and parapet.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Duncan's Buildings and its setting has contextual significance for the contribution it makes to the High Street streetscape, much of which has been lost since the 2010 and 2011 Canterbury earthquakes. The length of Duncan's Buildings is impressive in its scale and the consistent repetition of materials and architectural motifs. Duncan's Buildings define and maintain the heritage character of High Street between Tuam and St Asaph Streets.

The setting consists of the same footprint as the listed building which takes in the shop fronts along High Street as well as the associated outbuildings to the rear.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Duncan's Buildings and its setting has potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the building was erected after 1900, both the 1862 and 1877 maps of the central city indicate that there was development on this site and those adjacent to it in the 19<sup>th</sup> century.

## ASSESSMENT STATEMENT

Duncan's Buildings and its setting has overall significance to Christchurch, including Banks Peninsula as an Edwardian dual-function (commercial and residential) terrace. The building has historical and social significance for its association with Miss E R Duncan who built it in 1905. It contained 16 individual shops and first floor dwellings which have continued with the same function for over a century. Duncan's Buildings has cultural significance as a demonstration of a way of life in which small-scale retailers and other business operators would typically live above their business premises. Duncan's Buildings has architectural significance as an early work designed by the Luttrell Brothers settled in the city in 1902 and became particularly known for their commercial architecture, racing grandstands and Catholic churches. It has particular aesthetic significance as a continuous two-storey masonry terrace.

Duncan's Buildings have technological and craftsmanship significance for what they may reveal of early twentieth century construction methodologies, materials, fixtures and fittings. It has contextual significance as its lengthy brick facade makes a major contribution to the surviving historic character of High Street. Duncan's Buildings and its setting has potential to

provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage files – Duncan’s buildings

Historic place # 1864 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1864>

<http://www.highstreetstories.co.nz/stories/88-duncan's-building>

AE McEwan ‘From cottages to ‘skyscrapers’: the architecture of AE & ES Luttrell in Tasmania and New Zealand’ MA thesis, university of Canterbury, 1988.

Opus Consultants ‘Urban Conservation Areas Study for the Local and Central City Commercial Areas’ for CCC, Christchurch, 2005.

*Press* 17 December 1904, p. 5.

**REPORT DATED:        2 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 275  
*COMMERCIAL BUILDING AND SETTING, FORMER C F  
COTTER AND COMPANY – 158 HIGH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former C F Cotter and Co. building has historical significance as a c1900 commercial building with a long association with Cotter's Electrical, the company which owned and occupied the building for over 80 years. The current masonry building replaced a timber



building on the site in c1900. As the city's transport systems developed, including tram routes, High Street became an increasingly important arterial which in turn encouraged the focused retail activity that has defined this part of the city for over a century. Typical for the street a variety of businesses have occupied the building at 158 High Street including a fishmonger, a ladies' outfitter, a fruiterer and confectioner, and a cycle depot.

In 1919 CF Cotter and Co, electrical engineers, moved into part of the building. The company was founded by Christopher Cotter (1891-1952) who had trained with Turnbull and Jones in Christchurch and previously worked in Reefton. Cotter's provided electrical sales and services, made their own radio and telephone batteries, and sold music recordings and floor cleaning equipment. Cotter's remained in the High Street building until 2004 when the business moved to new premises in Fitzgerald Avenue. Today Cotter's Electrical operates out of premises in Tuam Street and its former High Street premises await a decision as to their future repair.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former C F Cotter and Co building has cultural significance due to its association with the way of life of a three generation family business that has operated for almost a century.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former C F Cotter and Co building has architectural significance as an example of late 19<sup>th</sup>/early 20<sup>th</sup> century commercial classicism. The two-storey building has a rectangular footprint, a hipped roof and a single storey extension to the rear. The latter provides access to a laneway behind the building. Above a suspended veranda the first floor façade is symmetrical with paired round-headed windows flanking a triple arched window beneath a cornice and stepped parapet. The solid parapet is decorated with scrolls containing floral reliefs and bears the wording 'CF Cotter & Co' and the building's street number. Large display windows and entrance doors on the ground floor once gave access to Cotters on the left hand side and the Lucky Tea Shoppe on the right.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former C F Cotter and Co building has technological and craftsmanship significance for what it may reveal of turn-of-the-century brick masonry construction methodologies, materials, fixtures and fittings and the decorative treatment of the parapet on the façade.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former C F Cotter and Co building has high contextual significance as a remnant of a widely admired group of late Victorian and Edwardian commercial buildings. Before the 2010 and 2011 Canterbury earthquakes, the building was flanked by other listed heritage buildings in the commercial classical style. It was set within a city block that had ten out of its fourteen buildings listed for their historical and architectural significance. Today it is one of two buildings on the triangular parcel of land bounded by Lichfield, east side of High Street and Tuam Streets and the service lane to its east that connects Lichfield and Tuam. The building retains its contextual relationship with the former High Street Post Office (1930-32) and with other listed buildings in the wider urban streetscape.

The setting consists of the rectangular footprint of the listed building. The facade addresses High Street whilst the rear of the building is accessible from a lane behind the building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former C F Cotter and Co building and its setting has potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. The TS Lambert map of 1877 records previous buildings on this site.

### **ASSESSMENT STATEMENT**

The former C F Cotter and Co building has overall significance to Christchurch, including Banks Peninsula for its part in the development of High Street and its long-standing association with Cotter's Electrical. The building has historical and social significance for its association with the Cotter family who founded the company in 1919 and owned and occupied the building for three generations over 80 years. The building has cultural significance due to its association with the culture of generational ownership of a business. The former C F Cotter and Co building has architectural significance as an example of commercial classicism, which was once the dominant architectural style in the High Street retail precinct. The building has high contextual significance for its survival in an area of the city that was once widely recognised for its Victorian and Edwardian commercial streetscapes. The former C F Cotter and Co building and its setting has potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900.

### **REFERENCES:**

CCC Heritage files – 158 High Street

'Dramatic changes over the years' *Christchurch Star* 5 November 1994, p. 6.

Opus Consultants 'Urban Conservation Areas Study for the Local and Central City Commercial Areas' for CCC, Christchurch, 2005.

<http://www.highstreetstories.co.nz/stories/8-cotter's-electrical>

**REPORT DATED: 3 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1313  
COMMERCIAL BUILDING FAÇADE AND SETTING, FORMER A  
J WHITES – 179, 181 HIGH STREET AND 238 TUAM  
STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 5.12.2015**

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The façade of the former A J Whites building has historical and social significance due to its association with two of Christchurch's leading furniture retailers – A J Whites and McKenzie and Willis. The building at 179 High Street was constructed in 1910-11 to an England Brothers design. It was designed and constructed for A J Whites, a firm that was one of New Zealand's longest established furniture manufacturing and retailing firms. The building traded as A J Whites until it was purchased by McKenzie and Willis, another leading furniture retailer, during the 1980s. A J Whites was established in 1863 by Alfred White who had arrived from England in 1861 and, with his wife Eliza White, established a second-hand furniture store in High Street. In 1870 White leased a two-storey wooden building on the site of the 1911 building. By the late 1870s the business had prospered and White was able to build the three storey brick and stone building at 236 Tuam Street which was demolished following the Canterbury earthquakes of 2010 and 2011. In 1902 the brick and stone building at 232 Tuam Street was built – also demolished following the Canterbury earthquakes. It wasn't until 1910 that the two storey wooden building was replaced by the three storey stone faced building designed by prominent Canterbury architects the England Brothers. A J

Whites continued to trade from this site until 1925 when the company was bought out by McKenzie and Willis. The firm McKenzie and Willis has operated in Christchurch for over 100 years. Founded in 1906 by Joseph Willis the firm remains one of the city's best known family businesses. McKenzie and Willis refurbished the building and continued to trade from there until the Canterbury earthquakes. The building was badly damaged in the Canterbury earthquakes and the façade is to be retained and incorporated into a new development.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The façade of the former A J Whites building at 179 High Street has cultural significance as a reminder of the site's continuous use by noted furniture retailers since it was built in 1911. A J Whites and McKenzie and Willis are two of Christchurch's best known furniture retailers, both family firms that traded, and continue to trade, in the city for over 100 years. It also has cultural significance as a tangible reminder of the large retail department stores that once formed a significant part of lower High Street.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The façade of 179 High Street has architectural and aesthetic significance for its Edwardian Classical design by the well known firm of the England Brothers. The firm was established by Robert England who was joined by his younger brother Edward in 1906. Following Robert's death in 1908 Eddie England continued the practice until 1941. The firm produced domestic as well as commercial buildings including McLean's Mansion, the 3rd stage of Riccarton House and the second masonry building commissioned for A J Whites at 232 Tuam Street – the last of these three being demolished following the Canterbury earthquakes. The façade at 179 High Street is a three storey Edwardian Classical building and was built in 1910-11. The first and second floors are dominated by large stylised attached columns that rise through the two upper floors. The large window openings have leaded fanlights with an oriel window at the corner. The first floor windows are squared whilst the second floor windows have segmental arches. The façade is a modern Edwardian interpretation of more traditional classical commercial buildings, restrained in its detailing and modern in its generous use of glass. The use of stone veneer lightens the facade, contributing to its modern appearance. The original parapet has been removed.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The façade of the former A J Whites building has technological and craftsmanship significance for what it may reveal about early twentieth century materials, fixtures and fittings and building methodologies and its demonstration of early 20th century methods of construction, more particularly the craftsmanship employed in the use of a stone veneer, including carved decorative reliefs and decorative leaded windows.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting for the façade of 179 High Street consists of the immediate land parcel. It has high contextual significance due to its landmark position on a splayed corner site created by the insertion of the High Street diagonal into the grid street plan of Christchurch and as part of the remains of a broader precinct of listed late Victorian and Edwardian commercial buildings that run along High Street. The importance of High Street as a public transport route to and from the city led to the clustering of commercial buildings in this area during the late 19th/early 20th century. As a group these stylistically confident buildings reflect the turn-of-the-century optimism in the commercial future of the city. In recent years this heritage character played a significant role in the revitalisation of this part of the inner-city.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The façade at 179 High Street is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There was a two-storeyed 19th century timber building on this site prior to its construction in 1911.

## ASSESSMENT STATEMENT

The façade of the former A J Whites building and its setting are of overall significance to Christchurch including Banks Peninsula as a significant Edwardian retail department store in the lower end of High Street. It has historical and social significance due to its association with two of Christchurch's leading furniture retailers – A J Whites and McKenzie and Willis. The façade of the former A J Whites building at 179 High Street has cultural significance as a reminder of the site's continuous use by noted furniture retailers since it was built in 1911. It also has cultural significance as a tangible reminder of the large retail department stores that once formed a significant part of lower High Street.. The façade of 179 High Street has architectural and aesthetic significance for its Edwardian Classical design by the well-known local architectural firm the England Brothers. The façade of the former A J Whites building has technological and craftsmanship significance for its demonstration of early 20th century methods of construction, more particularly the use of a stone veneer, including carved decorative reliefs. It has high contextual significance due to its landmark position on a splayed corner site created by the insertion of the High Street diagonal into the grid street plan of Christchurch and as part of the remains of a broader precinct of listed late Victorian and Edwardian commercial buildings that run along High Street. The façade at 179 High Street is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, Former A J Whites Department Store – 179-181 high Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. McKenzie & Willis/Former A J Whites – 179 High Street – 2011*

**REPORT DATED:** 02/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 283  
*COMMERCIAL BUILDING FAÇADE AND SETTING – 201-  
203 HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH: 2005/M. VAIR PIOVA 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The façade at 201-203 High Street has social and historical significance as the remaining part of a modest turn of the century commercial building which housed small, often fashion-related, businesses for more than a century, and which highlights the important place this area has in the history of retailing and clothing manufacturing in Christchurch.

On the transport arterial from the central city to the eastern suburbs, Lyttelton and the railway station, High Street developed as Christchurch's main retail hub from the late 1870s. By the turn of the century, most of the city's department stores and other major retailers were located in the street's vicinity. Between these large premises were many small businesses taking advantage of the location and the shoppers who flocked to the area. In 1900 a small commercial building was completed as an investment property at what was then 177-179 High Street. The building contained two small shops that were occupied through much of the twentieth century primarily by women's outfitters – drapers, tailors, milliners, dressmakers, a shoe shop and similar. The large windows upstairs provided ample light for workrooms. Longer term tenants included a watchmaker and a tobacconist-hairdresser, but most of the businesses came and went at regular intervals.

In the late twentieth century the area went into relative decline as transport modes and retail patterns altered. 201-203 High Street became the home of Barry Watson's auction house and real estate agency in the early 1980s. In the late 1990s High Street underwent something of a renaissance and again became the home of designer fashion and a popular area for bars, restaurants and cafes. The Victoria Black boutique occupied the building through the 2000s. The Canterbury Earthquakes of 2010 and 2011 however caused massive devastation to the area, and most of its old masonry buildings were destroyed. The façade of 201-203 High Street was retained, but it awaits a new use.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The façade at 201-203 High Street has cultural significance for its association with the way of life of the former building's business owners, workers and their customers over time. As rare surviving heritage fabric in High Street, and due to its partial retention only, the façade stands as a reminder of the Christchurch Earthquakes.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The façade at 201-203 High Street has architectural significance as a Victorian Free Style facade, and for its association with notable Christchurch architectural practice Clarkson and Ballantyne.

The tender for the building was advertised in April 1900, and it was occupied by the end of that year. Its facade has two bays at first floor level with large arched windows. The arches and flanking pilasters are adorned with relief work, as is the cornice above. Both levels of the brick façade are inset with leaded windows. Constructional polychromy enlivens the facade. The facade reflects the exuberant decorative styles available in the late Victorian and Edwardian periods. The building originally had a more elaborate parapet, but this was removed in the early 1980s. 201-203 High Street sustained severe damage in the

Canterbury Earthquakes of 2010-2011, with the façade separating from the body of the building. The body was subsequently demolished, but the façade was propped and preserved. It is currently protected by shipping containers.

William Clarkson and Robert Ballantyne were successful turn-of-the-century Christchurch architects whose partnership was formed in 1899 and lasted until Clarkson's death in 1917. The practice designed a number of buildings in this part of the city, most now demolished. These included the former Kennett's Jewellers building immediately to the north (1903, demolished), and the landmark former ANZ Chambers (also demolished).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The facade at 201 High Street has technological and craftsmanship significance for its constructional polychromy in stone and coloured brick, extensive leaded glass and detailed stone carving.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The façade at 201-203 High Street has high contextual significance as one of a number of early twentieth century buildings and building facades in the lower High Street area which (post Canterbury Earthquakes) comprise the most significant remaining precinct of commercial heritage in Christchurch. Neighbouring buildings include Cotters building (c.1900), the High Street Post Office (1932), part of the façade of the Excelsior Hotel, and a timber premises dating from the 1870s. The façade also relates in terms of its materials and level of detailing to the next block of remaining heritage buildings to the south – the former McKenzie and Willis façade on the corner of High and Tuam Streets and Duncans Buildings on High Street between St Asaph and Tuam Streets. The site of the façade is its street-front footprint. The setting consists of the immediate land parcel, previously almost wholly occupied by the building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The façade at 201-203 High Street and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. Lambert's 1877 map of the central city records an earlier building on this site. The foundations of the façade and now demolished remainder of the building remain on site.

### **ASSESSMENT STATEMENT**

The façade and its setting at 201-203 High Street has overall heritage significance to the Christchurch district including Banks Peninsula. The façade has social and historical significance as the remaining part of a modest turn of the century commercial building which housed small, often fashion-related, businesses for more than a century, and which highlights the important place this area has in the history of retailing in Christchurch. The façade has cultural significance for its association with the way of life of its former business owners, workers and customers. The façade has architectural significance as the remaining portion of a Victorian Free Style building by notable Edwardian Christchurch architectural practice Clarkson and Ballantyne. The façade has technological and craftsmanship significance for its constructional polychromy in stone and coloured brick, extensive leaded glass and detailed stone carving. The façade has high contextual significance as one of a number of early twentieth century buildings and building facades in the lower High Street area which (post Canterbury Earthquakes) comprise the most significant remaining precinct of commercial heritage in Christchurch. The façade has archaeological significance as there was a building on the site before 1877, and the foundations of the recently demolished building remain on site.

**REFERENCES:**

Christchurch City Council Heritage File: Commercial Building ‘Watson’s Auctioneer’ 201-203 High Street

[tender notice] *Press* 23 April 1900

**REPORT DATED:** 11/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***HIGH STREET TRIANGLES – HIGH STREET, CHRISTCHURCH***

The High Street Triangles are the five reserves formed by High Street crossing Colombo, Cashel, Lichfield and Tuam Streets. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead areas. The formation of the triangles was a result of the development of a roadway to connect the city to Sumner creating a diagonal across a grid layout. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 272**

***THE TRIANGLE AND SETTING – 291F HIGH STREET/CORNER  
OF COLOMBO AND HEREFORD STREET – HIGH STREET  
TRIANGLES, HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of High Street, Hereford Street and Colombo Street has historical and social significance for the unique role it plays in the streetscape of the city. The triangle reserve is formed by High Street crossing Colombo Street at this point. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead areas. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating.

The area at the corner of Colombo and High Street was used as an area where hansom cabs gathered, the first cab stand starting in 1863, and contained a water trough from 1884.



In later years the Stewart Fountain was located in the area, built in 1970 and officially opened in 1971, the fountain was donated by Robertson Stewart (later Sir Robertson Stewart) local businessman and City Councillor. The fountain was replaced by a new artwork, *Flour Power*, by artist Regan Gentry in 2008. This was funded by the Council's Public Art Fund in partnership with Dame Adrienne, Lady Stewart and the Estate of the late Sir Robertson Stewart. The work was part of a larger project to upgrade the pedestrian area of High and Cashel Streets known as City Mall. Many of the buildings around the area have been lost following the Canterbury earthquakes, but the public seating, transitional projects and the businesses that have moved back onto this area of High Street mean that the area is once more becoming a gathering place for the community.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The High Street Triangle at the corner of High Street and Colombo Street has cultural significance due to its historical and contemporary use as a gathering space within the city, both in terms of historical practical use such as a taxi stand and more recently as an informal gathering space.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. Prior to the Canterbury earthquakes key landmark buildings addressed and contextualised the High Street triangle and intersecting street corners.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The triangle at the corner of High Street and Colombo Street has some technological and craftsmanship value for the contemporary street furniture installed and the sculpture *Flour Power*, erected in 2008.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes areas of Colombo and High Street either side of the triangle up to the south side of Hereford Street. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft towards the Port Hills. The triangle



provides open space in an area that was historically, and up until the earthquakes, a built up urban environment.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

### **ASSESSMENT STATEMENT**

The reserve at the corner of High Street, Hereford Street and Colombo Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city. The High Street Triangle at the corner of High Street and Colombo Street has cultural significance due to its historical and contemporary use as a gathering space within the city, both in terms of historical practical use such as a taxi stand and more recently as an informal gathering space. It has limited architectural and aesthetic and technological and craftsmanship significance. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft towards the Port Hills. The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1359**

***THE TRIANGLE AND SETTING –261 F HIGH STREET,  
CORNER HIGH STREET/NORTH SIDE OF CASHEL STREET –  
HIGH STREET TRIANGLES, HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : GARETH WRIGHT 16.2.2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of High Street and the north side of Cashel Street has historical and social significance for the unique role it plays in the streetscape of the city. The triangle reserve is formed by High Street crossing Cashel Street at this point. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead areas. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating. The triangle was the site of the Cobb and Co. booking office in the 1870s. In 1913 a large

fountain was erected on the triangle, which sat in a decorative octagonal stone tank. This was in place until the late 1940s. In more recent years the triangle became popular as a performance space. Following the Canterbury earthquakes it has lost the buildings that fronted directly onto it, but is part of ongoing transitional projects bringing people back into the area.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The High Street Triangle at the corner of High Street and Cashel Street has cultural significance due to its historical and contemporary use as a gathering space within the city, both in terms of historical practical use for the booking office for the stagecoach service and more recently as an informal gathering and performing space. A number of plaques have been laid in the space to mark events overtime referencing its cultural significance to the City.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. Prior to the earthquakes a number of buildings constructed between the early and late twentieth century were designed to address the space – these have now been demolished.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The technological and craftsmanship values associated with this reserve are limited to later street furniture and landscaping.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes areas of Cashel and High Streets either side of the triangle to the area where the junction between the two roads is at its narrowest. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and the sculpture at the junction with Manchester Street and north to the sculpture at the junction with Colombo and Hereford Streets. The triangle provides open space in an area that was historically, and up until the earthquakes, a built up urban environment.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

## **ASSESSMENT STATEMENT**

The reserve at the corner of High Street and the north side of Cashel Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city. The High Street Triangle at the corner of High Street and Cashel Street has cultural significance due to its historical and contemporary use as a gathering space within the city, both in terms of historical practical use for the booking office for the stagecoach service and more recently as an informal gathering and performing space. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and the sculpture at the junction with Manchester Street and north to the sculpture at the junction with Colombo and Hereford Streets. The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1279**

***THE TRIANGLE AND SETTING – 220F HIGH STREET,  
CORNER HIGH STREET/SOUTH SIDE CASHEL STREET –  
HIGH STREET TRIANGLES, HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of High Street and the south side of Cashel Street has historical and social significance for the unique role it plays in the streetscape of the city. The triangle reserve is formed by High Street crossing Cashel Street at this point. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead areas. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating. By

1900 there was a fountain on this site, which for a while had a small, cast iron fence surrounding it. The fountain had been removed by 1974 and later a fountain and pool was on this corner in the 1980s-1990s. This was shut down following concerns around public safety. Following the Canterbury earthquakes it has lost the buildings that fronted directly onto it, but is part of ongoing transitional projects bringing people back into the area, including new planting undertaken by the Department of Conservation.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The High Street Triangle at the corner of High Street and Cashel Street has cultural significance due to its historical and contemporary use as a gathering space within the city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. Prior to the Canterbury earthquakes the key landmark building of the distinctive Holiday Inn designed by the late Peter Beaven particularly contextualised this triangle.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The technological and craftsmanship values associated with this reserve are limited to later street furniture and landscaping.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes areas of Cashel and High Streets either side of the triangle to the area where the junction between the two roads is at its narrowest. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and the sculpture at the junction with Manchester Street and north to the sculpture at the junction with Colombo and Hereford Streets. The triangle provides open space in an area that was historically, and up until the earthquakes, a built up urban environment.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

### **ASSESSMENT STATEMENT**

The reserve at the corner of High Street and the south side of Cashel Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city. The High Street Triangle at the corner of High Street and Cashel Street has cultural significance due to its historical and contemporary use as a gathering space within the city. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and the sculpture at the junction with Manchester Street and north to the sculpture at the junction with Colombo and Hereford Streets.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1362  
*THE TRIANGLE AND SETTING – 192 F HIGH STREET, 192  
MANCHESTER STREET/ CORNER  
HIGH/MANCHESTER/NORTH SIDE OF LICHFIELD STREET –  
HIGH STREET TRIANGLES, HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of the north side of High Street and Manchester Street has historical and social significance for the unique role it plays in the streetscape of the city. The triangle reserves are formed by High Street crossing Colombo, Cashel, Lichfield and Tuam Streets. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead area. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating.

From 1897 the Victoria Jubilee Clock Tower was located on the roading junction of this triangle on the corner of High Street and Manchester Street but was moved to its current location in Victoria Street in 1930. A rock walled garden bed containing several large palm

trees marks this triangle. This garden relates directly to early landscaping and gardens also created further south on High Street on some of the other High Street triangles.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The intersection at the corner of High Street, Lichfield and Manchester Street has cultural significance due to its historical urban form and use past and present and as part of the landscaped triangle areas that formed informal meeting spaces within the city. The intersection originally housed the Jubilee clock tower erected to commemorate the 60<sup>th</sup> Jubilee of Queen Victoria's reign.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. Prior to the Canterbury earthquakes a key landmark building that particularly contextualised this triangle was the building known as the Strange's Building on the southern side of High Street. Still remaining to give the space context is the former Canterbury Terminating Building Society and Bank of Deposit Building Society building, constructed in the 1950s. Designed by renowned Canterbury architect Peter Beaven, this was his first major building and makes a positive contribution and connection with the triangle. Following the Canterbury earthquakes a new Strange's Building has been constructed on the site to the south of High Street. Opened by the Prime Minister John Key in April 2014, it was the first new commercial building to be completed in the core of Christchurch's Central Business District since the earthquakes. Designed by Jasper van der Lingen of Christchurch firm Sheppard and Rout, like its predecessor it has a distinctive triangular façade – albeit glass - and with the neighbouring Glendenning Hill Building creates a new laneway for the central city, known as Strange's Lane. The distinctive kinetic Phil Price sculpture *Nucleus* sits at the apex of this triangle reserve

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Triangle has technological and craftsmanship values associated with the rock walled garden bed, associated landscaping and the Phil Price Sculpture.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes areas of Manchester and High Streets either side of the triangle to the north side of Lichfield Street. The triangle has contextual significance as a recognisable feature of the High Street area and for its relationship to the matching triangle on the south of Lichfield Street, the Peter Beaven building to the north and the Phil Price sculpture *Nucleus* in its setting to the south on High Street. The triangles create a unique relationship between the streets and buildings at these points and provide open spaces in an area that was historically, and up until the earthquakes, a built up urban environment. The triangle directly relates to a matching triangle, also with a rock built garden bed, on the corner of High Street and Manchester Street on the south side of Lichfield Street. Together these two areas front and help create a very distinctive intersection between Manchester, High and Lichfield Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

### **ASSESSMENT STATEMENT**

The reserve at the corner of the north side of High Street and Manchester Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city. The Triangle at the corner of High Street and Manchester Street has cultural significance due to its historical and use as a Jubilee memorial to Queen Victoria and then subsequently as an informal meeting space within the city. The triangle has contextual significance as a recognisable feature of the High Street area and for its relationship to the matching triangle on the south of Lichfield Street, the Peter Beaven building to the north and the Phil Price sculpture *Nucleus* in its setting to the south on High Street.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1281**

***THE TRIANGLE AND SETTING – 211F, 215F HIGH STREET/  
CORNER HIGH STREET/ MANCHESTER STREET/SOUTH SIDE  
OF LICHFIELD STREET –HIGH STREET TRIANGLES, HIGH  
STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of the south side of High Street, Lichfield Street and Manchester Street has historical and social significance for the unique role it plays in the streetscape of the city. The triangle reserves are formed by High Street crossing Colombo, Cashel, Lichfield and Tuam Streets. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead area. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating.

Current research suggests that the rock walled garden bed which contains several large palm trees and directly relates to a matching bed that is in the triangle on the corner of High and Manchester Streets on the north side of Lichfield Street, was constructed in the 1930s. This garden also relates to the garden created further south on High Street on the corner of Tuam Street. Since the 1860s until the Canterbury earthquakes the site immediately to the south of the triangle has contained a hotel, reinforcing the use of the triangle as an informal gathering space within the central city.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The triangle at the corner of High Street, Manchester Street and the south side of Lichfield Street has cultural significance due to its historical and more recent use as an informal meeting space within the city, directly adjacent to a series of hotels on the site, until the Canterbury earthquakes.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. Prior to the Canterbury earthquakes two key landmark buildings particularly contextualised this triangle being the nineteenth century ANZ building on the north side of High Street and the south side of Lichfield Street and the Excelsior Hotel building on the south side of High Street designed by architects Clarkson and Ballantyne and William Armson. Following the earthquakes the ANZ building and all of the former Excelsior Hotel except for a section of the facade on Manchester Street have been demolished.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Triangle has technological and craftsmanship values associated with the rock walled garden bed and urban landscaping.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes areas of Manchester and High Streets either side of the triangle to the south side of Lichfield Street. The triangle has contextual significance as a recognisable feature of the High Street area and for its relationship to the matching triangle on the north of Lichfield Street and the triangle on the corner of Tuam Street at the southern end of this block of High Street. The triangles create a unique relationship between the streets and buildings at these points and provide open spaces in an area that was historically, and up until the earthquakes, a built up urban environment. The triangle directly relates to a matching triangle, also with a rock built garden bed planted with palm trees, on the corner of High Street and Manchester Street on the north side of Lichfield Street. Together these two areas front and help create a very distinctive intersection between Manchester, High and Lichfield Streets.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

### **ASSESSMENT STATEMENT**

The reserve at the corner of the south side of High Street, Lichfield Street and Manchester Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city. The triangle at the corner of High Street, Manchester Street and the south side of Lichfield Street has cultural significance due to its historical and more recent use as an informal meeting space within the city, directly adjacent to a series of hotels on the site, until the Canterbury earthquakes. The triangle has contextual significance as a recognisable feature of the High Street area and for its relationship to the matching triangle on the north of Lichfield Street and the triangle on the corner of Tuam Street at the southern end of this block of High Street.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1282  
*THE TRIANGLE AND SETTING – 189F HIGH STREET,  
CORNER HIGH STREET/TUAM STREET – HIGH STREET  
TRIANGLES, HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The reserve at the corner of High Street and Tuam Street has historical and social significance for the unique role it plays in the streetscape of the city and for its location as the site of the first public water supply well in Christchurch. The triangle reserves are formed by High Street crossing Colombo, Cashel, Lichfield and Tuam Streets. High Street was plotted on the 1849-50 city grid by Edward Jollie in order to allow direct access to the Sumner, Lyttelton and Ferrymead area. Originally the triangles served as a location for essentials such as wells, water troughs and a taxi stand. In more recent times the triangles have converted to providing inner city recreational space with fountains, plantings and seating.

The triangle on the corner of Tuam and High Streets was the site of the first well supplying public water in Christchurch, drilled by the City Council in 1864. Current research suggests



that the rock walled garden bed which it now contains, that directly relates to similar planting beds to the north, was constructed in the 1930s following the construction of the High Street Post office. The area also contains a sculpture of three bronze corgis. Originally installed in 2003 to mark the Queen's Golden Jubilee, one corgi was stolen following the February earthquakes in 2011. Since then the sculpture has reproduced the missing corgi and they were reinstated in June 2014. A recent sculpture *Woods From the Trees* by Regan Gentry emulating the palm trees and made from the timber of demolished buildings post-quake is sited opposite the triangle to the east.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The triangle at the corner of High Street and Tuam Street has cultural significance due to its historical use as the site of Christchurch's first public water supply well and its more recent use as an informal meeting space within the city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The triangle creates a unique opportunity in the city for distinctive buildings on corner sites and sites that face onto open spaces in the middle of the built up urban environment. The landmark building that particularly contextualises this triangle is the former High Street Post Office, now the premises of C1 Café. The café maximises the use of the space within the triangle by having tables and seating in the area for its patrons. To the south of the triangle on Tuam Street is the imposing remaining heritage façade of the former A J Whites department store, a site which is due to be redeveloped, whilst retaining the façade, in the near future.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Triangle has technological and craftsmanship values associated with the rock walled garden bed and associated urban landscaping.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The setting of the triangle includes High Street to the north of the triangle and the northern side of Tuam Street to the south. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and north to the sculpture at the junction with Manchester Street, and for its relationship to the triangles at the

northern end of the block that also have rock walled garden beds. A new sculpture by Regan gentry called *Woods from the Trees* has been installed in the setting of this triangle, since the Canterbury earthquakes, using timber reclaimed from demolished homes. The sculpture provides a link back up towards the Nucleus and Flour Power sculptures to the north on High Street.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The triangle on the corner of High and Colombo Streets was laid out with the city plan by Edward Jollie in 1849-50 and despite alteration over time may contain archaeological evidence of previous uses on the site.

### **ASSESSMENT STATEMENT**

The reserve at the corner of High Street and Tuam Street and its setting are of overall significance to Christchurch including Banks Peninsula for the contribution it makes to the urban landscape of the central city. It has historical and social significance for the unique role it plays in the streetscape of the city and for its location as the site of the first public water supply well in Christchurch. The triangle at the corner of High Street and Tuam Street has cultural significance due to its historical use as the site of Christchurch's first public water supply well and its more recent use as an informal meeting space within the city. The triangle has contextual significance as a recognisable feature of the High Street area that creates a unique relationship between the streets and buildings and provides a distinctive view shaft south towards the Port Hills and north to the sculpture at the junction with Manchester Street, and for its relationship to the triangles at the northern end of the block that also have rock walled garden beds.

### **REFERENCES:**

Christchurch City Council, *Architect's File*, Peter Beaven  
Christchurch City Council, *Heritage Files*, *Triangles – High Street*  
Christchurch City Council, *Christchurch Jubilee Clock Tower/Victoria Street Clock Tower (B489)* – 2011  
<http://aotawhiti.school.nz>  
<http://www.kpirothschild.co.nz/stranges-building-news.php>  
<http://www.peelingbackhistory.co.nz>

**REPORT DATED:** 12/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 286  
COMMERCIAL BUILDING AND SETTING – 225 HIGH  
STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The building has historical and social significance as it was designed for R W Black, draper, and George Bonnington, chemist and druggist. Bonnington was the inventor of Bonnington's Irish Moss and had arrived in Christchurch from Nelson in 1872 and initially opened a shop in Colombo Street. The building was constructed in 1883 to the design of local architect T S Lambert. B R Best was the contractor for Black's larger portion and William Prudhoe built Bonnington's share in the property. Both men had a 30-year lease on the site from Elizabeth and Amelia Watson. Bonnington's occupied the southeast third which was known as Bonnington's and R W Black the remaining two-thirds to the northeast which was known as Criterion House. In the same year both firms moved into building R W Black entered into a partnership with Robert Beattie. Black and Bettie traded until c1908. George Bonnington died in 1901 and the business was continued by his son Leonard, who moved the business into

new premises at the corner of High and Cashel Streets in 1911, ahead of the lease expiring (now demolished). The former Bonnington's section of the building has had a variety of commercial tenants since 1908/1911, including being partly occupied for a time by Strange's department store, which was next door (demolished).

Bonnington's Irish Moss, which was a mixture of boiled Carrageen moss imported from Ireland and other extracts, including liquorice and camphor, to create a remedy for coughs and colds is still made today. By the late 20<sup>th</sup> century the company's former building was in a poor state of repair, however. In 2006 it was purchased by KPI Rothschild Property Group who restored and renovated the building creating a row of boutique-style shops with modern office suites above. The building was damaged by the 2010 and 2011 Canterbury earthquakes but was repaired and strengthened shortly after.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building has cultural significance as a distinctive part of late 19<sup>th</sup> and early 20<sup>th</sup> century city life, which has been immortalised since 1959 by a replica of Bonnington's first chemist shop in the Canterbury Museum's colonial street.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The building has architectural significance for its association with Thomas Stoddart Lambert (1840-1915). Lambert trained in Edinburgh and London and worked for a time in Frederick Strout's office in Christchurch, where he resided from 1874-1893. He then went on to practice in Dunedin and later, Wellington. Lambert was very active in Christchurch and Canterbury through the 1870s and 1880s, and his better known works include the United Services Hotel of 1883 in Cathedral Square (demolished 1990), the Christchurch Synagogue of 1880, (demolished 1887) and Highlight House 1890 (demolished post-quake).

The building is a three-storey commercial classical style building with a rectangular footprint and hipped roofs. The façade is four bays wide, with a double-height pilaster separating the southern end bay from the other three. In this way the façade has a unified appearance but makes the distinction between the two business premises into which it was originally divided. The first floor consists of arched windows in pairs, with one group of four lighting the Bonnington's section. The second floor has paired segmentally arched windows. The elaborate cornice with a pediment above each bay has been removed, as has the bullnose veranda. The early 2000s refurbishment of the building involved cleaning the Oamaru stone façade, earthquake strengthening and the repair of original interior features including pressed metal ceilings and decorative plasterwork.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building has technological and craftsmanship significance for what it may reveal of 19th century masonry construction methodologies, materials, decorative elements, fixtures and fittings. It has craftsmanship significance for its classical detailing in Oamaru stone.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building has high contextual significance as a late 19<sup>th</sup> century commercial building that contributes to the historic character of High Street. Two other Lambert-designed buildings are still extant within the area, the Tuam Street Hall (1883) and the Canterbury Farmer's Association Building, later part of Cashel Chambers (1882, façade only).

The setting consists of the footprint of the listed building, to the rear of which is a service area.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. The central city maps of 1862 and 1877 show that there were structures on and immediately adjacent to this property before the Bonnington's building was erected, including the city's first and second Town Halls.

### **ASSESSMENT STATEMENT**

The building has overall significance to Christchurch, including Banks Peninsula as a nineteenth century commercial building and for its connection with the chemist Bonnington. The building has historical and social significance as it was built for R W Black's drapery and Bonnington's Chemist, the manufacturer of the well-known Bonnington's Irish Moss cough remedy. The building has architectural and aesthetic significance through its classical design by the architect T S Lambert to accommodate two separate businesses. The building has technological and craftsmanship significance for what it may reveal of 19th century masonry construction methodologies, materials, decorative elements, fixtures and fittings. It has high contextual significance as a late 19<sup>th</sup> century commercial classical building in an area of the city that had a number of Victorian and Edwardian buildings but has lost many following the 2010 and 2011 Canterbury earthquakes. The building has archaeological significance in view of its age and the historic development of this part of the city centre since the mid-19<sup>th</sup> century.

### **REFERENCES:**

CCC Heritage files – 225 High Street

Joan Woodward 'Bonnington's Irish Moss: Old Christchurch product' *The Press* 19 April 1993.

'Revamp retains historic features' *The Press* 14 October 2008.

RMA 92019680 – Report/Decision on RC Application, 10 April 2012.

<http://www.teara.govt.nz/en/interactive/28217/advertisement-for-bonningtons-irish-moss>

<http://lostchristchurch.org.nz/bonningtons-chemist>

<https://rednicnz.wordpress.com/2015/01/18/black-beattie-criterion/>

**REPORT DATED: 2 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 319  
*DWELLING AND SETTING – 250 KILMORE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

250 Kilmore Street has historical and social significance as inner city colonial-era dwelling, an early example of many similar homes built in the period 1875-1910 to house the city's working population in this part of the city near the Avon River.

Dawson Street (earlier David Street and Carter's Lane) was an early inner city residential area, existing before 1862. At that time there was a small building at what would become 250 Kilmore Street. By 1877 it had been replaced by a larger building, the footprint of which resembles that of the present dwelling. Many homes in this area originally provided accommodation for workers at the nearby Ward's Brewery. This dwelling is a now rare reminder of this era of dwelling in this part of central Christchurch. Through its history this particular dwelling has been home to residents working in a variety of lower income occupations including Frederick White a lamplighter who lived there from 1911-1914. From 1922 – 1930 John Preece, gentleman was the owner, and it appears he leased it to James Adol Black, telegrapher, Matheson, plumber and Joseph Tully compositor. Mary Le Page,



spinster was the owner from 1931-1942. Dorothy Robinson was the owner for a short time, then ownership passed to Annie Rouse and then in 1947 to Arnold Bott, coal merchant who retained ownership through to 1981. The building remains a residence.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

250 Kilmore Street has cultural significance as it demonstrates the way of life of working families in mid Victorian Christchurch, and for its long history of continued use.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

250 Kilmore Street has architectural and aesthetic significance as an intact example of an early square-plan villa, apparently dating from the early to mid 1870s. The villa form with its distinctive hipped roof and symmetrical plan gradually succeeded the gabled cottage form during the 1870s to become the dominant house type after 1880. This particular dwelling has retained a high degree of integrity and many of its original architectural details. It is a single-storey weatherboard villa with a rusticated weatherboard facade, a hipped roof and a bull-nose veranda with cast iron lacework. The verandah is likely to be a turn of the century addition. On the Kilmore Street elevation, the central entrance is flanked by narrow paired sash windows. Interior features include an early twentieth century leadlight window above the front door, wooden fire surrounds with cast iron registers, and four-panel doors.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The villa has technological and craftsmanship significance for its evidence of methods of construction and use of materials in colonial Christchurch for residential dwellings.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

250 Kilmore Street has contextual significance in the eastern inner city. Historically the eastern inner city residential area contained a broad socio-economic mix, a wide variety of housing types and ran up to the edge of the central business district. During the second half of the twentieth century, the area has retreated in extent and become both more concentrated - with a greater number of apartments and flats - and more homogeneous - with a consistent lower socio-economic demographic. Kilmore Street has a mix of commercial, public and residential buildings along its length. The villa sits in a block between

Fitzgerald Avenue and Barbadoes Street which is largely residential, although, typically, commercial buildings dominate the corner sites at street intersections.

The setting consists of a rectangular parcel of land on the corner of Kilmore and Dawson Streets. This parcel was subdivided before 1862. The villa is located at the Kilmore Street frontage, with an open backyard. There are substantial plantings around the house.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

250 Kilmore Street has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and to human activity on the site, including that which occurred before 1900. There was a dwelling on the site in 1862; the present dwelling appears to date from the 1870s.

### **ASSESSMENT STATEMENT**

The dwelling at 250 Kilmore Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as inner city colonial-era dwelling, a now rare and comparatively intact early example of many similar homes built in the period 1875-1910 to house the city's working population. The dwelling has cultural significance as it demonstrates the way of life of working families in mid Victorian Christchurch. The dwelling has architectural and aesthetic significance as an early square-plan villa that maintains a high degree of physical integrity. The dwelling has technological and craftsmanship significance as a demonstration of methods of construction and use of materials in colonial Christchurch. The dwelling has contextual significance as part of an inner-city streetscape that still retains much of its original residential character. The building has archaeological significance as a pre-1900 building in an area that saw residential development from at least 1862.

### **REFERENCES:**

CCC Heritage File – 250 Kilmore Street

John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch City Council, 2005)

**REPORT DATED:** 10/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***FORMER CHURCH OF ST LUKE THE EVANGELIST VICARAGE,  
BELL TOWER, AND SETTING – 185 KILMORE STREET & 248  
MANCHESTER STREET, CHRISTCHURCH***

The former St Luke's Anglican Church Vicarage, Bell Tower and setting is a place of heritage significance for both Maori and Pakeha. This site was selected as a reserve for a parish church at the time of colonial settlement in 1850 and became the site of the city's second Anglican parish in 1868. Although the 1908 church was demolished in 2011 following the Canterbury earthquakes, the site retains the bell tower, the vicarage and the open space and mature trees of the original churchyard. The association of the Anglican church with this place, the remaining building, structure and setting contribute to its continued heritage significance.

This site has long been recognised as a burial place by the local runanga. During the excavations made to construct the vicarage and first church, human remains were discovered on the site. The renowned Ngai Tahu chief, Tautahi, who had authority over the swamplands of Christchurch, was buried on the site in the mid-1750s. The site is registered as a wahi tapu by Heritage New Zealand.

**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 315  
*FORMER VICARAGE OF THE CHURCH OF ST LUKE THE  
EVANGELIST AND SETTING –  
185 KILMORE STREET, 248 MANCHESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Vicarage of the Anglican Church of St Luke the Evangelist has historical and social significance for its association with St Luke's Church and its vicars between 1868 and 1994. The vicarage was built in 1867-68 to the design of Robert Speechly, the church on the neighbouring site having been built in 1859, the second church in the parish of Christchurch after St Michael and All Angels'. The construction of the vicarage was prompted by St Luke's becoming a parish church in 1868 and thus having its own resident vicar.

The first vicar to live in the vicarage was the Rev Edward Atherton Lingard (died 1903), who arrived in New Zealand in 1860. Lingard was appointed a master of Christ's College in 1864 and ordained in the same year. He and his wife Eleanor raised at least seven children in the

house. The relative wealth of the parish and the social status of the vicar are reflected in the size of the vicarage and the provision of servants' quarters. That said, the Rev Taylor was reported as having vacated the vicarage in 1919 to take up residence in a smaller house because he found its large size was a strain on both his budget and his wife, who had to maintain it without help from a servant. Nevertheless the building was used a vicarage until 1994 and prior to the Canterbury earthquakes it housed the administration centre for the Inter-Church Trade and Industry Mission (ITIM), who are tenants of the parish.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Vicarage has cultural significance for its association with the parish of St Luke's and a demonstration of the way of life of parish clergy and their families for 126 years.

The setting of the Vicarage has high spiritual significance to Maori as an urupā, the burial site of Tautahi and his whanau. Tautahi was of Ngai Tahu descent. He established the Tautahi Pa on the site now identified as near the Fire Station on Kilmore Street. Tautahi's high-ranking lineage allowed him to establish authority over a large area of the surrounding swampland. It is from this pa that the broader area of Christchurch takes its name, Otautahi (the place of Tautahi). The site is listed as a wāhi tapu by Heritage New Zealand.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The former Vicarage of St Luke's has architectural significance as Robert Speechly's most impressive Anglican vicarage. Speechly arrived in Christchurch from England in 1864, having been appointed supervising architect for Christchurch Cathedral. He brought with him his articled pupil, and later partner, William Crisp. Work on the Anglican Cathedral came to a halt soon after the laying of the foundations due to financial constraints, hence Speechly turn his hand to other projects. In order to secure work he offered to design parsonages free of charge. Speechly remained in Christchurch for the four years stipulated in his original contract and during that time he designed only a handful of churches including the Christ's College Chapel (1866) and St Mary's Anglican Church at Addington, (1867).

The building has architectural significance as an Ecclesiologically-correct Anglican vicarage adapted to suit New Zealand conditions and materials. The two-storeyed weatherboard building is a timber interpretation of the Domestic Gothic Revival style. It is restrained in its detailing, the most notable exterior feature being Speechly's distinctive hood over the entrance. It is one of the best-preserved examples of Speechly's domestic work. Notable features in the interior include coved ceilings on the first floor, a gothic arch that separates the entry from the hall and the timber staircase. Servant-bell pulls are also still in place.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Vicarage has technological and craftsmanship significance for its ability to demonstrate early colonial methods of construction and for the workmanship of its architectural detailing and internal timberwork.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The former Vicarage has contextual significance for its relationship to the site of St Luke's Church and the extant bell tower (1908), as well as the picturesque contribution it makes to the streetscape.

The setting consists of slightly irregularly shaped rectangular parcel of land that is immediately adjacent to the former church site. The large open site on which the church once stood means that the principal elevation of the vicarage, which faces west, can be clearly seen from Manchester Street. The former vicarage has minimal garden setting and is now rather isolated from its historic residential context in Kilmore Street due to the impact of the 2010 and 2011 Canterbury earthquakes.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The former Vicarage and setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900. As the burial site of Tautahi, a Ngai Tahu chief, the setting around the vicarage has archaeological significance, in addition to its cultural significance as a wahi tapu.

### **ASSESSMENT STATEMENT**

The former Vicarage of the Anglican Church of St Luke the Evangelist and setting has overall significance to Christchurch, including Banks Peninsula. The vicarage has historical significance for its 126-year association with the vicars of St Luke's Church and high cultural significance as a place sacred to Maori as the burial site of renowned Ngai Tahu chief, Tautahi. The vicarage has architectural significance as one of Robert Speechly's most highly regarded surviving domestic works. The former vicarage and its setting have contextual significance as a picturesque mid-19<sup>th</sup> century dwelling that stands as a reminder of the loss of St Luke's Anglican Church after the 2011 Canterbury earthquake. The former vicarage and its setting has archaeological significance in view of its wahi tapu status and early colonial development.

### **REFERENCES:**

CCC Heritage File

New Zealand Historic Places Trust Register of Historic areas, Wahi Tapu. *Tautahi Pa* (Christchurch, May 2007)

New Zealand Historic Places Trust Wahi Tapu Registration Proposal. (2006, September 28)  
*Tautahi Rua Koiwi*

Ian Lochhead *A Dream of Spires – Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

Historic place # 3132 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3132>

**REPORT DATED: 22 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1290  
*FORMER CHURCH OF ST LUKE THE EVANGELIST BELL  
TOWER AND SETTING – 248 MANCHESTER STREET, 185  
KILMORE STREET, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Bell Tower of the Anglican Church of St Luke the Evangelist has historical significance for its association with a historic inner-city church that was demolished after the 2011 Canterbury earthquake. The timber bell tower was built in 1908, at the same time as a new masonry church replaced the original timber St Luke's (1859/1871). The bell housed in the tower had previously hung in the church's bell tower and had been ordered from Messrs Warner and Sons in England in 1879 and installed in the following year.

The church vestry decided not to include a tower in the new 1908 church, but instead to erect a temporary timber bell tower, presumably with the intention of adding a tower to the church at some alter date. Both the new church and the bell tower were designed by Cyril Mountfort, the son of Benjamin Mountfort who had made significant additions to the timber St Luke's in

1871. The 1908 church served the parish until it was demolished following the Canterbury earthquakes in 2011. The bell tower remains on the site.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

St Luke's Bell Tower has cultural and spiritual significance for its association with one of the earliest Anglican parish churches established in Christchurch. The bell is inscribed with the words "Sing we merrily to God our strength" and was paid for by subscriptions made by parishioners, among them Mrs Nottidge and AFN Blakiston, the Vicar's Warden in 1875. As a burial ground the bell tower's setting also has high cultural significance to the local runanga. It is recognised as the burial place of the Ngai Tahu chief Tautahi, and is registered as a wahi tapu by Heritage New Zealand.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

St Luke's Bell Tower has architectural and aesthetic significance as a Gothic Revival style structure designed by Cyril Mountfort (1853-1920) in 1908. The stand-alone bell tower is a simple timber structure, enclosed at the base, with an open cross-braced tower and a gable roof supported by Gothic-styled timber bracing. Cyril Mountfort trained as an architect with his father, Benjamin Mountfort, who was one of New Zealand's leading exponents of the Gothic Revival style. After Benjamin's death in 1898 Cyril Mountfort continued his father's practice. He also designed St John's Anglican Church at Hororata (1910).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

St Luke's Bell Tower has craftsmanship significance for the quality of its construction and architectural detailing by the contractors Graham and Greig. The bell has technological significance as an example of the bell founding skill of Messrs Warner and Sons. The firm was also responsible for casting the original bell for Big Ben in the Houses of Parliament, London (1856) and exported bells throughout the British Empire, including to other churches in Auckland, Wellington and Timaru.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

St Luke's bell tower has contextual significance as a surviving remnant of a historic church precinct that once consisted of St Luke's Church, the bell tower, St Luke's vicarage, and the church hall. The latter, on the corner of Manchester and Peterborough Streets, was demolished in 1994 and the site redeveloped for townhouses. The church was demolished in July 2011. Before these larger structures were demolished the bell tower stood between them on the Manchester Street frontage.

The setting consists of the church property on the corner of Kilmore and Manchester Streets and the adjacent lot on which stands the former vicarage designed by Speechly and Crisp and built in 1868. There is a large area of open space and large trees on the site.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

St Luke's Bell Tower and setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building methods and materials, and human activity on the site, including that which occurred before 1900. An earlier church on the site, constructed in 1859, was demolished to make way for the 1908 church. The site is listed as a wahi tapu by Heritage New Zealand, as the burial site of Tautahi, a Ngai Tahu chief. An archaeological report prepared at the time of the demolition of St Luke's Church (April 2012) noted no archaeological evidence in the area of the church foundations but left open the possibility that evidence might be found elsewhere on the site.

### **ASSESSMENT STATEMENT**

St Luke's Bell Tower has overall significance to Christchurch, including Banks Peninsula. The structure has historical significance for its association with the Anglican Church of St Luke the Evangelist and cultural and spiritual significance as a church bell tower on the site that has great significance to tangata whenua. The Bell Tower has architectural and aesthetic significance for its Gothic Revival styling by Cyril Mountfort and contextual significance as a reminder of a notable inner-city Anglican Church precinct. St Luke's Bell Tower has technological and craftsmanship significance as an example of Victorian bell foundry and for the quality of the tower's construction and architectural detailing. The Bell Tower and its setting have archaeological significance in view of the development of the church precinct since the late 1850s and the relationship of the site to Tautahi's pa before that.

### **REFERENCES:**

CCC Heritage Files – *St Luke's Belltower*

Mollie Chalklen *'The Church to the North of the River Avon' The Church of St Luke the Evangelist Christchurch 1860 – 1985 – 125 Years* (Christchurch, 1985)

Tautahi Rua Koiwi - wahi tapu # 7716 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/7716>

Tautahi Pa – wahi tapu # 7715 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/7715>

<http://www.towerbells.org/data/IXfoundryWarner.html>

**REPORT DATED: 22 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 316  
*COMMERCIAL BUILDING AND SETTING - 226-228 KILMORE  
STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The building at 226-228 Kilmore Street has historical and social significance due to its continuous history as a commercial building since it was built c.1899. The building was built by Charles Frances Campbell Sycamore who from 1893-1900 ran a tobacconist and hairdressing business from the site on the corner diagonally opposite. Sycamore purchased the property at 226-228 Kilmore Street in 1899 and raised a mortgage to build himself a shop with accommodation above. From 1900 to 1906 Sycamore and his wife, who ran a grocery business, ran their shops from the building and resided upstairs. Following his wife's death in 1907 Sycamore married Hannah Frizzell. Through this marriage he gained access to the brick building next door on Kilmore Street, moving his shop into it. Following Sycamore's death in 1919, his wife Hannah retained an interest in the property until her death in 1954. Since Sycamore moved next door a series of tenants and owners have played their part in the history of the building. The Pierce Brothers ran a grocery store there from 1907 to c.1925. From 1976 to 1987 William and Elizabeth Stone ran a fruit shop, owning the building from 1980. Having begun as a hairdressers, the building has returned to that use in the early 21st century.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building at 226-228 Kilmore Street has cultural significance due to its continued use as a commercial and residential building. The building is indicative of the corner shop style of development with retail premises attached to living accommodation. This retailing model, once common in the city, is today becoming increasingly rare with people preferring to live separately from their businesses.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The building at 226-228 Kilmore Street has architectural and aesthetic significance as a Victorian commercial building which has retained its bullnose verandah, once a common feature of commercial buildings in the city. The two-storeyed colonial weatherboard building addresses the corner with a chamfered corner and corner entrance. Bracketed eaves support a hipped corrugated iron roof. Although some alterations have been made to the interior to accommodate changing businesses' needs this building retains its architectural integrity with many of its original features having survived the passage of time.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building at 226-228 Kilmore Street has technological and craftsmanship significance due to its late nineteenth century methods of construction, use of materials including timber and ironwork and retention of turn-of-the-century detailing.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building and setting at 226-228 Kilmore Street have contextual significance because it shares the attribute of being a Victorian era street corner commercial premises with 147 and 187 Fitzgerald Avenue. It is also the only surviving building out of the group of shops that prior to the 2010-11 earthquakes occupied the four corners of the Kilmore/Barbadoes Street intersection. The setting consists of the footprint of the heritage building, the gravelled area formerly occupied by the brick building next door, and a rectangular asphalted carpark on the south side of the building and its former brick neighbour. The building at 226-228 Kilmore Street is also of landmark significance due to its height and distinctive verandah, combined

with its position on the intersection of two of the streets in the central Christchurch one-way system.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building at 226-228 Kilmore Street has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900. The T S Lambert map of 1877 records previous buildings on this site. The small buildings, set back from the street were most likely houses.

### **ASSESSMENT STATEMENT**

The building at 226-228 Kilmore Street is of overall heritage significance to Christchurch and Banks Peninsula. It has historical significance as a timber inner city commercial building that has provided various goods and services to the local community from the time of its construction c. 1899 by the tobacconist and hairdresser Charles Frances Campbell Sycamore right through to the present day. It is also the last survivor of the commercial heritage buildings that once occupied this central city street corner. It has cultural significance as a corner shop, with accommodation above, which makes it a surviving example of what was once a popular way of life and commercial model in the city. Its restrained Victorian colonial architectural style, makes it of architectural significance, while it also has technological significance as an example of nineteenth century construction. It draws contextual significance from its landmark street corner position, and its proximity to other Victorian-era two storey, weatherboard corner shops located on Fitzgerald Avenue. Documentary evidence of previous buildings on the site mean the building and site are also of archaeological significance.

### **REFERENCES:**

CCC Heritage File *Commercial Building - 226-228 Kilmore Street*

**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 325  
*LATIMER SQUARE AND SETTING – 1 LATIMER SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Latimer Square has high historical significance as a public square with a long association with recreation and civic events in the central city. It was a feature of the original town plan for Christchurch, surveyed by Edward Jollie in 1849-50. The Square was named for Hugh Latimer, who was burned at the stake for his Protestant beliefs on 16 October 1555 as one of the so-called Marian or Oxford Martyrs. Cranmer Square was named for another of the Marian Martyrs, Thomas Cranmer, and originally Cathedral Square was to have been named for another, Nicholas Ridley.

Until the 1880s, Latimer Square served as one of the city's main recreational spaces, being used for sports events, horse racing, the Agricultural and Pastoral Show, volunteer militia parades, fairs and other entertainments. In 1885 the square was cut in two for an extension of Worcester St and the laying of a tramline through the centre. The landscaping was made more formal from about this time, with the addition of a band rotunda (removed 1894), lamp standards, diagonal paths and plantings. Use of the square also became more formal, passive and localised, as a venue for promenading and picnics, although public gatherings continued through the 20<sup>th</sup> century, including a civic reception for the Prince of Wales in 1920. It also served as the public 'meet and greet' area for the recent visit by their Royal Highnesses the Duke and Duchess of Cambridge where they also played a brief game of cricket with local children.

During WWII, air raid trenches were dug in the square to offer protection to nearby workers and residents (1941-42). The road through the square was officially stopped in 2006. Latimer Square was used as a triage station after the 22 February 2011 Canterbury earthquake because of its close proximity to the CTV building. A sculptural work, *Spires* by Christchurch artist Neil Dawson was erected in Latimer Square in 2013.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Latimer Square has high cultural significance for way in which its name signifies the relationship between the founders of Christchurch and the Church of England (Anglican Church). The Square's cultural significance is enhanced by its historic recreational use and as a place of assembly and commemoration, particularly in regard to the 2011 Canterbury earthquake.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Latimer Square has architectural and aesthetic significance as an important functional and ornamental feature of Jollie's plan for Christchurch, which overlaid the flat plain of the new settlement with a typical nineteenth century town planning grid form broken up by four public squares (Cathedral, Latimer, Cranmer and later Victoria,) two access roads on ten diagonal and the sinuous form of the River Avon. Mature perimeter trees, lamp stands and a double 'Union Jack' pattern of paths give the square a sense of formality and symmetry. Latimer Square features a number of scheduled trees around the perimeter of the north and south sectors and in the south eastern sector it features the sculptural work, *Spires* by Christchurch artist Neil Dawson.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Latimer Square has technological and craftsmanship significance for its Hoon Hay or Halswell stone pedestal and cast iron lamp standards, the first of which were donated by Mayor Charles Ick in 1880. The second dates to 1916, at which point both were electrified and the sculptural work, *Spires* by Christchurch artist Neil Dawson was erected in 2013.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Latimer Square has high contextual significance as a defining feature of the central city and for its relationship to the buildings that surround it. The square consists of two sections, divided by the former route of Worcester Street, each of which is bisected by straight and diagonal paths with a central lamp standard. The whole space and the former course of Worcester Street are bordered with mature trees, which predominantly date from the 1880s and 1890s, with some infill plantings dating to 1913 (Beaumont, p. 79). The square is located on the urban fringe east of the city centre. Surrounding the square are residential, commercial and public buildings that originally dated from the 1860s onwards. Most have been demolished following the 2010/11 Canterbury earthquakes, the Christchurch Club (1862) remains and to the south of the site is the transitional Anglican ('Cardboard') Cathedral. It also has contextual significance for its relationship to Cranmer Square which mirrors it to the west.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Latimer Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past public space design, and human activity on the site, including pre-1900. The square has been actively in use as a public space since at least 1852.

### **ASSESSMENT STATEMENT**

Latimer Square is of high overall significance to Christchurch, including Banks Peninsula, especially for its rarity value as a 19<sup>th</sup> century public park exhibiting a very high level of authenticity (Beaumont, p. 96). It has high historical and social significance as an open space city feature that dates to the founding of Christchurch. Latimer Square has high cultural significance for its name, which embodies the Protestant Church of England (Anglican) values of the city's founders, and for the role it played following the 22 February 2011 earthquake. It has high architectural and aesthetic significance as one of the city's defining open space features and technological and craftsmanship significance for its 1880 and 1916 lamp stands and in the south eastern sector it features the sculptural work, *Spires* by Christchurch artist Neil Dawson.. Latimer Square has high contextual significance in relation to the features of the square itself, especially its mature trees, and its relation to other central-city squares. The square has archaeological significance in view of the date at which it was set aside and for its continuous use since the early 1850s.

### **REFERENCES:**

CCC Heritage files – Latimer Square

'The Squares of Christchurch' Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/earlychristchurch/squaresofchristchurch.asp>

CCC Central City Heritage Guide

<http://www.christchurch.org.nz/publications/CCCHeritageGuide.pdf>

Louise Beaumont 'Historical Investigation - Latimer Square, Christchurch' (for CCC, July 2013)

**REPORT DATED: 24 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 334  
*COMMERCIAL BUILDING AND SETTING, FORMER SARGOOD,  
SON AND EWEN - 92 LICHFIELD STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Sargood, Son and Ewen building and setting has high historical significance for its association with the New Zealand operation of an Australasian company of warehousemen and importers that was founded in Melbourne in 1848. Established by Frederick Sargood (1805-73), in partnership with J A Ewen from the early 1850s, the firm had extensive operations throughout Australia and New Zealand. From 1891 the Dunedin (est. 1862) and Christchurch (est. pre-1875) warehouses were overseen by Frederick's son Percy Sargood, who later took over the running of the whole New Zealand operation and made a major contribution to the arts through his philanthropic activities in Dunedin.

Fire destroyed an earlier Sargood, Son and Ewen warehouse in Lichfield Street in February 1879 but research to date has not established in what year Sargoods was established in Christchurch, nor the nature of their premises between 1879 and 1893.

The former Sargood, Son and Ewen building was erected in 1893. It reflects the prosperity of its parent company, which was one of New Zealand's major importing firms for 110 years. The Christchurch warehouse housed Sargoods' extensive range of imported goods, including drapery, clothing and footwear, tobacco, pharmaceuticals, cutlery and sporting goods. The building serviced the whole of Canterbury as well as the Chatham Islands and the West Coast. Sargood, Son and Ewen traded in the Lichfield Street building until 1973 when the company merged with Bing, Harris and Co. The Lichfield Street warehouse was subsequently occupied by Austin Brown, clothing manufacturers. In the early 2000s it became part of SOL (South of Lichfield) retail and hospitality development. The building was occupied by the Christchurch City Council Call Centre and a restaurant.

The building has further historical significance as one of a large number of commercial premises established in Lichfield Street, between Colombo and Manchester Streets, that was known as the 'golden mile' from the 1880s to the 1910s. This was a time when increasing numbers of nationwide companies established themselves in Christchurch to serve the growing city and employed architects to create a suitably impressive corporate image using masonry construction and the language of commercial classicism. The building was damaged in the 2010 -2011 earthquakes and remains cordoned off.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Sargood, Son and Ewen building has cultural significance as a longstanding generational commercial enterprise and for its association with the commercial life of central Christchurch from the early 1890s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Sargood, Son and Ewen building has high architectural and aesthetic significance as an example of late Victorian commercial classicism. Sargood, Son and Ewen had a tradition of fine architecture for personal and business buildings, and their warehouses were typically architecturally designed. The company commissioned the Melbourne architectural practice of Tayler and Fitts to design their Christchurch premises. Commissioning an overseas architect was an unusual practice in Christchurch at the time, but perhaps the Melbourne origins of Sargoods' might explain this commissioning decision. Lloyd Tayler (1830-900) was one of Melbourne's most prominent architects of the period and is known particularly for his design of banks.

The former Sargood, Son and Ewen building is three-storey brick building with limestone dressings. The principal façade is characterised by symmetrical, repeated classical arches and the striking use of constructional polychromy in stone and brick. The central bay, which is emphasised by its slight projection and the concentration of decorative stonework, was

originally the location of the entrance. The building is notable for having two elevations visible from the street, given that there is a laneway on the building's western boundary.

The interior is characterised by large open spaces and iron columns with Corinthian capitals. A significant amount of the original interior woodwork remains, including a finely carved timber staircase with turned balusters, the original timber flooring and tongue-and-groove work on the walls.

In 1901 local architect Robert England extended the building to the south (rear); it was further extended by Robert's brother Edward in 1924. The extensions comprised two large, three storey sections, which are distinguished from the earlier building by their simple architectural treatment. Among later alterations to the building were extensive internal alterations undertaken in 1953-55 and, in 1974, the relocation of the front entrance from the centre bay to the east side in the location of an original window. Major internal alterations, including earthquake strengthening, were completed in 2004-05. The building sustained major damage in the Canterbury Earthquakes of 2010-2011, which included the loss of the upper part of the short western façade. The street façade is currently obscured by shipping containers to protect passers-by from the threat of falling masonry.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Sargood, Son and Ewen building has craftsmanship significance for what it may reveal of late Victorian brick masonry construction methodologies, materials, fixtures and fittings and for the quality of its decorative polychromatic brick and stonework, the carved stone embellishments of the principal façade, and the interior woodwork. The open spaces of the interior, ideal for warehouse use, were made possible by the use of external load bearing walls and interior iron columns to support the wide span steel trusses, a method of construction and use of technology that was relatively new at the time and therefore makes the building of technological significance.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Sargood, Son and Ewen building and its setting has high contextual significance as one of a pair of rare survivors of what was until recently one of New Zealand's most notable group of Victorian and Edwardian commercial classical buildings. Before the Canterbury earthquakes of 2010 and 2011 the contextual significance of the former Sargood, Son and Ewen building was due in part to its place within a cohort of notable 19<sup>th</sup> and early 20<sup>th</sup> century heritage and character buildings. Today it stands, alongside the former Wellington Woollen Manufacturing Company Building (Hoggard, Prouse & Gummer, 1919) as a landmark remnant of an historic streetscape.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**



*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Sargood, Son and Ewen building and its setting is located within the Central City Archaeological Area and has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. One of the earliest maps of Christchurch shows that there were buildings on and to the east of this site in 1862 (CCLMaps 212667).

## **ASSESSMENT STATEMENT**

The Sargood, Son and Ewen building and setting has high overall significance to Christchurch, including Banks Peninsula for its association with the family firm established in Australia by Frederick Sargood. It has high social and historical significance for its establishment by Frederick Sargood (1805-73), in partnership with J A Ewen and from the early 1850s the firm had extensive operations throughout Australia and New Zealand. The building has cultural significance as a longstanding generational commercial enterprise and for its association with the commercial life of central Christchurch from the early 1890s. It has high aesthetic and architectural significance as an example of the work of Melbourne architects Tayler and Fitts and for the detail on its principal façade which is characterised by symmetrical, repeated classical arches and the striking use of constructional polychromy in stone and brick. The Sargood, Son and Ewen building has technological and craftsmanship significance for what it may reveal of late Victorian brick masonry construction methodologies, materials, fixtures and fittings and the highly ornamental constructional polychromy of its two façades. The building has high contextual significance as a landmark survivor of the Lichfield Street commercial and warehouse heritage precinct, and its location next to the former Wellington Woollen Mills Building. The Sargood, Son and Ewen building and its setting has archaeological significance due to its location within the inner city and for the potential it has to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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**REPORT DATED: 11 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 333  
*COMMERCIAL BUILDING AND SETTING, FORMER  
WELLINGTON WOOLLEN MILLS MANUFACTURING COMPANY  
– 96 LICHFIELD STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Wellington Woollen Manufacturing Company building has high historical significance for its association with the Wellington Woollen Manufacturing Company, which operated from the site for 50 years (1920-69). 'New Zealand's first woollen mills were built in 1871 in the South Island – at Mosgiel and Kaikorai in Otago. These were followed by mills in Kaiapoi (1879), Roslyn (1879), Ōamaru (1881) and Ashburton (1885). The North Island followed with mills in Onehunga, Napier, Whanganui/Wanganui and Petone' (Te Ara). The Wellington company was incorporated in 1883 and began manufacturing at its Petone plant three years later. Its woven and knitted goods bore the trademark 'Petone'. A Christchurch branch warehouse began trading in 1906-07 and tenders were called for a new purpose-built warehouse in Lichfield Street in March 1919. Floors for lease in the newly completed building were being advertised in November 1920. The construction of this building reflects the

growth of the company and of the woollen industry generally during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Fire severely damaged the building in January 1932, at which time the Woollen Company shared its premises with Abbot, Armstrong and Howie, agents, Messrs Bond and Co., hosiery manufacturers, Glasson's clothing warehouse and Cooper, Wilkes and Brookes, warehousemen and merchants. In 1940 the Wellington Woollen Manufacturing Company is reported as having 900 staff, its manufacturing still being undertaken at the Petone plant and branch warehouses serving customers in Auckland, Christchurch and Dunedin. In 1963 the company merged with the Kaiapoi Woollen Manufacturing Company. Among the subsequent owners of the Lichfield Street building was well-known clothing manufacturer, Lichfield New Zealand (1972-86). The building was damaged in the 2010/11 Canterbury earthquakes and its future remains undecided.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Wellington Woollen Manufacturing Company building has cultural significance as a tangible reminder of the scale and importance of the woollen industry to the region, both as a major industry and an employer, and as a reminder of the relationship between the production of wool in Canterbury and the economic prosperity of the city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Wellington Woollen Manufacturing Company building has high architectural and aesthetic significance for its Stripped Classical styling by one of New Zealand's leading 20<sup>th</sup> century architects, W H Gummer (1884-1966). Gummer designed the building when he was a partner in the firm Hoggard, Prouse and W H Gummer. Prouse and Gummer were also responsible for the design of the Bridge of Remembrance (1922-24). Gummer later entered a partnership with C R Ford and became one of New Zealand's most successful inter-war architects, responsible for the Auckland Railway Station (1930), the Dominion Museum and National Art Gallery (1936), and the State Insurance Building (1940), both in Wellington.

The building at 96 Lichfield Street is four storeys high with a raised basement and partial attic level, glass curtain walls at first and second floors, and a symmetrical façade. The original interior design featured a grid of 40 reinforced concrete structural columns dominating the open plan layout, stairwells lined with marble and a central light well. The principal façade is clad in Nelson marble; the spandrels between the first and second floors are bronze. The building was modified in 1958, 1969, 1987, and later refitted for a student accommodation complex called 'The Mill', which was developed by prominent local property developer Dave Henderson of Lichfield Ventures Limited. 'The Mill' development (begun 2001) involved extensive alterations including the replacement of the original saw tooth roof with a one- and two-storey addition, rebuilding of the south and east façades with new cladding and windows, re-creation of the closed in light well, and removal of the 1987 veranda addition.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Wellington Woollen Manufacturing Company building has technological and craftsmanship significance for its construction, which is based upon an internal grid system of reinforced concrete columns and beams, meaning external walls are not load bearing, enabling the use of bands of glass curtain walling. The building also has craftsmanship significance for its New Zealand Nelson marble façade cladding and detailing.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Wellington Woollen Manufacturing Company building has high contextual significance as one of a pair of the few remaining late 19<sup>th</sup>/early 20<sup>th</sup> century commercial buildings in what was a precinct of historic manufacturing and warehouse buildings prior to the Canterbury earthquakes. Both sides of Lichfield Street, between Colombo and Manchester Streets, were largely built as warehouses for importers/exporters and wholesalers in the period between 1881 and 1920. A significant number of the buildings have been demolished however the former Sargood Son and Ewen Building (1893) neighbouring the former Woollen building remains and together they make a considerable contribution to the inner-city streetscape. The building has landmark significance due to its age, scale and style and as part of a pair of central city buildings which retain the character of the late 19<sup>th</sup>/early 20<sup>th</sup> century central city.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Wellington Woollen Manufacturing Company building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The building is located within the Central Business District Archaeological Area and one of the earliest maps of Christchurch shows that there were buildings on or near this site in 1862 (CCLMaps 212667).

## **ASSESSMENT STATEMENT**

The former Wellington Woollen Manufacturing Company building has high heritage significance to Christchurch, including Banks Peninsula, and New Zealand. The building has high historical significance for its association with the Wellington Woollen Manufacturing Company and high architectural significance for the modern corporate image devised by leading New Zealand architect William Gummer. The former Wellington Woollen Manufacturing Company building has high technological significance for its method of construction and craftsmanship significance for the execution of its marble façade. The

building has high contextual significance for its contribution to an area that was Christchurch's commercial warehouse district and archaeological significance for the date at which development began on this site in the central city and the potential for archaeological evidence.

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**REPORT DATED: 24 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 372  
*FORMER MED CONVERTER STATION AND SUBSTATION  
BUILDING AND SETTING - 218R MANCHESTER STREET***



**PHOTOGRAPH : 9/12/2014, M.VAIR-PIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former MED converter station and substation building are of historical and social significance for their association with the city's electricity supply and the company that provided this essential service. An electricity service was first established in Christchurch in 1903, and a substation was housed on site from 1914. The converter station and substation building was extended in 1928. However, concerns about the resistance of its brick structure to earthquakes following events at Napier prompted its rebuilding in reinforced concrete between May 1932 and February 1933.

This block of the city was divided into town sections and was originally in the ownership of a number of different owners. Over time the Council purchased these sections and by 1934 it owned almost half of the block (Certificate of Title 439/091). In 1934 the site, in addition to the new converter station and substation building, housed the tepid baths, a Council garage, stables, workshops, Lines Department, Works office, stores, electrical showroom and the destructor (Council of Fire & Accident Underwriters Associations of NZ).

After the destructor was demolished in 1939, the converter station and substation building was extended eastwards in the same style. This extension approximately doubled the length of its Armagh Street façade. The MED also established new offices on the corner of Manchester and Armagh Streets in 1939, replacing an earlier building which was erected in 1918. By 1966 the site was occupied by the MED showroom and offices, CCC traffic department, a public carpark, MED autoworks, lines department, wiring department, substation and store. In 1966 the converter station and substation building is recorded as housing a store at the eastern end, with a blacksmith in the south lean to, and the MED substation to the west (Council of Fire & Accident Underwriters Associations of NZ).



The buildings and site were later occupied by Southpower, and more recently Orion, reflecting changes in the electricity supply system throughout New Zealand. Southpower was created in 1989 and served to merge MED and the Central Canterbury Electric Power Board. The former MED converter station and substation building continued to be occupied by Orion technical and administrative staff and equipment after the 2010-11 earthquakes but in 2013 was acquired by the Crown along with a number of other neighbouring buildings owned by Orion as part of the Eastern Frame.

Utility buildings such as the former MED converter station and substation building in the city's streetscape reflect the public commitment to introduce improved drainage and power to the City. The Christchurch City Council had agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by the Government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914. Christchurch became the first New Zealand city to benefit from construction of a major State hydro-electricity station, with power from the Lake Coleridge station reaching Christchurch in 1915.

Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council. MED employees enjoyed job security, good work conditions and payrates, paid holidays and an active staff social life in the 1920s in particular.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former MED converter station and substation building has cultural significance as a site connected to the changes that electrical supply brought to New Zealand society and culture, particularly enabling new ways of lighting evening entertainment and sporting events, and providing power for new ranges of industrial machinery and domestic appliances.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former MED converter station and substation building is of architectural and aesthetic significance because it is resonant of the approach, applied prior to c.1950, of beautifying the exterior of utility buildings with subdued designs, typically either Classical, Arts and Crafts, or Art Deco / Moderne in style. The former MED converter station and substation building itself merges design in a moderne style, reflected in strongly emphasized horizontal coursing and

diagonal and triangular glazing to the windows, with the more Classical form of its proportioned symmetrical façade, and pared down decoration derived from Classical sources.

The building has been built in at least two stages. It replaced earlier Victorian and Edwardian buildings that housed the Christchurch City Council rubbish destructor which was located at the eastern end adjacent to the current substation. The interior ground floors are on three levels that confirm its sequential construction. Construction is of structural steel post and beam wall and roof framing with concrete slab floors. Walls to the side and rear are painted brick masonry and utilitarian in nature. The Armagh street façade is of plastered masonry that continues the horizontal detailing that had been seen in the 1939 office building. The interiors are industrial in nature with significant elements being the gantry cranes. The interior spaces are typical of industrial construction of the time and have been adapted to suit modern office and production use. The building has strongly emphasized horizontal coursing and diagonal and triangular glazing to the windows.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former MED converter station and substation building is of technological and craftsmanship significance for its construction and modern styling, which reflect the techniques and methods for the period. It is of reinforced concrete construction, with steel framed casement windows. It represents an example from the period of a building designed in order to mitigate seismic concerns, with the steel frame construction of the building having been designed to resist earthquake stresses, and to accommodate heavy machinery and vibrations.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former MED converter station and substation building and setting have contextual significance because of its setting in an area of the site which was historically used by the Council as a general yard and for electrical reticulation activities. The building also has a strong presence in the streetscape due to its location and form.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former MED converter station and substation building and setting are of archaeological significance for their potential to provide archaeological evidence of human activity, including that which pre dates 1900, including Maori, considering its close proximity to Ōtākaro/Avon River and European activity - in particular activity related to electrical reticulation. The Fooks

map (1862) and Strouts map (1877) evidence that buildings occupied parts of the site prior to 1900. The site served as a City Council yards, which housed the City destructor – a device for burning the City’s rubbish, installed on the site in 1902, and the Christchurch Municipal Tepid Baths (c1908).

### ASSESSMENT STATEMENT

The former MED converter and substation building is of overall heritage significance to Christchurch and Banks Peninsula. It has historical and social significance because of its association with the city’s electricity supply and the Municipal Electricity Department that provided this essential service to the City. It is of cultural significance for its association with the changes in lifestyle that a reliable electricity supply brought to Christchurch citizens and businesses. The building is of architectural and aesthetic significance because it serves as an example of the contemporary subdued decoration applied to utilitarian building, and for its merging of its design in the moderne style, which was not a common style for buildings in the City, and few of which remain today, while incorporating Classical form. It is of technological and craftsmanship significance for its construction, materials and detailing, while it is of contextual significance for its setting within an area of historical MED activity. The building and setting are of archaeological significance for their potential to provide evidence of human activity, including that which pre-dates 1900, and in particular activity related to electrical reticulation.

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**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 373  
*FORMER DWELLING AND SETTING, HOLLY LEA / MCLEAN’S  
MANSION – 387 MANCHESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

McLean's Mansion has high historical and social significance as it was built for Allan McLean (1822-1907), one of the wealthiest men in Canterbury in his day. McLean was a bachelor who built the house with the intention that it be run as 'a home for women of refinement and education in reduced or straitened circumstances' following his death. (McLean's will, cited *The Press* 30 November 1910, p. 4). Born in Scotland, McLean immigrated with his family first to Australia and then to New Zealand. From humble beginnings he became wealthy as a Canterbury run holder, retiring to the city following the forced sale of his large estate Waikakahi, near Waimate, under the Liberal Government's Lands for Settlement Act 1894.

At the age of 78 years, McLean commissioned leading Christchurch architect R W England to build a large dwelling in Manchester Street. The house, which McLean named Holly Lea, was designed in 1899 and completed in 1900. McLean lived in the house until his death in 1907. Following McLean's death his housekeeper, Mrs Emily Phillips, lived in the house until 1913 after which the house was used as stipulated in McLean's will. In 1955 the building was sold by the McLean's Institute, a trust established in McLean's will to administer his bequest, to the government for use as a dental nurses' hostel.

The building has further historical and social significance due to the supporting role it played in the establishment of the New Zealand School Dental Service in Christchurch. The dental nurses' hostel occupied the building until 1977, after which it had various tenants until the building was taken over by the Christchurch Academy in the 1980s and became a vocational training centre.

McLean's Mansion was damaged in the Canterbury earthquakes of 2010 and 2011. There was extensive lath and plaster damaged and the remains of the chimneys fell through the building. There has been some moderate racking to the building and the main staircase came away from the landings, but did not collapse. Emergency stabilisation has been carried out.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling known as McLean's Mansion has cultural significance as a physical reminder of the wealth attained and the philanthropy enacted by a cohort of Canterbury run holders during the late 19th and early 20<sup>th</sup> centuries. The house served from 1913 until the mid-1950s as 'a home for women of refinement and education in reduced or straitened circumstances'. The McLean Institute, established by the terms of Allan McLean's will and incorporated by Act of Parliament (The McLean Institute Act 1909), continues to provide support and accommodation to the elderly at the Holly Lea Village.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

McLean's Mansion has high architectural and aesthetic significance as a large timber dwelling designed by leading Christchurch architect R W England in 1899. Robert West England (1863-1908) became an associate of the Royal Institute of British Architects in 1885, after being articulated to J L Ball of Birmingham for three years. England established his practice in Christchurch in the following year. Some of England's best known residential works include the former R E McDougall house (Nurse Maude Hospital) and the Riccarton House extensions. In 1906 his brother Edward joined him in partnership. After Robert's death Edward ran the practice until 1941.

For Allan McLean, England designed a Jacobean Revival building, reputed to be the largest wooden residence in New Zealand when it was built. The design incorporated 53 separate rooms, including 19 bedrooms. The Jacobean style of the house was unusual for Christchurch when most large timber houses in the city were designed in a more informal

English Domestic Revival style. The Jacobean style, adapted by England to timber construction, was eclectic in its sources as can be seen in the variety of motifs found at McLean's Mansion. The interior of the building was richly decorated with many of the original features remaining in situ. The entrance hall has a double return staircase with an arcaded classical gallery at first floor level. The hall is lit from above by a massive glass skylight. Each of the principal rooms is entered through a doorway featuring a carved wooden tympanum. The late 20<sup>th</sup> century adaptive reuse of the building brought about some limited alterations with the main interior spaces remaining intact. The upper parts of the chimneys were removed during the first half of the 20<sup>th</sup> century.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

McLean's Mansion has high technological significance as one of the largest timber buildings to be constructed in Christchurch. The building sits on concrete foundations that extend about a metre above ground. The timber framed building is built of kauri with lead roofs on the towers. The interior of the building has high craftsmanship significance due to the level of decoration employed, which displays the skills of the contractors who worked on the building. The plasterwork and timberwork are particularly notable with each baluster and newel post in the staircase having been individually carved with thistles and flowers. The fixtures and fittings including porcelain baths, toilets and lighting fixtures, some of which would have been imported from Europe, are notable for their crafting and design.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

McLean's Mansion has contextual significance as a grand house that was built to face Manchester Street, where it remains a landmark building despite its post-earthquake condition. The original extent of the property was progressively subdivided during the 20<sup>th</sup> century. Today the setting consists of the building within a garden setting with mature trees, including three notable trees, two copper beeches, and a tulip tree.

The former dwelling and charitable home has contextual significance for its association with other England Brothers houses, many of which have been demolished since the Canterbury earthquakes; its place within a cohort of large townhouses, such as Mona Vale and Te Koraha at Rangi Ruru Girls' School, built by members of Canterbury's early colonists; and its association with other houses built in the northern sector of the inner-city that represent the diverse range of dwellings and societal mores, from modest cottages to grand large houses, that remain as the tangible evidence of the residential development of Christchurch.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

McLean's Mansion has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. A number of outbuildings once stood within the grounds of McLean's Mansion, including a conservatory, water tower and the cottage in which McLean lived while his large residence was being built.

## ASSESSMENT STATEMENT

McLean's Mansion is of overall high significance to Christchurch, Banks Peninsula and nationally. It has high historical and social significance as the home of Allan McLean, one of the wealthiest men in Canterbury in his day. It represents the wealth he accrued through pastoralism and his commitment to improving the lives of those less fortunate than himself. The building also has national historical significance arising out of its association with the New Zealand School Dental Service. McLean's Mansion has cultural significance as a tangible expression of early 20<sup>th</sup> century philanthropy and its association with the McLean Institute, which continues to enact the terms of Allan McLean's legacy more than 100 years since his death. The building is of high architectural significance as a Jacobean Revival design by leading Christchurch architect RW England. The style and scale of the building make it one of New Zealand's most notable turn of the 20<sup>th</sup> century residential buildings. The lavishness of the interior decorative detailing gives the building its high craftsmanship significance. McLean's Mansion has considerable contextual significance within the streetscape of the northern inner-city and as an example of architect R W England's domestic output.

## REFERENCES:

CCC Heritage files – 387 Manchester Street

*The Architectural Heritage of Christchurch 3. McLean's Mansion* (Christchurch City Council, 1983)

Historic Place Item # 300 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/300>

'The McLean Institute'

<http://www.hollylea.co.nz/tmi.html>

Allan McLean – Dictionary of New Zealand Biography Entry *Te Ara The Encyclopedia of New Zealand*

<http://www.teara.govt.nz/en/biographies/1m37/mclean-allan>

**REPORT DATED:** 18/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 389  
*DWELLING AND SETTING – 311 MONTREAL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 311 Montreal Street has historical and social significance for its long term association with Hans and Elizabeth Kennedy and its later social relevance as a political meeting place. It was built in 1909 for the Kennedy family who retained the property until 1980. Hans Kennedy was a teacher who taught at Addington School for 40 years. He was a keen outdoorsman, noted as one of the first Europeans to camp in the Taylors Mistake area (Ogilvie, 1978). He was an honorary life member of the St Paul's Presbyterian Church board of managers. The house Kennedy had built for his family was designed by W Stevenson Anderson and cost £1,024. The Kennedy family originally owned the land through to the corner of Gloucester Street, selling the corner site to Richard Owen, who built Orari on the

section. Kennedy lived at the house until his death in 1957 at the age of 87 years. His wife, Elizabeth McDonald Kennedy remained in the house until the late 1970s, living in part of the building and renting other parts to either one or two tenants. In 1980 the Kennedy family sold the property. From the early 1980s, 311 Montreal Street has been home to sisters Diana and Lesley Shand. Both Diana and Lesley are politically active with regard to environmental issues. Diana was a regional councillor for 15 years with Environment Canterbury and has filled various senior roles with international environmental NGO the International Union for the Conservation of Nature (IUCN). As their home, 311 Montreal Street has played its role in the politics of the day with the Prime Minister Geoffrey Palmer attending Labour-Green meetings upstairs, Lianne Dalzell, former MP and current Christchurch Mayor (since 2014), flatting upstairs while she was a student, and other political and environmental meetings taking place there.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling at 311 Montreal Street has cultural significance due to its association with local and national politics since the 1980s. As the home of Diana and Lesley Shand the house has been the venue for several political campaigns. As the home of the Kennedy family 311 Montreal Street is representative of an upper-middle class lifestyle in the inner-city during the early 20th century. This area of Christchurch was once home to wealthy Christchurch families who built large two-storied timber dwellings around the fringes of the Botanic Gardens and the university.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling at 311 Montreal Street has architectural and aesthetic significance. Built in 1909 to designs by W Stevenson Anderson, the two-storeyed timber dwelling, with its variety of timber detailing is a timber version of the Queen Anne style. The translation of this style into timber was popular in America. The house is eclectic in its timber detailing with a picturesque variety and massing of forms. The dwelling has multiple gables with both shingles and half-timbered detailing in the gable ends. The open balconies on the first floor have shingled aprons with an art nouveau motif in the railings. Bay windows extend through the two floors with board and batten detailing between the sets of triple sash windows. W Stevenson Anderson was an associate member of the New Zealand Institute of Architects. In this design he has pulled together a variety of forms and motifs to create a picturesque design. With large bay windows, open first floor balconies and ground floor verandas, the house opens itself to the outdoors in the manner of an American bungalow. W Stevenson Anderson built other homes including homes in Fendalton and Harewood Road. His designs are characterised by his attention to timber detailing. The exterior of the house retains its original appearance however some alteration has been made to the interior to accommodate independent tenants. Following the death of her husband, Elizabeth Kennedy had the house divided into flats with two flats having been created downstairs and one flat upstairs.

In the 2010/2011 Christchurch Earthquakes, 311 Montreal Street sustained damage to both the interior and exterior. Varying levels of damage occurred to the ground floor, first floor and

attic area. The lath and plaster walls and ceilings throughout the entire ground floor and first floor levels sustained small/medium cracking with loose or bulging plaster in some areas on the ground floor. The front rooms of the ground floor section (facing Montreal Street) had significant damage to the lath and plaster, along with a hump in the floor and a loose ceiling rose. The first floor sustained a damaged floor in one of the front living spaces and adjoining deck, paint stretching on joins and sticking doors. The attic damage involved significant cracking/joint cracks to the plasterboard and cracked/damaged coatings on the trim of the stairs. Both chimneys at 311 Montreal Street were removed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling at 311 Montreal Street has technological and craftsmanship significance due to its early 19th century timber construction and variety of timber detailing.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling at 311 Montreal Street and its setting have contextual significance because of its location and relationship with the surrounding built environment. The house is one of a number of Victorian and Edwardian homes in the vicinity of Worcester Boulevard, including 42 Gloucester Street, Orari, and the single storey dwelling on the corner of Armagh and Gloucester Streets. These buildings provide a residential backdrop to several of the city's important public buildings including the Arts Centre, the Canterbury Museum, as well as educational complexes such as Christ's College. The setting consists of the footprint of the listed building within a rectangular section fronting Montreal Street. The house has an established garden setting with the street boundary defined by a medium height hedge. The house has landmark significance within the inner-city due to its intricate design, scale and visibility from the street. Its location opposite the Art Gallery contributes to its prominence within central Christchurch. The house retains its original residential character in terms of its garden setting and the size of its section.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling at 311 Montreal Street and setting are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The T S Lambert Map of 1877 records a smaller building on the site.

## ASSESSMENT STATEMENT

The dwelling at 311 Montreal Street and its setting have overall heritage significance to the Christchurch, including Banks Peninsula. The house at 311 Montreal Street has historical significance as it remained in the Kennedy family, for whom it was built, for 70 years. The house has cultural significance because its connection to Diana and Lesley Shand – both of whom have been involved with environmental politics at the local and national levels. 311 Montreal Street has architectural and aesthetic significance because of its distinctive architectural character – a timber version of the Queen Anne style – as designed by W Stevenson Anderson in 1909. The dwelling at 311 Montreal Street has technological and craftsmanship significance due to its early 19th century timber construction and variety of timber detailing. The dwelling at 311 Montreal Street and its setting have contextual significance because it is part of a group of four late 19th/early 20th century timber buildings which define the heritage character of this inner-city block. The house retains the original character of the area with its mature garden setting contributing to the character of this part of Christchurch. The dwelling at 311 Montreal Street and setting are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

Christchurch City Council Heritage files *311 Montreal Street*  
*Progress* (1913, September) p 667.  
*Progress* (1909, September) p 388.  
*The Press* (1957, 1 July) Obituary Mr H Kennedy p.6.  
 L Shand and M Saunders (2006) 311 Montreal Street. Applicant for Hagley/Ferrymead  
 Community Board Heritage Award.  
 Ogilvie, G. (1978) *The Port Hills of Christchurch*. Reed, Christchurch

**REPORT DATED: 5 FEBRUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1353  
*COMMERCIAL BUILDING AND SETTING, FORMER W  
WILLIAMSON CONSTRUCTION COMPANY – 181 MONTREAL  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former W Williamson Construction Company building has high historical significance as the corporate offices of a local contracting firm that was responsible for erecting a number of the city's most notable buildings. It was built by and for William Williamson's construction company, which had its warehouse and yard immediately to the north; the original warehouse is still extant. WH 'Billy' Williamson (1887-1971), the founder of the company, was a third-generation builder and had been in business for many years before his limited liability company was registered in August 1937. Williamson gained his first building contract when he was an apprentice carpenter aged only 17. His construction company enjoyed nationwide success, securing contracts for major projects such as hydroelectric power stations, freezing works, hospitals, bridges, hotels and theatres, including the Avon, Civic, Grand and Regent in Christchurch.

Williamson was responsible for the construction of the Edmonds' Factory in Ferry Road (now demolished) and the Nurses' Memorial Chapel in Riccarton Avenue, which he described as the finest building he ever built. Williamson served on the Christchurch City Council, the Tramway Board, was a Justice of the Peace, a Fellow of the Institute of Builders (London) and the Institute of Building (Australia). He was also one of the founders of the Canterbury

Aero Club. The science block at the University of Canterbury and the South Pacific Hotel in Auckland were among some of the company's last major contracts with which Williamson was personally associated. William Henry Williamson was Chairman and Managing Director of the company until his death in 1971. His son Peter carried on the business from its offices in Montreal Street until the late 1980s, before it went into receivership in 1991.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former W Williamson Construction Company building has some cultural significance as it demonstrates the working conditions, and thus the way of life, of the staff of one of the city's premier contracting companies from between the world wars until the late 1980s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former W Williamson Construction Company building has architectural and aesthetic significance as a notable inter-war example of the marriage of a modern daylight-factory type building with an ornamental classical façade to create an impressive corporate image for the construction company. The two-storey building has a rectangular footprint with a hipped roof and a monumental façade that wraps round the corner of the north and south elevations. Fluted pilasters extend the full height of the building, their verticality given added emphasis by the recessed spandrels between each one. The pilasters rise from a stone base that extends around and over the central recessed entry. The building's entablature features the company's name flanked by decorative relief panels, both now partially obscured by the addition of the lettering 'Finance House'. The fluted pilasters also have capitals in relief and there is a decorative grill over the entry, which is fitted with two sets of double doors. The external doors have decorative rosettes set within each panel and inside the building the staircase has a panelled dado. Steel frame casement windows light the building, the back of which is unadorned in contrast to the ornamental façade.

Research to date does not document the designer of the building. The building is comparable in its architectural styling to the Kaiapoi Woollen Manufacturing Company building in Manchester Street (1909, demolished), which also featured a classical frontage and utilitarian warehousing behind.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former W Williamson Construction Company building has technological and craftsmanship significance for the quality of its construction, use of materials and the detailing of its façade. As an example of Williamson's commercial and industrial construction skills and techniques the building probably functioned as an advertisement for the company. As it was built after the 1931 Hawke's Bay Earthquake and did not suffer significant damage during the 2010 and 2011 Canterbury Earthquakes the building also demonstrates robust



construction methods that lend it technological significance. Internal features include timber staircase and panelling, steel framed windows and timber doors with brass fittings. Materials used for the front façade and the entrance lobby are of a high quality for the time, including moulded metal panels between the floors on the exterior façade, and stone panels for the lower floor and entrance.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former W Williamson Construction Company building has contextual significance in relation to its light industrial streetscape at the south end of Montreal Street. The setting is the land parcel, which is largely taken up with the building itself, and the environs of the west side of Montreal Street just to the north of its meeting with Wilmer Street. On the northern boundary is a service lane that connects Montreal Street with Halkett Street. The building is built right to the eastern [street] boundary and has more of a corporate commercial architectural character than most of its neighbours, which are generally of a functionalist warehouse type.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former W Williamson Construction Company building and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the building on this site was not erected until the 20<sup>th</sup> century, the 1877 Lambert map of the central city shows a structure on the property as well as numerous others immediately to the south along Montreal Street.

## **ASSESSMENT STATEMENT**

The former W Williamson Construction Company building has overall significance to Christchurch, including Banks Peninsula. It has high historical significance for its association with William Williamson and the leading New Zealand construction company that he founded and ran from Montreal Street from the early 1920s until his death in 1971. The former W Williamson Construction Company building has high architectural significance as an example of a combined office and warehouse with a highly ornamental classical façade. The building has technological and craftsmanship significance for the robust nature of its construction and the quality of its materials and architectural finishes. The former W Williamson Construction Company building has contextual significance as a landmark building in an area of the city that has long been in light industrial usage. It also has archaeological significance as human activity is recorded on the site prior to 1900.



**REFERENCES:**

Christchurch City Council Heritage Files *181 Montreal Street*

*The Architectural Heritage of Christchurch. 8. The Legacy of Thomas Edmonds*  
(Christchurch, 1993)

Historic place # 2370 - Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/2370>

**REPORT DATED: 30 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 387  
*DWELLINGS AND SETTING, WEST AVON FLATS – 279  
MONTREAL STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The West Avon Flats and its setting have historical and social significance for their association with a type of residential development that occurred in the central city between the world wars. At the time they were being built the *Press* reported that the city had never seen such intense activity in the erection of buildings of this type. In 1929 *The Press* reported that the architect Melville Lawry was preparing plans for a six-storey block of flats at the corner of Montreal and Hereford Streets for a syndicate of Christchurch businessmen. Two years later Lawry took ownership of the site and in 1936 it was transferred to West End Mansions Ltd. By now the plans for the development had been scaled down and in 1936 the foundations of a two-storeyed building were laid. The building was to contain 8 flats, with provisions made in the design for the addition of a further two storeys if required.

The four residents listed in the Wises's Street Directory of 1938 were all male, and included a leather merchant, manager and company director. By contrast directories published in 1950, 1960 and 1970 show a decisive shift to female tenants, with only one male listed in 1960 and 1970. Further research would be needed to determine if this shift represents a notable social pattern. Currently the West Avon Flats are vacant as they were damaged in the 2010 and 2011 Canterbury earthquakes and have yet to be repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The West Avon Flats have cultural and spiritual value as an example of a particular change in living styles and way of life through the interwar development of apartments for inner city living.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The West Avon Flats have architectural and aesthetic significance as a 1930s Art Deco complex of apartments designed by local architect Wilford Melville Lawry (1894-1980). The two-storey building with additional penthouse on the roof, has a symmetrical entrance façade, bold geometric detailing and steel framed casement windows. Typically for an Art Deco building the form of the building is rigidly geometric with the raised parapet giving the appearance of a flat roof. The modernity of the building continues on the interior with built in furniture including wardrobes, dressing tables, bookshelves, china cabinets, cupboards and drawers. Internal light fittings, cupboard and door handles, tiled fire surrounds and geometrically patterned glazed doors all adhere to the Art Deco style.

During the 1930s Art Deco was the fashionable style of the day, especially for new building types including cinemas, swimming pools and apartment blocks. Lawry also designed the Regent Theatre in Hokitika (1935) and the Century Cinema in St Albans (1940) in a Moderne style. In 1999 alterations were made to two of the apartments on the first floor to combine them into a single apartment. At the same time a sunroom addition was built on the roof with access via a new internal staircase. The addition was designed by Brocherie and Cumberpatch to match the existing building.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

West Avon Flats has craftsmanship and technological significance for what they can reveal of late 1930s construction methodologies, materials, fixtures and fittings and for its reinforced concrete construction which was considered desirable for fire, sound and earthquake-proofing of a structure of this nature. The building was built with cavity walls in order to make each flat sound proof. Craftsmanship significance arises from the interior detailing of the

building, including the installation of built-in furniture and fittings which conformed to the Art Deco style of the building.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The West Avon Flats and setting have contextual significance in relation to the predominantly residential character of the block bounded by Hereford, Montreal and Cashel Streets and Rolleston Avenue. They sit on the north east corner of this block. The flats are comparable to College Court at 19 Cashel Street and a defining element at the intersection of Hereford and Montreal Streets, along with the former Student Union building (Dux de Lux restaurant) and, until their 2013 demolition, St. Elmo Courts (1930).

The setting of West Avon Flats consists of a rectangular area of land on the corner of Montreal and Hereford Streets. There is an asphalted carparking area to the west of the building with a garage in the south-west corner of the section. The West Avon Flats are built up to the street boundary on both Montreal and Hereford Streets with an inset on Montreal Street identifying the main entrance. The corner site, distinctive Art Deco styling and exterior colour scheme, and the lack of any building setback give this building landmark significance within the inner-city streetscape.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The West Avon Flats and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There were buildings standing on and near this site in 1862.

## ASSESSMENT STATEMENT

The West Avon Flats and their setting have overall significance to Christchurch, including Banks Peninsula as an inter-war apartment block. The flats have historical and social significance or their association with a type of residential development that occurred in the central city between the world wars. The West Avon Flats have cultural and spiritual value as an example of a particular change in living styles and way of life through the interwar development of apartments for inner city living. They have architectural significance for their Art Deco/Moderne style and as a surviving example of architect W M Lawry's work and as an example of Art Deco building with its rigidly geometric form and parapet giving the appearance of a flat roof. West Avon Flats has craftsmanship and technological significance for what they can reveal of late 1930s construction methodologies, materials, fixtures and fittings and for its reinforced concrete construction which was considered desirable for fire, sound and earthquake-proofing of a structure of this nature. West Avon Flats have contextual

significance for their landmark quality on a corner site of a busy arterial route and distinctive contribution to the inner-city streetscape. The West Avon Flats and setting are of archaeological significance because they have the potential to provide archaeological evidence including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage files – West Avon Flats

*The Press* 5 December 1929; 20 February 1936; 2 April 1936; 4 May 1990.

Historic place # 1944 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1944>

**REPORT DATED: 19 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 487  
*DWELLING AND SETTING, IRONSIDE HOUSE –  
381 MONTREAL STREET/32 SALISBURY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Ironside House has historical and social significance due to its varied history and association with leading members of Christchurch's medical fraternity. The house was built in 1899 on the site of the Junction Hotel for Archibald Scott, an Insurance Manager. During the early years of the first decade Walter Fox, MB, surgeon is listed in Wises as occupant of the building. Fox had a varied medical career having been a house surgeon, medical superintendent, military registrar and consultant surgeon. In 1907 Sir Hugh Thomas Dyke Acland of the Acland family of Mt Peel Station purchased the building as a townhouse. Born in 1874, Sir Hugh Acland was a distinguished surgeon who served in a medical capacity in the South African War, and World War I and II. From 1904 to 1929 he was Honorary Surgeon at the Christchurch Public Hospital. He was knighted in 1933. Sir Hugh ran a

surgery from the property now known as Ironside House for many years. From the mid-1920s Dr Arthur Charles Thomson operated a surgery from the property although he did not purchase the building from Acland until 1944. Thomson had a large private practice which included obstetrics and anaesthetics, providing especially for Sir Hugh Acland, but devoted much of his time to those at the margins of medical practice, focusing on venereal disease, illegitimacy and crime. Thomson sold the house in 1966 to the Christchurch City Council who leased it to the Christchurch Teachers' College. The house was used for lectures and tutorials until the college moved to Ilam at which time it was converted to student accommodation. The house was named Ironside House by the college after Miss A F Ironside, a lecturer in science and women's warden of the college from 1927 until 1941. In 1982 Jan and Peter Clifford purchased the property and restored the house. They opened a cookery school on the ground floor. The present owners purchased the property in 1999. Until the 2010-2011 Christchurch Earthquakes a successful Thai restaurant operated from the building.

Ironside House sustained significant damage during the earthquakes and underwent repair and reinstatement work. A new restaurant – Harlequin Public House - now occupies the premises. New accessory buildings on the west side of the site include a refrigerated storage space and staff amenities.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Ironside House has cultural significance due to its association with the way of life of leading members of the medical fraternity of Christchurch, in particular the now uncommon practice of operating practices from large dwellings in the central city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Ironside House has architectural and aesthetic significance as an Edwardian Free-style building by the prominent Edwardian Christchurch architectural practise of Clarkson and Ballantyne.

The two-storey weatherboard building has multiple gabled roof forms with a variety of jettied, half-timbered and shingled gable ends. Although the decorative treatment of the building is restrained, a first floor balcony with decorative bracketing enlivens the Salisbury Street facade. Oriel windows, board and batten detailing and a round arched window provide further articulation. The scale and style of the house reflects the status of the client for whom it was built.

Clarkson and Ballantyne was formed by cousins William Clarkson and Robert Ballantyne in 1899. During the early years of the twentieth century, the pair were popular domestic designers in Canterbury. Many of their houses were designed in the eclectic Edwardian Free-style, which mixed the English Domestic Revival with other, particularly American, forms and features.



The building has been added to and altered over the years with several distinct changes of use marking its history. From early in its history it appears to have been adapted for use as a medical surgery, then teaching rooms for the Teachers College, student accommodation and a cooking training school. Today the house operates as a restaurant. Despite these changes some interior features have remain insitu including kauri doors, panelling and skirting boards, as well as timber detailing on the ceilings. Some of the original fire-surrounds also remain in place. The main changes that have been made to the building include dividing the first floor into two flats, removing a dividing wall from the dining room in order to enlarge the room and re-roofing with decramastic tiles.

Ironside House was damaged in the 2010/2011 Christchurch Earthquakes and since then has been subject to a significant level of repair and reinstatement works. Two brick chimneys were removed with one being replaced by a lightweight replica. Because the foundation was damaged, Ironside House was temporary relocated while new piles and foundations were installed. The damaged sections of the house were rebuilt and remedial work was undertaken on the interior.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Ironside House has technological and craftsmanship significance due to its late 19th century timber construction and interior timber detailing.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Ironside House and its setting have contextual significance due to its central city location on a prominent corner site. The building is a recognised landmark at the busy intersection of Salisbury, Montreal and Victoria Streets. The building contributes to the mixed residential/educational character of the Montreal/Cranmer Square area. Ironside House also has group significance in relation to the listed Peterborough Centre, on the south boundary of the property, as it was also formerly part of the Christchurch Teachers' College. Within the immediate environs of Ironside House are the listed Victoria Mansions and Victoria Clock Tower opposite. This architecturally varied residential/educational precinct has considerable heritage value within the city's history with all the historic places above being repaired after considerable damage in the 2010/2011 Christchurch Earthquakes. Ironside House is today one of the few timber buildings that have survived in this part of town. Its proximity to the street, materials, scale and design all contribute to its landmark significance. The setting consists of a rectangular section that extends along Montreal Street. The building sits at the northern end of the property addressing both Montreal Street and Salisbury Street in its corner position. The southern end of the property consists of an asphalted carpark which is accessed from Montreal Street. The perimeter of the property is planted with the northern street frontages developed in a residential garden style. Mature trees add to the streetscape qualities of this property.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Ironside House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Prior to the house being built in 1899 the Junction Hotel, dating from the 1860s, was on this site. The hotel was closed in 1894 as part of the general reduction of hotels. The hotel occupied the north-east corner of the site, with the building extending right to the footpath on both Montreal Street and Salisbury Street.

## ASSESSMENT STATEMENT

Ironside House and its setting have overall significance to the Christchurch District including Banks Peninsula. Ironside House has historical and social significance because of its varied history particularly in the fields of medicine and education. Ironside House has cultural significance due to its association with leading members of the medical fraternity of Christchurch in particular the now uncommon practice of operating practices from large dwellings in the central city. Ironside House has architectural significance due to its English Domestic Revival design and technological and craftsmanship significance because of its late 19th century timber construction and interior timber detailing. Ironside House and its setting have contextual significance because of its prominent central city location and its relationship to other heritage buildings in the vicinity including the former Teachers' College, Victoria Mansions and the Victoria Clock Tower. The grand domestic scale of the weatherboard building contributes to the historic mixed residential/educational character of the Montreal Street/Cranmer Square area. Ironside House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

Christchurch City Council Heritage files 32 *Salisbury Street, Ironside House*  
 Obituary. Miss A F Ironside (1955, September 13) *The Press*  
 Bennett, Dr F O. Obituary. Arthur Charles Thomson (1976, May 12) *New Zealand Medical Journal*.  
 Noted Surgeon Dead. Sir Hugh Acland of Christchurch. (1956, April 16) *The Press*.  
 Killick, D. Ironside ready to take on new role. (1996, January 31) *The Press*  
 Bennett, F O.(1962) *Hospital on the Avon*. North Canterbury Hospital Board, Christchurch.

**REPORT DATED: 5 FEBRUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 391  
*DWELLING AND SETTING— 402 MONTREAL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 402 Montreal Street has historical and social significance for its connection to Reverend John Aldred and Joseph Colborne Veel. The dwelling was built in 1878 when builder Henry Haggerty leased the property from the Rev. John Aldred and raised a mortgage to build on the site. Rev. Aldred, after whom Beveridge Street was once named, was an ordained Wesleyan minister, had arrived in New Zealand in 1840. He settled in Christchurch in 1854 as one of the first Wesleyan clergyman in the town and was granted land in Durham Street North by the Superintendent in 1856. Aldred was sent to Dunedin in 1864 but he later returned to live in St Albans.

Haggerty encountered financial difficulties and sold the property to Dan Griffiths in 1882. Griffiths owned it for 10 years before Joseph Colborne Veel purchased part of the property in a mortgagee sale. Oxford-educated, Veel arrived in New Zealand in 1857, where he joined

the staff of *The Press* and subsequently became editor, a position he held until 1878. Veel also served on the Canterbury College Board of Governors and was secretary to the North Canterbury Education Board. He died in 1895 and in 1899 the property passed to his daughter Mary Colborne Veel, a spinster. Mary was renowned for her work visiting those in need and for her illustrations and stories that featured in the school journals of the day. In 1900 she transferred the property to Gertrude Colborne Veel, who retained ownership for 13 years. The house has subsequently been owned/occupied by several single women, a retired farmer, a storekeeper, a plumber and an electrical engineer. For over 17 years the property was owned by Lesley Collingwood, (later Beaven), who lived there with her husband, noted architect Peter Beaven. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling has cultural significance as it reflects the way of life of its former inhabitants since the late 1870s, including those more recent residents who have chosen to live in a historical cottage in the central city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural and aesthetic significance as a vernacular Carpenter Gothic cottage that also features some classical detailing. The two-storeyed weatherboard cottage has a gabled roof with decorative bargeboards and a rusticated facade with quoins and eaves brackets. A concave veranda extends the length of the façade and there is a box bay window on the south elevation.

The building has undergone internal modifications. In 1989 architect John Huggins redesigned and extended the rear of the building, reconfiguring the kitchen, dining, and living areas. Architect Peter Beaven later added a hall running the width of the ground floor to act as a sound barrier within the house. In 2010 further internal alterations were made including new central heating and hotwater systems. The house sustained moderate damage in the 2010-2011 Canterbury Earthquakes, and its chimney has been taken down to roof level.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage at 402 Montreal Street has technological and craftsmanship significance due to its early construction, materials (mainly timber) and detailing which evidence the period in which it was built.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting at 402 Montreal Street has high contextual significance as one of a group of early cottages in Montreal Street. The group consists of five cottages, four of which are single storeyed. Of the five cottages, 402 Montreal Street stands at the southern end of the row and is the only two-storeyed dwelling. This group of cottages forms a coherent section of streetscape in an area of Christchurch which has undergone considerable urban renewal in recent years. These cottages reflect the historic residential character of the area around Conference/Peacock and Beveridge Streets. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The dwelling has landmark value for its place in the group and its larger size and singles it out from the neighbouring cottages.

The setting to the cottage consists of a square parcel of land with the listed building positioned off-centre, closer to the northern boundary. The house is set in a mature garden with large trees surrounding the building. The dwelling is fully exposed to the street at the front with a small lawn and concrete path in front of the veranda.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling and its setting at 402 Montreal Street has archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance due to its colonial history and association with the Rev. John Aldred, one of the first Wesleyan ministers resident in the city after whom Beveridge Street was once named, and J C Veel, editor of the Press and active in education within the city. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural significance as an early vernacular building with some classical detailing. The dwelling has technological and craftsmanship significance for its remaining evidence of early construction methods, materials and detailing. The dwelling and its setting have high contextual significance as part of a group of five 1870s cottages which make a significant contribution to the historic streetscape of the northern sector of the central city. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

**REFERENCES:**

Christchurch City Council Heritage files *402 Montreal Street, Cottage*  
'The Late Miss Mary Colborne-Veel' *The Press* 23 February 1923.  
'JV Colborne Veel' *The Press* 30 July 1895.  
'Obituary. The Rev. John Aldred' *The New Zealand Methodist* 20 January 1894.  
Historic place # 3102 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3102>

**REPORT DATED: 11 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 392  
*DWELLING AND SETTING – 404 MONTREAL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 404 Montreal Street has historical and social significance as it is representative of small dwellings erected within the four avenues during the 1870s. Research to date indicates the dwelling was built in the late 1870s when the land was owned by the Rev. John Aldred. Aldred, an ordained Wesleyan minister, had arrived in New Zealand in 1840. He settled in Christchurch in 1854 as one of the first Wesleyan clergyman in the town and was granted land in Durham Street North by the Superintendent in 1856. Aldred was sent to Dunedin in 1864 but he later returned to live in St Albans.

In 1881 the land was conveyed to Charles Duggan, painter of Christchurch. Duggan sold the property in 1900, by which time all four cottages (404, 406, 408 and 410) were built. The new owner of the property was Annie Maude Grady, wife of milliner Richard Grove Grady. There were several changes of ownership before Frederick Laws, bricklayer, purchased the

property in 1922 and subdivided it. 404 and 406 Montreal Street became separate titles while 408 and 410 Montreal Street have remained on one title, although they are separately leased. Following Laws there was a series of occupants/owners including a builder, a bricklayer, a widow, a draper, an interior designer, and notable Christchurch architect, Don Donnithorne. During the mid-1980s 404, 406, 408 and 410 Montreal Street were all owned by architect Don Donnithorne. In 1991 Jonathon Hickford, a University lecturer and his wife Kim Hickford, a graphic designer, purchased the property. They sold to the current owners in 1996.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cottage at 410 Montreal Street has cultural significance as an early inner-city cottage dating from the 1870s that demonstrates of the way of life of its former inhabitants for approximately 140 years. It also reflects the way of life of residents today who choose to live in small historical dwellings in the central city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural and aesthetic significance as a small vernacular cottage. It is a single storeyed weatherboard building with a single gable roof which flares to form the veranda at the front. The symmetrical facade has multi-paned sash windows flanking a central front door. The cottage was extended and restored in 1975 and then again in 1989. By the late 1980s three floors had been put down inside the cottage, each of which had sunk into the ground. The building was found to have no piles supporting it, only single bricks (The Press 1989). At this date the back of the house was replaced as it was 20cm below the front of the house. The cottage now contains four rooms, an increase from the original two. The facade of the building retains its original appearance.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage at 404 Montreal Street has technological and craftsmanship significance due to its early construction, materials (mainly timber) and detailing which evidence the period in which it was built.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has high contextual significance as one of a group of early cottages in Montreal Street. The group consists of five cottages, four of which are single storeyed. The cottage at 404 Montreal Street sits at the southern end of the group of single storey cottages with the two-storeyed cottage on its southern boundary. This group of cottages forms a coherent section of streetscape in an area of Christchurch which has undergone considerable urban renewal in recent years. These cottages reflect the historic residential character of the area around Conference/Peacock and Beveridge Streets. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The setting of the cottage consists of a small rectangular section with the cottage facing the street. The street boundary is defined by a white picket fence behind which the cottage sits in a mature garden setting. In the centre of the front garden, is a mature cabbage tree. The consistency of the cottage with the rest of the group in terms of its style, form, materials and detailing, along with the small scale of the building and section, and proximity to the roadway gives this cottage landmark significance within the area.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cottage and setting at 404 Montreal Street are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 404 Montreal Street has overall heritage significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as an early 1870s cottage built by Rev Aldred, after whom Beveridge Street was once named. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural significance as a colonial vernacular building. The dwelling has technological and craftsmanship significance for its remaining evidence of early construction methods, materials and detailing. The dwelling and its setting have high contextual significance as part of a group of five 1870s cottages which make a significant contribution to the historic streetscape of the northern sector of the central city. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

### **REFERENCES:**

Christchurch City Council Heritage files *404 Montreal Street, Cottage*  
Surprise package. (1989, June 6) *The Press*

**REPORT DATED: 2 FEBRUARY, 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 393  
*DWELLING AND SETTING – 406 MONTREAL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 406 Montreal Street has historical and social significance as it is representative of small dwellings erected within the four avenues during the 1870s. Research to date indicates the dwelling was built in the late 1870s when the land was owned by the Rev. John Aldred. Aldred, an ordained Wesleyan minister, had arrived in New Zealand in 1840. He settled in Christchurch in 1854 as one of the first Wesleyan clergyman in the town and was granted land in Durham Street North by the Superintendent in 1856. Aldred was sent to Dunedin in 1864 but he later returned to live in St Albans.

In 1881 the land was conveyed to Charles Duggan, painter of Christchurch. Duggan sold the property in 1900, by which time all four cottages (404, 406, 408 and 410) were built. The new owner of the property was Annie Maude Grady, wife of milliner Richard Grove Grady. There were several changes of ownership before Frederick Laws, bricklayer, purchased the property in 1922 and subdivided it. 404 and 406 Montreal Street became separate titles while 408 and 410 Montreal Street have remained on one title, although they are separately leased. Subsequent owners of 406 Montreal Street have included a labourer, a painter, a carpenter, a milk vendor, a pensioner, and notable Christchurch architect Don Donnithorne. During the mid-1980s 404, 406, 408 and 410 Montreal Street were all owned by architect Don Donnithorne. The current owners purchased the property in 1995.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cottage at 406 Montreal Street has cultural significance as an early inner-city cottage dating from the 1870s that demonstrates of the way of life of its former inhabitants for approximately 140 years. It also reflects the way of life of residents today who choose to live in small historical dwellings in the central city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural and aesthetic significance as a small vernacular cottage. It is a single storeyed weatherboard building with a single gable roof which flares to cover the lean-to addition at the front of the house. The front door has a hood and is flanked by multi-paned casement windows. The interior of the building has two main rooms with a kitchen and bathroom in the lean-to at the rear. The house was restored in the mid-1980s by architect Don Donnithorne. Earlier alterations had left the house with the veranda filled in and mid-20th century casement windows on the facade. The pitched roof had been replaced with a flat roof. Donnithorne reinstated a pitched roof which flared to cover the lean-to at the front, replaced the later casement windows with multi-paned casements, added the hood over the front door and brought the toilet inside into the bathroom.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage at 406 Montreal Street has technological and craftsmanship significance due to its early construction, materials (mainly timber) and detailing which evidence the period in which it was built.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has high contextual significance as one of a group of early cottages in Montreal Street. The group consists of five cottages, four of which are single storeyed. The cottage at 406 Montreal Street is single storeyed and sits in the centre of the group. This group of cottages forms a coherent section of streetscape in an area of Christchurch which has undergone considerable urban renewal in recent years. These cottages reflect the historic residential character of the area around Conference/Peacock and Beveridge Streets. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The setting of the cottage consists of a small rectangular section with the cottage facing the street. The street boundary is open to the street with a centrally placed pergola entranceway. There is some planting around the cottage. The consistency of the cottage with the rest of the group in terms of its style, form, materials and detailing, along with the small scale of the building and section, and proximity to the roadway gives this cottage landmark significance within the area.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cottage and setting at 406 Montreal Street are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The original outhouse was located at the rear of the section on the southern corner of the property

### **ASSESSMENT STATEMENT**

The cottage and setting at 406 Montreal Street has overall heritage significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as an early 1870s cottage built by Rev Aldred, after whom Beveridge Street was once named. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural significance as a colonial vernacular building. The dwelling has technological and craftsmanship significance for its remaining evidence of early construction methods, materials and detailing. The dwelling and its setting have high contextual significance as part of a group of five 1870s cottages which make a significant contribution to the historic streetscape of the northern sector of the central city. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.



**REFERENCES:**

Christchurch City Council Heritage files *406 Montreal Street, Cottage*

**REPORT DATED: 2 FEBRUARY, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 394  
*DWELLING AND SETTING – 2/408 MONTREAL STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

has historical and social significance as it is representative of small dwellings erected within the four avenues during the 1870s. Research to date indicates the dwelling was built in the late 1870s when the land was owned by the Rev. John Aldred. Aldred, an ordained Wesleyan minister, had arrived in New Zealand in 1840. He settled in Christchurch in 1854 as one of the first Wesleyan clergyman in the town and was granted land in Durham Street North by the Superintendent in 1856. Aldred was sent to Dunedin in 1864 but he later returned to live in St Albans.

In 1881 the land was conveyed to Charles Duggan, painter of Christchurch. Duggan sold the property in 1900, by which time all four cottages (404, 406, 408 and 410) were built. The new owner of the property was Annie Maude Grady, wife of milliner Richard Grove Grady. There were several changes of ownership before Frederick Laws, bricklayer, purchased the property in 1922 and subdivided it. 404 and 406 Montreal Street became separate titles while

408 and 410 Montreal Street have remained on one title, although they are separately leased. Owner/occupiers of 408 Montreal Street have included a salesman, a county clerk, a retired milkhand, a master painter and notable Christchurch architect, Don Donnithorne. During the mid-1980s 404, 406, 408 and 410 Montreal Street were all owned by architect Don Donnithorne.

The house is recognised as a property that celebrated New Zealand poet, James K Baxter lived in during his short time in Christchurch (Elworthy, 1998). Baxter moved to Christchurch in late 1947 and stayed for close to a year before marrying Jacqueline Cecilia Sturm in Napier in December 1948 after which Baxter moved to Wellington. In Christchurch, Baxter visited a Jungian psychologist and as a result 'began incorporating Jungian symbolism into his poetic theory and practice' (Millar, 2007). Whilst living in the city he worked as a porter at the sanatorium and as a copy editor for the Christchurch Press. He began associating with the poets Allen Curnow and Denis Glover during this time (Millar, 2007). The current owners purchased the property in 1998 and have restored and renovated the cottage.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cottage at 408 Montreal Street has cultural significance as an early inner-city cottage dating from the 1870s that demonstrates of the way of life of its former inhabitants for approximately 140 years. It also reflects the way of life of residents today who choose to live in small historical dwellings in the central city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural and aesthetic significance as a small vernacular cottage. It is a single storeyed weatherboard building with a single gable roof. The symmetrical facade has sash windows flanking a central front door. It has a built in chimney on the north end of the building. By 2001 the cottage had fallen into a state of disrepair and underwent a substantial renovation and restoration process. The lean-to at the rear of the building was replaced with a slightly larger form, the floor structure was replaced with a concrete slab, and the fireplace and chimney were replaced with a lightweight replica. The cottage was also re-roofed and the existing front door was replaced with a protective canopy added above.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The cottage at 408 Montreal Street has technological and craftsmanship significance due to its early construction, materials (mainly timber) and detailing which evidence the period in which it was built.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has high contextual significance as one of a group of early cottages in Montreal Street. The group consists of five cottages, four of which are single storeyed. The cottage at 408 Montreal Street is single storeyed and sits at the northern end of the group, one house in from the corner of Beveridge Street. This group of cottages forms a coherent section of streetscape in an area of Christchurch which has undergone considerable urban renewal in recent years. These cottages reflect the historic residential character of the area around Conference/Peacock and Beveridge Streets. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The setting of the cottage consists of a small rectangular section with the cottage facing the street. The street boundary is addressed by a new medium height fence. The consistency of the cottage with the rest of the group in terms of its style, form, materials and detailing, along with the small scale of the building and section, and proximity to the roadway gives this cottage landmark significance within the area.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The cottage and setting at 408 Montreal Street are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The original outhouse was located at the rear of the section on the northern corner of the property

## ASSESSMENT STATEMENT

The dwelling and its setting at 408 Montreal Street has overall heritage significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as an early 1870s cottage built by Rev Aldred, after whom Beveridge Street was once named. It is also significant because of its association one of New Zealand's best known poets James K Baxter, who lived there during his time in Christchurch in the late 1940s. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural significance as a colonial vernacular building. The dwelling has technological and craftsmanship significance for its remaining evidence of early construction methods, materials and detailing. The dwelling and its setting have high contextual significance as part of a group of five 1870s cottages which make a significant contribution to

the historic streetscape of the northern sector of the central city. first occurred on this property.

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Christchurch City Council Heritage files *408 Montreal Street, Cottage*

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**REPORT DATED: 2 FEBRUARY, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 398  
*FORMER GROSVENOR HOTEL AND SETTING – 367*  
**MOORHOUSE AVENUE, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Grosvenor Hotel has historical and social significance as one of the oldest remaining (former) hotel buildings in Christchurch and as evidence of the former history of Moorhouse Avenue as a busy transport hub and industrial area. Moorhouse Avenue gradually grew in importance after the establishment of Christchurch's railway station there in the early 1860s, but it was following the completion of the South Island Main Trunk line, to Timaru and then Dunedin in the late 1870s, that this area of the city really developed. A number of hotels were soon established to cater for travellers and local workers, including the Grosvenor, Crown, Terminus and Railway.

The Grosvenor opened in November 1877. The first stage of the hotel built for proprietor John Mumford (1843-85) was erected in timber in 1877 and then a large extension in brick was added in 1878, both to a design of architect Samuel Farr. Mumford had established his hostelry in 1877 when he gained a wine and beer licence for his confectioner's shop on the opposite corner of Madras Street. A full hotel license was obtained for the new premises in 1878. Mumford sold the hotel to Daniel Bryant in 1880. Bryant died at his hotel seven years

later. Although the licensees of the hotel changed frequently, the building was owned by Louise Cross and her family for more than fifty years until the late 1960s. Because of its proximity to the railway, the hotel was the favoured railway workers' pub for many years. The decline of rail travel and the closing of the railway station in the 1990s, and the departure of traditional industries from the area eventually saw the closure of the Grosvenor in the early 2000s. By the late 2000s the hotel had been vacant for some time and was at risk of demolition. Extensively renovations in 2010 secured the building's future and ensured that it survived the 2010/2011 Canterbury Earthquakes. Currently the building is in mixed commercial and hospitality use.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Grosvenor Hotel has cultural significance as evidence of the importance of hotels as centres of sociability and community life in New Zealand from the 19<sup>th</sup> century until the present day. Historically the Grosvenor was a railway workers' pub and was esteemed by this occupational group. In the 1950's the hotel was popularly known as the Green Hornet, for its colour and after the railwaymen's cricket team (The Hornets) that regularly socialised there. The closure of the hotel in c.2000 reflected changes in New Zealand culture, particularly its drinking culture, over the previous twenty years. These changes saw the closure of many traditional hotels.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Grosvenor Hotel has architectural and aesthetic significance as an early masonry commercial classical building by pioneering Canterbury architect Samuel Farr. In the late 1870s, masonry buildings had begun to replace the diminutive timber buildings that had hitherto been ubiquitous in Christchurch's central city. The architect of a number of these buildings was Samuel Farr. Farr arrived in Canterbury in 1850, and worked as a builder in Akaroa for thirteen years before moving to Christchurch in 1863 and advertising his services as an architect. His buildings were conventional in plan and ornamentation, but Farr was versatile and gained a reputation for giving value for money. Consequently the architect built a solid practice designing a wide variety of workman-like commercial, religious, institutional and domestic buildings. Other early Farr commercial buildings include Montgomery's Building on Colombo Street (1876) and Coker's Hotel on Manchester Street (1879).

The former Grosvenor Hotel incorporates many features common to Farr's commercial buildings, such as segmental-arched windows with prominent architraves, and a heavily corbelled parapet incorporating his favourite circular motif. The large segmental pediments above the door cases on the corner and Moorhouse Avenue frontages are particular to this building however. The hotel was originally intended to be larger, with an extension down Madras Street. The interior has been significantly altered, but much of the exterior retains a high degree of integrity.

In 2010, the single storey annex abutting the north and east sides of the hotel was demolished, with a new timber wall being erected on the north side adjacent to Madras Street, the concrete roof was replaced with a lightweight corrugated iron roof, structural steel



reinforcing was added to exterior masonry brick walls, and new interior concrete block and timber walls were constructed. Further interior alterations occurred in 2011 when part of the building was fitted out for a kitchen, while in 2012 a kitchen addition was made to the northeast corner of the building. This addition was constructed from Graphex (graphite composite) cladding, with a corrugated iron roof.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Grosvenor Hotel has technological and craftsmanship significance as one of Christchurch's remaining 1870s brick commercial buildings. The survival of the building, which demonstrates typical construction and architectural detailing practises of the period, has taken on greater importance since the loss of many unreinforced masonry in the aftermath of the 2010-2011 earthquakes.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Grosvenor Hotel is of contextual significance for its corner location on a small site at the eastern corner of Madras Street and Moorhouse Avenue. The setting consists of the footprint of the building and a small area of carpark at the side and rear. Typical of traditional hotel buildings, the Grosvenor was built on a prominent corner site to maximise its exposure to potential patrons. Consequently the building remains a significant Moorhouse Avenue landmark today. The wider area has undergone significant urban renewal in recent decades, and little of the hotel's historic context remains. The former hotel is surrounded by buildings of the CPIT campus.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Grosvenor Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900.

### **ASSESSMENT STATEMENT**

The former Grosvenor Hotel has overall significance to Christchurch, including Banks Peninsula. The hotel has historical and social significance for its construction in two stages in the late 1870s as a hotel and its association with the development of Moorhouse Avenue. The building has some cultural significance for its demonstration of the way of life of hotel proprietors and patrons for a century and particular association with the railway workers who

used to frequent this pub. The former Grosvenor Hotel has architectural significance as a surviving example of Samuel Farr's commercial classical style and technological and craftsmanship significance for its brick masonry construction and plastered exterior. The building has contextual significance as a landmark building on a major central city thoroughfare and archaeological significance in view of the pre-1900 development of the site.

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**REPORT DATED:**

**6 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 404  
*NEW REGENT STREET SHOPS AND SETTING, 3-8, 10-14,  
16-17, 19, 21, 23 - 26, 28 -35, 38 NEW REGENT STREET;  
153 GLOUCESTER STREET; 157A GLOUCESTER STREET  
166 ARMAGH STREET; 180 ARMAGH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 5.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

New Regent Street has high historical and social significance as a notable Depression-era building project and precursor to the present day shopping mall in New Zealand. At the time of its construction the concept of an entire street made up of small speciality shops was a novel one. Francis Willis designed the 40 shops on individual titles in the Spanish Mission

Revival style in 1930. The building work took place between 1930-32 and was one of the few large-scale building projects undertaken in the South Island during the Depression. New Regent Street was built on the site of the Colosseum, a building erected in 1888 and demolished in 1930. This large building housed at various times a skating rink, boot factory, silent picture theatre, a taxi company and Dominion Motors. It was also the venue for shows and sporting events and stood on a parcel of land known as 'the circus paddock' since the early 1870s.

On 1 April 1932 New Regent Street was opened by the Mayor of Christchurch, Dan Sullivan (1882-1947). Of the 40 shops offered for lease, only three were let on opening day. To encourage occupancy, New Regent Street Ltd offered the remainder free of charge until businesses became established, thereafter charging a nominal rent of 5 shillings per week. Over time some properties were amalgamated to form larger shops; all eventually passed into individual private ownership as Arthur Stacey, the developer's agent, progressively sold the shops on behalf of the company's shareholders.

New Regent Street, which was named after London's Regent Street, became a public road after World War Two. In 1986 it was made a one-way street and in 1994 the street became a pedestrian mall and the tramline was installed. At this time cobblestone paving, wrought iron railings, planter beds and period lighting were introduced. The shops were damaged in the Canterbury earthquakes of 2010 and 2011 however the street reopened, following strengthening and repair work, in April 2013.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

New Regent Street has cultural significance as a tangible early example of a change in the culture of inner-city retail practice with the introduction of a series of small retail business in a single architectural style parallel to each other forming an outdoor mall.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

New Regent Street has high architectural and aesthetic significance for its design and association with the architect Henry Francis Willis (1892-1972). Willis selected the Spanish Mission Revival style for the street and also designed the State Picture Theatre (1934-5, demolished), Santa Barbara on Victoria Street (1930) and the Repertory Theatre (formerly Radiant Hall, 1929, demolished); the latter being similar in style to New Regent Street's terraced shops. The contractors were P. Graham and Sons, who had previously built Christchurch Boys' High School and the Majestic Theatre; Boyle Brothers were the drainage contractors.

The windows and ornamentation of the first floor on each terrace establishes the Spanish Mission character and unique appearance of New Regent Street. There are three upper storey variations. The first contains three, round-headed windows with profiles recalling the Palladian style, supported by small columns with spiral motif, above which sits an oval medallion. These facades have an awning extending above the windows supported by

decorative wrought iron brackets. Originally these awnings were covered with Spanish style Cordova roof tiles; they were later removed leaving just the concrete slabs.

Alternating on either side of these properties are two similar styled facades, both with Spanish Mission style parapets of similar elevation and the shaped gables commonly found on Spanish Mission style buildings. The first of these has centrally placed double casement windows with a window box beneath, the Palladian window motif as before, and circular medallions set within the gable. In the second the central window is replaced by French doors leading onto a small balcony and the gable is decorated with a pair of heraldic shields. The central windows of both are surmounted by projecting arched mouldings over semi-circular fanlight windows with panes arranged in a sunburst form. Additional ornamentation separates each facade with decorative Art Deco chevrons and Spanish Mission style barley twist columns.

The large display windows facing the street are framed by decorative coloured floral tiles, some of which are original, while others have been replicated. Wide plate glass windows light each shop, and entry is through a glazed door set back from the street beside the entrance to the adjoining shop. A continuous suspended veranda runs the length of each terrace and extends around into Gloucester Street. The original colour scheme was lemon, terracotta, green and white. In 1968 the buildings were repainted in Adam Gold, Etruscan Red and Slate Blue; the existing colour scheme dates from 1994.

All but five of the units have had extensive earthquake strengthening and repair works undertaken. This included: new concrete floors to replace the original suspended timber (Rimu) ones with the reuse of as much of the T & G floor timbers as possible; new steel work frame across shopfront façade; ground floor brickwork to rear walls removed up to concrete frame and replaced with reinforced concrete block wall with brick veneer; new rear windows and new rear door to each unit; first floor brick walls, structural concrete frame and steel windows retained throughout; walls strengthened with Helifix system of steel screw in replacement wall cavity ties; new GIB linings throughout ground floor and as required on first floor; new stairs in three units made in Rimu to match damaged originals; ceilings removed and strengthened with Gib Braceline structural diaphragm; shopfront glazing repaired as required with new timber framing to match the original in form and finish; new terrazzo entrances, new and reused tiles to shop fronts; plastered facades repainted with latest colour scheme; verandah soffits re lined and/or repaired; New plumbing, electrical systems and fire alarms, emergency lighting throughout.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The New Regent Street shops have technological and craftsmanship significance due to their use of materials, methods and quality of their construction. The shops were originally structurally based on an exposed concrete frame with infill panels of cavity brick, the facades of which have been plastered and painted; extensive steel reinforcing is now used along the entire length of the street. Drainage holes at the base of the cavity were designed to allow water soaking down from the parapets to drain. All underground services were through the rights-of-ways behind the shops. Ventilation, interior lighting and floodlighting were an acclaimed feature of the street at the time of its opening. The detailing of the facades demonstrates the skill of the contractors in executing the design features typical of the

Spanish Mission style. Many of the original decorative floral tiles made by Minton, England on the ground floor shop fronts remain in situ.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

New Regent Street and its setting has high contextual significance arising from the uniformity of design, form, colour and scale of its terraced shops. The street's architectural style and continuous facades give it high public recognition and landmark significance. New Regent Street is unique within the inner-city streetscape of Christchurch and was proclaimed as 'the most beautiful street in New Zealand' by Mayor Sullivan at the time of its opening.

The street has further contextual significance as the only commercial street in New Zealand to have been designed as a coherent whole and as one of the best examples of Spanish Mission style architecture in New Zealand. The street comprises of two rows of 38 shops (formerly 40) running north to south between Gloucester and Armagh Streets with the tramline running through the centre. The two storey buildings have decorative facades featuring shaped gables, medallions, tiled window hoods and barley-twist columns. The rear is utilitarian brick.

The shops are the only remaining intact heritage streetscape to have survived the demolitions that occurred in the aftermath of the Canterbury earthquakes, and are a rare and important reminder of the pre-earthquake city for the local and regional community.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

New Regent Street has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Circus activity took place on the site from at least 1873 and the Colosseum was erected in 1888. A roller-skate was found during archaeological investigations in the area in 2013.

### **ASSESSMENT STATEMENT**

New Regent Street and setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand as one of the few large scale building projects undertaken in the South Island during the Depression. New Regent Street has high social and historical significance as a development of 40 shops on individual titles undertaken in the Spanish Mission Revival style in 1930. It is socially significant as an early precursor to the modern day shopping mall. New Regent Street has cultural significance as a tangible early example of a change in the culture of inner-city retail practice with the introduction of a series of small

retail business in a single architectural style parallel to each other forming an outdoor mall. New Regent Street has high architectural significance as a unique and highly intact group of buildings in the Spanish Mission style and as the major extant work of local architect H. Francis Willis. The New Regent Street shops have technological and craftsmanship significance due to their use of materials, methods and quality of their construction. New Regent Street and its setting has high contextual significance arising from the uniformity of design, form, colour and scale of its terraced shops. The street's architectural style and continuous facades give it high public recognition and landmark significance. The shops are the only remaining intact heritage streetscape to have survived the demolitions that occurred in the aftermath of the Canterbury earthquakes, and are a rare and important reminder of the pre-earthquake city for the local and regional community. New Regent Street has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

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'Arthur Stacey & New Regent Street' *Kete Christchurch*

<http://ketechristchurch.peoplesnetworknz.info/site/topics/show/382-arthur-stacey-and-new-regent-street#.VKxPYFq9fXk>

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**REPORT DATED: 7 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 409  
*FORMER DWELLING AND SETTING – 14 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former dwelling at 14 Oxford Terrace has high historical and social significance as the oldest remaining building in central Christchurch, and for its long associations with both a series of medical professionals and the Pegasus Press. Pioneering Lyttelton merchants Joseph Longden and Henry LeCren purchased the site in late 1851. The first part of the house had been constructed by the end of 1852, when the property was sold. In 1853, the house began its long association with the medical profession when it was sold to neighbour Dr Burrell Parkerson, who was later the first Surgeon General at Christchurch Hospital (1863). In 1857 Parkerson sold his Oxford Terrace home to Dr Fisher. Fisher was Christchurch coroner and surgeon to the asylum, police, gaol and immigration barracks. Whilst Fisher lived there, the house hosted the first meeting of the Canterbury Medical Association, New Zealand's first, in 1865. In 1866 Fisher sold the property to his partner Dr J W S Coward, who added the two-storey section at the rear in late 1869.

The building was leased to Dr Benjamin Moorhouse in 1886 and Moorhouse eventually bought it in 1903. The Barrett family then owned the house between 1908 and 1952, in which year it became the premises of publisher and printer Pegasus Press. The Pegasus Press

had been founded in 1948 by Albion Wright, and grew to become one of New Zealand's leading publishers, producing the works of Janet Frame and James Baxter, amongst many others. A new printery was built at the rear in 1966; the former dwelling housing editorial services. Pegasus Press vacated the building in 1987 and it was then moved westwards on the site, extended and refurbished to become the Pegasus Arms, a restaurant and bar that opened in 1990 and is still operating today.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building has cultural and spiritual significance as a tangible example of one of the oldest domestic buildings in the City. As the city grew the building ceased to be used as a domestic residence and became a commercial property which is reflective of cultural societal habits and changes of use - a not uncommon fate for early colonial inner city domestic buildings.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former dwelling at 14 Oxford Terrace has architectural significance as the oldest surviving building in central Christchurch and the only known domestic work of architect William Crisp. The first stage of the house, built in 1852, was the single storey portion with casement windows. Examination of the building has suggested that this stage was itself actually constructed in three or four stages. Constructed right on the road frontage, the first portion of the dwelling arrived in Canterbury in prefabricated form.

The two-storeyed rear section was added in 1869 by architect William Fitzjohn Crisp, who also added the hipped-roofed porch and acorn-bracketed soffits to the original house at this time. This gave the building a distinctive Gothic Revival appearance. Crisp came to Canterbury in 1864 as assistant to Robert Speechly, the architect commissioned to supervise the construction of Christ Church Anglican Cathedral. After funds for the cathedral project dried up, the pair supervised the construction of other buildings for the diocese for the remainder of their four year contract. Crisp stayed on after Speechly departed in 1868 and subsequently received the prestigious commission for St Michael and All Angels' Anglican Church. 14 Oxford Terrace is, however, this is the only domestic commission attributed to the architect, who returned to England in 1871. The alterations carried out in the late 1980s, which doubled the 1869 wing in a similar style, were executed by Don Donnithorne. It has been altered in more recent times to house the Pegasus Arms and little of the original interior form remains.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former dwelling at 14 Oxford Terrace has technological and craftsmanship significance as the oldest timber building remaining in the central city, which therefore illustrates techniques of construction employed in Christchurch's early colonial period. The earliest part

of the building has notable technological significance as it was prefabricated on the Manning system, made of framing panels slotted into the top and bottom plates.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former dwelling and its setting at 14 Oxford Terrace is of contextual significance for its location on the road frontage of a small narrow plot, in the context of the Avon River. The setting consists of the footprint of the building, occupying approximately half of the site, and a small curtilage - most of which is at the rear. To the immediate west is a tall 1970s office block and a flagpole; to the east a courtyard area for the cafe/bar that presently occupies the building. Across Oxford Terrace is the Avon River and its banks, permitting the building to be viewed from a distance, and vesting it with some landmark significance. Whereas there were once a number of residential buildings in this part of the inner city, the neighbourhood now consists largely of modern commercial and industrial buildings. St Michael and All Angels Anglican Church (1870-72) and the Antigua Boatsheds (1882) are other listed items in the vicinity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former dwelling at 14 Oxford Terrace is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. When the building was shifted to the west in 1988, an extensive archaeological investigation of the site was carried out. Victorian domestic objects were uncovered including a child's dress and shoe. The items are lodged in the Canterbury Museum collection.

### **ASSESSMENT STATEMENT**

The former dwelling and its setting at 14 Oxford Terrace has overall significance to Christchurch, including Banks Peninsula as the oldest surviving domestic building in the city centre. The building has high historical and social significance and for its association with a number of early medical practitioners and Pegasus Press. The former dwelling has architectural and aesthetic significance as an example of early colonial architecture and the work of architect William Crisp. The former dwelling at 14 Oxford Terrace has technological and craftsmanship significance as the oldest timber building remaining in the central city, which therefore illustrates techniques of construction employed in Christchurch's early colonial period. The former dwelling and its setting at 14 Oxford Terrace has contextual significance for its riverside location and its survival as a mid-19<sup>th</sup> century residential building in a part of the city that is now largely commercial. The former dwelling and its setting has archaeological significance in view of the development of the property from the early 1850s.

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**REPORT DATED: 20 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 606  
*FORMER DWELLING AND SETTING – 95 AND 95A  
OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

95 Oxford Terrace has historical and social significance for its association with its first owner, Dr Fitzgerald Westenra (1859-1917), with the provision of medical services in the city, and as a reminder of the former residential nature of this part of the inner city. The triangular site originally bounded by Oxford Terrace, Lichfield Street and Durham Street was a reserve formally vested in the Anglican Church Property Trustees in 1856. Christ's College was briefly located here until shifting to its present site in 1858. For the fifty years that followed, the site was leased to a variety of lessees. In 1907 part of the site was let to Dr Westenra, who commissioned Collins and Harman architects to design a family home and surgery.

Fitzgerald Westenra was born in Christchurch, a son of Richard Westenra, an early Canterbury settler. Westenra Terrace in Cashmere is named after his sister Sarah. After receiving his medical education in Edinburgh, Fitzgerald Westenra returned to Christchurch in 1886 and served briefly as house surgeon at Christchurch Hospital before departing for

private practise in Hawera. He came back to Christchurch around the turn of the century, and entered into partnership with Dr Palmer. When the partnership was dissolved, he went into practise on his own. At the time of his sudden death from pleurisy in 1917, Westenra was honorary surgeon to Christchurch Hospital and surgeon to the police force. His wife Bessie, nee Scott, and their two children remained at their Oxford Terrace home until 1926, when the building was sold to dentist Charles Newell. Medical and related professions maintained consulting rooms in the house until the mid-1970s, having been joined by a car dealership on the ground floor in the 1960s. In 1971 the building was acquired by New Zealand Mutual Funds, who planned to build a new office block on the site, but eventually decided to go elsewhere. In the late 1970s, all the other buildings on the block were cleared when Durham Street was extended to meet Cambridge Terrace as part of the new one-way system. The section of Oxford Terrace to the west of the house was closed at this time. In 1981 the house was purchased by insurance broker George Scrimshaw who restored the building. Tiffany's Restaurant moved in to the building in 1984 and subsequently became one of the city's best-known restaurants Tiffanys. In 2000 the Community Trust occupied the first floor but has more recently relocated to Addington. The ground floor is still in use as a restaurant renamed Regatta on Avon.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former dwelling has cultural significance as it demonstrates the way of life of a city doctor who maintained his surgery in his home and lived in a part of the city close to Christchurch Hospital. As the city grew the building ceased to be used as a domestic residence and became a commercial property which is reflective of cultural societal habits and changes of use - a not uncommon fate for early colonial inner city domestic buildings. The building's location, on the south bank of the River Avon has cultural significance for tangata whenua, in view of its location on Otakaro (River Avon), a mahinga kai for tangata whenua.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

95 Oxford Terrace has architectural and aesthetic significance as an example of the 'Old English' variant of the Domestic Revival movement, designed by prominent Christchurch architectural firm Collins and Harman. The firm had been established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the 20<sup>th</sup> century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished), the Nurses' Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College.

The Old English style was introduced to Christchurch in the early 1890s by the England Brothers, and was adopted by city's social elite as a sign of social and economic success. Many of Christchurch's most notable houses from the early 20<sup>th</sup> century, such as Mona Vale and, Daresbury were designed in the style, which was regularly employed through until the

end of the 1920s. Other Old English houses by Collins and Harman include The Curator's House in the Botanic Gardens (1920). Common characteristics of the style which feature at 95 Oxford Terrace include asymmetrical planning, multiple gables, half-timbering, jettied upper floors, casement windows and the extensive use of roughcast plaster. The house has been extensively altered during its history, and the ground floor retains little of its original form or detail.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

95 Oxford Terrace has technological and craftsmanship significance for what it may reveal of Edwardian construction methodologies, materials, fixtures and fittings. It also demonstrates the use of materials and architectural detailing that was typical of Old English style homes of this period. It is a large timber and plaster house with a Marseilles tile roof.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former dwelling has high contextual significance for its landmark quality and relationship with the surrounding environment. 95 Oxford Terrace is centrally located on a large triangular site formed by the intersection of Oxford Terrace with Durham and Lichfield Streets. At the rear of the house, in the apex of the triangle, is a carpark. The main, west-facing façade of the house overlooks extensive lawns that slope down to the River Avon.

Originally the setting of the house comprised of other residential and commercial buildings, but these were removed in the 1970s, when the section of Cambridge Terrace across the Avon River opposite the house was stopped. 95 Oxford Terrace is highly visible from the two busy streets which run past it and is therefore a prominent city landmark. The neighbouring context of the house consists primarily of modern commercial and industrial buildings, but prominent heritage structures in the vicinity include the Bridge of Remembrance, St Michael and All Angels' Anglican Church and School, and Rhododendron Island, which was the site of the town's first public swimming baths between 1877 and 1886. The former dwelling also has a contextual relationship with the Pegasus Arms at 14 Oxford Terrace, given that both buildings share a common history as the homes of medical practitioners.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. Fook's map of the central city shows that there were a number of buildings on this triangular land



parcel by 1862 and it was very built up by 1877, as can be seen in Lambert's map of that year.

## ASSESSMENT STATEMENT

The former dwelling and its setting has overall significance to Christchurch, including Banks Peninsula as an Edwardian former inner city dwelling and Doctors surgery later commercial premises and noted restaurant. The building has historical significance for its association with Dr Fitzgerald Westenra and its use as a combined family home and medical surgery and cultural significance as a demonstration of the way of life that entailed. It has significance for its later reuse as offices and a restaurant reflecting changes in the residential nature of the area. The former dwelling has architectural significance for its association with Collins and Harman and as an example of the Old English domestic architectural style. The building has technological and craftsmanship significance for what it may reveal of Edwardian construction methodologies, materials, fixtures and fittings. It has contextual significance as a prominent landmark that serves as a reminder of the mixed-use character of the area in decades past. The former dwelling has archaeological significance in view of the location of the property and its development as a build site since the mid-19<sup>th</sup> century.

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**REPORT DATED: 6 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 414  
*COMMERCIAL BUILDING AND SETTING, FORMER PUBLIC  
TRUST OFFICE – 152 OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4.12.2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Public Trust Office building has historical and social significance for its association with the Public Trust and its operations in Canterbury. The Public Trust Office was established by Act of Parliament in 1872 to provide an independent and impartial trustee for colonists wanting to settle their estates in a careful fashion. Previously it had been difficult for many migrants to find a reliable trustee when they had left family and friends behind to create a new life in New Zealand. The office was created during Julius Vogel's time as the policy powerhouse of central government. Vogel (1835-99) is probably best known for his development of the nation's railways network but he was also keenly involved with the colony's financial and banking sector.

The Canterbury branch of the Public Trust was established in Christchurch in 1880, an agency having been in existence since 1876. The Public Trust was set up in the 1870s to

provide a trustee service for colonists who having just established themselves in the new colony, were having difficulty finding friends or relatives to undertake these duties for them. It often happened that trustees became insolvent, had left the colony or moved to another district by the time their services were needed. Legislation was passed in response to this problem, which set up the Public Trustee. Initially the office had its premises in Cathedral Square and oversaw sub-agencies in Ashburton, Timaru and Oamaru. Although the Trust acted through district managers and agents an increasing workload, and processing delays caused by the need to seek the involvement of the trustee in Wellington, led to a call to change the structure of the Trust. The Public Trust Office Amendment Act 1912 enabled the trustee to delegate powers to Local Deputy Trustees.

During the 1910s and 1920s the Public Trust decentralised and built purpose-built offices in regional centres throughout the country. The new Christchurch office of the Trust was designed in 1922 and opened in May 1925. Ownership transferred from the Public Trust in 1997. The building was used as offices for a variety of tenants in the 1990s and early 2000s. Prior to the 2010 and 2011 Canterbury earthquakes the building remained in use as an office space with a restaurant and bar occupying part of the ground floor. Earthquake strengthening was carried out in 2009. Applications to demolish the building under the Canterbury Earthquake Recovery Act were made in early 2014 (declined) and January 2015 (awaiting decision).

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Public Trust Building has cultural significance for its association with the work of the Public Trust in Canterbury. The Public Trust was established in 1873 and provides services including wills and estate administration services. The Public Trust acts as trustee for people who do not have friends or relatives willing or able to undertake trustee duties. Public esteem for the building has been shown by parts of the community who have indicated concern of it being under threat of demolition in 2014/15.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Public Trust Office was designed by leading interwar architect Cecil Wood (1878–1947 and built by P Graham and Son. The building has high architectural and aesthetic significance for its association Wood who was articled to F W Strouts at age 16 and later worked for the firm of Clarkson and Ballantyne. He was for a time partners with Samuel Hurst Seager. As a sole practitioner Wood's inter-war works include the Public Trust Offices at Christchurch and Dunedin; the State Fire Insurance; Bishops court; Hereford Street Post Office, all in Christchurch; and churches at Waiau, Woodbury, Fendalton, Tai Tapu, Cashmere, and Woodend. He was also noted for his domestic architecture.

The former Public Trust Office was one of Wood's first large-scale commercial commissions. It is designed in a stripped Neo-classical idiom, with a symmetrical façade of vertical piers topped by a projecting parapet. The exterior features Sydney sandstone on the base, the Public Trust coat of arms above the entrance which features the wording 'Security', and decorative torch lampholders. The name of the institution is set out on the face of the

building below the projecting cornice. Wood later refined his commercial style in designs for the State Insurance building (Worcester Street, 1933-34) and Hereford Street Post Office (1937, demolished). The Neoclassical corporate style of the Public Trust Office can also be seen in the 13 other Public Trust buildings listed by Heritage New Zealand around the country, including those in Napier, Hamilton, Timaru, Gisborne, Nelson, Whangarei, and Auckland.

At the time of construction the internal fittings were of Queensland maple, and marble lined the public spaces on the ground floor. The ground floor consisted of a large banking chamber with restrained classical detail on the pillars and plaster ceiling. To the rear of the building is a two-storey annex that originally housed cars, bicycles and provided cloakrooms and was designed to allow for the future expansion of office space if necessary. The basement of the main wing was built with a fire and 'burglar proof' safety deposit strongroom with specially constructed steel lockers for public use. A revolving vehicle turning device was designed for the motor house.

Over time the building has undergone internal change, particularly in the 1970s with the insertion of a mezzanine level. However, aside from the entry doors the principle façade has remained relatively intact. In the 1990s a penthouse level was added to the building, set back to minimise its impact on the façade. Earthquake-strengthening was carried out in 2009, with the work including the incorporation of new shear walls to the full height of the building and the restoration of the original ground floor banking chamber was undertaken at this time including the removal of the 1970s mezzanine floor.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Public Trust Office building has technological significance as an interwar example of reinforced concrete construction combined with the use of stone detailing on the principal facade. Concrete and steel were used to create fireproof and 'burglar proof' basement chambers; the large safe doors and locking systems are of considerable technological interest. The vehicle turning mechanism is also of technological interest.

Craftsmanship detail is apparent in the plasterwork and marble finishes at the ground floor and stairwell levels. The base of the facade, which extends to the north over the vehicle entrance arch, is of Sydney sandstone. The British coat of arms above the main entrance was carved by noted stonemason Frederick Gurnsey, who frequently worked with Cecil Wood. It is also of Sydney sandstone.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Public Trust Office building and its setting has high contextual significance as a prominent landmark fronting the Avon River and because it forms part of a group of listed places in the immediate vicinity (former Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue) and wider setting of the central business district. The building

overlooks a portion of the riverbank reserve, between the Hereford Street and Worcester Street bridges, and is a visible city landmark.

The former Public Trust building occupies most of its site but a small area to the north of the building is included as part of the setting. This area once provided vehicle access to the rear of the building but was later incorporated into the new development of the restaurant and bar areas.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Public Trust Office building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the Public Trust Office building was not built on this site until the 1920s, the 1862 Fooks map and 1877 TS Lambert map both show structures on this site.

## **ASSESSMENT STATEMENT**

The former Public Trust Office building has high overall significance to Christchurch, including Banks Peninsula for its long association with the Public Trust. The building has historical and social significance as a reflection of the large-scale building programme undertaken by the Trust as it decentralised its operations in the 1910s and 1920s. The former Public Trust Building has cultural significance for its association with the work of the Public Trust in Canterbury. The building's high architectural significance arises from its neoclassical design by leading inter-war architect Cecil Wood. It is considered one of his best commercial works. The former Public Trust Office building has technological and craftsmanship significance for its use of materials, detailing and reinforced concrete construction, and association with noted local building company P Graham and Son and leading Canterbury sculptor Frederick Gumsey. The former Public Trust Office building and its setting has high contextual significance as a prominent landmark fronting the Avon River and as part of a group of listed places in the immediate vicinity (former Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue) and wider setting of the central business district. The former Public Trust Office building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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**REPORT DATED: 14 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 635  
***BANGOR STREET No. 3 PUMPHOUSE AND SETTING –  
OXFORD TERRACE, INTERSECTION WITH BANGOR STREET,  
CHRISTCHURCH*****



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Bangor Street No. 3 Pumphouse has high historical significance for its association with the Christchurch Drainage Board and the introduction of a city-wide drainage network to the city. As Christchurch grew during the later 19<sup>th</sup> century, it faced serious sewage and drainage problems. After 1882 sewer pipelines took sewage by gravitation to holding tanks beneath the No. 1 Pumping Station in Tuam Street, from which the waste was pumped to the Bromley Sewage Farm. By the turn of the century extensions were required to the system to service more households and in the early years of the 20<sup>th</sup> century new pumps were built around the city. Households connected to the sewage system were ushered into a new era of domestic comfort and efficiency as sewage and household waste could now be disposed of quickly and cleanly, bringing to an end night soil collections and the contamination of waterways with household waste.



The Bangor Street No. 3 Pumphouse was the city's third pumping station. It was built in 1907 to assist in the further extension of the sewage system into the more populous suburban areas of Merivale, Addington, Sydenham, Linwood and Richmond, as had been authorised in May 1906. By 1910 an additional 60 miles of sewers had been laid under this authorisation. By 1944, 102 houses were connected to the pump, and by 1962, 106 houses were connected. The pumphouse was damaged in the 2010 and 2011 Canterbury earthquakes is operational at a lower capacity despite the damage to the land and some to the building which still awaits repair.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Bangor Street No. 3 Pumphouse and its setting has cultural significance for its association with the growth of the city and subsequent development of the city's sewage network and the health and hygiene benefits that went with it. Despite the benefits they provided, however, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape. The setting has spiritual and cultural significance for Maori. The Ōtākaro (River Avon) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. Ōtākaro, meaning the place of play or game, is so named after the children who played on the river's banks as the food gathering work was being done.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Bangor Street No. 3 Pumphouse has high architectural and aesthetic significance for its association with the architectural practice of Collins and Harman and its picturesque appearance on the bank of the River Avon. The pumphouse was designed to fit into its suburban residential environment and thus the circular holding tanks and much of the pump mechanism, which contained almost entirely underground, were screened by an ornamental pavilion.

Above ground the pumphouse is single-storey brick structure on a concrete base, with a rectangular footprint, polychromatic brickwork, wooden brackets, and a curved pavilion roof of slate with cresting and finials. The roof now has a bituminous coating and the finials have been removed. A stringcourse of bolstered bricks forms a cornice with contrasting glazed bricks creating the effect of voussoirs and quoins on each elevation. Door and ventilation windows, set within both long sides of the structure, have round heads.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Bangor Street No. 3 Pumphouse has high technological and craftsmanship significance for its Edwardian pumping technology and the quality of its brickwork and architectural detailing. Manufactured locally since the 1880s, mechanically produced brick was then a

modern industrial material which was replacing wood or stone for commercial or public buildings.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Bangor Street No. 3 Pumphouse has contextual significance as a well-known landmark within the residential area known as the Avon Loop. It is of a similar scale and age to many of the neighbouring residential buildings and stands on the south bank of the River Avon. The Barbadoes Street Cemetery is across the river to the north and within a wider context the pumphouse also has a contextual relationship with the former Tuam Street Pumping Station (1882) and other pumphouses built by the Drainage Board around the city in the 1910s, 1920s and later. The pumphouse contributes to the landmark qualities of the River Avon as it passes through the city centre, in a similar way and for equally practical reasons, as the historic bridges that span it. The setting of the pumphouse is the immediate surrounding area of grassed riverbank, which offers open space and views to the building. The building is framed by mature trees on the riverbank, including willows.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Bangor Street No. 3 Pumphouse and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900. In Lambert's 1877 map of the central city the northern half of Bangor Street is not yet mapped and there are no buildings or structures on the river bank in the vicinity of the pumphouse. A cluster of boatsheds at the intersection of Oxford Terrace and Rees Street serves as a reminder, however, that this section of the river was a popular venue for water sports and recreation in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

### **ASSESSMENT STATEMENT**

The Bangor Street No. 3 Pumphouse and its setting has high overall significance to Christchurch, including Banks Peninsula as part of the early development of the city's waste water system. The building has high historical significance as the first in a series of ornamental pavilion-style pumphouses to be erected by the Christchurch Drainage Board during the 20<sup>th</sup> century. The Bangor Street No. 3 Pumphouse has cultural significance for its association with the development of a city-wide wastewater system that dramatically improved the way of life of the city's inhabitants. The setting has cultural spiritual significance highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. The building has high architectural significance for its association with the architects Collins and Harman and its picturesque design. The Bangor Street No. 3 Pumphouse has high contextual significance as a functional building designed to enhance its setting and in relation to other key infrastructure around the city, including its historic bridges. The Bangor Street No. 3

Pumphouse and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900.

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Ti Kouka Whenua, Christchurch City Libraries *Otakaro - Avon River*

<http://my.christchurchcitylibraries.com/ti-kouka-whenua/otakaro/>

**REPORT DATED: 3 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 572  
*CAPTAIN ROBERT FALCON SCOTT STATUE AND SETTING –  
153 OXFORD TERRACE, 161 OXFORD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: 2005**



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Scott statue has high historical and social significance as a memorial to British Antarctic explorer Captain Robert Falcon Scott (1868-1912) and that it was carved by his wife sculptor Kathleen Scott. Christchurch was selected as the base for British Antarctic expeditions by the British Government and was the New Zealand base for Scott's Antarctic exhibitions of 1901 and 1910. Scott died in March 1912 during the course of the latter expedition, having reached the South Pole in January of that year. Returning from the South Pole Captain Scott and his companions perished due to bad weather and an inability to make it to the next supply base.

News of the death of Scott and his companions did not reach Christchurch until 11 February 1913. A week after the news broke in Christchurch, Mayor Henry Holland organised a public meeting, and in March 1913 a prospectus was issued that sought to honour the expedition party. The Governor was appointed patron of the memorial fund and Prime Minister William Massey its president. In May 1915 the committee commissioned Scott's widow and highly regarded sculptor Kathleen Scott (1878-1947) to produce a replica of her 1915 London Scott statue. Kathleen had married Scott in 1908 and accompanied him to Christchurch in 1910 to see him off on his final expedition. News of his death was conveyed to her as she was sailing to New Zealand with the intention of greeting him on his return.

The Christchurch statue was originally to have been made of bronze, like its London counterpart, however with WWI under way, metal was at a premium and considered too expensive, so Carrara marble was used instead. Kathleen Scott went to Carrara in Italy to carve the work in situ due to Britain's wartime prohibition on imported marble. Scott was paid £1000 for her sculpture of Scott. The statue was unveiled on 9 February 1917, the fourth anniversary of the news of Scott's death. On the plinth the names of the expedition party are inscribed along with an extract from Captain Scott's last note as he awaited death.

The statue was toppled from its plinth in the February 2011 earthquake, sustaining damage in the fall. It is currently awaiting restoration.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Scott statue has high cultural and spiritual significance for its commemorative value as a publicly-funded memorial to Captain Robert Falcon Scott and the other members of his expedition party. The inscription reads 'I do not regret this journey, which shows that Englishmen can endure hardships, help one another and meet death with as great fortitude as ever in the past.' The statue is also symbolic of Christchurch's association with Scott's expeditions to Antarctica, a demonstration of and focus for civic pride, and a reminder of the scientific connections between New Zealand and England.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Scott statue has high aesthetic significance for its association with sculptor Kathleen Scott and the bronze statue on which it was based. The statue consists of a marble figure on a stone plinth with commemorative bronze plaques. Scott is shown dressed in the contemporary clothing used in Antarctic expeditions. The raised arm, contrapposto stance of the figure and rugged handling of the marble give the statue a dynamic quality that is characteristic and late Victorian and Edwardian realism.

Although intended as a replica of Scott's 1915 London statue, the Christchurch statue differs in those aspects needed to address the greater weight of stone in comparison with bronze. Art Historian Mark Stocker considers the replica to benefit from being carved in Carrara marble. The marble version has been described thus: 'The whiteness and stillness seem to suggest the ice and snow, the cold and loneliness of the place where he met his heroic

death'. Kathleen Scott was one of the leading British sculptors of her day and the Scott statues established her prominence in British sculpture by the end of World War I. Her career peaked in the interwar years. The British periodical *Truth* described Kathleen Scott as 'if not England's greatest sculptor, certainly one of the greatest woman sculptors of all history.'

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Scott statue has high technological and craftsmanship significance for its construction in Carrara marble with two bronze plaques on the plinth and an inscription carved into the stone. The figure also holds a bronze pole. The statue has been carved with a high standard of skill to achieve a heroic portrayal of the subject.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Scott statue and its setting has high contextual significance for its location within an area of reserve land on the banks of the River Avon, overlooked by a number of significant architecturally designed buildings: the former Municipal Chambers, former Public Trust Office, former Clarendon Hotel facade and the Worcester Street bridge. The statue also belongs to a cohort of notable statues that memorialise important figures within the early history of Christchurch, Canterbury and New Zealand. The statue is a recognised landmark due to both its location and subject matter.

The statue is formally axially aligned with a fountain and six rectangular garden beds, which are typically planted with colourful bedding displays. The statue faces north, which signifies the direction Scott was heading when he met his death. The setting of the statue consists of the area of grassed and planted reserve running from the River Avon to Oxford Terrace, between Worcester and Hereford Streets. The low level planting and area of open space allows the statue a physical and visual prominence in this part of the city.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Scott statue and its setting have archaeological significance as they have the potential to hold evidence of human activity on the site, including that which occurred before 1900. The Ōtākaro (River Avon) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. Ōtākaro, meaning 'the place of a game', is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo

(swamp dwellers). Most people were seasonal visitors to Ōtākaro. The area was once the City Council yard and buildings are shown on the site of the Scott statue in 1862 and 1877 maps of the city.

## ASSESSMENT STATEMENT

The Scott Statue and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand for its association with last voyage of Capt. R F Scott. The statue has high historical significance, as a memorial to Robert Falcon Scott and his 1910 expedition to the South Pole and that it was carved by his wife sculptor Kathleen Scott. Christchurch was selected as the base for British Antarctic expeditions by the British Government and was the New Zealand base for Scott's Antarctic exhibitions of 1901 and 1910. It has high cultural and spiritual significance, for its commemorative function and association with Christchurch's role as a gateway to Antarctica. The Scott Statue has high aesthetic significance for its association with sculptor Kathleen Scott, one of the leading British sculptors of her day, and the bronze statue on which it was based. It has high craftsmanship significance for its design and execution by Kathleen Scott in Carrara marble and has been carved with a high standard of skill to achieve a heroic portrayal of the subject.. The statue has high contextual significance for its setting, relationship to other public statuary in the inner-city, and landmark value within the city. The Scott statue and its setting have archaeological significance as they have the potential to hold evidence of human activity on the site, including that which occurred before 1900.

## REFERENCES:

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Mark Stocker, "'Loving Hands and an eye that knew": the Scott memorials in Christchurch and London' *Australasian Victorian Studies Journal* Vol. 3.1 (1998)

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Mark Stocker 'Young Male Objects': The Ideal Sculpture of Kathleen Scott' *The Sculpture Journal* Vol. 22, No. 2, December 1, 2013.

**REPORT DATED: 12 JANUARY 2015**



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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 415  
*FORMER MUNICIPAL CHAMBERS AND SETTING – 159  
OXFORD TERRACE, 142 CAMBRIDGE TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Municipal Chambers (aka Our City, Municipal Offices or Municipal Buildings, 1886-87) has high historical and social significance as the first permanent, purpose built civic offices designed for Christchurch City Council. They are on the site where in January 1851, following the Canterbury Association's decision to make Christchurch the capital of the province, the association erected a timber land transfer office on Reserve 1. The City Council later also had administrative offices in this building. By 1879 the Council had decided that the Land Office was too cramped to serve as Council offices, but it was not until 1885 that a design competition was advertised for new premises. The competition was won by Samuel Hurst Seager with a Queen Anne Revival design. The foundation stone was laid by Aaron

Ayers, the Mayor of Christchurch, on 16 March 1886. The contractors were Messrs England and Martin. In March 1887 Mayor Ayers announced that there would be no opening for the Municipal Offices in view of the depression occurring at the time. Instead the Mayor said he would spend the money that might have been used on an opening ceremony to buy coal to give to those in need at the beginning of winter.

The building functioned as the Municipal Chambers until the City Council moved to new premises in Manchester Street in 1924. The former Municipal Chambers were then leased by the Canterbury Chamber of Commerce, who remained there until 1987. The building was subsequently used as the Christchurch Information Centre before becoming Our City O-Tautahi in 2002, a venue for exhibitions and events relating to the city. Alterations were made to the ground floor including some structural strengthening and accessibility ramps internally and externally. The building has remained in the ownership of the City Council since it was constructed. It was badly damaged in the Canterbury earthquakes of 2010-11 and has been made safe through temporary securing, deconstruction of areas including the corner turret. Proposals for repair and restoration are being considered.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Municipal Chambers has cultural significance for its association with the local governance of Christchurch and as an expression of civic pride. The continued ownership of the building by the local council and its pre-earthquake use as a public venue for exhibitions and cultural events adds to its cultural significance within the community. It was also on this site that the 1851 Land Office stood. This building was for several decades associated closely with the early political settlement activity and meetings that set in place initial social cultural mores.

According to a *Press* report of the day describing the laying of the foundation stone of the building, it was on this site 'that the brethren of the Masonic fraternity first met in solemn conclave in Christchurch'. Cultural significance may therefore also arise out of the site's association with the practice of Freemasonry in the city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Municipal Chambers has high architectural and aesthetic significance as an exemplary expression of Queen Anne Revival architecture in New Zealand by leading Canterbury architect Samuel Hurst Seager and as stylistic departure from the prevailing Gothic revival architecture of this period. Seager (1855-1933) played an important role in the development of Christchurch and he is a major figure in the history of New Zealand architecture. The former Municipal Chambers was Seager's first major commission following his return from London in 1885.

With its picturesque composition, constructional polychromy and asymmetrical design, the Municipal Chambers was a controversial building when it was built, not least for its use of

exposed brick on a public building. Queen Anne in style, the building integrates a variety of historical structural and decorative motifs, including two terracotta statues. 'Concorde' and 'Industry' were designed by British sculptor Sir George Frampton (1860-1928), a leading proponent of the late-19th century New Sculpture movement. Frampton was also the sculptor of the famous Peter Pan Statue in Kew Gardens, London.

In 1935 the rear lobby of the building was extended and a boiler room added. Some interior alterations have been carried since the 1960s at both ground and first floor level, including the installation of an elevator. A wheelchair access was added to the south front entrance of the building by local architects Sheppard and Rout in 1994. This was later removed and a new entrance with accessible access was added in 2002 as part of the alterations designed by architect John Vial to accommodate the Our City Otautahi use.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Municipal Chambers has high technological and craftsmanship significance due to the integration of decorative detailing in the construction of the building. The building was constructed with bricks from the Glentunnel Brickworks and has limestone facings. The wrought iron gates over the entrance, and the floral terracotta panels, also fired at the Glentunnel Brickworks, were both designed by Seager. As well as the structural integration of decorative detailing the south façade features two terracotta statues Concorde and Industry, designed by George Frampton.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Municipal Chambers has high contextual significance as a landmark and due to its location at the heart of the city within a precinct of heritage buildings. The building sits beside the Avon River, the main entrance facing Worcester Boulevard, with a secondary entrance on Oxford Terrace. The rear of the building backs onto the riverbank with large mature trees between the river and the north and west facades of the building. Within the immediate vicinity of the building are other scheduled heritage items, including the Worcester Boulevard Bridge, over which the Canterbury Club (1874) sits diagonally opposite the Municipal Chambers. To the north is the Gloucester Street Bridge and immediately to the south is the Captain Scott Memorial Statue. To the north of the building is the Kate Sheppard Memorial which was unveiled in 1993.

The building also has contextual significance for its kinship with other local and central government buildings in the city including, most notably, the adjacent Canterbury Provincial Council buildings, which are also situated overlooking the River Avon and as a point of departure from the prevailing Gothic revival architecture of this period in the immediate vicinity.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Municipal Chambers is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Before the Municipal Chambers was built the Land Office, Survey Office, Resident Magistrate's and Supreme Court occupied this area). TS Lambert's 1877 map of the city shows the outline of buildings on the site at this date.

## ASSESSMENT STATEMENT

The former Municipal Chambers is of high heritage significance to Christchurch, Banks Peninsula and is important nationally. It has high historical and social significance as the first purpose-built premises for use by the Christchurch City Council. The building has cultural significance as an expression of civic pride and the central role played by the city council in the development of Christchurch. The former Municipal Chambers has high architectural and aesthetic significance because it was designed by leading New Zealand architect Samuel Hurst Seager. The Queen Anne styled building was the first of its type in New Zealand and represented a break from the predominant Gothic Revival style of major public buildings in the city. The building has high technological and craftsmanship significance for the quality of its construction and decoration, which combines local Canterbury materials with imported statuary by a leading British sculptor. The building has high contextual significance as a landmark within the city due to its location, architectural style, use of materials and history of public use. Archaeological significance arises out of both the construction of the Municipal Chambers and the earlier occupation of the site by a number of other local government structures.

## REFERENCES:

CCC Heritage files – Former Municipal Chambers

Historic Place Item # 1844 – Heritage New Zealand List

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*The Star* 5 March 1887, p. 3

*The Press* 24 March 1886, p. 2

(*The Press* 24 March 1886, p. 2

**REPORT DATED: 1 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 416  
*FORMER MIDLAND CLUB AND SETTING –*  
**176 OXFORD TERRACE, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Midland Club has historical and social significance as it was built to house one of the city's gentlemen's clubs. Originating in the 18<sup>th</sup> and 19<sup>th</sup> centuries in England, and transferred to New Zealand with the colonists, gentlemen's clubs provided a venue for relaxed conviviality amongst members away from their families and sometimes accommodation as well. Christchurch had several such clubs, the most well known and long-established of which were the Christchurch Club in Latimer Square and the Canterbury Club in Cambridge Terrace. Historically a number of Christchurch's men's social clubs were situated on the banks of the Avon between Cashel and Armagh Streets, including the Officers', Midland, Workingmen's and the Returned Services Association. The Midland Club was particularly involved in the development of cricket in the city and one of its members,



Daniel Reese (1879-1953), went on to become a New Zealand representative and noted cricket administrator.

The Midland Club, originally known as Tattersall's Club, was founded in 1880 and chartered in 1885. In the late 19<sup>th</sup> century Tattersall's Clubs also existed in other parts of New Zealand and in Australia, their common purpose being to decide disputed wagers arising from horse racing bets. The name comes from an 18<sup>th</sup> century English firm of horse auctioneers. Christchurch's Tattersall's Club changed its name to the Union Club in 1891, which was rekindled as the Commercial Club in 1896. The latter moved into purpose-built premises in Worcester Street near the Clarendon Hotel in June 1900, having previously occupied rooms in High Street. By this time the rules of the club forbade gambling and the club was a non-residential social entity. By January 1901 the club had changed its name once more to the Federal Club. The name was changed again to the Midland Club when the institution moved into its new rooms in 1934. At this time the membership included the Prime Minister, George Forbes, who welcomed the Duke of Gloucester to the building during a royal visit in early 1935.

Due to declining membership the club was wound up and its premises sold in 1991. The building was subsequently redeveloped for commercial and residential use. It housed Café Roma, a popular central city café prior to the earthquakes. The building suffered damage in the 2010 and 2011 Canterbury earthquakes, including the loss of its chimneys and the partial loss of its parapet, which was later removed for reasons of safety and cracking to the street elevation.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Midland Club has cultural significance for its association with the way of life of its former members who would meet, dine and play sport together.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Midland Club has architectural significance as an example of an interwar Renaissance palazzo designed by the firm of Collins and West. Originally founded by William Armson in 1870, the firm was one of the city's leading architectural practises. It went through a number of different titles but always maintained a close association with the Collins family. By the 1930s the firm's principal designer was John Goddard Collins.

The Renaissance palazzo had been established as the style for gentlemen's club by Charles Barry in England in the 1830s; Collins and West's building continues the tradition in a pared-back 1930s interpretation, adapted to suit an irregular site with a chamfered corner. The double-height oriel windows that project out over the rusticated ground floor are a notable feature. The interior retains many of its original features, including panelling, fireplaces and leadlight windows, a fine staircase and a period lift. Other notable interwar classical buildings in the vicinity include the Harley Buildings on Cambridge Terrace and the Public Trust Office on Oxford Terrace.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Midland Club has some technological significance as a ferro-concrete structure that demonstrates the impact of new building standards after the 1931 Hawke's Bay earthquake and the increasing use of concrete in construction from the 1930s. The building has some craftsmanship significance for the quality of its interior detailing, which demonstrates the carpentry skills of the day.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Midland Club has contextual significance for the contribution it makes to the inner-city streetscape in close proximity to the River Avon, the former Municipal Chambers, and the Scott statue. Both the scale of the building and its location in an area of high pedestrian traffic adjacent to a well-used open space gives the building some landmark significance.

The building is located on a small triangular site fronting Oxford Terrace. The setting of the building consists of its footprint. A right-of-way, Club Lane, passes down the southern side of the building. The building was originally surrounded by structures of a similar or smaller scale; today however the immediate environs of the building consists in the main of large modern buildings and vacant sites.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Midland Club and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. There were earlier buildings on and immediately adjacent to this site from the 1850s, as can be seen in the 1862 and 1877 central city maps.

## ASSESSMENT STATEMENT

The former Midland Club and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as the former home of the Midland Club and cultural significance for its association with a way of life predicated upon male social and sporting activity. The former Midland Club has architectural significance for its association with the architectural practice of Collins and West and contextual significance for the contribution it makes to the streetscape of Oxford Terrace and

the inner city. The building has archaeological significance for the documented earlier buildings on the site.

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'Visit to City Clubs' *Press* 22 January 1935, p. 11.

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Historic place # 3123 – Heritage NZ List

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*Press* 12 August 1896, p. 3.

**REPORT DATED: 2 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 133  
***THE BRICKS SITE, CAIRN AND SETTING – 311, 315  
OXFORD TERRACE, 310, 320 CAMBRIDGE TERRACE,  
CHRISTCHURCH*****



**PHOTOGRAPH: M. VAIR-PIOVA 09/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

*The Bricks* has high historical and social significance for its proximity to the site of Tautahi's Pa (Otautahi), a seasonal Ngai Tahu kainga, and as a site which played a key role in the survey and establishment of Christchurch by the Canterbury Association.

Tautahi Pa, on the opposite bank of the Avon/Ōtākaro River from *The Bricks*, was a kainga established by Ngai Tahu chief Tautahi in the eighteenth century, and the place from which the Maori name for Christchurch, Otautahi, is derived. The kainga served as a camping place for Tautahi and his people on their frequent forays from Koukourarata (Port Levy) for the gathering of mahinga kai. Tautahi died during one of these visits and is buried in the proximity of the St Luke's Church site at the corner of Kilmore and Manchester Streets.

In the mid nineteenth century, the location became important to European settlers as a convenient landing site. The first to utilise it were brothers John and William Deans of Riccarton, who in the early 1840s were the first Europeans to settle permanently on the Canterbury Plains. *The Bricks* reputedly derives its name from a cargo of the building

material landed at the site. At the end of the 1840s the pivotal nature of the location was recognised by the Canterbury Association, who positioned the new town of Christchurch in relation to what was regarded as the practical upper limit of navigation on the Avon. The Association's surveyors established a camp on the site in 1849, which contained the first European dwellings constructed within the Four Avenues, and from which they carried out the survey of the city. During the early 1850s a wharf was built and *The Bricks* effectively served as Christchurch's trade entrance. Consequently the site became the focus of early settlement. This role was quickly usurped by landings on the larger Heathcote River however, and had ceased altogether by the end of the 1860s. Subsequent owners of the site tried to encourage a market for pleasure cruises on large steamers, but with little success. From the 1880s, boatsheds at *The Bricks* were used for the renting of small pleasure boats. After a twilight period when Christchurch Drainage Board equipment was stored there, the location was cleared and a memorial cairn erected in 1926. The site remains as open riverbank.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

*The Bricks* has cultural and spiritual significance for Maori for its proximity to Tautahi's Pa and for its connection with a significant tupuna, Tautahi. For Europeans the site has cultural significance as the site of the genesis of Christchurch. The memorial cairn however only recognises the site's association with the Deans family.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

*The Bricks* has aesthetic significance for the design of the memorial cairn unveiled in 1926, which is a modest example of interwar commemorative design by leading interwar Christchurch architect Cecil Wood. Wood had a diverse oeuvre, designing commercial, residential and ecclesiastical buildings, but is most well-known for his domestic work, particularly his neo-Georgian houses.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

*The Bricks Cairn* has some technological and craftsmanship value. It is constructed of cement and brick, mounted on a bluestone base. The cairn contains bricks removed from one of Christchurch's earliest surviving homes, the nearby Englefield Lodge (1856).

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

*The Bricks* has high contextual significance within the wider context of eastern central Christchurch. The site and setting are contiguous and consist of a small parcel of land on a bend in the Avon River bordered by Oxford Terrace and Barbadoes Street. The parcel boundary more or less equates to the original reserve created by the Canterbury Association. The 1926 memorial cairn is located at the centre of the reserve surrounded by lawn and mature trees.

The wider context of *The Bricks* includes the site of Tautahi's Pa (which is commemorated in the Cambridge Green reserve across the Avon), the residential properties across Oxford Terrace, which are the sites of the early houses and businesses which once clustered around the landing site, and the River Avon itself, which provided the transport artery which once supplied *The Bricks*. *Englefield Lodge*, from which the cairn bricks were sourced, remains in a derelict state nearby at the corner of Fitzgerald Avenue and Avonside Drive.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

*The Bricks* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site, including those which occurred before 1900. The site is in proximity to Tautahi's Pa, inhabited from the eighteenth century, and was used by the Deans brothers from the mid 1840s. The first European structures in the vicinity were erected in 1849.

### **ASSESSMENT STATEMENT**

*The Bricks* has high overall heritage significance to the Christchurch district including Banks Peninsula. The site has high historical and social significance for Ngai Tahu for its association with prominent tupuna Tautahi, and the kainga Otautahi that he established. The site is significant for Europeans as a landing place for the earliest settlement on the Canterbury Plains at Riccarton, as the place which decided Christchurch's location and from which the town was surveyed, as the location of the earliest European habitation on the site of Christchurch, and as Christchurch's main goods entrance and the initial focus of settlement during the first years of the city's development. The site has cultural and spiritual significance for Ngai Tahu for its connection with Tautahi and his kainga, and for Cantabrians as a site which commemorates the genesis of Christchurch. The Bricks Cairn has aesthetic significance as a modest example of interwar commemorative design by leading interwar Christchurch architect Cecil Wood. The site has high contextual significance in relation to its immediate setting, which equates to the original Canterbury Association reserve, and more widely to the site of Otautahi across the river, to the residential sections surrounding *The Bricks*, and to the Avon itself, which determined the site's location. The site has archaeological significance because it has the potential to provide information on pre-1900 human activity on the site, including that relating to both its Maori and Pakeha history.

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CCC Heritage File *The Bricks: Oxford Terrace/Barbadoes Street*

W. Hoddinott (Sept 2009) *Conservation Plan: Tautahi Pa/The Bricks. Otautahi/Christchurch*  
Opus International Consultants Ltd

Ti Kōuka Whenua *Christchurch City Libraries*

**REPORT DATED:** 10/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 446  
*DWELLING AND SETTING – 122 PARK TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

122 Park Terrace has historical and social significance as the former home of Bertie Whitcombe, managing director of the major publishing and bookselling firm Whitcombe and Tombs, and his wife Fannie. It also has significance as one of the last surviving of a number of larger homes that used to characterise the exclusive neighbourhood of Park Terrace.

In 1882 George Tombs, a printer and bookbinder, and George Hawkes Whitcombe, a publisher and bookseller, combined their businesses to create a national publishing company that would come to dominate the New Zealand book trade. George Whitcombe's entrepreneurial approach saw the company develop rapidly, and it grew to become the largest educational publisher in the southern hemisphere.

Bertie Ernest Hawkes Whitcombe was apprenticed to his father's firm as a printer at the age of 14 and remained associated with the business for more than 70 years. He was managing director of the company for 41 years and chairman of the board from 1943 until 1962. For the majority of Bertie Whitcombe's association with the firm, Whitcombe and Tombs

dominated bookselling, printing and publishing in New Zealand. Eight years after Whitcombe's death in 1963, Whitcombe and Tombs merged with printers Coulls Somerville Wilkie to become Whitcoulls. From this time the company began to move away from publishing to focus on retailing.

In 1936 Bertie Whitcombe purchased a section in Park Terrace and commissioned leading city architects Helmore and Cotterill to design a Georgian Revival house. The concrete house was one of the most expensive houses of its time, costing £4000 to build. Whitcombe retained ownership until his death at the age of 87 in 1963. The last sale of the property, in 1983 for \$400 000, set a record for house prices in Christchurch at that time.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

122 Park Terrace has cultural significance as a reflection of the comfortable way of life of one of the city's most successful businessmen in the middle decades of the twentieth century. The house was centrally heated and had servant bells in every room including one under the dining room table.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

122 Park Terrace has architectural and aesthetic significance as a example of a Georgian Revival residence by well-known practitioners of the style, Christchurch architects Helmore and Cotterill.

Heathcote Helmore (1894-1965) and Guy Cotterill (1897-1981) went into partnership in 1924. Both men served articles under Cecil Wood, and then travelled to England seeing examples of American Colonial architecture on route. In England Helmore worked for Sir Edwin Lutyens, the well-known Arts and Crafts architect, who at the time was designing Georgian Revival buildings. When Helmore and Cotterill returned to Christchurch they also began to design houses that were Georgian Revival in style.

The Whitcombe dwelling differs from other examples of Helmore and Cotterill's work in that it was built of concrete rather than the practice's preferred material, timber. The house is colonial Georgian in style. Bertie Whitcombe was involved in many of the details of the building. The house was expensive for its era, with kauri timber used throughout, copper spouting and a central heating system all contributing to the quality (and cost) of the building.

During the 1970s the kitchen and bathrooms were renovated and the grounds were landscaped with terraces, a swimming pool, a sauna and garaging. The house sustained some damage in the Canterbury Earthquakes of 2010-2011, but its concrete construction proved sound and it remained occupied.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

122 Park Terrace has technological and craftsmanship significance as a high specification house for its time, built of quality materials and incorporating the latest technologies. The house has concrete cavity walls, which was unusual for a domestic building of the period, and all the interior timberwork is kauri. The house is centrally heated and there are servant bells in every room.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

122 Park Terrace has contextual significance within the exclusive residential area of Park Terrace, overlooking the Avon River and Hagley Park. In the first half of the twentieth century many fine homes were built along this street. Late in the century the area underwent substantial redevelopment, but its essential character remained. The Canterbury Earthquakes of 2010-2011 caused substantial damage to the neighbourhood and the majority of its heritage-scheduled residences (4) were demolished. Some non-listed dwellings remain, but the former Whitcombe home is one of the few reminders of the previous appearance of the area. Another is the former *Bishopscourt*, the former residence of Christchurch's Anglican Bishops. The fate of this house is as yet undetermined.

The setting of the dwelling is the immediate land parcel, an irregularly-shaped roughly rectangular section of average size. The dwelling is centrally located on the plot and surrounded by an established garden. There is a substantial outbuilding/garage to the rear of the section.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

122 Park Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There were houses within this block of land fronting Park Terrace between Bealey Avenue and Dorset Street as early as 1877.

## **ASSESSMENT STATEMENT**

122 Park Terrace has overall heritage significance to the Christchurch district including Banks' Peninsula. The dwelling has historical and social significance as the former home of Bertie Whitcombe, managing director of the major publishing and bookselling firm Whitcombe and Tombs. It also has significance as one of the last surviving of a number of exclusive homes that used to predominate along Park Terrace. The dwelling has architectural and aesthetic significance as an example of a Georgian Revival residence by

well-known practitioners of the style, Christchurch architects Helmore and Cotterill. The building has technological and craftsmanship significance as a high specification house for its time, built of quality materials and incorporating the latest technologies. The dwelling has contextual significance in the exclusive Park Terrace residential strip overlooking Hagley Park, where it is one of the few remaining of the large early twentieth century homes that were once characteristic of the area. 122 Park Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There were houses within this block of land fronting Park Terrace between Bealey Avenue and Dorset Street as early as 1877.

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**REPORT DATED:** 09/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 618  
*HAGLEY PARK BRIDGE AND SETTING – PARK TERRACE  
BETWEEN ARMAGH HAGLEY PARK; 5,6,7,8 RICCARTON  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Park Bridge in Armagh Street has high historical and social significance as one of a number of historic central city bridges over the River Avon, built not only for function, but also as ornamental examples of civic pride. Designed by City Surveyor Charles Walkden, the bridge was also an expression of the growing recreational importance of Hagley Park for Christchurch residents and visitors. The Park Bridge replaced an earlier footbridge and was formally opened by Mayor Hulbert in November 1885. Some minor damage occurred as a result of the 2010/2011 earthquakes and repairs are scheduled for 2015.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**



*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Park Bridge has cultural significance for its association with the River Avon and the city's distinctive character and identity as a river city. The site of the bridge has cultural significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoë and Ngāi Tahu.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Park Bridge has high architectural significance for the manner in which it follows the model established for central city bridges by the Victoria Square Bridge of 1864 and complements the city's Gothic Revival architectural character. The bridge has aesthetic significance for its Mount Somers stone and stucco-faced arched form and Gothic Revival balustrading. The bridge was designed by a senior member of Council staff, Surveyor and engineer Charles Walkden (1824-1908). Walkden had worked in Austria and Denmark for a number of years before arriving in Christchurch in 1871. In 1874 he was appointed City Surveyor to the City Council, a position he held for 22 years. During this time, Walkden was responsible for building or rebuilding many of the bridges in central Christchurch.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Park Bridge is of technological significance as a brick-arched bridge, one of three in the central city, for what it may reveal in terms of the materials and construction methodologies employed at the time. The bridge's stone facing and cast iron balustrade exhibit a high degree of craftsmanship.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Park Bridge near the crossing of Armagh Street and Rolleston Avenue has contextual significance within the environs of the River Avon and Hagley Park, particularly in relation to the commemorative Mickle Gate (1935) at the western approach to the bridge. It also has contextual significance in relation to a number of other 19<sup>th</sup> century bridges in the inner city, including those in Victoria Square (1864), Worcester Street (1885), Armagh Street (1884), Gloucester Street (1886-87), and Colombo Street (1902). Charles Walkden designed all of the aforementioned bridges erected in the 1880s. The Park Bridge also contributes to the Rolleston Avenue streetscape, in which Christ's College, Canterbury Museum, and the Arts

Centre of Christchurch are recognised landmarks and primary generators of the city's Gothic Revival character.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Park Bridge and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Park Bridge in Armagh Street has overall high significance to Christchurch, including Banks Peninsula as one of a number of historic central city bridges built over the River Avon in the 19<sup>th</sup> century. It has historical social significance as the product of a period when many of the city's bridges were being upgraded, both to provide more effective transport infrastructure and to ornament the city. The bridge has architectural and aesthetic significance for the quality of its design, its positive relationship to its immediate environment, and its association with City Surveyor, Charles Walkden. The bridge has technological and craftsmanship significance for what it may reveal in terms of the materials and construction methodologies employed at the time and the nature and quality of construction. The Park Bridge has contextual significance as an important component of the city's network of heritage bridges, and a contributor to the city's broader Gothic Revival character and heritage. The Park Bridge and its setting has archaeological significance because it has the potential to provide evidence of human activity and construction methods and materials, including those that occurred prior to 1900.

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**REPORT DATED: 16 JANUARY 2015**



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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 34  
DWELLING AND SETTING *INVERESK* – 26 PARK  
TERRACE/17 & 17A ARMAGH STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M. VAIR-PIOVA 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

*Inveresk* has historical and social significance for its association with prominent businessman and public figure, John Anderson junior, proprietor of a substantial engineering firm that operated nationally. The former dwelling has social significance as a built reflection of the growth and social aspirations of the Anderson family. As a corollary of John Anderson's public life, *Inveresk* served as a significant social venue in turn-of-the century Christchurch. It has been in educational use by Cathedral Grammar School for the last 40 years.

John Anderson junior (1850-1934) was born in Edinburgh but came to Christchurch with his parents aboard the *Sir George Seymour* later the same year. In 1866 he returned to Scotland with his brother Andrew to attend Merchiston Castle School in Edinburgh and study mechanical engineering. On his return to Christchurch in 1873, John junior joined his father in the family business, the Canterbury Iron Foundry.

The foundry had been established by John Anderson senior (1820-1897), a blacksmith and prominent early citizen of Christchurch in 1857. One of Canterbury's most successful businesses, the foundry (usually known as Anderson's Foundry, later Anderson's Engineering) played a vital role in the early development of engineering in New Zealand. The firm constructed many bridges and built mining dredges, cranes, boilers and other heavy machinery. They also constructed sections of the main trunk line in the North Island. John junior and Andrew took over their father's business in 1881 and assumed joint ownership on his death in 1897. After the firm became a limited liability company in 1903, John served as chairman of the board of directors until his death.

In 1879 John junior married Frances Pratt. The same year the couple purchased a large home in Armagh Street from Violet Cobb, the widow of Reginald Cobb, a former manager of the NZ Loan and Mercantile Company. This two storey house, which may have incorporated an earlier cottage, was apparently built by George Roberts, a legal clerk and land speculator, in 1873. Mrs Cobb purchased the new house from Roberts in 1875. To accommodate their growing family of (eventually) five children, John and Frances made a substantial single storey addition to their home in 1895. Around 1907 when John Anderson senior's home in Cashel Street was sold, its name (*Inveresk*) was adopted for John junior's house. Like his father, John had a busy public life. He served on the city council, was president of the Agricultural & Pastoral Association and a member of the Board of Governors of Canterbury College. Consequently *Inveresk* and its extensive garden was a centre of hospitality in late Victorian and Edwardian Christchurch. In 1900, for example, an Anniversary Day function at the house was attended by most of the surviving passengers of the First Four Ships.

*Inveresk* remained in the Anderson family until 1967, when it was sold to the Anglican Church Property Trustees. Cathedral Grammar School, an Anglican preparatory school, assumed ownership of the house in 1972. It subsequently served as the headmaster's residence before being divided into two flats. In 1995 the building was adapted to become the new Cathedral Grammar girl's school, which remained there until 2003. From 2004 it was occupied by an independent e-learning provider. *Inveresk* sustained moderate damage in the Canterbury Earthquakes of 2010 and 2011. Repairs took place promptly, and the former house is back in use as teaching space.

A number of homes that previously belonged to other members of the Anderson family also survive, most notably the former homes of John's brothers: *Monotata* in Lyttelton, and *Risingholme* and *Merchiston* in Opawa.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

*Inveresk* has cultural significance as a demonstration of the way of life of a successful businessman and his family in the late nineteenth and early twentieth centuries, and as a part of Anglican preparatory school, Cathedral Grammar since the early 1970s.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

*Inveresk* has architectural and aesthetic significance as a composite domestic building, built in at least two major stages and clearly demonstrating the stylistic transition across the late nineteenth century from the vernacular and Carpenter Gothic to the more florid Villa style. The 1895 wing has significance as a design of the prominent Canterbury architectural practice of Collins and Harman.

In December 1872 Joseph Withnall, a clerk at Miles and Co, sold Town Section 294 in Armagh Street to George Roberts. It is unclear if there was a building on the site at this time; in 1876 Withnall was living in a nearby property that fronted Park Terrace. Roberts drew a large mortgage on his new property in February 1873 and it is likely that he built the two storey section of *Inveresk* at this time. Lambert's 1877 Christchurch map shows an outline which corresponds to this building. From its remaining elevations, the 1873 house was a typical Carpenter Gothic dwelling of the 1870s with multiple half-timbered gables, bracketed barges with a trefoil motif and narrow casement windows. The architect has not been identified. In 1895 John and Frances Anderson made a substantial single storey addition to the south of the 1873 house, fronting on to Armagh Street. This Villa-style extension, which gave the house a new entry and suite of reception rooms, was ornamented with considerable Gothic detail to enable it to blend with the earlier house. It was designed by prominent Christchurch architects Collins and Harman.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished), the Nurses' Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College. In 1928 the firm's name was officially simplified to Collins and Harman. It continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand.

*Inveresk* remained in comparatively original condition until the 1970s, when it was divided into two flats. In 1995 architects Trengrove and Blunt carried out extensive alterations to fit the building for Cathedral Grammar's new Girls' School. This included the opening up of the interior to provide teaching spaces. Further internal alterations were carried out by Trengrove and Blunt in 2004 for E-time. The former house sustained moderate damage in the Canterbury Earthquakes of 2010-2011. The building moved off its foundations, floors hogged and a brick party wall collapsed. Substantial repairs were undertaken in 2011-2012, and included placing the building on a new foundation, structural strengthening and relining. The house retains much of its external integrity.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

*Inveresk* has craftsmanship significance for the integrity of its exterior detailing, which remains relatively intact. Of particular note is the villa section of the house, highly visible to Armagh Street, which is ornate for a Christchurch house of this era. It has elaborately fretted barges, arched bay windows and stained glass.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

*Inveresk* has contextual significance as part of the historic western inner city. The locale is notable for the number of substantial heritage and character homes that have survived, and a significant educational heritage represented by buildings and institutions such as Cathedral Grammar, Christ's College, the former Canterbury College and the former St Margaret's College. *Inveresk* relates particularly to the heritage-listed dwellings at 4, 25 and 56 Armagh Street.

The dwelling is located on the Armagh Street frontage of a large irregular land parcel that covers most of the city block and incorporates many of the buildings of Cathedral Grammar School. The setting of the former dwelling includes its immediate environs of carpark and garden, and the two tennis courts to the north. Located close to the street frontage, it has landmark significance.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

*Inveresk* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was possibly begun in the early 1860s and completed in its present form in 1895.

## **ASSESSMENT STATEMENT**

*Inveresk* and its setting have overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with prominent businessman and public figure, John Anderson junior, proprietor of a substantial national engineering firm, and for its forty year association with Cathedral Grammar School. The former dwelling has social significance as a reflection of the growth and social aspirations of the Anderson family. As a corollary of John Anderson's public life, *Inveresk* served as a significant social venue in turn-of-the century Christchurch. The dwelling has cultural significance as a demonstration of the way of life of a successful businessman and his family in the late nineteenth and early twentieth centuries, and as a part of Anglican preparatory school, Cathedral Grammar since the early 1970s. The dwelling has architectural and aesthetic significance as a composite domestic building, built in at least two major stages and clearly demonstrating the stylistic transition across the late nineteenth century from the vernacular and Carpenter Gothic to the more florid Villa style. The 1895 wing has significance as a design of the prominent Canterbury architectural practice of Collins and Harman. The dwelling has craftsmanship significance for the integrity of its exterior detailing. The dwelling has contextual significance in its setting and as part of the historic western inner city. The locale is notable for its significant domestic and educational heritages. The former dwelling and setting have archaeological significance for their

potential for evidence of human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files (2): 17 Armagh St – Dwelling *Inveresk*

Historic place # 3117 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3117>

<http://www.teara.govt.nz/en/biographies/1a6/anderson-john> [DNZB Biography of John Anderson snr]

**REPORT DATED:** 10/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 158  
*FORMER ST MARGARET’S COLLEGE AND SETTING –  
26 PARK TERRACE /25A CRANMER SQUARE,  
CHRISTCHURCH***



**PHOTOGRAPH:** M. Vair-Piova 16/12/2014

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former St Margaret's College building has high historical and social significance as the first purpose-built building erected by this prominent Anglican girl's school, for the 45 years it served the school, and for the century it has served as an educational building.

St Margaret's, an Anglican girl's school, was founded in 1910 when the Sisters of the Community of the Church from Kilburn in London took over Mrs Bowen's school at the invitation of the diocese. Classes were first held in Armagh Street but the success of the school soon required the erection of a larger building on a new site. The new school at the corner of Chester Street and Cranmer Square opened in June 1914. With the addition of a hall in 1923, and further additions and alterations in 1926 and 1931, the building was able to serve the school until it relocated to Merivale in 1959.



In the decades that followed, the building was first utilized by the Education Board, and then taken over by neighbouring Cathedral Grammar, an Anglican preparatory school. The school has employed the building for a number of purposes through the years. The building sustained substantial damage in the Canterbury Earthquakes of 2010-2011 but repairs and alterations have been undertaken and the building is back in use. Before the earthquakes, the building served as Cathedral Grammar's junior school. Now it is the school's Specialist block, containing music, science and art departments.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former St Margaret's College building has cultural and spiritual significance as the first purpose-built site of St Margaret's College, one of the city's leading private girl's schools. The building also has significance for its association with the role of the Sisters of the Church, an Anglican order who ran the school until 1930.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former St Margaret's College building has architectural and aesthetic significance as a prominent Arts and Crafts work by leading early twentieth century Christchurch architect Cecil Wood.

Later in his career Wood became very well-known as a major exponent of the Georgian Revival style in Canterbury, but before the early 1920s the architect was designing exclusively in the Arts and Crafts or Gothic Revival traditions. In the case of St Margaret's, Woods translated a limited budget and the requirements of a school building into a distinctive Arts-and-Crafts composition with Jacobean/Renaissance influences. The segmental portico on the Cranmer Square elevation is of particular note. Wood's other contemporary educational buildings include the austere Gothic Revival St Michael's School (1913), and the Tudor Arts and Crafts Hare Memorial Library at Christ's College (1916). A quarter of a century after he designed the Cranmer Square building for St Margaret's, Wood also submitted a plan for the school's new site in Merivale, although this was not built.

The former St Margaret's College building sustained substantial damage in the Canterbury Earthquakes of 2010-2011. Although the exterior remains largely unaltered, Cathedral Grammar took the opportunity during the repair process to reconfigure the internal layout to suit modern teaching practise. Consequently there are few original internal features extant.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former St Margaret's College building has technological and craftsmanship significance as a large and well-crafted timber building. The use of timber for an educational building of this scale was atypical, and probably related to budgetary restraints.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former St Margaret's College building has high contextual significance on its corner site and within the context of Cranmer Square and the western inner city educational precinct. The western inner city formerly contained a large number of heritage-listed present and former educational buildings, such as those at Christ's College and the former Canterbury University campus. Many of these educational buildings were arrayed around Cranmer Square and its immediate environs, including the former Normal School, the former Christchurch Girl's High School, the former Warwick House and Statham House at Cathedral Grammar. All of these Cranmer Square buildings were however demolished following the Canterbury Earthquakes of 2010 and 2011, leaving St Margaret's as the only heritage listed educational building facing on to the square. Four other heritage-listed non-educational buildings are still extant on the periphery of the square, which is itself listed.

In its prominent corner location, the former St Margaret's College building has landmark significance. The building is located at on the north-west corner of Cranmer Square and Chester Street West, on a large parcel, which includes all of the area occupied by Cathedral Grammar School north of Chester Street. The school also occupies a substantial area south of Chester Street including the heritage-listed former dwelling *Inveresk*. The setting of the building is the street boundary on the southern and eastern elevations, and small areas of hard-surface playground to the north and west.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former St Margaret's College building and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There have been dwellings in this inner city area since the 1850s. Prior to the construction of St Margaret's there were tennis courts on the site.

## ASSESSMENT STATEMENT

The former St Margaret's College building has overall heritage significance to the Christchurch district including Banks Peninsula. The building has high historical and social significance as the first purpose-built building for this prominent Anglican girl's school, for the forty five years it served the school, and for the century it has served as an education building. The building has cultural and spiritual significance as a denominational educational building, as the original home of St Margaret's College and for its association with Anglican order the Sisters of the Church. The building has architectural and aesthetic significance as an example of an Arts and Crafts educational design of prominent architect Cecil Wood. The building has technological and craftsmanship significance as a large and well-crafted timber

building. The building has high contextual significance as part of the Cathedral Grammar campus, part of the environs of Cranmer Square, and as part of the western inner city's concentrated precinct of present and former educational buildings. The former St Margaret's College building and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage File – Former St Margaret's College

<http://www.stmargarets.school.nz/about-smc/school-history>

Historic place # 3105 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3105>

Ruth helms 'The architecture of Cecil Wood' PhD, University of Canterbury, 1996

<http://ir.canterbury.ac.nz/handle/10092/2730>

**REPORT DATED:** 09/12/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***BISHOPSCOURT – 100 PARK TERRACE, CHRISTCHURCH***

*Bishopspark* has historical and social significance as it was built as the residence of the Anglican Bishop of Christchurch in 1927. A chapel was built at the same time for the use of the Bishop. It stands as a reflection of the importance of the head of the Anglican Church in Christchurch, a city which was an Anglican settlement. The first *Bishopspark*, a Gothic Revival residence designed by Benjamin Mountfort in 1858, burnt down in 1924. Well-known Christchurch architect Cecil Wood was commissioned to design the new residence that needed to function as a family home as well as a venue for church functions. Successive Anglican bishops and their families lived in the house however by the mid-1960s the scale and grandeur of the property, which had originally extended through to Victoria Street, was considered too large and a high maintenance for the Diocese to maintain. In the early 1980s the property was redeveloped as a retirement complex. The Church Property Trustees, on behalf of the Bishopric Estate, sold the property to the Social Service Council. The development of the site was carried out on their behalf by Paynter and Hamilton to designs by architect Don Donnithorne. The house was converted for use as a rest home and independent units and a medium rise block were built on the site. The site continues to be owned and administered by the Social Service Council of Christchurch as a retirement village.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1305  
*FORMER BISHOP’S CHAPEL AND SETTING –100 PARK  
TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : CHRISTCHURCH CITY COUNCIL, 2012**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Chapel at *Bishopspark* has high historical and social significance as a chapel built in association with the residence of the Anglican Bishop for Christchurch in 1927, specifically for the use of the Bishop. (There was an earlier house on the site, designed by B W Mountfort's first *Bishopscourt*, dating from 1858, which burnt down in 1924.) Well-known Christchurch architect Cecil Wood was commissioned to design the new residence that needed to function as a family home as well as a venue for church functions. As it was the usual practice for the Bishop to have his own chapel, Wood designed a freestanding chapel to the east of the house attached to the house by a pergola. It was designed in the Georgian Revival style like the house and research to date suggests that this is the only Georgian Revival chapel in New Zealand. The chapel which now forms part of the retirement home and units run by the Social Service Council. It was damaged in the Canterbury earthquakes of 2010 and 2011.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Chapel at *Bishopspark* has cultural and spiritual significance as a consecrated chapel that was home to the Anglican Bishops of Christchurch and their families and centre of the Diocesan activities and events from 1858 – 1983. The Chapel remains in use to this day as part of the retirement home and units run by the Social Service Council.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The chapel at *Bishopspark* has high architectural and aesthetic significance due to its 1926 Georgian-style design by well-known Christchurch architect Cecil Wood. Cecil Wood began his architectural career in the office of local architect Frederick Strouts, before working with leading Edwardian Arts and Crafts architect Leonard Stokes in England, and Robert Weir Schultz who was working in the Tudor revival and neo-Georgian styles. After returning to New Zealand in 1908, Wood set up his own architectural practice in Christchurch. Wood became Canterbury's leading inter-war architect, and is best known for his domestic architecture, although he also had a high output of educational buildings, public and commercial buildings, and ecclesiastical buildings. Wood's architecture moved from an early English Domestic Revival style with Arts and Crafts influences to a more formal neo-Georgian style later in his career, mostly for his domestic work.

The chapel is connected by a timber pergola to the dwelling and is designed in a simple Georgian style, reflecting country churches built in England during the reign of George III. It is a rectangular building with a pitched slate roof, which had a central lantern, plastered walls and round headed classical windows. The interior is more elaborate with a vaulted wagon roof and panelled walls of black pine, coupled with decorative carvings and mouldings.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The chapel at *Bishopspark* has technological and craftsmanship significance that has the potential to reveal construction methodologies and materials used in the 1920s. It has craftsmanship for its internal finishes in particular the vaulted wagon roof and panelled walls of black pine as well as other interior carvings and mouldings.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The chapel and setting are of contextual significance. The setting of the Chapel at *Bishopspark* consists of the listed residence and chapel within a large, broadly rectangular section that sits in the middle of the Salisbury Street, Park Terrace, Victoria Street and Dorset Street block. There is dual driveway access to the property with the main entrance from Park Terrace and a secondary entrance from Dorset Street. The Chapel has contextual significance for its direct relationship to the former Bishop's dwelling. Since the redevelopment of the site as a retirement village the original garden setting of the property is now dominated by residential units. There are four main buildings within the setting, including the former Bishop's residence, as well as additional smaller buildings. These buildings reflect the general forms of the main house with hipped roofs and concrete block construction. The setting is defined by formal lawns, wide paths and mature trees, five of which are listed. The listed trees include a beech, a sycamore, a cabbage tree, a lacebark and a kowhai, all of which were part of the former garden.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Chapel at *Bishopspark* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There was an earlier house on the site, Mountfort's first *Bishopscourt*, dating from 1858, which burnt down in 1924.

### **ASSESSMENT STATEMENT**

The Chapel at *Bishopspark* is of overall high significance to Christchurch including Banks Peninsula as a chapel built in association with the residence of the Anglican bishop for Christchurch in 1927. It has high historical and social significance as a Chapel specifically for the use of the Bishop and designed in the Georgian Revival style with research to date suggesting that it is the only Georgian Revival chapel in New Zealand. The chapel continues in use as part of the retirement home and units run by the Social Service Council. The Chapel at *Bishopspark* has cultural and spiritual significance as a consecrated chapel that remains in use to this day and as part of a site that was home to the Anglican Bishops of Christchurch and their families and centre of the Diocesan activities and events from 1858 – 1983. It has high architectural and aesthetic significance due to its 1926 Georgian-style design by well-known Christchurch architect Cecil Wood. The Chapel has technological and craftsmanship significance that has the potential to reveal construction methodologies and materials used in the 1920s. It has craftsmanship for its internal finishes in particular the vaulted wagon roof and panelled walls of black pine as well as other interior carvings and mouldings. It has contextual significance for its direct relationship to the former Bishop's dwelling. The Chapel at *Bishopspark* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900 due to an earlier building on the site.



**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 436**  
***FORMER BISHOP’S RESIDENCE AND SETTING –100 PARK***  
***TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : CHRISTCHURCH CITY COUNCIL, 2012**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Bishop's residence at *Bishopspark* has high historical and social significance as it was built as the residence of the Anglican Bishop for Christchurch in 1927 and it stands as a reflection of the importance of the head of the Anglican Diocese in Christchurch, a city which was established as an organised Anglican settlement by the Canterbury Association beginning with European colonisation in 1850. The first *Bishopspark*, a Gothic Revival residence designed by Benjamin Mountfort in 1858, burnt down in 1924. Well-known Christchurch architect Cecil Wood was commissioned to design the new residence that needed to function as a family home as well as a venue for church functions. Wood designed a large Georgian Revival building that integrated English and American Neo-Georgian elements. Successive Anglican Bishops and their families lived in the dwelling until the mid-1960s. The scale and grandeur of the property, which had originally extended through to

Victoria Street, was considered too large and a high maintenance for the Diocese to maintain. In the early 1980s the property was redeveloped as a retirement complex with the addition of individual units as well as the use of the former Bishops' residence for more dependent care. The Church Property Trustees, on behalf of the Bishopric Estate, sold the property to the Social Service Council. The development of the site was carried out on their behalf by Paynter and Hamilton to designs by architect Don Donnithorne. There was controversy over the redevelopment of the site with respect to the effects on the heritage values. The site continues to be owned and administered by the Social Service Council of Christchurch as a retirement village. The dwelling was damaged in the Canterbury earthquakes of 2010 and 2011.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling at *Bishopspark* and its site have high cultural significance as the former home to the Anglican Bishops of Christchurch and their families and centre of the Diocesan activities and events for over a century. The dwelling also has cultural significance as a retirement home, illustrating the changes in societal culture regarding the care of the elderly in New Zealand in the latter half of the 20<sup>th</sup> century from family care to care supported by various services. By the mid-1970s New Zealand had one of the highest rates of rest home residency in the western world. In the 1980s idea began to change again and people were encouraged to live on in their own homes with support services to assist them – the development at Bishopspark reflects those changes with both independent and dependent residential living.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling at *Bishopspark* has high architectural and aesthetic significance due to its 1926 design by well-known Christchurch architect Cecil Wood. This was an important commission for Wood and the resultant building is today considered one of his best works. Cecil Wood began his architectural career in the office of local architect Frederick Strouts, before working with leading Edwardian Arts and Crafts architect Leonard Stokes in England, and Robert Weir Schultz who was working in the Tudor revival and neo-Georgian styles. After returning to New Zealand in 1908, Wood set up his own architectural practice in Christchurch. Wood became Canterbury's leading inter-war architect, and is best known for his domestic architecture for which he is most recognised, although he also had a high output of educational buildings, public and commercial buildings, and ecclesiastical buildings. Wood's architecture moved from an early English Domestic Revival style with Arts and Crafts influences to a more formal neo-Georgian style later in his career, mostly for his domestic work.

The design of the dwelling combines American and English Georgian Revival sources. The dwelling is two and a half storeys with two main floors and a series of bedrooms in the attic, and is of triple brick construction with concrete render on the exterior walls. In keeping with traditional Georgian practice the dwelling has a slate hipped roof with a series of flat roofed dormer windows. The symmetrical garden facade has a portico at each end with balconies above. The main entrance is through a glazed porte-cochere on the south facade of the

building. Here Wood created a courtyard area with the servants' wing and a separate garage. The windows constitute the main decorative element of the building, with sash windows flanked by shutters, and the ground floor windows elongated round-headed sashes with flanking curved headed shutters. French doors open onto balconies, wrought iron balconettes and porticos. The interior of the dwelling has restrained detailing, with panelled walls, original fireplaces and a grand staircase, lit by a Palladian window, being the dominant decorative features. It has undergone some alteration in its adaptation for use as a rest home, with a second storey added over the kitchen wing and the upstairs bedrooms being divided with further bathroom facilities added.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling at *Bishopspark* has technological and craftsmanship significance that has the potential to reveal construction methodologies and materials used in the 1920s. It also has craftsmanship and technological significance for its 1920s triple brick construction with concrete render and the treatment of interior detailing, particularly the reception rooms which either have timber or plaster panelling.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

*Bishopspark* and its setting are of contextual significance. The setting of the former Bishop's residence at *Bishopspark* consists of the listed residence and chapel within a large, broadly rectangular section that sits in the middle of the Salisbury Street, Park Terrace, Victoria Street and Dorset Street block. There is dual driveway access to the property with the main entrance from Park Terrace and a secondary entrance from Dorset Street. The dwelling has contextual significance for its relationship to the chapel, its position as the focal building of the development and the fact that the Park Terrace driveway creates a view shaft to the house, giving the building landmark significance on Park Terrace. Since the redevelopment of the site as a retirement village the original garden setting of the property is now dominated by residential units. There are four main buildings within the setting, including the former Bishop's residence, as well as additional smaller buildings. These buildings reflect the general forms of the main house with hipped roofs and concrete block construction. The setting is defined by formal lawns, wide paths and mature trees, five of which are listed. The listed trees include a beech, a sycamore, a cabbage tree, a lacebark and a kowhai, all of which were part of the former garden.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Bishop's residence at *Bishopspark* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There was an earlier house on the site, Mountfort's first *Bishopscourt*, dating from 1858, which burnt down in 1924.

## ASSESSMENT STATEMENT

The former Bishop's residence at *Bishopspark* is of high overall significance to Christchurch including Banks Peninsula as the former residence of the Anglican Bishop for Christchurch in 1927. It has high historical and social significance and it stands as a reflection of the importance of the head of the Anglican Dioceses in Christchurch, a city which was established as an organised Anglican settlement by the Canterbury Association beginning with European colonisation in 1850. The dwelling at *Bishopspark* and its site have high cultural spiritual significance as home to the Anglican Bishops of Christchurch and their families and centre of the Diocesan activities and events for over a century and as a retirement home since the 1980s. The dwelling at *Bishopspark* has high architectural and aesthetic significance due to its 1926 design by well-known Christchurch architect Cecil Wood. The dwelling at *Bishopspark* has technological and craftsmanship significance for its potential to provide information about construction and materials from the 1920s and the craftsmanship employed in the interior detailing. The dwelling and setting has contextual significance for its relationship to the chapel, its position as the focal building of the development and the fact that the Park Terrace driveway creates a view shaft to the house, giving the building landmark significance on Park Terrace. The former Bishop's residence at *Bishopspark* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900 due to an earlier building on the site.

## REFERENCES:

Christchurch City Council, *Heritage File – Former Bishopscourt/Chapel/Setting– 100 Park Terrace*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Bishopspark, Chapel & Setting – 100 Park Terrace – 2011*

<http://www.teara.govt.nz/en>

**REPORT DATED:** 10/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 440  
*FORMER CHRISTCHURCH TEACHERS COLLEGE AND  
SETTING – 1 - 37/25 PETERBOROUGH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Peterborough Centre has historical and social significance as it was built as the Teachers Training College. The Christchurch Teachers College began as a department of the Christchurch Normal School, which was on the corner of Montreal Street and Kilmore Street, and was established in 1873. During the early 1920s a purpose built building was planned and the foundation stone was laid in 1924. The main building was completed by 1927 with the women's block and craft lecture room being completed by 1930. The building was built to accommodate up to 300 students. Among the well-known New Zealanders who trained at the Peterborough Street site are former Prime Ministers, Bill Rowling and Jenny Shipley, as well as artists Rata Lovell-Smith and Grahame Sydney. By the 1960s the Training College was outgrowing its site, moving to a new purpose built campus in Ilam in 1978. In 1987 the Arts Centre Trust Board leased the building from the owners, Landcorp Property Ltd. Until 1993 The Peterborough Centre, as it was then called, became an extension of the Arts Centre and was sub-leased to a variety of tenants including the

Christchurch College of Tailoring and Design, Christchurch Drama Centre and the Schizophrenia Fellowship. In 1997 the building was purchased by developer Robert Brown who converted the former Teachers' College building into 37 apartments and renamed it The Peterborough. The building was owned by the individual tenants of the apartments. Following the Canterbury earthquakes of 2010 and 2011 the building has been sold to new owners. They have stabilised the structure and intend to redevelop the building.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Peterborough has cultural significance as the former Christchurch Teachers College. From 1927 until 1978 the city's primary school teachers were trained in this building. It thus had a central role in the educational culture of the city over that time period.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

25 Peterborough Street has high architectural and aesthetic significance due to its Collegiate Gothic design, a style that was popularized in the early 20th century in America becoming the prevailing style of architecture used on university campuses at that time. The style developed in the late 19th century from the Gothic architecture of Oxford and Cambridge Universities in England.

The design of the Christchurch Teachers College was overseen by the Education Board's architect George Penlington, with staff member David Hutton acknowledged for his work on the design. Among Penlington's other buildings is Hagley High School's main building. The Teachers College building was completed in three stages, the Peterborough Street wing completed in 1926, the Montreal Street wing in 1927 and the women's block and craft lecture room added in 1930. The main entry to the building faces the corner of Montreal and Peterborough Streets with wings extending along both streets. The entrance facade is framed by castellated towers with a Tudor arched entranceway with oriel window above. The gabled roof has cross gables which project forward with capped gables sporting crockets at the apex. The monumental buttressed forms of the building extend along Montreal and Peterborough Street with a courtyard area behind the U shaped building.

The facade of the building utilises structural polychromy in the stonework to enliven the facade and carved stonework further enhances its appearance. The interior faces of the building are brick with Oamaru stone detailing. In 1999 the building was converted to apartments by Stewart Ross Architects. The building underwent substantial renovations for conversion to 37 apartments however the facade of the building and the key interior details have been retained. The interior facade of the building, overlooking the inner courtyard has been altered. A series of squared bay windows, with balconies above, have been added to the ground floor of the Peterborough Street wing and skylight windows have been recessed into the gable roof on the inner side of both wings. A floor has been added to the more Tudor styled women's block and craft lecture room, with a hipped roof. Inside the main staircases and corridors remain in place with 37 apartments integrated into the building.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

25 Peterborough Street has high technological and craftsmanship significance for it may reveal about 1920s brick and stone construction, materials, fixtures and fittings. The random rubble stone walls are contrasted with Oamaru stone detailing. The craftsmanship significance of the building is evident in the stone carving. Carved circular motifs, columns with carved capitals and decorative carved panels that enhance the central oriel window are among the high quality detailing on the building. Interior details of notable craftsmanship include the stained glass windows above the main staircase, decorative ironwork on the Peterborough Street staircase and the continuation of the carved stonework detailing from the exterior.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Peterborough has high contextual significance through its relationship to Ironside House on its northern boundary and the Jubilee Clock Tower to the north which is also Gothic Revival in style. From 1966 to 1978, Ironside House was used to extend the college facilities as lecture and tutorial rooms. It was named after Miss Ironside, the first women's warden of the college. As a large Gothic Revival stone building on a prominent city corner site The Peterborough also has landmark significance within the city. The landmark impact of the building is enhanced by the castellated towers and large gables that define the corner entry to the building. Formerly the building was part of a much wider precinct of educational buildings that defined this area of the inner city around Cranmer Square, including buildings constructed for educational purposes such as the former Normal School and the former Christchurch Girls High School, both demolished following the Canterbury earthquakes, and Cathedral Grammar School which remains still within the precinct.

The setting of The Peterborough consists of a large rectangular section on the corner of Peterborough and Montreal Streets. The building is U shaped with facades sitting right on the street frontages of Peterborough and Montreal Streets. The courtyard consists of an open lawn with a listed maidenhair tree towards the eastern end. Driveway access is at the western end of the Peterborough Street facade with a listed weeping elm passed on route to the asphalted car parking area that completes the northern side of the courtyard surround. An underground carpark has been constructed under the courtyard.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Peterborough is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. There were buildings on the site prior to the construction of the 1920s building. T S Lambert's 1877 map



of the city records at least five buildings on the site, probably residential. However, archaeological evidence of these buildings is likely to have been destroyed by the construction of the Teacher College building in the 1920s and the excavation required to construct the underground carpark in 1999.

## ASSESSMENT STATEMENT

The former Teachers College at 25 Peterborough Street and its setting are of overall high significance to Christchurch including Banks Peninsula for its role in the Canterbury Education system and later residential use. The Peterborough Centre has historical and social significance as it was built as the Teachers' Training College and for its association with well-known New Zealand personalities such as former Prime Ministers Bill Rowling and Jenny Shipley and artists Rata Lovell-Smith and Grahame Sydney. The Peterborough has cultural significance as the former Christchurch Teachers College where the city's primary school teachers were trained from 1927 until 1978. 25 Peterborough Street has high architectural and aesthetic significance due to its Collegiate Gothic design, a style that was popularized in the early 20th century in America becoming the prevailing style of architecture used on university campuses at that time. 25 Peterborough Street has high technological and craftsmanship significance for its 1920s brick and stone construction and for interior details of notable craftsmanship including the stained glass windows above the main staircase, decorative ironwork on the Peterborough Street staircase and the continuation of the carved stonework detailing from the exterior. The Peterborough has high contextual significance through its relationship to Ironside House on its northern boundary and the Jubilee Clock Tower to the north which is also Gothic Revival in style. As a large Gothic Revival stone building on a prominent city corner site The Peterborough also has landmark significance within the wider context of the inner city. The Peterborough is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

Christchurch City Council, *Heritage File, –The Peterborough Centre – 21 Peterborough Street*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage 21 Peterborough Street – 2011*

**REPORT DATED:** 09/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 460  
***NURSES' MEMORIAL CHAPEL AND SETTING –  
2 RICCARTON AVENUE, CHRISTCHURCH*****



**PHOTOGRAPH:** M. Vair-Piova 16/12/2014

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Nurses' Memorial Chapel has high social and historical significance as New Zealand's first hospital chapel and only memorial dedicated to women who died in war or the 1918 influenza pandemic. Research also suggests that the building is the only purpose-built hospital chapel in the world which commemorates nurses who died in WWI.

The Chapel was constructed in 1927-1928 in memory of New Zealand nurses who died in the sinking of the WWI transport ship *Marquette* in the Aegean Sea in October 1915. Three of the nurses had trained at Christchurch Hospital. The Chapel also commemorates Christchurch Hospital nurses who died in the 1918 influenza epidemic. The foundation stone records it was laid by the Duchess of York (later Queen Elizabeth the Queen Mother) in 1927. She was ill on the day however and unable to attend so the Duke of York (later George VI) did the honours.

The Chapel was threatened by the redevelopment of the Christchurch hospital site in the 1980s and 1990s, but was preserved following a concerted public campaign. Although superseded as the hospital's primary place of worship, the chapel found new life as a popular community facility. The building sustained damage in the Canterbury Earthquakes of 2010-11, and has remained closed since. In March 2014 ownership of the Chapel passed from the Canterbury District Hospital Board to the Christchurch City Council.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Nurses' Memorial Chapel has high cultural and spiritual significance as an inter-denominational place of worship and remembrance. It contains a number of individual memorials, but more generally commemorates nurses who gave their lives in WWI and the 1918 influenza epidemic. As the chapel of Christchurch Hospital, the building provided a place of spiritual contemplation for hospital patients and staff and was used for regular worship, baptisms, weddings and funerals. Although the Chapel was physically and administratively separated from the hospital after the site's redevelopment in the 1990s, many of these functions persisted until the Canterbury Earthquakes of 2010-2011.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Nurse's Memorial Chapel is of high architectural and aesthetic significance as a Tudor Gothic chapel with an Arts and Crafts interior, designed by John Goddard Collins of the prominent Christchurch architectural practice of Collins and Harman. J G Collins was the architect for many Christchurch Hospital buildings in the early twentieth century, of which the Chapel is now the only survivor.

The building is Tudor Gothic in style and constructed in polychromatic brickwork with a banded slate roof. The Arts and Crafts interior features extensive timberwork including a ceiling with arched trusses, wall panelling and a parquet floor. The timber contrasts vividly with a white Oamaru Stone chancel arch. The interior also incorporates wood carving from influential local carver and sculptor Frederick Gurnsey, and a significant collection of stained glass windows - some executed by leading English Arts and Crafts glass artist, Veronica Whall.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Nurses' Memorial Chapel has high technological and craftsmanship significance for the high quality of craftsmanship and finish evident in its construction and decoration. The chapel is particularly noted for its fine stained glass and woodcarving.

The Chapel's stained glass is a mix of historic glass sourced from the original St Mary's Church in Merivale, glass contemporary with the construction of the Chapel, and modern work. A number of the mid twentieth century windows were commissioned from leading English Arts and Crafts glass artist Veronica Whall. Canterbury has the largest collection of Whall's windows outside the United Kingdom. The Chapel's stained glass windows are considered to be among the best examples of the Arts and Crafts tradition in New Zealand.

The Chapel's fine wood carving was executed primarily in oak by gifted local carver and sculptor Frederick Gurnsey and/or his apprentice Jake Vivian between 1930 and 1956. The distinctive Arts and Crafts-inspired work of Gurnsey and Vivian graces many churches in the Canterbury diocese, as well as the Bridge of Remembrance.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Nurses' Memorial Chapel has contextual significance within its garden setting and as part of a broader hospital context. Historically the setting of the Chapel was as an attached wing of the main hospital building. It was accessed from the hospital's main corridor, and was largely surrounded by other buildings. This setting was entirely changed when the hospital buildings were replaced in the 1980s and 1990s. The present setting of the now freestanding building is a hemispherical area of garden between Riccarton Avenue and the hospital access road. This provides a buffer between the diminutive chapel and the bulk of the modern hospital complex – particularly the Women's' Hospital, which forms a solid backdrop. The building is a recognised landmark beside Riccarton Avenue and across from Hagley Park. The park contains a number of nearby listed heritage buildings and structures, including the Bandsmen's Memorial Band Rotunda and the Umpire's Pavilion.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Nurses' Memorial Chapel and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider site has been in hospital use since the 1860s.

## ASSESSMENT STATEMENT

The Nurses' Memorial Chapel has high overall heritage significance to the Christchurch district including Banks Peninsula. The Chapel has high historical, social, cultural and spiritual significance as New Zealand's first hospital chapel - an inter-denominational place of worship and remembrance – and the country's only memorial dedicated to women who died in war or the 1918 influenza pandemic. The building is likely the only purpose-built hospital chapel in the world to commemorate nurses who died in WWI. The Chapel has high architectural, aesthetic and craftsmanship significance as a Tudor Gothic chapel with a distinguished Arts and Crafts interior, designed by J. G. Collins of the prominent Christchurch architectural firm of Collins and Harman. The interior contains fine wood carving from noted Christchurch sculptors Frederick Gurnsey and Jake Vivian, and an important collection of stained glass – the most noteworthy examples of which were executed by leading English Arts and Crafts glass artist, Veronica Whall. The Nurses' Memorial Chapel has contextual significance within its garden setting and as part of the broader hospital site. The Nurses'

Memorial Chapel and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider site has been in hospital use since the 1860s.

**REFERENCES:**

CCC Heritage files – Nurses Chapel

Christchurch City Council *The Architectural Heritage of Christchurch: 7. Nurses' Memorial Chapel* 1990

**REPORT DATED:** 12/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 457  
*BANDSMEN’S MEMORIAL ROTUNDA AND SETTING –  
BOTANIC GARDENS, 6 RICCARTON AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Bandsmen's Memorial Rotunda has high historical and social significance as one of the few war memorials erected in New Zealand to commemorate a group that was created by the war itself; in this case the bandsmen who died serving in World War I. In the 19<sup>th</sup> century the military presence in New Zealand led to the establishment of many brass bands. Later clubs and workplaces formed their own bands to play at sporting events, protests and parades. Band music became a popular form of public entertainment in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and in the 1920s the Christchurch City Council subsidized regular band concerts.



First mooted in 1920, delays in constructing the memorial were due to the issue of site selection. With the agreement of the Domains Board, the Bandsmen's Memorial Rotunda was erected by Rennell Brothers and the foundation stone was laid on 8 November 1925 by Sir Heaton Rhodes, MP. The rotunda was completed in 1926 and officially opened in September that year by Rhodes. At the opening Rhodes recounted that following the Gallipoli campaign only one band could be formed from the four that went to the battle as casualties were so heavy. It was estimated that between 500 and 600 bandsmen had been on the battlefields of France. They played in camps, hospitals and, sometimes, near the battleline with shells falling upon the band.

For many years bands played regularly on Sundays in the rotunda but by the mid-1950s it had all but ceased to be used. The rotunda fell into a state of disrepair with the ceiling collapsing in 1975. The condition of the structure continued to deteriorate leading to the replacement of the columns in the mid-1990s. Before it was significantly damaged by the 2010 and 2011 Canterbury earthquakes the rotunda was in occasional use throughout the year as a venue for concerts and wedding photographs.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Bandsmen's Memorial Rotunda has high cultural significance as a World War I memorial that is specifically associated with a group of servicemen who were united by their wartime occupation as bandsmen. The memorial also has some cultural significance as it demonstrates an aspect of the way of life of mid-20<sup>th</sup> century Christchurch residents who would gather for band concerts at the rotunda on Sunday afternoons.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Bandsmen's Memorial Rotunda has architectural and aesthetic significance as a classical rotunda designed by Alfred (1865-1924) and Sidney (1872-1932) Luttrell. The Luttrell Brothers were one of the city's major architectural practises in the early 20<sup>th</sup> century, designing innovative commercial buildings, Catholic churches, and racing grandstands. Although Alfred Luttrell was the lead designer, Sidney would have seen this commission to completion following Alfred's death on 7 May 1924.

The roof of the rotunda is carried on six Doric columns resting on a raised base with a wrought iron balustrade. Above the columns is an entablature with metal lion head relief panels above each column. One section of the entablature features metal lettering identifying the rotunda as the Bandsmen's Memorial. Further classical ornamentation is provided by acroteria atop the solid parapet. The rotunda was originally designed to support a dome, to be built at a later date as funds allowed, which would have given the structure the appearance of a classical tempietto. The dome was never built.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Bandsmen's Memorial Rotunda has technological significance as a reinforced concrete structure with a white sand and cement finishing. In the mid-1990s the original columns were replaced as they had deteriorated beyond repair due to water damage compromising the reinforcing. They were reconstructed using the same materials and finishing as the original columns. The craftsmanship significance of the rotunda lies in its classical detailing including the applied metal relief decoration.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Bandsmen's Memorial Rotunda has high contextual significance due to its siting in the Christchurch Botanic Gardens. The rotunda is located near the Riccarton Avenue within the park. The setting consists of a broadly triangular area around the rotunda that is bordered by Riccarton Avenue to the south, a watercourse to the east and the Avon River on the north-west side. The setting is heavily planted with mature trees including Turkey Oaks. Daffodil lawns have also been established around the memorial, which flower in spring.

More broadly the setting of the Rotunda is Hagley Park, except on the east side where Christchurch Hospital is situated. Both physically and historically the rotunda has a contextual relationship with the Nurses' Memorial Chapel, which commemorates nurses who lost their lives in World War I. The Rotunda has landmark significance within Christchurch as one of only two band rotundas remaining in the city, the other one being the Edmond's Rotunda further along the Avon River on the corner of Cambridge Terrace and Manchester Street [partially demolished / deconstructed]. The rotunda is visible from Riccarton Avenue and from the central part of the Botanic Gardens, across the river. These view shafts along with the picturesque appearance and function of the structure give it landmark significance within the city.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Bandsmen's Memorial Rotunda and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. Although the structure was built in the 1920s, the development of the Botanic Gardens commenced in 1859. Tangata whenua activity is documented in and around the Avon River.

## **ASSESSMENT STATEMENT**

The Bandsmen's Memorial Rotunda and its setting have high overall significance to Christchurch, including Banks Peninsula. The rotunda has high historical and social significance as a memorial to those bandsmen who lost their lives during World War I. It has high cultural significance for its commemorative function and also its association with the recreational way of life of the city's residents in the mid-20<sup>th</sup> century. The Bandsmen's Memorial Rotunda has architectural and aesthetic significance for its association with the Luttrell Brothers and as a classical ornament in the Botanic Gardens. The Bandsmen's Memorial Rotunda has technological significance as a reinforced concrete structure with a white sand and cement finishing. The rotunda has high contextual significance as a picturesque landmark within the Botanic Gardens and in relation to the nearby Nurses' Memorial Chapel. The Bandsmen's Memorial Rotunda and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

#### REFERENCES:

CCC Heritage Files – Bandsmen's Memorial Rotunda

Historic place # 3093 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3093>

AE McEwan 'From cottages to 'skyscrapers': the architecture of AE & ES Luttrell in Tasmania and New Zealand' MA thesis, university of Canterbury, 1988.

Chris MacLean & Jock Phillips *The Sorrow and the Pride: New Zealand War Memorials* (Wellington, 1990)

'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens'

<http://www.ccc.govt.nz/cityleisure/parkswalkways/christchurchbotanicgardens/conservationplan/index.aspx>

**REPORT DATED: 31 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 83**  
***CUNINGHAM HOUSE AND SETTING – BOTANIC GARDENS, 7***  
***RICCARTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

*Cunningham House* has high historical and social significance as the largest and oldest of the Christchurch Botanic Gardens' display houses. It is associated with the foundation of the gardens in the late 1850s and early 1860s and to the recreational life of the city over the last 90 years.

Lord Jellicoe, the Governor-General, laid the foundation stone on 27 April 1923 and the building opened on 9 August 1924, having been funded by a bequest made to the Domains Board by CAC (Charles Adam Cleverly) Cunningham (1850-1915). Cunningham was a Christchurch law clerk who retired at the age of 39 and devoted the rest of his life to travelling. According to newspaper accounts of the day, Cunningham had frequently discussed the possibility of erecting a Winter Garden in the Botanic Gardens. His will is understood to have directed the siting of such a building, as the Conservation Plan notes, 'on that part of the Domain being bounded by the river Avon and land occupied by Christ's College'.

Four statues gifted by local engineer George Scott to the Christchurch Domains Board were placed in *Cunningham House* in 1924. Two remain in situ (a third is in the *Townend House* and only the head remains of the fourth, which is stored at the Botanic Gardens), and they contribute some historical significance to the building for their association with George Scott and his successful Atlas Foundry. Like the statues inside it, *Cunningham House* was damaged by the 2010/11 Canterbury earthquakes. It has since been repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

*Cunningham House* has cultural significance for its association with the practice of establishing botanic gardens for their scientific and recreational value in the 19<sup>th</sup> and 20<sup>th</sup> centuries, particularly as regards the construction of winter gardens so as to allow the growth of tropical plants. Although not built as a memorial, the building has a commemorative function because it is named for its benefactor, CAC Cunningham.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

*Cunningham House* has high architectural significance for its Neo-Classical design by one of the city's leading architectural firms, Collins and Harman. The building was modelled on the Reid Winter Gardens at Springburn Park in Glasgow, at the request of the garden's curator James Young and Domains Board member James Jamieson. In addition to its aesthetic contribution to the Gardens, the building fulfils the practical requirement of providing an appropriate environment for tropical plants, some of which are thought to date from the original planting of the building.

Symmetry characterises both the building's interior and exterior spaces as well as the adjacent rose garden setting and southern approach. The principal façade features a covered portico with paired Tuscan columns and a balustraded terrace on the first floor. The distinctive high dome-shaped glass roof is capped with a glazed lantern. A central double height space provides room for tall plants and is edged with a first floor gallery. The building retains its original form but some component parts have been replaced over the years, including the original steel frames on the front and west elevations.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

*Cunningham House* has technological significance due to the use of reinforced concrete in its construction, which is in contrast to the use of traditional brick masonry in the Reid Winter Garden, for example. The building also has craftsmanship significance for its plasterwork and cast iron roof trusses.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

*Cunningham House* has high contextual significance because it is a key built heritage element within the Botanic Gardens, comparable to the Townend House (1955-56) and also the McDougall Art Gallery (1930-32). The Botanic Gardens is Christchurch's most significant designed green space, and includes large grassed areas, mature trees and planting displays. *Cunningham House* is located within the setting of the circular rose garden, to which it is axially aligned; the main (south) entrance is formally approached via the rose garden. The rose garden was first formed in 1909 and remodelled in 1934 to ensure the unobstructed view to *Cunningham House* was maintained. *Cunningham House* also has contextual significance in relation to Winter Garden display houses at other botanic gardens around New Zealand, including those at Dunedin (1908/1912), Auckland (1913-14, 1928), and Oamaru (1928-29).

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

*Cunningham House* and its setting are of archaeological significance as they have some potential to hold evidence of human activity on the site before 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi.

## ASSESSMENT STATEMENT

*Cunningham House* has high overall significance to Christchurch, including Banks Peninsula. The building has high historical and social significance for its association with one of the Botanic Gardens' major benefactors and cultural significance for its use as a display house for tropical plants. *Cunningham House* has high architectural and aesthetic significance for its association with Collins and Harman and involvement in the design by James Young and James Jamieson. The building has technological significance for its reinforced concrete base and craftsmanship significance for its plasterwork and cast iron roof trusses. It has high contextual significance as a major built heritage feature within the Botanic Gardens. *Cunningham House* and its setting are of archaeological significance as they have some potential to hold evidence of human activity on the site before 1900.

## REFERENCES:

CCC Heritage files – *Cunningham House*

'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens'

<http://www.ccc.govt.nz/cityleisure/parkswalkways/christchurchbotanicgardens/conservationplan/index.aspx>

\* Note that the name of the benefactor of this winter garden is variously spelt Cuningham and Cunningham. The Conservation Plan uses the spelling 'Cunningham', which follows the spelling given in CACC's death notice (*Sun* 16 November 1915, p. 1), but Births, Deaths & Marriages Online records the spelling as 'Cunningham' and this is the common usage.

**REPORT DATED: 14 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 473**

***CURATOR’S HOUSE AND SETTING –  
7 RICCARTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Curator's House and its setting has high historical and social significance for its association with the development and history of the Christchurch Botanic Gardens. The first curator's house, a single-storey timber bay villa, was built in 1872. Previously there was a gardener's cottage in the Domain by c1865. The present house, built in 1920, was constructed on the same site after a request from curator James Young for a new house was approved by the Domain Board. Young, who was appointed head gardener in 1908 was made Curator in 1913 when the name changed from Domain to Botanic Gardens. He remained in the position until 1933, greatly improved the gardens through his innovative

approach to landscape gardening. He was succeeded by James McPherson (1933-45) who, among other things, was instrumental in the planting of thousands of daffodils in the woodlands.

In 1946 the Christchurch Domains Board was disbanded by an Act of Parliament and the Botanic Gardens, as well as Hagley Park, came under the control of the Christchurch City Council. Successive curators continued to reside in the house until 1983, when a new curator elected to live elsewhere. The house was let as private accommodation by the City Council until 1999, when it was refurbished for use as a restaurant. At the same time a demonstration fruit and vegetable garden was developed by the Friends of the Botanic Gardens. The property continues in this function and remains a popular restaurant and wedding venue. It was repaired following the 2011 Canterbury earthquake and reopened in October 2012.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Curator's House has cultural significance for its association with the distinctive way of life of the Botanic Gardens' curator, following the 19<sup>th</sup> century convention of having the curator live at or near the entrance to the botanic gardens for which he was responsible. The former dwelling is associated with the provision of on-site accommodation for the gardener/curator of the Christchurch Botanic Gardens since c1865. The late 20<sup>th</sup> century change in use of the Curator's House demonstrates changing attitudes to working and living arrangements with people more commonly preferring to live separately from their place of work.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Curator's House has high architectural and aesthetic significance for its 1919 English Domestic Revival design by Collins and Harman. The firm had been established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) took over the practice after the former's death in 1883 and subsequently took Richard Dacre Harman (1859-1927) into partnership four years later. Collins and Harman was one of Christchurch's leading architectural practices in the early 20<sup>th</sup> century. Notable examples of the firm's work include the Christchurch Press Building (1909, demolished), the former Canterbury College Students Union (1927), and the Nurses' Memorial Chapel at Christchurch Public Hospital (1927). Collins and Harman also designed Cuninghame House at the Gardens in 1923.

The Curator's House is a two-storey building with a modified T-shaped footprint and multiple steeply pitched gable roof forms. The ground floor is built from random rubble basalt and the jettied first floor is clad in roughcast with decorative half-timbering. Fenestration is generally of the casement and fanlight type and all of the original glazing is patterned with leadlight squares. The conversion of the house to a restaurant in the late 1990s involved some alterations to the building including the addition of a kitchen wing to the south and new doors providing access to the verandah on the north front. These alterations were designed by Wilkie and Bruce Architects.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Curator's House has technological significance for what it may reveal of 1920s construction methodologies, materials, fixtures and fittings and for its random rubble masonry construction, which is load bearing and therefore somewhat unusual for the period. The former dwelling has craftsmanship significance for the quality of its detailing, including leaded windows, moulded brackets over which the first floor is jettied, decorative bargeboards, internal rimu woodwork and fireplace surrounds.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Curator's House and its setting has high contextual significance for its relationship with the Christchurch Botanic Gardens and the contribution it makes to Rolleston Avenue streetscape. There has been a curator's house on this site since at least 1872. The former dwelling forms an immediate group with the entrance gates set within the Rolleston Avenue boundary (1912) and Canterbury Museum, with which it is axially aligned at either end of the Gardens' South Walk. The Curator's House also contributes to a wider heritage precinct in which is located the Robert McDougall Art Gallery, the Arts Centre of Christchurch, Christ's College, and a number of other scheduled buildings and structures that establish the city's Gothic Revival character.

The setting consists of a broadly triangular area at the south-eastern corner of the Botanic Gardens taking in the river, the Rolleston Avenue boundary and an area to the north of the house within the gardens. The immediate environment of the house is domestic in scale with a low hedge and picket fence defining the boundary between the house and the Gardens. Some large mature trees within this space include a listed silver birch and maidenhair tree. The broader setting consists of a section of the park with wide gravel paths, lawns, mature trees and garden beds. The Curator's House has landmark significance within the Botanic Gardens, given its residential character and English Domestic Revival style. The use of stone in its construction connects the building to other structures within the broader context including the Museum, the Arts Centre and the random rubble stone fence that defines the street boundary with Rolleston Avenue.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Curator's House has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was built

on the same site as the previous 1872 curator's house, which in turn may have been built on the site of the c.1865 government gardener's cottage.

## ASSESSMENT STATEMENT

The Curator's House and its setting has overall significance to Christchurch, including Banks Peninsula for its association with the development of the Christchurch Botanic Gardens. The former dwelling has high historical and social significance for the role it played in the working life of the Botanical gardens and the curators who lived in it between 1920 and 1983 as well as its recent history as a restaurant. The Curator's House has cultural significance for its association with the distinctive way of life of the Botanic Gardens' curator, following the 19<sup>th</sup> century convention of having the curator live at or near the entrance to the botanic gardens for which he was responsible. The building has high architectural and aesthetic significance as an English Domestic Revival design by Collins and Harman. The Curator's House has technological and craftsmanship significance for its load-bearing masonry construction and the quality of its detailing. The former dwelling has high contextual significance for the contribution it makes to the historic character of Christchurch Botanic Gardens and its relationship with a large number of other scheduled heritage buildings, structures and places. The Curator's House has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## REFERENCES:

Gwenda Turner *Buildings and Bridges* (Christchurch, 1981)

Christchurch City Council *The Christchurch Botanic Gardens Management Plan* (Christchurch, 1989)

'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens'

<http://www.ccc.govt.nz/cityleisure/parkswalkways/christchurchbotanicgardens/conservationplan/index.aspx>

Historic place # 1863 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details?id=1863>

**REPORT DATED: 22 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 84  
***MOORHOUSE STATUE AND SETTING – 7 RICCARTON  
AVENUE, BOTANIC GARDENS, CHRISTCHURCH*****



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Moorhouse Statue has high historical significance because it commemorates William Sefton Moorhouse (1825-81), the longest serving Canterbury Provincial Superintendent (1857-62 and 1866-68). Moorhouse was born in England where he trained to be a lawyer before immigrating to New Zealand with his two brothers in 1851. He was first elected to public office, with a win in the Akaroa electorate in 1854, and in 1855 he was elected to the Canterbury Provincial Council.

Moorhouse's successful efforts to raise funds for the railway tunnel between Lyttelton and Christchurch gained him much popularity but his own financial problems prompted him to resign as Superintendent in February 1863. The following month he was re-elected as a

council member for Kaiapoi. In 1865 Moorhouse was elected to national office as the first Member of Parliament for new seat of Westland. The very next year he returned to office as Superintendent of Canterbury and in this role he witnessed the opening of the Lyttelton rail tunnel to passenger traffic on 9 December 1867. In 1868 he resigned as both Superintendent and Member for Westland. Moorhouse was elected Mayor of Wellington in 1874 and once again held a seat in Parliament as a Member for Christchurch in 1875. He was still a sitting MP at the time of his death.

An appeal was launched by the then Mayor James Gapes for a commemorative statue shortly after Moorhouse's death in 1881. The work was funded by subscription and a public holiday was declared for the unveiling by His Excellency the Governor of NZ Sir William Jervois on 22 December 1885. The statue is also significant as a reminder of the Provincial Council era in New Zealand's political history. His name is also, as are the other three Provincial Superintendents, in the naming of the streets of the four avenues that bound the central city in Christchurch; by the the Moorhouse Range and Sefton Peak in the Southern Alps, and Moorhouse and Sefton Streets in Wellington also commemorate him as one of Canterbury's early politicians.

The statue is one of number of single figure commemorative works in the city - others include Captain Cook, Queen Victoria, R F Scott, J R Godley, J E Fitzgerald and William Rolleston.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Moorhouse Statue has high cultural significance for its commemorative value. The inscription on the stone plinth reads: 'William Sefton Moorhouse to whose energy and perseverance Canterbury owes the tunnel between port and plains'. The statue also has cultural significance as an example of the cultural societal habit, particularly in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, of the use of single figure public statuary to memorialise significant local, national and international people generally after their death.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Moorhouse Statue has high aesthetic significance as an example of Victorian 'coat and trousers' realism by British sculptor G A Lawson (1832-1904). Lawson is associated with the New Sculpture movement in Britain, which sought greater naturalism and realism in sculpture. His first major work was the Duke of Wellington figure atop a large column in the centre of Liverpool (1866). Lawson produced a model for the Moorhouse statue based on photographs of his subject. The model was then cast in England and shipped to Lyttelton, arriving in August 1885. The contemporary clothing and seated pose of the figure are notable aspects of the modernity of Lawson's depiction. Conflicting reports at the time of the statue's arrival in Christchurch said that it was not considered to be a good likeness of William Moorhouse or was 'remarkably truthful'.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Moorhouse Statue has high technological and craftsmanship significance as an example of Victorian bronze casting and for the naturalistic skill with which the figure's contemporary dress has been rendered by the sculptor Lawson to suggest the bulk and drape of the clothing that Moorhouse is depicted as wearing.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Moorhouse Statue has high contextual significance for its location within the Botanic Gardens, in direct line with one of Gardens' Rolleston Avenue entrances. It is one of three statues sited on Rolleston Avenue that memorialise former Canterbury Provincial Council Superintendents; Moorhouse, William Rolleston and J E Fitzgerald. A statue to Superintendent Samuel Bealey was never erected. The Fitzgerald Statue to the south of Moorhouse is also cast in bronze, while the Rolleston Statue is carved from marble. In a wider context the Moorhouse Statue also has significance as a historic work in a large collection of public art that enhances the environs of the city.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Moorhouse Statue and its setting are of archaeological significance as they have some potential to hold evidence of human activity on the site before 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi.

## **ASSESSMENT STATEMENT**

The Moorhouse Statue has high overall significance to Christchurch, including Banks Peninsula. The statue has historical significance because it is a sculptural portrait of a 19<sup>th</sup> century Canterbury politician who contributed to the development of the region with his support for the Lyttelton rail tunnel. The Moorhouse Statue has high cultural significance as evidence of the practice of commissioning statuary to commemorate notable public figures and aesthetic significance for its Victorian New Sculpture modernity. The Moorhouse Statue has high technological and craftsmanship significance for the technical accomplishment of its sculpting and casting and high contextual significance in relation to other public art works



along Rolleston Avenue and in the inner city more generally. The Moorhouse Statue and its setting have archaeological significance in view of the development of the Botanic Gardens from the late 1850s and the Maori association with the area in pre-colonial times.

**REFERENCES:**

'W S Moorhouse' Dictionary of NZ Biography entry – Te Ara The Encyclopedia of New Zealand

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Christchurch Statues

<http://christchurchcitylibraries.com/heritage/places/memorials/statues/>

Public Art in Christchurch (1997)

[http://christchurchartgallery.org.nz/media/uploads/2010\\_07/PublicArt-ChCh-1997.pdf](http://christchurchartgallery.org.nz/media/uploads/2010_07/PublicArt-ChCh-1997.pdf)

*Colonist* 15 August 1885, p. 4; *Grey River Argus* 15 August 1885, p. 2

**REPORT DATED: 14 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 470  
*FITZGERALD STATUE AND SETTING – 5 ROLLESTON  
AVENUE, 7, 8 RICCARTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Fitzgerald Statue has high historical significance because it commemorates J E Fitzgerald (1818-96), the first Superintendent of the Province of Canterbury (1853-57) who was the founding editor of the *Lyttelton Times* and the founder of *The Press*. Fitzgerald also took a keen interest in the development of Canterbury's colonial architecture, designing 'Big School' for Christ's College before leaving England for the new colony in 1850 (built 1863). Born and educated in England, Fitzgerald was one of the region's most illustrious and energetic early colonists. He represented Akaroa on the Canterbury Provincial Council (1861-63) and was also a Member of the House of Representatives (1862-67). Fitzgerald moved to Wellington in 1867 and spent the last 30 years of his life there. He and his wife Frances had 13 children.

In 1934 an offer was made to donate a statue of Fitzgerald to the donor R E (Richard Edward) Green (1853-1938), a retired Christchurch builder, became involved in a dispute

with his family over his philanthropic gesture. Consequently the council withdrew their acceptance of the statue/. The dispute continued through 1937, during which time the completed statue intended for Latimer Square was cast in England and then held in storage. The gift was finally accepted by the Christchurch Domains Board after Green's death and installed without ceremony c1939, albeit in Rolleston Avenue, rather than its intended site in Latimer Square, or on Fitzgerald Avenue, which had also been mooted.

The statue also has historical significance as a reminder of the Provincial Council era in New Zealand's political history. The naming of Fitzgerald Avenue also commemorates one of Canterbury's early politicians.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Fitzgerald Statue has high cultural significance for its commemoration of the life and work of a colonial politician who contributed to the settlement and development of the province and as a tangible example of a societal culture of erecting single figure statues to prominent citizens. The controversy caused by the Council's reluctance to accept the statue and the delay in securing a location for it, which were widely reported in the newspapers of the day, indicates the community's interest in such commemorations through public art at the time. The statue also has cultural significance as an example of the civic philanthropy that has endowed the city with a large numbers of buildings, monuments, and public artworks over many years.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Fitzgerald Statue has high aesthetic significance as the only major public work in Christchurch by leading inter-war New Zealand sculptor Francis Shurrock (1887-1977). Shurrock taught sculpture at Canterbury College from 1924 to 1949 and thus 'laid the foundations of sculptural education in this country' (Stocker, p. 7). Most of Shurrock's commissioned works were for portraits, the most prestigious of which was a relief for the William Massey Memorial in Wellington (1929-30).

The statue is in the 'coat and trousers' realist style that had its origins in 19<sup>th</sup> century Victorian England. Shurrock may have been influenced by the Godley statue in this respect and certainly the statue is more conservative than some of his other sculptures of the period. Fitzgerald is depicted in middle age. Understandably Shurrock needed to rely on photographs supplied by members of Fitzgerald's family to capture his likeness.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Fitzgerald Statue has high technological and craftsmanship significance for the technical skill embodied in its bronze casting and construction of the stone base. The bronze was cast at the A B Burton foundry in Thames Ditton, England, after a plaster cast made by Shurrock in New Zealand. The base is Oamaru stone with Bluff granite inset. The work is finely detailed and shows a high standard of execution.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Fitzgerald Statue has high contextual significance as a landmark on Rolleston Avenue which also contains two other memorial statues to former Superintendents of the Canterbury Province, William Moorhouse and William Rolleston. It sits at the termination of the western vista along Cashel Street and has contextual significance in relation to a large number of other heritage places in the immediate vicinity including the Botanic Gardens, the former Curator's House, the River Avon and Antigua Boat Sheds, Bridge of Remembrance and, further to the north, the Arts Centre of Christchurch, Canterbury Museum and Christ's College.

The statue also has contextual significance in relation to the work of Francis Shurrock, which also includes portraits of Robert McDougall and Sibylla (Nurse) Maude. The contextual significance of the statue is further enhanced by its relationship to two other gifts made to the city by R E Green, the Scarborough and New Brighton Clock Towers of 1934.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Fitzgerald Statue and its setting are of archaeological significance as they have potential to hold evidence of human activity on the site before 1900 given the statue's location in close proximity to the River Avon.

## ASSESSMENT STATEMENT

The Fitzgerald Statue is of high overall significance to Christchurch, including Banks Peninsula as it commemorates James Edward Fitzgerald the first Superintendent of the Province of Canterbury (1853-57) who was the founding editor of the *Lyttelton Times* and the founder of *The Press*. It has high historical significance as a commemorative work of Fitzgerald donated in 1934 by Richard Edward Green (1853-1938), a retired Christchurch builder, and for the dispute over this philanthropic gesture. It has high cultural significance for its commemoration of the life and work of a colonial politician who contributed to the settlement and development of the province and as a tangible example of a societal culture

of erecting single figure statues to prominent citizens. The Fitzgerald Statue has high aesthetic significance as a major work by Francis Shurrock, who has been described as ‘...the most significant figure in New Zealand sculpture of the first half of the twentieth century’ (Stocker, p. 7). It has high technological and craftsmanship significance for the quality of its sculptural execution and casting and contextual significance as a city landmark and in relation to other public artworks relating to the period of Provincial Government. The Fitzgerald Statue and its setting are of archaeological significance as they have some potential to hold evidence of human activity on the site before 1900 and given the statue’s location in close proximity to the River Avon.

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‘JE Fitzgerald’ Dictionary of New Zealand Biography Entry *Te Ara The Encyclopedia of New Zealand*

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Mark Stocker *Francis Shurrock – Shaping New Zealand Sculpture* (Dunedin, 2000)

**REPORT DATED: 25 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 472  
*ROLLESTON STATUE AND SETTING – 5 ROLLESTON  
AVENUE, 7, 8 RICCARTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES 2005**



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Rolleston Statue has high historical significance as a memorial to William Rolleston (1831-1903), the last Superintendent of Canterbury Province (served 1869-76). Rolleston had a particular interest in education, and the public school system that developed in Canterbury during his tenure as Superintendent became the basis for the national system established by the Education Act of 1877. The statue's position in close proximity to Canterbury Museum and the former Canterbury College (Arts Centre of Christchurch), acknowledges Rolleston's important contribution to these institutions. Rolleston also served Canterbury as a Member of the House of Representatives, holding office for most of period between 1868 and 1899 and acting as Minister for Lands, Immigration and Education in Sir John Hall's government from 1879. He and his wife Mary (nee Brittan) had nine children. The Rolleston Memorial Committee, which tasked itself with raising funds by subscription, commissioning and erecting a statue in Rolleston's honour, was formed soon after his death in February 1903. Public submissions quickly exceeded the initial cost estimate. English

sculptor Herbert Hampton was chosen by Sir John Hall, the Hon Richard Olliver and Hon WP Reeves to undertake the work. The statue was publicly unveiled on 26 May 1906 before a crowd of over 2000. At the ceremony Mayor Sir John Hall stated that for the present generation the memory of Rolleston was a household word and that for those in the next generations "...[t]he speaking likeness would tell of a great and useful and unselfish life spent in the service of the country...." (*Weekly Press* 30 May 1906). A memorial tablet dedicated to Rolleston had earlier been erected in Victoria Park (1903), to commemorate his opening of the park in 1897. At the time of the Rolleston Statue's unveiling it was reported in *The Press* that there were not many statues in the country that had been erected to the memory of public men.

The statue also has historical significance as a reminder of the Provincial Council era in New Zealand's political history. The naming of Rolleston Avenue, Mount Rolleston and the township of Rolleston also commemorates one of Canterbury's early politicians. The statue was damaged when it fell from its plinth during the 22 February 2011 earthquake and has been in storage awaiting repair and restoration since that time.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The statue has high cultural significance as a memorial to an early Canterbury politician who contributed to the development of the province. It is a tangible example of the cultural habit of the time of erecting commemorative statues of prominent figures. The statue also has cultural significance as an example of the civic fund-raising efforts that have endowed the city with a large numbers of buildings, monuments, and public artworks over many years.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Rolleston Statue has high aesthetic significance as an example of the work of English sculptor Herbert Hampton. The statue is in the 'coat and trousers' realist style that had its origins in 19<sup>th</sup> century Victorian England. Herbert Hampton (1862-1929) was educated at the Slade School in London and at the Julien and Colarossi academies in Paris. He was noted for his ability to produce a striking likeness and for his work in marble. It was reported that many of Rolleston's contemporaries found Hampton's representation an accurate portrayal of the politician (*Lyttelton Times* 28 May 1906). An iron fence was erected around the statue's base at some stage, but this was removed in 1934. Herbert Hampton's only other statue in New Zealand is the Queen Victoria statue in Dunedin (1901-5).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



The Rolleston Statue has high technological and craftsmanship significance for the technical skill and artistry embodied in the carving and modelling of its Italian marble figure and detail of its limestone base. The work is notable for its use of marble, in contrast to the use of bronze for the Moorhouse and Fitzgerald statues, to which it is related.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Rolleston Statue has high contextual significance as a landmark on Rolleston Avenue, terminating the western vista along Worcester Boulevard directly in front of Canterbury Museum and adjacent to the former Canterbury College now Arts Centre of Christchurch, which acknowledges Rolleston's important contribution to these institutions. It is located in close proximity to a large number of other significant heritage places including the Botanic Gardens, and Christ's College. The statue also has contextual significance in relation to the statues which memorialise two other Superintendents of Canterbury Province, William Moorhouse and J E Fitzgerald, and also relates thematically and in terms of its location with the Godley Statue in Cathedral Square. The contextual significance of the Rolleston Statue is further enhanced by the fact that it is the only one of the three Superintendent statues to stand on the street named for its subject.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Rolleston Statue and its setting are of archaeological significance as they have some potential to hold evidence of human activity on the site before 1900.

## **ASSESSMENT STATEMENT**

The Rolleston Statue has high overall significance to Christchurch, including Banks Peninsula and wider Canterbury as a memorial to William Rolleston the last Superintendent of Canterbury Province. It has high historical and social significance because it commemorates a former Provincial Superintendent who has a particular interest in education, and the public school system that developed in Canterbury during his tenure as Superintendent which became the basis for the national system established by the Education Act of 1877. It has high cultural significance within the community as a tangible example of the cultural habit of the time of erecting commemorative statues of prominent figures and for its erection by a memorial committee formed soon after Rolleston's death. The Rolleston Statue has high aesthetic significance as an early 20<sup>th</sup> century realist work by English sculptor Herbert Hampton and technological and craftsmanship significance for its marble carving and acknowledged likeness of the subject. The Rolleston Statue has contextual

significance for its relationship to the Museum and former Canterbury College now Arts Centre of Christchurch which acknowledges Rolleston's important contribution to these institutions and as a city landmark and in relation to other public artworks relating to the period of Provincial Government. The Rolleston Statue and its setting are of archaeological significance as they have potential to hold evidence of human activity on the site before 1900.

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*The Press* 26 May 1906

**REPORT DATED: 25 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 471  
*ROBERT MCDUGALL ART GALLERY AND SETTING –  
9 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Robert McDougall Art Gallery is of high historical and social significance as the city's former public art gallery and for its association with Robert McDougall (1860-1942), prominent Christchurch businessman and philanthropist, who donated £25,000 to fund the gallery's construction. The building is also associated with the Canterbury Society of Arts (CSA), which was instrumental in securing the site of the gallery, and with James Jamieson, a prominent Christchurch builder, who bequeathed his extensive art collection to the city in 1927, with the proviso that a new gallery was built to house it.

The gallery is also associated with architect Samuel Hurst Seager, who wrote the brief for the gallery's design and was involved in the assessment of competitors. Gisborne-born architect

Edward Armstrong won the design competition in 1930 and the building opened in 1932. Somewhat unusually the foundation stone had been laid by R E McDougall four years earlier, in 1928. The gallery has further historical and social significance for its association with various directors, curators, artists and exhibitions, including William Baverstock who was the first Curator/Director (1932-69). The gallery closed in June 2002 and its collection was then relocated to the new Christchurch Art Gallery, which opened in May 2003. Two artworks from the McDougall Collection remain in situ; the Paul Dibble sculptures *E Noho Ra De Chirico*, which adorned the portico from 1996 to 2002 and were returned to their original position in August 2010. The building remains in the ownership of the Christchurch City Council and it is planned that it will become an extension of the Canterbury Museum. It received some damage in the Canterbury earthquakes of 2010/11 and remains closed while work continues on assessing and repairing it.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building is of high cultural significance for its use as Christchurch's public art gallery for seventy years. Its ties to the cultural community extend beyond Christchurch to national and international circles as the showcase of local and overseas exhibitions. Temporary exhibitions and additions to the permanent collection often sparked passionate debate in Christchurch about the merits of particular artworks. The controversial acquisition of Frances Hodgkins' *The Pleasure Garden* by the gallery in 1951 is considered to be a milestone in New Zealand art history.

The Robert McDougall Art Gallery has cultural significance for its long association with the Canterbury Society of the Arts, which has played an important role in the development of Canterbury's artistic and cultural life. As a forum for cultural ideas and expression, the gallery also hosted concerts and public talks as part of an education outreach programme, and was supported in these endeavours by the Friends of the Robert McDougall Gallery (est. 1971).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The building is of high architectural and aesthetic significance for its design by architect Edward Armstrong. Armstrong was the son of an engineer and after serving overseas during World War I he studied at the Architectural Association in London. He won the Henry Jarvis Scholarship in 1920 and continued to study at the British School in Rome. Following this Armstrong lived and worked in Burma (Myanmar). Armstrong won the competition to design the Robert McDougall Art Gallery while in London and returned to New Zealand to begin the project in April 1930. Whanganui's Sarjeant Art Gallery was cited by Edward Armstrong as a reference point for the design of the McDougall Art Gallery. In 1931, Armstrong returned to London leaving the construction to be overseen by local architect William Trengrove. Trengrove designed the original furniture of the gallery and the boardroom.

The gallery has high architectural and aesthetic significance as an example of inter-war Neo-classicism. The influence of Palladian architecture can be seen in its symmetrical façade, axial planning and classical motifs both externally and internally. Internally there is fine

detailed profiles on the dado, around wall openings between galleries and skirtings, The central courtyard has Scagliola columns. It has what was considered ground breaking in its day, a natural lighting system which des remain in situ though now covered. It was designed by renowned Christchurch architect, Samuel Hurst Seager. An expert in the lighting of art galleries, Seager introduced the system to New Zealand first at the Sarjeant Gallery in Whanganui and secondly to the Robert McDougall Gallery. Seager's system was also adopted overseas. The system was considered to let in too much daylight which caused paintings to fade, resulting in the roof lights being painted over or covered in corrugated steel.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building has high technological and craftsmanship significance for its construction, detailing and use of materials. The building is notable for its high quality craftsmanship, which can be seen in the external stone and brick work and the execution of the sculpture court, with plastered mouldings, timber trim and terrazzo floors and Scagliola columns - a composite substance which is made to imitate marble and other hard stones. The innovative natural lighting system is particularly significant. The "top side" roof lighting system, where a series of angled roof lights on either side of a central lowered ceiling reflected natural light on to the gallery walls and art work, was an important innovation for the period, receiving international acclaim at the time of the gallery's opening.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building is of contextual significance for its setting in the Botanic Gardens. The cultivated landscape of the Botanic Gardens contains some of the earliest public plantings in the city. Aspects of the gallery's forecourt still reflect the original design intention to foreground the gallery with a well-proportioned open space, which complemented the scale of the building. The setting reflects 19<sup>th</sup> century ornamental and boundary tree planting fashions, and includes one near threatened tree species *Laurelia sempervirens*, assessed by the ICUN as being at a higher risk of global extinction. The setting also contains a plinth for the sculpture *Ex Tenebris Lux* (1937), which was removed to the Christchurch Art Gallery. The plinth was designed by Edward Armstrong.

The Gallery also has wider contextual significance in relation to other Christchurch art galleries, including the two buildings erected for the Canterbury Society of Arts in Armagh Street (1890/1894, demolished 2012 as a result of the Canterbury earthquakes), and in 1968 in Gloucester now being repaired. The gallery has further local contextual significance in relation to the former McDougall family home 'Fitzroy in Merivale, which was gifted by R E McDougall's three daughters to Nurse Maude District Nursing Association for use as a hospital.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building and setting are of archaeological significance for their potential to hold evidence of human activity, including that which pre-dates 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi. The Ōtākaro (River Avon), which meanders through the Botanic Gardens to the north and south of the Gallery site, was an important resource for Ngāi Tahu (Pearson, 2010). While no confirmed record exists of encampments on the site of the gallery and its immediate surroundings, anecdotal accounts document the discovery of historical artefacts and physical remains in the early 20<sup>th</sup> century. These finds by gardening staff included a Māori axe found in the 1920s and a number of koiwi (human bones). The site of the gallery also has archaeological significance given the development of the Botanic Gardens from 1859 onwards.

## ASSESSMENT STATEMENT

The Robert McDougall Gallery is of high heritage significance to Christchurch, including Banks Peninsula as the city's former public art gallery. It is of high historical and social significance for its associations with the Canterbury Society of the Arts, Robert McDougall and James Jamieson. The Gallery is also of historical and social significance for its association with international, national and regionally significant exhibitions, artworks and artists. The Gallery has high cultural significance for its use as an art gallery for 70 years. The building is of high architectural and aesthetic significance for its design by New Zealand architect Edward Armstrong in the Neo-classical style. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, and in particular for the Samuel Hurst Seager-inspired natural lighting system, which was innovative both nationally and internationally. The building is of high contextual significance, being located in the Botanic Gardens. The gallery and its setting are of archaeological significance for the history of pre-1900 activity on the site by Maori and Europeans.

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**REPORT DATED: 1 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 474  
*CANTERBURY MUSEUM AND SETTING – 11 ROLLESTON  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Canterbury Museum has high historical and social significance as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened and for its association with noted geologist Julius Von Haast and museum director Dr Roger Duff. Julius Von Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings, however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally securing a purpose built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations, for items from overseas institutions. He amassed an impressive collection which was displayed

in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology. Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the 19th century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s under the guidance of the director Roger Duff. The Centennial Wing was built at this time, to mark Canterbury's centennial in 1950. Designed by Dunedin firm Miller, White and Dunn the wing extended the museum building to the north, opening in 1958. Duff also oversaw the development of the Anniversary Wing, capitalising on the international interest in the history of the exploration of Antarctica. The Anniversary Wing, so called as it was intended to mark the centennial of the museum, was designed by local architect John Hendry to link the 1872 and 1958 blocks. The wing had two main floors with mezzanines and a basement and was opened in 1977. Following Duff's death in 1978 the wing was re-named the Roger Duff Wing. Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the old fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Stage three, undertaken in the early 1990s included a 3 storey infill section constructed over the garden court. Today the museum continues to develop, preserve and display its more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes the Canterbury Museum was repaired and re-opened to the public.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Canterbury Museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College, now the Arts Centre, and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a gallery at first floor level, and extending into large timber arches that supported a glazed ceiling. Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1882 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building featured a new entrance portal with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This facade, which also uses constructional polychromy, remains the principal facade of the museum complex. In 1882 Mountfort roofed the interior courtyard considerably extending the display capacity of the museum.

It was not until the mid-20th century that the expansion of the museum was continued. In 1958 the Centennial Wing was constructed on the northern side of the building. This was designed by Miller, White and Dunn, architects from Dunedin who won the competition for the extension. The firm of Miller and White was established in Dunedin in 1927, and immediately took over the Dunedin practice of Edmund Anscombe, acquiring the University of Otago as a client at that time and remaining the architects for the university for many years. The firm became Miller, White & Dunn in 1949 and remained as such until the late 1970s. The design for the Centennial Wing reinterpreted the design features of Mountfort's façade along Rolleston Avenue. The west and north walls of the wing used concrete and exposed aggregate, with regular windows. The wing provided a major exhibition hall under a simple sky-lit gable roof, surrounded by smaller galleries, offices, storage and workshop areas. The garden court was created at this time.

The Roger Duff Wing was constructed on the south-west corner of the site in 1977, designed by Christchurch architect John Hendry. Hendry was a foundation member of what was the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga) and after his death in 1987 the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of listed historic buildings in Canterbury. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but did undertake a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic gardens, they feature panels of Halswell stone set between concrete frames and concrete panels with a surface of Halswell aggregate to match the materials of the earlier building. The west wall behind the McDougall Art Gallery references the design of the 1950s wing.

1993 a new structure of three floors over the garden court was undertaken to create a new ground floor exhibition space and a series of storage/work areas above, with a new space at the top of the building for the whale skeleton.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and two established trees, a red twigged lime and a European beech. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort designed buildings, contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum sits in the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Gallery.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the 19th century.

## ASSESSMENT STATEMENT

The Canterbury Museum and its setting are of overall high significance to Christchurch including Banks Peninsula as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened. It has high historical and social significance and for its association with noted geologist Julius Von Haast who was instrumental in founding the museum and became the first director of the Canterbury Museum and museum director Dr Roger Duff who oversaw the redevelopment of the museum in the 1950s. The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums over time. The museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time and reflections of changing architectural taste. The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

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**REPORT DATED:** 10/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***CHRIST’S COLLEGE – 33 ROLLESTON AVENUE,***  
***CHRISTCHURCH***

Christ’s College is the city’s oldest school. It was founded in Lyttelton in 1851, relocated to Christchurch in 1852 and established on its present site in 1857. This Anglican secondary school for boys was modelled on the English public school system and was considered to be an integral component of the Canterbury Association’s new settlement.

Christ’s College possesses one of the most significant groups of heritage educational buildings in the city. It is associated with a number of leading city architects, in addition to overtime significant members of the teaching staff, and many hundreds of past and present staff and pupils. Post-quake, along with junior schools such as Cathedral Grammar and St Michael’s, Christ’s College is one of the most substantial and most enduring of all the education facilities that once made up the inner-city educational facilities.

The College site at 33 Rolleston Avenue contains twelve scheduled buildings and the College’s principal open space, the Main Quadrangle, which all contribute significantly to the heritage values of the site.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 482  
*CHRIST’S COLLEGE FORMER BIG SCHOOL AND SETTING, 33  
ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Christ's College's Big School has high historical and social significance as the oldest building on the College site. Big School, so named because it once housed all of the teaching rooms at the College, was built in 1863. Earlier buildings on the site were constructed from timber and are no longer extant. JE Fitzgerald (1818-96), a leading Canterbury settler, one-time editor of the *Christchurch Press*, and an amateur architect, designed Big School in 1850 while still in England. It was funded by the Provincial Council and constructed by builder James Johnston. By the late 19<sup>th</sup> century classes were largely held in other College buildings and Big School was used variously as an assembly hall, gymnasium and theatre until it was converted for use as the school library in 1958. A substantial west wing addition undertaken in 1989-90 doubled the footprint of the building but maintained the integrity of the eastern/quadrangle elevation.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Big School is of high cultural significance having been part of the College complex since 1863, a testament to the value the colonists placed on community culture through education and the cultural value the school places on the durability of its built fabric and school heritage. The Heritage New Zealand list entry for the building states that 'Big School may be the oldest educational building in New Zealand still in use for educational purposes' (Historic place item # 48). The panelling installed around the west side of the building in 1910 was a memorial to the South African [Boer] War. During World War I the flagpole atop the building was raised following the chapel service during which the names of Old Boys who had been killed were read out.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Big School has high architectural significance, as it is an early colonial building designed in the Gothic Revival style that was to become synonymous with the 19<sup>th</sup> century architectural heritage of Christchurch. Although an amateur architect, J E Fitzgerald took a keen interest in the architectural development of Christchurch. Even before he had set foot in New Zealand Fitzgerald envisaged his design would express the value of strength of character to the school's pupils. Fitzgerald was Canterbury's first Superintendent and he is commemorated by a statue on Rolleston Avenue near the intersection with Cashel Street. Groups of lancet windows, buttresses, a pointed arch entrance door and steeply pitched gabled roof convey the Gothic Revival style that was particularly favoured in the Church of England settlement. The gable ends feature large composite windows set within timber frames and all the windows are filled with diamond-pane leaded glass. The multi-coloured slate roof may date from c1896, the year in which two fireplaces [since removed] were installed in the building. Leading Canterbury architects have undertaken alteration to the building over time to adapt for uses as the school changed and grew. Heathcote Helmore undertook the library conversion in 1958 and Warren and Mahoney installed the mezzanine installed, 1970 and double height addition to west, 1989-90. The latter's west extension echoed the gabled roof forms and fenestration of Condell's House (now known as Selwyn House) to the south of Big School. The original Big School was constructed by James Johnston, an early carpenter/builder who provided the venue for the first Presbyterian service conducted in the city in 1853 and built the first stage of Riccarton House (1856).

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building has technological and craftsmanship significance for what it may reveal of nineteenth century material, fixtures, fittings and construction methodologies. Technological and craftsmanship significance of the building lies in the quality of its masonry construction,

which has weathered more than 150 years. Inside the building, the panelling dates from 1900/1910, from which time it established a precedent for the internal treatment of later additions and alterations. The building also has technological and craftsmanship significance that can be attributed to the later additions to the building and for what that may reveal of late twentieth century material, fixtures, fittings and construction methodologies.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Big School has high contextual significance as a defining component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. Big School presents its eastern elevation to the Quadrangle and the monumentality of its steeply pitched gabled roof heightens its visibility within the Christ's College grounds.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the city's educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Big School is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

## ASSESSMENT STATEMENT

Big School and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in New Zealand. The building has high historical and social significance as the oldest building on the site; high cultural significance for its place within the school's history and identity, and high architectural significance for its design and association with J E Fitzgerald and association with one of the city's early colonial builders. The building has technological and craftsmanship significance for what it may reveal of nineteenth century material, fixtures, fittings and construction methodologies. It has high contextual significance arises from its place and prominence in the College grounds, as a

defining element of the Main Quadrangle, and as part of a recognised educational and architectural precinct. Big School is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

**REFERENCES:**

D Hamilton and R Wells *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place # 48 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/48>

*College*, Christ's College 125 Years. Bascands Ltd.

**REPORT DATED: 3 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 475  
*CHRIST’S COLLEGE MAIN QUADRANGLE AND SETTING – 33  
ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Main Quadrangle has historic and social significance as the premier open space of the College, around which are arranged buildings dating from 1863. Christ's College has occupied its present site since 1857, with the earliest buildings being constructed of wood and the first masonry structure (Big School) dating to 1863. The quadrangle was defined and redefined by teaching and accommodation buildings as the school grew.

Historic photographs show the quadrangle in use for a variety of activities such as a snowball fight arena, a parade ground for the school's cadets and the setting for staff and student photographs. After the 2010/11 Canterbury earthquakes the quadrangle was filled with prefabricated classrooms while repairs could be carried out to the College's damaged buildings.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Main Quadrangle has cultural significance in the contribution it makes to the school's English collegiate atmosphere, which is also embodied in the organisation of the school into houses, the College uniform, and the Collegiate Gothic style of the buildings. It also has high cultural significance as an integral central form that has been highly regarded by the school over generations and defines the layout of the site.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Main Quadrangle has high aesthetic significance as the chief landscape feature of the College and the focal point around which the College's principal buildings are arranged. It serves as a formal unifying element at the centre of a precinct of buildings that date from 1863. The immaculate presentation of the Quadrangle's lawn, on which it is not (generally) permitted to walk, enhances the high quality aesthetic experience the College presents to masters, pupils and visitors to the school, as well as those passing by the school gates.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

There is some craftsmanship value of the Main Quadrangle lies in the simplicity of its materials, asphalt, concrete and grass, which are well maintained.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Main Quadrangle has high contextual significance as the centrepiece of the Christ's College site. The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Main Quadrangle is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

## ASSESSMENT STATEMENT

The Main Quadrangle and its setting are of overall significance to Christchurch, including Banks Peninsula as a defining feature of one of the most well-known and highly regarded early educational architectural precincts in the country. The Main Quadrangle has historic and social significance as the premier open space of the College, around which are arranged buildings dating from 1863. The Main Quadrangle has high historical and aesthetic significance as the central element of the College site and a formal open space that communicates the values of the college and its commitment to a high quality built environment. The Main Quadrangle has cultural significance in the contribution it makes to the school's English collegiate atmosphere, which is also embodied in the organisation of the school into houses. The Main Quadrangle has high aesthetic significance as the chief landscape feature of the College and the focal point around which the College's principal buildings are arranged. It has high contextual significance as the centrepiece of the Christ's College site and is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

## REFERENCES:

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)  
ATL Collection of images: (ATL Collection, PAColl-0713-05), (ATL Collection, 1/20049641-F), (ATL Collection, 1/1-007133-G).

**REPORT DATED: 3 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 477  
*CHRIST’S COLLEGE CHAPEL AND SETTING – 33 ROLLESTON  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The College Chapel has high social and historical as it embodies the school's Church of England (Anglican) principles and as the second oldest masonry building at the College. The Chapel was initially built to a design by Robert Speechley (1840-84) and opened on 23 October 1867, a few weeks before the first Headmaster's House, schoolroom and dormitory were destroyed by fire on the 5<sup>th</sup> of November 1867. As the school roll increased so did the need for greater space in the chapel and additions were made in 1884 and 1957. The 1955-57 extensions included a World War II Memorial Porch, which had been the subject of considerable debate amongst the Old Boys' Association and the School Board since the late 1940s. The chapel received only minor damage in the 2010-2011 earthquakes and was used post-quake as a temporary home for worship by the ChristChurch Cathedral community's evensong and Sunday services as well as weddings, baptisms and funerals until the Transitional Cathedral was opened in Latimer Square.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The College Chapel is of high cultural and spiritual significance embodying both the school's Church of England (Anglican) principles and its adherence to the English public school model, which was transplanted to Canterbury by the founders of the province. In addition to serving the school community, the Chapel is also accessed by the wider community during events such as weddings and funerals of Old Boys. The commemorative plaques within the Chapel and the World War II memorial porch are of considerable cultural and spiritual significance.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Chapel has high architectural significance, as it is an early colonial building designed in the Gothic Revival style that was to become synonymous with the 19<sup>th</sup> century architectural heritage of Christchurch. Its architect, Robert Speechly, had come to Christchurch from England on a five-year contract to supervise the construction of the Anglican Cathedral. The chapel was enlarged by Benjamin Mountfort in 1883-84, had an organ chamber added to it by Mountfort in 1888, and was enlarged again by Paul Pascoe in 1955-57. Both Mountfort and Pascoe are leading figures in the architectural history of Canterbury, the former known as one of New Zealand's premier Gothic Revivalists, while the latter made a significant contribution to the development of New Zealand modernism. Pascoe's addition more than doubled the size of the chapel but largely maintained the integrity of its northern elevation fronting on to the Main Quadrangle. Inside the chapel Pascoe moved the pews from inward-facing in the collegiate manner to forward-facing and lightened the interior with the use of Oamaru stone. The lead ceiling bosses were installed at the instigation of Bishop Warren.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Chapel has high technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and 20<sup>th</sup> century materials, fixtures and fittings and the construction and design methodologies employed. It has craftsmanship significance for the quality of its masonry construction including the internal decorative elements and the presence of a number of notable and also commemorative stained glass windows, including the Harper window above the altar, which dates from December 1895.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The College Chapel has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Chapel presents its northern elevation to the Quadrangle and its obvious ecclesiastical purpose gives the building an individual and defining appearance within the Quadrangle.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Chapel is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

Christ's College Chapel and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded architectural precincts in the country. The building has high historical significance, for its early date as an integral element of the functioning of Church of England (Anglican) school and for its history of extension as the school role grew. The College Chapel is of high cultural and spiritual significance embodying both the school's Anglican principles, on which the school was founded, and its adherence to the English public school model and for its religious and commemorative and memorial functions. The Chapel has high architectural significance for its association with three well-known architects who made notable contributions to the architectural history of the province. The Chapel has high technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and 20<sup>th</sup> century materials, fixtures and fittings and the construction and design methodologies employed and craftsmanship significance for its masonry construction, decorative detail and stained glass fenestration. The high contextual significance of the Chapel arises from its defining contribution to the College precinct. The Chapel is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place item # 3277 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3277>

**REPORT DATED: 4 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 478**  
***CHRIST’S COLLEGE FORMER CONDELL’S HOUSE AND***  
***SETTING - 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Christ's College's Condell's House has high historical and social significance as the oldest timber building on the College site. Its association with Thomas de Renzy Condell (1848-1923), who was the first Old Boy of the school to join its staff, is particularly notable. For most of its history the building was named after Condell who was born in County Cork, Ireland and came to New Zealand as a child. He began his schooling at Christ's College at the age of 12 and enjoyed both academic and sporting success, winning scholarships and captaining the 1865-6 Cricket XI. In 1867 he was offered a post at the school as assistant master and later became the first housemaster of the building that once bore his name. In May 1879 Condell and 20 boys moved into the house, which was to become known for its cricketing success in the late 1880s. When the house closed in 1893 in response to the global depression of the

early 1890s, Condell left the school and entered the commercial world. He remained a keen supporter of the school and its Old Boys' Association. Between 1893 and 1918 the house was used as a master's residence, a role it also played in the period 1932-40 when depression once again reduced the school roll. Tommy Tothill was resident master from 1937 until he retired in 1954. In 1960 the building became a dayboy house for both Condell and Corfe Houses, overseen by two housemasters. In 2001 Corfe and Condell relocated to Gloucester Street and the building was renamed Selwyn. The building's other key contribution to the life of the school is that it houses the school bell in a tower atop one of the gables. The College porter rang the bell by hand until it was automated in 1976.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of the former Condell's House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. Preservation efforts by the school community ensured the 1878-79 section was retained when the building was remodelled in 2001-2002.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Condell's House has high architectural significance as the earliest extant example of the Collegiate Gothic style that is synonymous with Christ's College. As the only timber building overlooking the College's Main Quadrangle, Selwyn House conveys through its materials and appearance a mid-Victorian educational aesthetic. The Collegiate Gothic style is signalled by the pointed arch openings of the large first floor windows, the scale of which gives the building an institutional appearance. The building also has significance as the work of architect Thomas Cane (1830-1905), who arrived in Christchurch in 1874 and, in the following year, succeeded Benjamin Mountfort as Canterbury Provincial Architect. In 1876, with the abolition of the provincial government system, Cane was appointed Architect to the Canterbury Education Board, in which role he was also responsible for the design of Christchurch Girls' High School at the Arts Centre site (1876). Cane is also well-known as the designer of the Timeball Station in Lyttelton (1876, demolished). The builder was James Gross. Significant alterations to the building in 2001-2002 involved the demolition of the 1918 wings to the south and west, which were replaced by a four-storey block designed by Wilkie and Bruce. Some original 1878-79 spaces remain, especially on the ground floor.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction, materials, fixtures and fittings and the design methodologies employed at the time. It has craftsmanship significance for its internal timber detail and the

manner in which successive alterations and additions have been executed in sympathy with the original building.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Condell's House has high contextual significance as a defining component within the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's main quadrangle. The building presents its eastern elevation to the quadrangle and although it is not a large building its timber construction and dominant gable form gives it a degree of visibility and individuality within the group.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the city's educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Condell's House is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

The former Condell's House and its setting are of overall high significance to Christchurch, including Banks Peninsula as the only survivor of the College's early timber structures and is a significant element within one of the most well-known and highly regarded architectural precincts in the country. The building has high historical significance for its association with Thomas de Renzy Condell who was the first Old Boy of the school to join its staff, and its association overtime with a considerable number of notable former pupils. It has cultural significance for its use as a boarding hostel and school house and its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. The former Condell's House has high architectural significance for its Collegiate Gothic design and association with colonial architect Thomas Cane. The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction, materials, fixtures and fittings and the design methodologies employed at the time. It has high contextual significance given its contribution to the College



precinct. The former Condell's House is of archaeological significance as one of the oldest structures on the site which has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place item # 4913 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/4913>

CJ Blaikie, *Towards 100, Condell's House 1879-1979*, 1979.

**REPORT DATED: 4 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 615  
*CHRIST’S COLLEGE FORMER NEW CLASSROOMS AND  
SETTING – 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The 'New Classrooms', which were taken over by Harper and Julius Houses in 1931, have historical and social significance as part of the evolving complex of Christ's College. Designed in 1885 and opened in the following year, the classroom block met the need for more teaching space at a time when the college roll was increasing rapidly. The New Classrooms were '...the most substantial building the college had yet erected....' (Lochhead, p. 260). Harper and Julius, formerly known as South Town and North Town, are dayboy houses. In 1962 the last two classrooms were taken over by other house facilities but it was not until 1981 that the two houses were physically separated in the building, with their own entrances and stairs. The building was damaged in the 2010-2011 Canterbury earthquakes.

In October 2014 Christ's College was awarded the Supreme Award for the restoration of the Harper and Julius Houses at the Canterbury Heritage Awards.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of the former New Classrooms lies in its use as teaching space for the College and after 1931 for its embodiment of the culture of school houses which are an important aspect of the English public school model upon which Christ's College was based.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former New Classrooms has high architectural significance as an example of the evolution of the College's signature Collegiate Gothic style. Noted Canterbury architect Benjamin Mountfort had earlier designed the Sub-Warden's House and Somes Building (1857, 1858), the Second Master's House (1860), the Chaplain's House (1877), and the Chapel additions of 1883-4. Apart from the Chapel additions, the former New Classrooms is the only example of Mountfort's work for the College to survive. The decision to build the New Classrooms in stone and brick was approved by the College Board in October 1884 but it was another year before a design was submitted by the architect and tenders called for. The foundation stone was laid on 17 December 1885, Mr Barrett having been the successful tenderer. Those parts of the building visible from the Quadrangle were faced in stone but the rest of the walls were brick, giving the building a decidedly domestic appearance when the south wall is viewed from Rolleston Avenue. Overlooking the Quadrangle, the north wall features a cloister sheltered by a lean-to roof carried on muscular posts and a number of large windows, some having gabled dormer roofs and all capped by a Gothic arch. Tall chimneys enhance the picturesque appearance of the main elevation and the school crest reinforces the symmetry of the cross gable at the west end. Warren and Mahoney refurbished the building in 1981, adding a mezzanine and filling the chimneys with concrete as part of the then earthquake-strengthening programme. The building has undergone a repair, restoration and structural upgrade post the 2010-2011 earthquakes.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has craftsmanship significance in the quality of its masonry construction, especially in regard to the north elevation window panels.

The textures of random rubble and ashlar stone, brick and slate enhance the picturesque quality of the Gothic Revival architectural features of the building.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former New Classrooms has high contextual significance as a key component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The building presents its northern elevation to the Quadrangle and it has a direct architectural relationship with the 1909 School House.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former "New Classrooms" building is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

Mountfort's New Classrooms and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded educational architectural precincts in the country. The 'New Classrooms', which were taken over by Harper and Julius Houses in 1931, have historical and social significance as part of the evolving complex of Christ's College. Designed in 1885 and opened in the following year, the classroom block met the need for more teaching space. The cultural significance of the former New Classrooms lies in its use as teaching space for the College and after 1931 for its embodiment of the culture of school houses which are an important aspect of the English public school model upon which Christ's College was based. The building has high architectural significance due to its design and association with leading New Zealand architect Benjamin Mountfort. The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures

and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The former New Classrooms has high contextual significance as a key component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The former "New Classrooms" building is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

IJ Lochhead, *A dream of Spires: Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

Resource Consent Application RMA92018905, dated 20 February 2012

**REPORT DATED: 4 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 481  
*CHRIST’S COLLEGE SCHOOL HOUSE AND SETTING – 33  
ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

School House has historical and social significance as part of the evolving complex of Christ's College. At the urging of Headmaster Rev. C H Moreland (1904-12) the Old Boys' Association subscribed almost £8,000 towards the cost of the new building. Governor-General Lord Plunket laid the foundation stone in February 1908 and the house was opened by July of the following year. D Scott and Son were the builders. In 1936 the Tripp Observatory was added to the building in honour of Charles Howard Tripp, who had gifted a telescope to the school in 1919. Until 1953 the College's Headmaster was also the Housemaster of School House. A centenary dinner was held in honour of School House in May 2009. The building was damaged in the 2010/2011 Canterbury earthquakes and has since been strengthened and repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of School House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. As a boarding house it is held in particular esteem by past and present School House boarders.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

School House has high architectural significance as an example of the evolution of the College's Collegiate Gothic accepted 19<sup>th</sup> century style. In the design of School House, architect Cyril Mountfort followed the model established by his father, Benjamin Mountfort's design for the New Classrooms of 1885-6. The noted firm of Collins and Harman are identified as the co-designers of School House. C J Mountfort continued his father's practice and was also responsible for St Luke's Anglican Church in Kilmore Street (demolished post-quake). Like J J Collins and R D Harman, C J Mountfort was an Old Boy of Christ's College. School House is a three-storeyed Gothic Revival building with broad H-shaped footprint, School House has gabled roof forms, numerous groups of windows crowned by squashed Gothic arches and a ground floor cloister echoing that of the former New Classrooms. Those parts of the building visible from the Quadrangle were faced in stone but the rest of the walls were brick, just like the former New Classrooms. In the early 1980s School House was strengthened to resist earthquakes and refurbishment in 2002 included the construction of a concrete block addition at the area of the building.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

School House has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has craftsmanship significance for the quality of its masonry construction, especially in regard to the east elevation. The textures of random rubble Halswell stone and ashlar limestone dressings, brick and slate enhance the picturesque quality of the Gothic Revival architectural features of the building.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*



*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

School House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. School House presents its eastern elevation to the Quadrangle and has a direct relationship with the former New Classrooms, which has influenced its design

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

School House is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

School House and its setting are of high overall significance to Christchurch, including Banks Peninsula as a key building that stands within one of the most well-known and highly regarded early educational architectural precincts in the country. It has historical significance for its age and association with a succession of the college's headmasters, who also served as master of School House. The building has cultural significance for its embodiment of the English public school model on which the college was based. It has high architectural significance for its association with two leading firms of the second generation of Canterbury architects. It also has architectural and aesthetic significance for the quality of its masonry construction and architectural detailing, School House has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. School House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. It is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

College History, available at <http://www.christscollege.com/>

Resource Consent Application RMA92018418, dated 20 July 2011.

**REPORT DATED: 4 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 476**

***CHRIST’S COLLEGE FORMER HARE MEMORIAL LIBRARY  
AND CLASSROOMS AND SETTING – 33 ROLLESTON AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Hare Memorial Library and Classrooms have high historical and social significance as a part of the evolving complex of Christ's College. The first stage of the building was erected as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. Hare was Headmaster of the College in the period 1889-93 and was Acting Headmaster when he died. He also founded the *Christ's College Sports Register* in 1884 and was well known as a cricket coach. The Old Boys'

Association responded to Hare's death by establishing a memorial fund in his name and had raised over £2000 by July 1913.

Construction began in mid-1915 and the noted local carver Frederick Gurnsey worked with architect Cecil Wood on the building. Although the Old Boys evidently favoured a ground floor library, Wood located the prefects' room and masters' common room here and installed the library above it. In the library a Latin inscription over the fireplace is dedicated to Hare. Two classrooms behind the library, one upstairs, one downstairs, were added by Wood to his original design and completed in 1916. Five years later another two classrooms and a science wing in the same style had been added by Wood. In 1958, having become too small to serve as the College Library, the library became the Music Room and then later a History Room. The four 1916/1921 classrooms were gradually taken over by the Maths Department. The 1921 science classrooms and laboratories became the home of the English Department in 1977 when the Tothill Science Block was completed. The building was damaged in the 2010/2011 Canterbury earthquakes and has since been strengthened and repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Hare Memorial Library has high cultural and spiritual significance as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. The 1916/1921 classrooms and labs have cultural significance for the role and contribution they have made to the College's culture with regard to educational programme and facilities of the College over time.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Hare Memorial Library and Classrooms has high architectural significance as the work of noted Canterbury architect Cecil Wood (1878-1947) and as an example of his early use of the Edwardian Free Style. Wood's design is in sympathy with the predominant Collegiate Gothic style of the other pre-1915 buildings around the Quadrangle but the principal elevation stands out due to its picturesque asymmetry and Tudor oriel window. The combination of grey Halswell stone, white Oamaru limestone and red Redcliffs stone enlivens the façade, which overlooks the western perimeter of the Main Quadrangle. The two-storey building was the first Wood design to be built at the College, of which the largest and best known is the 1925 Dining Hall. Classroom extensions in 1916 and 1921 resulted in a long rectangular footprint, and at one time it was thought the west end would form the southern boundary of a second quadrangle. Following the precedent of the New Classrooms and School House, Wood's Memorial Library and teaching block was clad in stone where the walls could be seen from the Main Quadrangle and brick with stone facings elsewhere. The link between the Memorial Library wing and School House features a Tudor arch and a clock. Inside the former library space timber panelling, half-timbering and exposed trusses carried on corbels carved as stone angels are further evidence of Wood and Gurnsey's commitment to the Arts and Crafts philosophy.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Hare Memorial Library and Classrooms has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has high craftsmanship significance for the quality of its masonry and timber construction and decorative elements, in particular the ornamental carving of Frederick Gurnsey.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Hare Memorial Library and Classroom block has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The former Memorial Library presents its eastern elevation to the Quadrangle where its architectural style and central location make it one of the College's landmark buildings.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20th century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Hare Memorial Library and Classroom block is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

The former Hare Memorial Library and Classrooms and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in the country. The building has high historical significance for its place in the college's building programme and its association with Canon F A Hare and the Old Boys' Association response to Hare's death by establishing a memorial fund in his name. It has high cultural and spiritual significance as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. The 1916/1921 classrooms and labs have cultural significance for the role and contribution they have made to the College's culture with regard to educational programme and facilities of the College over time. The building has high architectural significance for both its styling and association with noted architect Cecil Wood and as an example of his early use of the Edwardian Free Style. The Hare Memorial Library and Classrooms has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The high craftsmanship significance of the building derives from the quality of its construction, particularly the decorative work of leading Canterbury carver Frederick Gurnsey. The building also has high contextual significance for its distinctive contribution to the architectural quality of the Main Quadrangle. The former Hare Memorial Library and Classroom block is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900

#### REFERENCES:

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

Historic place # 3278 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3278>

A Crighton and M Stocker, 'Gurnsey, Frederick George' and RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

G Ryan, *The making of New Zealand cricket, 1832-1914*, 2003.

Resource Consent Application RMA92019066, 2012.

**REPORT DATED: 4 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 479  
*CHRIST’S COLLEGE MEMORIAL DINING HALL AND SETTING  
– 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Christ's College Memorial Dining Hall has high historical and social significance as a memorial to those Old Boys who died during World War One and as a part of the evolution of the Christ's College site. In 1917 the Board resolved to establish a shared dining room to relieve each House from having to cater for the increasing number of boarders attending the school. The temporary dining hall created was evidently the subject of a letter to the Board, signed by 134 boarders in December 1919, complaining of the poor quality food being served. At the same time, the Old Boys' Association was desirous of erecting a memorial to the Old Boys who had died serving in World War One. By the time the new Dining Hall was opened the Old Boys' Association had subscribed £23,000 out of the total cost of £27,500 for the hall.



Initially the proposed site for the hall was on the north side of the Quadrangle but the Old Boys agreed to the Rolleston Avenue site and Cecil Wood was chosen to be the architect. The foundation stone was laid on 30 November 1922 by the Governor General, Lord Jellicoe. The Hall was opened on its completion in 1925 by Archbishop Julius. The Barker Memorial Fireplace of 1873 to Dr A C Barker, was rescued from the College offices and library [when they were demolished to make way for the Hall and later installed in the Tutors' Dining Room. The building was strengthened in 1987-8, at the same time as the Administration Building was built against its north wall to a design by the firm of Warren and Mahoney. The building was damaged in the 2010/2011 Canterbury earthquakes and has been further strengthened and repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The high cultural and spiritual significance of the Dining Hall lies in its memorial function and the contribution it makes to the communal life of the school. Functional memorials were less common in New Zealand after World War I than ornamental features. In contrast to Christ's College Dining Hall, for example, Christchurch Boys' High School erected a memorial shrine in 1926 to former pupils who died during World War I.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Memorial Dining Hall has high architectural significance as the work of noted Canterbury architect Cecil Wood and as an accomplished example of the Collegiate Gothic style. Wood had earlier designed the Hare Memorial Library (1915-16) in the Edwardian Free Style but the Dining Hall is a more formal building with a strong emphasis on the verticality of its Gothic Revival influenced design. Wood was familiar with the Collegiate Gothic style in both its British and American contexts. The Hall has a rectangular footprint and features a crenelated parapet with finials on the Main Quadrangle (western) elevation, leaded glass windows with Perpendicular Gothic tracery, buttresses and two double height bay windows. Internally the dining hall is modelled on traditional public school dining halls with its heavily panelled timber walls, portraits, timber floor, roof trusses and decorative detail. Wood also designed the tower linking the Dining Hall to Mountfort's New Classrooms. In 1987-88 the addition of an Administration Building to the north wall of the Dining Hall was made to designs by the firm of Warren and Mahoney that follow Wood's original Dining Hall aesthetic.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Memorial Dining Room has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship

significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The high craftsmanship significance of the building lies in the quality of its masonry and timber construction, particularly in regard to the ornamental carving of Frederick Gurnsey. Wood used Halswell, Oamaru and Redcliffs stone, as he had done in the Hare Memorial Library, and the constructional polychromy of the exterior creates an aesthetic link between the two buildings across the Quadrangle. The panelling and hammer-beam roof are notable features of the interior, which was outfitted with furniture also designed by the architect.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Memorial Dining Hall has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Hall presents its western elevation to the Quadrangle where its architectural style and central location make it one of the College's landmark buildings. As the building stands on the Rolleston Avenue boundary it also makes an important contribution to the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre (former University of Canterbury), which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Memorial Dining Hall is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857. The Synod Hall, College Library and Office (1873) stood upon this site until they were demolished to make way for the Dining Hall.

## ASSESSMENT STATEMENT

The Christ's College Memorial Dining Hall and its setting are of overall high significance to Christchurch, including Banks Peninsula as a defining element within one of the most well-known and highly regarded early educational architectural precincts in the country. The

Memorial Dining Hall has high historical significance for its place within the college's growth and development and as a Memorial to those Old Boys killed in WWI. In 1917 the Board resolved to establish a shared dining room to relieve each House from having to cater for the increasing number of boarders attending the school. Following complaints about the established temporary dining Hall the current Memorial dining Hall was built and opened in 1925. It has high cultural and spiritual significance due to its memorial purpose to those Old Boys who fell in WWI. It is also tangible evidence of the culture of the Old Boys Association in raising or donating funds for College buildings. The high architectural significance of the Dining Hall is due to the Collegiate Gothic aesthetic employed in its design and association with noted architect Cecil Wood and later administration additions by Warren and Mahoney. The Memorial Dining Room has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The Dining Hall has high craftsmanship significance in regard to its construction and architectural detailing and association with carver Frederick Gurnsey. The building has high contextual significance for its location on the western periphery of the Main Quadrangle and therefore as an interface between the College grounds and public thoroughfare of Rolleston Avenue. The Memorial Dining Hall is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857.

#### REFERENCES:

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

Historic place # 3276 – Heritage New Zealand List

A Crighton and M Stocker, 'Gurnsey, Frederick George' and RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

Resource Consent Application RMA92018905, dated 20 February 2012

**REPORT DATED: 4 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 617**

***CHRIST'S COLLEGE DINING HALL TOWER AND HOSPITAL  
AND SETTING – 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Christ's College Dining Hall Tower and Hospital has historical and social significance as an example of the College's provision for the physical needs of its pupils, and as a part of the evolution of the development of the Christ's College site. When the decision was made to locate the College's new Dining Hall on the Rolleston Avenue site, the 1873 Synod Hall, Library and Office was demolished and it became necessary to link in some way the Hall to the New Classrooms (later Harper-Julius Houses). Following the 1918 flu epidemic the College was also in need of more suitable hospital accommodation. Like the Dining Hall, the 1925 tower and hospital block was designed by Cecil Wood. It contained service rooms for the Dining Hall, kitchens, sculleries and the like, along with domestic staff accommodation, sick rooms and a flat for the Nursing Sister. The building was damaged in the 2010/2011 Canterbury earthquakes. And has now been strengthened and repaired.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of the Dining Hall Tower and Hospital lies in the contribution it makes to the well-being of the College's pupils, particularly to fostering the culture of the communal and community nature of the life of the College as well as addressing the needs of those pupils who boarded at the school.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Dining Hall Tower and Hospital has high architectural significance as the work of noted Canterbury architect Cecil Wood who was responsible for a number of other buildings within the College complex. It is also significant for the way in which it 'marries' Wood's Dining Hall with the earlier New Classrooms built to the design of Benjamin Mountfort in 1885-6. Wood had earlier designed the Hare Memorial Library [1915-16] in the Edwardian Free Style and the Dining Hall Tower block follows this aesthetic. The Tower block added one bay to Mountfort's teaching block and repeats the crenelated parapet of the Dining Hall, thereby referencing both buildings in order to bring them together. It has been finished with random rubble stonework which complements other buildings around the Main Quadrangle. The external detail and decorative elements include gargoyles by the carver, Frederick Gurnsey and a small oriel window.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Dining Hall Tower and Hospital has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The craftsmanship significance of the building lies in the quality of its masonry construction and architectural detailing. The random rubble stonework enhances the family resemblance of the tower block to the other buildings around the Main Quadrangle, while the detailing of the gargoyles and small oriel window illustrate the skilled craftsmanship of the architect, the builder and the carver, Frederick Gurnsey.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Dining Hall Tower and Hospital and its setting have high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Tower block presents its north-western elevations to the Quadrangle, where its height and architectural style complement the Dining Hall but do not seek to overwhelm Mountfort's New Classrooms. As the building addresses Rolleston Avenue it also makes a contribution to that part of the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Dining Hall Tower block is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857. The Synod Hall, College Library and Office (1873) stood upon this site until they were demolished in 1921 to make way for the Dining Hall.

## **ASSESSMENT STATEMENT**

The Christ's College Dining Hall Tower and Hospital its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in the country. The Christ's College Dining Hall Tower and Hospital has historical and social significance as an example of the College's provision for the physical needs of its pupils, and as a part of the evolution of the development of the Christ's College site. The cultural significance of the Dining Hall Tower and Hospital lies in the contribution it makes to the well-being of the College's pupils, particularly to fostering the culture of the communal and community nature of the life of the College. The high architectural significance of the building is due to its association with Cecil Wood and the way in which its design successfully marries the Dining Hall and Mountfort's Victorian Gothic Revival New Classrooms. The Dining Hall Tower and Hospital has high technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The Tower block has high contextual significance for its contribution to the south-east perimeter of the Main Quadrangle and also

the streetscape of Rolleston Avenue. The Dining Hall Tower block is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

A Crighton and M Stocker, 'Gurnsey, Frederick George' and RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

Resource Consent Application RMA92019998, dated 28 June 2012.

**REPORT DATED: 5 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 480  
*CHRIST’S COLLEGE JACOBS HOUSE AND SETTING – 33  
ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Jacob's House has high historical and social significance as part of the evolving complex of Christ's College. The present building was a replacement for the west end of the Headmaster's House and Somes Building (Robert Speechley, c.1868), which was demolished in 1929 to make way for the new building. From 1910 until 1919 the early timber building had been Flowers' House, thereafter it was home to Jacobs' House. The need for a new boarding house was recognised by the College in the later 1920s and architect Cecil Wood was commissioned in 1929 to design it. The foundation stone was laid on 16 January 1930 by Governor-General Sir Charles Fergusson and the house was ready for occupation

at the start of the following school year. It was named for the Rev. Henry Jacobs, the College's first Headmaster who later became the Anglican Dean of Christchurch. Jacobs died in 1901 and his funeral cortege was attended by the masters, pupils and Old Boys of the College. The fireplace in the house library commemorates Guy Spencer Bryan-Brown, College Chaplain, who was killed during World War I.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of Jacobs' House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. As a boarding house, one of four at the College, it is held in particular esteem by past and present Jacobs' House residents. It has cultural and spiritual significance for its commemorative status being named after the Rev. Henry Jacobs, the College's first Headmaster, the commemoration in the house library of Guy Spencer Bryan-Brown, the College Chaplain, who was killed during World War I.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Jacobs' House has architectural significance as an example of the evolution of the College's Collegiate Gothic style. Cecil Wood, one of New Zealand's noted inter-war architects, had earlier designed the Hare Memorial Library and the Dining Hall at the College. For the design of Jacobs' House he created an amalgam of the Collegiate Gothic and Georgian Revival styles so that the building fits within the architectural vocabulary of the Main Quadrangle and contributes a more domestic appearance to the south bank of the Avon River. Those parts of the building visible from the Main Quadrangle are faced in stone but the river frontage is brick, as is the case with a number of other buildings that address the Main Quadrangle. With the later construction in the 1990s of the Old Boys' Theatre, the archway at the east end of the façade was finally completed. Originally the intention had been to connect Jacobs' House via this archway to another boarding house, as part of a master plan devised by Cecil Wood for the College in March 1929. The House was refurbished in 2003 and the concrete block addition at the rear of the House was constructed at this time.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Jacob's House has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has craftsmanship significance in the quality of its masonry construction, especially in regard to the south elevation. The building's textures of random rubble Halswell stone, ashlar limestone dressings, slate and brick enhance the picturesque quality of the Collegiate Gothic and Georgian Revival architectural features of

the building. The fine art carving of Frederick Gurnsey is evident in the detailing of the façade overlooking the Main Quadrangle.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Jacobs' House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. Jacobs' House presents its southern elevation to the Quadrangle and its northern elevation overlooks the River Avon.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Jacobs' House is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

Jacobs' House and its setting are of overall significance to Christchurch, including Banks Peninsula as part of one of the most well-known and highly regarded early educational architectural precincts in the country. The building has high historical significance for its place within the building programme of the College and for being named after the Rev. Henry Jacobs, the College's first Headmaster who later became the Anglican Dean of Christchurch. It has cultural and spiritual significance for its embodiment of the culture of the 'house' system at the school and for its commemorative status being named after the Rev. Henry Jacobs, the College's first Headmaster, the commemoration in the house library of Guy Spencer Bryan-Brown, the College Chaplain, who was killed during World War I. Jacobs' House has architectural significance for its association with noted architect Cecil Wood and for the way in which its design is responsive to both the architectural language of the Main Quadrangle and the domestic function of the building. Jacob's House has high technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The high

contextual significance of the building is due to its place within the northern 'wall' of the Main Quadrangle and location overlooking the River Avon. Jacobs' House has archaeological significance due to the continuous use of the site by the college since 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

College History, available at <http://www.christscollege.com/>

**REPORT DATED: 5 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 483  
*CHRIST’S COLLEGE OPEN-AIR CLASSROOMS AND SETTING  
– 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Open Air Classrooms at Christ's College have historic and social significance as a part of the evolution of the Christ's College complex. The first open-air classrooms in New Zealand were opened at Fendalton Primary School in 1924 and the 1929 resolution by the College Board to build six open-air classrooms was therefore an indication of the speed with which this new approach to educational buildings was adopted. A further four classrooms were added to the east end in 1950-1. Alterations by Sir Miles Warren in 1987 resulted in the enclosure of the classroom balconies, meaning that the classrooms are no longer open-air. The building was damaged in the 2010-2011 Canterbury earthquakes and has since been strengthened and repaired.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of the Open Air Block lies in the contribution it makes to the learning environment of the school and its embodiment of a modern 1920s educational philosophy that pupils benefitted from greater access to fresh air and sunlight.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Open Air Classrooms have architectural significance because they were designed by noted Canterbury architect Cecil Wood. With a rectangular footprint, hipped roof and dormers, and large north-facing windows, the classroom block design is largely utilitarian in appearance. An annex on the west end, looking slightly apsidal in appearance, was evidently intended to use all of the available space and enhance the architectural value of the building. Wood's successor R C Munro was commissioned to design the 1950-1 extension of the building to the east. Running the length of the building a half-basement created space for a carpenter's workshop and the school tuck shop. At the same time the half-basement also elevated the two floors of teaching rooms so as to ensure they were well lit even in midwinter. Alterations by Sir Miles Warren in 1987 resulted in the enclosure of the classroom balconies, meaning that the classrooms are no longer open-air.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The open-air classroom block has technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The technical and craftsmanship significance of the building lies in the quality of its concrete, glass, brick and slate construction, which is typical of the period and was designed in a manner intended to harmonise with the other buildings on the site.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Open Air Classrooms have contextual significance as a component part of the Christ's College complex. The Classrooms overlook the sports field at the rear (west end) of the site and help to define its southern boundary.



The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Open Air Classrooms are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

The Open Air Classrooms and its setting are of overall significance to Christchurch, including Banks Peninsula as part of the development of, and response to designs for educational buildings at Christ's College over time. The open-air classrooms have historical and social significance for their contribution to the College's building programme and the early response by the College Board in 1929 to new design approaches for educational building design. They have cultural significance for their embodiment of the inter-war open-air design philosophy for educational buildings. The classrooms have architectural significance for their association with architects Cecil Wood and Robert Munro and technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The open-air classrooms have contextual significance for their contribution to the complex overlooking the sports field at the rear (west end) of the site and help to define its southern boundary. The Open Air Classrooms are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site prior to 1900.

### **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

NZ Historic Places Trust Register of Historic Places, Item # 3282.

RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)



Resource Consent Application RMA92019810, dated 1 July 2011.

**REPORT DATED: 5 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 616  
*CHRIST’S COLLEGE ADMINISTRATION BUILDING AND  
SETTING – 33 ROLLESTON AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Christ's College Administration Building has historical and social significance as a part of the evolution of the Christ's College complex. As an administration building it has social historical significance for the need for the provision of accommodation for the College Board, Bursar and administrative staff. It was built against the north wall of the Memorial Dining Hall in 1986-88, thereby bringing to a close the long-running discussion about a Memorial Gateway at the entrance to the school. The building houses the Bursar's Office and Headmaster's Study, as well as the College Board Room. The building was not damaged in the 2010-2011 earthquakes and for some time post-quake the Boardroom housed the Dean of the ChristChurch Cathedral and staff.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The cultural significance of the Administration Building lies in the contribution it makes to the running of the school and its part in the college philosophy of maintain the architectural qualities of its site.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Administration Building has architectural significance as the work of noted Canterbury architect Sir Miles Warren, an old boy of the College. It is a late 20<sup>th</sup> century response to the school's Collegiate Gothic style. Having begun his training in the office of Cecil Wood, Warren acknowledged both the Hare Memorial Library [1915-16] and the Memorial Dining Hall [1925] in his design. Warren and Mahoney were the College architects from the late 1970s. The four-level Administration Building is a reinforced concrete structure clad in stone and with slate detailing.. The gabled roof form terminates the long wing of the Dining Hall at the main entry to the College and echoes the cross-gable and oriel window motif of the Hare Memorial Library directly across the Main Quadrangle.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Administration Building has technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century construction, materials, fixtures and fittings and the design methodologies employed at that time. It has technological and craftsmanship significance in the quality of its reinforced concrete construction, which lends its seismic strength to that of the Memorial Dining Hall. The stone and slate detailing of the north, east and west elevations is also notable. The former was undertaken by Dooley Stonemasons of Oamaru.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Administration Building has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged

around the school's Main Quadrangle. As the building stands on the Rolleston Avenue boundary it also contributes to the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre (former University of Canterbury), which is synonymous with the city's 19<sup>th</sup> and 20<sup>th</sup> century cultural and architectural heritage identity.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Administration Building is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

The Christ's College Administration Building and its setting are of overall significance to Christchurch, including Banks Peninsula as part of the development of, and response to designs for, educational buildings at Christ's College over time. The building has social historical significance for its place within the College's building programme. As an administration building it has social historical significance for the need for the provision of accommodation for the College Board, Bursar and administrative staff. The cultural significance of the Administration Building lies in its use which with regard to the running of the school and its part in the College's cultural philosophy of maintaining the architectural qualities of its site. The Administration Building's architectural significance is due to its association with architect Sir Miles Warren and the way in which its design responds to the architectural heritage of the Main Quadrangle.

The Administration Building has technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century construction, materials, fixtures and fittings and the design methodologies employed at that time. It has high contextual significance for the contribution it makes to the Main Quadrangle and Rolleston Avenue streetscape. The Administration Building is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site prior to 1900.

### **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.  
*Architecture New Zealand* Jan/Feb 1991.

**REPORT DATED: 5 NOVEMBER 2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 30  
*DWELLING AND SETTING – 64 ROLLESTON AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling at 64 Rolleston Avenue has historical and social significance as a former and long-standing boarding establishment, as a former boys' school, as a former nurse's hostel during the years of WWI, and for its nearly century-long connection with Christ's College. The dwelling also has significance for its association with soldier Captain Christopher Garsia, lawyer Henry Nalder, politician Harry Allwright, and businessman Thomas Maling and his family.

In 1867 barrister Leonard Harper, the eldest son of Bishop Harper, purchased several town sections at the intersection of Armagh Street and Antigua Street (now Rolleston Avenue) from the Church Property Trustees. On this property he constructed a large house and several ancillary buildings including a stable and coach house. In 1877 Harper subdivided the property. Town Section 363, on the Armagh/Antigua corner, was sold to plumber William Jones.

Jones constructed two similar houses on the property in 1878. The house facing Rolleston Avenue (formerly 60 Antigua Street) was occupied by the Jones family. William died in 1885.

After his widow Emily died in 1898, her daughters leased the house to businessman J. F. Miles and his family until c1905. The larger corner house (formerly 277 Armagh Street, now 4 Armagh Street) was leased to boarding house keeper Thomas Harris. Harris operated the property until about 1885, when it was leased to Captain Christopher Garsia. Garsia had served in India before immigrating to New Zealand with his family in 1878. In the 1880s he became a member of the board of governors at Christ's College, and had boys at the school. Between 1891 and 1894 the house was occupied by Henry N. Nalder, a prominent Lyttelton lawyer. In 1892 Nalder's friend Harry Allwright - a former Lyttelton mayor and former long-standing MHR (Member of the House of Representatives) for the port town – died whilst staying.

In c1895 the property was leased by the Maling family. Thomas Maling had married Leonard Harper's sister Rosa in 1863. In 1873 he established Maling & Co, merchants and importers, but the prominent company foundered in 1893. To make ends meet, the family relocated to the Armagh Street house where Mrs and Miss Maling ran a 'preparatory school for little boys' and a servants' agency. Music teacher Esther Aitkin also taught at the house. In 1906 Maling and Co was re-established and the family moved away.

About 1907 Mrs S. J Simcox opened a boarding house she called *Grand View* at the property. This operated until 1914. In 1909 Mrs Simcox also took over the former Jones home next door, which she renovated and ran as part of the establishment. Between 1915 and 1920, Miss A. M. Wall operated the property as a private nurses' hostel.

Christ's College began a period of expansion outside their grounds towards the end of WWI. In 1919 they purchased the two houses from the Jones sisters. 4 Armagh Street has housed College staff since 1920. At present the ground floor is occupied by the school's finance department. The neighbouring house was demolished in the 1990s for the new Flowers' House Christ's College boarding establishment.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling at 64 Rolleston Avenue has cultural significance for the capacity it has to provide an illustration of the culture and lifestyle of its epoch. It also reflects the cultural societal habit of the later use of large homes and sites by private educational institutes in Christchurch such as St Andrew's, St Margret's and Rangi Ruru schools,

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

64 Rolleston Avenue has architectural and aesthetic significance as an example of a large colonial house expressed in an Italianate style in the vernacular using timber and of a type not untypical of larger homes during the period 1875-1895 and such houses often reflected the standing of their occupants professional or business roles in society. 64 Rolleston Avenue is a relatively intact example with its hipped roof, paired sash windows with corbels and hoods, eave brackets and wrap-around verandah. The architect or builder has not been



identified to date. The house sustained moderate damage in the Canterbury Earthquakes of 2010 and 2011 and its chimneys were subsequently removed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling at 64 Rolleston Avenue has technological and craftsmanship significance through its 19<sup>th</sup> century timber construction which has the potential to provide built evidence of techniques used in the period. The house retains the corbels, hoods and other timber detailing typical of a house of this era expressed in an Italianate style in the vernacular using timber.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

64 Rolleston Avenue has high contextual significance on its site and in relation to its setting and wider context. The dwelling is located on a rectangular town section at the intersection of Rolleston Avenue and Armagh Street. The setting of the dwelling is its immediate parcel. This parcel is shared with a replica villa built in the 1990s to replace the original 1878 Jones family home. 64 Rolleston Avenue sits close to both road frontages, with small strips of garden between the house and footpath. Fences and most vegetation have been recently removed. The dwelling is therefore highly visible to passers-by on Rolleston Avenue (including tram passengers) and those exiting Hagley Park across the Armagh Bridge. Consequently it has high landmark significance. The wider context of the house is the inner city west area, an area of high heritage significance that includes Hagley Park, the buildings of Christ's College, Canterbury Museum and the former Canterbury College, and a number of nineteenth and early twentieth century dwellings.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

64 Rolleston Avenue and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

64 Rolleston Avenue is of heritage significance to the Christchurch including Banks Peninsula for its significance as an early inner city dwelling with a nearly century-long connection with Christ's College. The dwelling has historical and social for its association with soldier Captain Christopher Garsia, lawyer Henry Nalder, politician Harry Allwright, and businessman Thomas Maling and his family. The dwelling has cultural significance for the capacity it has to provide an illustration of the culture and lifestyle of its epoch. It also reflects the cultural societal habit of the later use of large homes and sites by private educational institutes in Christchurch such as St Andrew's, St Margret's and Rangi Ruru schools. The dwelling has architectural and aesthetic significance as an example a large colonial house expressed in an Italianate style in the vernacular using timber and of a type not untypical of larger homes during the period. The dwelling has technological and craftsmanship significance through its 19<sup>th</sup> century timber construction which has the potential to provide built evidence of techniques used in the period. The dwelling has high contextual significance on its site and in its setting at the prominent intersection of Rolleston Avenue and Armagh Street, and within the wider context of the heritage and character buildings in the western inner city. Highly visible from a number of directions, the dwelling is a landmark.

## REFERENCES:

CCC Heritage File: 4 Armagh Street

**REPORT DATED:** 09/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 503**

**FORMER P & D DUNCAN FOUNDRY – 1/204 ST ASAPH STREET, 2/204 ST ASAPH STREET, 3/204 ST ASAPH STREET, 4/204 ST ASAPH STREET, 6/204 ST ASAPH STREET, 5/204 ST ASAPH STREET, 7/204 ST ASAPH STREET, CHRISTCHURCH**



**PHOTOGRAPH: M. VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former P & D Duncan Foundry building has high historical and social significance as the former foundry of P & D Duncan Ltd, specialist manufacturers of agricultural machinery, for its association with the Duncan family, and a rare reminder of the important history of heavy industry in this area of the central city.

The firm that became P & D Duncan was established in Cashel Street in 1865 by Peter Duncan (1838-1907). He was joined in partnership two years later by his older brother, David. The company specialised in the manufacture of agricultural machinery, but also carried out other work, including the manufacture of components for the Coleridge Power Station. The Duncan brothers came from Forfarshire in Scotland. Peter, who served as

managing director, was involved with St Paul's Presbyterian Church and the Agricultural and Pastoral Association, and was described in his obituary as a 'kindly, upright and devout Scot'.

In 1877 Dunedin and Christchurch were connected by rail for the first time and a new Christchurch Railway Station opened at the southern end of Manchester Street. The commercial activity generated by this railway expansion provided a stimulus to industry and encouraged the development of the vacant city blocks between Moorhouse Avenue and the central business district. Christchurch's heavy industry grew rapidly in this period and became concentrated in the southern central city area. In 1876 P & D Duncan Ltd relocated to St Asaph Street. The same year Scott Brothers' Atlas Foundry opened behind Duncans' on Martin Street (now Welles Street), and in 1878 R Buchanan and Sons' City Foundry opened next door. The present three storey building was part of a wider site redevelopment in 1903-1904 by Duncans to replace its mid nineteenth century buildings.

P & D Duncan closed in 1986 after a century of contribution to the development of New Zealand agriculture. The threat of demolition in the early 1990s was averted by the decision of the owner to convert the building into residential apartments and a retail store. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former P & D Duncan Foundry building has cultural significance as an early twentieth century former industrial building in central Christchurch, reflecting the former concentration of industrial activity and its associated workforce with their distinctive way of life in this part of the central city. It is also representative of the culture of inner city living utilising large warehouses and industrial buildings for residential use once the original use has ceased.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former P & D Duncan Foundry building has high architectural and aesthetic significance as an industrial building designed by the early twentieth century Christchurch architectural practice of Clarkson and Ballantyne, and as one of a small number of pre-WWI commercial or industrial buildings remaining in the central city.

New Zealand-born William Clarkson (1863-1917) was articled to Joseph Maddison before travelling to England in 1886 for further study. He established a practice in Christchurch on his return in 1890. In 1899 Clarkson formed a partnership with Robert Ballantyne, an Australian-born and trained architect who had previously worked with Frederick Strouts. Prominent works by the firm included the Provincial Hotel, High Street Chambers and the Agricultural and Industrial Hall in Manchester Street – since all demolished.

The three-storey brick and stone 'Free' style P & D Duncan Foundry building was completed in 1904. It features a moulded parapet which contains the firm's name and dates. Oamaru Stone detailing enhances the building with prominent keystones and horizontal banding. The

adjacent R Buchanan & Sons foundry building (1905) adopted a similar style and material palette.

The P & D Duncan Foundry was converted for mixed residential-retail use in the mid-1990s. The conversion was carried out by prominent architectural practice Warren and Mahoney. Six two-level apartments were created on the first and second floors, with retail space on the ground floor. Shop windows were inserted for the retail space. The adjacent R. Buchanan & Sons Foundry building was also converted at the same time. The P & D Duncan building sustained moderate damage in the Canterbury Earthquakes of 2010-2011. Parapets were lost in part, but strengthening undertaken as part of the 1990s conversion ensured that the building retained its overall structural integrity. It has consequently remained in occupation. Earthquake repairs have yet to be completed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The P & D Duncan Foundry building has high technological and craftsmanship significance for the capacity it has to illustrate turn-of-the-century masonry construction techniques, materials, fixtures and fittings. It also has the capacity to reveal information about 20<sup>th</sup> century structural strengthening methodologies and upgrade techniques for the conversion to residential use. The building retains its original Jarrah floors and Oregon trusses.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The P & D Duncan Foundry building has contextual significance in relation to the adjacent Buchanan's Foundry building as together they form a small group of listed buildings that represent the significant industrial history and character of this part of the city. The two buildings have particular streetscape significance due to their consistency in style, materials, scale and age. There are other unlisted industrial buildings from later periods in the area.

The setting of the P & D Duncan Foundry consists of its immediate land parcel. This large square property extends from St Asaph Street through to Welles Street. The listed building occupies the St Asaph Street frontage; behind this is a modern extension, a car park and garaging on the eastern boundary.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The P & D Duncan Foundry building has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly

including that which occurred prior to 1900. The firm operated on the St Asaph Street site from 1876.

## ASSESSMENT STATEMENT

The P & D Duncan Foundry building is of high overall heritage significance to the Christchurch district, including Banks Peninsula. The building has high historical and social significance as the former foundry of P & D Duncan Ltd, specialist manufacturers of agricultural machinery, for its association with the Duncan family, and a rare reminder of the important history of heavy industry in this area of the central city. The building has cultural significance as a former industrial building in central Christchurch, reflecting the previous concentration of industrial activity and its associated workforce with their distinctive way of life in this part of the central city. The building has high architectural and aesthetic significance as an industrial building designed by the early twentieth century Christchurch architectural practice of Clarkson and Ballantyne, and as one of a small number of pre-WWI commercial or industrial buildings remaining in the central city. The building has high technological and craftsmanship significance for the capacity it has to illustrate turn-of-the-century masonry construction techniques. The building has particular contextual significance in relation to the adjacent R Buchanan & Sons City Foundry building. The two buildings together constitute a major heritage landmark, representing the industrial character and history of this area of the central city. The P & D Duncan Foundry building has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage File: P & D Duncan Ltd, 204 St Asaph Street

*Press 05/02/1907 p 7*

Historic place # 1911 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1911>

<http://www.teara.govt.nz/en/biographies/2d19/duncan-david>

<http://www.teara.govt.nz/en/photograph/203/p-d-duncans-engineering-works-christchurch>

**REPORT DATED:** 12/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 502  
*FORMER R. BUCHANAN & SONS' CITY FOUNDRY AND  
SETTING – 1/210, 2/210, 3/210, 4/210 ST ASAPH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 05/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former City Foundry has high historical and social significance for its association with the Buchanan family and their long-standing foundry business. It is a rare surviving example of an Edwardian industrial building in an area of the inner city that once contained much of Christchurch's heavy industry. The City Foundry, together with the adjacent P & D Duncan's foundry building, is an important reminder of this industrial heritage.

In 1877 Dunedin and Christchurch were connected by rail for the first time and a new Christchurch Railway Station opened at the southern end of Manchester Street. The commercial activity generated by this railway expansion provided a stimulus to industry and encouraged the development of the vacant city blocks between Moorhouse Avenue and the central business district. Christchurch's heavy industry grew rapidly in this period and became concentrated in the south-central city area. In 1876 the large new Scott Brothers' Atlas Foundry opened on Martin Street (now Welles Street) and P & D Duncan Ltd opened a



foundry on St Asaph Street. In 1878 they were joined by the new R Buchanan and Sons' City Foundry, also on St Asaph Street.

Robert Buchanan (1847-1913) was born in Lanarkshire, Scotland, and came to New Zealand in 1870 under engagement to J Anderson & Co's Canterbury Foundry, the city's largest, in Lichfield Street. In 1878 Buchanan started on his own account and opened the City Foundry. The business specialised in ornamental ironwork. In 1904-1905 the original foundry buildings were replaced with new premises. Buchanan was a firm advocate for local industry, and a founding member of the Canterbury Industrial Association. He was also a prominent mason and an early member of the Caledonian Society.

After Robert Buchanan's death in 1913, management of the company was taken over by his son Charles (1878-1959). Charles remained managing director for forty five years until his death in 1959 at the age of eighty one. In his early years Charles was a prominent rugby referee and served as vice president of the Canterbury Rugby Union 1912-1923. He was also interested in mountaineering, and served as president of the New Zealand Alpine Club 1945-1947. At the time of his death he was patron of the Canterbury Westland branch.

From the 1960s a major transition took place in the south-central area as long established enterprises either closed or moved out to the suburbs. Buchanan's shifted to new premises in Mace's Road, Bromley, in 1976. The relocation was overseen by manager Charles Gordon Buchanan (1911-1992), Robert's grandson, who had joined the family firm in 1938 and retired following the move. Like his father, Charles Gordon was keen on climbing and served in various capacities with the NZAC. He was also heavily involved with the establishment of the Mt Cheeseman skifield.

After Buchanan's foundry relocated to Bromley, their former premises were redeveloped as The Foundry Restaurant in 1978. By 1985 this had become the Ménage Restaurant, and by the early 1990s, Limbo's Nightclub. In 1995 the former foundry building was converted into retail space on the ground floor and three apartments on the first floor. The building sustained damage in the Canterbury Earthquakes of 2010-2011, but this was not structural and it remains occupied.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former City Foundry has cultural significance as a tangible reminder of the large and skilled engineering workforce who were employed in heavy industry in the city centre until the middle decades of the twentieth century, and their way of life.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former City Foundry has high architectural and aesthetic significance as a rare surviving example in the city of an Edwardian industrial building, and as a surviving example of the work of Christchurch architect William V Wilson.

In 1904 the original 1878 City Foundry buildings were demolished and replaced with an entirely new complex designed by architect William V Wilson and built by Graham and Grieg. The redevelopment was completed in 1905. At the front of the complex on St Asaph Street was a building that contained the office, showroom and a pattern and dressing shop on the ground floor, and a pattern makers' shop and store on the first floor. It also contained an entry giving carriage access to the foundry buildings at the rear. Whilst comparatively plain, the street façade of this red brick building was ornamented with white stone dressings and a stone parapet with balusters, urns, a cog motif and a broken central pediment. The parapet was shorn of many of these details at some point in the mid twentieth century, but still contains panels giving the firm's name and dates. The St Asaph Street building resembles the more elaborate building constructed next door by architects Clarkson and Ballantyne for fellow founders P & D Duncan in 1903-1904. Research suggests that the City Foundry is likely to be the last remaining of many central city commercial and industrial buildings designed by William Wilson in the early twentieth century.

Single storey extensions were made to the east of the City Foundry building in the early 1940s and again in 1950. Whilst plainly modern, they reiterated the red brick and white stone palette, and continued the banding and cornice lines. After Buchanan's vacated their premises for Bromley in 1976, the interior of their St Asaph Street building was refitted for use as offices and a restaurant. In 1995 the majority of the site was cleared, and the St Asaph Street building was gutted and altered for ground floor retail and three first floor apartments. Changes to the façade included reopening the carriage way, lowering most of the ground floor windows, removing two first floor windows to provide balcony space, and reglazing the remainder. The building sustained some moderate damage in the Canterbury Earthquakes of 2010 and 2011, but the strengthening carried out as part of the 1995 conversion scheme prevented structural failure, and the building as a consequence remains in use.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former City Foundry has high technological and craftsmanship significance as a now less common surviving example of a substantial Edwardian masonry (brick and stone) building in central Christchurch. It has the potential to reveal information about early 20<sup>th</sup> century masonry construction techniques, materials, fixtures and fittings including the craft of the bricklayer and stonemason. It also has the capacity to reveal information about 20<sup>th</sup> century structural strengthening methodologies and upgrade techniques for the conversion to residential use.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former City Foundry has contextual significance on its site, in its setting and as part of a wider inner-city industrial context. The setting is the immediate land parcel. The building is located on the St Asaph Street frontage of a rectangular parcel that extends through to Welles Street. This is the historic site of the foundry complex, but extensions at the rear of

the former foundry building and garages are modern. The wider context of the building includes the single storey mid-twentieth century brick buildings to the east of the 1905 building, which were part of the City Foundry complex at its fullest extent, and the P & D Duncan foundry building to the west. The Buchanan's and Duncan's foundry buildings together are a significant heritage group and a significant city landmark.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The City Foundry and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site was occupied by R Buchanan and Sons from 1878.

## ASSESSMENT STATEMENT

The former City Foundry and its setting have high overall heritage significance to the Christchurch district including Banks Peninsula. The building has high historical and social significance for its association with the Buchanan family and their long-standing foundry business, and as a now less common surviving example of an Edwardian inner-city industrial building in an area of the inner city that once contained much of Christchurch's heavy industry. The former City Foundry has cultural significance as a tangible reminder of the large and skilled engineering workforce who were employed in heavy industry in the city centre until the middle decades of the twentieth century, and their way of life. The building has high architectural and aesthetic significance as a rare surviving example in Christchurch of an Edwardian industrial building, and of the work of Christchurch architect William V. Wilson. The building has technological and craftsmanship significance for the potential it has to reveal information about early 20<sup>th</sup> century masonry construction techniques, materials, fixtures and fittings including the craft of the bricklayer and stonemason. It also has the capacity to reveal information about 20<sup>th</sup> century structural strengthening methodologies and upgrade techniques for the conversion to residential use. The building has contextual significance as part of a small group of early and mid-twentieth century industrial buildings, including the adjacent heritage-listed P & D Duncan building, as significant reminders of the industrial heritage of this area of the central city. The City Foundry and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage File: Buchanan's Foundry, 210 St Asaph St

**REPORT DATED:** 15/01/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1368  
*FORMER COLONIAL MOTOR COMPANY GARAGE AND  
SETTING- 186 TUAM STREET/201 ST ASAPH STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: JENNY MAY, 19.4.2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Colonial Motor Company Garage has high historical and social significance for its 85 year association with car repair and retail, and with the Colonial Motor Company and its local Ford agency - known variously as Ford Motors Canterbury, Hutchinson Motors and Team Hutchinson Ford.

The Colonial Motor Company (CMC) has its origins in the Wellington coach-building works of William Black, which began in 1859. Black's works were taken over by Rouse and Hurrell in 1881 and formed into a limited company in 1902. Rouse and Hurrell took up the Ford Motor Car Agency in 1908 and renamed their business The Colonial Motor Company in 1911. The firm subsequently acquired or initiated many of the country's Ford dealerships, and began assembling cars in 1922.

The first Ford agency in Christchurch was opened by Henry Ranger in Chester Street in 1910. When Ranger retired, the agency was sold to Robert Jay and Robert Wright, who formed the Canterbury Motor Company in c1920 and relocated to 94 Tuam Street in c1921. In 1925 the

CMC purchased the agency from Jay and Wright, renamed it Ford Motors Canterbury, and shifted the business to leased premises at 162-166 Tuam Street.

In September 1929 the CMC purchased the former premises of timber and hardware merchants Williams, Stephens and Co at 186 Tuam Street. This two-acre property between Tuam and St Asaph Streets already contained substantial buildings and offered scope for expansion. During 1930-1931 the existing buildings were modified and new buildings constructed to accommodate the CMC operation. The single largest component of the project was a new garage fronting onto St Asaph Street for the workshop and Used Car Division. The business offered a very comprehensive range of services from their new site including new and used car, truck and tractor sales; petrol, parts and repairs.

In 1934 Ormond (Orm) Hutchinson, the former CMC Timaru branch manager, took over as manager in Christchurch. When the Ford Motor Company decided to take over assembly and distribution of new vehicles from CMC in 1936, the dealerships had to drop 'Ford' from their names. Ford Motors Canterbury became Hutchinson Motors, later renamed Team Hutchinson Ford in 1985. The Hutchinson family remain involved with the company.

The post war boom saw space in Tuam Street at a premium. In 1952 the company expanded onto the site immediately to the west (later sold to the Christchurch City Council for a car park), and in 1954 began purchasing land on the Main South Road at Sockburn, where its tractor and truck operations were moved in the late 1950s. This became a separate dealership in 1965. To further ease congestion, branches were also opened at Sydenham and Papanui in the late 1960s. The company however continues to trade from its original Tuam Street site, with the workshop operating in the same space it has occupied for the last 85 years. The buildings sustained damage in the 2010-2011 Canterbury Earthquakes, and the remaining portions of the old brick former Williams, Stephens and Co premises were subsequently demolished.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Colonial Motor Company Garage has cultural significance for its association through the course of the twentieth century with the distribution and maintenance of the private motor vehicle - which has revolutionized personal mobility, and in so doing changed the face of society and the physical environment.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Colonial Motor Company Garage has architectural and aesthetic significance as a Moderne industrial building by well-known Christchurch architect Cecil Wood.

In 1929 the Colonial Motor Company purchased a large Tuam Street site to relocate their Christchurch Ford agency, Ford Motors Canterbury. The following year Christchurch architect Cecil Wood was commissioned to alter the site's existing buildings and construct an expansive garage fronting St Asaph Street. The three-bay garage, to house the firm's workshop and used car division, was built of reinforced concrete with a corrugated iron-clad timber truss roof with ventilators. Each bay had a large partly-glazed timber sliding door. The parapet (in which the Ford logo is cast) steps up over the central door in order to give it emphasis. The eastern bay, which contained the used cars, has large display windows. Woods also added a oiling and washing bay, and a service station on the Tuam Street frontage. The works were completed in 1931.

Cecil Wood (1878–1947) was one of New Zealand's leading inter-war architects. He was articled to Frederick Strouts at 16 and later worked for Clarkson and Ballantyne, and in

partnership with Samuel Hurst Seager. As a sole practitioner, Wood's works included the Public Trust offices at Christchurch and Dunedin, State Insurance, Bishopscourt; the Hereford Street Post Office and churches at Waiau, Woodbury, Fendalton, Tai Tapu, Cashmere, and Woodend. He was noted for his domestic architecture, and designed many larger homes across Canterbury. Research to date suggests that Wood's design for the Colonial Motor Company was influenced by a visit to the United States in the late 1920s.

A major upgrade by Warren and Mahoney in 1978 and another in 1995 altered the Tuam Street appearance of the premises beyond recognition, but the St Asaph Street garage remained substantially as built. Much of the complex sustained damage in the 2010-2011 Canterbury Earthquakes, and the remaining portions of the old brick former Williams, Stephens and Co buildings were subsequently demolished. The Wood garage was largely undamaged however, and Team Hutchinson Ford continues to occupy it.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Colonial Motor Company Garage has technological and craftsmanship significance for its extensive use of reinforced concrete, and for its cantilevered roof construction - which was at this date new to New Zealand.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Colonial Motor Company Garage has contextual significance as a key surviving part of a southern central city industrial landscape. Historically much of the city's heavy industry was concentrated in the vicinity. The heritage-listed early twentieth century Duncan's and Buchanan's foundry buildings area short distance away on St Asaph Street. The setting of the garage consists of its immediate parcel, a large rectangular city plot. The building occupies the southern half of the site, with the northern half containing other later structures and an asphalted car sales lot. The new ECAN building is on the adjacent site to the east.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Colonial Motor Company Garage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider site has been in use for industry since the 1870s.

### **ASSESSMENT STATEMENT**

The Colonial Motor Company Garage and its setting are of overall heritage significance to the Christchurch district including Banks Peninsula. The garage has high historical and social significance for its 85 year association with car repair and retail, and with the Colonial Motor Company and its local Ford agency - known variously as Ford Motors Canterbury, Hutchinson Motors and Team Hutchinson Ford. The garage has cultural significance for its association through the course of the twentieth century with the distribution of the private motor vehicle, which has revolutionized society. The garage has architectural and aesthetic significance as a Moderne industrial building by prominent Christchurch architect Cecil Wood. The garage

has technological and craftsmanship significance for its extensive use of reinforced concrete, and for its then-novel cantilevered roof construction. The garage has contextual significance as a key surviving part of this southern central city industrial landscape which includes the heritage-listed early twentieth century Duncan's and Buchanan's foundry buildings. The garage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider site has been in use for industry since the 1870s.

**REFERENCES:**

R. Helms *The Architecture of Cecil Wood* University of Canterbury Art History PhD. Thesis, 1996.

Colonial Motor Company website

Team Hutchinson Ford website

CCC Heritage File 182-186 Tuam Street

**REPORT DATED: 25/03/2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 514  
*COMMERCIAL BUILDING AND SETTING, LAWRIE AND  
WILSON AUCTIONEERS - 200 TUAM STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Lawrie and Wilson Auctioneers building has historical and social significance for its association with the firm of auctioneers of the same name and the business of auctioneering, and as a rare surviving example of an Edwardian commercial building in the city centre. The building is a reminder of past patterns of commercial activity, manufacturing, retail, recreation and entertainment in the city.

The building was constructed for auctioneers and furniture retailers Lawrie and Wilson in 1910 and employed by them and their successors as auction rooms and retail space until the late 1930s. Through its history the building has been utilized by a large number of firms with the two floors often leased independently. Many of the occupants have been manufacturers

or tradesmen – an upholsterer (1914-1916), leather merchants Andersen and Hudson (1939-72), Modern Fashions Ltd. (1951-54), sign writers, a coat manufacturer and Photographic Laboratories (1983-1990). Reflecting the central city location, the building has also housed a number of recreational and entertainment businesses – a gymnasium (1940-1943), a dance school (1960s), and a strip club and pool salon (1970s-1980s). The final occupant of the building was the Christchurch City Council Parking Unit from c1996-2010. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011. It was subsequently acquired from the CCC by the Canterbury Earthquake Recovery Authority. A new building for the Canterbury Regional Council is being constructed on part of the wider site. The future of the former Lawrie and Wilson building is as yet undetermined.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Lawrie and Wilson Auctioneers building has cultural significance as a venue for recreation and entertainment for at least fifty years, from a gym in the 1940s, to a dance hall in the 1960s, to the city's second strip club (The Pink Pussycat) in the 1970s. The various modes of recreation may also be seen as a reflection of changing social mores.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Lawrie and Wilson Auctioneers building has high architectural and aesthetic significance one of the few remaining examples in the city of a typical small Edwardian commercial premises. Research to date has not established the architect or the contractors. While the ground floor frontage has been altered on a number of occasions, the elaborate Oamaru Stone first floor façade remains intact. The large parapet with its decorative scroll forms and a triangular pediment enhances the monumental appearance of the otherwise modest size and scale of the building. The design may have been influenced by the adjacent Tuam Street Hall (1883), which originally had a similar parapet. The other three elevations of the building are of utilitarian brick construction with a mix of window types. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011, but the strengthening undertaken as part of a major upgrade to prepare the building for the CCC Parking Unit in the 1990s prevented major structural damage.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Lawrie and Wilson Auctioneers building has technological and craftsmanship significance for its construction, materials and detailing. The masonry building has an elaborately carved Oamaru stone façade that clearly demonstrates the craftsmanship of Mr Wilson, the stonemason who executed it. The combination of materials and the mode of construction are typical of buildings of the early twentieth century. It also has the capacity to reveal information about 20<sup>th</sup> century structural strengthening methodologies.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Lawrie and Wilson Auctioneers building has contextual significance in its setting and within a wider inner city context. The building is built right to the street boundary in the north-east corner of a very large square land parcel. This parcel has been otherwise cleared of all its pre-earthquake structures for the construction of the new ECAN building. The setting of the building therefore comprises its footprint only.

The most important element of the building's wider context is the adjacent elaborate façade of the former Tuam Street Hall (1883), to which the later Lawrie and Wilson building responds architecturally. These two buildings as a pair provide an important reminder of the appearance of the late nineteenth and early twentieth century city, and are of high landmark significance. Slightly further away are the remaining buildings of the 'South on Lichfield/SOL Square' development and of High Street generally, which together comprise a large proportion of the city's surviving early twentieth century commercial heritage streetscape. The Edwardian buildings in the vicinity are generally of a similar scale and appearance.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Lawrie and Wilson Auctioneers building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the building opened in 1910, the central city map of 1862 shows that there was a structure on the site by this time.

## ASSESSMENT STATEMENT

The Lawrie and Wilson Auctioneers building and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The building has historical and social significance for its association with the firm of auctioneers of the same name and as a now less common surviving example of an Edwardian commercial building in the city centre. The building has cultural significance as a venue for recreation and entertainment for at least fifty years, from a gym in the 1940s, to a dance hall in the 1960s, to the city's second strip club (The Pink Pussycat) in the 1970s. The various modes of recreation may also be seen as a reflection of changing social mores. The building has high architectural and aesthetic significance as one of the few remaining examples in the city of a typical small Edwardian commercial premises. The carved stone façade with its large pediment is particularly notable. The masonry building has technological and craftsmanship significance for its construction, materials and architectural detailing. The building has contextual significance in relation to the neighbouring façade of the former Tuam Street Hall, and to the remaining character and heritage buildings of High Street and its surroundings, which together provide the most significant surviving precinct of commercial heritage in the city. The Lawrie and

Wilson Auctioneers building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files - 210 Tuam Street

*Press* 12 July 1910, p. 8.

Historic place # 3127 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details?id=3127>

**REPORT DATED:** 11/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 516  
*FORMER HIGH STREET POST OFFICE AND SETTING –*  
**209 TUAM STREET, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former High Street Post Office has high historical and social significance for its association with the Depression-era building programme of the first Labour government and its former use as a post office. The building was officially opened on 17 June 1932 by the Postmaster-General with the public in attendance. It replaced an earlier building and provided much needed services for business clientele in the neighbouring commercial and warehouse area of central Christchurch. Prior to the construction of the building, temporary services were afforded at premises in Lichfield Street. The building originally also housed the District Telegraph Engineer and his staff. A posting lobby, dock for mail vans and the entrance to the lift and staircase were accessed from Tuam Street. Entry to the post office

was from High Street. The building housed the Postmaster's office, mailroom, strong room, Engineer's clerical staff, Radio Inspector's office, District and County Telegraph Engineer's offices, technical staff, engineering cadets, the drawing office, printing room and lunchroom. Only the ground floor was used for postal services, with the upper floors occupied by clerical and draughting staff of the District Telegraph Engineer. At the time it opened only one of New Zealand's suburban post offices was said to be larger.

Following the closure and downsizing of postal services, the building has since 1992 been associated with the long-running video rental business Alice in Videoland (est. 1985). In the late 1990s other occupants included an Electoral Office, and Maori Women's Welfare League. The building passed into private ownership in 1998. In 2010 the building's tenants included a private box mail sorting area, Alice in Videoland, the Physics Room Art Gallery, and a hairdressing salon. It suffered little damage and was repaired following the 2010 and 2011 Canterbury earthquakes with some internal alterations carried out at the same time to house the C1 Café in the principal section facing High Street.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former High Street Post Office has cultural significance associated with its former use as a post office and its change of use to commercial operations reflecting the societal changes in the postal system and service offered by the Post Office. It has cultural significance for the community through its current use as a gallery space, small theatre and café.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former High Street Post Office has high architectural significance for its Stripped Classical style designed by John Mair, the Government Architect, in 1930. Mair (1876-1959) was born in Invercargill and educated at the University of Pennsylvania. After a period in private practise on his return to New Zealand, Mair was appointed Inspector of Military Hospitals by the Defence Department in 1918, and in 1920 he became architect to the Department of Education. Following the retirement of John Campbell in 1922, Mair was appointed Government Architect, a position which he held until his retirement in 1942. Mair was a highly regarded member of the profession and his oeuvre reflects changing tastes in government architectural imagery. Heritage New Zealand lists six post offices around New Zealand erected during Mair's tenure as Government Architect, including those in Hastings (c.1932), Dunedin (1937), Devonport (1938), and Lower Hutt (1940-43).

The former High Street Post Office is four stories high, with two principal decorative elevations facing east and south. The other elevations are more utilitarian in character. The building follows the American skyscraper classical column analogy, with a ground floor 'base', central 'shaft' with fluted pilasters and Doric capitals, and a defined 'capital', with a cornice and open balustraded parapet. Window openings are large, and joinery is of steel. Bronze panels with garland motifs are located at second and third floor level. Two torchere lights in metal and glass are located at either side of the High Street entrance. The entrance steps, transom over the entrance portal and the walls of the entrance porch are lined with a

dado of grey and black marble. William Williamson, who also built hydroelectric power station sand freezing works, was the contractor. With the exception of the doors, structural steel and glass, the materials used in construction were all sourced in New Zealand, as per government policy of the day. Rimu, kauri and totara were specified for the interior work, the granite was sourced from the Coromandel and the marble from Takaka. Messrs W Toomey and Co. was responsible for the brass counter grilles, the bronze coat of arms was originally located over the main entrance but now removed, the lap brackets, and other metalwork. The building has been altered with internal fitouts for different tenants over time. In the late 1960s tenders were called for a single-storey addition to the west of the original building, as well as alterations to the original building. Some alterations to accommodate new uses have also been made in particular post the 2010-2011 earthquakes.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former High Street Post Office has high technological and craftsmanship significance for what it may reveal of interwar construction methods, materials, fixtures and fittings. It has technological significance for the use of reinforced concrete construction with marble and granite facings and steel windows. It was announced in 1930 that the new post office was to be built of brick however the impact of the 1931 Hawke's Bay and the new national building standards for earthquake safety that followed meant a change to reinforced concrete construction. The speed with which the building was redesigned for reinforced concrete construction is indicative of the leading role the government played in responding to the implications of the Hawke's Bay earthquake. The former High Street Post Office has craftsmanship significance for its external classical detailing which evidences skills and techniques of the time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former High Street Post Office and its setting has high contextual significance for its setting, landmark status and contribution to a group. Prior to the 2010 and 2011 Canterbury earthquakes the building stood in an area of Victorian and Edwardian commercial building, remnants of which survive. The location of the building on a prominent corner site, fronting on to one of the city's triangle reserves, enhances the building's landmark status, as does its architectural style and its high profile and long-standing tenant, Alice in Videoland. A road was originally located directly in front of the building, between it and the triangle reserve. This road has since been closed to traffic and is a paved pedestrian area. The building also relates to the Chief Post Office in Cathedral Square, as two extant examples of the evolution of government architecture in the city. The setting of the building consists of the area of land covered by the building, and the small unbuilt service area to the north of the building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*



*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former High Street Post Office and its setting has archaeological significance because it has potential to provide archaeological evidence relating to construction methods and materials, and other human activity, including that which pre-dates 1900. The 1862 and 1877 maps of the central city show that buildings were on and/or near the site of the former Post Office in the 19<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

The former High Street Post Office and its setting has high overall significance to Christchurch, including Banks Peninsula for its association with the nation-wide building programme of the first Labour government and its former use as a post office. The building has historical significance for its use of a variety of services. It originally housed the District Telegraph Engineer and his staff, a posting lobby, dock for mail vans, the Postmaster's office, mailroom, strong room, Engineer's clerical staff, Radio Inspector's office, District and County Telegraph Engineer's offices, technical staff, engineering cadets, the drawing office, printing room and lunchroom. Only the ground floor was used for public postal services. The former High Street Post Office has cultural significance associated with its former use as a post office. It also has cultural significance for the community through its current use as a gallery space, small theatre and café. The building has high architectural significance for its design by Government Architect J T Mair in the Stripped Classical style. The former High Street Post Office has high technological significance for what it may reveal of interwar construction methods, materials, fixtures and fittings and its earthquake-resistant construction in reinforced concrete, and craftsmanship significance for the use of New Zealand materials and the quality of their use in the design. The building has high contextual significance as an inner-city landmark both before and since the Canterbury earthquakes. The former High Street Post Office and its setting has archaeological significance because it has potential to provide archaeological evidence relating to construction methods and materials, and other human activity, including that which pre-dates 1900.

## **REFERENCES:**

'High Street Post Office' Archives New Zealand

<http://archives.govt.nz>

RMA 92019824 & RMA 92020189 – Christchurch City Council, 2012

<http://www.highstreetstories.co.nz/stories/95-the-high-street-post-office---standing-proud>

<https://www.facebook.com/Highstreetprecinctproject>

**REPORT DATED: 25 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 515  
*FORMER TUAM STREET HALL AND SETTING –*  
**214 TUAM STREET, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Tuam Street Hall (also known variously as the Queen's Theatre, the Opera House, the St James' Theatre and the Odeon Theatre) has high historical and social significance as the oldest surviving meeting and entertainment venue in the city.

The Tuam Street Hall was opened by the Public Hall Company in July 1883, at a time when premises suitable for large gatherings were scarce in Christchurch. It therefore quickly became a popular venue for meetings, displays and entertainments. Kate Sheppard and the Women's Christian Temperance Union held suffrage meetings in the hall, and in November 1893 some of the first votes by women were cast there. The hall's history encapsulates more than a century of entertainment and performance in Christchurch, with the building serving variously as a public hall, lyric and vaudeville theatre, opera house, skating rink, cinema and church. The building is associated particularly with John Fuller and Sons, a prominent Australasian theatrical management company, who took over the hall in 1903 and retained ownership until its purchase by Kerridge-Odeon in 1960. The cinema finally closed after a century of operation in 1983, and was then purchased by the Assembly of God Church.

The former Tuam Street Hall has been vacant and under threat of demolition for two decades. A sustained preservation campaign was conducted by concerned citizens, who formed the Odeon Theatre Trust. The building suffered significant damage in the Canterbury

Earthquakes of 2010-2011, suffering partial collapse and was subsequently partially demolished in 2012. Its future is still being considered.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Tuam Street Hall has high cultural and spiritual significance as a venue for cultural and spiritual activity for more than 120 years. The Hall is held in high esteem by the Christchurch theatre and cinema communities and features strongly in the collective memories of citizens who attended events and performances in the building. The building has spiritual significance from its employment as a place of worship by the Assembly of God congregation during the 1980s and 1990s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Tuam Street Hall has high architectural and aesthetic significance for its design by local architect T. S. Lambert and its later alterations by the Luttrell Brothers.

Edinburgh-trained Thomas Lambert (1840-1915) practised in Christchurch between 1874 and 1893 before relocating to Dunedin. Lambert was very active during his tenure in Canterbury; his better known works included the United Services Hotel (1883, demolished), Christchurch Synagogue (1880, demolished), Highlight House (c.1890, demolished) and the former Farmers' Co-operative Association of Canterbury building (1882, façade only) in Cashel Street, which is the only other of his significant Christchurch buildings to survive. Lambert gave his Tuam Street Hall building an ornate stone Italianate façade with a high parapet and dominant central pediment. There were originally shops on the street frontage.

The former Tuam Street Hall has undergone many alterations over its lifetime to adapt it to new uses. One of the most significant of these was an extensive rebuild of the auditorium and foyer in 1927-1928 by E. S. Luttrell to convert the hall for use as a modern lyric and picture theatre. The building was shorn of its pediment and much of its parapet after it was purchased by Kerridge-Odeon in 1960. It sustained severe damage in the Canterbury Earthquakes of 2010-2011, and the stage house and auditorium were largely demolished in 2012. The circle, foyer and Lambert's façade remain extant, but their future is not assured. The façade is currently restrained and concealed by shipping containers.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Tuam Street Hall has technological significance as a remnant of what was the oldest masonry theatre in New Zealand, and craftsmanship significance for its ornamental stone façade. Surviving interior features include a marble stair in the foyer, dating from the rebuild in the 1920s.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Tuam Street Hall has high contextual significance in relation to its site, setting and the wider context of the central city. The setting of building is its immediate land parcel. The extant section of the former hall (the façade and foyer) is on the parcel's Tuam Street frontage. The remainder of the site is largely covered by the building's demolished remnants, with a service court/carpark at the rear.

Although much of the central city's architectural heritage has been lost as a consequence of the Canterbury Earthquakes, small pockets remain. One of the most significant of these is the area of lower High Street, where a dozen listed heritage buildings survive in various states of completeness - including the former Tuam Street Hall. Although many surrounding buildings have gone, immediately adjacent the hall to the west is the former Lawrie and Wilson Auctioneers building (1910), a small but ornate Edwardian commercial building whose pedimented façade echoes the original appearance of its larger neighbour. Although the façade of the former hall is presently concealed by containers, it has the capacity to again become a city landmark.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Tuam Street Hall and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The former Tuam Street Hall has overall heritage significance to the Christchurch, district including Banks Peninsula. The building has high historical and social significance as a remnant of the oldest surviving purpose-built meeting and performance venue in the central city, with more than a century of association with the theatre/cinema industry, and with other organisations, events and personalities such as Kate Sheppard and her crusade for women's suffrage. The former Tuam Street Hall has high cultural and spiritual significance as a venue for cultural and spiritual activity for more than 120 years. The Hall is held in high esteem by the Christchurch theatre and cinema communities and is esteemed by the wider community because of these associations. The building also has cultural and spiritual significance as a former home of the Assembly of God Church. The building has limited architectural and aesthetic significance as a result of damage by the Canterbury earthquake but is a notable surviving work by Thomas Lambert, who was responsible for the elaborate Italianate façade, and E. S. Luttrell. The building has technological significance as a remnant of New Zealand's oldest surviving masonry theatre, and craftsmanship significance for its ornamental façade and remaining interior elements. The Hall has contextual significance as

a pivotal element within the precinct of surviving heritage buildings in the lower High Street area. The former Tuam Street Hall and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage files - 214 Tuam Street

Historic place # 3140 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3140>

**REPORT DATED:** 03/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 530  
*JUBILEE CLOCK TOWER AND SETTING – VICTORIA  
STREET, BETWEEN PETERBOROUGH STREET AND  
MONTREAL STREET/95 VICTORIA STREET,  
CHRISTCHURCH***



**PHOTOGRAPH:** M.VAIR-PIOVA, 11/12/2014

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Jubilee Clock Tower has high historical and social significance for its connection with provincial government in Canterbury and Queen Victoria's Diamond Jubilee. The clock and ironwork superstructure were originally commissioned for the Canterbury Provincial Government Buildings in 1859. On arrival from England, the superstructure was found to be



too heavy for its intended site. The ironwork was stored at the Provincial Government Buildings and then in the Christchurch City Council yards for nearly forty years.

In 1897 the Diamond Jubilee of Queen Victoria's reign was celebrated in the city, and the superstructure and clock were grafted to a new stone base to create a memorial clock tower at the intersection of High, Lichfield and Manchester Streets. The increasing volume of traffic at this intersection resulted in a decision to relocate the tower to its present site in Victoria Street in 1930-1931. The clock tower has been extensively restored on at least three occasions: 1977-1978, 2003-2004 and following the Canterbury Earthquakes of 2010-2011. The clock tower sustained significant damage in the earthquakes and its bent finial became a popular post-earthquake image. The damaged clock tower was visited by HRH Prince Charles and the Duchess of Cornwall in 2012 in commemoration of Queen Elizabeth's Diamond Jubilee. The clock tower has been structurally strengthened and repaired and was reopened by Mayor Lianne Dalziel in October 2014.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Jubilee Clock Tower has high cultural significance as a public timekeeper and as a Diamond Jubilee memorial to Queen Victoria. At the time of its initial construction in the late nineteenth century, many citizens did not carry watches. Public clocks such as this therefore played an important role in timekeeping. The tower was erected to commemorate Queen Victoria's Diamond Jubilee, the sixtieth anniversary of her accession to the throne in 1837. Both plaques and carved ciphers on the tower commemorate this event. The tower serves to highlight the strong ties of family and patriotism that closely bound New Zealand and Britain in this period.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Jubilee Clock Tower has high architectural and aesthetic significance for its Gothic Revival design, the work of two significant local architectural practices, that of Benjamin Mountfort and Strouts and Ballantyne. It is also significant as part of Mountfort's original design for the Canterbury Provincial Government Buildings.

Benjamin Woolfield Mountfort (1825-98) trained as an architect in the office of the eminent Gothic Revivalist, Richard Carpenter. He arrived in Canterbury in 1850 and subsequently forged a career as New Zealand's pre-eminent Gothic Revival architect. Mountfort designed many religious buildings including the Trinity Congregational Church (1874), the Church of the Good Shepherd, Phillipstown (1884, now demolished), and the Christ Church Cathedral – where he made several major modifications to the original Scott design. He undertook many important commissions in the 1870s, including the Canterbury Museum (1869-82) and the Clock Tower Block at Canterbury College (1876-77). Mountfort introduced a number of High Victorian elements to New Zealand architecture, and was committed to the Gothic style with its honest use of materials and picturesque utility.

In 1857 Mountfort became first architect to the Province of Canterbury. In this capacity he designed the Canterbury Provincial Government Buildings in three stages from 1858 to 1865.

Mountfort's design for the first stage of the building (1859) was to include a delicate cast iron clock tower. This was manufactured but not erected.

In 1897 a design competition was held to select a stone base for the new Jubilee Clock Tower. The commission was awarded to the architectural practice of Strouts and Ballantyne. Frederick Strouts (1834-1919) trained in England before immigrating to New Zealand in 1859. He was elected an associate of the Royal Institute of British Architects in 1868 and was noted for his houses for the elite of Canterbury. Other commissions included the Canterbury Club (1873), Ivey Hall at Lincoln College, the Lyttelton Harbour Board building (1880) and the Rhodes Convalescent Home (1885-87, now demolished). Strouts had a brief partnership with his former pupil Robert Ballantyne before retiring from practice in 1905. The firm's design for the Jubilee Clock Tower was an open Gothic-arched arcade with an iron drinking fountain at its centre. Although the original base was demolished when the tower was relocated in 1930, the base which replaced it on the new Victoria Street site was very similar.

The clock tower was extensively restored in 1977-1978 when chimes were added to the clock mechanism, and then again in 2003-2004. During the extensive post-earthquake repair and restoration, the base was deconstructed and reconstructed in reinforced concrete with a stone veneer.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Jubilee Clock Tower has high technological and craftsmanship significance for the craftsmanship evident in both its cast iron and stone components and for it may reveal about masonry construction and Victorian iron work and materials as well as its capacity to reveal information about 21<sup>st</sup> structural strengthening technologies.

The clock tower superstructure was cast by founder Skidmore and Sons of Coventry to the design of Benjamin Mountfort, and sent out to New Zealand in 1860 in 142 packages. It is considered an internationally important piece of Gothic Revival ironwork. The base was reconstructed to its original design in 1930 and then again in 2013-14. It includes a variety of stones and extensive carving.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Jubilee Clock Tower has high contextual significance on its site, within its setting and as part of a wider context. The clock tower is centrally located on a small triangle at the intersection of Victoria, Salisbury and Montreal Streets. The setting is the immediate land parcel, which also contains low plantings. The context includes the adjacent heritage-listed Victoria Mansions, an Art Deco apartment block that provides a backdrop to the clock tower. The heritage-listed former Christchurch Teachers' College and Ironside House are also nearby. The location of the clock tower at a significant intersection, with a view shaft that

stretches north-west along Victoria Street into Papanui Road ensures that the clock tower is an important city landmark.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Jubilee Clock Tower and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900. Victoria Street was a major thoroughfare and a centre of commercial and other activity in the early colonial period; the intersection of Victoria, Salisbury and Montreal Streets was built up by the 1870s.

## **ASSESSMENT STATEMENT**

The Jubilee Clock Tower has high overall heritage significance to the Christchurch district including Banks Peninsula. The tower has high historical and social significance for its association with the Canterbury Provincial Government, and as a Jubilee memorial to Queen Victoria. The tower has high cultural significance as a public timekeeper and as a symbol of New Zealand's loyalty to Queen and Empire. The tower is of high architectural and aesthetic significance as part of the original design of the Provincial Government Buildings, and as a notable Gothic Revival design by architects B. W. Mountfort and Strouts and Ballantyne. The Jubilee Clock Tower has high technological and craftsmanship significance for the craftsmanship evident in both its cast iron and stone components and for it may reveal about masonry construction and Victorian iron work and materials as well as its capacity to reveal information about 21<sup>st</sup> structural strengthening technologies. The tower has high contextual significance as a major city landmark marking the northern approach to the central city, and as part of a cluster of surviving heritage structures around a busy intersection. The Jubilee Clock Tower and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900.

## **REFERENCES:**

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<http://www.heritage.org.nz/the-list/details/3670>

*The Press* 9 July 1929, p.10.

*The Press* 15 December 1997.

Ian Lochhead *A Dream of Spires: Benjamin Mountfort and the Gothic Revival* Christchurch, 1999

<http://www.teara.govt.nz/en/interactive/32542/memorials-to-queen-victoria>

**REPORT DATED:** 02/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 529  
VICTORIA MANSIONS AND SETTING – A-F/91, 1H-3H/91, 1J-  
3J/91, 1K-3K/91, 1L-3L/91, 1M-3M/91 AND N/91 VICTORIA  
STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

Victoria Mansions have high historical and social significance as a 1935 central Christchurch apartment building and the largest of its type to have survived the Canterbury earthquakes. The building, originally containing 23 flats, was developed by Victoria Mansions Ltd, of which the architects, the contractor, and GT Weston, of Weston House in Park Terrace were among the shareholders. The 'mansion flat' evolved in late 19<sup>th</sup> century London and the name denotes a purpose-built luxury apartment. Victoria Mansions offered two- and three-bedroom flats, as well as bedsits, and a caretaker's flat was also included in the building. A coffee shop was originally located in a single storey annex overlooking Victoria Street, but this was relatively short lived, closing in 1940. The building's plans also included garages fronting Victoria Street adjacent to the coffee shop, reflecting the popular use of the motorcar at the time of its design.

Victoria Mansions were one of a number of apartment buildings erected in Christchurch in the 1930s to meet a demand for new types of inner-city residential accommodation. By 1950

the professions of occupants included: clerk, photographer, professor, dentist, land agent, custodian, manager and solicitor. In 1960 one of the residents was Nancy Northcroft, who had served as the city's first town planning officer and by this time was the chief executive and chief planner for the Christchurch Regional Planning Authority. Gradually tenancies changed to a mix of residential apartments and professional rooms for doctors and dentists. By 1970 occupants included a sales representative, orthopaedic surgeon, eye specialist, photographer, and electrical engineer. Before the 2010 and 2011 Canterbury earthquakes the building was still occupied by a mix of residential and professional owners, and the annex was in commercial use. Today the main block awaits repair, having received significant earthquake damage, and the annex has been demolished.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Victoria Mansions have cultural significance as they demonstrate the way of life of past residents, including that of country visitors who would come to the city in the late 1930s for social or recreational reasons and required short-term accommodation.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Victoria Mansions have high architectural significance for their Moderne style design in 1931 by Heathcote Helmore. Helmore was one of the principals of the firm Helmore and Cotterill, who were successful Christchurch architects between the world wars. Helmore (1894-1965) and Guy Cotterill (1897-1981) had both attended Christ's College, served articles under Cecil Wood, and then travelled to England, via the United States, in 1920. Their partnership, which began in 1924, ended with Helmore's death in 1965. They specialised in Colonial Georgian Revival houses but also undertook commercial commissions such as the Cook and Ross building in Victoria Square (1926), the Christchurch Golf Club clubrooms at Shirley (1927) and Hanmer Lodge (1930-32).

The building has an L-shaped footprint with its primary elevations facing north and west. It is four stories high, topped with a penthouse apartment. The northern facade is symmetrical with balconies extend across the elevation between projecting end bays. The roof is flat, the frame windows are of simple rectilinear form, and detailing is simplified and derived from classical stylistic elements. The western façade is a simplified version of the north, with three cantilevered balconies emphasising the symmetry of the design. The building is designed and oriented so as to maximize light and most apartments have access to a balcony. The entrance doors on the ground floor are of multi-paned curved glass. An Art Deco style Otis lift services the floors. The building was refurbished in 1982 and the majority of the steel windows were replaced in aluminium of the same profile in c1991. Internal changes have been made to some of the apartments over time for conversion to small medical rooms. Some original fixtures and fittings still remain throughout the building.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Victoria Mansions has high technological significance for its reinforced concrete construction. J & W Jamieson were the contractors and the building was reported as approaching completion by Jamiesons in October 1935. Helmore and Cotterill began taking an interest in concrete construction in the late 1920s and as the building was designed in 1931, the same year as the Napier earthquake, it would have been subject to new national building standards for earthquake safety. Contemporary safety and stylistic considerations encouraged the omission of extraneous ornamentation, although the ironwork used for the balcony balustrades on the north façade and the relief detailing of the end bay pilasters demonstrate craftsmanship significance. The interior features decorative detailing and timber doors and panelling.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Victoria Mansions have high contextual significance within the central city, in close proximity to a number of other listed items, including the former Teachers' College in Peterborough Street. The building is a landmark due to its prominent corner location overlooking a busy intersection in a popular shopping street. As the backdrop to the Jubilee Tower (relocated to its present site in 1930-31), Victoria Mansions have a high level of recognition.

The setting consists of the area of land on which the building stands, on the triangle formed by the intersection of Victoria and Montreal Streets. There are garden beds and plantings on the north side of the building. The building has further contextual significance in relation to the former dwelling Santa Barbara at 169 Victoria Street in terms of its style, materials and detailing. Victoria Mansions is also part of a cohort of other 1930s Art Deco or Moderne apartment buildings to the west of the central city, including the West Avon Flats in Montreal Street (1930) and the Bealey Avenue Maisonettes, which were also designed by Helmore and Cotterill (1939-40). It came closest in size and scale to the seven-storey St Elmo Courts in Hereford Street (1929-30, demolished 2011).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Victoria Mansions and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to construction methods and materials, and other human activity, including that which occurred before 1900. Victoria Street was a major thoroughfare and a centre of commercial and other activity in the early colonial period and the intersection of Victoria, Salisbury and Montreal Streets was very built up by 1877.

### **ASSESSMENT STATEMENT**



Victoria Mansions and setting have high overall significance to Christchurch, including Banks Peninsula. The apartment building has high historical and social significance for its construction in 1935 to meet the demand for a new type of central city accommodation. Victoria Mansions have cultural significance as they demonstrate the way of life of past residents, including that of country visitors who would come to the city in the late 1930s for social or recreational reasons and required short-term accommodation. It has high architectural significance for its design by Heathcote Helmore in the Moderne style. The building has technological and craftsmanship significance for its reinforced concrete construction and simplified classical detailing and high contextual significance as a landmark due to its distinctive appearance and prominent location. Victoria Mansions and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to human activity, including that which occurred before 1900.

**REFERENCES:**

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Robert Esau 'Helmore and Cotterill: The Formative Years' MA Thesis, School of Fine Arts, University of Canterbury, 1988.

Historic place # 3142 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3142>

<http://www.teara.govt.nz/en/biographies/5n15/northcroft-anna-holmes>

**REPORT DATED: 31 JANUARY 2015**

**11 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 532  
*FORMER DWELLINGS AND SETTING, SANTA BARBARA*  
– 169 VICTORIA STREET, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 16/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

This former dwelling has historical and social significance as it was built in c.1938 for Henry Hobson (c.1895-1964), a pastry cook, who lived there until his death in 1964. Hobson survived his service in World War I and married Ida Trigance in 1924. The building was designed and built as two flats, one on each floor, and functioned in this way until 1977 when it was converted in to offices. It remains in commercial use and was not adversely affected by the 2010/2011 Canterbury earthquakes.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Santa Barbara has some cultural significance for its association with the arrival of mansion flats in the city between the world wars and the new way of life this offered for some central city residents.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Santa Barbara has architectural and aesthetic significance for its association with its architect, Henry Francis Willis (1892-1972), a mid-20<sup>th</sup> century architect who had read architecture at St John's College, Cambridge and worked for Christchurch City Council before establishing his own practice in 1928. Willis also designed the Repertory Theatre (formerly Radiant Hall, 1929, demolished), New Regent Street (1930-32) and specialised in cinema design.

The building has an irregularly shaped footprint and is two storeyed with a flat roof. In keeping with its Streamline Moderne style, rounded forms, such as external and internal walls and internal fittings such as fireplaces, are juxtaposed with rectilinear elements. The steel frame windows are large and the porthole windows and first floor balcony suggest a nautical character. These design elements are also characteristic of Streamline Moderne architecture, which is related to the contemporary Art Deco style and also shows some influence of the Bauhaus movement in architecture. The name of the dwelling 'Santa Barbara' is spelt out in Art Deco lettering on the front of the building. The original design included two garages and a porte cochere large enough to serve as a carport.

In 1994 the entrance porch was enclosed, and the ground floor door replaced by a floor to ceiling display window. Some interior features have been removed to accommodate alterations and have been stored on site.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

Santa Barbara has technological and craftsmanship significance for its construction, exterior detailing and interior features and fittings. The building is reported to be one of the first cavity concrete walled buildings in New Zealand. The materials and construction method evidence the response to new national building standards for earthquake safety introduced after the 1931 Napier earthquake. This is reflected in the dwelling's construction in concrete and steel, and its lack of extraneous ornamentation. Glass bricks are used as a feature for creating diffused light and retaining privacy for the entrance and stairwell areas. Inside the building, terrazzo fireplace surrounds and built in furniture reflects the technology and craftsmanship skills of the period, which are no longer common today.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Santa Barbara has contextual significance for the contribution it makes to the diverse streetscape of the north end of Victoria Street where it meets Bealey Avenue. While it has been in commercial use for almost 40 years, Santa Barbara still projects a residential appearance which has more in common with the houses and apartments in the nearby streets of Dublin and Dorset and of Park Terrace. In relation to Willis' other residential work, Santa Barbara demonstrates the progression of the architect's residential design approach and the building may also be compared, in terms of materials and style, to Victoria Mansions, on the corner of Victoria, Salisbury and Montreal Streets, and the Bealey Avenue Maisonettes.

The setting of the former dwelling consists of a rectangular parcel of land, all of which has been asphalted for car parking. The building is set back from the street, which reflects its former residential use.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

Santa Barbara and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to construction methods and materials, and other human activity, including that which occurred before 1900. Victoria Street was a major thoroughfare and a centre of commercial and other activity in the early colonial period and the northern section of the road, just south of its intersection with Bealey Avenue, was already built up by 1877.

### **ASSESSMENT STATEMENT**

The former dwelling known as Santa Barbara and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical and cultural significance for its construction as a late 1930s small-scale apartment building in central Christchurch, illustrating a form of urban living that became increasingly attractive in the interwar period. The building has architectural significance for its Streamline Moderne style and as an example of the work of Christchurch architect Francis Willis. Santa Barbara has technological significance for its concrete cavity wall construction and the quality of its architectural detailing, especially on the interior of the building. The former dwelling has contextual significance as a landmark on Victoria Street and in relation to other central city apartments and townhouses that were built in the 1930s. It has potential archaeological significance in view of the pre-1877 development of Victoria Street.

### **REFERENCES:**

CCC Heritage Files, 169 Victoria Street

Historic Place # 4975 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/4975>

*The Press* 19 May 1979.

Amanda Ross 'H Francis Willis – a Christchurch architect in the 1930s' BA Hons research paper, University of Canterbury, 1998.

**REPORT DATED: 2 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 586  
*WORCESTER STREET BRIDGE AND SETTING – WORCESTER  
STREET BETWEEN CAMBRIDGE-OXFORD; 110, 142  
CAMBRIDGE TERRACE; 161 OXFORD TERRACE  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Worcester Street Bridge has high historical and social significance for its construction in 1885 as one of the network of largely Victorian and Edwardian bridges crossing the Avon River that link Christchurch physically, and that play an important part in defining Christchurch's identity. These bridges were built not only to be functional, but also to be ornamental and provide evidence of permanency and progress. The bridge was opened by C P Hulbert, Mayor of Christchurch, as recorded in an inscription on one of the stone piers of the structure and was the fourth bridge on the site. The first bridge in this location was a rudimentary footbridge erected in 1851. The Land Office was located on the corner of Worcester Street and Oxford Terrace at this time, and was an important building for the early European settlers, hence the requirement for a bridge in this location. A more substantial footbridge was erected in 1860, and destroyed by the great flood of 1868. A timber cart bridge was then erected in 1869. The replacement of early timber bridges in permanent materials was undertaken throughout the central city, as funds and materials became

available and as the need became apparent. This reflects the replacement of the City's early timber buildings in more permanent materials with increased ornamentation as the young City developed. The bridge is one of a number built by the Christchurch City Council during the 1880s. As the City grid layout of streets is imposed on the curve of the River Avon, bridges were essential infrastructure to the early City, and continue this role to the present day. The Worcester Street Bridge is located on a particularly important route historically and now. Worcester Street provided vehicular and pedestrian access from the Christchurch Cathedral, Cathedral Square and the former Municipal Chambers to the Canterbury Club, Canterbury Museum, the Botanic Gardens, Hagley Park and the historical educational precinct with Christ's College, Canterbury College (now the Arts Centre) and other Schools. Today the bridge is a key transport route for visitors to the City by foot and tram. It was closed to motor vehicles in 1993. The bridge was damaged following the earthquakes of 2010 and 2011. Repairs have been undertaken to the pillars and stonework of the bridge and it is once more open to pedestrians and trams.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The site of the Worcester Street Bridge has high cultural significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning 'the place of a game or play', is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks.

The Worcester Street Bridge is of cultural significance as one of Christchurch's ornamental cast-iron bridges which play a role in expressing civic pride and identity. The many bridges that cross the Avon played a significant role in the development and spread of Christchurch. The bridge featured in a 1925 painting by noted Canterbury artist Margaret Stoddart "Spring on the Avon".

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

This bridge is of high architectural and artistic significance for its design, as one of a number of bridges across the Avon designed in a similar manner establishing a general design aesthetic that complements the Gothic Revival style characteristic of public architecture in Christchurch. The pattern established for central city bridges began with the Papanui/Whatley Road (Victoria St) Bridge in 1864. The bridge is a single span bridge with decorative cast iron railings which rest on top of the stone faced arch of the bridge. The bridge includes lamp standards mounted on piers. A keystone motif is a feature of the arches of the bridge. The bridge is presently surfaced with modern cobbled paving. A new cast iron balustrade panel has been installed in the structure. A tram line was installed on the bridge in 1995 - historically trams did not cross the bridge when they were used as part of the public transport system. Current research suggests that the bridge was designed by City Surveyor Charles Walkden, who was responsible for building or rebuilding many of the bridges in central city at this time.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The bridge is of high technological and craftsmanship significance for its construction method, materials and for the engineering skills evident. The bridge's stone facing and cast iron balustrade exhibit a high degree of craftsmanship. The stone used is Mount Somers limestone. Walter B. Scott built the bridge and it evidences engineering skills and methods for bridge construction of the time.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The bridge has high contextual significance as part of the network of historic Avon crossings in the central city, for its setting and for its landmark status. The setting of the Worcester Street Bridge consists of the areas of river and riverbank which extend below the bridge and to its north and south, including the lawn and established trees, providing views to and from the bridge, as well as the section of road from Oxford Street to the bridge. It also has contextual significance as a visual landmark for its distinctive appearance, and its prominent location on a major tram and pedestrian thoroughfare in the City. The bridge is also visible from Cambridge and Oxford Terraces. The bridge is located prominently adjacent to the former Municipal Chambers and near an area of reserve land beside the Avon River which contains the Robert Falcon Scott Statue and formal plantings and a fountain as part of the Christchurch Beautification Society's work in the City.. The bridge is also associated with Mill Island, a small planted island in the stretch of river between Hereford and Worcester Streets. The bridge is consistent in terms of form, scale, detailing, style and materials with the nearby Gloucester and Armagh Street bridges, and the early bridges in the wider context of the central city - in Colombo Street, Armagh Street (Hagley Park) and Victoria Square. It is consistent in terms of form and scale with the nearby Hereford Street Bridge.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that related to construction, and activities related to the river. European activity is recorded on the site prior to 1900, with the erection of the first bridge in 1851. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900.

## **ASSESSMENT STATEMENT**

The Worcester Street Bridge and its setting are of overall high significance to Christchurch including Banks Peninsula as one of the network of largely Victorian and Edwardian bridges crossing the Avon River that link Christchurch physically, and that play an important part in

defining Christchurch's identity. The Worcester Street Bridge has historical and social significance for its construction in 1885 as one of the network of largely Victorian and Edwardian bridges crossing the Avon River that link Christchurch physically, and that play an important part in defining Christchurch's identity. The site of the Worcester Street Bridge has cultural significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoë and Ngāi Tahu. The Worcester Street Bridge is of cultural significance as one of Christchurch's ornamental cast-iron bridges which play a role in expressing civic pride and identity. This bridge is of high architectural and artistic significance for its design, as one of a number of bridges across the Avon designed in a similar manner establishing a general design aesthetic that complements the Gothic Revival style characteristic of public architecture in Christchurch. The pattern established for central city bridges began with the Papanui/Whatley Road (Victoria St) Bridge in 1864, The bridge has high technological and craftsmanship significance for its construction method, materials and for the engineering skills evident. The bridge has contextual significance as part of the network of historic Avon crossings in the central city, for its setting and for its landmark status. It also has contextual significance as a visual landmark for its distinctive appearance and its prominent location on a major tram and pedestrian thoroughfare in the City. The bridge and setting are of archaeological significance for their potential to provide evidence of human activity prior to 1900.

#### REFERENCES:

Christchurch City Council, *Heritage File, Worcester Street Bridge – Worcester Street*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Worcester Street Bridge – Worcester Street* - 2011

<http://christchurchcitylibraries.com/TiKoukaWhenua/Otakaro/>

**REPORT DATED:** 21/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 569  
*DWELLING AND SETTING – 21 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

21 Worcester Street has social and historical significance for its association with businessman and philanthropist John Seager and his wife Clara, and as a residence that illustrates the social and demographic changes that the central city underwent during the twentieth century, with its transition from desirable single family residence to multiple occupancy flats to business premises.

John Henry Seager (1848-1936) served as secretary of the Christchurch Land and Building Society from 1883 until his early retirement in 1894, although he retained a directorship until 1931. After retirement Seager devote his time to bowling, extended travel and his prized antique porcelain collection. The collection was donated to Canterbury Museum in 1932. The Seager Prize in Fine Arts has been awarded in his honour by the University of Canterbury since 1975.

In April 1897 John and his wife Clara purchased a section in Worcester Street opposite Canterbury College, and constructed a new house on the site with a dedicated gallery for the

porcelain collection. The house was connected to the sewer in November 1898. The Seagers were known for their hospitality at their Worcester Street residence. The property appears to have been let after Clara's death in 1932, although John Seager did not sell it until shortly before his own death in 1936. The house was purchased by John McLaughlin, a baker, who converted it into ten bedsits. Since McLaughlin sold the property in 1960 there have been a number of owners including well-known Christchurch architect David Sheppard. The house remained as flats until the early 1990s, when it was restored for use as a residence and gallery. In c2007 the former dwelling was converted for use by the Dyslexia Foundation of New Zealand.

The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011 and was unoccupied until the completion of repairs in 2014. It now serves as offices with a small residential component.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

21 Worcester Street has cultural significance for the manner in which it illustrates the lifestyle of turn of the century businessman. The dwelling is esteemed by the community who opposed its potential demolition in the early 1980s. More recently the former dwelling has become associated with dyslexia awareness through its occupation by the Dyslexia Foundation. A public artwork relating to dyslexia was installed in the front yard in 2007.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

21 Worcester Street has architectural and aesthetic significance as a late Victorian square plan villa with a particularly ornamental façade.

The single storey timber square villa was constructed in 1898. It has a conventional plan and general form but features an unusual degree of ornamentation. The symmetrical façade features two box bay windows with a central Palladian motif and leaded toplights. The windows and roof feature unusual cast iron cresting. Between the windows is an elaborate cast iron lacework entry porch sheltering a front door with leaded side and toplights. The eastern elevation has a turret. The chimneys are set with terracotta panels. The interior features large ceiling roses and heavy cornice, original fireplaces and surrounds, and deep skirting boards. Research to date has not positively identified the dwelling's designer, but the distinctive detail employed (such as the terracotta chimney panels and the leaded windows) suggest the hand of John's cousin, noted Canterbury architect Samuel Hurst Seager.

The house was converted to bedsit flats in c1937 and stuccoed in the 1960s, but otherwise surprisingly few alterations were made to the building's fabric with most features surviving intact into the early twenty first century. Restoration of the building was undertaken in the early 1990s and again in the early 2000s. The latter restoration saw the reinstatement of the cresting, and the installation in the front garden of a 'Dyslexia Discovery' public artwork - a collaborative installation combining works made by Weta Workshop, Paul Dibble and Mackenzie Thorpe. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011. Reinstatement involved the full removal and replication of the

chimneys - including the re-making of the terracotta panels and chimney pots, the complete relining of the interior, the reinstatement of ceiling roses and the replication of all cornice detail, and the reinstatement of all original fireplaces and surrounds. A party wall to the 'gallery' wing was rebuilt in light-weight materials without its windows in order to meet fire code.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

21 Worcester Street has technological and craftsmanship significance for what it may reveal about Victorian timber construction, materials, fixtures and fittings. It has craftsmanship significance for the façade and interior treatments, especially the entry porch with its cast iron lacework, and the leaded windows. The chimneys also feature decorative terracotta panels.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

21 Worcester Street has high contextual significance for its contribution to the streetscape within the city's premier heritage precinct, which is centred upon the Arts Centre of Christchurch, Canterbury Museum, Christ's College, and Worcester Street/Boulevard. The building is part of a wider group of Victorian and Edwardian residential buildings in the area, many of which share a similar scale, form, materials and design. The former Seager dwelling is particularly associated with the heritage-scheduled buildings at 5, 15, 17, and 23 Worcester Boulevard, by virtue of their proximity, section size, materials, form and detailing.

The setting consists of a narrow, rectangular parcel of land, with a garden area to the rear of the building and the front yard given over to the Dyslexia Discovery Exhibit. The 2007 landscaping and public artwork have altered the character of the setting from a residential street fenced front garden to a public space. There is a small independent living unit in the north west corner of the back garden.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

21 Worcester Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The city block was largely vacant before it was subdivided in the early 1890s.

### **ASSESSMENT STATEMENT**

21 Worcester Street and its setting has overall high significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance for its association with businessman and philanthropist John Seager and his wife Clara, and as a residence that illustrates the social and demographic changes that the central city underwent during the twentieth century, with its transition from desirable single family residence to multiple occupancy flats to business premises. The dwelling has cultural significance for the manner in which it illustrates the lifestyle of a turn of the century businessman and for its recent association with Dyslexia awareness. The dwelling is also esteemed by the community who opposed its potential demolition in the early 1980s. The dwelling has architectural and aesthetic significance as a very ornamental late Victorian square-plan villa. The dwelling has technological and craftsmanship significance for what it may reveal about Victorian timber construction, materials, fixtures and fittings, and craftsmanship significance for the quality of its decorative features. The dwelling has contextual significance as a local landmark set within a cluster of houses that contribute to the historic character of Worcester Boulevard. The dwelling and its setting has archaeological significance for its potential to hold evidence of human activity, including that which occurred before 1900.

**REFERENCES:**

Historic place # 1893 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1893>

**REPORT DATED:** 13/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,***  
***25 HEREFORD STREET, 39 HEREFORD STREET, 30***  
***WORCESTER STREET, 40 WORCESTER STREET,***  
***CHRISTCHURCH***

Canterbury College (from 1958, Canterbury University), founded in 1873, was New Zealand's second university after Otago. From 1876 a College campus was developed on the city block circumscribed by Worcester, Hereford and Montreal Streets and Rolleston Avenue. By the mid twentieth century this had blossomed into a remarkably architecturally homogenous Gothic Revival complex. By the mid-1950s the university's increasing roll required a move to a larger campus and between 1957 and 1974 the University re-located to the Ilam campus. In 1976 the University's former city site was transferred to the Arts Centre of Christchurch Trust Board to be used for a variety of arts-related activities,

The first buildings at Canterbury College were designed by prominent 19<sup>th</sup> century Canterbury architect Benjamin Mountfort, who envisaged a Gothic Revival campus on the Oxbridge model. These included the **Clock Tower Block (1877/1879)**, **College Hall (1882)**, **Classics Building (1888)**, **Mechanical Engineering Building (1891)** and **Biology – Observatory Block (1896 and later)**. These buildings are closely associated with the early days of Canterbury College, founding professors such as David Macmillan Brown and Alexander Bickerton, and early students such as Ernest Rutherford and Apirana Ngata.

The Canterbury College Board was also responsible for establishing the first public secondary schools in the province. These institutions were initially co-located with the College on the city site. **Christchurch Girls High School (1877 and later)** proved so popular that it had to relocate within a few years, to be replaced by the **School of Art**, an institution which rose to national prominence in the interwar period with the advent of the Canterbury School of painters. **Christchurch Boys High School (1881 and later)** however remained alongside Canterbury College until 1926. Boys High has particular associations in this period with long-serving headmaster Charles Bevan Brown.

In spite of Mountfort's initial vision, the campus largely grew piece-meal until WWI. Early twentieth century additions included the **Electrical Engineering Building (1902)**, **Hydraulic Engineering Laboratory (1906 and later)** and the **Chemistry Building (1910)**. Prompted by a growing roll and supported by positive college revenues, Board member and prominent architect Samuel Hurst Seager initiated a major campus expansion and rejuvenation in 1913. This was intended not only to add significant floor space, but also to architecturally re-align the campus with Mountfort's early Gothic Revival buildings. Over the next decade, architects Collins and Harman executed at least seven new buildings and altered many others. These included the **Hydraulic Engineering Laboratory (1914)**, **Men's Common Room (1916)**, **Registry (1916 and later)**, **Library (1916)**, **North and South Quadrangles (1916-17)**, **West Lecture Theatre Building (1917)**, **Physics Building (1917)**, **Biology (1918)** and **Electrical Engineering Extension (1923)**. These buildings have particular associations with the second generation of academics at Canterbury such as James Hight in History, and Robert Scott who bestrode the large School of Engineering. Not long after the conclusion of this growth period, Canterbury's students also gained a dedicated facility with the opening of the **Students' Union (1929 and later)**.



Although parts of Canterbury College/University remained on the town site until the mid-1970s, the intercession of the Great Depression, WWII, and the 1949 decision to relocate to Ilam prevented further permanent development of the campus, and the quads filled with prefabs. One exception was the **Registry**, extended in more contemporary idioms in 1957 and 1966. This is one of the few built reminders of the later phase of University occupation.

As a result of the 2010 and 2011 Canterbury earthquakes, all but one of the 23 heritage buildings at the Arts Centre sustained significant damage and were subsequently deemed unsafe. A repair and conservation programme has been put in place and the work is steadily progressing with the 1916 registry and former Boys' High gymnasium now repaired, open and tenanted. Work is due to be completed on all 23 buildings by 2019.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 545  
*CLOCK TOWER BLOCK AND SETTING, FORMER  
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25  
HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : G. WRIGHT 13/02/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Clock Tower Block has high historical and social significance as the oldest surviving element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has connections with many prominent

New Zealanders, but is associated particularly with Nobel Prize-winning physicist Ernest Lord Rutherford and houses the Rutherford's Den interpretation and education centre within it.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877 and was later extended to the east in 1879.

As the college's focal point and main entry, the block contained lecture theatres, the offices of academics and until WWI, the college registry. As the oldest remaining building on the site, it has particular associations with two of the three founding academics, John Macmillan Brown and Alexander Bickerton. Macmillan Brown (1845-1935) was appointed first professor of classics and English in 1874, becoming professor of history, English and political economy in 1879. More than any other person, he was responsible for creating Canterbury College. Ernest and dedicated, he took his duties seriously and was admired as a teacher and an educational pioneer, but the heavy workload took its toll and he retired at fifty in 1895. He is remembered in the Macmillan Brown Centre, the University of Canterbury's New Zealand and Pacific library and research facility. Bickerton (1842-1929), the first professor of chemistry (1874) and later physics, was a different sort of man. Known as Bicky, he was warm and charismatic, and an entertaining and popular lecturer. His unconventional and outspoken views in relation both to science and social issues brought him into conflict with the College's Board however, and he was dismissed in 1902.

Although many students have passed through the Clock Tower Blocks' tiled foyer, the building is today most associated with Nobel Prize-winning physicist Ernest Lord Rutherford (1871-1937), who commenced his scientific career as a student at Canterbury College in the 1890s under the inspiring direction of Bickerton. 'Rutherford's Den', an educational experience, occupied a number of rooms in the building. (This is presently based off-site, but is to return once restoration is completed.) Other prominent Canterbury alumni who studied at Canterbury College in this early period include Kate Edger, the first woman to gain a degree in New Zealand, Maori leader Sir Apirana Ngata, Helen Connon who became the first woman in the British Empire to win a degree with honours. A bust of Helen Connon stood in the College Hall until the earthquakes.

After a century on its central Christchurch site, the University of Canterbury completed a gradual relocation to a new suburban campus at Ilam in the mid-1970s. After a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. In addition to the Rutherford's Den, the Clock Tower Block contained the Arts Centre's administration and the well-known Le Café. The building was severely damaged in the Canterbury Earthquakes of 2010 and 2011, and is presently being restored and structurally upgraded.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Clock Tower Block has high cultural significance as the oldest remaining portion and a key part of the former central city campus of the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. Its early date reflects the importance the cultural value the colonists placed on education. The university was based in this location for a century, during which time many thousands of students passed through its doors. Two of the University's most notable alumni were contemporaries. Nobel Prize-winning physicist Ernest Rutherford, commenced his scientific career at Canterbury College in the 1890s. His private study/laboratory in the Clock Tower Block formed the focus of 'Rutherford's Den', an educational experience commemorating Rutherford and his achievements. Sir Apirana Ngata who was awarded a Te Makarini Scholarship studied at Canterbury College completing a BA in political science in 1893 becoming the first Maori to complete a degree at a New Zealand university. The university was very early in admitting women scholars and the first women to gain a degree in New Zealand, Kate Edger and the first woman to gain an honours degree Helen Connon were Canterbury alumni. The University's successor on the town site, the Christchurch Arts Centre, provides premises and display, performance and retail space for a wide variety of arts-related organisations though is currently closed post the Canterbury earthquakes and restoration work continues.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Clock Tower Block has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as the building which established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

The first masonry building on the Canterbury College site, the Clock Tower Block was completed in 1877 and extended to the east in 1879. Envisaged as the beginning of an Oxbridge-style college, the Gothic Revival building was designed as a gatehouse and features a tiled grand entry and a decorative clock tower set with Canterbury's arms. One common tenet of the Gothic style is the manner in which the exterior reflects the use of the interior. The Clock Tower Block's windows consequently express both the stairs and the tiers of the lecture theatres contained within. The basalt building with its limestone facings set the style for the campus, with all later buildings either initially designed or later altered to be compatible with Mountfort's vision.

The Clock Tower Block was badly damaged by the Canterbury Earthquakes of 2010 and 2011. The clock tower was subsequently partially deconstructed. Restoration and strengthening is expected to be concluded in 2015. It remains not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Clock Tower Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. It has the capacity to reveal information on Victorian masonry construction. The restoration presently underway will have the capacity to reveal information of the state of 21<sup>st</sup> century seismic strengthening technologies and techniques at this time.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Clock Tower Block has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard, close to the Rolleston Avenue corner. It adjoins the former College Hall to the west, and former engineering school buildings to the east. Its northern elevation is set back from Worcester Boulevard, allowing a large paved forecourt and lawn areas with established trees. The southern elevation opens into the North Quadrangle. The wider setting of the Clock Tower Block is shared by the nineteen listed buildings that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Clock Tower Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. Facing Worcester Boulevard, the Clock Tower Block is an important city landmark.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Clock Tower Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The Clock Tower Block and its setting are of high overall heritage significance to the Christchurch district including Banks Peninsula as the oldest surviving element and a key part of the complex of buildings that housed Canterbury University College (later the University of Canterbury). The building has high historical, social and cultural significance as the site of the University of Canterbury between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has connections

with many prominent New Zealanders, but is associated particularly with Nobel Prize-winning physicist Ernest, Lord Rutherford, Sir Apirana Ngata, Kate Edger and Helen Connon. The Clock Tower Block has high cultural significance as a key part of the former central city campus of the University of Canterbury. Its early date reflects the importance the cultural value the colonists placed on education. The university was based in this location for a century, during which time many thousands of students passed through its doors. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as the building which established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The Clock Tower Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. On the completion of its restoration, it will have the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site at the Rolleston Avenue/Worcester Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Clock Tower Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

#### REFERENCES:

CCC Heritage File: Arts Centre  
 G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 01/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 548**

***GIRLS' HIGH SCHOOL/SCHOOL OF ART BLOCK AND  
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER  
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Girls' High School/School of Art Block has high historical and social significance for its association with both female secondary and art education. The block initially housed Christchurch Girls' High School, and then the Canterbury College School of Art (later the School of Fine Arts). Since the late 1970s it has been a part of the Arts Centre of Christchurch.

Christchurch Girls' High School, Christchurch's first secondary school for females and one of the first in New Zealand, opened in purpose-built premises adjacent Canterbury College in September 1877. The school proved so popular however that the new building was almost immediately too small. As a consequence Girls' High relocated to Cranmer Square in 1881.



The former Girls' High School building was occupied in 1882 by the newly-formed School of Art (later the School of Fine Arts), an autonomous division of Canterbury College. Trade and Craft-based training was a significant aspect of the School's work in its early decades, and indeed did not cease entirely until the 1950s. Classes (for example) were conducted for students of architecture, stone carving and embroidery. From the 1920s however fine arts (and particularly painting and drawing) developed a higher profile at the School, which as a consequence became the most well-regarded art faculty in New Zealand through the middle decades of the twentieth century. Under director Archibald Nichol (1920-28), painting and drawing assumed a more central place and a distinctive regional style of painting emerged, typified by artists such as Bill Sutton, Rita Angus and Evelyn Page. This placed the School at the forefront of art in New Zealand, a status it maintained until after WWII. A Diploma of Fine Arts was introduced in 1929. The School became a full university department in 1950.

Despite several extensions, the School of Fine Arts was overcrowded in the post WWII period and in 1957 it became the first department of the University of Canterbury to move to the new campus site at Ilam. The former School of Fine Arts block was then primarily utilized by the University Library. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The former School of Fine Arts Block operated as a function and teaching space, with rooms dedicated to former teachers and/or students Bill Sutton, Elizabeth Kelly and Francis Shurrock. The building also contained the long-standing Annie's Restaurant. The building had been structurally strengthened prior to the Canterbury earthquakes and sustained minimal damage in the earthquakes of 2010 and 2011. It is currently being repaired.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Christchurch Girls' High School/School of Art Block has high cultural significance as a tangible reminder of the importance placed on the education of girls by the early colonists and as a societal culture reflection of the significance of fine arts training. It was the home of the Canterbury College School of Art between 1882 and 1957.

The School of Art (later the School of Fine Arts) opened in 1882 in the former Girl's High building with 91 day and evening students. Although fine arts were always part of the curriculum, trade and craft-related training was a major part of the School's function in its early decades, and in fact did not cease entirely until the 1950s. As part of the Arts Centre of Christchurch, the Girls' High School/School of Art Block maintained a cultural function as a public venue.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Girls' High School/School of Art Block has high architectural and aesthetic significance for its association with leading Canterbury architects Thomas Cane and Samuel Hurst Seager; as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

Thomas Cane (1830-1905) practised in England before coming to New Zealand in 1874. In 1875 he took over from Benjamin Mountfort as Provincial Architect. After the abolition of the provinces in 1876 Cane became architect to the Education Board. In this capacity he designed a large number of school buildings, including in 1878 the new Girls' High School in Christchurch. This basalt and limestone Gothic Revival style building repeated a number of features from Mountfort's recently completed building (1877) for Canterbury College. The timber fleche on the roof was intended as a bell tower, but was never employed as such.

When the new School of Art moved into the former Girls' High building in 1882, its spaces were reordered to fit it for its new use. In 1893 Cane, who was by then a member of the School of Art's teaching staff, designed an addition on the north elevation for trade and craft classes and the fine arts Life Room. Although Gothic Revival, with its heavy window canopy, buttresses and crenellated parapet this has quite a different appearance to his 1878 building. Cane left the School late in 1893 and was replaced by architect Samuel Hurst Seager.

Samuel Hurst Seager was an innovative designer, at the forefront of architectural and planning theory and practice in New Zealand in the decades either side of 1900. He was particularly well-regarded as a domestic specialist. Although Seager was prepared to design houses to meet his client's requirements and is known for his Queen Anne inspired villas and 'Old English' Domestic Revival mansions, his personal interest was in developing a distinctively New Zealand architectural style. He also had a particular belief in the potential of good design to change and improve society. To these ends he introduced the Arts and Crafts bungalow to Canterbury at the turn of the century, and spent much of the remainder of his career developing and refining this house type.

During the 1890s the teaching of trade classes at the School of Art continued to grow, placing ever increasing demands on accommodation. In 1902 Seager made an addition to the quadrangle elevation of the School. In a similar style to Cane's 1893 addition, this new building provided additional space for trade teaching on the ground floor and fine arts on the first floor. The addition was constructed in brick but re-faced with stone in the 1915-17 period by official Canterbury College architects Collins and Harman as part of an extensive expansion and redesign of the College site. This programme was intended both to provide additional facilities and have the campus accord more completely with Benjamin Mountfort's original Gothic Revival-Oxbridge vision. In the later years of the University of Canterbury's occupation of the site, the quadrangles filled up with temporary buildings to accommodate the expanding post-war student population, and the Seager/Collins and Harman building was later unsympathetically altered. Following the removal of this addition, the stonework of the façade required extensive repair and replacement and stonemason F Toohey was commissioned to carve some quirky contemporary capitals.

Generally however, little alteration was made to the block during the long period it spent as the function area for the Arts Centre. It was earthquake strengthened not long before the Canterbury Earthquakes of 2010 and 2011, and consequently sustained only minimal damage.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Girls' High School/School of Art Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, woodwork and plasterwork . It has the capacity to reveal information on Victorian masonry construction. The seismic upgrade carried out in the late 2000s and the restoration underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Girls' High School/School of Art Block has high contextual significance on its site, and within its setting and broader context. The block is located at the intersection of Rolleston Avenue and Hereford Street. The building has its principal elevation to Rolleston Avenue, but also has elevations to Hereford Street and the South Quadrangle. The principal entry is from the south off Hereford Street. The building adjoins the West Lecture Block to the north and sits close to the Chemistry Block to the east. The wider setting of the Girls' High School/School of Art Block is shared by some twenty three listed heritage buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Girls' High School/School of Art Block includes the listed and unlisted Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. The Girls' High School/School of Art Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and as such is a significant city landmark.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Girls' High School/School of Art Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The Girls' High School/School of Art Block has high overall heritage significance to the Christchurch District including Banks Peninsula for its association with both female

secondary and art education. The block has high historical and social significance having initially housed Christchurch Girls' High School, and then the Canterbury College School of Art (later the School of Fine Arts). Since the late 1970s it has been a part of the Arts Centre of Christchurch. The former Christchurch Girls' High School/School of Art Block has high cultural significance as a tangible reminder of the importance placed on the education of girls by the early colonists and as a societal culture reflection of the significance of fine arts training. It was the home of the Canterbury College School of Art between 1882 and 1957. The block has high architectural and aesthetic significance for its association with leading Canterbury architects Thomas Cane and Samuel Hurst Seager; as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage. The block has high technological and craftsmanship significance as a Gothic Revival building featuring fine stonework, woodwork and metalwork. On the completion of its restoration, it will have the capacity both to reveal information on Victorian masonry construction and state of the art seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site on the Rolleston Avenue/Hereford Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Girls' High School/School of Art Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

#### REFERENCES:

CCC Heritage File

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 11/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 547**

***CHRISTCHURCH BOYS' HIGH SCHOOL AND SETTING,  
FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,  
25 HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Boys' High School building has high historical and social significance as the first home of Christchurch Boys High School between 1881 and 1926, and part of the Canterbury College/University site from then until 1974. Since the late 1970s it has been part of the Arts Centre of Christchurch.

Until the early 1870s, Christ's College was the only significant institution of secondary education in Christchurch. After Canterbury College was established, Christ's College maintained its collegiate department and there was competition between the two bodies for matriculated students. Canterbury College's academics were also of the opinion that those

pupils of Christ's College that moved on to become students of Canterbury College were insufficiently prepared for the curriculum. They therefore recommended to their Board of Governors that Canterbury College establish its own high school to contribute pupils directly into the tertiary institute.

Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest secondary school for boys. The role grew relentlessly through the early twentieth century, reaching 554 in 1923. Although the original building was extended on a number of occasions and temporary classrooms added, the small site was unable to accommodate the burgeoning number of pupils. As a division of Canterbury College, Boys' High also competed with the College for space, and in the early twentieth century lost part of their grounds to the expanding School of Engineering. Christchurch Girl's High School had relocated in 1882, but it was not until 1926 that Boy's High was finally able to move to more a larger site at Riccarton.

For 37 of the 45 years that Boys' High spent on the Canterbury College site, the institution was led by its second headmaster Charles Bevan-Brown who built a high reputation for his school. He retired in 1920, and marking the end of an era, died shortly after the school's relocation.

After the old Boys' High School was vacated the building was immediately occupied by the Departments of Economics, Biology, Geology and Forestry, and parts of the Department of Education and School of Engineering and later the Department of Psychology.

In 1926, the Big Room of the former Boys High Building was taken over by the Canterbury College/University of Canterbury Drama Society to become The Little Theatre, one of New Zealand's seminal contemporary performance spaces. In 1920 Canterbury College appointed New Zealand's first professor of education, the charismatic James Shelley. On arrival from England, Shelley founded the Canterbury College Drama Society. Encouraged by the audiences who attended his play readings, Shelley and the Drama Society opened the 200 seat Little Theatre (later renamed the Shelley Theatre) in 1927. After Shelley's departure in 1936 to become first Director of Broadcasting, the theatre went into momentary decline. In 1941 however, renowned crime author and theatre producer Ngaio Marsh took over as director, and the theatre enjoyed a second heyday. During the 1940s Marsh directed a string of ground-breaking productions of Shakespeare which toured New Zealand and Australia after their presentation at the Little Theatre. Marsh departed for England in 1949, and the theatre was burnt out in 1953.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Boys High School building was occupied for much of this time by the Galleria, a number of small art and craft outlets, a bookshop and a popular café. The building sustained serious damage in the Canterbury Earthquakes of 2010 and 2011, and is currently being repaired and structurally strengthened.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Christchurch Boys' High School section of the Arts Centre of Christchurch has high cultural and spiritual significance as the original home of that secondary school, as the one-time home of theatre space for The Little Theatre which for twenty six years fostered theatre culture in Christchurch and provided a training ground for a generation of New Zealand actors as well as other departments of the University of Canterbury and as a central part of the Christchurch Arts Centre over the last forty years.

In recognition of the cultural and spiritual significance of the original Christchurch Boys' High building for staff and students, a replica of its most important space – the Assembly Hall or 'Big Room' was recreated in the new school at Riccarton. The distinctive triple arch of the entrance was also reproduced in the new building with the original trachyte pillars.

Since the late 1970s, the Boys' High School has served as part of the Arts Centre of Christchurch, a focus for artistic and cultural activity in the city containing a number of small outlets for the products of arts and craftspeople.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Christchurch Boys' High School has high architectural and aesthetic significance for its association with prominent early Christchurch architect William Armson and the architectural firm of Armson, Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

After Canterbury College made the decision to establish a boys' high school in 1877, prominent Christchurch architect William Armson was commissioned to design an appropriate school building. Construction commenced in early 1879 and the school opened in May 1881. Armson drew elements from the neighbouring Early English Gothic Revival buildings of Canterbury College (1877/1879) and Christchurch Girls' High School (1877), designed by Benjamin Mountfort and Thomas Cane respectively, to make his own compatible but distinctive contribution to the wider site. Like these buildings, the Boys' High School is constructed in basalt and limestone. The most distinguished of the interior spaces was the first floor "Big Room" or assembly hall, with its gothic rafters.

William Barnett Armson (1834-83) was born in England and undertook his architectural training in Melbourne. Arriving in Dunedin in 1862, Armson worked there and in Oamaru, before moving to Christchurch in 1870 where he established a reputation as one of New Zealand's leading commercial architects. He designed fourteen buildings in Hereford Street alone over the next decade, the Fisher's Building and the Excelsior Hotel in High Street, the original part of Christchurch Girls' High School in Cranmer Square, and the original part of the Christchurch Public Library – all now demolished. Other notable Armson buildings in Christchurch included The Christchurch Boys' High School building is the only significant Armson building remaining in Christchurch post the Canterbury Earthquakes.

The continually growing roll of the school saw major extensions to the rear in 1891, to the west in 1896, and again to the rear in 1913. These additions, executed by Collins and Harman in a similar style to Armson's building, more than doubled the size of the school.



After serving his articles with William Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the late nineteenth and early twentieth century, Armson, Collins and Harman was one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903 until the late 1920s. During this time they transformed the campus. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Christchurch Boys' High exited the Canterbury College site in 1926 and the College took the former school building over. No major alteration was made until the Little Theatre in the former assembly hall on the first floor was completely gutted by fire in 1953. Refurbishment of the building was completed in 1955. After the Christchurch Arts Centre took over the former buildings of Canterbury College in the mid-1970s, minor alterations were made to fit the Boys' High building for its new role as gallery, studio and retail space. The building was significantly damaged in the Canterbury Earthquakes of 2010-11, and is being repaired as part of the Arts Centre's major programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Boys' High School has high technological and craftsmanship significance for what it may reveal about 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and as an ornate Gothic Revival structure with evident craftsmanship in the basalt and limestone stone work. In the wake of the Canterbury Earthquakes of 2010 and 2011, once restored, the building will have the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Boys' High School has high contextual significance on its site, and within its setting and broader context. The large building is located on Worcester Street to the east of the Engineering block and facing the Registry across the Arts Centre's market square. Highly visible, the school is a landmark building. To the rear is the former Boy's High gymnasium. The wider setting of the building is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Boys' High School includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Boys' High School has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Christchurch Boys' High School is of high overall heritage significance to the Christchurch including Banks Peninsula as the first home of Christchurch Boys High School between 1881 and 1926, and part of Canterbury College from then until 1974. The building has high historical and social significance. Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest secondary school for boys. After Boys' High relocated to a new site in Riccarton the buildings became part of Canterbury College/University of Canterbury. During this period the building housed The Little Theatre, where James Shelley and Ngaio Marsh undertook their pioneering productions and other University departments. In 1976, the whole site was transferred to the Arts Centre of Christchurch Trust Board and has been an integral part of the Arts Centre of Christchurch. The building has high architectural and aesthetic significance for its association with prominent early Christchurch architect William Armson and the successor architectural firm of Armson, Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The former Boys' High School has high technological and craftsmanship significance for what it may reveal about 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and as an ornate Gothic Revival structure with evident craftsmanship in the basalt and limestone stone work. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Boys' High School has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

W. Gardner et al. *A History of the University of Canterbury 1873-1873* Christchurch: University of Canterbury, 1973.

**REPORT DATED:** 21/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

664

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 546  
*COLLEGE HALL AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

College Hall (also known as the Great Hall) has high historical and social significance as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has served as the principal place of assembly on the site for more than 120 years, and has witnessed innumerable graduations, lectures, examinations and performances in that time.

Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882.

For nearly a century, the University employed College Hall for official occasions, performances, lectures, examinations and graduations. Many prominent New Zealanders studied at Canterbury during this time including Nobel Prize-winning physicist Ernest Lord Rutherford, Kate Edger, the first woman to gain a degree in New Zealand, and Maori leader Sir Apirana Ngata.

Between 1957 and the mid-1970s, the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. College Hall was re-christened The Great Hall and became an important meeting and performance venue for Christchurch. The building was damaged in the Canterbury Earthquakes of 2010 and 2011, and is currently being restored and structurally upgraded.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The College Hall has high cultural and spiritual significance as the space where for more than a century the key rituals and ceremonials of Canterbury College and its successor the University of Canterbury were performed. Graduations took place there until the 1940s. Consequently it was considered the cultural and spiritual heart of the former campus, and contains commemorative plaques to many prominent former students and staff including Ernest Rutherford and a bust of Helen Connon (1860-1903), the first woman to graduate from Canterbury with a BA, and an early principal of Christchurch Girl's High School. A plaque also commemorates the architect B W Mountfort. A large WWI memorial stained glass window (1938) is also a central feature. Because it was considered special, the Hall was not regularly used for lectures until after WWII. During the tenure of the Christchurch Arts Centre, College Hall has been one of the city's leading small performance venues.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

College Hall has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style.

His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

College Hall was conceived as part of the Clock Tower Block (1877-79), but financial constraint delayed construction until 1882. As with the Clock Tower Block, the Gothic Revival Building drew on Oxbridge models. The distinctive elements of the exterior of the basalt and limestone building include buttresses, large segmental-arched windows and a turret at the southern end. The interior features a coffered barrel-vaulted ceiling, panelling and a baronial carved stone fireplace. Mountfort's original buildings for Canterbury College, including College Hall, set the style for all subsequent buildings on the site, which were designed or redesigned to accord with Mountfort's vision. The building is not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings.

College Hall was damaged by the Canterbury Earthquakes of 2010 and 2011 and the turret was subsequently removed for safety reasons as well as preservation considerations. Restoration and strengthening is well underway, the turret has now been reinstated and work is expected to be concluded in 2015.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

College Hall has high technological and craftsmanship significance for what it can reveal of 19<sup>th</sup> century construction methodologies, materials, fixtures, fittings and decorative practices. It is an ornate Gothic Revival building featuring fine stone carving, stained glass and woodwork. It has the capacity to reveal information on Victorian masonry construction. The restoration presently underway will have the capacity to reveal information of the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

College Hall has high contextual significance on its site and within its setting. The building is located at the intersection of the section of Worcester Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented north-south, with the long elevation along Rolleston Avenue. The northern elevation is set back from Worcester Boulevard, allowing a lawn and established trees. The building adjoins the Clock Tower Block to the east, and the former classics building to the south. The principal entry is from the North Quadrangle. The wider setting of College Hall is shared by some 23 listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of College Hall includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's

College. These places comprise the city's most significant surviving heritage area. College Hall is a significant city landmark.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

College Hall has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

College Hall and its setting have high overall heritage significance to Christchurch including Banks Peninsula as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has historical and social significance having served as the principal place of assembly on the site for more than 120 years, and has witnessed innumerable graduations, lectures, examinations and performances in that time. The building has high cultural and spiritual significance as the space wherein for more than a century the key rituals and ceremonies of Canterbury College and its successor the University of Canterbury were performed. Consequently it was considered the cultural and spiritual heart of the former campus. During the tenure of the Christchurch Arts Centre, College Hall has been one of the city's leading small performance venues. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. On the completion of its restoration, it will have the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The building has high contextual significance in relation to its site at the Rolleston Avenue/Worcester Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. College Hall has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## REFERENCES: CCC Heritage File

**REPORT DATED:** 06/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 551**

***CLASSICS BUILDING AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH : G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Classics Block has high historical and social significance as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building originally served the College's Classics Department, but also housed the History Department for a short period. During the Arts Centre period it has housed the Canterbury Branch of the New Zealand Institute of Architects.



Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882. The Classics Block was added to the rear of the Hall in 1888, and signalled a move to house the College's departments separately. The Professor of Classics at this time (1880-1912) was Cambridge-educated Francis Haslam. A firm believer in the value of student life, Haslam was the first advocate of residential halls and an early promoter of student sport, founding the College rugby club. His successor (1912-26) Hugh Stewart, an unconventional and inspirational teacher, served with distinction in WWI and was much decorated. The Department remained in its original premises for over seventy years.

Between 1957 and 1974 the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. After the School of Engineering moved to Ilam in 1960, a general reassignment of accommodation took place on the town campus. The sciences shifted across to the former engineering buildings, Classics moved into the former Biology Block and History expanded from the West Lecture Theatre Building into Classics' former home.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. During this period the Classics Block was functionally divided with the ground floor rooms servicing the Great Hall, and the first floor lecture room providing premises for the Canterbury Branch of the NZIA. The building was damaged in the Canterbury Earthquakes of 2010 and 2011, and is presently unoccupied.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Classics Block has high cultural significance as a part of the original set of buildings purpose-built for Canterbury College, later the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. The university was based on its city site for a century, during which time many thousands of students passed through its portals. Classical learning was considered an integral part of 19<sup>th</sup> century culture and education, and was therefore one of the primary subjects taught at Canterbury College from its establishment. It was a compulsory subject until WWI. The construction of a dedicated space for Classics reflects its elevated status at the time. The University's successor on the town site, the Christchurch Arts Centre, provided premises and display, performance and retail space for a wide variety of arts-related organisations for over thirty years, and was a leading tourist attraction.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Classics Block has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

The Classics Block was added to the southern end of College Hall in 1888, and was designed in the same Gothic Revival style as Mountfort's earlier buildings on the College site, which were intended to recreate an Oxbridge environment. The small building sits side-on to the Hall, and is distinguished by its first floor lecture room. This has alternating bands of red brick and white limestone and is engraved with classical mottos. Considerable alterations to the courtyard elevation, including a porch supported on a short arcade, were completed by Collins and Harman in 1917 as part of an initiative to redesign the College site to accord with Mountfort's original vision. The building is not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings. The Classics Block was badly damaged by the Canterbury Earthquakes of 2010 and 2011 and is currently undergoing repair, restoration and a seismic upgrade.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Classics Block has high technological and craftsmanship significance for what it can reveal of 19<sup>th</sup> century construction methodologies, materials, fixtures, fittings and decorative practices. It is an ornate Gothic Revival building featuring fine stone carving and woodwork. It has the capacity to reveal information on Victorian masonry construction. The restoration presently underway will have the capacity to reveal information of the state of seismic strengthening technologies and techniques at this time.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Classics Block has high contextual significance on its site and within its setting. The building is located on Rolleston Avenue close to the intersection of the section of Worcester Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented east-west and has elevations to Rolleston Avenue and the North Quadrangle. The building adjoins College Hall to the north and the West Lecture Rooms to the south. The wider setting of the Classics Block is shared by the nineteen listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury

College itself, the broader context of the Classics Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. The Classics Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and is therefore a significant city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Classics Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Classics Block and its setting have high overall heritage significance to Christchurch including Banks Peninsula as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance having originally served the College's Classic's Department. During the Arts Centre period it has housed the Canterbury Branch of the New Zealand Institute of Architects. The Block has high cultural significance as part of the original set of buildings purpose-built for Canterbury College, New Zealand's second university and one of its leading tertiary institutions. Classical learning was considered an integral part of 19<sup>th</sup> century culture and education, and was therefore one of the primary subjects taught at Canterbury College from its establishment. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the established architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring ornate stone carving and woodwork. On the completion of its restoration, it will have the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The building has high contextual significance in relation to its site on Rolleston Avenue, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Classics Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:** CCC Heritage File

**REPORT DATED:** 06/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 550**

***MECHANICAL LABORATORY AND SETTING, SCHOOL OF  
ENGINEERING, FORMER CANTERBURY COLLEGE, 2  
WORCESTER STREET, 25 HEREFORD STREET, 39  
HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Mechanical Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building also has high significance as the School of Engineering's first purpose-built building, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained its own premises (later the Mechanical Engineering Laboratory) in 1891.

During WWII the Canterbury College Industrial Development Department (CCIDD), one of four special research and development branches established by the government in the main centres, employed the engineering school workshop (in the Mechanical Engineering building) and the College Gymnasium to do valuable work in radar development.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. After the Sciences relocated, the buildings were occupied in turn by the Humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Mechanical Engineering Laboratory became the home of Southern Ballet. The building was severely damaged in the Canterbury Earthquakes of 2010 and 2011, and is part of the repair and structural upgrade programme currently being undertaken at the Arts Centre of Christchurch.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Mechanical Laboratory has cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as the first purpose-built building for the School of Engineering, of which it remained a part for seventy years. As part of the Arts Centre of Christchurch for the last forty years, the building

provided premises for the Southern Ballet Theatre. Southern Ballet was founded in 1975 to a higher level of training and opportunities for performance for younger dancers.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Mechanical Laboratory has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

Mountfort envisaged the buildings of Canterbury College as a Gothic Revival/Oxbridge-type complex, arrayed around quadrangles. The first masonry building on the Canterbury College site, the Clock Tower Block, was completed in 1877 and extended to the east in 1879. The 1891 building for the new School of Engineering was effectively a further extension to the east, and reiterates many of the Clock Tower Block's details. Through to the 1920s, all permanent buildings on the Canterbury College campus were either initially designed or later altered to be compatible with Mountfort's original vision.

The Mechanical Laboratory was badly damaged by the Canterbury Earthquakes of 2010 and 2011. The building is being repaired as part of Arts Centre's major programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Mechanical Laboratory has high technological and craftsmanship significance for what it can reveal of 19<sup>th</sup> century construction methodologies, materials, fixtures, fittings and decorative practices. It is a Gothic Revival building featuring detailed stonework. It has the capacity to reveal information on Victorian masonry construction. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Mechanical Laboratory has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard,

towards the Rolleston Avenue corner. It is sandwiched between the Clock Tower Block proper to the west, and the Hydraulic Engineering Laboratory to the east. Its northern elevation is set back from Worcester Boulevard, behind an area of lawn and trees. The southern elevation opens onto the North Quadrangle. The wider setting of the Mechanical Laboratory is shared by some twenty three listed buildings that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Mechanical Laboratory includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. As an effective extension of the Clock Tower Block, the Mechanical Laboratory is a landmark building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Mechanical Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Mechanical Laboratory is of high overall heritage significance to Christchurch including Banks Peninsula as the first purpose-built premises of the School of Engineering, for its association with first and long-standing school head Robert Scott, as a part of Canterbury College/Canterbury University for eighty years, and (under the aegis of the Arts Centre) as the home of high profile dance school, Southern Ballet. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the established architectural style of Canterbury College, and as a remaining part of Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring fine stonework in basalt and limestone. It has the capacity to reveal information on Victorian masonry construction. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Mechanical Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.



**REPORT DATED: 24/11/2014**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 549**

***BIOLOGY AND OBSERVATORY BLOCK AND SETTING,  
FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,  
25 HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 13/02/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Biology and Observatory Block has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The Block served the College's Biology Department between 1896 and 1960, and the Classics Department in the following decade. It also housed the Townsend Observatory. It has particular associations with the second and third Professors of Biology, Charles Chilton and Edward Percival, who between them headed the department for almost all of the sixty five years it occupied the block.

In 1891 Canterbury College was presented with an equatorial telescope by elderly resident James Townsend. The telescope had previously been installed in Townsend's home in Park Terrace. The Astronomical Society made its funds over to the College with the expectation that they would be employed in the construction of an observatory to house the instrument. Nothing happened however until the new Professor of Biology Arthur Dendy also began campaigning for a new laboratory to replace his sub-optimal premises in the Clocktower Block. In 1895 the College Board decided to integrate the observatory and Biology into a single building. The new Biological Laboratory and Townsend Observatory was completed in 1896. The ground floor contained a main (undergraduate) laboratory, a senior laboratory and a preparation room. The first floor contained a lecture room to accommodate fifty, a store and the professor's room – signalled by the bay window facing Hereford Street.

In 1918 an addition was made to the eastern elevation of the Biology building, filling the angle between it and the new Physics building (1917). This primarily accommodated the Botany division of the Biology Department, and included a greenhouse on the roof. Botany and Zoology however did not become separate departments until 1954.

From 1903 to 1959, the Biology Department was headed by only two men, Professors' Chilton and Percival. Charles Chilton (1860-1929) was one of the first Canterbury students to be appointed to a professorship at the institution. From a humble background as a pupil teacher, he completed an MA at Canterbury in 1881 and a DSc at Otago in 1893 before studying medicine at Edinburgh. He practised as an ophthalmic surgeon in Christchurch, before taking over from Dendy as Professor of Biology in 1903. His field was marine biology, and he published extensively on crustaceans – although he was also responsible for establishing the mountain field station at Cass. He served as College Rector between 1921 and 1928. After Chilton retired in 1929, his place was taken by Edward Percival (1893-1959). A marine biologist like his predecessor, Percival gained an international reputation for his work on fisheries, although he also made great strides in New Zealand taxonomy generally. After Zoology was separated from Biology in 1954, Percival headed that department until his death. The University of Canterbury's Edward Percival Marine Laboratory at Kaikoura was established as a memorial to his work.

Between 1957 and 1974, the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. After the School of Engineering relocated to Ilam in 1960, the science departments including Zoology and Botany shifted across into the vacated accommodation. The Classics Department, in turn, shifted into the former Zoology and Botany spaces. Classics put their internationally-regarded collection of antiquities, the Logie Collection, on display in this space.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Biology Block was occupied by artists' and musicians' studios and galleries. The Townsend Observatory with its preserved 1864 T. Cook and Sons telescope however continued as part of the University – the only portion of the town site to remain so. The Block was severely damaged by the Canterbury Earthquakes of 2010 and 2011. Mountfort's Biology–Observatory building suffered partial collapse when the Observatory tower fell into the South Quad. The telescope was destroyed, but elements were recovered and will be incorporated into a new instrument.

Repair of the Block will take place as part of the Arts Centre's extensive programme of restoration and seismic upgrade.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Biology and Observatory Block has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The Block was the home of the biological sciences at Canterbury for sixty five years. It also had a short life as the home of Classics. Under the aegis of the Christchurch Arts Centre, the Block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Biology and Observatory Block has high architectural and aesthetic significance for its associations with leading Canterbury architects Benjamin Mountfort and Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College that Mountfort established in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

Mountfort was the first architect engaged to design for Canterbury College, and his original Gothic Revival – Oxbridge vision has guided development on the wider site through to the present day. Beginning with the temporary building popularly known as 'The Old Tin Shed' in 1876, Mountfort's stylistically homogenous buildings for the College included the Clock Tower Block (1877 and 1879), College Hall (1882), Classics (1888) and Mechanical Engineering (1891). The Biology-Observatory building of 1896 was his last contribution to the campus, completed two years before his death. The building reiterates many devices that Mountfort had employed in his earlier buildings on the site, but the round observatory tower was a new opportunity and features vestigial machicolations.

Collins and Harman/Collins and Son were the official Canterbury College/University architects from c1903 until the institution relocated to Ilam. During this period the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. In 1918 they inserted the Botany Laboratory into the somewhat awkward space between the Biology Laboratory and their newly completed Physics building. The façade facing the South Quad links the Biology and Physics buildings over a very short interval. Collins and Harman handled the challenge of

reconciling the two buildings by inserting an arcaded stair and a tourelle. As an extension of the Biology building however, Physics and Botany had no internal connection.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The Block was severely damaged by the Canterbury Earthquakes of 2010 and 2011. Mountfort's Biology–Observatory building suffered partial collapse when the Observatory tower fell into the South Quad. Repair of the Block will take place as part of the Arts Centre's extensive programme of restoration and seismic upgrade.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Biology and Observatory Block has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone. The two buildings have the capacity to reveal information on late Victorian and Edwardian masonry construction. The restoration once completed will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Biology and Observatory Block has high contextual significance on its site, and within its setting and broader context. The L-shaped block is located on the Arts Centre's Hereford Street frontage. It has significant elevations to Hereford Street, the carpark/boiler house space and the South Quadrangle. The block neighbours the Chemistry building to the west and adjoins the Physics building to the north. The wider setting of the block is shared by the nineteen listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Biology and Observatory Block includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area. The Biology and Observatory Block presents a substantial façade to Hereford Street, and as such is a significant city landmark. Its

visibility has been recently improved by the of the boiler house, which concealed much of the eastern elevation, however a new workshop albeit of lower proportions than the boiler house is to be erected in this space and work for this is proceeding through 2015.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Biology and Observatory Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Biology and Observatory Block has high overall heritage significance for Christchurch including Banks Peninsula as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury), New Zealand's second university and one of its leading tertiary institutions, between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The block has high historical, social, and cultural significance initially as the home of the biological sciences at Canterbury for sixty five years, and has particular associations with the two professors (Chilton and Percival) who headed the department during this time. It also housed the Townsend Observatory for over a century. For a comparatively short period in the 1960s and 1970s, the block was also the home of the Classics Department. Under the management of the Christchurch Arts Centre, the block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. The block has high architectural and aesthetic significance for its associations with leading Canterbury architects Benjamin Mountfort and Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College that Mountfort established, and as a key remaining part of Christchurch's Gothic Revival heritage. The block has high technological and craftsmanship significance as a Gothic Revival block featuring fine stonework. On the completion of its restoration, it will have the capacity both to reveal information on Late Victorian and Edwardian masonry construction and state-of-the-art seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Biology and Observatory Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 28/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 554**

***ELECTRICAL ENGINEERING LABORATORY, SCHOOL OF  
ENGINEERING AND SETTING, , FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Electrical Engineering Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building also has high significance as part of the School of Engineering complex, for its association with the School's first head, Robert Scott, and as the site of New Zealand's first television transmission.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before

a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. Scott was keen to add electrical engineering to his School's curriculum, and was able to leverage his personal friendship with Prime Minister Richard Seddon to obtain a government subsidy for a new building. The Electrical Engineering Laboratory was designed to Scott's specifications, and included a new office for him. It was completed in 1902.

In 1951-52 the first on-air television transmissions in New Zealand took place in a laboratory on the ground floor of the Electrical Engineering Lab. This was a decade before the NZBC began telecasts. The test transmissions were sent as part of a project for training electrical engineers in the use of vacuum tubes. Although the transmission range was not great and no entertainment was broadcast, public interest was high and up to thirty enthusiasts acquired receivers to receive the signal.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. After the Sciences relocated, the buildings were occupied in turn by the Humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Electrical Engineering Laboratory became (along with the Mechanical Engineering Laboratory) part of the home of Southern Ballet Theatre. The small laboratory where the experimental television transmissions had been made in the early 1950s, was appropriately converted into a small theatrette, which later became the Cloisters Cinema. The building was severely damaged in the Canterbury Earthquakes of 2010 and 2011. Repair of the Block will take place as part of the Arts Centre's extensive programme of restoration and seismic upgrade.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Electrical Engineering Laboratory has cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the early buildings constructed for the School of Engineering, of which it remained a part for sixty years. As part of the Arts Centre of Christchurch for the last forty years, the building provided premises for the Southern Ballet Theatre. Southern Ballet was founded in 1975 to a higher level of training and opportunities for performance for younger dancers. Another long-standing Arts Centre tenant, the Academy Cinema, expanded its operations in to the ground floor theatre in 1986, which it rebranded as Cloisters.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Electrical Engineering Laboratory has high architectural and aesthetic significance for its association with Canterbury architects Cyril Mountfort and Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

Cyril Mountfort was a son of prominent Christchurch architect Benjamin Mountfort and worked with his father during the 1880s and 1890s. After Benjamin's death in 1898, Cyril took his practice over. He was also appointed official Canterbury College architect in place of his father, but was succeeded in this position by Collins and Harman in 1903. Cyril Mountfort's best known buildings included the Church of St Luke The Evangelist, Christchurch now demolished post-quake and St John's Anglican Church, Hororata.

The Electrical Engineering Laboratory was designed by Cyril Mountfort to the specifications of Professor Scott and the College Board. Although it was the first building at Canterbury College to be built with the assistance of a government grant, economy was a prime consideration. The building was planned and initially commenced as a single storey structure but was completed in 1902 as a two storey structure. Straightened finances limited the Gothic decoration however, and Mountfort's plan for a stone building was rejected in favour of plain brick.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the prominent architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when the campus as it appears today took form. In 1916 the western elevation of the Electrical Engineering Laboratory was clad in stone and an arcade/cloister added. The arcade roof cuts across the ground floor windows. The other, more obscure elevations of the building remained as exposed brick.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the

practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished post-quake and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). As the official Canterbury College architects from 1903, they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure it was one of the two oldest architectural firms in New Zealand.

The Electrical Engineering Laboratory was damaged by the Canterbury Earthquakes of 2010 and 2011. The building is being repaired as part of Arts Centre's major site wide programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Electrical Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of late Victorian/early Edwardian construction, materials, fixtures and fittings. It has the capacity to reveal information on Edwardian masonry construction, in both brick and stone. It also has specific innovative design features that relate to its role in the teaching of electrical engineering which prescribed aspects of its design. The building contained a magnetic room that was built without the use of iron. All the fittings were brass and copper. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Electrical Engineering Laboratory has high contextual significance on its site and within its setting. The building is located at right angles to and connected with the Mechanical Engineering building, with the principal (western) elevation facing into the North Quad, and the rear into an alley. The Men's Common Room sits adjacent the short southern elevation. The wider setting of the Electrical Engineering Laboratory is shared by some twenty three listed buildings that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Clock Tower Block includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. As a significant element of the Arts Centre complex, the Electrical Engineering Laboratory is a landmark building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Electrical Engineering Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Electrical Engineering Laboratory is of high overall heritage significance to the Christchurch district, including Banks Peninsula as an early part of the School of Engineering of Canterbury College/Canterbury University for eighty years and the Christchurch Arts Centre for forty years. The building has high historical and social significance for its association with first and long-standing School of Engineering head Robert Scott and as the site of New Zealand's first television transmission. Under the management of the Arts Centre of Christchurch the Electrical Engineering Laboratory became (along with the Mechanical Engineering Laboratory) part of the home of Southern Ballet Theatre. The building has high cultural significance as one of the early buildings constructed for the School of Engineering, of which it remained a part for sixty years and for its later role within the Arts Centre complex as the home of high-profile dance school Southern Ballet. The building has high architectural and aesthetic significance for its association with Canterbury architects Cyril Mountfort and Collins and Harman, as a building which was adapted to maintain the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance. The Electrical Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of late Victorian/early Edwardian construction, materials, fixtures and fittings and has the capacity to reveal information on Edwardian masonry construction in both brick and stone. It also has specific innovative design features that relate to its role in the teaching of electrical engineering. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Electrical Engineering Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 24/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 553**

***HYDRAULIC LABORATORY, SCHOOL OF ENGINEERING AND  
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER  
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Hydraulic Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building also has high significance for its association with the teaching of hydraulic engineering, for its association with the Canterbury College School of Engineering, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887, and was New Zealand's first university-based engineering faculty. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. The scale of the school at the time of Scott's retirement in 1923 is testament to his vision, strong will, and support from the College Board.

After Scott had successfully overseen the addition of electrical engineering to his School's curriculum in 1902, he then sought to revive the teaching of civil engineering. This had lapsed following the departure of Edward Dobson in 1892. Initially taught by part-time lecturers, the programme soon necessitated additional accommodation. Scott lobbied government again and was successful in obtaining a grant on the grounds that the Engineering School's work was of national importance. The Hydraulic Engineering Laboratory was completed to Scott's specifications in 1906. An additional two floors were added to the single storey building in 1913-14 as a consequence of changes to the course regulations requiring more laboratory time (and therefore space) for the students.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the science departments. After the sciences relocated, the buildings were occupied in turn by the humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Hydraulic Laboratory was adapted to become the home of the Court Theatre during this time. The Court Theatre was one of the anchor tenants of the Arts Centre and was a major force in its transitioning new use from a University to a centre for the arts organisations. The company was founded by Yvette Bromley QSM and Mervyn Thompson in 1970 who served as Co-artistic Directors for the first three years of the company. During the first eighteen months of its existence, The Court had three venues. The first was *The Stone Chamber of the Canterbury Provincial Council Chambers*. The next four years (September 1972 – February 1976) were a period of relative stability. The Court Theatre was housed at The Orange Hall on Worcester Street. In 1976 it moved to the Arts



Centre where it remained until the 2011 earthquake cycle. The Court Theatre Company moved to Addington and opened there on 10 December 2011.

The Hydraulic Laboratory was damaged in the Canterbury Earthquakes of 2010 and 2011, and is currently under repair, restoration and structural strengthening as part of the Arts Centre site wide earthquake recovery programme.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Hydraulic Laboratory has high cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the buildings constructed for the School of Engineering, of which it remained a part for sixty years. As part of the Arts Centre of Christchurch for the last forty years, the building provided premises for the Court Theatre, Christchurch's professional theatre company. Founded in 1971, the Court opened at the Arts Centre in 1976.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Hydraulic Laboratory has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

The first part of the Laboratory was designed by official College architects Collins and Harman and commenced in 1905. The single storey building was Gothic Revival in style, but instead of the usual gabled slate roof had a flat concrete roof with a substantial parapet concealing a large water tank to run the various items of hydraulic machinery in the laboratory beneath. The building was completed in 1906, but not fully equipped until 1910. By this time Scott was agitating for a larger facility. Scott's wish was granted in 1912 when course changes requiring more laboratory time for students necessitated the addition of two floors to the building. The additions were again designed by Collins and Harman in the Gothic Revival style, in consultation with Scott, and completed in 1914. The tank stayed in-situ and was incorporated into the low middle floor. The top floor contained a lecture room, workshop, departmental library and other spaces. The architects and Scott disagreed about the specifications of the columns required to support the third floor, and Scott had more substantial timber columns installed than the architects had required.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the prominent architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the

proposal to reality. The reconstruction programme was at its peak during the years of WWI when the campus as it appears today took form. The Hydraulic Laboratory additions are considered to mark the commencement of this programme.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903. During this time they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

In the post-war period, the tank was removed from the first floor, freeing up the space for other uses – mainly offices. Offices were also inserted into the roof space at this time, and a substantial addition made in the alley at the rear. After the Court Theatre moved in in 1976, more substantial alterations were undertaken to prepare the building for its new role. The building sustained considerable damage in the Canterbury Earthquakes of 2010 and 2011, and is being repaired as part of Arts Centre's major programme of restoration and seismic upgrade.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Hydraulic Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of early 20<sup>th</sup> century construction, materials, fixtures and fittings as a Gothic Revival building, and for the specific technological features that were incorporated into the building to allow it to be used for hydraulic engineering. The building is constructed of basalt and limestone reveals the craft of the stonemason and has the capacity to reveal information on Edwardian masonry construction. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The original use of the building for the purposes of teaching and experimenting with hydraulic engineering required that certain features be incorporated into its design. The building was originally had a large tank to enable the operation of various items of hydraulic machinery (such as pumps and pelton wheels) in the laboratory below. The expelled water was collected in an underground tank below the nearby lawn and pumped back up into the header tank. To support the heavy header tank, the first floor consisted of concrete and steel girders on steel columns.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Hydraulic Laboratory has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard. It is attached on its western side to the Mechanical Laboratory, and on its southern elevation to the Electrical Engineering Extension. The northern elevation overlooks Worcester Boulevard but is separated from it by an area of lawn. The eastern elevation looks over an area of lawn to the Boys High School building. The wider setting of the Hydraulic Laboratory is shared by some twenty three listed buildings that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block consisting of Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Hydraulic Engineering Laboratory includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. As a large and decorative building facing the major thoroughfare of Worcester Boulevard and comprising part of the Arts Centre complex, the Hydraulic Engineering Laboratory is a landmark building.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Hydraulic Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Hydraulic Laboratory is of high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance for its association with the Canterbury College School of Engineering, the teaching of hydraulic engineering, and the School's first head, Robert Scott. It also has high historical and social significance for its association with the Court Theatre. The building has high cultural significance as part of the School of Engineering for sixty years, and part of the Arts Centre for the last forty years, providing premises for high profile theatre company the Court Theatre. The building has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage. The Hydraulic Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of early 20<sup>th</sup> century construction, materials, fixtures and fittings as a Gothic Revival building, and for the specific technological features that were incorporated into the building to allow it to be used for hydraulic engineering. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Hydraulic Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

<http://my.christchurchcitylibraries.com/court-theatre/>

**REPORT DATED:** 25/11/14

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 565**

***CHRISTCHURCH BOYS' HIGH SCHOOL GYMNASIUM AND  
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER  
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Boys' High School gymnasium has high historical and social significance as an integral part of the first home of Christchurch Boys High School between 1908 and 1926, and part of the Canterbury College from then until 1974. Since the late 1970s it has been part of the Arts Centre of Christchurch, where it has served as a cinema and live theatre.

Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest

secondary school. The role grew relentlessly through the early twentieth century, reaching 554 in 1923.

Although the original school site was just an acre, it was not until 1902 that a further acre to the rear of the school was purchased – allowing the extension of the school grounds through to Hereford Street. In 1906 Boys' High old boys began fundraising to provide a purpose-built gymnasium for their former school. Their donation was matched by the government and the new facility was completed in 1908. It served the school until its departure from the Canterbury College site in 1926. As the largest space at Boys' High it was also used for assemblies and classes. The gymnasium was retained as such after Canterbury College expanded into the former Boys' High premises, except for a period during WWII when it was used by the Electrical Engineering Department (under government direction) as a workshop for radar development.

Between 1957 and the mid-1970s the (by then) University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Boys' High School gymnasium was adapted in 1976 to become the Academy, the city's leading art-house cinema for over thirty years.

The building sustained damage in the Canterbury Earthquakes of 2010 and 2011. It has since been restored and strengthened, and reopened in 2014 as the new home of the experimental theatre company the Free Theatre. Founded in 1979, The Free Theatre was based in the West Lecture Block of the Arts Centre from 1982 until the 2011 earthquakes.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Christchurch Boys' High School Gymnasium building at the Arts Centre has high cultural and spiritual significance as part of the original and spiritual home of that secondary school, and as a part of the Christchurch Arts Centre over the last forty years. In 1976 the Boys' High School Gymnasium became part of the Arts Centre of Christchurch, a focus for artistic activity in the city over the last forty years. From 1976 until the Canterbury Earthquakes of 2010-11, the Gymnasium was occupied by the Academy, the city's longest running art house cinema. Following its post-quake restoration, the building has become the new home of another long-standing Arts Centre tenant, experimental performance company The Free Theatre.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

Christchurch Boys' High School Gymnasium has high architectural and aesthetic significance as a work of leading Canterbury architectural practice Collins and Harman, official Canterbury College architects between 1903 and the late 1920s, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

The Boys High School building (1881) was originally designed by William Armson, and extended by his firm - Armson, Collins and Harman - in 1891 and 1896. Given this history and the fact that Collins and Harman also became the official architects to Canterbury College in 1903, it was inevitable that the firm would be given the opportunity to design the new gymnasium for Boys' High in 1906/07. The most distinctive features of the basalt and limestone building are its long lantern and its ogee-arched windows. This is the only building on the Canterbury College site to have such windows, but Collins and Harman employed them on other major Christchurch buildings the firm was working on at this time such as the administration building at Christchurch Hospital.

After serving his articles with William Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the late nineteenth and early twentieth century, Armson, Collins and Harman were one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closed it was one of the two oldest architectural firms in New Zealand.

In 1955 the five courts and swimming pool located between the gym and the school building proper were enclosed by Canterbury College to provide additional space. The interior of the Gymnasium was altered significantly in 1976 to allow the insertion of the Academy Cinema. The windows and lantern were blocked out. Post the 2010-2011 Canterbury Earthquakes however, the subsequent restoration and seismic upgrade removed both the 1955 additions and 1976 fit-out to reveal the original elevations and interior spaces. A modern canopy in steel and glass designed by Warren and Mahoney Architects has been constructed over the swimming pool site.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Boys' High School Gymnasium has high technological and craftsmanship significance as a Gothic Revival structure featuring elements of decorative stone work in basalt and limestone (the original crest over the main entrance door has now been re-carved). It has the capacity to reveal information on Edwardian masonry construction as well as Edwardian building methodologies, materials, fixtures and fittings. As a consequence of the Canterbury Earthquakes of 2010 and 2011, the building also has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*



*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Christchurch Boys' High School Gymnasium has high contextual significance on its site, and within its setting and broader context. The building is located at the rear of the Boys' High School building itself, separated from it only by the sites of the former swimming pool and five courts. The principal elevation of the building faces the site of the former Boy's High tennis court to the south. The wider setting of the building is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Boys' High School Gymnasium includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Boys' High School Gymnasium has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Christchurch Boys' High School Gymnasium is of high overall heritage significance to Christchurch including Banks Peninsula as part of the first and (subsequently spiritual) home of Christchurch Boys High School between 1908 and 1926, and part of Canterbury College from then until 1976 when it came under the Arts Centre of Christchurch. The building has high historical and social significance for its use as the Boys' High Gymnasium and since 1976 it has been part of the Arts Centre of Christchurch, where it became the Academy, the city's leading art-house cinema for over thirty years. Its more recent history is as the Free Theatre which was founded in 1979 and was based in the West Lecture Block of the Arts Centre from 1982 until the 2011 earthquakes. The former Christchurch Boys' High School Gymnasium building at the Arts Centre has high cultural and spiritual significance as part of the original school and for its use as the Academy, the city's longest running art house cinema and now the new home of another long-standing Arts Centre tenant, experimental performance company The Free Theatre. The building has high architectural and aesthetic significance as a work of leading Canterbury architectural practice Collins and Harman, official Canterbury College architects between 1903 and the late 1920s, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance for its capacity to reveal information on Edwardian masonry construction and as a consequence of the Canterbury Earthquakes of 2010 and 2011, the building also has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century. The building has high contextual significance in

relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Boys' High School Gymnasium has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

W. Gardner et al. *A History of the University of Canterbury 1873-1873* Christchurch: University of Canterbury, 1973.

<http://www.artfilms.co.nz/page-about-us.php>

**REPORT DATED:** 21/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 560**

***CHEMISTRY BUILDING AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Chemistry Building has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building was constructed for the University's Chemistry Department. During the Arts Centre period it has provided office, studio and gallery spaces.

In 1902 Canterbury College's founding professor and its first science teacher Alexander Bickerton was dismissed. His replacement was Dr W. P. Evans, one of his former students. Bickerton had taught for the duration of his career in the College's original building, the large corrugated iron structure known as the Old Tin Shed. By the early twentieth century however

this facility was inadequate for this purpose and Evans set about campaigning vigorously for a dedicated new building for what was the largest department at the College. The foundation stone for the new Chemistry Block was laid in June 1909, and the building was opened in February 1910. It contained a mix of laboratories, offices and ancillary rooms across its four floors.

The Chemistry Department continued to grow, and in 1930 became the first College department to have three academic staff. By the 1940s there were four staff, and the College decided to build a large new Chemistry building on the site of the Students' Union – much to the chagrin of the Students' Association. Planning for new Chemistry was arrested however by the decision in 1949 to relocate the campus to Ilam. The department then had to make do in its existing quarters until the migration of the School of Engineering to the new site in 1960 allowed all the sciences (including Chemistry) to relocate to the vacated buildings. The former Chemistry Building was then occupied by humanities departments.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of artists, arts and community-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Chemistry Block was adapted to provide studio, gallery and workshop space for artists, and some office space. One well-known tenant through the 1980s and 1990s was the Environment and Peace Information Centre (Epicentre), a focus for the city's peace movement during this period. Other longer term tenants included engineer Endel Lust, architect Stuart Ross, and the Canterbury Office of the Royal Forest and Bird Society and more latterly Art and Industry which was founded in 1999 to provide a meeting ground for industry, public funders, and contemporary visual artists in the city. The block was damaged in the Canterbury Earthquakes of 2010 and 2011. Once restoration is complete, Canterbury University has undertaken to relocate their Classics Department and School of Music into the block, restoring a University presence to the site.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Chemistry Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The Building was occupied exclusively by the Chemistry Department for more than forty years. It also has cultural significance for the various artists, creative industries and community organisations which occupied its spaces during the thirty year tenure of the Christchurch Arts Centre.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Chemistry Building has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a substantial building which reinforced the Gothic Revival architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Collins and Harman were the official College architects from c1903 to the end of the 1920s. During this period they implemented an extensive expansion and redesign of the College site, intended both to provide additional facilities and have the campus accord more completely with Benjamin Mountfort's original Gothic Revival-Oxbridge vision. The Chemistry Block was the most substantial expression of the programme to that time. It consists of a sub-basement, two full floors and an attic level. The asymmetrical south quad façade focuses on a pavilion-roofed tower, a device the architects also employed at Nazareth House, a large Catholic institutional building that they were constructing at this time. Many elements of the block (such as the oriel window and the segmental-arched doorway) are quotations from other buildings on the site. In spite of this however, the regular form and larger areas of glazing in the building mark a stylistic transition to a later more Collegiate Gothic.

The original interior of the building was designed in close consultation with Dr Evans. It consisted of large amounts of well-lit and easily accessible space suitable for teaching laboratories. The building also included offices and ancillary spaces. Subdivision to accommodate the growing department took place as early as the 1930s, and continued throughout the remainder of the university's occupation. The attic, which had been primarily storage space, was converted to research laboratories and offices in the 1940s. Seismic upgrade and some minimal refitting took place during the first thirty years of the tenure of the Arts Centre, including the division of one of the ground floor former laboratory spaces into small studios. The Block was damaged by the Canterbury Earthquakes of 2010 and 2011, and remains closed. Restoration and a structural upgrade is proceeding as part of the Arts Centre's site wide post-quake recovery programme..

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Chemistry Building has high technological and craftsmanship significance for what it may reveal of early twentieth century construction, materials, fixtures and fittings and as a Gothic Revival building featuring decorative stone work in basalt and limestone. It has the capacity to reveal information on Edwardian masonry construction. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;*

*recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Chemistry Building has high contextual significance on its site, and within its setting and broader context. The building is located on Hereford Street close to the intersection with Rolleston Avenue. The building is oriented east-west and has main elevations to Hereford Street and the North Quadrangle. The building adjoins the School of Art Block to the west and the Biology-Observatory Block to the east. The wider setting of the Chemistry Building is shared by the nineteen listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Chemistry Building includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area. The Chemistry Building presents a substantial façade to Hereford Street, and as such is a significant city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Chemistry Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Chemistry Building has high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance having been constructed for the University's Chemistry Department. During the thirty year tenure of the Arts Centre it has provided office, studio and gallery spaces for various artists, creative industries and community organisations. The Chemistry Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The Building was occupied exclusively by the Chemistry Department for more than forty years. It also has cultural significance for the various artists, creative industries and community organisations which occupied its spaces during the thirty year tenure of the Christchurch Arts Centre. The building has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a substantial building which reinforced the Gothic Revival architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring decorative stonework. On the completion of its restoration, it will have the capacity both to reveal information on Edwardian masonry construction and state-of-the-art seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component

of the wider heritage area in the western central city. The Chemistry Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 28/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 564**

***MEN'S COMMON ROOM AND SETTING, FORMER  
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25  
HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Men's Common Room has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building was originally constructed as the Men's Common Room, but spent most of its University life as the librarians' tearoom. During the tenure of the Arts Centre, it has served as a craft studio and café.

In 1915 the timber cottage that had served as the Men's Common Room since 1889 was demolished to make way for the campus redevelopment that was being undertaken at that time. A diminutive free-standing building was constructed to the south of the Electrical Engineering building to take its place. The ground floor contained toilets, and the first floor the replacement common room. This use was maintained only until the new Students Union was opened in 1929. During the 1930s the building served as office for the student periodical *Canta* (founded 1930). Prominent poet Denis Glover was editor for much of the decade. After spending the war years as the drawing office for the Engineering School, the former Common Room served the remainder of its university life as the librarians' tearoom.

Between 1957 and the mid-1970s the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The former Men's Common Room was variously occupied by craft studios and in later years a cafe. The building sustained damage in the Canterbury Earthquakes of 2010 and 2011 and is being repaired and structurally strengthened as part of the Arts Centre's site wide earthquake recovery programme..

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Men's Common Room has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. As first the Men's Common Room and then the office of student periodical *Canta*, the diminutive building was a focus of student life and culture in the inter-war period. The 1930s were, in particular, a period of artistic growth and political activism at Canterbury College. Well-known poet, the mercurial Denis Glover served as *Canta* editor during much of that decade. As part of the cultural and economic life of the Christchurch Arts Centre, the building has housed a number of craft studios and a more recently a cafe.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Men's Common Room has high architectural and aesthetic significance for its associations with leading Canterbury architectural practice Collins and Harman, as a building which, despite its small size and intended use maintained the architectural style of Canterbury College that B. W. Mountfort had established forty years before, and as a remaining part of Christchurch's Gothic Revival heritage.

Collins and Harman were the official Canterbury College architects from c1903 to the end of the 1920s. During this period the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The programme was at its peak during the years of WWI when several new buildings were

completed. The Men's Common Room was a small part of this intensive phase of reconstruction. Boxed in by other larger and more decorative buildings, it was intended to contribute to the whole rather than make a statement by itself. It was completed in 1916.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The Men's Common Room sustained damage in the Canterbury Earthquakes of 2010 and 2011. It is currently closed, but is undergoing repair as part of the Christchurch Arts Centre's major programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Men's Common Room has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early 20<sup>th</sup> century masonry construction methods, materials, fixtures and fittings. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Men's Common Room has high contextual significance on its site, and within its setting and broader context. The rectangular building is located in the South Quadrangle. Although free-standing, the building is only separated from its neighbouring buildings (Physics and Electrical Engineering) by narrow alleys. Arcades link it to both the nearby Library and the Engineering Block. The proximity of its neighbours ensures that only one elevation - the southern, which overlooks the South Quad - is clearly visible. The wider setting of the block is shared by some twenty-three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Men's Common Room includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Men's Common Room has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Men's Common Room is of high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance as first the Men's Common Room and then the office of student periodical *Canta*. This diminutive building was a focus of student life and culture in the inter-war period. For most of the remainder of its university life, the building served as the librarians' tearoom. During the tenure of the Arts Centre, it has served as a craft studio and café. The Men's Common Room has high cultural significance as part of the culture of University student life first the Men's Common Room and then the office of student periodical *Canta* and as part of the cultural and economic life of the Christchurch Arts Centre, the building has housed a number of craft studios and a more recently a cafe. The building has high architectural and aesthetic significance for its associations with leading Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College that B. W. Mountfort had established forty years before, and as a remaining part of Christchurch's Gothic Revival heritage. It has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early 20<sup>th</sup> century masonry construction methods, materials, fixtures and fittings. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Men's Common Room has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 17/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 562**

***REGISTRY AND SETTING, FORMER CANTERBURY COLLEGE,  
2 WORCESTER STREET, 25 HEREFORD STREET, 39  
HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Registry has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The first purpose-built registry in New Zealand, the building served as the College's administrative centre for sixty years. The development of the building illustrates the growth of the university in the post-war period. During the tenure of the Arts Centre, the building has continued as office space.

For the first forty years of Canterbury College's existence, its administrative staff worked from offices in the Clock Tower block. By WWI the staff had both increased in number and were



sharing their cramped quarters with academic staff. As part of his redesign of the College campus, Samuel Hurst Seager planned to provide the registry with more space by pushing out the ground floor of the Clock Tower block. This was however unacceptable to George Mason, the College Registrar, who insisted on a new building for himself and his staff as part of the campus redevelopment that he was overseeing. At this time student numbers had grown significantly necessitating a parallel increase in administrative staff. As a consequence, a large new free-standing Registry was constructed at the corner of Montreal and Worcester Streets in 1916. This was the first purpose-designed registry in New Zealand. Only a decade after the building's construction, a large addition was made to the western elevation. Further additions were considered in the 1940s, but not progressed. Although the university was well-advanced with its plans to relocate to Ilam by the late 1950s, a burgeoning student population led to further registry additions in 1957 and an upper glazed level in 1965. These were the last permanent buildings added by the university to its town site.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and other community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. A major tenant of the Registry through this period was the Family Planning Association.

The older sections of the Registry sustained serious damage in the Canterbury Earthquakes of 2010 and 2011. The mid-twentieth century portion of the building was however comparatively lightly damaged and as the only building on the Arts Centre site able to be occupied, became the Centre's administrative office. The older sections of the building were the first structures on the site to be fully restored, and are now leased as office space.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Registry has cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. For sixty years, the building was the administrative hub for Canterbury College/University. It contains the board room where the College Board (now the University Council) met during this time. For the last forty years, the building has served as part of the Arts Centre of Christchurch, a focus for artistic activity and cultural life in the city.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Registry has high architectural and aesthetic significance as a major element of the campus rejuvenation plan executed by leading Canterbury architectural practice Collins and Harman during WWI, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. With its diverse parts, this building also illustrates aspects of the evolution of Christchurch architecture across the middle years of the twentieth century.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the prominent architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when several new buildings (including the Registry) were completed.

Seager initially proposed that the Registry continue in their existing premises, the Clock Tower block, with additions. The registrar however pushed for a new building. This was completed in 1916 by Collins and Harman. As they did with the free-standing Library - completed the same year - the firm adopted a more contemporary Tudor Gothic style for the building. The greater areas of glazing that are characteristic of the style lend themselves more readily to an office environment. In addition to large mullioned windows, the building also features a boardroom with a panelled ceiling and a large carved stone fireplace.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

A comparatively early addition (1926) to the western elevation of the Registry was executed by Collins and Harman in the same Tudor Gothic style as the original building. Further additions in Tudor Gothic were considered in the 1940s, but not progressed. A burgeoning post war student population eventually forced the university's hand however, and further registry additions were made in 1957 and 1966 by Collins Architects. In the post war world, modernism was the dominant architectural discourse, and Gothic Revival was unfashionably anachronistic. By this time the university was also well-advanced with its plans to relocate to Ilam. The 1957 building related to the other campus structures with respect to its rusticated concrete blocks and quoins, but the 1966 glazed first floor is overtly and uncompromising modern. The 1957/1966 building was the last permanent structure added by the University to its town site.

The registry has been structurally upgraded in the 1990s but the older (1916/1926) sections of the Registry sustained damage in the Canterbury Earthquakes of 2010-2011. The 1957/1966 portion of the building was received little damaged and was the only building on the Arts Centre site able to be immediately re-occupied. The structural upgrade and repairs including full replacement of the chimney elements in the older sections of the building has been completed and it was the first structure on the site to be fully restored and in 2013 reopened for use as office space.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*



The Registry has high technological and craftsmanship significance as (in part) an ornate Gothic Revival structure featuring fine stone work in basalt and limestone. It has the capacity to reveal information on early twentieth century masonry and concrete construction methodologies, materials, fixtures and fittings and stone mason and carpentry internal craftsmanship. It also has the capacity to reveal information on mid twentieth century materials and construction. In the wake of the Canterbury Earthquakes of 2010 and 2011, the building now has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Registry has high contextual significance on its site, and within its setting and broader context. The large free-standing building is located at the prominent corner of Worcester and Montreal Streets, to the north of the Student Union, and well to the east of the majority of the former Canterbury College buildings. The wider setting of the building is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Registry includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area. The Registry is a landmark structure.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Registry has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Registry is of high overall heritage significance to Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance having served sixty years the Registry served as the College's administrative centre. The development of the building illustrates the growth of the university in the post-war period. During the tenure of the Arts Centre, a hub for artistic endeavour in the city, the building has continued to provide office space. The Registry has

cultural significance as for sixty years the building was the administrative hub for Canterbury College/University and for the last forty years, the building has served as part of the Arts Centre of Christchurch, a focus for artistic activity and cultural life in the city. The building has high architectural and aesthetic significance as a major element of the campus rejuvenation plan executed by leading Canterbury architectural practice Collins and Harman during WWI, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. With its diverse parts, this building also illustrates aspects of the evolution of Christchurch architecture across the middle years of the twentieth century. The Registry has high technological and craftsmanship significance for the capacity it has to reveal information on early twentieth century masonry and concrete construction methodologies, materials, fixtures and fittings and stone mason and carpentry internal craftsmanship. It also has the capacity to reveal information on mid twentieth century materials and construction. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Registry has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 18/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 555**

***LIBRARY AND SETTING, FORMER CANTERBURY COLLEGE, 2  
WORCESTER STREET, 25 HEREFORD STREET, 39  
HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Library has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. During the tenure of the Arts Centre it has served primarily as an art gallery used by both the Robert McDougall Gallery and the University of Canterbury.

Canterbury College was in urgent need of a purpose-built library for book storage and independent study by the time one was proposed as part of the campus redevelopment master plan in 1913. Significant fundraising was undertaken by the College's academics themselves in order to bring the project to fruition. The building was open for the 1916

academic year. At the time of completion the Library held 4,000 volumes. It had capacity for another 5,000 on its shelves and 20,000 in storage, which was regarded as more than adequate at the time. With a huge increase in student numbers and a boom in academic publishing during the twentieth century however, the library facilities rapidly became inadequate. By the early 1970s, the University Library held more than 300,000 volumes, and storage venues and subsidiary libraries were distributed across the campus, including the former School of Art building. Replacement facilities were proposed a number of times, but never executed. The person who oversaw the library during this challenging period was Librarian Clifford Collins. Under the administration of the Arts Centre, the librarian's former tearoom (the Men's Common Room) was known as the Collins Block.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The former Library was converted to serve as a contemporary annex to the McDougall Art Gallery in 1988. Later it became the SOFA Gallery, an extension of the School of Fine Arts. The building sustained damage in the Canterbury Earthquakes of 2010 and 2011 and is currently part of the site wide structural upgrade, repair and refit programme.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Library has high cultural significance as a significant tangible element of societal culture in terms of education and research facilities and in its later use as gallery space the importance of the culture and philosophy of visual arts within a community and as one of the key buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. At the time of its construction, the want of a purpose-built facility for independent student study and book storage was keenly felt by Canterbury College, and much fundraising was carried out by the College's academics themselves in order to expedite the project. For nearly sixty years, the building remained at the intellectual heart of the university, although its facilities were considered inadequate for much of this time. During the tenure of the Christchurch Arts Centre, the building has housed an art gallery associated both with the McDougall Art Gallery and the Canterbury University School of Fine Arts.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Library has high architectural and aesthetic significance as a central element of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, noted architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when several new buildings (including the Library) were completed.

Seager proposed that the new College Library should be centrally located and richly embellished to reflect its central place in the intellectual life of the institution. In order to facilitate the first aim, both the existing men's and women's common rooms were cleared away, and the new building inserted in their place. With its arcades linking east and west to neighbouring buildings, the Library effectively created two separate quadrangles, a spatial conceit which does much to foster the Oxbridge atmosphere. To achieve the second aim, Collins and Harman selected a more contemporary Collegiate/Tudor Gothic style for the building, with the opportunities this provided for a bolder, larger-scaled building with greater areas of glazing. Both principal elevations contain large Tudor-arched windows; the main north elevation also has two large bay windows. The roof is embellished with cresting and the gables are surmounted with large foliar finials.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Towards the end of its university life, the historic interior of the Library was stripped out to permit the insertion of mezzanine floors. These floors are no longer extant. The Library sustained damage in the Canterbury Earthquakes of 2010 and 2011. It is currently undergoing repair as part of the Christchurch Arts Centre's major programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Library has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone and fenestration detail. It has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Library has high contextual significance on its site, and within its setting and broader context. The large free-standing building is located in the centre of the former Canterbury College campus, and divides the North and South Quads. Short arcades to the east and west connect the Library to its neighbours, buildings which originally contained the Men's and Women's Common Rooms respectively. The wider setting of the building is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Library includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area. The Library is a landmark structure.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Library has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Library is of high overall heritage significance to Christchurch, including Banks Peninsula. as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance as for nearly sixty years the building remained at the intellectual heart of the university, providing space for book storage and display, and for independent study - although its facilities were patently inadequate for these purposes for much of this time. During the tenure of the Christchurch Arts Centre the building has housed an art gallery space firstly for the Robert McDougall Art Gallery and then the University of Canterbury School of Fine Arts. The Library has high cultural significance as a significant tangible element of societal culture in terms of education and research facilities and in its later use as gallery space the importance of the culture and philosophy of visual arts within a community and as one of the key buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The building has high architectural and aesthetic significance as a central element of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

The Library has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone and fenestration detail. It has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Library has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 17/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 561**

***NORTH AND SOUTH QUADRANGLES AND SETTING, FORMER  
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25  
HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The North and South Quadrangles have high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day.

As part of a re-envisioning and expansion of the Canterbury College campus in the WWI period by architects Samuel Hurst Seager and Collins and Harman, the North and South Quadrangles were created. C1940, and a number of other photographs show that the North Quadrangle was predominantly grassed with a relatively central axis that curved to provide

two paths to access each end of the library building. These paths were later removed and replaced with a diagonal path from the clock tower to the east end of the library. The two areas of grass created were built up and kerbed. C2000 the eastern grassed area was removed to temporarily install a pool as part of an Art and Industry biennale exhibition – this however became a permanent feature as a reflection pool. The north quad has had very little planting with a perimeter garden on the north east. The South Quad was mainly grassed with paths around the perimeter along the edge of each of the buildings. It contained a number of significant trees of which only the large copper beech now remains. These grassy open spaces did much to foster the Oxbridge atmosphere that the architects were seeking to engender. These areas are currently in use for equipment and material storage including the drilling of a well as part of the site wide post-quake repair work. A site-wide landscape plan has been developed for implementation as work progresses.

and

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The North and South Quadrangles and the arcades that surround them have high cultural significance as a component of the complex of buildings and spaces created for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. Architect Samuel Hurst Seager was a firm believer in the power of design to change society's habits and thinking. By re-envisioning the Canterbury College campus, Seager and fellow architects Collins and Harman were seeking to create an Oxbridge-type environment that would both link the College with its historical forebears and provide a stimulating atmosphere for intellectual enquiry.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The North and South Quadrangles and the arcades that surround them have high aesthetic significance as key elements of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as an important part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

Architect Benjamin Mountfort conceived Canterbury College as an Oxbridge-type environment with small quadrangles. Although the College was not in a position to execute this vision in Mountfort's lifetime, the small spaces between the various college buildings were treated as and called quadrangles. In 1913 Canterbury College Board member, former School of Fine Arts staff member and former Mountfort pupil, the prominent architect Samuel Hurst Seager, produced a new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager was equally concerned with redesigning the campus and its buildings to make them more consistent with Mountfort's Gothic Revival-Oxbridge vision. Collins and Harman, the official Canterbury College architects from c1903, were charged with the task of bringing the proposal to reality. A major component of Seager's vision and Collins and Harman's execution was the creation of two formal enclosed quadrangles around which the College buildings would be arrayed. What would become the North and South Quadrangles emerged as older buildings, essentially of a temporary nature, were removed and new buildings on their margins

completed. The reconstruction programme was at its peak during the years of WWI when several new buildings were completed.

The North Quadrangle, with the main entrance, was the showpiece quad. In order to complete the illusion of an Oxbridge college in this space, partial arcading was added to the frontages of Electrical Engineering, Classics and as part of the new Library in 1916-17. The arcades have large pointed arches supported on heavy basalt columns with sculpted capitals. These arches disguise the fact that the arcades have flat concrete roofs. The South Quadrangle, by contrast has only the Library arcades on its northern side.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Quadrangles have limited technological and craftsmanship significance but do have the ability to reveal changes in landscape practice overtime including planting. Current work in the south quad to provide underground wells for water supply for a new heating system will in time reveal twenty-first technology in this regard. The arcades that sit on the perimeter areas of the quads have technological and craftsmanship significance for their masonry construction and stonemasons detailing in the arches and capitals.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Quadrangles have high contextual significance on their site, and within their setting and broader context. The roughly square North Quad is entered through the Clock Tower Block and is the campus's principal outdoor space. Arcading lines the eastern end, and part of the southern and western ends. The larger and greener South Quad is separated from the North Quad by the Library and its arcades. It contains listed vegetation including a mature copper beech tree. The wider setting of the building is shared by the nineteen listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Quadrangles and Arcades includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. Together

these places comprise the city's most significant surviving heritage area. The Quadrangles and Arcades are landmark structures and spaces.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Quadrangles have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Quadrangles and Arcades are of high overall heritage significance to Christchurch including Banks Peninsula as key elements of the complex that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The North and South quadrangles and the arcades around them have high historical and social significance through the re-envisaging of the Canterbury College campus by Samuel Hurst Seager and fellow architects Collins and Harman which seeking to create an harmonious Oxbridge-type environment that would both link the College with its historical forebears and provide a stimulating atmosphere for intellectual enquiry. The North and South Quadrangles have high cultural significance as a component of the overall complex. Architect Samuel Hurst Seager was a firm believer in the power of design to change society's habits and thinking and with the architects of the time sought to create an Oxbridge-type environment that would both link the College with its historical forebears and provide a stimulating atmosphere for intellectual enquiry. The quadrangle spaces and arcades have high architectural and aesthetic significance as key elements of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for their association with leading Canterbury architectural practice Collins and Harman, and as an important part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The Quadrangles have limited technological and craftsmanship significance but do have the ability to reveal changes in landscape practice overtime including planting. The arcades that sit on the perimeter areas of the quads have technological and craftsmanship significance for their masonry construction and stonemasons detailing in the arches and capitals. The quadrangle spaces and arcades have high contextual significance in relation to their sites, their shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Quadrangles have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED: 01/12/2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 557  
*WEST LECTURE BLOCK AND SETTING, FORMER  
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25  
HEREFORD STREET, 39 HEREFORD STREET, 30  
WORCESTER STREET, 40 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The West Lecture Block has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building originally contained two lecture theatres and the History Department. It has close associations with two prominent history academics, Professor Sir James Hight and Alice Candy. During the Arts Centre period it has housed the University Theatre.

Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882. The Classics Block was added to the rear of the Hall in 1888, and signalled a move to house the College's departments separately. A growing student population at Canterbury College in the Edwardian period led to a major programme of campus expansion and rejuvenation during WWI. The West Lecture Block, to the south of Classics, was completed in 1917 to supplement existing lecture theatres in the Clock Tower Block. The new lecture rooms were principally used by the History Department, who remained there for more than fifty years. Until the completion of the Student Union in 1929, the building also contained the Ladies Common Room and bike shed.

The two academics most connected with the West Lecture Block were James Hight and Alice Candy. A former Canterbury student, Dr (later Sir) James Hight (1870-1958) returned to the University to lecture in 1901. In 1909 he was appointed Professor of History, and remained in the position until 1949. Hight was held in high regard by staff and students and was appointed Rector in 1928 and served on the College Board and Senate of the University of New Zealand. Hight also proved an able and popular administrator. Since the Arts Centre took over the former Canterbury College campus, the West Lecture Theatre Block has been known as the Hight Block in recognition of his connection with it. Hight is also commemorated in the name of the central library building at Canterbury University at Ilam.

Alice Candy (1890-1977) was a pioneering woman academic who lectured in history from 1921 to 1948. She and Hight were in effect the History Department in these years. The couple apparently made a good team, with Candy's extroversion and teaching ability balancing out the Professor's reserve. Hight's external responsibilities were such that Candy assumed a good deal of the department's teaching and administrative responsibilities.

Canterbury College/University of Canterbury was based on its city site for a century, during which time many thousands of students passed through its doors. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and was a leading tourist attraction. During this time the lecture theatres in the West Lecture Block were removed and replaced with the University Theatre and residential apartments. The building was damaged in the Canterbury Earthquakes of 2010 and 2011 and forms part of the site wide structural upgrade and earthquake repair programme.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The West Lecture Block has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. The Block was occupied principally by the History Department during this time. It also has cultural significance for the thirty year tenure of experimental theatre company the Free Theatre during the period the Christchurch Arts



Centre has occupied the complex. The ground floor lecture theatre in the West Lecture Block was converted in the early 1980s to become the University Theatre, a venue exclusively occupied by the Free Theatre, an experimental theatre company founded in 1979. The residential apartments in the upper floors were used in part for the Centre's Artists in Residence programme.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The West Lecture Block has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Collins and Harman were the official College architects from c1903 to the end of the 1920s. During this period they implemented an extensive expansion and redesign of the College site, intended both to provide additional facilities and have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The Western Lecture Block was built between 1915 and 1917 as a part of this scheme. The major feature of this building is the Rolleston Avenue elevation with its large segmental-arched windows that echo those in Mountfort's neighbouring College Hall and Classics Block. These windows step up in the southern-most bay to reflect the tiers of the lecture theatres inside. Another prominent feature is the external stair that curves up from Rolleston Avenue under a twin-arched porch.

The interior of the building was extensively altered after the Arts Centre assumed control of the complex in late 1970s. The ground floor lecture theatre was adapted to become the University Theatre, and the first and second floors were transformed into residential apartments. The Western Lecture Block was badly damaged by the Canterbury Earthquakes of 2010 and 2011, and will be repaired and structurally upgraded as part of the site wide post-quake repair programme.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The West Lecture Block has high technological and craftsmanship significance as a Gothic Revival building featuring elements of stone carving. It has the capacity to reveal information of early twentieth century masonry construction. The restoration presently underway will

have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The West Lecture Block has high contextual significance on its site, and within its setting and broader context. The building is located on Rolleston Avenue close to the intersection of the section of Worcester Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented east-west and has elevations to Rolleston Avenue and the North Quadrangle. The building adjoins the Classics Block to the north and the Arts School Block to the south. The wider setting of the West Lecture Block is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Classics Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. The West Lecture Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and as such is a significant city landmark.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The West Lecture Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The West Lecture Block has high overall heritage significance to Christchurch including Banks Peninsula as a purpose-built element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) for over a century, and the Christchurch Arts Centre for the last forty years. The Block has high historical and social significance as it has housed lecture rooms occupied principally by the history department, a woman's common room, an experimental theatre and residential space over time. The building originally contained two lecture theatres and the History Department. It has close associations with two prominent history academics, Professor Sir James Hight and Alice Candy. The West Lecture Block has high cultural significance as one of the buildings purpose-built for Canterbury College and was occupied principally by the History Department during this time. It also has cultural significance for the thirty year tenure of experimental theatre company the Free Theatre during the period the Christchurch Arts Centre has occupied the complex. The Block has high architectural and aesthetic significance for its

association with leading Canterbury architectural firm Collins and Harman, as a building which was designed reinforce the architectural style of Canterbury College established by B. W. Mountfort, and as a remaining and integral part of Christchurch's Gothic Revival heritage. The West Lecture Block has high technological and craftsmanship significance as a Gothic Revival building featuring elements of stone carving. It has the capacity to reveal information of early twentieth century masonry construction. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The Block has high contextual significance in relation to its site on Rolleston Avenue, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The West Lecture Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

**REFERENCES:** CCC Heritage File

**REPORT DATED:** 10/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 558**

***PHYSICS BUILDING AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Physics Building has high historical and social significance as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building was the home of the College's Physics Department from 1917 to 1960, and has particular associations with first Professor of Physics, Dr Clinton Farr.

An independent chair of physics was created at Canterbury College in 1911. The first incumbent was Dr Clinton Farr, who had previously been attached to the Engineering School. Professor Farr worked from the College's original building, the Old Tin Shed, until a new Physics Laboratory was constructed adjacent the Biology Laboratory in 1917. This

contained a lecture room and a large general laboratory on the ground floor, eight small laboratories and private rooms on the first floor, and storage in the attic.

Clinton Coleridge Farr (1866-1943) was a leading scientific figure in Australasia during the early years of the twentieth century. Born and educated in Australia, Farr came to New Zealand in 1898 to carry out a magnetic survey of the southern latitudes. He lectured part time in physics and surveying at the Canterbury College School of Engineering from 1904 until his appointment as Professor of Physics in 1911 - a position he retained until his retirement in 1936. Despite inadequate funding and a heavy teaching workload, Farr was considered a pioneer in his subject and carried out valuable research in a number of areas. He was also fondly remembered by his students as one of the College's 'characters'.

Under Farr's successor, Frederick White, the department commenced research on the ionosphere. During WWII the expertise of the department and the equipment used for this research were employed in important war work facilitating radio communications across the South Pacific. Radio waves transmitted from the department were bounced off the ionosphere to a receiver in the former School Master's House in Belfast. This enabled calculation of the best time of day and wavelength for radio communication, preventing messages being lost through atmospheric disturbance. White was seconded for war work with the Australian government, and stayed on to become head of the CSIRO.

Between 1937 and 1952, the Physics basement housed the National Radiation Laboratory. The Laboratory was founded in Wellington in 1933, but transferred to Christchurch four years later because of a lack of suitable accommodation. The new location provided fruitful opportunities for collaboration, but eventually the Lab outgrew its basement quarters and shifted off site. It remained in Christchurch however.

Between 1957 and 1974 the University gradually moved its departments to the Ilam site. After the Engineering School moved to their new complex at Ilam in 1960, the sciences relocated into the vacated space. Physics subsequently occupied a large prefabricated building in the court in front of the former Electrical Engineering Extension. The English Department in turn shifted into the former Physics building. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. One of the long-term tenants of the building was the Physics Room, a contemporary art gallery. Damaged in the Canterbury earthquakes of 2010-2011 the building is part of the site wide repair and structural upgrade programme for the Arts Centre.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Physics Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The building was the home of the Physics Department of forty years, and the English Department for another decade. Under the management of the Christchurch Arts Centre, the Block has had cultural significance for the

various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. From 1996 a significant tenant was The Physics Room, a contemporary art gallery run by a charitable trust.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Physics Building has high architectural and aesthetic significance for its association with leading Canterbury architectural practice Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College established by Benjamin Mountfort in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage.

Collins and Harman were the official Canterbury College architects from c1903. Between 1913 and 1923 the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The stone-clad Gothic Revival Physics Building was completed as a free-standing structure in 1917, but linked with Mountfort's nearby Biology and Observatory Building the following year by the insertion of the new Botany Laboratory. All three buildings are stylistically similar. One unusual original characteristic of the Physics Building was the large boiler house chimney set against the eastern elevation. This was partially clad in stone in an attempt to conceal it. It was removed when a new boiler house was constructed in the 1950s.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), now demolished, and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The Physics Building was damaged by the Canterbury Earthquakes of 2010 and 2011. Restoration and seismic upgrade are taking place.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Physics Building has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early twentieth century masonry construction, building methodologies, materials, fixtures and fittings externally and internally. The restoration underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Physics Building has high contextual significance on its site, and within its setting and broader context. The block is located on the east side of the South Quadrangle. It has two significant elevations: the west, which overlooks the South Quad; and the east, which until recently was largely concealed behind the 1950s boiler house. The building adjoins the Botany Building to the south, and is close to the Men's Common Room to the north. The wider setting of the block is shared by the nineteen listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Physics Building includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage area. The Physics Building is a significant city landmark; its visibility has been recently enhanced by the demolition of the boiler house, which concealed much of the eastern elevation.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Physics Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Physics Building has high overall heritage significance for Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury), New Zealand's second university and one of its leading tertiary institutions, between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance as the home of the College's Physics Department from 1917 to 1960, and has particular associations with first Professor of Physics, Dr Clinton Farr. Between 1937 and 1952, the Physics basement housed the National Radiation Laboratory. The Laboratory was founded in Wellington in 1933, but transferred to Christchurch four years later because of a lack of suitable accommodation. The Physics Building has high cultural significance as one of the buildings purpose-built for Canterbury College. The building was the home of the Physics Department of forty years, and the English Department for another decade. Under the management of the Christchurch Arts Centre, the Block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. The building has high architectural and aesthetic significance for its association with leading Canterbury architectural practice Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury



College established by Benjamin Mountfort in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as a masonry Gothic Revival building featuring fine stonework which has the capacity both to reveal information on early twentieth century masonry construction, methodologies and materials as well as twenty-first century seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Physics Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900

**REFERENCES:**

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**REPORT DATED:** 27/11/14

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 556**

***ELECTRICAL ENGINEERING EXTENSION, SCHOOL OF  
ENGINEERING AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 09/01/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Electrical Engineering Extension has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building also has high significance for its association with the teaching of engineering, for its association with the Canterbury College School of Engineering, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before

a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887, and was New Zealand's first university-based engineering faculty. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his energetic leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. The scale of the school at the time of Scott's retirement in 1923 was testament to his vision, strong will, and support from the College Board.

After WWI there was a great increase in student numbers. Electrical Engineering in particular suffered from severe space constraints. In 1920 Scott managed to persuade the government to recognize the Canterbury school as the national school of engineering. This gave it funding for building extensions, newer equipment and a larger annual grant. The building extension money was employed to construct what was the last significant new building on the Canterbury College site, the Electrical Engineering Extension. Amongst other functions, this large building contained four large laboratories for electrical and mechanical engineering, and a drawing and design office. Its opening in 1923 coincided with Canterbury College's fiftieth jubilee celebrations and Scott's retirement. It was unpopular with the neighbouring Boys High School however as it extended across part of their already constrained grounds.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. 'Room D', the largest lecture theatre on the town campus was constructed on the first floor of the former Electrical Engineering Extension. After the Sciences relocated, the buildings were occupied in turn by the Humanities.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The Electrical Engineering Extension and the Hydraulic Laboratory were adapted to become the home of the Court Theatre during this time. The Court Theatre was one of the anchor tenants of the Arts Centre and was a major force in its transitioning new use from a University to a centre for the arts organisations. The company was founded by Yvette Bromley QSM and Mervyn Thompson in 1970 who served as Co-artistic Directors for the first three years of the company. During the first eighteen months of its existence, The Court had three venues. The

first was *The Stone Chamber of the Canterbury Provincial Council Chambers*. The next four years (September 1972 – February 1976) were a period of relative stability. The Court Theatre was housed at The Orange Hall on Worcester Street. In 1976 it moved to the Arts Centre where it remained until the 2011 earthquake cycle. The Court Theatre Company moved to Addington and opened there on 10 December 2011.

Damaged in the Canterbury earthquakes of 2010-2011 the building is part of the site wide repair and structural upgrade programme for the Arts Centre.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Electrical Engineering Extension has high cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the buildings constructed for the School of Engineering, of which it remained a part for fifty years. As part of the Arts Centre of Christchurch for the last forty years, the building provided premises for the Court Theatre, Christchurch's professional theatre company. Founded in 1971, the Court opened at the Arts Centre in 1976.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Electrical Engineering Extension has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as the last significant Gothic Revival building to be constructed on the Canterbury College site, and as a significant remaining element of Christchurch's distinctive Gothic Revival heritage.

The Electrical Engineering Extension was designed by official College architects Collins and Harman and constructed by contractor P. Graham and Sons. The opening of the building in 1923 marked not only the College's fiftieth jubilee, but also the end of the major programme of expansion and rejuvenation that Canterbury College had undertaken over the previous decade. Unbeknown to those at the time, it was also to be the last of the College's Gothic Revival buildings, and indeed the last significant building to be constructed by Canterbury College on their town site.

The Electrical Engineering Extension links two earlier Collins and Harman buildings, the Hydraulic Laboratory (1913) and Boys High School extensions (1896/1913). Rather than reiterate the earlier type Gothic of these structures, Collins and Harman employed the flattened arches and greater glazing of Tudor Gothic, the later form of Gothic then in vogue, and one eminently more suitable for a modern educational building. The firm had used the style to great effect on their College Library (1916), but the Engineering Extension is more derivative and less successful. A false tower and a copper-clad fleche were added in an attempt to bridge the stylistic gap between the Engineering Extension and Boys High.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into

partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903. During this time they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

During the forty years of occupation by the School of Engineering, comparatively little modification was made to the building. After the School relocated in 1960, a large lecture theatre (known as Room D) was inserted into the first floor. After the Court Theatre moved in in 1976, further substantial alterations were undertaken to prepare the building for its new role. The building sustained substantial damage in the Canterbury Earthquakes of 2010 and 2011, and is being repaired as part of Arts Centre's major programme of restoration and seismic upgrade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Electrical Engineering Extension has high technological and craftsmanship significance as a Gothic Revival building. Finely constructed of basalt and limestone, the building reveals the craft of the stonemason and has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings externally and internally. As a building of the post-WWI period however, the Engineering Extension also has the capacity to reveal information on the beginnings of modern structural systems. Internally steel columns and beams are evident. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Electrical Engineering Extension has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard. It is attached on its north elevation to the Hydraulic Engineering Laboratory, and on its north east corner to the Boys High School. There are two principal elevations, the north and south. The northern elevation overlooks a large grassy court; the south, the former boiler house site. The wider setting of the Engineering Extension is shared by some twenty three listed buildings that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Engineering Extension includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage area. As one of the

largest single buildings on the former Canterbury College site and facing the major thoroughfare of Worcester Boulevard, the Electrical Engineering Extension is a landmark building.

### ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Electrical Engineering Extension has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### ASSESSMENT STATEMENT

The Electrical Engineering Extension is of high overall heritage significance to Christchurch, including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance for its association with the Canterbury College School of Engineering and the School's first head, Robert Scott as well as the Court Theatre. The building has high cultural significance as part of the School of Engineering for sixty years, and part of the Arts Centre for the last forty years, providing premises for high profile theatre company the Court Theatre. The building has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as the last significant Gothic Revival building to be constructed on the Canterbury College site, and as a significant remaining element of Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building, revealing the craft of the stonemason and information on early twentieth century masonry construction. As a building of the post-WWI period however, the building also has the capacity to reveal information on the beginnings of modern structural systems. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Electrical Engineering Extension has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

### REFERENCES:

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

**REPORT DATED:** 26/11/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 254**

***STUDENTS' UNION AND SETTING, FORMER CANTERBURY  
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,  
39 HEREFORD STREET, 30 WORCESTER STREET, 40  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 13/02/2015**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Students' Union has high historical and social significance as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. For nearly fifty years the Students' Union served as the social centre of the campus for both students and staff. During the tenure of the Christchurch Arts Centre, the building has remained in a similar use as a popular restaurant, bar and music venue.

The Canterbury College Students' Association was founded in 1894, but did not have any premises of its own for nearly forty years. Male and female students had their own separate common rooms during this period, but there were no co-educational social facilities. In 1923



the Association proposed a substantial purpose-built Students' Union, but did not possess the resources to undertake the ambitious project. In 1926 however Canterbury College purchased the private dwelling known as *Llanmaes* on the corner of Hereford and Montreal Streets, and made it available to the Association for use as a Union.

*Llanmaes* was originally built for merchant John Lewis in 1882. After briefly serving as the rooms of Doctor Colin Graham Campbell, the house was purchased in 1904 by Charles Chilton, the newly appointed Professor of Biology. Chilton owned the property until 1911 when he sold it to widow Eliza Vincent.

After acquisition by Canterbury College, the house served briefly as the College Rector's home before being altered and extended to open as the Students' Union on 8 October 1929. The new facilities provided a focus for and a significant boost to student social, sporting and intellectual life on campus, which flourished from the 1930s. Although the men's and women's common rooms remained segregated, they had at least been consolidated into the same building, and there was now the opportunity to mix in the Tea and Reading Rooms. A Senior Common Room was also part of the complex, the first time College staff had had such a space. The opening of the building initiated a daily ritual whereby the majority of students and staff would converge on the building for morning tea. This continued until the 1950s when student numbers made it unfeasible.

The burgeoning student population resulted in plans for a large new extension in the early 1940s, but this proposal was quashed by the decision of the College in 1946 to build a large new Chemistry building on the site. The Students' Association protested their impending dispossession, and eventually received assurance that suitable alternative accommodation would be provided. Planning for the Chemistry building was arrested in turn when in 1949 the decision was made to relocate the campus to Ilam. With a stay of execution, the Association made substantial new additions to the Union in 1951 and 1956. A 1954 fire had damaged much of the interior and the construction in 1955–1956 added a dining room and three meeting rooms.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and other community organisations and hospitality providers for over thirty years, and was a leading tourist attraction. The former Students' Union found new life as the Dux de Lux, a very popular vegetarian restaurant, bar and music venue particularly for many local bands. The building sustained serious damage in the Canterbury Earthquakes of 2010 and 2011, and will be part of the site wide seismic upgrade and repair programme.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Student's Union has high cultural significance as the centre of student collegiality at Canterbury College (later the University of Canterbury) between its opening in 1929 and the relocation to Ilam in the mid-1970s. The completion of the building provided a boost to student life on campus, which expanded significantly during the 1930s. Many clubs and societies had their genesis in this period. As part of the Christchurch Arts Centre, the former

Students' Union continued in its role as a place for conviviality as the popular bar, restaurant and music venue, the Dux Delux.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Students' Union has high architectural and aesthetic significance as in part a rare Christchurch domestic work by significant New Zealand architect F. W. Petre, as an early example of the Old English/Tudor Revival style in the city, for its sympathetic extensions by leading Canterbury architectural practices Collins and Harman and Trengrove, Trengrove and Marshall, and as a part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

In 1882 prominent architect F. W. Petre designed a dwelling, *Llanmaes*, for Christchurch merchant John Lewis. It is not known why Lewis employed the Dunedin-based Petre, but the architect's new convent for the sisters of Our Lady of the Missions in Barbadoes Street was completed the same year. Petre selected a half-timbered Old English/Tudor Revival-style for *Llanmaes*. This was a newly-fashionable style in the United Kingdom in this period, but *Llanmaes* is likely to have been one of the first appearances of this style in Christchurch. It was to be another decade before the Old English style became popular in domestic architecture, in particular under the influence of architects such as Hurst Seager, Maddison and the England Brothers. Petre is known to have designed at least two similar houses in Dunedin around the same time as *Llanmaes*. Lewis's home is the only known dwelling by Petre in Christchurch.

Francis Petre (1847-1918) was born in Lower Hutt and trained in London as a naval architect, engineer and architect before returning to New Zealand in 1872. He set up office in Dunedin in 1875 as an architect and civil engineer. It is for his Roman Catholic churches and his pioneering use of concrete that Petre is most recognised. His church buildings include St Joseph's Cathedral, Dunedin (1878-86), Sacred Heart Basilica (now Cathedral of the Sacred Heart), Wellington (1901), St Patrick's Basilica, Oamaru (1894 and 1903) and the Cathedral of the Blessed Sacrament, Christchurch (1904-05).

After Canterbury College purchased *Llanmaes* in 1926, official College architects Collins and Harman carried out extensive alterations and additions to adapt it to become the new Students' Union. The house was extended to the north and west in a similar style. These alterations were completed in 1929. Trengrove and Marshall extended the house for a second time in the mid-1950s. Despite the changing architectural discourse in the twentieth century and the long period over which the Collins and Trengrove alterations took place, they are remarkably sympathetic to and well-integrated with Petre's original design.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished, and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903 until the late 1920s. During this time they transformed the campus. In 1928 the firm's name was simplified to

Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

After the Christchurch Arts Centre took over the former buildings of Canterbury College in the mid-1970s, the Students' Union was altered internally to become the Dux de Lux. The building was significantly damaged in the Canterbury Earthquakes of 2010-2011, and will be repaired and structurally upgraded as part of the site wide post-quake programme.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Students' Union has technological and craftsmanship significance as a rare surviving example of a Victorian masonry domestic building in Christchurch. It has the capacity to reveal information on Victorian masonry construction, materials, fixtures and fittings. If one compares all three major sections of the building (1883, 1929 and 1955) it may also have the capacity to reveal information on how building techniques and materials changed over this time.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Students' Union has high contextual significance on its site, and within its setting and broader context. The large free-standing building is located at the prominent corner of Hereford and Montreal Streets, to the south of the Registry, and well to the east of the majority of the former Canterbury College buildings. The wider setting of the building is shared by some twenty three listed buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Registry includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. The Art Deco West Avon apartment building is a particularly prominent neighbour. Together these places comprise the city's most significant surviving heritage area. The Students' Union is a landmark structure.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Students' Union has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Students' Union is of high overall heritage significance to Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance as it was for nearly fifty years the home of the Students' Association which served as the campus's social hub, a use which continued well after the university had departed in the guise of the popular bar and restaurant, the Dux de Lux. The development of the building illustrates the growth of the university through the mid twentieth century. The Student's Union has high cultural significance as the centre of student collegiality at Canterbury College (later the University of Canterbury) between its opening in 1929 and the relocation to Ilam in the mid-1970s. As part of the Christchurch Arts Centre, the former Students' Union continued in its role as a place for conviviality as the popular bar, restaurant and music venue, the Dux Delux. The Students' Union has high architectural and aesthetic significance as in part a rare Christchurch domestic work by significant New Zealand architect F. W. Petre, as an early example of the Old English/Tudor Revival style in the city, for its sympathetic extensions by leading Canterbury architectural practice Collins and Harman, and as a part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The Students' Union has technological and craftsmanship significance as a rare surviving example of a Victorian masonry domestic building in Christchurch. It has the capacity to reveal information on Victorian masonry construction, materials, fixtures and fittings. If one compares all three major sections of the building (1883, 1929 and 1955) it may also have the capacity to reveal information on how building techniques and materials changed over this time. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage area in the western central city. The Students' Union has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

W. Gardner et al. *A History of the University of Canterbury 1873-1873* Christchurch: University of Canterbury, 1973.

**REPORT DATED:** 20/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 566  
*FORMER DWELLING AND SETTING — 5 WORCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

This former dwelling is of high historical and social significance as a turn of the century retirement residence of a South Island runholder, and later as a hostel for first Canterbury College and then the Youth Hostel Association. It was built in 1900 for William Gordon Rich, who was born and educated in England, attending Christchurch College at Oxford, before going on to become a runholder in Otago and Southland. The dwelling was sold to Canterbury College in 1919 and became a university mens' hostel. It was the House One residence of Rolleston House. When this closed in 1974, it was purchased by the Christchurch City Council and leased to the Youth Hostel Association, who continue to occupy the building.

At its height, Rolleston House comprised seven houses including House One and the house next door; two further houses on Gloucester Street were added in the early 1920s. The final three houses, comprising 50, 48, and 54 Rolleston Avenue were included by 1960. The group of houses were known as “Rolleston House” and then by their number (Pollard, 2008).

In the first year of operation the Rolleston House hostel had forty-four residents. House One, being the subject of this study, was the most significant of those buildings; it housed the common room, dining room and kitchen in which the matron would prepare breakfast and dinner (Pollard, 2008). The building is associated with the many prominent men who used the building when it was a student hostel - Rolleston House produced some military greats, politicians, All Blacks and sportsmen (Pollard, 2008). During later Council ownership the building was originally used as Youth Hostel accommodation temporarily, to supplement the Cora Wilding hostel in Richmond which could not meet demand in 1974. Demand continued, a lease was signed with the Council for a ten year period, and the hostel operationally opened on 23 December 1975.

The former dwelling is located in an area that was developed early in Christchurch’s history, and become home to a number of prestigious residences. Later the area became more strongly associated with academics and people linked to educational institutions. Large dwellings were modified to become boarding houses and purpose built apartments developed to cater to the changing demographics of the area. The area is closely related with educational institutes such as the Arts Centre (formerly Canterbury University), Christ’s College and the Canterbury Museum, and today is also a popular area for tourists visiting either the Museum or the Botanic Gardens.

The building was damaged on the Canterbury earthquakes and has been fully repaired and reopened in 2013.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building is of cultural significance for its use as a residence and for its association with either educational or youth hostel accommodation continuously since 1919. As a large central city residence, it reflects the desire of many prosperous runholders for greater involvement in cultural affairs during their retirement. The former hostel, in contrast, is associated with student pranks, and initiation rituals.

The change in use from student accommodation to visitor accommodation reflects the change in use of this area of the city from a largely educational precinct to a cultural precinct, which is a popular visitor attraction. Youth hostelling began in New Zealand in 1932. Canterbury was one of the first regions outside Europe to set up youth hostels. The first hostels were established in farmhouses and shearing sheds on Banks Peninsula, and it was not until soon after WWII that a building was purpose bought as a hostel.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The building is of high architectural and aesthetic significance for its design in the English Domestic Revival style by notable Christchurch architect J C Maddison in 1900. Joseph Clarkson Maddison (1850-1923), a successful city architect around the turn of the century, was a specialist in the design of hotels and industrial buildings, but also designed dwellings. Maddison came to Lyttelton in 1872, then settled in Christchurch and commenced practice as an architect. Maddison's best-known work is the former Government Building in Cathedral Square, which is a prime example of the classical style that he favoured for public buildings. Among Maddison's other surviving works are the Wood Brothers Flour Mill, Addington (1890) and the Mona Vale homestead (c1898).

The two storey dwelling has gabled roofs, sash windows and decorative timberwork. Single storey service wings are located on the north side. Sunhoods feature over the principal windows of the main west elevation. A number of alterations were made to House One in March 1975 to accommodate the new use as a Youth Hostels Association of New Zealand (YHA) hostel (Pollard, 2008).

Local architects Collins and Harman designed the 1920s addition to the south and east of the building, built as staff quarters this included five first floor servants' bedrooms and a ground floor servants' sitting room (Pollard, 2008). This included a single storey wash house. The original dining room was also extended into the north porch in 1920 and was further extended in 1924, again by Collins and Harman (Pollard, 2008). In 1927, the front kitchen extension on Worcester Street was built for £450 by builder JW Francis; Collins and Harman were the architects (Pollard, 2008). A common room was also built to the rear of House One and Two (Pollard, 2008). In 1957, a bathroom and a kitchenette were installed on the first floor; and a bedroom was extended into the front verandah (to Rolleston Street) (Pollard, 2008). In December 1974, Rolleston House was closed; and in 1975 Pascoe Linton and Partners, with builders Dennis Long Ltd, undertook an internal upgrade of the house (Pollard, 2008).

In the wake of the 2010-2011 earthquakes, a number of internal chimneys were demolished and the northern boundary wall was reconstructed, although the visual effect of the former change was mitigated by a replica chimney being erected above the roofline on the southern gable.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former dwelling is of technological and craftsmanship significance for its timber construction and detailing which reflect the skills, materials and techniques of the period. The structural system is weatherboard on a timber frame, and the roof is of corrugated iron. The decorative timber detailing illustrates particular craftsmanship skills of the time.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*



The former dwelling is of high contextual significance for its setting, landmark significance and contribution to a group of early residences. The building is a landmark on account of its large scale, prominent corner site opposite the Canterbury Museum and the Arts Centre, and for its immediacy to the street. This immediacy to the street is the result of an unobscured view to the main west facade of the house, and the construction of the south side of the house directly on the street frontage. The setting consists of a rectangular area of land around the house, with little space around the building on the north, east and south elevations, but the unbuilt area to the west is landscaped with small trees, hard surfacing for parking, and a small grassed area. The former residence is part of a wider group of early timber residences in the area, many of which share the scale, form, materials and detailing. The former dwelling is associated with an immediate group of smaller timber dwellings from 15-23 Worcester Street in terms of proximity, section size, materials, form and detailing. 15 Worcester Street is another dwelling designed by Maddison in the English Domestic Revival style, and shares similar forms and detailing - in particular the gable end detailing. Due to its location, the former dwelling is associated with an important precinct of Victorian and Edwardian buildings in the City, including the Canterbury Museum, Arts Centre and Christ's College.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former dwelling and setting is of archaeological significance for its potential to hold evidence of human activity, including that related to construction and domestic activities, and including that which pre dates 1900. The house was constructed between 1893 and 1900, and was previously in an area which saw early colonial activity, being opposite the University and Museum, in an area which was popular for residences from early European settlement. Early Maori activity is recorded in the wider area of Hagley Park, the Avon River and Victoria Square.

### **ASSESSMENT STATEMENT**

The former dwelling at 5 Worcester Boulevard is of overall high significance to the Christchurch District including Banks Peninsula. It is of high historical and social significance for its initial use as a private residence, its long association with use as one of a number of residential hostels serving Canterbury College, and its later use as a Youth Hostel for over 30 years. The hostel accommodated students from the Canterbury region for around 50 years. The former dwelling is of cultural significance for these activities, and as evidence of the changing phases in activity in the area from private and educational residences and activities to visitor accommodation and cultural activity. It is of high architectural and aesthetic significance due to its being one of few remaining residences designed by prominent Canterbury architect J.C.Maddison, and as a good example of a dwelling in the Domestic Revival style. It also has technological and craftsmanship significance through its exhibiting of the skills, materials and techniques of the period, especially in terms of decorative timber detailing. Its high contextual significance arises from its large scale and prominent corner position opposite both the Museum and Arts Centre, and by its sharing of scale, form, materials and detailing with a number of other timber residences in the area. It is also of archaeological significance because it has the potential to provide archaeological

evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

**REFERENCES:**

*CCC Heritage files - 5 Worcester Boulevard;*

*Daniel Pollard, Draft Conservation Plan Rolleston House, 2008*

**REPORT DATED: 4 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 567  
*DWELLING AND SETTING* – 15 WORCESTER STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

15 Worcester Street and its setting has historical significance for its construction in 1895 and association with various owners over time. Major Colin McKenzie Taylor was the owner in 1897. Taylor was born in Canada and educated at the Sandhurst Military College in the UK. He arrived in New Zealand in 1863 and served in the Waikato War of 1863-64. He joined the Armed Constabulary in 1870, was present at the sacking of Parihaka in 1879, and in 1885 was sent to Lyttelton to take charge of permanent artillery. He retired in 1890, and in 1902 sold the Worcester Street property to Andrew Todd, a sheep farmer of Waipara Downs. In 1929 the property was transferred to Helen McLean. It was converted to flats in 1950 and was used as such for 30 years. Tenants in the flats included a clerk, barman, journalist, teacher, warehouseman and fitter. Since the late 1980s the dwelling has had various

commercial uses, as an antiques store, art gallery and bed and breakfast hotel, known today as The Worcester.

The dwelling has social significance as it demonstrates the changing demographic of this part of the inner-city during the 20<sup>th</sup> century, from single family homes, to flat conversions in the post-war period, and thence to the growth of the hospitality and tourist accommodation sectors in the late 20<sup>th</sup> century.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area. It also has cultural significance for its later use as an art gallery and tourist accommodation. The dwelling is esteemed by the local community who opposed its potential demolition in the early-1980s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural significance as a Victorian townhouse designed by Joseph Maddison in 1895. Maddison (1850-1923) was a successful city architect around the turn of the 20<sup>th</sup> century and a specialist in the design of hotels and industrial buildings. He also designed Mona Vale homestead (1899-1908), Wood Brothers' Flour Mill, Addington (1891), and the former Government Buildings in Cathedral Square (1909-13).

The dwelling is a two-storeyed bay villa, with gabled roofs, and a single storey wing with return veranda at the rear. The main elevation has a cross gable, veranda, grouped sash windows and timber detailing which shows influence of the American Stick style. Interior features include marble paving in the entrance hall (installed in the 1980s), plaster cornices, fire surrounds, and a dog-leg staircase with timber balustrade and newel posts. In 1981 a large addition was made to the rear of the building by Warren and Mahoney Architects.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling has technological significance for what it may reveal about Victorian timber construction, materials, fixtures and fittings. It has craftsmanship significance for the quality of its construction and timber detailing.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has contextual significance for its contribution to the streetscape within the city's premier heritage precinct, which is centred upon the Arts Centre of Christchurch, Canterbury Museum, Christ's College, and Worcester Boulevard. The building is part of a wider group of Victorian and Edwardian residential buildings in the area, many of which share a similar scale, form, materials and design. The former Taylor dwelling is particularly associated with the scheduled dwellings at 17, 21 and 23 Worcester Boulevard, by virtue of their proximity, section size, materials, form and detailing. 5 Worcester Boulevard was also designed by J C Maddison.

The setting consists of a narrow, rectangular parcel of land, with a garden at the rear of the dwelling and hard surfaced car parking area at the front. The setting includes some mature trees, including a 100+ year-old magnolia. Established trees are also located on the eastern and northern boundaries of the site.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling and its setting has archaeological significance for its potential to hold evidence of human activity, including that related to construction and domestic activities, and including that which occurred before 1900. Early maps of Christchurch (1862 and 1877) suggest that this was the first building to stand on this site, which was part of a block known as Raven's Paddock.

### **ASSESSMENT STATEMENT**

The dwelling and its setting has overall significance to Christchurch, including Banks Peninsula as a late Victorian inner city dwelling. It has historical and social significance for its association with Major Colin McKenzie Taylor and its demonstration of the changing pattern of use of residential properties in the inner-city. The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area. The dwelling has architectural and aesthetic significance as the work of noted architect J C Maddison and the aesthetic influence of the American Stick style. It has contextual significance as a local landmark set within a cluster of houses that contribute to the historic character of Worcester Boulevard. The dwelling and its setting has archaeological significance for its potential to hold evidence of human activity, including that related to construction and domestic activities, and including that which occurred before 1900.

### **REFERENCES:**

Historic place # 1891 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1891>  
<http://www.nz.open2view.com/properties/259737>

**REPORT DATED: 25 JANUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 568  
*FORMER DWELLING AND SETTING – 17 WORCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling and its setting has social and historical significance for its construction in 1899 as the retirement residence of Charlotte and Joshua Page. Joshua Page was the proprietor of the White Hart Livery Stables in Gloucester Street, and also had stables at the Selwyn railway terminus. He was a notable breeder of short-horn cattle and draught horses at a farm in Spreydon. Joshua died at his Worcester Street home in January 1900, and his wife continued to own the house until her death in 1928, but did not occupy it for all of this time. Ownership then passed to members of the Sanders family who had resided there since 1910. Lucy and Blanche Sanders lived in the house until their deaths in the 1960s. In the late 1960s the house was converted for use as a rest home 'West Haven', which operated until c.2002. The dwelling was converted to use as a boutique guesthouse, 'The Classic Villa', in 2006. The dwelling also has social significance as it demonstrates the changing demographic of this part of the inner-city during the 20<sup>th</sup> century, from single family townhouses, to multi-resident conversions in the post-war period, and thence to the growth of the hospitality and tourist accommodation sectors in the late 20<sup>th</sup> century.



## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent changes of use of domestic dwellings in this area. It also has cultural significance for its later use as a rest home and tourist accommodation. The dwelling is esteemed by the local community who opposed its potential demolition in the early 1980s.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural significance as an example of a square plan villa with Italianate detailing. The dwelling is single storeyed, with a hipped roof. The symmetry of the principal facade, the decorative quoins, low pitched roof, central entrance porch and classically-inspired window brackets are all characteristic of the Italianate style. A sunporch was added to the rear of the dwelling in 1969, but this was removed when a two-storey extension was built as part of its conversion to a 12-room guesthouse in 2005. The original designer/architect of the building is not known at this time

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling has technological and craftsmanship significance for what it may reveal about late Victorian masonry construction, materials, fixtures and fittings. It has craftsmanship significance for its plastered brick masonry construction and classical detailing.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has contextual significance for its contribution to the streetscape within the city's premier heritage precinct, which is centred upon the Arts Centre of Christchurch, Canterbury Museum, Christ's College, and Worcester Boulevard. The building is part of a wider group of Victorian and Edwardian residential buildings in the area, many of which share a similar scale, form, materials and design. The dwelling is particularly associated with the scheduled dwellings at 15, 21 and 23 Worcester Boulevard, by virtue of their proximity, section size, materials, setback, form and detailing.

The setting consists of a narrow, rectangular parcel of land, with a garden area to the rear of the building and a hard surfaced car parking area at the front.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling and its setting has archaeological significance for its potential to provide evidence of human activity, including that related to construction and domestic activities, which occurred before 1900. Early maps of Christchurch (1862 and 1877) suggest that this was the first building to stand on this site, which was part of a block known as Raven's Paddock.

## **ASSESSMENT STATEMENT**

The dwelling and its setting has overall significance to Christchurch including Banks Peninsula as a late Victorian inner city dwelling. It has historical and social significance for its association with Joshua and Charlotte Page and its demonstration of the changing pattern of use of residential properties in the inner-city. The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent changes of use of domestic dwellings in this area. The dwelling has architectural significance as a square-plan villa with Italianate detailing. The dwelling and its setting has contextual significance for its contribution to the streetscape within the city's premier heritage precinct, which is centred upon the Arts Centre of Christchurch, Canterbury Museum, Christ's College, and Worcester Boulevard as a local landmark set within a cluster of houses that contribute to the historic character of Worcester Boulevard. The dwelling and its setting has archaeological significance for its potential to provide evidence of human activity, including that related to construction and domestic activities, which occurred before 1900.

## **REFERENCES:**

Historic place # 1892 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1892>

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

**REPORT DATED: 25 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 570  
*FORMER DWELLING AND SETTING – 23 WORCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The dwelling and its setting has social and historical significance for its construction in 1896-7 as the residence of Jane and George Cole. George Cole (1844-1930) worked for the Railways Goods Department and later for C W Turner, shipping agent and merchant. The Cole family resided here until 1924, at which time it quickly passed through several hands until it was transferred to Ellen Cox, the spinster daughter of Charles and Sarah Cox. Ellen cared for her parents at her Worcester Street home until their deaths in 1925 and 1938 respectively. The house remained in Cox family ownership until 1972 when it was altered to accommodate a dental surgery and later medical rooms. Since 1997 the former dwelling has been the venue for a series of restaurants, the first one being owned and operated by well-known local chef, Richard Till. The restaurant Cook 'N' With Gas has operated out of the house since 1999. The dwelling also has social significance as it demonstrates the changing

demographic of this part of the inner-city during the 20<sup>th</sup> century, from single-family homes to mixed-use professional rooms and thence to the growth of the hospitality sector in the late 20<sup>th</sup> century.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area. It also has cultural significance for its later use as a restaurant which has become a use for several early inner city dwellings in the immediate area attesting to changes in societal culture.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The dwelling has architectural significance as an example of a late Victorian square bay villa. It is single storied building with a hipped roof. The façade is symmetrical, with bay windows flanking a central recessed entry. The latter has a decorative timber frieze. The house features bracketed eaves and sash windows. In c1924 a first floor was added to the rear and an internal staircase added. The house was converted to use as a dental surgery in c1972. At this time the internal staircase was removed and an external staircase added. The rear section was then turned into a self-contained flat. In 1997 the dwelling underwent change to accommodate a restaurant. The original designer/builder is currently unknown.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling has technological significance for what it may reveal about Victorian timber construction, materials, fixtures and fittings. It has craftsmanship significance for the quality of its construction and timber detailing.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The dwelling and its setting has contextual significance for its contribution to the streetscape within the city's premier heritage precinct, which is centred upon the Arts Centre of Christchurch, Canterbury Museum, Christ's College, and Worcester Boulevard. The building is part of a wider group of Victorian and Edwardian residential buildings in the area, many of which share a similar scale, form, materials and design. The dwelling is particularly

associated with the scheduled dwellings at 15, 17, and 21 Worcester Boulevard, by virtue of their proximity, section size, materials, form and detailing.

The setting consists of a narrow rectangular parcel of land, with a garden to the rear and a combination of paving and landscaping at the front of the former dwelling.

### ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The dwelling and its setting has archaeological significance for its potential to hold evidence of human activity, including that which occurred before 1900. Early maps of Christchurch (1862 and 1877) suggest that this was the first building to stand on this site, which was part of a block known as Raven's Paddock.

### ASSESSMENT STATEMENT

The dwelling and its setting has overall significance to Christchurch including Banks Peninsula as a late Victorian inner city dwelling. It has historical and social significance for its association the Cole and Cox families and its demonstration of the changing pattern of use of residential properties in the inner-city. The dwelling has cultural significance as tangible evidence of changes in societal culture in the inner city and the subsequent use of domestic dwellings in this area. The dwelling has architectural significance as a late Victoria square bay and square plan villa. The dwelling has technological significance for what it may reveal about Victorian timber construction, materials, fixtures and fittings and craftsmanship significance for the quality of its timber detailing. The dwelling has contextual significance as a local landmark set within a cluster of houses that contribute to the historic character of Worcester Boulevard. The dwelling and its setting has archaeological significance for its potential to hold evidence of human activity, including that which occurred before 1900.

### REFERENCES:

Historic place # 1894 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1894>

**REPORT DATED: 25 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 76  
*CANTERBURY CLUB AND SETTING – 129 CAMBRIDGE  
TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 9/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Canterbury Club is of high historical and social significance as it was established in 1872 as a club for gentlemen of a mercantile character, including lawyers, bankers, importers and accountants, from both the city and the broader Canterbury region and that it is still in use for the purpose for which it was built. The Club buildings, constructed in 1873-74, contribute to an understanding of the changing dynamics of private clubs for business professionals, from the mid 19<sup>th</sup> century through to the present day. With an original membership of 151 men, the Canterbury Club was an alternative to the Christchurch Club which had been established in 1856 for Canterbury landholders. The newly formed club purchased the property on the corner of Worcester Street and Cambridge Terrace. The Club initially commissioned William Armson, a Club member, to design a suitable building. Following Armson's withdrawal due to ill health Frederick Strouts was commissioned instead, designing an Italianate styled building. Service buildings, including the caretaker's flat, were constructed in a plainer

colonial style to the rear of the building as part of Strout's scheme for the Club. The service buildings were an integral part of the complex, being described in conjunction with the rest of his plans for the Club in *The Press* on 29 May 1873. Women were initially not allowed entry to the club but in 1894 members were allowed to invite women as guests to the dining room for afternoon tea on the first Tuesday of every month. They did not gain the right to be full members until 2002. The Club continues to own and occupy the site to this day and has continued to develop the site and club facilities.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Canterbury Club has high cultural significance as a private club that has operated on this site for nearly 140 years. As a club set up as an alternative to the more rural gentry based Christchurch Club the Canterbury Club reflects the stratified nature of colonial society. It also reflects a continuation of the British model of gentlemen's clubs, a practice established by the upper classes in England during the 18<sup>th</sup> century and popularised by upper middle class gentlemen during the 19<sup>th</sup> century. The plainer colonial style of the service buildings reflects the Victorian practice of externalising the hierarchies of the buildings on the site and the associated status of the people who occupied those buildings.

The site may have significance to tangata whenua for its location close to the Avon River. The Avon River and its banks were used first by local Maori and later by the early Europeans, prior to 1900. The Avon River and its banks were used first by local Māori and later by the early Europeans, prior to 1900. Ōtākaro (Avon River) was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The Canterbury Club has high architectural and aesthetic significance as a purpose built set of buildings, continuously used by the same organisation for over 140 years, designed by well known architect Frederick Strouts and with additions by other notable Christchurch architectural firms.

The original building was designed by Frederick Strouts. A prolific architect, Strouts extant buildings include Ivey Hall, Lincoln, and Otahuna, Tai Tapu. He also helped establish the Canterbury Association of Architects. Some additions were made to the service areas of the club buildings around the turn of the century, with Collins and Harman designing substantial additions for the building in 1907. Other notable Christchurch architectural firms such as Wilkie and Bruce have been involved in designs for later additions and alterations of the Canterbury Club.

The use of the Colonial Italianate architectural style for the main timber building is representative of a style used for a number of 19<sup>th</sup> and 20<sup>th</sup> century gentleman's clubs in New Zealand (for example, Christchurch Club and the Gisborne Club). This is also related to a trend established in London in the early 20<sup>th</sup> century, consequently reflecting early New Zealand architects' awareness of British design. Buildings to the rear of the club are constructed in a plain colonial domestic style in comparison to the more elaborate and grand scale design of the main Club building. This may reflect the different uses and social standing between the main Club area and its members, and the service wing and associated servants.

Grand proportions are used in the design of the main building. These include the large entrance-way, internal doors and windows, and spacious rooms with high ceilings. The Club is characterised by its predominantly timber construction completed with a slate roof. Detailing in the joinery, such as in the oriel window on the north elevation, adds to the architectural significance of the building.

The caretaker's cottage, originally a three bay service wing built in 1873 to designs by Frederick Strouts, has been added to several times, both pre- and post- 1907. Around 1900 another bay was added to the original three at the west end of the building, and two minor lean-to additions were again made prior to 1907. Furthermore, Armson, Collins and Harman additions made in 1907 included a 'Men's room' and downstairs bedroom to the west end of the Caretaker's flat, an additional storage building to the rear, and a single storey gabled building that housed two 'Men's rooms' and a bathroom. At a later stage an entrance and reception room was provided in this section of the building for visiting ladies. A porch was added post-1907 to the west-end entrance of the service wing, possibly to enhance the 'ladies entrance'.

Internal alterations have been made over the last 40 years to adapt the building for continued use into the 21<sup>st</sup> century. In 2005 the Club subdivided and sold a 1398sq metre section which contained the Squash Courts on its western boundary, using the proceeds of the sale to restore the listed Club buildings. In 2006 significant alterations were made to the club buildings by Wilkie and Bruce Architects. The service buildings at the rear of the building were demolished except for the caretakers flat, which was moved 2.5 metres to the west and reduced to its original simple box form. The caretaker's flat has been restored and is now linked to the main building through the Wilkie and Bruce additions.

Following damage in the Canterbury earthquakes the brick chimneys were replaced above roof height with lightweight replicas and repairs were undertaken to the parapet, while internally re-levelling of the floors, re-lining the walls and the installation of gas fire was undertaken. Despite the series of alterations the building retains a high degree of its architectural and aesthetic significance.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The Canterbury Club including the now linked caretakers house, has technological and craftsmanship significance as a large 1870s timber building and cottage and for what they may reveal of construction methodologies, materials, fixtures and fittings form that period. The profile of the weatherboard, with a hollow chamfer at the overlap, is uncommon for both

Christchurch and New Zealand architecture. These weatherboards also encase the chimney exteriors on the north elevation, leaving only the stacks to appear as brick.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Canterbury Club has contextual significance as a group of buildings that form part of a precinct of central city heritage buildings. The setting of 129 Cambridge Terrace consists of the immediate land parcel. The Club maintains a unity of scale with other heritage buildings along the Worcester Boulevard pedestrian precinct, including the listed; Harley Chambers and Worcester Chambers, as well as the Cambridge Terrace river precinct. A number of significant buildings and structures are situated within this locale; Canterbury Museum, the former Canterbury University College – now the Arts Centre of Christchurch – at the west end of Worcester Street/Boulevard, the Worcester Street bridge across the Avon River immediately to the north-east of the Club, the Municipal Chambers, just over the river, and the Christchurch Cathedral to the east. Even with several of these buildings being badly damaged in the Canterbury earthquakes, the importance of the relationships remain. The position of the Canterbury Club provides a visual link between the Canterbury Museum and the Christchurch Cathedral along Worcester Boulevard.

The Cambridge Terrace façade and return down Worcester Boulevard is planted to create a garden setting at the front of the building. The area to the south of the building is sealed and provides onsite car parking for the Club.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Canterbury Club and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Canterbury Club and its setting are of overall high significance to Christchurch, including Banks Peninsula. It retains a high degree of integrity and authenticity. The Canterbury Club is of high historical and social significance as it was established in 1872 as a club for gentlemen of a mercantile character, including lawyers, bankers, importers and accountants, from both the city and the broader Canterbury region and that it is still in use for the purpose for which it was built. The Canterbury Club has high cultural significance as a gentleman's club that has operated on this site for nearly 140 years. The plainer colonial style of the service buildings reflects the Victorian practice of externalising the hierarchies of the buildings on the site and the associated status of the people who occupied those buildings. The Canterbury Club has high architectural and aesthetic significance as a purpose built set of buildings, continuously used by the same organisation for over 130 years, designed by

well known architect Frederick Strouts and with additions by other notable Christchurch architectural firms. The Canterbury Club including the now linked caretakers house, has technological and craftsmanship significance as a large 1870s timber building and cottage and for what they may reveal of construction methodologies, materials, fixtures and fittings form that period. The Canterbury Club has contextual significance as a group of buildings that form part of a precinct of central city heritage buildings. The Canterbury Club and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, Canterbury Club – 129 Cambridge Terrace*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Club – 129 Cambridge Terrace* - 2011  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Club Caretaker's Flat – 129 Cambridge Terrace* – 2011  
<http://christchurchcitylibraries.com/TiKoukaWhenua/Otakaro>  
[http://www.canterburyclub.co.nz/layouts/mp\\_standard/Template.aspx?page=History](http://www.canterburyclub.co.nz/layouts/mp_standard/Template.aspx?page=History)

**REPORT DATED:** 13/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 571  
*FORMER CHRISTCHURCH COMMERCIAL COLLEGE /  
WORCESTER CHAMBERS AND SETTING – 69  
WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 11/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Christchurch Commercial College building is of high historical and social significance for its construction in 1928 for Christchurch Commercial College. This school had been established in 1892 by Miss AM Carr, and was previously located in High Street. Carr then went into partnership with her star ex-pupil Henry Digby in 1898. The school offered tuition by way of day, evening and correspondence lessons in shorthand, typewriting, bookkeeping, commercial practice and business correspondence. Henry Digby was the school's principal and was known for his brilliant record as a shorthand writer and typist. Mr and Mrs Digby had purchased the section of land on which the building was constructed in December 1924.



In 1950 the property passed out of Digby family ownership. Subsequent owners have included the Totalisator Agency Board (TAB, 1950-58), Bruce and John Britten, Worcester Chambers Ltd., and Trustees of the New Zealand District of the Hibernian Australasian Catholic Benefit Society of Wellington (1971-1981). The National Mutual Life Association occupied the building from 1981-1998. The lower floor contained an artist's studio from 1995 until c. 2002, while since 1995 the upper floor has been utilised for English language tuition. At present the building is occupied by Languages International.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Christchurch Commercial College building is of cultural significance for its association with vocational training, first as a purpose built commercial college in the first half of the 20th century, and in more recent times for English language tuition. The secretarial training provided by the Commercial College was symptomatic of the growing participation of women in the workforce at the time.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Christchurch Commercial College building is of high architectural and aesthetic significance for its design by Cecil Wood, a leading New Zealand interwar architect who favoured the Georgian Revival style for commercial and residential buildings from the late 1920s. Wood also designed Weston House (demolished) and Bishops court in Park Terrace, and the Dining Hall at Christ's College. The building is comparable to Helmore and Cotterill's Georgian Revival style Cook and Ross, on the corner of Armagh and Colombo Streets (1926-27).

The two-storey brick building has a hipped roof, which is clad in slate facing the street, whereas the rear of the building is roofed with iron. The Worcester Street façade is near symmetrical, with four evenly spaced multi-paned sash windows topped by cement keystones on the first floor, which are aligned with a door and three similar windows on the ground floor. The windows on the east, west and north walls in comparison have a more variable arrangement, and less detailed decoration. The ends of the Worcester Street façade are also articulated with cement quoins, and urns above parapet level, and the entrance door has a decorative fanlight above and is sheltered with a hood supported by corbels. A decoratively scalloped cement band is located just above ground level. The school originally had a bicycle

house and area of open yard to the rear, but the latter was subsequently built on.

Alterations were carried out to the building in 1958, including a substantial addition to the rear, to the design of Miles Warren. Alterations for internal office fitouts were carried out in 1963 and 1987, and there were further internal alterations in 1981, 1995-6, 2000-1 and 2006. After the earthquakes of 2010-11, a chimney on the east wall was partially dismantled and capped at roof height, while there was some strengthening of the external brickwork, and repair of internal plasterwork.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The former Christchurch Commercial College building has high technological and craftsmanship significance for its masonry construction and façade detailing. The contractor for the building was Neil McGillivray. The joinery shows evidence of past techniques and skills and the brickwork shows an attention to detail and high level of skill, particularly in the treatment of the angled bricks above the windows. Modern bronze lettering above the entrance has replaced the original lettering which spelt out the name of the school across the middle of the façade.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Christchurch Commercial College building is of high contextual significance for its contribution to a group of heritage buildings in Worcester Boulevard and for its landmark status. The building is located Worcester Boulevard between Cathedral Square and the Canterbury Museum, Arts Centre of Christchurch and Botanical Gardens. It is a landmark due to its distinctive style and prominence in the streetscape.

The setting consists of a rectangular area of land, most of which is built over at present. The building shares a similar height and degree of architectural detailing as its neighbour to the east, the Harley Chambers building. It is across Worcester Boulevard from the Canterbury Club and further to the east are the River Avon, Scott Statue and former Municipal Buildings.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Christchurch Commercial College building and its setting is of archaeological significance because it has potential to provide archaeological evidence relating to past buildings and other human activity, including that which occurred 1900. Structures on the site can be seen in both the 1862 and 1877 maps of the central city. The River Avon and its banks were used first by local Maori and later by the early Europeans, prior to 1900.

## **ASSESSMENT STATEMENT**

The former Christchurch Commercial College building and its setting has high overall significance to Christchurch, including Banks Peninsula. The building is of high historical and social significance for its association with the Christchurch Commercial College and its former staff and pupils and for its ongoing use as a facility for training and education. The building has cultural significance for its association with education and vocational training

during the mid-20<sup>th</sup> century and again in more recent decades. The former Christchurch Commercial College building has high architectural and aesthetic significance for its Georgian Revival design by nationally renowned architect Cecil Wood. It has high technological and craftsmanship significance because it provides evidence of contemporary construction techniques and high quality architectural detailing. The building has high contextual significance as a landmark on Worcester Boulevard and proximity to numerous other listed heritage buildings and places. The former Christchurch Commercial College building has archaeological significance because it has the potential to provide archaeological evidence relating to past buildings and human activity on the site prior to 1900.

**REFERENCES:**

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Survey map of Christchurch, Fooks, 1862

Survey map of Christchurch Strouts, 1877

Cyclopedia of New Zealand

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d20-d26.html>

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**REPORT DATED:**

**5 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 576**

***COMMERCIAL BUILDING FAÇADE AND SETTING, FORMER A  
W SMITH AND SON'S CENTRAL GARAGE / MAYFAIR-  
CINERAMA THEATRE – 109BAA, 109BAE-BAH, 109BAJ-  
BAM, 109BBB, 109BBE, 109BY, 109BZ WORCESTER  
STREET; 113 WORCESTER STREET; 10A-B/113, 11A/113,  
20A-B/113, 21A/113, 30A-B/113, 31A/113, 40A-B/113,  
41A/113, 50A-B/113, 51A/113, 60A-B/113, 61A/113,  
70/113, 71/113, 100A/113 WORCESTER STREET; 113B,  
115, 115A AND 121 WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH: M VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The façade of the former A W Smith and Son's Central Garage has historical and social significance for its construction as a motor garage in 1906, and for its 50-year use as a picture theatre. Motorcars first appeared in Christchurch in 1898 and with them came the car companies who sold or leased vehicles and typically erected substantial premises in the central city. With the demolition of Bell's Motor Works in Lichfield Street after the 2010/2011 Canterbury earthquakes (Luttrell Brothers, 1920), the former Central Garage is now the only listed item associated with the early years of private motoring in the city.

In 1935 the garage was converted into the Mayfair Theatre, said to be the first one floor cinema in Christchurch and hailed as the first to be entirely earthquake resistant. As part of its conversion shops were built on either side of the main theatre entrance and offices occupied the first and second floors at the front of the building. The theatre was gutted by fire in 1943 and reopened in 1944 with a new Art Deco interior designed by Francis Willis. In 1963 the theatre shut briefly to allow for the installation of Cinerama widescreen equipment. The theatre was renamed the Cinerama in honour of its new projection machinery, which offered stereophonic sound and more lifelike pictures. The biggest box office film to be shown at the theatre was *Star Wars*, which ran for 28 weeks in 1977-78. With a decline in movie patronage the theatre closed in 1985 and subsequent tenants in the 1980s and 1990s included a youth centre, coffee lounge, Performing Arts Theatre Trust and a dance school. The building was also used as a performance venue.

Christchurch engineer and property developer John Britten, owned the building and a number of adjacent properties in the 1990s but was not able to realise his plans for converting them in to a shopping mall before his death in 1995. The Cathedral Junction development eventually went ahead and, after the building behind it was demolished, the upper two floors of the façade were incorporated into a precinct of restaurants, shops, and boutique hotel and apartment accommodation centred upon a glazed atrium through which the Christchurch Tram passes. Construction began in 2002 and was largely completed by 2004. The scheme was designed by Melbourne based Buchan Group Architects, who also designed the Christchurch Art Gallery Te Puna o Waiwhetu

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The façade of the former A W Smith and Son's Central Garage has cultural significance for its association with the way of life brought about by the advent of motorcars in the city and as a tangible reminder of the culture of independent movie theatres at a time when Cathedral Square was home to almost all the city's cinemas.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The façade of the former A W Smith and Son's Central Garage has architectural and aesthetic significance for its Edwardian commercial classical styling, which was designed by Alfred Hart in 1905. Hart was born in England in 1848 and arrived in New Zealand in c.1884. He undertook both domestic and commercial commissions, and also designed St Paul's Anglican Church at Glenmark, North Canterbury. His son, George Alfred James Hart, also

became an architect and took over the practice after his father's death in 1908. Francis Willis designed the Mayfair Theatre conversion, but as this principally involved changes to the interior of the building none of Willis's work on this building has survived.

The first and second floors of the main façade feature arcaded windows, mock turrets and a ribbon frieze. A side wall also remains. The central bay on the first floor was removed in the mid-1990s, and this section of the facade has been rebuilt in a similar configuration, although the original architectural detailing has been lost. The parapet originally featured a relief of a motorcar but this may have been removed before the Mayfair Theatre opened. A steel reinforcing band has been added across the top of the windows on the second floor. Plaster decoration above the windows of the central bay on the second floor has been removed, as has that from the area between the frieze and above the other windows on the second floor.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The façade of the former A W Smith and Son's Central Garage has technological and craftsmanship significance for its polychromatic brick and stone masonry façade, which is currently obscured by paint and for what it may reveal of Edwardian construction methodologies and twentieth century structural and conversion techniques.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The façade of the former A W Smith and Son's Central Garage has contextual significance for the contribution it makes to the Worcester Street streetscape east of Cathedral Square. The façade is most closely related to the adjoining facade at 121 Worcester Street, which is also in a commercial classical style. Together these two facades are landmarks on the tram route and are important early 20<sup>th</sup> century survivors in an area of the city that suffered considerable losses following the 2010 and 2011 Canterbury earthquakes. Although only a partial façade, given the redevelopment of the ground floor to accommodate the trams, 115 Worcester Street has a historic relationship with an important cluster of listed heritage buildings in the area, including the former Government Buildings and Christ Church Cathedral, the State Insurance building and the former Trinity Congregational Church.

The setting of the facade consists of the area of land on which it stands and a portion of the new development behind.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The façade of the former A W Smith and Son's Central Garage and its setting have archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity, including that which occurred before 1900. The site appears vacant in both the 1862 and 1877 central city maps.

## **ASSESSMENT STATEMENT**

The façade of the former A W Smith and Son's Central Garage and its setting has overall significance to Christchurch, including Banks Peninsula. The façade has historical and social significance for its association with A W Smith and Son's Central Garage, the Mayfair/Cinerama Theatre, and with Christchurch engineer and property developer John Britten. The façade of the former A W Smith and Son's Central Garage has cultural significance for its association with the way of life brought about by the advent of motorcars in the city and as a tangible reminder of the culture of independent movie theatres at a time when Cathedral Square was home to almost all the city's cinemas. The façade of the former A W Smith and Son's Central Garage has architectural and aesthetic significance for its Edwardian commercial classical styling, which was designed by Alfred Hart in 1905. The façade of the former A W Smith and Son's Central Garage has technological and craftsmanship significance for its polychromatic brick and stone masonry façade, and for what it may reveal of Edwardian construction methodologies and twentieth century structural and conversion techniques. The façade of the former A W Smith and Son's Central Garage building and its setting has contextual significance for its contribution to the Worcester Street streetscape, especially in relation to 121 Worcester Street and the listed items that still stand in the vicinity. The façade of the former A W Smith and Son's Central Garage and its setting have archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity, including that which occurred before 1900.

## **REFERENCES:**

CCC Heritage Files - 107-113 Worcester Street.

*The Press* 1 June 2004, p. C12; 5 June 1985; 26 February 1944.

Amanda Ross 'H. Francis Willis - A Christchurch Architect in the 1930s' BA Hons Research Paper, University of Canterbury, 1998.

**REPORT DATED: 8 FEBRUARY 2015**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 577  
*COMMERCIAL BUILDING AND SETTING, FORMER STATE  
INSURANCE – 116 WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former State Insurance Building has high historical and social significance for its long history of association with the State Insurance Company. The State Fire and Accident Insurance Office and the Lands and Survey and Lands and Deeds Departments occupied the building from 1935-c.1997. The State Fire Office was established in New Zealand in 1905, and went on to become one of the most successful State controlled enterprises. It

offered reduced insurance rates to the public and also introduced the rebate system in fire insurance. In 1925 the accident branch of the life department was attached to the State Fire Office in and became known as the State Fire and Accident Insurance Office (Later State Insurance). The multi storied building replaced an earlier two storey building on the same site that the company occupied and owned from 1925. In 1931 the project to design a new building to the value of £50-60,000 to house the State Fire Office, the Lands and Survey Department and the Department of Agriculture was announced, and Cecil Wood's design, assisted by Paul Pascoe, was successful.

The company's new building, constructed in 1934-5 and opened on 20 August 1935 by Sir Robert Heaton Rhodes (Minister in charge of the State Fire Office), reflected the government-funded company's desire for a modern corporate image and its large scale level of operation. The building was one of the more significant building projects of the time, when the Country was still feeling the effects of the Depression. Its construction reflects government policy at the time which was adopted in 1933 to stimulate industry by undertaking important public works, which directly resulted in the cabinet authorisation of the erection of the State Fire Office in 1933. The initial design of the building was completed some months after the Napier earthquake where lives were lost by falling brick masonry and ornamentation, and subsequent fire damage including the loss of all the Lands and Survey Department records - hence particular concern for the safe storage of records of the lands Departments.

When it was built, the State Fire department occupied the ground floor, the first and second floors were occupied by the Lands and Deeds Department and the Lands and Survey Department occupied the top two floors. Additional occupants in the 1990s included two language schools (c1996-1998), Anglican Social Services (1993-4) and the Race Relations Commission and Human Rights Commission (1997). The building has been occupied by a design and arts college in recent times. It was damaged in the Canterbury earthquakes of 2010 and 2011 and remains closed - a decision has not been made on repair.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The building has cultural significance for its use for state services for 62 years, which has contributed to the building being a landmark in the consciousness of the Canterbury community who knew the building in this period. The large building illustrates the size of this Christchurch branch of the state owned concern providing insurance and holding property ownership records for the New Zealand public. It also has cultural significance for its use as a design and art college and the role it played in education.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former State Insurance Building is of high architectural and aesthetic significance for its design by Cecil Wood, a leading New Zealand architect of the period, in association with Paul Pascoe, a well-known Christchurch architect. Wood designed the building in 1931, with revised plans in 1933.

Born in Christchurch, Wood was articled to the local architect Frederick Strouts between 1894 and 1899. He worked for a short time as a draughtsman with local firm Clarkson and Ballantyne before travelling to England in 1901 where he worked with two leading Edwardian architects Robert Weir Schultz and Leonard Stokes. In 1907 Wood returned to New Zealand and set up his own practice in 1908. Wood is known for both his domestic and government building work, and Christ's College commissions. During the 1920s Wood's practice began to expand and a Georgian influence can be seen in his residential works. During his life Wood had made a substantial contribution to the architecture of Christchurch, having an enthusiasm for both European and American styles.

Christchurch-born Paul Pascoe imbibed progressive Modernist architectural ideas whilst working for the progressive Tecton Group in England in the late 1930s. Back in New Zealand he was able to put his interpretation of these ideas into practise, synthesizing Modernism with the New Zealand vernacular to produce an individual formulation with a firm sense of place. The first major expression of Pascoe's own architecture was 58 Colenso St, a house he built for himself and his family in 1948. After working for Cecil Wood, Pascoe set up on his own account in 1955 and later founded Pascoe and Linton in 1963. He was elected a fellow of the NZIA and the RIBA in 1961 and 1962 respectively, and served as President of the Canterbury Society of the Arts. Other significant buildings designed by Pascoe included the terminal at Christchurch Airport (for which he won the NZIA Gold Medal in 1960), and the chapel at Arthur's Pass.

The building is stripped classical in design, with Maori motifs and influenced by Art Deco styling. The multi storied building is set on a ground floor base, which is surmounted by a balcony. The use of Maori motifs on the window spandrels and in place of capitals reflects the emerging sense of nationalism in New Zealand during the 1930s. By 1933 Maori motifs had appeared on the exterior of at least one other Christchurch public building, the Majestic Theatre, demolished 2014, designed by Alan Manson (1930). Ornamentation borrowing from Maori art had also been adopted in conjunction with Art Deco styling on new buildings being erected in Napier after the 1931 earthquake. The building has a 10 foot deep basement which was originally set out with strong rooms to house records of the Lands Department.

Interior features include the stairwell, lift lobby with marble wall cladding and timber doors with metal handles and kick plates. Paul Pascoe designed the staircase which when viewed from below reads as a series of organic curved forms, and is a successful design element with aesthetic value. The staircase design reflects knowledge of contemporary European architectural trends. In 1971 local architectural firm Collins and West's design for a 7 floor extension built to the rear was undertaken and the fifth floor of the original building was extended. The Collins and Harman addition continues the Maori friezes on the ground floor window heads. Internal alterations such as partition walls for new office fit-outs were undertaken throughout the 1980s and 1990s. In 1990 the Coat of Arms was removed from the frieze above the entry, after State Insurance was taken over by Norwich Union in 1989. The State Insurance Company's company name has also been removed from the balcony level. In 2001 alterations to the ground, mezzanine and fifth floors, and the addition of a cafe, kitchen and roof garden were carried out for the Design and Art College.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The building is of high technological and craftsmanship significance for its exterior and interior materials, fixtures and fittings, and detailing. It is also of technological and craftsmanship significance for the information it may provide about 1930s construction methodologies. The building employs techniques for earthquake strengthening and fire safety that reflect the technology of the period. The engineer R.A. Campbell was a member of the Earthquake Commission appointed by the Government and he collaborated with Wood in making special provision for the safety of the building against earthquake and fire. Constructed of reinforced concrete and brick, the building stands on a solid concrete steel-placed raft, and the masonry is reinforced with massive steel beams. Mushroom capped columns were used in the basement. Steel and wired glass partitions were originally located between offices on each floor and the lift and stairwells were originally cut off from the various floors by steel doors to contain fires.

The use of materials was also a fire safety conscious measure with steel frame encased in concrete, concrete walls, steel windows and minimal timber used in the interior. The exterior facings of polished trachyte from Bluff and tuff stone from Putaruru are of significance as locally sourced, high quality materials, which evidence skills of the period to finish and install the stone. The use of Bluff norite panels in this building has been noted as the best example nationally (Geological Society of New Zealand, 1993, CCC heritage files). The stone facings on the principal facade have been painted. The exterior detailing using Maori motifs and the interior ground floor lobby, staircase and reception areas illustrate craft skills and the range of materials available in the period. On the exterior craft skill is evident in the decorative bronze spandrels, which have been painted. Green Taramakau serpentine marble lining was used for the vestibule and pink Hanmer marble in the ground floor lobby and landings. Other interior features which illustrate craft skills and use of materials include: art deco light fittings featured on the landings, streamlined chromium plated door handles, fibrous plaster friezes on the cornices and around doorways and Maori patterns (originally painted red and black) capping the marble encased piers which rise through the ground and mezzanine floors. The staircase has a solid balustrade and features a kauri handrail on chromium plated steel supports.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The building is of contextual significance for its contribution to the streetscape in the block of Worcester Street to the east of Cathedral Square which, unusually post earthquake, retains much of its historical context. The setting of the former State Insurance Building consists of the immediate land parcel. It also has landmark significance in the street due to its prominent location on the corner of a service lane, between the former Government Buildings and the former Holy Trinity Congregational Church, and for its verticality and restrained decorative elements, which distinguishes it from its neighbours. The building fronts Worcester Street and a service lane, enabling its north and west facades to be seen. The service lane also contributes to the visual appreciation of the building. The building relates to the older buildings in this block of Worcester Street in terms of the classical arrangement of its openings in a regular repeated pattern.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity including that which occurred prior to 1900. An earlier building was constructed on the site in c1906. The 10 foot deep basement of the State Insurance building is likely to have resulted in the disturbance of archaeological evidence pre-dating the early 1930s when construction began.

## ASSESSMENT STATEMENT

The former State Insurance Building and its setting are of overall high significance to Christchurch including Banks Peninsula. The building has high historical and social significance for its long history of association with the State Insurance Company. It has cultural significance for its use for state services for 62 years, which has contributed to the building being a landmark in the consciousness of the Canterbury community who knew the building in this period. The former State Insurance Building is of high architectural and aesthetic significance for its design by Cecil Wood, a leading New Zealand architect of the period, in association with Paul Pascoe, a well known Christchurch architect. The building is of high technological and craftsmanship significance for its exterior and interior materials and detailing and for the information it may provide about 1930s construction methodologies. The building is of contextual significance for its contribution to the streetscape in the block of Worcester Street to the east of Cathedral Square which, unusually post earthquake, retains much of its historical context. It also has landmark significance in the street due to its prominent location on the corner of a service lane, between the former Government Buildings and the former Holy Trinity Congregational Church, and for its verticality and simplicity which distinguishes it from its neighbours. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity including that which occurred prior to 1900.

## REFERENCES:

Christchurch City Council, *Heritage File, Former State Insurance Building – 116 Worcester Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Former State Fire and Accident Insurance Office Building – 116 Worcester Street - 2011*

**REPORT DATED:** 21/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 580  
*FORMER TRINITY CONGREGATIONAL CHURCH AND SETTING  
– 124 WORCESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Trinity Congregational Church is of high historical and social significance as a 19<sup>th</sup> century church that was used for Congregationalist worship for a century, latterly for the Pacific Island community in Christchurch, and later for its use as by local community groups before becoming a well-known Christchurch restaurant and music venue known as The Octagon. The Trinity Congregational Church was established in 1861. The founding minister of the church in Canterbury was Rev. W J Habens, who arrived in 1864. The church purchased the Worcester Street site in that year and a schoolroom/hall was erected at the south end of the site which served as a temporary church. In January 1864 the first minister to serve the congregation was ordained. Architect Benjamin Mountfort was awarded the commission for the building in 1873 and the foundation stone was laid on 6 November 1873 by Superintendent William Rolleston. The church was opened on 17 January 1875. A church hall and schoolroom was built to the south of the church in 1913. In 1923-4 part or all of the hall was let as commercial premises, but in 1953 it was again converted to church use. Commercial tenants included a boot maker, land agents, a tailor, tobacconist, fruiterer and stationer. The church hall was demolished following the Canterbury earthquakes.

During the 1960s the Christchurch community of the Pacific Islanders' Congregational Church began to hold their services at this church, and in 1968 the two congregations, Pakeha and Pacific Island, were formally combined to become the Trinity-Pacific Congregational Church. In 1969 the church then combined with the Presbyterian church of St Paul's to become St Paul's-Trinity-Pacific Presbyterian Church. It was the first Samoan church in Christchurch where Catholic and Protestant worshipped together for some years. Many Presbyterian and Congregationalist congregations amalgamated throughout New Zealand in the 1960s, due to the small number of Congregational churches and their limited congregations and because a common international denominational body already existed - the World Alliance of Reformed Churches. The creation of the St Paul's-Trinity-Pacific Presbyterian Church led to the sale of the Worcester Street church and a move to St Paul's Church in Cashel Street. The church building was used as a theatre from 1975 – the State Trinity Theatre, owned by the State Insurance Company - and a venue for wedding blessings in the 1990s. In the 1980s it was used by a wide range of community groups as diverse as music clubs, The Tramway Historical Society and the Institute of Architects. In the early 21st Century it was converted to a restaurant and music venue, known as the Octagon. It retained this use until the Canterbury earthquakes in 2011. Following the earthquakes the church has been partially deconstructed – the tower collapsed in the February 2011 earthquake and further deconstruction has been undertaken to make the building safe – and stabilisation works have been undertaken. It is now owned by the Christchurch Heritage Trust.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former church is of high cultural and spiritual significance for its association with religious worship, particularly linked to the Pacific Island community in Christchurch and as the first Samoan church in Christchurch where Catholic and Protestant worshipped together. It has cultural value as a venue for wedding blessings, and its use as a theatre and music performance venue. The change in use from a church to entertainment venue reflects the changing patterns in the cultural and spiritual requirements of the Christchurch community over time.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former church is of high architectural and aesthetic significance as the first stone church designed by pre-eminent Gothic Revival architect Benjamin Mountfort to be built in Canterbury.

The Church was built in 1874 and is the first New Zealand example of the French Gothic Revival style of architecture built here in stone (Lochhead, 1999). Mountfort had to design the church to fit a very small inner city site. His design was cruciform in shape with very short transepts which made the central space octagonal in shape. Prior to the earthquakes the church featured a saddleback roof on the bell tower and rose windows. The interior features a double barrel vaulted ceiling, and its form reflects the Congregationalist's style of worship with its large centralised open space and gallery to accommodate the preaching style. The church was converted to a theatre in 1975 by Collins Hunt and Loveridge, and the works that



this entailed were largely reversed (apart from the earthquake strengthening of the walls and floors) in further works undertaken in 1993 to convert the building to a wedding blessing chapel. In c2006 significant changes to the church were made to adapt it to use as a restaurant. These included the removal of the pews, a kitchen installed, new steps and handrail to the mezzanine with a timber screen at that level to screen off the kitchen ducting and the removal of the stage in the central of the main internal space. Following the Canterbury earthquakes, as well as the loss of the external tower, the gables have been deconstructed, including the rose windows and metal propping has been installed internally and externally to stabilise the building. The timber interior still remains intact.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Canterbury Provincial Council Buildings and Canterbury College/University of Canterbury and later the Arts Centre of Christchurch.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The church is of high technological and craftsmanship significance for its construction, detailing and use of materials, which reflect a high standard of skill and techniques for the period. The random rubble stonework and constructional polychromy used on the church is particularly noteworthy and the internal joinery, panelling and open trussed ceiling exhibit craftsmanship skills of the period. It is also of technological significance for the evidence it may provide about the 1990s earthquake strengthening programme used in the building which was instrumental to the survival of the body of the church.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former church is of high contextual significance for its contribution to the streetscape in the block of Worcester Street to the east of Cathedral Square which, unusually post-earthquake, still retains much of its historical context to the west but has lost the eastern context, and is of contextual significance for its landmark status on the corner of Worcester and Manchester Streets. The setting of the building consists of the immediate land parcel, now includes unbuilt land. The church relates to the older commercial buildings in this block of Worcester Street in terms of its degree of texture and detailing. The church is located on a prominent corner site, and is of a distinctive appearance and form, which contribute to its landmark significance.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social*

*historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Trinity Congregational Church and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, and including that which pre dates 1900, as the church was built in 1874.

## **ASSESSMENT STATEMENT**

The former Trinity Congregational Church is of overall high significance to Christchurch and Banks Peninsula as a 19<sup>th</sup> century church that was used for Congregationalist worship for a century, latterly for the Pacific Island community in Christchurch, and later for its use as by local community groups before becoming a well-known Christchurch restaurant and music venue. It has high historical and social significance for its long term use as a church and one which in the 1960s became the spiritual home to the Pacific Island community of the Congregational Church who began to hold their services there. In 1968 the two congregations, Pakeha and Pacific Island, were formally combined to become the Trinity-Pacific Congregational Church and in 1969 the church then combined with the Presbyterian church of St Paul's to become St Paul's-Trinity-Pacific Presbyterian Church. It was the first Samoan church in Christchurch where Catholic and Protestant worshipped together for some years before its successful change of use to a restaurant and music venue. The former church is of high cultural and spiritual significance for its association with religious worship, particularly linked to the Pacific Island community in Christchurch, and wedding blessings, and its use as a theatre and music performance venue. The former church is of high architectural and aesthetic significance as the first stone church designed by pre-eminent Gothic Revival architect Benjamin Mountfort to be built in Canterbury. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, which reflect a high standard of skill and techniques for the period. The former church is of high contextual significance for its contribution to the streetscape in the block of Worcester Street to the east of Cathedral Square which, unusually post earthquake, retains much of its historical context, and for its landmark significance on the corner of Worcester and Manchester Streets. The former Trinity Congregational Church and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, and including that which pre dates 1900

## **REFERENCES:**

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 Lochhead, Ian, *A Dream of Spires: Benjamin Mountfort – the Gothic Revival*, Christchurch, 1999

**REPORT DATED:** 11/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 584  
*CHRISTCHURCH CLUB AND SETTING – 154 WORCESTER  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The Christchurch Club has high historical and social significance as one of the oldest former gentlemen's clubs in the country. The club was established in 1856 by a group of Canterbury landholders, who required accommodation during their visits to town. A site for the club house was purchased in 1858, plans were drawn up in 1859 by well known Canterbury architect Benjamin Mountfort, a member of the club, and the building was erected from 1860-1862. The Club, formerly restricted to male members, was the centre of social and political life for some of the most powerful and influential members of Canterbury society. Early members included J.B.A. Acland (1823-1904), the owner of Mount Peel Station; Sir Charles Bowen (1836-1917), resident magistrate and politician who introduced the 1877 Education Act, Sir Julius von Haast (1822-1887), explorer, geologist and driving force behind the development of the Canterbury Museum and Sir John Hall (1824-1907), run holder, politician and premier. The club opened its membership to women in 1998 however it was not without dissent from a number of the male members some of whom resigned in protest. The building was severely damaged in the Canterbury earthquakes of 2010 and 2011 and has been partly deconstructed, with further deconstruction anticipated. Plans are underway

to construct new buildings on the site linking to the Mountfort tower and entrance block sections which, along with the caretaker's house, are the significant remaining elements of the club building.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The Christchurch Club has high cultural significance as a private club that has operated on this site for nearly 150 years. The Club is significant as an example of the transplanting of British institutions to New Zealand. It reflects a continuation of the British model of gentlemen's clubs, a practice established by the upper classes in England during the 18<sup>th</sup> century and popularised by upper middle class gentlemen during the 19<sup>th</sup> century.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The remaining part of the Christchurch Club building has high architectural and aesthetic significance as a 19<sup>th</sup> century, Italianate style, timber building designed by well known Canterbury architect, Benjamin Mountfort. Mountfort was New Zealand's pre-eminent Gothic Revival architect, who designed a number of churches and major public buildings in the Canterbury colony, including the Canterbury Museum, the Provincial Council Chambers and early Canterbury College buildings (Arts Centre). The Christchurch Club was a two storey timber building with a single storey addition to the south, and a three storey entrance tower on the northern elevation. Mountfort designed the Club based on the Italian villa style, a notable departure from the Gothic Revival style which he chiefly employed. The style was a less formal variation of the Italian palazzo style of the Travellers Club (1829) and the Reform Club (1837) of London, which members of the Club sought to emulate. Following the Canterbury earthquakes, the building was partly deconstructed with further deconstruction to follow, meaning that the two storey entrance block and three storey tower will remain on the site, along with the caretaker's house. New buildings are being designed by noted Christchurch firm Warren and Mahoney, to enable the Club to once more occupy the site.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The remaining part of the Christchurch Club has high technological and craftsmanship significance as an example of an early colonial timber building constructed in 1862 and for what it may reveal of materials and techniques used in construction during this time period. Some interior decorative detail still remains and may provide evidence of cabinetry and timber work skills. The exterior Italianate detailing is notable as an instance of the translation of a masonry style into timber.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The Club has contextual significance for its corner location and tower, which combine to give it landmark significance, and for its relationship to the open space of the heritage listed Latimer Square. The setting of the Christchurch Club consists of the immediate land parcel and is notable for its corner site and the retention of the holly hedge around the north and east boundaries of the site, an unusual feature in central Christchurch. The Christchurch Club also relates contextually to the Canterbury Club which was established in the 1870s by gentlemen of a mercantile character as an alternative to the Christchurch Club. This building, on the corner of Worcester Street and Cambridge Terrace is also a timber Italianate styled building, in keeping with the tradition established in Britain for gentlemen's clubs.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Christchurch Club is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The Christchurch Club is of overall high significance to Christchurch including Banks Peninsula as one of the oldest former gentlemen's clubs in the country. The Club has high historical and social significance as a private club that has operated on this site for nearly 150 years and one which attracted membership of many notable early run holders and politician's. The building was severely damaged in the Canterbury earthquakes of 2010 and 2011 and has been partly deconstructed. The Christchurch Club has high cultural significance as a reflection of the continuation of the British model of gentlemen's clubs, a practice established by the upper classes in England during the 18<sup>th</sup> century and popularised by upper middle class gentlemen during the 19<sup>th</sup> century. The remaining part of the Christchurch Club building has high architectural and aesthetic significance as a 19<sup>th</sup> century, Italianate style, timber building designed by well-known Victorian Canterbury architect, Benjamin Mountfort. The remaining part of the building has high technological and craftsmanship significance as an example of an early colonial timber building constructed in 1862. The Club has contextual significance for its corner location and tower, which combine to give it landmark significance, and for its relationship to the open space of the heritage listed Latimer Square. The Christchurch Club is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, Christchurch Club – 154 Worcester Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Christchurch Club – 154 Worcester Street* - 2011

[HTTP://WWW.HERITAGE.ORG.NZ/THE-LIST/DETAILS/292](http://www.heritage.org.nz/the-list/details/292)

**REPORT DATED:** 13/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 585  
*DWELLING AND SETTING – 229 WORCESTER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 15/12/2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.*

The former Gibb dwelling has high historical and social significance as the former home and studio of notable Canterbury artists, John Gibb (1831-1909) and William Menzies Gibb (1859-1931). With 25 years experience as an exhibiting painter in his home country of Scotland, John Gibb established himself as New Zealand's premier marine painter within a very short time of arriving with his wife and four sons in New Zealand in September 1876. His reputation and status as a professional artist in Canterbury grew through the 1880s and by 1894 Gibb was being described as 'the doyen of Canterbury artists' and as a marine specialist without rival. Gibb was also a founding member and vice president of the Canterbury Society of the Arts (CSA). He exhibited nationally and internationally and the CSA's permanent collection was begun in 1881 with the purchase of Gibb's *Shades of*

*Evening – The Estuary* (1880). Gibb was also an early member of the Christchurch Bowling Club, which was established just to the east of his home in Worcester Street (1875).

Gibb purchased a large parcel of land on the corner of Barbadoes and Worcester Streets in July 1877. Over time he built three houses on the site with two facing Barbadoes Street and a third facing Worcester Street (1889). The most northern house on Barbadoes Street he named *Merkland Villa*, after the family home in Glasgow, and this was his home until well into the 1890s, after which he resided in the Worcester Street house. John Gibb had a large vegetable garden on the corner of the property, which was later subdivided (1913) and built upon in the 1920s. The property passed to John Gibb's son, William Menzies Gibb who was also an artist, upon John's death in 1909. The other two houses on Barbadoes Street were tenanted in 1910. William died at the property in 1931, but it remained in Gibb family ownership until 1933. Subsequent owners include builder Richard Parsons (1931-40), Doreen Curtis (1962-1982) and others. Local Member of Parliament, Tim Barnett owned and occupied the house for a period in the late 1990s. More recently the building has been converted to office space, served by a large area of carparking to the east of the dwelling.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

The former Gibb dwelling has cultural significance for its demonstration of the way of life of two generations of Canterbury painters.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.*

The former Gibb dwelling has high architectural significance as a colonial cottage with some Carpenter's Gothic detailing on the entrance porch and bargeboards. In March 1889 Samuel Hurst Seager called tenders for a home for J Gibb in Worcester Street. This was early in Seager's career and not long after he had returned to Christchurch and designed the Municipal Chambers, which launched his career in the city (1886-87). Aspects of the Carpenter's Gothic style can also be seen in Seager's own home in Cranmer Square (1899). According to Neil Roberts, Gibb and his son John, who had gone into the family business of building, are said to have built all three houses on the Gibb property.

The dwelling is a single-storey gabled cottage with a projecting bay and covered entrance porch on the street front. Lean-to additions are located to the rear. A brick chimney was located on the outside of the west wall, but since the earthquakes this has been reclad in weatherboards to match the house. Large sash windows characterise the façade; the paired windows in the bay are mullioned, taller than is common in the city, and surmounted with decorative corbels and a corniced window hood. The other pair on the south elevation are single paned and, somewhat unusually, are located directly beneath the eaves. Bargeboards on the gable of the bay and on the west facade are shaped and detailed. The porch timberwork is also decoratively detailed. The room within the east gable displays evidence of having originally been a studio, with its large south-facing window and skylight in the rear lean-to section. Skirting boards, a fire surround and match lining in some parts of the dwelling also appear to be original.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.*

The dwelling has technological and craftsmanship significance for its typical period construction and the execution of decorative elements on the south and west facades. The skylight and large window on the bay at the front of the house have added technological significance, as they would appear to be designed to create optimal lighting conditions for an artist before the advent of electrical lighting systems.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

The former Gibb dwelling has contextual significance for its prominence in the streetscape and relationship to other houses in the area. The dwelling is located within a residential section of Worcester Street, many of which are older dwellings, constructed of timber weatherboard, with gabled roof forms clad in corrugated iron, and architectural detailing. Other dwellings in the vicinity are more recent apartment blocks which do not relate to 229 Worcester Street in terms of scale, form, materials, texture, colour, style or detailing.

The setting consists of a square parcel of land and includes a low timber fence on the street boundary, small areas of planting, a modern garage, and a hard surfaced courtyard area to the northwest. The dwelling is situated close to the east and south boundaries of the property and the low fence and limited vegetation allow it to have prominence in the streetscape.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The former Gibb dwelling and its setting has archaeological significance because it has potential to provide archaeological evidence relating to past construction methods and materials, and other human activity, including that which occurred before 1900.

## **ASSESSMENT STATEMENT**

The former Gibb dwelling has high overall significance to Christchurch, including Banks Peninsula. The dwelling has high historical significance for its association with notable Canterbury painter John Gibb, as his home and studio for the last part of his life. The dwelling has cultural significance as it demonstrates the way of life of a high successful 19<sup>th</sup> professional artist and has high architectural significance as a cottage designed by leading architect Samuel Hurst Seager. The former Gibb dwelling has technological and craftsmanship significance as it was built by the artist himself and shows evidence of the

adaptations made to accommodate the painter's environmental requirements. The dwelling has contextual significance for the contribution it makes to the streetscape and archaeological significance in view of its age and location on a property developed by the Gibb family from 1877.

**REFERENCES:**

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**REPORT DATED: 6 FEBRUARY 2015**

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