

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 613**

***FORMER PUMPHOUSE AND SETTING, PUMP NO. 24 – 5*
MATAI STREET EAST, CHRISTCHURCH**



PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014

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 Matai Street pumphouse is of historical and social significance as it evidences the introduction of drainage to the city and was built in 1924 as part of a major sewer extension scheme that commenced in the mid-1920s. The building is associated with the Municipal Drainage Board which was established by an Act of Parliament in 1875 to deal with the disposal of surface water, wastewater and sewage for the City. As Christchurch expanded, it faced serious sewage and drainage problems. The city's development during the 1880s of a coordinated, city-wide drainage system made Christchurch the best drained and sewered city in the country, and an example for cities overseas. The first stage was the construction of pipelines that took sewage from the city by gravitation to holding tanks beneath the No. 1 pumping station in Tuam Street, before being pumped to the Bromley sewage farm. By the turn of the century extensions were required to the system of sewer lines to service further suburban areas and in the early years of the 20th century four new pumps were built. Households connected to the sewage system were ushered into a new era of domestic comfort and efficiency - sewage and household waste could be disposed of quickly and

cleanly, with the end of night soil collections and the contamination of waterways with household waste.

The pumphouse has been decommissioned and is contained within the site of the neighbouring hotel.

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 pumphouse is of cultural significance for its association with the introduction of a sewage system to the city which changed residents' way of life by providing a clean, healthy and convenient means by which to dispose of waste. Despite the benefits, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

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 Matai Street pumphouse has architectural and aesthetic significance for its association with local architectural partnership of Dawe and Willis. The Drainage Board sought advice from Dawe and Willis for the design of its pumphouses for the 1920s sewer extension scheme. The pump stations of this period were described in the media as 'ornaments to the city' (*The Press* 15 January 1927). Dawe and Willis had experience in designing public utilities in their work for the Christchurch City Council and produced two stylistic themes for the Drainage Board: a clean-lined Art Deco Moderne model and a series of pavilions in a new-Georgian idiom popularised in Christchurch domestic architecture by local architects Helmore and Cotterill and Cecil Wood. Francis Willis is best known for his design of the New Regent Street shops in the Spanish Mission style in the 1930s.

The main functional areas of a pumphouse – the circular holding tanks and much of the pump mechanism – were contained almost entirely underground. The superstructure needed only to provide enough room for servicing, but was designed in terms of scale, style and detailing to respond to the residential areas that they served. The Matai Street pumphouse resembles an ornamental pavilion. It is designed in the Neo-Georgian style, combining areas of plain red brick with white painted concrete pilasters. Other features include wide eaves, a hipped slate roof and a decorative ventilation turret. Classical detailing is reduced to simple geometric relief shapes and applied to the pillars and frieze.

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.

Pump No. 24 is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for the period. It is possible that some of the pump technology remains in the sub-floor area of the building, in

which case it would also be of technological significance, as evidence of contemporary pumping technology.

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.

Pump No. 24 is of contextual significance for its location close to the road reserve in Matai Street. The setting of the building consists of an irregular shaped rectangular area of land. The building has a backdrop of mature trees, and the setting is open to the street which renders the building highly visible. Further variations on the neo-Georgian pavilion were built elsewhere in the city: in Harrison Street, Stapletons Road, Chelsea Street and Smith 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, pumping technology and other human activity. Pump technology may remain in the sub floor area.

ASSESSMENT STATEMENT

The Matai Street No. 24 Pump is of overall significance to Christchurch, including Banks Peninsula. The pumphouse is of historical and social significance as one of a network of ornamental, pumphouses with neo-Georgian detailing which were built by the Municipal Drainage Board in Christchurch in the 1920s. The pumphouse is of cultural significance for its association with the introduction of a sewage system to the city which changed people's way of life by providing a clean, healthy and convenient means of waste disposal. The No. 24 Pump is of architectural and aesthetic significance because of its design by local architectural partnership Dawe and Willis. The pumphouse is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for the period. The pumphouse is of contextual significance for its prominent location close to the road reserve in Matai Street. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, pumping technology and other human activity.

REFERENCES:

Christchurch City Council Heritage files – Matai Street Pumphouse

Christchurch City Council, *The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations*, 2003

Archives New Zealand, 'Drainage, Water supply and waste disposal',
<http://www.archives.govt.nz/exhibitions/currentexhibitions/chch/fc-drainage.php>, viewed 12

January 2010; *The Press*, 'New pumping Stations: ornaments to the city', 15.1.1927

REPORT DATED: 5 March 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 683
*TE WHARE KARAKIA O ŌNUKU AND SETTING – 392 ONUKU
ROAD, AKAROA***



PHOTOGRAPH : ROSEMARY BAIRD, 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 church at Ōnuku Marae was opened in 1878 and has high historical and social significance as an example of an early Māori and Pākehā non-denominational church and as part of a site which has high significance to South Island Māori and also for its links with important Ōnuku Māori Chief Wiremu Naera Teao. Ōnuku Marae was the first of the three locations in the South Island where Te Tiriti o Waitangi was signed by two local chiefs, Iwikau and John Love (Hone) Tikao. It is also the site where in 1998 the then Prime Minister Jenny Shipley presented the Crown Apology to Ngāi Tahu as the final stage in the settlement of Te Kereme, the Ngāi Tahu Claim.

Māori were living at Ōnuku before the first European settlers arrived in the area. In 1856 172.5 hectares were surveyed as Māori reserve. Over the next few decades Pākehā settlers began to move into the area and by the 1880s and 1890s there were more than 100 living in Ōnuku Valley. Ōnuku was the most important Māori kainga on the Akaroa side of the harbour and Māori and Pākehā have lived alongside each other in the area for over 150 years. Significantly the church was built for both Māori and Pākehā with the foundation stone being laid on 22 November 1876. The church was built to accommodate 60 people and represented a mix of Māori and European cultures, with the opening ceremony being non-denominational. Current research to date suggests that it was the first non-denominational church opened in New Zealand.

The establishment of the church is linked to Ōnuku Māori Chief, Wiremu Naera Teao, known as Little William. He was Ngāi Tahu and grandchild to the late celebrated chief Manai, of Akaroa; the first chief who claimed nearly the whole of the Peninsula. Little William was taken to the North Island as a prisoner by Te Rauparaha. He returned to Akaroa in 1856 and remained there until his death in 1891. He acted as a Native Assessor.

By 1939-40 the church was in disrepair and a project was undertaken to restore it and decorate the porch with traditional carved panels for the Akaroa Centenary memorial to early Māori. The interior was refurbished and the church was reopened by the then Bishop of Aotearoa, Bishop Frederick Bennett and over 1000 people attend the service. There were regular services until 1963 when the reduced number of people living in the bay meant it was only used to weddings, funerals and baptisms. A new fence was erected around the church in 1976, and in 1997 the poupou Tumuki was placed at the side of the church. Tumuki was a koha from Te Wai Pounamu Old Girls Association and was carved by Pere Tainui. (*From Christchurch City Libraries Tī Kōuka Whenua.*) It is the only remaining Māori church on Banks Peninsula.

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 church has high cultural and spiritual significance through its strong connections to early Māori Christianity, the fact that it was built as a non-denominational church and that it was intended for use by both Māori and Pākehā. From the late 1820s Māori began to make Christianity their own and by the mid-1840s a large proportion of Māori regularly attended services. The church was an important site for Māori cultural and spiritual rituals of deaths and marriage. Its significance was reflected in the decision to refurbish it in 1939 when it was restored in time for an Akaroa Centenary service in 1940.

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.

Ōnuku Church is a small timber building with a steeply pitched shingle roof that has a small bell turret and surmounting crosses. It has architectural and aesthetic significance through its use of simple, vernacular materials with the addition of traditional Māori carved panels. A

Rotorua Māori carved altar table was donated by Sir Heaton Rhodes in 1941. The church retains a simple timber 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.

The church has technological and craftsmanship significance demonstrated through the Māori carving work associated with the church and through its ability to demonstrate timber construction techniques from the 1870s. The carved altar table and baptismal font, along with the tukutuku work and the poupou Tumuki a koha from Te Wai Pounamu Old Girls Association carved by Pere Tainui, demonstrate the Māori craftsmanship associated with 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 setting of Te Whare Karakia o Ōnuku consists of the immediate land parcel. Ōnuku Church has high contextual significance as an important part of the historic settlement of Ōnuku, where the takiwā of Ōnuku Rūnanga is centred. The church is situated near the shoreline at the base of Ōteauheke with the historic Māori cemetery on a ridge behind the church. The wharekai, opened in 1990, and wharenui, opened in 1997, are on the other side of the road from the church. The church sits within an area created by a small picket fence, erected in 1976 and in 1997 the poupou Tumuki was placed at the side of the church. Tumuki was a koha from Te Wai Pounamu Old Girls Association and was carved by Pere Tainui and is a key element in the setting of the church.

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 on which the church is built has been settled by Māori since the early 1800s. Ōnuku Church 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.

ASSESSMENT STATEMENT

Te Whare Karakia o Ōnuku and its setting are of overall high significance to Christchurch, including Banks Peninsula. The church at Ōnuku Marae was opened in 1878 and has high historical and social significance as an example of an early Māori and Pākehā non-denominational church and as part of a site which has high significance to South Island Māori and also for its links with important Ōnuku Māori Chief Wiremu Naera Teao. The

church has high cultural and spiritual significance through its strong connections to early Māori Christianity, the fact that it was built as a non-denominational church and that it was intended for use by both Māori and Pākehā. It has architectural and aesthetic significance through its use of simple, vernacular materials with the addition of traditional Māori carved panels. The church has technological and craftsmanship significance demonstrated through the Māori carving work associated with the church and through its ability to demonstrate timber construction techniques from the 1870s. Ōnuku Church has high contextual significance as an important part of the historic settlement of Ōnuku, where the takiwā of Ōnuku Rūnanga is centred. The site on which the church is built has been settled by Māori since the early 1800s. Ōnuku Church 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:

Christchurch City Council, *Heritage File, Ōnuku Church, 392 Ōnuku Road, The Kaik*
Baird, Rosemary, *Background Information Listed Heritage Place, 'The Kaik', Ōnuku Church, Ōnuku* - 2014

REPORT DATED: 08/08/2014 **REVISED:** 21/10/2021

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1454
*KARAWEKO AND SETTING - 389 ONUKU ROAD, AKAROA***



PHOTOGRAPH : B. SMYTH, 19 JULY 2009

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.

Karaweko and its setting has high historical and social significance for its association with Ngāti Tarewa ariki Wiremu Harihona Karaweko, after whom it is named, and as the whare nui for the Ngāti Tarewa and Ngāti Irakehu hapu of Ngāi Tahu.

In the early nineteenth century, Ōnuku was an outpost of Takapūneke, the base of Ngāi Tahu upoko ariki Te Maiharanui. However, after Takapūneke and Ōnawe were sacked by Ngāti Toa ariki Te Rauparaha in 1830 and 1832 respectively, Ōnuku became the main settlement in Akaroa Harbour. During the 1840s and 1850s there were about 40 Māori living there, growing crops, raising pigs and selling food supplies to European ships.

The chief at Ōnuku from the 1850s until his death in 1884 was Wiremu Harihona Karaweko – commonly known as ‘Big William’. As a youth he had been captured in the sack of Ōnawe, but was eventually released and returned to Akaroa. One of his daughters, Amiria Puhirere (1843-1944) was the acknowledged matriarch of Ōnuku in the later part of her long life. Another important figure in mid-nineteenth century Ōnuku was former whaler James (Jimmy)

Robinson Clough, who settled there with his Maori wife Puai in 1837. Clough's great-grandson Henry Robinson was one of the leading figures at Ōnuku in the second half of the twentieth century.

Ōnuku (popularly known as The Kaik) was a centre of Māori life on Banks Peninsula in the later nineteenth and twentieth centuries, and possessed a native school (1880) and a whare karakia (1878). It did not however possess a marae. In the late twentieth century, Henry Robinson and others conceived of developing a marae complex which could act as a focus for the many, but widely dispersed, families with connections to Ōnuku. Work began in 1986, with the whare kai (named for Amiria Puhirere) opening in 1990 and the whare nui *Karaweko* in 1997. On 29 November 1998 the new whare nui was the venue for one of the key moments in modern Ngāi Tahu history when Prime Minister Jenny Shipley delivered the Crown's apology to the iwi there. The building has recently undergone significant rebuilding.

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.

Karaweko has high cultural and spiritual significance as a focus for the families of Ngāti Irakēhu (a Banks Peninsula hapu of Ngāi Tahu) who whanaungatanga to Ōnuku. The whare nui is named for ariki Karaweko, and many of the carvings on and in the whare nui are of people important in the whakapapa of Ōnuku - particularly Te Maiharanui and his family, who are represented in the tekoteko, koruru and pare. The tukutuku are all variations on the patiki (flounder) pattern, an acknowledgement of the importance of kai moana.

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.

Karaweko has architectural and aesthetic significance as a modern whare nui, built in a traditional manner. The building has a gabled form, with a long ridge pole and an open porch at the north end. The building is carved inside and out with representations of ancestors, and the interior is ornamented with tukutuku.

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.

Karaweko has high craftsmanship significance for its decoration. The whare nui is carved inside and out with representations of ancestors. The master carver was Eric Korewha of Ngā Puhi, with a team of four. The tekoteko panels were largely executed by volunteers working under the supervision of Cath Brown.

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.

Karaweko has high contextual significance in its rural, seaside setting. The whare nui Karaweko and other buildings of the Ōnuku Marae complex occupy the western end of a large triangular parcel which is otherwise clad in bush and scrub. The whare kai sits close by Karaweko on its western side. The Ōnuku Road sweeps past the marae on two sides: across the road to the west is the sea; across the road to the east is the Ōnuku whare karakia (a Protected heritage building), and the former native school and school master's house. The significant site Takapūnake, which has an intimate connection with Ōnuku, is passed on the road from Akaroa to Ōnuku. Karaweko has landmark significance on its prominent corner.

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.

Karaweko 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. The wider Ōnuku site has been a site of Māori habitation for many hundreds of years.

ASSESSMENT STATEMENT

Karaweko and its setting has high overall heritage significance to Christchurch including Banks Peninsula. The whare nui has high historical and social significance for its association with Ngāti Tarewa ariki Wiremu Harihona Karaweko, after whom it is named, and as the Whare nui for the Ngāti Tarewa and Ngāti Irakēhu hapu. The whare nui has high cultural and spiritual significance as a focus for the families of Ngāti Irakēhu, representing their ariki and tīpuna. The building has architectural and aesthetic significance as a modern whare nui, built in a traditional manner. The whare nui has high craftsmanship significance for its decoration. It is carved inside and out with representations of ancestors. The whare nui has high contextual significance on its sea-side site in the historic settlement of Ōnuku/The Kaik, and in relation to the historic whare karakia nearby. Karaweko 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. The wider Ōnuku site has been a site of Māori habitation for many hundreds of years.

REFERENCES:

Christchurch City Council Heritage File: 389 Onuku Road - Karaweko

Te Rūnanga o Ngāi Tahu website: <https://ngaitahu.iwi.nz/>

REPORT DATED: 19/08/14

UPDATED: 14 DECEMBER 2021

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1147
*DWELLING AND SETTING -
24 PERCY STREET, AKAROA***



PHOTOGRAPH: JOHN WILSON, DECEMBER 2010

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.

24 Percy Street has historical and social significance for its association with retired farming couples Donald and Mary McKay and Christian and Anne Fredericksen, and prominent politician and social activist Tommy Taylor. The alternating use of the home over 120 years as either a retirement or a holiday home reflects a societal habit in Akaroa as a retirement and holiday destination.

The section on which 24 Percy Street was constructed was originally Lot 23 of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. In 1885 the vacant section was sold by the Aylmer estate to contractor Joseph Sergison who lived in the Grehan Valley.

In December 1887 Sergison sold the vacant section to Pigeon Bay farmer Donald McKay for £35. The Scottish-born Donald (1815-1899) and his wife Mary immigrated to Canterbury with their family on the *Cresswell* in 1859, and settled the following year on a property in Pigeon Bay they named *Melness Farm*. After the standing timber was cleared, Melness Farm became known for its fat stock, cheese, grass seed production and trout lake. The couple retired to their new Percy Street home *Melness* in 1889 or 1890, and lived out the remainder of their lives there.

After Mary McKay died in 1907, the dwelling was sold to Elizabeth Best Taylor and her husband Thomas Edward Taylor of Christchurch. T E 'Tommy' Taylor, a land and estate agent, was a popular politician and a social reformer. A vigorous and sometimes controversial activist, Taylor was nationally prominent in the prohibition/temperance movement in its most influential period, the 1890s and 1900s. He stood successfully for parliament on three occasions as an independent, and died shortly after being elected mayor of Christchurch in 1911. Tommy Taylor was so respected by the community that his funeral was attended by 50,000 people. It is likely that the Taylors used their Percy Street dwelling as a holiday home. Soon after her husband's death, Elizabeth sold their Akaroa property to grocer's assistant John Robert Witham. After WWI Witham moved to Christchurch, and sold his house to Christian Fredericksen in 1919.

The Danish-born Fredericksen and his wife Anne Johanne settled in Le Bons in 1876, where they farmed a small holding of 104 acres. Christian Fredericksen also served variously as a member of the Akaroa County Council and the Le Bons Roads Board, for which he latterly acted as secretary. In 1911 the Fredericksens' leased their farm to their daughter and son-in-law Annie and Thomas Mora, and retired to Akaroa. In Akaroa, Christian kept busy as a Justice of the Peace, a borough councillor, and company secretary of the Takamatua Cheese Factory. It is not known where the couple lived until they shifted to Percy Street. Mrs Fredericksen died in 1927 aged 73 and her husband followed the next year at the age of 80.

After the Fredericksens died, their Percy Street home was inherited by their daughter Annie. Annie owned the property until her death in 1947, then her husband assumed ownership until his own death in 1950. In 1954 the house was purchased by carpenter William Watt and his wife Hilda, who retired there from Christchurch in 1958. Many Akaroa houses became holiday or retirement homes in the 1950s as Christchurch's citizens took advantage of better cars, better roads, more leisure time and the prosperity of the post war period. The Watts also owned the adjacent 20 Percy Street from about the same time. After William and Hilda died in 1976 and 1982 respectively, the Watt family kept the house as a holiday home until 1991, when they re-subdivided and sold off their landholdings in the immediate area. The present owners took the property over 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.

24 Percy Street has cultural significance as an illustration of the modest lifestyle of a retired farming couple in the later nineteenth century, of the retention of Akaroa properties in families for extended periods and of the long-standing popularity of the township as a holiday and retirement destination. The property also has cultural significance as an illustration of the ethnically and culturally diverse population of nineteenth and early twentieth century Akaroa, with its occupation by first a Scottish couple and later a Danish couple. Next door at 20 Percy Street were Greek-Danish couple Demetrius and Bodiline Koinomopolos. The street was also home to German and Irish families.

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.

24 Percy Street has architectural and aesthetic significance as a typical small square villa of the period 1890-1910, exhibiting standard features such as a hipped roof, paired sash windows and a bullnose verandah. The small scale of the property and its small verandah brackets indicate that the house was built at the beginning of the 'villa' period. It was constructed in 1889 or 1890 for Donald and Mary McKay. The small villa contrasts with the dwelling form of other small homes in the street, such as the neighbouring 20 Percy Street (1885). This illustrates the stylistic transition that was taking place 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.

24 Percy St has technological and craftsmanship significance for its capacity to reveal information on construction techniques and the use of materials in Akaroa in the late nineteenth century. Unlike earlier homes in the township, research would suggest that 24 Percy Street would not contain any timber milled on Banks Peninsula as mills had generally ceased operation by this date.

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.

24 Percy Street has contextual significance in its Percy Street location. Percy Street, William Street and Aylmer's Valley Road - an area formerly known as Aylmerton - is an important heritage precinct within Akaroa, and makes a significant contribution to Akaroa's coherent colonial townscape.

The setting of 24 Percy St is its immediate parcel, a small suburban section. For much of its history the property was integrated with that to the south (now 24A Percy Street). In the 1990s however 24 Percy Street was re-subdivided back to roughly its original 1885 boundaries, and a new house was subsequently built next door. The villa is located close to the street in a dwelling garden, behind an old low concrete retaining wall and a picket fence. A garage is built close to the house on its southern side.

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.

24 Percy St 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 built in 1889-1890 on a vacant site that had previously been part of the *Glencarrig* estate.

ASSESSMENT STATEMENT

24 Percy Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with retired farming couples Donald and Mary McKay and Christian and Anne Fredericksen, and prominent politician and social activist Tommy Taylor. The alternating use of the home over 120 years as either a retirement or a holiday home reflects the on-going appeal of Akaroa as a retirement and holiday destination. The dwelling has cultural significance as an illustration of the modest lifestyle of a retired farming couple in the later nineteenth century, of the retention of Akaroa properties in families for extended periods and of the long-standing popularity of the township as a holiday and retirement destination. The property also has cultural significance as an illustration of the ethnically and culturally diverse population of nineteenth and early twentieth century Akaroa. The dwelling has architectural and aesthetic significance as a typical small square villa of the period 1890-1910, exhibiting standard features of this house type. If contrasted with neighbouring dwellings, the house also illustrates the stylistic transition that was taking place at this time from dwelling to villa. The dwelling has technological and craftsmanship significance for its capacity to reveal information on construction techniques and the use of materials in Akaroa in the late nineteenth century. The dwelling has contextual significance in its Percy Street location. Percy Street, William Street and Aylmer's Valley Road - an area formerly known as Aylmerton - is an important heritage precinct within Akaroa, and makes a significant contribution to Akaroa's coherent colonial townscape. 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. The house was built in 1889-1890 on a vacant site that had previously been part of the Glencarrig estate.

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Christchurch City Council Heritage File: 24 (22A) Percy St (dwelling)

G. Ogilvie *Banks Peninsula: Cradle of Canterbury* Christchurch: Philips and King, 2007

REPORT DATED: 24/02/2015 **UPDATED:** 14/12/2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
*CANTERBURY MUSEUM – 11 ROLLESTON AVENUE,
CHRISTCHURCH***

Canterbury Museum was established in 1867 by Provincial Geologist and eminent scientist Julius Haast (later Sir Julius von Haast), who became its first director. The new museum's first purpose-built building, designed by prominent Christchurch architect Benjamin Mountfort, opened in 1870. The complex of **Mountfort Buildings** was expanded several times over the next twelve years, leaving Canterbury with the colony's finest museum and a significant legacy of Gothic Revival architecture.

After the death of von Haast in 1887 the museum building programme lapsed for sixty years. It was only with the appointment of an independent museum trust board in 1947, new director Roger Duff in 1948, and the decision to make the improvement of the museum a Canterbury Centennial Memorial project that the dilapidated and outmoded complex moved into the twentieth century and began to catch up with the country's other major civic museums.

The renovated museum, with its large new **Centennial Memorial Wing** (Miller, White & Dunn), reopened in 1958. This was followed two decades later by the Anniversary Wing (John Hendry, 1977) - renamed shortly afterwards as the **Roger Duff Wing** in honour of the recently deceased director who oversaw the expansion and modernisation programme.

The complex was seismically strengthened and updated through the 1980s and 1990s, and as a consequence closed only briefly for repair following the Canterbury Earthquake sequence of 2010-2011.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1437**

***CANTERBURY MUSEUM (1870-1882 BUILDINGS) AND
SETTING, CANTERBURY MUSEUM – 11 ROLLESTON
AVENUE, CHRISTCHURCH***



PHOTOGRAPH: M. VAIR-PIOVA 04/12/2014

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 Mountfort Buildings at Canterbury Museum have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened, and for its association with noted geologist and first museum director Sir Julius von Haast and later director Dr Roger Duff.

Julius 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 achieving 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 following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the nineteenth 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.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Māori, European settlement and Antarctic exploration. Following some damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public in September 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.

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 facility 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 Mountfort Buildings at Canterbury Museum have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. 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 arched trusses that support a glazed ceiling. Now the Mountfort Gallery of Decorative Arts, this is the most significant surviving heritage interior in the museum.

Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1872 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. Some original braced post and beam construction is visible in the interior of the Christchurch Street exhibition.

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 façade, which also uses constructional polychromy, remains the principal facade of the museum complex. The building was completed in 1877. The gallery along the Rolleston Avenue frontage was originally a galleried double-height space like the 1870 building, but the only visible elements of this that remain are some braced posts and beams in the ground floor Iwi Tawhito exhibition space. Some trusses are concealed in the roof space above the Edgar Stead Bird Hall.

In 1882 Mountfort roofed the interior courtyard between the 1870 and 1876 wings, considerably extending the display capacity of the museum. The wide king post-type trusses in the ceiling of this single-level gallery are presently concealed in the attic storage space.

In the mid-twentieth century, the museum complex was extended to the north and west. The Rolleston Avenue façade of the Centennial Memorial Wing (1958) and the Botanic Gardens' elevation of the Roger Duff Wing (1977) are both examples of architects seeking an appropriate response to the valued nineteenth century Mountfort Buildings. With the sensitive and high profile Centennial Memorial Wing facade, Miller White and Dunn replicated the essential features of Mountfort's adjacent 1877 building in traditional materials. By contrast, John Hendry's Roger Duff Wing is a contemporary reworking of the forms, rhythms and textures of its older neighbour.

Strengthening and upgrade work commenced in the mid-1980s and was completed in the mid-1990s. This work prevented any major structural damage in the Canterbury earthquakes and enabled the repaired museum to re-open in 2011.

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 Mountfort Buildings at Canterbury Museum have technological and craftsmanship significance for what they reveal about nineteenth 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 Mountfort Buildings at Canterbury Museum have 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 because of the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church 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 containing Mountfort-designed buildings - contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art 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 Mountfort Buildings at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Mountfort Buildings at Canterbury Museum and their setting are of high overall high significance to Christchurch, including Banks Peninsula. The Buildings have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened. They also have high historical and social significance for their association with noted geologist Julius von Haast who was instrumental in founding the museum and became its first director. The Buildings have high cultural

significance as the core of Canterbury's leading museum and for their reflection of the changing cultural function of museums over time. The Buildings have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. The Buildings have technological and craftsmanship significance for what they reveal about nineteenth 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 Buildings have 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 due to 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 Buildings are of archaeological significance for the potential they have 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 – *Architect's File – John Hendry*
Christchurch City Council, *Heritage File – Canterbury Museum*
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue – 2011*
Fulton Ross Team Architecture – *Canterbury Museum. Building Condition Report & Cyclical Maintenance Plan – 2009*
Salmond Architects – *A Plan for the Conservation of the Canterbury Museum Building, Christchurch - 2000*

<http://thecommunityarchive.org.nz/node/78238/description> (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED** 15/4/2016

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1378**

***CENTENNIAL WING EAST FACADE AND SETTING,
CANTERBURY MUSEUM – 11 ROLLESTON AVENUE,
CHRISTCHURCH***



PHOTOGRAPH: V. WOODS 15/04/2016

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 Centennial Memorial Wing at Canterbury Museum has historical and social significance as part of one of the oldest purpose-built museums in New Zealand, and for its association with the Canterbury Centenary and long-standing museum director Dr Roger Duff.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however 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 achieving 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 the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth 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 its redevelopment in the 1950s as the designated Canterbury Centennial Memorial project, under the guidance of director Dr Roger Duff and the newly constituted Museum Trust Board. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north. Later Duff also oversaw the development of the Anniversary Wing (opened 1977). Following Duff's death in 1978, the wing was re-named in his honour.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display 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 of 2010-2011 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 Centennial Memorial Wing façade at Canterbury Museum has high cultural significance as part of the province's leading museum, and for the illustration it provides of the changing cultural function of museums. It represents post-war director Roger Duff's commitment to public education with the provision of a lecture theatre and education area.

The collections of Canterbury Museum 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 the 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 Centennial Memorial Wing facade at Canterbury Museum has high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which the 1950s addition reflected the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions and alterations as the principal Canterbury Centennial Memorial project.

The commission was won following a competition by Dunedin firm Miller White and Dunn (the University of Otago's architects) in 1949. The newly-constituted Canterbury Trust Board (established 1947) recognised that Mountfort's Gothic Revival buildings were a key part of their institutional identity, and were determined that it not be compromised by the addition. Miller White and Dunn addressed this concern by producing a Rolleston Avenue façade that reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. Although the western and northern elevations of the wing were modern - featuring exposed concrete and rectangular windows - the historicist Rolleston Avenue facade earned the opprobrium of the post-war generation of architects who saw it as an affront to the new Modernist architectural values of the period.

The Centennial Memorial Wing included a sky-lighted exhibition hall surrounded by smaller galleries, offices, a theatrette and storage and workshop areas. The building was opened in 1958.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Wing also underwent alteration 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 Centennial Memorial Wing façade at Canterbury Museum has technological and craftsmanship significance and value as a mid-twentieth century revival of traditional masonry construction. By the post WWII era, the modern construction materials and techniques of steel and concrete had largely superseded traditional materials and craftsmanship. In the case of Canterbury Museum's Centennial Memorial Wing however, the architects responded to the sensitivity of the location and their brief by facing the Rolleston Avenue façade of the building with a traditionally constructed masonry 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 Centennial Memorial Wing façade at Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church Cathedral. The setting of the Centennial Wing façade consists of the entire museum and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees. 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. Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art 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 Centennial Memorial Wing façade at 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 nineteenth century.

ASSESSMENT STATEMENT

The Centennial Memorial Wing facade and its setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façade has high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. It also has historical and social significance for its association with long-standing twentieth century director Dr Roger Duff, who oversaw the redevelopment of the museum between the 1940s and the 1970s. The façade has high cultural significance as part of Canterbury's leading museum, and for the reflection it provides of the changing cultural function of museums over time. The facade has architectural and aesthetic significance as a sympathetic contextual response by architects Miller White and Dunn to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façade has technological and craftsmanship significance as a mid-twentieth century revival of traditional masonry construction. The façade has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the city's colonial cultural precinct. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, facing east to Christ Church Cathedral. The façade 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:

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<http://thecommunityarchive.org.nz/node/78238/description> (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1379**

***ROGER DUFF WING SOUTH AND WEST FACADES AND
SETTING, CANTERBURY MUSEUM – 11 ROLLESTON
AVENUE, CHRISTCHURCH***



PHOTOGRAPH: V. WOOD 15/04/2016

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 Roger Duff Wing facades at Canterbury Museum have high historical and social significance as part of one of the oldest purpose built museums in New Zealand to have been in continuous use since it was opened, and for its association with long-standing mid-twentieth century museum director Dr Roger Duff and the revival of interest in the Antarctic and its exploration history during his tenure.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however 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 achieving 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 the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth 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 as a Canterbury centennial project under the guidance of the then director Dr Roger Duff. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north.

Twenty years later, it was also Duff who was instrumental in the development of what was known initially as the Anniversary Wing, built to mark the centenary of the museum. The building was designed by local architect John Hendry to link the 1872 and 1958 blocks and contained two main floors with mezzanines and a basement. Capitalizing on renewed international interest in the Antarctic and its exploration history from the 1950s, the new block incorporated a large dedicated Antarctic gallery. The Anniversary Wing opened in 1977 but was re-named in Duff's honour following his death in the following year.

Roger Shepherd Duff (1912-1978) was employed as ethnologist at Canterbury Museum in 1938, and became director in 1948 - a position he occupied for thirty years until his sudden death at the museum in 1978. As an ethnologist, Duff is best known for the excavations he carried out on the Wairau bar in Marlborough that helped establish moa hunter culture as an early and distinct form of Maori culture. As museum director, Duff led the institution through a long period of stable administration and assured funding during which exhibitions were modernized, the building trebled in size and staff increased five-fold. He had a strong vision of the museum as a lively and popular centre of public education, and maintained a high public profile in the community.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display 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 of 2010-2011 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 Roger Duff Wing facades at Canterbury Museum have high cultural significance as part of the province's leading museum, and for the demonstration they provide of the changing cultural function of museums.

The collections of Canterbury Museum 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 the 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 Roger Duff Wing facades at Canterbury Museum have high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which these 1970s additions reflect the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions as a Canterbury Centennial project. Constructed to the north of Mountfort's complex, the Centennial Memorial Wing was completed after a long gestation in 1958. The wing was designed by Miller, White and Dunn, Dunedin architects who won the commission in competition. The design for the Rolleston Avenue façade of the Centennial Memorial Wing reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. By contrast, the west and north walls of the wing are modern, featuring exposed concrete and rectangular windows.

Twenty years later a further major extension was made. The Roger Duff Wing, known originally as the Anniversary Wing in commemoration of the centenary of Canterbury Museum, was designed by Christchurch architect John Hendry and opened in 1977. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook 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 (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building. The upper floor is cantilevered out over the Botanic Gardens. The west elevation overlooking the McDougall Art Gallery echoes the utilitarian design of the minor 1958 elevations.

After working in the offices of various architects from the early 1930s, John Hendry (1913-1987) was registered as an architect in 1944. Over the next forty years he practised in Canterbury, designing many houses and churches. Hendry was interested in the province's

history and actively involved with the preservation of its architectural heritage. He was a foundation member of the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga), and chaired the Trust's Canterbury Regional Committee (1972-1978). 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 Canterbury's registered historic buildings.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Memorial and Roger Duff Wings also underwent alteration at this time. The greatest change to the Duff wing was the insertion of a new three storey building into the Garden Court 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 Roger Duff Wing façades at Canterbury Museum have some technological and craftsmanship value as an illustration of 1970s construction techniques, and for their employment of both Halswell Stone and Halswell Stone aggregate panels as a means of contextualising the large modern addition with the Gothic Revival Mountfort 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 Roger Duff Wing facades at Canterbury Museum have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of Worcester Street, looking east to ChristChurch Cathedral. The setting of the two facades (south and west) consists of the entire museum and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort-designed buildings, contributes to the contextual significance of the museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art 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 Roger Duff Wing facades at Canterbury Museum 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. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façades have high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. They also have historical and social significance for their association with long-standing twentieth century museum director Dr Roger Duff, who oversaw the redevelopment of the complex between the 1940s and 1970s, and with the revival of interest in the Antarctic and its exploration history from the 1950s. The façades have high cultural significance as part of Canterbury's leading museum, and for the reflection they provide of the changing cultural function of museums over time. The facades have architectural and aesthetic significance as a sympathetic contextual response to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façades have technological and craftsmanship significance for the employment of both stone and stone aggregate panels as a means of contextualizing the new building in its location. The façades have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the city's colonial cultural precinct. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, facing east to Christ Church Cathedral. The façades 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:

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Christchurch City Council, *Heritage File – Canterbury Museum*
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue – 2011*
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REPORT DATED: 10/11/2014; **REVISED:** 14/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016, 30/3/2017

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1193
DWELLING AND SETTING
*- 66 RUE GREHAN, AKAROA***



PHOTO: JOHN WILSON 2010

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 has historical and social significance for its long connection with early settlers, the Funnell family, particularly Edward and Jane Funnell, and as a modest dwelling from the turn of the century. At some stage the name Rose Cottage was given to the dwelling which appears to be derived from the large banks of roses in which the cottage was swathed by the early twentieth century. These are no longer extant.

Henry and Charlotte Funnell settled on Banks Peninsula in 1851. The couple purchased their first property in Rue Grehan in 1862, adding the adjoining property on which the dwelling is located in 1872. Henry worked as a gardener and nurseryman to supplement his small dairy farm until his death in 1881. The Rue Grehan property remained in Charlotte's name until her death in the early twentieth century.

Research suggests that the dwelling was built for Henry and Charlotte's son Edward (1854-1945) and his first wife Jane Summers, who married in 1875. The couple's own landholdings included the rural section to the east of Rose Cottage, and it is likely that they also ran the

family property after Henry's death. Edward supplemented his farm with work as a carpenter and cabinetmaker. Edward's wife and mother both died in June 1906; the following year he applied to the Borough Council for a water connection for his cottage, which was then leased by Henry Woodill. Henry Woodill and his wife Annie Anderson married in 1905. Their only child, a daughter Mercy Ellen, was born in 1907. Annie and Mercy are probably the mother and infant pictured in the Akaroa Museum's two Edwardian images of Rose Cottage (c1911) as Edward and Jane themselves had no children. Edward remarried late in life in 1912; the couple may have returned to live in the dwelling when the Woodills leased a dairy farm on Long Bay Road in 1916. It was around this time that the cottage was altered significantly. Edward offered his farm for lease in 1918 and probably retired at this time. Some land was sold in 1920, but Edward died at Rose Cottage in 1945. In 1947 the property passed to farmer Charles Johnson, who owned it until 1978. The property has been used both as a holiday home and a permanent residence in the intervening years. In 2017 the property was subdivided to provide the dwelling with a smaller 2183m² section.

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 for the insights it provides into the lifestyle of a small farmer/tradesman in the early twentieth century, and the way in which homes were often altered over time to suit the changing circumstances of their owners.

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 colonial cottage-style dwelling of the period 1860-1880, with later alterations that reflect the stylistic changes of the early twentieth century.

There are many variations on this basic cottage plan in Akaroa, and they play a significant role in defining Akaroa's townscape. *Rose Cottage* retains its Victorian cottage form but was altered after the remarriage of owner Edward Funnell in 1912. These picturesque alterations reflected the new bungalow style of the early twentieth century and included exposed eaves, larger triple-sash windows, and a central shallow pitched 'shed' dormer 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 dwelling has technological and craftsmanship significance as a standard mid-nineteenth century timber dwelling, with alterations in the early twentieth century. It will have the capacity to reveal information on construction techniques and the use of materials in both of these periods.

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 setting has contextual significance amongst the number of listed dwellings spread along picturesque verdant Rue Grehan and its extension Grehan Valley Road, and amongst Akaroa's many other modest nineteenth and early twentieth century dwellings which contribute to a coherent colonial townscape. The setting consists of the 2017 subdivided lot, a heavily-vegetated section surrounding the cottage. The cottage is located close to the road frontage and it is therefore highly 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 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. It was constructed in c1875.

ASSESSMENT STATEMENT

The dwelling and setting are of overall heritage significance to the Christchurch district including Banks Peninsula. The cottage has historical and social significance for its long (70 year) connection with Edward Funnell and the Funnell family, and as an colonial dwelling. The cottage has cultural significance for the insights it provides into the lifestyle of a small farmer/tradesman in the early twentieth century, and the way in which homes were often altered over time to suit the changing circumstances of their owners. The dwelling has architectural and aesthetic significance for the manner in which it illustrates changes in architectural taste over time with additions reflecting the popular bungalow style of the early twentieth century. The dwelling has technological and craftsmanship significance as a standard mid nineteenth century timber dwelling, with alterations in the early twentieth century, with the capacity to reveal information on construction techniques and the use of materials in both of these periods. The dwelling and setting has contextual significance amongst the number of listed dwellings spread along picturesque verdant Rue Grehan and its extension Grehan Valley Road, and amongst Akaroa's many other modest nineteenth and early twentieth century dwellings which contribute to a coherent colonial townscape. 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:

CCC Heritage File: 66 Rue Grehan

REPORT DATED: 23/02/2015

UPDATED: JANUARY 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1038
*DWELLING AND SETTING – 162 & 164 RUE JOLIE, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2011

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.

164 Rue Jolie has historical and social significance both as a colonial dwelling and for its ownership and occupancy by a number of prominent Akaroa individuals and their families. In 1842 the property was purchased by Charles Barrington Robinson, one of the first two Police Magistrates of Akaroa. He never lived there and sold the property to James Harris, another early settler, in 1875. Research to date suggests that Harris erected the house in 1878, before selling the property to James Garwood in 1881. Garwood was manager and owner of a local store, Justice of the Peace, Akaroa agent for the *Lyttelton Times* and the second Mayor of Akaroa. Garwood immediately leased the dwelling to Alexander McGregor and then sold the property to him in May 1893. McGregor was a notable Akaroa settler who arrived in Akaroa in 1871. Originally an auctioneer and land agent he moved on to a career in parliament and civic life. Akaroa mayor from 1883-86 and 1897-1900, McGregor also represented the Banks Peninsula-Ellesmere electorate in parliament for three years, during which time he confirmed a loan for funding the town's water supply. McGregor was also responsible for the planting of the Garden of Tane, an area originally known as the Akaroa Domain. 164 Rue Jolie remained in the possession of the McGregor family for 100 years, until 1981. During this time one of the occupants was local builder Thomas Penlington, who was married to Alexander McGregor's daughter Annie. The present owners use the dwelling as a holiday 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.

164 Rue Jolie has cultural significance as it demonstrates the way of life of people in Akaroa during the 19th 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.

164 Rue Jolie has architectural and aesthetic significance as a colonial cottage that represents a period in Akaroa's 19th century domestic architecture. The cottage is constructed of timber with a corrugated iron roof and features three finial trimmed dormer windows and a bullnose veranda supported by latticed posts. Triple paned casement windows light the dormers while the ground floor is lit by sash windows. There is a narrow steep stairway rising from a central hallway. The dwelling provides a good example of the colonial vernacular of Akaroa and the front elevation, with its decorative timber features, retains its original symmetry.

Thomas Penlington extended the house to the rear in the early 1900s by adding a kitchen, pantry and bathroom. In 1985 further extensions and modifications were made – the living room was extended, sections of the roof were replaced, a new driveway, garage and timber deck were added; this work also left the original front of the building untouched.

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.

164 Rue Jolie has technological and craftsmanship significance as an example of colonial construction techniques using local materials and through the use of decorative timber elements.

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.

164 Rue Jolie has contextual significance through its integrated relationship with its immediate environment. The southern length of Rue Jolie, from Beach Road to the Garden of Tane, contains an important concentration of smaller 19th century Akaroa homes, the oldest dating from the 1860s. 164 Rue Jolie contributes positively to this streetscape. The neighbouring Garden of Tane is also related contextually as Alexander McGregor who lived in the dwelling from 1881 to 1901 was responsible for planting the Garden of Tane after the Canterbury Provincial Council set aside a parcel of land for a reserve in 1874. The Garden of Tane has significant social, cultural and botanical heritage values in its own right. The setting

for the dwelling at 164 Rue Jolie consists of the land parcel which encompasses 162 and 164 Rue Jolie.

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 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 dwelling and setting at 162 and 164 Rue Jolie has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a colonial dwelling with links to several prominent Akaroa settlers, most notably Alexander McGregor whose family resided at the property for 100 years. The building has cultural significance as a demonstration of the way of life of its former residents and architectural and aesthetic significance as a 19th century colonial vernacular dwelling which retains many of its original features. The dwelling demonstrates technological and craftsmanship significance as an example of colonial construction using local materials and featuring decorative timber elements. 164 Rue Jolie has contextual significance for its contribution to the historic streetscape of Rue Jolie and for its proximity to the Garden of Tane, the planting of which is directly associated with a former owner of 164 Rue Jolie. The dwelling has archaeological significance by virtue of the date at which development occurred on the site.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Item, 164 Rue Jolie, Akaroa*, 2011

Historic place # 1726 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1726>

REPORT DATED: 27 FEBRUARY 2015

UPDATED: DEC 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1436**

***FORMER COMMUNITY OF THE SACRED NAME CONVENT AND
SETTING – 319 ST ASAPH STREET, CHRISTCHURCH***



PHOTOGRAPH: D COSGROVE 2021

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 Community of the Sacred Name Convent, now known as Our House, 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 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 was 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 Retreat House from Tuam Street.

Following the Canterbury earthquakes the parenting and counselling service, Home and Family Society, secured ownership of the remaining early convent buildings and this section was subdivided from the larger original site. The buildings were then repaired and restored and Home and Family moved onto the site in 2014. Now called 'Our House', the buildings continue to provide a base for community focused support work. A café is also run 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.

The former Community of the Sacred Name Convent has high cultural and spiritual significance as the former 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 ensured that the Community remained at the location until the earthquakes, and the buildings comparatively little altered. The Community continues to contribute to the work of the Anglican Church from the now neighbouring site. Home and Family were seen as a fitting new owner of the buildings as they carry out similar work to that which the Community of the Sacred Name order was originally founded to do, thus continuing a 120 year tradition of community service from 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 Convent 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 19th century chapel. Benjamin 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). 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. Prior to the earthquakes the original building housed the wafer room, a large mission room which was extended in the late 20th 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. The buildings are now occupied by Home and Family.

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 was known as both The Deaconess House and Community of the Sacred Name House. The Gothic Revival brick building 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. This building now sits on a separate section and has been retained by the Community of the Sacred Name.

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 convent buildings have craftsmanship significance for their early colonial construction in both corrugated iron and timber, the 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 Frederick Gurnsey (1868–1953). Gurnsey 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 former convent buildings consists of the immediate section of the buildings which was subdivided from the larger original convent section in 2014. The buildings sit in a

garden setting, in an otherwise light industrial area. The absence today of a residential community in the vicinity has deprived the former convent of some of its original context. The complex has contextual significance as one of Christchurch's few remaining early former convents which until the 2011 earthquake, was still in use for its original purpose. It is an important remaining part of the early colonial city's 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 convent 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 former Community of the Sacred Name convent 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 built 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 former Community of the Sacred Name convent has high cultural and spiritual significance as the former home of the only Anglican female order in New Zealand since shortly after its inception in 1893. The buildings at 319 St Asaph 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 19th century chapel. The former convent buildings have craftsmanship significance for its chapel construction and more particularly for the stained glass windows by noted British stained glass artist Veronica Whall and altar and carvings by noted Christchurch carver Frederick Gurnsey. The complex has contextual significance as one of Christchurch's few remaining early convent buildings which until the 2011 earthquake, was still in use for its original purpose, and as a part of Christchurch's early Anglican heritage.

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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

UPDATED: JUNE 2020

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 514**

***COMMERCIAL BUILDING AND SETTING, LAWRIE AND
WILSON AUCTIONEERS - 210 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 Council by the Canterbury Earthquake Recovery Authority. A new building for the Canterbury Regional Council was constructed on part of the wider site. The former Lawrie and Wilson building is currently undergoing a strengthening and repair programme of works.

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 Christchurch City Council 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 20th 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 was otherwise cleared of all its pre-earthquake structures for the construction of the new ECAN building.

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 **UPDATED:** May 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1410
*FORMER WOOD BROTHERS' FLOUR MILL AND SETTING –
1-5 14 WISE STREET, CHRISTCHURCH***



PHOTOGRAPH: B SMYTH 2019

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 Wood Brothers' Flour Mill has high historical significance as one of the largest flour mills in the South Island and for its association with an industry that was central to Canterbury's economic development. The milling company was established by William Derisley Wood (1824-1904) in 1856. Wood's first mill, powered by a windmill, was located in Antigua Street at the site of what was later Canterbury Brewery. In 1860 Wood's brother Henry immigrated to New Zealand and the firm of Wood Brothers was founded. In 1861 a new water-powered mill on the present-day site of Christchurch Girls' High School was completed. In 1890 the decision was made to build a roller mill, powered by steam and serviced by rail, in Addington.

The new Addington mill was designed by leading industrial architect J C Maddison and commenced operation in 1891. Wood's Mill, lit by electricity and powered by steam, was considered to be the most modern mill in New Zealand upon its completion. By the early 20th century Wood Brothers' flour and related products had received national and international acclaim. By 1936 the Addington mill had the largest output in the South Island, 33 sacks of flour per hour. Along with the Addington Railway workshops (1880) and Addington Prison (1870), the mill was one of the major employers in the area. The mill which diversified from flour production in order to stay in operation, continued to be owned and operated by the

Wood family until 1970. Since that date the mill complex has been used for a variety of functions, including residential, artists' studios and theatrical venue.

The grain silo (1913) and extension to the rear of the flour mill (1924), both designed by the Luttrell brothers, were demolished following the 2010 and 2011 Canterbury earthquakes, along with the landmark brick chimney. One of the gable ends was damaged and the link between the silo and the adjacent building was demolished. The buildings that remain are being strengthened and repaired for reuse.

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 Wood Brothers' Flour Mill has cultural significance for its part in the flour milling industry which was an essential industry from the beginning of European settlement. It also has cultural values for its philosophy of corporate concerns for staff welfare and working conditions. The Imperial Bowling Club, which was established for mill staff in 1924 when the grounds in front of the mill building were landscaped for use as a bowling green. The provision of amenities such as this is associated with a philosophy of corporate concerns for staff welfare can also be seen in the development of the Edmond's Factory and Gardens in the early 1920s (factory demolished). The mill also has cultural significance for its association with the art community who established small studios there and the Riccarton Players (est. 1960). The amateur theatrical society operated its Mill Theatre from the former flour and grain store from 1983 until 2011 and is well-known for its contribution to Christchurch's cultural 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 Wood Brothers' Flour Mill has high architectural and aesthetic significance as an architecturally designed 19th century industrial complex. The mill was designed by J C Maddison, who specialised in industrial architecture. Maddison was born and trained in England before immigrating to Canterbury in 1872 to set up practice as an architect and building surveyor. During the 1880s he became a leader in the field of industrial design, specialising in the new field of designing freezing works.

At Wood's Mill Maddison designed a utilitarian building with classical detailing, modelled on late 18th century English mill buildings. The four-storey brick building has a gabled roof with polychromatic arched window openings. The original building consisted of six bays, with an additional two bays being added at the southern end by Maddison in 1896. The flour and grain store immediately north of the mill building was part of the original design, as was a large chimney that is no longer extant.

Later additions to the mill building were executed by the Luttrell Brothers, leading early 20th century commercial architects in the city. A large brick silo was completed in 1913 and a large brick addition to the rear of the mill building was completed in 1924. The latter was in keeping with Maddison's design although simpler in its detailing. In 1960 a corrugated iron addition was made to the roof of the main mill building to house machinery that increased its milling capacity. Although the complex has not been used for milling purposes since 1970 the

surviving buildings have retained their original appearance and remain a unique 19th century industrial architectural landmark within the city.

The Woods Mill complex sustained damage in the 2010 and 2011 Canterbury earthquakes. The grain silo (1913) and extension to the rear of the flour mill (1924), both designed by the Luttrell brothers, were demolished along with the landmark brick chimney. One of the gable ends was damaged and the link between the silo and the adjacent building was demolished. The remaining buildings, including the dominant multi-storied brick building, are being strengthened and repaired for reuse.

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 Wood Brothers' Flour Mill has high technological and craftsmanship significance due to the high quality of its late 19th century construction for industrial purposes. The mill was specially constructed to withstand the weight and vibrations of the machinery it was built to house. The exterior walls are triple brick and the central columns of the interior are Australian ironwood, each hand adzed from a single tree. Other internal features include 12-inch square Oregon beams and kauri flooring. Both the mill's machinery and its steam engine were advanced for its day. The contractor for both the original mill and its 1896 addition was Walter Scott, who later founded the motor engineering firm of Scott Motors.

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 Wood Brothers' Flour Mill and its setting have high contextual significance as one of the major industrial plants in the commercial/industrial suburb of Addington. The setting consists of an essentially rectangular block fronting Wise Street. The listing includes the former flour mill and the former flour and grain store. The Wood Brothers' flourmill complex has considerable landmark significance in the area due to the size, design and scale of the brick structures.

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 Wood Brothers' Flour Mill and its setting have 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 former Wood Brothers' Flour Mill and its setting has high overall significance to Christchurch, including Banks Peninsula. The surviving mill buildings have high historical significance for the generational association with the Wood family since 1856 and as one of the most productive and progressive flour mills in the South Island during the late 19th and 20th centuries. Wood's Mill has cultural significance for its part in the flour milling industry which was an essential industry from the beginning of European settlement. It also has cultural values for its philosophy of corporate concerns for staff welfare and working conditions and its later association with the art community who established small studios there and the Riccarton Players who operated its Mill Theatre. The former flour mill has high architectural and aesthetic significance as an example of 19th century industrial architecture and the work of J C Maddison. Wood's Mill has high technological and craftsmanship significance due to the high quality of its late 19th century construction for industrial purposes. Wood's Mill has high contextual significance as a physical landmark in the area due to its size and scale, and as a recognised industrial landmark in Addington. The former Wood's Mill 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, *14 Wise Street, Former Wood Brothers' Mill*
Christchurch City Council Town Planning Division *The Architectural Heritage of Christchurch*.
9. Wood's Mill (Christchurch, 1982)
Historic place # 7339 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/7339>
Geoffrey Thornton *New Zealand's Industrial Heritage* (Wellington, 1982)

REPORT DATED: 3 MARCH, 2015

UPDATED: JANUARY 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 571**

***FORMER DIGBY'S COMMERCIAL SCHOOL /
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 Digby's Commercial School building is of high historical and social significance for its construction in 1928 for Digby's, a prominent and successful private secretarial college. The school was established in the Triangle on High Street as the Christchurch Shorthand and Technical School by Miss A. M. Carr in 1892. It offered tuition by day, evening and correspondence lessons in shorthand, typewriting, bookkeeping, commercial practice and business correspondence. In 1898 Carr took her star ex-pupil Henry Digby into partnership. Known for his brilliance as a shorthand writer and typist, Digby became the school's principal. In c1905 he took over the business, renaming it Digby's Commercial School. The school shifted to new purpose-built premises on Worcester Street in 1928, where it operated until c1950.

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 from 1995 until the Canterbury Earthquakes the upper floor was utilised for English language tuition.

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 Digby's Commercial School 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 School was evidence 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 Digby's Commercial School 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), Bishops court in Park Terrace (demolished) 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, by 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. As a consequence of the many alterations to the interior, little heritage fabric, features or layout remain other than the stair, some radiators, and a handful of doors with transoms in the front section 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 former Digby's Commercial School 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 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 Digby's Commercial School 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 in Worcester Boulevard between Cathedral Square and the Canterbury Museum, Arts Centre of Christchurch and Botanic 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 Avon River and the 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 Digby's Commercial School 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 prior to 1900. Structures on the site can be seen in both the 1862 and 1877 maps of the central city. The Avon River and its banks were used first by local Māori and later by the early Europeans, prior to 1900.

ASSESSMENT STATEMENT

The former Digby's Commercial School 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 Digby's Commercial School 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-20th century and again in more recent decades. The 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 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:

CCC Heritage files - *69 Worcester Street*

Ruth Helms 'The Architecture of Cecil Wood' PhD Thesis, University of Canterbury, 1996.

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 **Revised:** 15/01/2016 **Updated:** 9/12/2020

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 580
*FORMER TRINITY CONGREGATIONAL CHURCH AND SETTING
– 124 WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: D COSGROVE 2021

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 19th 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. 124 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 was partially deconstructed – the tower collapsed in the February 2011 earthquake and further deconstruction and stabilisation works were undertaken to make the building safe. It is now owned by the Christchurch Heritage Trust who as Christchurch Heritage Ltd are strengthening, repairing and restoring 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 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. 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 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.

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 from the central main internal space. The building was severely damaged during the Canterbury earthquakes, with the loss of the external tower and serious damage to the structure and stonework. The gables had to be deconstructed, including the rose windows. The timber interior remained intact. The strengthening, repair and restoration of the building involved the partial rebuilding of the exterior walls with the gables being reconstructed with a steel frame clad in a veneer of the original stone. To date the tower has not been reconstructed.

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 and for the post-earthquake restoration strategy that reused the original structural stone as cladding on a lightweight frame.

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, which includes the relocated commercial building, Shands, on the south side of the building. The church contributes to range of heritage buildings in this block of Worcester Street in terms of its architectural style and 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, built in 1874, 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 pre dates 1900.

ASSESSMENT STATEMENT

The former Trinity Congregational Church is of overall high significance to Christchurch and Banks Peninsula as a 19th century church that was used for Congregationalist worship for a century, latterly for the Pacific Island community, being the first Samoan church in Christchurch where Catholic and Protestant worshipped together,, and later for its use by local community groups before becoming a well-known Christchurch 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, and other human activity, and including that which pre dates 1900.

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REPORT DATED: 11/11/2014

UPDATED: 17/12/2020

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 127
*DWELLING AND SETTING, TE WHARE WAIUTUUTU
KATE SHEPPARD HOUSE - 83 CLYDE ROAD,
CHRISTCHURCH***



PHOTOGRAPH: Francesca Bradley, Heritage New Zealand Pouhere Taonga, 27 Sep. 2021.

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 83 Clyde Road is of high social and historical significance as the former residence of New Zealand's leading suffragist Kathryn (Kate) Wilson Sheppard, who is internationally recognised for her work in the fight for women's suffrage between 1887 and 1893. Sheppard (1847-1934) and her husband Walter built their villa in 1888, following the example of Kate's brother Frank Malcolm and her sister Isabel who also had properties on Clyde Road. During Sheppard's time at Clyde Road the residence would have been visited by a number of prominent women who worked to secure the franchise for women. As part of this campaign Kate Sheppard was a prolific speaker and writer, and also editor of *The White Ribbon* from 1895 until 1903. This journal of the Women's Christian Temperance Union was the first New Zealand periodical to be started, owned, edited and published entirely by women. In 1990 Kate Sheppard's historic contribution was recognised by the Reserve Bank's decision to use her image on the New Zealand ten dollar banknote.

The dwelling was the venue for Sheppard's many visitors, including leading feminists such as Margaret Sievwright, Amey Daldy, Marian Hatton and Jessie MacKay. Shepherd also assembled several petition rolls at the villa, most notably the Women's Suffrage Roll of 1893, which contained almost 32,000 signatures and is currently on display in the Constitution Room of Archives New Zealand's Wellington offices. The dwelling was subsequently the venue for celebrations hosted by the Sheppards after New Zealand women were given the right to vote on 19 September 1893. Three years later, when the National Council of Women was founded in Christchurch, Kate Sheppard became its first President.

The Sheppards sold the property in 1902 to John Joseph Dougall, a prominent barrister and solicitor and city councillor who was elected Mayor of Christchurch in 1916. It remained in the Dougall family until 1939. The property was then subdivided in 1944, but common ownership of most of the subdivision meant that the property remained largely intact. Under the ownership of Dr Anthony Dallison from the 1950s to 1980s the house was used as both a residential dwelling and medical surgery. It remained a private residence, although one that often hosted social functions, such as weddings and commemorations associated with the work of Kate Sheppard, until it was purchased by the New Zealand Government in 2019. The property is operated by Heritage New Zealand Pouhere Taonga as a public heritage destination sharing the contribution of Kate Sheppard and her contemporaries to the progression of women's rights, and the continuing story of social reform. In 2020, in consultation with Ngāi Tūāhuriri, the property was given the name Te Whare Waiutuutu Kate Sheppard House. Alongside that of Kate Sheppard the name references the Māori name of the Okeover Stream which defines the northern boundary of the property.

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 83 Clyde Road is of high cultural significance because of its association with the women's suffrage campaign led by Kate Sheppard. New Zealand was the first nation state in the world to grant women the franchise and the dwelling is associated with an event of international significance that arose out of the belief that women should be free to participate in civic and political life.

The dwelling is also illustrative of the way of life of those who took up residence in Christchurch's fashionable inner suburbs in the late 19th and early 20th centuries. The Sheppards moved to Fendalton from their previous home in Kilmore Street to take advantage of the cleaner air and more generous garden 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 dwelling at 83 Clyde Road is of architectural and aesthetic significance as an example of the villas that were built in suburban areas such as Fendalton during the late 19th and early 20th centuries. The single storey, north-facing bay villa is of weatherboard construction with a grey slate roof. On the northern side, its prominent bay windows are connected by a wide verandah. Originally the dwelling's main entrance was on the east side of the house off the driveway, although after it was sold in 1902 this was replaced by a north-facing entrance sheltered by the verandah. Further additions have been made to the dwelling since the

1980s. The interior was built in kauri with rooms opening off a wide central hallway which included an ornamental archway. The designer of the dwelling is currently unknown.

After the 2010-2011 earthquakes the two decorative brick chimneys were taken down to ceiling level and replica chimney tops were then erected. Repiling was also carried out, with new treated timber piles being installed between the existing stone and concrete piles. Following the purchase of the property by the Government, Heritage New Zealand Pouhere Taonga made minor alterations and upgrades to the building to enable public access and use 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 dwelling at 83 Clyde Road has technological and craftsmanship significance because of its extensive use of kauri, which was unusual in Christchurch homes of this period. Likewise it provides an example of the use of slate roofing techniques in a domestic dwelling.

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 83 Clyde Road and its setting is of contextual significance as one of a number of heritage listed buildings, predominantly large residential dwellings, on and near Clyde Road. These contribute to the well-established character of the area.

The setting consists of an area of land that was one of the largest parcels still in residential use in the area, until the property was purchased by the Government. The house is set back from the road and located to the south-west corner of the property. While the setting now includes a tennis court and pool, which are later additions, the large garden reflects the generous size of the residential sections that were developed in Fendalton in the late 19th and early 20th centuries. Mature trees are a feature of the setting, including two oaks trees along the northern boundary, a cypress tree at the front of the property and a mature golden ash tree to the rear.

The dwelling at 83 Clyde Road also has contextual significance in relation to another listed building, the dwelling known as Midway at 7 Middleton Road. Midway was built in 1920 for William and Jennie Lovell-Smith and Kate Sheppard. Sheppard helped to fund the two-storey home and occupied two rooms in the western wing, until her death in 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 dwelling and its setting at 83 Clyde Road 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 dwelling and its setting at 83 Clyde Road is of high heritage significance to the Christchurch District, including Banks Peninsula. It has high historical and social significance as the home of Kate Sheppard during the period when she spearheaded the campaign for women's suffrage in New Zealand, assembled the Women's Suffrage Roll of 1893, and became first President of the National Council of Women in 1896. It was also the residence of John Joseph Dougall when he became Mayor of Christchurch in 1916. It has high cultural significance because of the importance of the campaign for women's suffrage to the subsequent lives of women in New Zealand. It has architectural significance as a late Victorian villa and technological and craftsmanship significance because of its kauri and slate construction. The dwelling has contextual significance as an example of the late 19th and early 20th century villas built in Fendalton and archaeological significance as a dwelling that predates 1900.

REFERENCES:

Rosemary Baird. Historical Overview of the Fendalton Waimairi Ward 2009

CCC Heritage file *Dwelling – Kate Sheppard: 83 Clyde Road*

Judith Devalient, 'Fighting for the Vote', *Historic Places*, March 1993.

Reserve Bank of New Zealand. 'History of Bank Notes in New Zealand'. Retrieved 11 June 2009 from <http://www.rbnz.govt.nz/currency/money/0094089.html>
<http://www.teara.govt.nz/en/biographies/2s20/sheppard-katherine-wilson>

Historic place # 9325 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/9325>

REPORT DATED: 15 FEBRUARY 2015

UPDATED: MAY 2022

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER RNZAF BASE WIGRAM – 69 CORSAIR DRIVE, 75
& 95 SIOUX AVENUE, 32R BENNINGTON WAY, 14& 20E
HENRY WIGRAM DRIVE, 235 MAIN SOUTH ROAD,
CHRISTCHURCH

The former RNZAF Base Wigram is considered to be the historic home of military and land-based aviation in New Zealand. From its establishment in 1917 until its closure nearly eighty years later, Wigram was the primary military pilot training school in this country. The forerunner of the Royal New Zealand Air Force (RNZAF), the Permanent Air Force (PAF), was also established at Wigram in 1923. These two features saw Wigram acknowledged as the historic and spiritual home of the RNZAF. Although the base closed in 1995 and has since been extensively developed for housing by Ngai Tahu, the area of the former base still contains significant buildings and structures that link to key events, accomplishments, phases and personalities in this country's aviation history.

Flight training began at the then Sockburn Aerodrome under the auspices of the Canterbury Aviation Company in 1917. Promoted by businessman and politician Sir Henry Wigram, the company trained 182 pilots for service in WWI. Later Sir Henry's tenacity and generosity saw the government establish the PAF at the site. The **Former Canterbury Aviation Company Barracks (1917)** are the oldest aviation-related buildings in New Zealand, and represent these early phases of military aviation.

In the two decades after WWI, the public watched with great excitement as brave aviation pioneers chalked up aviation milestones and the world became a smaller place. In 1928 Fokker monoplane the *Southern Cross* touched down at Wigram, signalling the first successful trans-Tasman flight. The **Kingsford Smith Landing Site** commemorates this key event, but also the other achievements of this heroic era.

After many years of relative neglect, the changing geo-political situation of the early 1930s saw the government invest significant funds into a newly re-christened RNZAF. The first significant structures to emerge from this early phase of rearmament were **Hangars 4 and 5 (1934-1936)**. In terms of scale, form and technology, these buildings were far in advance of anything the air force had possessed to this time.

Although much was achieved in this period, the 1936 Cochrane Report underlined on-going vulnerabilities and made recommendations for further urgent improvements. As a consequence, the RNZAF's rearmament programme went into overdrive. The **No. 1 Officers' Mess (1939-1940)** and the **Instructional Building – Control Tower (1938-1939)** represent this phase, and are central in commemorating the long-term role of Wigram in RNZAF training, the RNZAF in WWII, and the central place of Wigram in the history and culture of the RNZAF generally.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 631
*FORMER CANTERBURY AVIATION COMPANY BARRACKS -
235 MAIN SOUTH ROAD, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 13/01/2015

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 Canterbury Aviation Company Barracks has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities.

Christchurch businessman and politician Sir Henry Wigram first recognized the potential benefits of aviation as early as 1908, and championed the cause for the rest of his life. Early in WWI, Wigram began campaigning for a separate New Zealand flying corp. The government was unresponsive but opened the door to private initiatives. Wigram subsequently set up and supported the Canterbury Aviation Company, dedicated to the patriotic duty of flying officer training at its purpose-built Sockburn Aerodrome. Between June 1917 and the end of the war 182 pilots graduated from the school, of whom 156 saw service with the Royal Flying Corp and its successor the Royal Air Force. This number included several who served with distinction, including Captain Rhodes-Moorhouse, the first ever air Victoria Cross winner. After the war demand for pilot training fell away, but the school struggled on for another four years. During this time company personnel were responsible for a number of New Zealand aviation firsts, including the first Cook Strait flight and the first scheduled airmail and passenger service. In 1923 Sir Henry persuaded the government to take over the company and its assets by generously subscribing a third of the

purchase price. The government renamed the Sockburn Aerodrome in Wigram's honour and established the Permanent Air Force (the forerunner of the RNZAF) there.

The first six cells of the Barracks were built in mid 1917 to house the first intake of pilot trainees. The block was then doubled in size with the addition of a further six cells later the same year. It continued to house RNZAF Base Wigram personnel until at least the late 1970s. In 1980 or 1981 it was relocated for the first time, into #7 Hangar. It has subsequently been relocated a number of times, and is presently at the north end of #2 Hangar.

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 Canterbury Aviation Company Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. This significance was recognized in 1982, when the simple timber structure was relocated rather than demolished.

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 Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The narrow weatherboard building consists of a row of match-lined cells opening onto a verandah.

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 Canterbury Aviation Company Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI 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 Canterbury Aviation Company Barracks have some contextual value as the building remains however on the broader Canterbury Aviation Company site, and in association with other buildings that date from the former airfield's later phases of military aviation. However this is limited on their immediate site outside a hanger at Wigram and they have been relocated on a number of occasions.

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 setting and wider site are of archaeological significance as they may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Canterbury Aviation Company Barracks has overall high significance to Christchurch, including Banks Peninsula. It has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities, such as Sir Henry Wigram. The Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. The former Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI period. The former Canterbury Aviation Company Barracks was constructed post-1900, and has been relocated on a number of occasions, however the setting and wider site may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Former Canterbury Aviation Company Barracks, Wigram

REPORT DATED: 22/08/14

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 632
*KINGSFORD SMITH LANDING SITE - 32R BENNINGTON WAY,
CHRISTCHURCH***



PHOTOGRAPH : G. WRIGHT, 24 AUGUST 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 Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. The flight captured the public's imagination, and large crowds turned out to welcome the airmen. This heightened interest boosted aero clubs and small air transport companies, led to the formation of an Aerodrome Services Division in the Public Works Department, and ultimately initiated commercial trans-Tasman aviation. The historic event is commemorated at Wigram by the Kingsford Smith Landing Site, a location on the former airfield marked by a plaque set into the ground. The first plaque on the site was laid by aviation promoter Sir Henry Wigram soon after the event. In 1982 this stone plaque was removed to storage and replaced with a metal version. This plaque is presently located in a commemorative park created within the Wigram Skies residential subdivision.

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 Kingsford Smith Landing Site has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war 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 Kingsford Smith Landing Site has some aesthetic value as the site has been recently landscaped into a commemorative park in order to provide prominence to the historic 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 Kingsford Smith Landing Site has intangible technological significance for its association with the *Southern Cross*, an aircraft that represented the rapid progress that aviation technology had made since WWI.

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 Kingsford Smith Landing Site has some contextual value in relation to its site, a section of former New Zealand Airforce airfield recently landscaped into a commemorative park, and in relation to the nearby buildings and structures of the former RNZAF Base Wigram. These structures include at least one building (the former Canterbury Aviation School barracks block) that existed at the time of the *Southern Cross* landing in 1928. The site was originally part of the airfield an open space but is now in the centre of a suburban estate development.

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.

However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that

which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

ASSESSMENT STATEMENT

The Kingsford Smith Landing Site has overall significance to Christchurch, including Banks Peninsula. The Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. It has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war New Zealand. The site has intangible technological significance for its association with the rapid evolution of aviation technology and associated accomplishments that characterised the first half of the twentieth century. However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

REFERENCES:

CCC Heritage File: Kingsford Smith Landing Site – Wigram

REPORT DATED: 25/08/14

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1306
FORMER RNZAF STATION WIGRAM HANGAR 4 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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.

Hangar 4 and the adjacent Hangar 5 and setting have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 4 and the adjacent Hangar 5 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 4 and the adjacent Hangar 5 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 remain in near original condition and have undergone little alteration.

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.

Hangar 4 and the adjacent Hangar 5 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 4 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 5. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 5 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the south is the identical Hangar 5. To the north are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 4 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

Hangar 4 and its setting is of high heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 5 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They

are a prominent symbol of the former base, and are the tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 4 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 5 and the former apron. The hangar also has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars and the former Instructional Building to the north, with which it forms an important heritage precinct. Hangar 4 has landmark significance. Hangar 4 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 Files

Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 629
*FORMER RNZAF STATION WIGRAM HANGAR 5 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 08/01/2015

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.

Hangar 5 and the adjacent Hangar 4 have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 5 and the adjacent Hangar 4 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 5 and the adjacent Hangar 4 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 have remain in near original condition having had little alteration.

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.

Hangar 5 and the adjacent Hangar 4 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 5 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 4. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 4 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the immediate north is the identical Hangar 4. Beyond this are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 5 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

Hangar 5 and its setting is of high overall heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 4 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations

at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They are a prominent symbol of the former base, and are tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 5 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 4 and the former apron. The hangar has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the adjacent Hangar 4, but also Hangars 2 and 3 and the former Instructional Building, with which it forms an important contiguous heritage group. Highly visible, Hangar 5 has landmark significance. Hangar 5 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 Files
Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 628
*FORMER RNZAF STATION WIGRAM INSTRUCTIONAL
BUILDING/CONTROL TOWER AND SETTING - 69 CORSAIR
DRIVE, 75 & 95 SIOUX AVENUE, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 Instructional/Control Tower Building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion.

RNZAF Station Wigram was the historical home and training hub of the New Zealand Air Force and its precursors. Under the Cochrane Report expansion, the flight training role of Wigram was significantly boosted. The Instructional Building was planned to allow the realisation of this. The building was designed in 1937, commenced in 1938 and completed in December 1939. With the outbreak of war in late 1939, training at Wigram underwent another step change. Pilot training was augmented with the establishment of training for

other air force roles. During WWII, the majority of the nearly 13,000 personnel trained by the RNZAF passed through Wigram at some point. After the war, the Instructional/ Control Tower Building maintained a training function. In the 1960s air force training was concentrated in a specialist Training Group, later renamed Support Group. This was headquartered in the Instructional/ Control Tower Building until not long before the base closed in 1995.

In addition to its training functions, the Instructional/ Control Tower Building coordinated flight at Wigram from the outset. When the building first opened in 1939, flight observation and control functions were concentrated on the third floor, with a fire tender and armoury on the ground floor. Reflecting changing technologies, a first control cab was added to the roof in 1945. This was replaced in 1974. Although RNZAF Base Wigram closed in 1995, the airfield remained open for civilian purposes and air traffic control services were provided until 2009.

The Instructional Building also provided administrative space for other air force functions through its history. These included Station Head Quarters during the latter years of the war, and the Directorate of Manning and the Air Force Recruiting Office from the late 1980s. After the base closed in 1995, Ngāi Tahu assumed ownership and leased the building to various flight-related businesses until the airfield closed in 2009. Since the 2010-2011 Canterbury Earthquakes, Te Rūnanga o Ngāi Tahu have occupied the building themselves.

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 Instructional/ Control Tower Building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It therefore serves as a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through its doors. As a WWII-era building, it has a particular role in commemorating the air force personnel who served and died in that conflict.

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 Instructional/Control Tower Building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant in its own right as a noteworthy Moderne building; part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Base Wigram.

The former Instructional/ Control Tower Building was designed in 1937, commenced in 1938 and completed in 1939. It illustrates many of the common features of Moderne buildings, a variant of Art Deco architecture characterised by its stream-lined geometric form and decoration, and planar surfaces. The building has been altered on a number of occasions – most notably in 1945 when the first of a succession of Control Cabs was added to the roof, and in 1989 when the stepped third floor was extended out to provide additional office space. Many of these exterior alterations have been sympathetically executed however, such that

the building still retains its 1930s character. Interior-wise there have also been extensive alterations overtime as uses have changed. However sufficient form and features remain internally to understand how the building appeared originally. The metal-balustraded staircase is a particular feature.

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 Instructional/ Control Tower Building has high technological significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The Instructional Building also has craftsmanship significance for the quality of its design, decoration and finishes. The Labour administration of the late 1930s instituted a significant programme of public works, which included public buildings of a notably high quality.

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 Instructional/ Control Tower Building and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram. The setting of the building includes the immediate land parcel and is part of the broader setting of the two hangars to the south, hangars four and five. The setting includes some of the former parade ground to the west of the Instructional Building, and a portion of the former runway area to the east. This parcel and a reserve further to the east help preserve views of the building's principal facades from Corsair Drive. To the north and south are respectively hangars two and three, and four and five. These are contemporary with the Instructional Building, and constitute an important heritage precinct. A large building surrounded by extensive open space, the Instructional Building 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.

The former Instructional/Control Tower 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.

ASSESSMENT STATEMENT

The former Instructional Building is of high overall heritage significance to Christchurch, including Bank Peninsula. The building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years. The building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It also serves to commemorate both the former base and the personnel who served there. The building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant as a noteworthy Moderne building, part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Station Wigram. The building has high technological and craftsmanship significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The building has craftsmanship significance for the quality of its design, decorative detail and finishes. The building has high contextual significance on its site, a parcel which preserves important sight lines and includes the former parade ground. The building and its setting has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars to the north and south, with which it forms an important heritage precinct. It has landmark significance. The former Instructional/Control Tower 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:

Draft Conservation Plan and Condition Report: Former Wigram Control Tower (Heritage Management Services)

REPORT DATED: 28/08/2014

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE

HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE

HERITAGE ITEM NUMBER 630

FORMER RNZAF STATION WIGRAM No. 1 OFFICERS’ MESS, BREVET GARDEN AND SETTING - 14, 20E HENRY WIGRAM DRIVE, CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 No. 1 Officers' Mess, Brevet Garden and setting, has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion. Construction of the No. 1 Officers' Mess at the then Wigram Aerodrome commenced in early 1939, and although the full complex was not completed until 1940, the building was partially occupied from just before the declaration of war in September 1939. The mess quartered single officers and served as the formal and informal gathering place of all officers at RNZAF Base Wigram for more than fifty years until its closure in 1995. The RNZAF regarded Wigram as its historical home, and the Wigram No. 1 Officers' Mess as its principal mess. This special status was maintained by the presence of the RNZAF Officer Training School, which ensured that all air force officers were members of the mess in the formative years of their careers.

An aircrew brevet is the winged badge worn on the left breast by qualified aircrew. A large stylised brevet garden was created along the principal elevation of the No. 1 Officers' Mess at the time of its construction.

The former mess building continues to function, much in the use it was originally built for, as a privately-owned accommodation provider and bar/function venue.

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 No. 1 Officers' Mess has high cultural and spiritual significance as the home of the RNZAF officer corps for more than fifty years. During this time, the building was central to the customs, practices and distinctive lifestyle of the group. Consequently it holds a high degree of intangible emotional and spiritual resonance. It also commemorates the generations of air force officers who passed through its doors, including many who served and died in conflict. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew.

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 No. 1 Officers' Mess has architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The building was designed by the Public Works Department in 1937-1938, based closely on RAF models in terms of form, function and style. The stripped Art Deco building consists of a single storey service block framed by two two-storey barracks wings. The central block has a rusticated entry crowned with a squat clocktower. Its Art Deco detail is noteworthy, but the impact of the composition was muted by the replacement of the original flat roof with a pitched tile roof in the 1950s. The interior of the building has been altered but its Art Deco character remains. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew.

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 No. 1 Officers' Mess has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The building was reputedly designed with its use in wartime very much in the minds of its architects, and was therefore constructed of reinforced concrete to aid bomb resistance. As an officers' mess, serving the senior members of the air force, the building was also finished to a high specification. The joinery is of a particularly high quality, both in the public rooms and other areas such as the bedrooms.

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 No. 1 Officers' Mess, brevet garden and its setting is of high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram. The setting of the building includes the immediate land parcel, a roughly rectangular plot at the corner of Henry Wigram Drive and Consul Place. The brevet garden divides the semi-circular mess drive from Henry Wigram Drive. The squash courts and garages, former elements of the heritage listing, were demolished in the 2000's. The site today consists largely of sealed carpark. The former base chapel was relocated to the east end of the mess building in the 2000s. Whilst considerably reduced in number in the twenty years since the closure of the base, there are still many WWII era buildings in the vicinity of the former No. 1 Officers' Mess. These include several dwellings in Henry Wigram Drive built to house senior base personnel.

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 No. 1 Officers' Mess 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 former No. 1 Officers' Mess and brevet garden and setting is of high overall heritage significance to Christchurch, including Bank Peninsula. It has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years. The former No. 1 Officers' Mess and brevet garden has cultural and spiritual significance as the home of the RNZAF officer corps for this period. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew. It has high architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew. The former No. 1 Officers' Mess and brevet garden has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The former No. 1 Officers' Mess and brevet garden and setting has high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram, particularly the nearby former homes of the senior officers. The former No. 1 Officers' Mess 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: No. 1 Officers' Mess – Wigram, 14 Henry Wigram Drive

REPORT DATED: 27/08/20

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER RNZAF BASE WIGRAM – 69 CORSAIR DRIVE, 75
& 95 SIOUX AVENUE, 32R BENNINGTON WAY, 14& 20E
HENRY WIGRAM DRIVE, 235 MAIN SOUTH ROAD,
CHRISTCHURCH

The former RNZAF Base Wigram is considered to be the historic home of military and land-based aviation in New Zealand. From its establishment in 1917 until its closure nearly eighty years later, Wigram was the primary military pilot training school in this country. The forerunner of the Royal New Zealand Air Force (RNZAF), the Permanent Air Force (PAF), was also established at Wigram in 1923. These two features saw Wigram acknowledged as the historic and spiritual home of the RNZAF. Although the base closed in 1995 and has since been extensively developed for housing by Ngai Tahu, the area of the former base still contains significant buildings and structures that link to key events, accomplishments, phases and personalities in this country's aviation history.

Flight training began at the then Sockburn Aerodrome under the auspices of the Canterbury Aviation Company in 1917. Promoted by businessman and politician Sir Henry Wigram, the company trained 182 pilots for service in WWI. Later Sir Henry's tenacity and generosity saw the government establish the PAF at the site. The **Former Canterbury Aviation Company Barracks (1917)** are the oldest aviation-related buildings in New Zealand, and represent these early phases of military aviation.

In the two decades after WWI, the public watched with great excitement as brave aviation pioneers chalked up aviation milestones and the world became a smaller place. In 1928 Fokker monoplane the *Southern Cross* touched down at Wigram, signalling the first successful trans-Tasman flight. The **Kingsford Smith Landing Site** commemorates this key event, but also the other achievements of this heroic era.

After many years of relative neglect, the changing geo-political situation of the early 1930s saw the government invest significant funds into a newly re-christened RNZAF. The first significant structures to emerge from this early phase of rearmament were **Hangars 4 and 5 (1934-1936)**. In terms of scale, form and technology, these buildings were far in advance of anything the air force had possessed to this time.

Although much was achieved in this period, the 1936 Cochrane Report underlined on-going vulnerabilities and made recommendations for further urgent improvements. As a consequence, the RNZAF's rearmament programme went into overdrive. The **No. 1 Officers' Mess (1939-1940)** and the **Instructional Building – Control Tower (1938-1939)** represent this phase, and are central in commemorating the long-term role of Wigram in RNZAF training, the RNZAF in WWII, and the central place of Wigram in the history and culture of the RNZAF generally.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 631
*FORMER CANTERBURY AVIATION COMPANY BARRACKS -
235 MAIN SOUTH ROAD, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 13/01/2015

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 Canterbury Aviation Company Barracks has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities.

Christchurch businessman and politician Sir Henry Wigram first recognized the potential benefits of aviation as early as 1908, and championed the cause for the rest of his life. Early in WWI, Wigram began campaigning for a separate New Zealand flying corp. The government was unresponsive but opened the door to private initiatives. Wigram subsequently set up and supported the Canterbury Aviation Company, dedicated to the patriotic duty of flying officer training at its purpose-built Sockburn Aerodrome. Between June 1917 and the end of the war 182 pilots graduated from the school, of whom 156 saw service with the Royal Flying Corp and its successor the Royal Air Force. This number included several who served with distinction, including Captain Rhodes-Moorhouse, the first ever air Victoria Cross winner. After the war demand for pilot training fell away, but the school struggled on for another four years. During this time company personnel were responsible for a number of New Zealand aviation firsts, including the first Cook Strait flight and the first scheduled airmail and passenger service. In 1923 Sir Henry persuaded the government to take over the company and its assets by generously subscribing a third of the

purchase price. The government renamed the Sockburn Aerodrome in Wigram's honour and established the Permanent Air Force (the forerunner of the RNZAF) there.

The first six cells of the Barracks were built in mid 1917 to house the first intake of pilot trainees. The block was then doubled in size with the addition of a further six cells later the same year. It continued to house RNZAF Base Wigram personnel until at least the late 1970s. In 1980 or 1981 it was relocated for the first time, into #7 Hangar. It has subsequently been relocated a number of times, and is presently at the north end of #2 Hangar.

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 Canterbury Aviation Company Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. This significance was recognized in 1982, when the simple timber structure was relocated rather than demolished.

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 Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The narrow weatherboard building consists of a row of match-lined cells opening onto a verandah.

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 Canterbury Aviation Company Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI 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 Canterbury Aviation Company Barracks have some contextual value as the building remains however on the broader Canterbury Aviation Company site, and in association with other buildings that date from the former airfield's later phases of military aviation. However this is limited on their immediate site outside a hanger at Wigram and they have been relocated on a number of occasions.

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 setting and wider site are of archaeological significance as they may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Canterbury Aviation Company Barracks has overall high significance to Christchurch, including Banks Peninsula. It has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities, such as Sir Henry Wigram. The Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. The former Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI period. The former Canterbury Aviation Company Barracks was constructed post-1900, and has been relocated on a number of occasions, however the setting and wider site may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Former Canterbury Aviation Company Barracks, Wigram

REPORT DATED: 22/08/14

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 632
*KINGSFORD SMITH LANDING SITE - 32R BENNINGTON WAY,
CHRISTCHURCH***



PHOTOGRAPH : G. WRIGHT, 24 AUGUST 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 Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. The flight captured the public's imagination, and large crowds turned out to welcome the airmen. This heightened interest boosted aero clubs and small air transport companies, led to the formation of an Aerodrome Services Division in the Public Works Department, and ultimately initiated commercial trans-Tasman aviation. The historic event is commemorated at Wigram by the Kingsford Smith Landing Site, a location on the former airfield marked by a plaque set into the ground. The first plaque on the site was laid by aviation promoter Sir Henry Wigram soon after the event. In 1982 this stone plaque was removed to storage and replaced with a metal version. This plaque is presently located in a commemorative park created within the Wigram Skies residential subdivision.

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 Kingsford Smith Landing Site has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war 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 Kingsford Smith Landing Site has some aesthetic value as the site has been recently landscaped into a commemorative park in order to provide prominence to the historic 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 Kingsford Smith Landing Site has intangible technological significance for its association with the *Southern Cross*, an aircraft that represented the rapid progress that aviation technology had made since WWI.

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 Kingsford Smith Landing Site has some contextual value in relation to its site, a section of former New Zealand Airforce airfield recently landscaped into a commemorative park, and in relation to the nearby buildings and structures of the former RNZAF Base Wigram. These structures include at least one building (the former Canterbury Aviation School barracks block) that existed at the time of the *Southern Cross* landing in 1928. The site was originally part of the airfield an open space but is now in the centre of a suburban estate development.

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.

However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that

which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

ASSESSMENT STATEMENT

The Kingsford Smith Landing Site has overall significance to Christchurch, including Banks Peninsula. The Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. It has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war New Zealand. The site has intangible technological significance for its association with the rapid evolution of aviation technology and associated accomplishments that characterised the first half of the twentieth century. However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

REFERENCES:

CCC Heritage File: Kingsford Smith Landing Site – Wigram

REPORT DATED: 25/08/14

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1306
FORMER RNZAF STATION WIGRAM HANGAR 4 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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.

Hangar 4 and the adjacent Hangar 5 and setting have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 4 and the adjacent Hangar 5 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 4 and the adjacent Hangar 5 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 remain in near original condition and have undergone little alteration.

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.

Hangar 4 and the adjacent Hangar 5 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 4 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 5. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 5 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the south is the identical Hangar 5. To the north are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 4 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

Hangar 4 and its setting is of high heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 5 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They

are a prominent symbol of the former base, and are the tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 4 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 5 and the former apron. The hangar also has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars and the former Instructional Building to the north, with which it forms an important heritage precinct. Hangar 4 has landmark significance. Hangar 4 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 Files

Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 629
*FORMER RNZAF STATION WIGRAM HANGAR 5 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 08/01/2015

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.

Hangar 5 and the adjacent Hangar 4 have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 5 and the adjacent Hangar 4 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 5 and the adjacent Hangar 4 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 have remain in near original condition having had little alteration.

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.

Hangar 5 and the adjacent Hangar 4 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 5 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 4. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 4 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the immediate north is the identical Hangar 4. Beyond this are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 5 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

Hangar 5 and its setting is of high overall heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 4 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations

at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They are a prominent symbol of the former base, and are tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 5 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 4 and the former apron. The hangar has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the adjacent Hangar 4, but also Hangars 2 and 3 and the former Instructional Building, with which it forms an important contiguous heritage group. Highly visible, Hangar 5 has landmark significance. Hangar 5 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 Files
Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 628
*FORMER RNZAF STATION WIGRAM INSTRUCTIONAL
BUILDING/CONTROL TOWER AND SETTING - 69 CORSAIR
DRIVE, 75 & 95 SIOUX AVENUE, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 Instructional/Control Tower Building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion.

RNZAF Station Wigram was the historical home and training hub of the New Zealand Air Force and its precursors. Under the Cochrane Report expansion, the flight training role of Wigram was significantly boosted. The Instructional Building was planned to allow the realisation of this. The building was designed in 1937, commenced in 1938 and completed in December 1939. With the outbreak of war in late 1939, training at Wigram underwent another step change. Pilot training was augmented with the establishment of training for

other air force roles. During WWII, the majority of the nearly 13,000 personnel trained by the RNZAF passed through Wigram at some point. After the war, the Instructional/ Control Tower Building maintained a training function. In the 1960s air force training was concentrated in a specialist Training Group, later renamed Support Group. This was headquartered in the Instructional/ Control Tower Building until not long before the base closed in 1995.

In addition to its training functions, the Instructional/ Control Tower Building coordinated flight at Wigram from the outset. When the building first opened in 1939, flight observation and control functions were concentrated on the third floor, with a fire tender and armoury on the ground floor. Reflecting changing technologies, a first control cab was added to the roof in 1945. This was replaced in 1974. Although RNZAF Base Wigram closed in 1995, the airfield remained open for civilian purposes and air traffic control services were provided until 2009.

The Instructional Building also provided administrative space for other air force functions through its history. These included Station Head Quarters during the latter years of the war, and the Directorate of Manning and the Air Force Recruiting Office from the late 1980s. After the base closed in 1995, Ngāi Tahu assumed ownership and leased the building to various flight-related businesses until the airfield closed in 2009. Since the 2010-2011 Canterbury Earthquakes, Te Rūnanga o Ngāi Tahu have occupied the building themselves.

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 Instructional/ Control Tower Building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It therefore serves as a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through its doors. As a WWII-era building, it has a particular role in commemorating the air force personnel who served and died in that conflict.

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 Instructional/Control Tower Building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant in its own right as a noteworthy Moderne building; part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Base Wigram.

The former Instructional/ Control Tower Building was designed in 1937, commenced in 1938 and completed in 1939. It illustrates many of the common features of Moderne buildings, a variant of Art Deco architecture characterised by its stream-lined geometric form and decoration, and planar surfaces. The building has been altered on a number of occasions – most notably in 1945 when the first of a succession of Control Cabs was added to the roof, and in 1989 when the stepped third floor was extended out to provide additional office space. Many of these exterior alterations have been sympathetically executed however, such that

the building still retains its 1930s character. Interior-wise there have also been extensive alterations overtime as uses have changed. However sufficient form and features remain internally to understand how the building appeared originally. The metal-balustraded staircase is a particular feature.

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 Instructional/ Control Tower Building has high technological significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The Instructional Building also has craftsmanship significance for the quality of its design, decoration and finishes. The Labour administration of the late 1930s instituted a significant programme of public works, which included public buildings of a notably high quality.

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 Instructional/ Control Tower Building and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram. The setting of the building includes the immediate land parcel and is part of the broader setting of the two hangars to the south, hangars four and five. The setting includes some of the former parade ground to the west of the Instructional Building, and a portion of the former runway area to the east. This parcel and a reserve further to the east help preserve views of the building's principal facades from Corsair Drive. To the north and south are respectively hangars two and three, and four and five. These are contemporary with the Instructional Building, and constitute an important heritage precinct. A large building surrounded by extensive open space, the Instructional Building 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.

The former Instructional/Control Tower 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.

ASSESSMENT STATEMENT

The former Instructional Building is of high overall heritage significance to Christchurch, including Bank Peninsula. The building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years. The building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It also serves to commemorate both the former base and the personnel who served there. The building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant as a noteworthy Moderne building, part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Station Wigram. The building has high technological and craftsmanship significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The building has craftsmanship significance for the quality of its design, decorative detail and finishes. The building has high contextual significance on its site, a parcel which preserves important sight lines and includes the former parade ground. The building and its setting has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars to the north and south, with which it forms an important heritage precinct. It has landmark significance. The former Instructional/Control Tower 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:

Draft Conservation Plan and Condition Report: Former Wigram Control Tower (Heritage Management Services)

REPORT DATED: 28/08/2014

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE

HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE

HERITAGE ITEM NUMBER 630

FORMER RNZAF STATION WIGRAM No. 1 OFFICERS’ MESS, BREVET GARDEN AND SETTING - 14, 20E HENRY WIGRAM DRIVE, CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 No. 1 Officers' Mess, Brevet Garden and setting, has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion. Construction of the No. 1 Officers' Mess at the then Wigram Aerodrome commenced in early 1939, and although the full complex was not completed until 1940, the building was partially occupied from just before the declaration of war in September 1939. The mess quartered single officers and served as the formal and informal gathering place of all officers at RNZAF Base Wigram for more than fifty years until its closure in 1995. The RNZAF regarded Wigram as its historical home, and the Wigram No. 1 Officers' Mess as its principal mess. This special status was maintained by the presence of the RNZAF Officer Training School, which ensured that all air force officers were members of the mess in the formative years of their careers.

An aircrew brevet is the winged badge worn on the left breast by qualified aircrew. A large stylised brevet garden was created along the principal elevation of the No. 1 Officers' Mess at the time of its construction.

The former mess building continues to function, much in the use it was originally built for, as a privately-owned accommodation provider and bar/function venue.

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 No. 1 Officers' Mess has high cultural and spiritual significance as the home of the RNZAF officer corps for more than fifty years. During this time, the building was central to the customs, practices and distinctive lifestyle of the group. Consequently it holds a high degree of intangible emotional and spiritual resonance. It also commemorates the generations of air force officers who passed through its doors, including many who served and died in conflict. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew.

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 No. 1 Officers' Mess has architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The building was designed by the Public Works Department in 1937-1938, based closely on RAF models in terms of form, function and style. The stripped Art Deco building consists of a single storey service block framed by two two-storey barracks wings. The central block has a rusticated entry crowned with a squat clocktower. Its Art Deco detail is noteworthy, but the impact of the composition was muted by the replacement of the original flat roof with a pitched tile roof in the 1950s. The interior of the building has been altered but its Art Deco character remains. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew.

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 No. 1 Officers' Mess has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The building was reputedly designed with its use in wartime very much in the minds of its architects, and was therefore constructed of reinforced concrete to aid bomb resistance. As an officers' mess, serving the senior members of the air force, the building was also finished to a high specification. The joinery is of a particularly high quality, both in the public rooms and other areas such as the bedrooms.

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 No. 1 Officers' Mess, brevet garden and its setting is of high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram. The setting of the building includes the immediate land parcel, a roughly rectangular plot at the corner of Henry Wigram Drive and Consul Place. The brevet garden divides the semi-circular mess drive from Henry Wigram Drive. The squash courts and garages, former elements of the heritage listing, were demolished in the 2000's. The site today consists largely of sealed carpark. The former base chapel was relocated to the east end of the mess building in the 2000s. Whilst considerably reduced in number in the twenty years since the closure of the base, there are still many WWII era buildings in the vicinity of the former No. 1 Officers' Mess. These include several dwellings in Henry Wigram Drive built to house senior base personnel.

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 No. 1 Officers' Mess 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 former No. 1 Officers' Mess and brevet garden and setting is of high overall heritage significance to Christchurch, including Bank Peninsula. It has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years. The former No. 1 Officers' Mess and brevet garden has cultural and spiritual significance as the home of the RNZAF officer corps for this period. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew. It has high architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew. The former No. 1 Officers' Mess and brevet garden has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The former No. 1 Officers' Mess and brevet garden and setting has high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram, particularly the nearby former homes of the senior officers. The former No. 1 Officers' Mess 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: No. 1 Officers' Mess – Wigram, 14 Henry Wigram Drive

REPORT DATED: 27/08/20

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER RNZAF BASE WIGRAM – 69 CORSAIR DRIVE, 75
& 95 SIOUX AVENUE, 32R BENNINGTON WAY, 14& 20E
HENRY WIGRAM DRIVE, 235 MAIN SOUTH ROAD,
CHRISTCHURCH

The former RNZAF Base Wigram is considered to be the historic home of military and land-based aviation in New Zealand. From its establishment in 1917 until its closure nearly eighty years later, Wigram was the primary military pilot training school in this country. The forerunner of the Royal New Zealand Air Force (RNZAF), the Permanent Air Force (PAF), was also established at Wigram in 1923. These two features saw Wigram acknowledged as the historic and spiritual home of the RNZAF. Although the base closed in 1995 and has since been extensively developed for housing by Ngai Tahu, the area of the former base still contains significant buildings and structures that link to key events, accomplishments, phases and personalities in this country's aviation history.

Flight training began at the then Sockburn Aerodrome under the auspices of the Canterbury Aviation Company in 1917. Promoted by businessman and politician Sir Henry Wigram, the company trained 182 pilots for service in WWI. Later Sir Henry's tenacity and generosity saw the government establish the PAF at the site. The **Former Canterbury Aviation Company Barracks (1917)** are the oldest aviation-related buildings in New Zealand, and represent these early phases of military aviation.

In the two decades after WWI, the public watched with great excitement as brave aviation pioneers chalked up aviation milestones and the world became a smaller place. In 1928 Fokker monoplane the *Southern Cross* touched down at Wigram, signalling the first successful trans-Tasman flight. The **Kingsford Smith Landing Site** commemorates this key event, but also the other achievements of this heroic era.

After many years of relative neglect, the changing geo-political situation of the early 1930s saw the government invest significant funds into a newly re-christened RNZAF. The first significant structures to emerge from this early phase of rearmament were **Hangars 4 and 5 (1934-1936)**. In terms of scale, form and technology, these buildings were far in advance of anything the air force had possessed to this time.

Although much was achieved in this period, the 1936 Cochrane Report underlined on-going vulnerabilities and made recommendations for further urgent improvements. As a consequence, the RNZAF's rearmament programme went into overdrive. The **No. 1 Officers' Mess (1939-1940)** and the **Instructional Building – Control Tower (1938-1939)** represent this phase, and are central in commemorating the long-term role of Wigram in RNZAF training, the RNZAF in WWII, and the central place of Wigram in the history and culture of the RNZAF generally.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 631
*FORMER CANTERBURY AVIATION COMPANY BARRACKS -
235 MAIN SOUTH ROAD, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 13/01/2015

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 Canterbury Aviation Company Barracks has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities.

Christchurch businessman and politician Sir Henry Wigram first recognized the potential benefits of aviation as early as 1908, and championed the cause for the rest of his life. Early in WWI, Wigram began campaigning for a separate New Zealand flying corp. The government was unresponsive but opened the door to private initiatives. Wigram subsequently set up and supported the Canterbury Aviation Company, dedicated to the patriotic duty of flying officer training at its purpose-built Sockburn Aerodrome. Between June 1917 and the end of the war 182 pilots graduated from the school, of whom 156 saw service with the Royal Flying Corp and its successor the Royal Air Force. This number included several who served with distinction, including Captain Rhodes-Moorhouse, the first ever air Victoria Cross winner. After the war demand for pilot training fell away, but the school struggled on for another four years. During this time company personnel were responsible for a number of New Zealand aviation firsts, including the first Cook Strait flight and the first scheduled airmail and passenger service. In 1923 Sir Henry persuaded the government to take over the company and its assets by generously subscribing a third of the

purchase price. The government renamed the Sockburn Aerodrome in Wigram's honour and established the Permanent Air Force (the forerunner of the RNZAF) there.

The first six cells of the Barracks were built in mid 1917 to house the first intake of pilot trainees. The block was then doubled in size with the addition of a further six cells later the same year. It continued to house RNZAF Base Wigram personnel until at least the late 1970s. In 1980 or 1981 it was relocated for the first time, into #7 Hangar. It has subsequently been relocated a number of times, and is presently at the north end of #2 Hangar.

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 Canterbury Aviation Company Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. This significance was recognized in 1982, when the simple timber structure was relocated rather than demolished.

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 Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The narrow weatherboard building consists of a row of match-lined cells opening onto a verandah.

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 Canterbury Aviation Company Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI 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 Canterbury Aviation Company Barracks have some contextual value as the building remains however on the broader Canterbury Aviation Company site, and in association with other buildings that date from the former airfield's later phases of military aviation. However this is limited on their immediate site outside a hanger at Wigram and they have been relocated on a number of occasions.

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 setting and wider site are of archaeological significance as they may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Canterbury Aviation Company Barracks has overall high significance to Christchurch, including Banks Peninsula. It has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities, such as Sir Henry Wigram. The Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. The former Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI period. The former Canterbury Aviation Company Barracks was constructed post-1900, and has been relocated on a number of occasions, however the setting and wider site may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Former Canterbury Aviation Company Barracks, Wigram

REPORT DATED: 22/08/14

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 632
*KINGSFORD SMITH LANDING SITE - 32R BENNINGTON WAY,
CHRISTCHURCH***



PHOTOGRAPH : G. WRIGHT, 24 AUGUST 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 Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. The flight captured the public's imagination, and large crowds turned out to welcome the airmen. This heightened interest boosted aero clubs and small air transport companies, led to the formation of an Aerodrome Services Division in the Public Works Department, and ultimately initiated commercial trans-Tasman aviation. The historic event is commemorated at Wigram by the Kingsford Smith Landing Site, a location on the former airfield marked by a plaque set into the ground. The first plaque on the site was laid by aviation promoter Sir Henry Wigram soon after the event. In 1982 this stone plaque was removed to storage and replaced with a metal version. This plaque is presently located in a commemorative park created within the Wigram Skies residential subdivision.

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 Kingsford Smith Landing Site has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war 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 Kingsford Smith Landing Site has some aesthetic value as the site has been recently landscaped into a commemorative park in order to provide prominence to the historic 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 Kingsford Smith Landing Site has intangible technological significance for its association with the *Southern Cross*, an aircraft that represented the rapid progress that aviation technology had made since WWI.

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 Kingsford Smith Landing Site has some contextual value in relation to its site, a section of former New Zealand Airforce airfield recently landscaped into a commemorative park, and in relation to the nearby buildings and structures of the former RNZAF Base Wigram. These structures include at least one building (the former Canterbury Aviation School barracks block) that existed at the time of the *Southern Cross* landing in 1928. The site was originally part of the airfield an open space but is now in the centre of a suburban estate development.

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.

However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that

which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

ASSESSMENT STATEMENT

The Kingsford Smith Landing Site has overall significance to Christchurch, including Banks Peninsula. The Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. It has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war New Zealand. The site has intangible technological significance for its association with the rapid evolution of aviation technology and associated accomplishments that characterised the first half of the twentieth century. However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

REFERENCES:

CCC Heritage File: Kingsford Smith Landing Site – Wigram

REPORT DATED: 25/08/14

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1306
FORMER RNZAF STATION WIGRAM HANGAR 4 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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.

Hangar 4 and the adjacent Hangar 5 and setting have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 4 and the adjacent Hangar 5 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 4 and the adjacent Hangar 5 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 remain in near original condition and have undergone little alteration.

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.

Hangar 4 and the adjacent Hangar 5 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 4 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 5. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 5 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the south is the identical Hangar 5. To the north are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 4 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

Hangar 4 and its setting is of high heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 5 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They

are a prominent symbol of the former base, and are the tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 4 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 5 and the former apron. The hangar also has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars and the former Instructional Building to the north, with which it forms an important heritage precinct. Hangar 4 has landmark significance. Hangar 4 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 Files

Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 629
*FORMER RNZAF STATION WIGRAM HANGAR 5 AND
SETTING -75 & 95 SIOUX AVENUE, 69 CORSAIR DRIVE,
CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 08/01/2015

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.

Hangar 5 and the adjacent Hangar 4 have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

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.

Hangar 5 and the adjacent Hangar 4 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

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.

Hangar 5 and the adjacent Hangar 4 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 have remain in near original condition having had little alteration.

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.

Hangar 5 and the adjacent Hangar 4 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

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.

Hangar 5 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 4. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 4 and much of the former apron in front of the buildings as well as including the setting of the Instructional Building to the north. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the immediate north is the identical Hangar 4. Beyond this are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

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.

Hangar 5 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

Hangar 5 and its setting is of high overall heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 4 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations

at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They are a prominent symbol of the former base, and are tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 5 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 4 and the former apron. The hangar has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the adjacent Hangar 4, but also Hangars 2 and 3 and the former Instructional Building, with which it forms an important contiguous heritage group. Highly visible, Hangar 5 has landmark significance. Hangar 5 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 Files
Heritage Management Services *Hangars 4 & 5 Conservation Plan*

REPORT DATED: 04/12/2014

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 628
*FORMER RNZAF STATION WIGRAM INSTRUCTIONAL
BUILDING/CONTROL TOWER AND SETTING - 69 CORSAIR
DRIVE, 75 & 95 SIOUX AVENUE, CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 Instructional/Control Tower Building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion.

RNZAF Station Wigram was the historical home and training hub of the New Zealand Air Force and its precursors. Under the Cochrane Report expansion, the flight training role of Wigram was significantly boosted. The Instructional Building was planned to allow the realisation of this. The building was designed in 1937, commenced in 1938 and completed in December 1939. With the outbreak of war in late 1939, training at Wigram underwent another step change. Pilot training was augmented with the establishment of training for

other air force roles. During WWII, the majority of the nearly 13,000 personnel trained by the RNZAF passed through Wigram at some point. After the war, the Instructional/ Control Tower Building maintained a training function. In the 1960s air force training was concentrated in a specialist Training Group, later renamed Support Group. This was headquartered in the Instructional/ Control Tower Building until not long before the base closed in 1995.

In addition to its training functions, the Instructional/ Control Tower Building coordinated flight at Wigram from the outset. When the building first opened in 1939, flight observation and control functions were concentrated on the third floor, with a fire tender and armoury on the ground floor. Reflecting changing technologies, a first control cab was added to the roof in 1945. This was replaced in 1974. Although RNZAF Base Wigram closed in 1995, the airfield remained open for civilian purposes and air traffic control services were provided until 2009.

The Instructional Building also provided administrative space for other air force functions through its history. These included Station Head Quarters during the latter years of the war, and the Directorate of Manning and the Air Force Recruiting Office from the late 1980s. After the base closed in 1995, Ngāi Tahu assumed ownership and leased the building to various flight-related businesses until the airfield closed in 2009. Since the 2010-2011 Canterbury Earthquakes, Te Rūnanga o Ngāi Tahu have occupied the building themselves.

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 Instructional/ Control Tower Building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It therefore serves as a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through its doors. As a WWII-era building, it has a particular role in commemorating the air force personnel who served and died in that conflict.

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 Instructional/Control Tower Building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant in its own right as a noteworthy Moderne building; part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Base Wigram.

The former Instructional/ Control Tower Building was designed in 1937, commenced in 1938 and completed in 1939. It illustrates many of the common features of Moderne buildings, a variant of Art Deco architecture characterised by its stream-lined geometric form and decoration, and planar surfaces. The building has been altered on a number of occasions – most notably in 1945 when the first of a succession of Control Cabs was added to the roof, and in 1989 when the stepped third floor was extended out to provide additional office space. Many of these exterior alterations have been sympathetically executed however, such that

the building still retains its 1930s character. Interior-wise there have also been extensive alterations overtime as uses have changed. However sufficient form and features remain internally to understand how the building appeared originally. The metal-balustraded staircase is a particular feature.

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 Instructional/ Control Tower Building has high technological significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The Instructional Building also has craftsmanship significance for the quality of its design, decoration and finishes. The Labour administration of the late 1930s instituted a significant programme of public works, which included public buildings of a notably high quality.

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 Instructional/ Control Tower Building and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram. The setting of the building includes the immediate land parcel and is part of the broader setting of the two hangars to the south, hangars four and five. The setting includes some of the former parade ground to the west of the Instructional Building, and a portion of the former runway area to the east. This parcel and a reserve further to the east help preserve views of the building's principal facades from Corsair Drive. To the north and south are respectively hangars two and three, and four and five. These are contemporary with the Instructional Building, and constitute an important heritage precinct. A large building surrounded by extensive open space, the Instructional Building 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.

The former Instructional/Control Tower 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.

ASSESSMENT STATEMENT

The former Instructional Building is of high overall heritage significance to Christchurch, including Bank Peninsula. The building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years. The building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It also serves to commemorate both the former base and the personnel who served there. The building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant as a noteworthy Moderne building, part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Station Wigram. The building has high technological and craftsmanship significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The building has craftsmanship significance for the quality of its design, decorative detail and finishes. The building has high contextual significance on its site, a parcel which preserves important sight lines and includes the former parade ground. The building and its setting has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars to the north and south, with which it forms an important heritage precinct. It has landmark significance. The former Instructional/Control Tower 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:

Draft Conservation Plan and Condition Report: Former Wigram Control Tower (Heritage Management Services)

REPORT DATED: 28/08/2014

CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE

HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE

HERITAGE ITEM NUMBER 630

FORMER RNZAF STATION WIGRAM No. 1 OFFICERS’ MESS, BREVET GARDEN AND SETTING - 14, 20E HENRY WIGRAM DRIVE, CHRISTCHURCH



PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015

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 No. 1 Officers' Mess, Brevet Garden and setting, has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion. Construction of the No. 1 Officers' Mess at the then Wigram Aerodrome commenced in early 1939, and although the full complex was not completed until 1940, the building was partially occupied from just before the declaration of war in September 1939. The mess quartered single officers and served as the formal and informal gathering place of all officers at RNZAF Base Wigram for more than fifty years until its closure in 1995. The RNZAF regarded Wigram as its historical home, and the Wigram No. 1 Officers' Mess as its principal mess. This special status was maintained by the presence of the RNZAF Officer Training School, which ensured that all air force officers were members of the mess in the formative years of their careers.

An aircrew brevet is the winged badge worn on the left breast by qualified aircrew. A large stylised brevet garden was created along the principal elevation of the No. 1 Officers' Mess at the time of its construction.

The former mess building continues to function, much in the use it was originally built for, as a privately-owned accommodation provider and bar/function venue.

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 No. 1 Officers' Mess has high cultural and spiritual significance as the home of the RNZAF officer corps for more than fifty years. During this time, the building was central to the customs, practices and distinctive lifestyle of the group. Consequently it holds a high degree of intangible emotional and spiritual resonance. It also commemorates the generations of air force officers who passed through its doors, including many who served and died in conflict. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew.

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 No. 1 Officers' Mess has architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The building was designed by the Public Works Department in 1937-1938, based closely on RAF models in terms of form, function and style. The stripped Art Deco building consists of a single storey service block framed by two two-storey barracks wings. The central block has a rusticated entry crowned with a squat clocktower. Its Art Deco detail is noteworthy, but the impact of the composition was muted by the replacement of the original flat roof with a pitched tile roof in the 1950s. The interior of the building has been altered but its Art Deco character remains. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew.

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 No. 1 Officers' Mess has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The building was reputedly designed with its use in wartime very much in the minds of its architects, and was therefore constructed of reinforced concrete to aid bomb resistance. As an officers' mess, serving the senior members of the air force, the building was also finished to a high specification. The joinery is of a particularly high quality, both in the public rooms and other areas such as the bedrooms.

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 No. 1 Officers' Mess, brevet garden and its setting is of high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram. The setting of the building includes the immediate land parcel, a roughly rectangular plot at the corner of Henry Wigram Drive and Consul Place. The brevet garden divides the semi-circular mess drive from Henry Wigram Drive. The squash courts and garages, former elements of the heritage listing, were demolished in the 2000's. The site today consists largely of sealed carpark. The former base chapel was relocated to the east end of the mess building in the 2000s. Whilst considerably reduced in number in the twenty years since the closure of the base, there are still many WWII era buildings in the vicinity of the former No. 1 Officers' Mess. These include several dwellings in Henry Wigram Drive built to house senior base personnel.

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 No. 1 Officers' Mess 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 former No. 1 Officers' Mess and brevet garden and setting is of high overall heritage significance to Christchurch, including Bank Peninsula. It has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years. The former No. 1 Officers' Mess and brevet garden has cultural and spiritual significance as the home of the RNZAF officer corps for this period. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew. It has high architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew. The former No. 1 Officers' Mess and brevet garden has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The former No. 1 Officers' Mess and brevet garden and setting has high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram, particularly the nearby former homes of the senior officers. The former No. 1 Officers' Mess 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: No. 1 Officers' Mess – Wigram, 14 Henry Wigram Drive

REPORT DATED: 27/08/20

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1407
*FORMER MED CONVERTER STATION AND SUBSTATION
BUILDING AND SETTING - 210 ARMAGH STREET, 195
GLOUCESTER STREET, CHRISTCHURCH***



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. The building has since been sold to a private owner.

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 on a site which was historically used by the Council as a general yard and for electrical reticulation activities. The listed setting consists of the immediate land parcel that was created in order to subdivide and sell the building as a separate entity in the mid-2010s, following Crown purchase for the Eastern Frame as well as an area including the laneway to the west and an area to the rear of the building that was originally part of the wider Council complex of buildings. The building also has a strong presence in the Armagh Street streetscape due to its architectural style, form and location opposite the open space of the Margaret Mahy Playground.

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.

REFERENCES:

The Press 5.5.1939

Christchurch City Council Heritage file, 218 Manchester Street

Mark Alexander, *Christchurch: a city of light*, Christchurch: Southpower, 1990

REPORT DATED: 4 FEBRUARY 2015 UPDATE 8 DECEMBER 2020

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.

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



PHOTOGRAPH : B SMYTH, 2021

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 and as one of the last surviving Victorian townhouses that once defined the character of Bealey Avenue. The former dwelling is associated with 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 St Margaret's College and then as a maternity home and private hospital. The house also has some social significance for its 20th 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 2010/2011 Canterbury earthquakes and consequently underwent strengthening, repair and refurbishment work which included the

deconstruction and removal of the brick chimneys. Eliza's Manor Boutique Hotel 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 19th and early 20th 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 20th 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 19th and early 20th century building methodologies, materials, fixtures and fittings. It is a typical example of a 19th 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 following the 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 a 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 high significance to Christchurch, including Banks Peninsula as a large inner city Victorian townhouse. The dwelling has high historical and social significance for its association with a number of prominent Cantabrians and as one of the last surviving Victorian townhouses that once defined the character of Bealey Avenue. It 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 19th and early 20th centuries. The dwelling has high architectural and aesthetic significance for its timber design and detail, and its internal decorative elements which have developed over time. Eliza's Manor Boutique Hotel has technological and craftsmanship significance for what it may reveal of 19th and early 20th 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

UPDATED JANUARY 2020

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 DISTRICT PLAN – SCHEDULED 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.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED 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 lamps 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 19th 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 19th 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 19th 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 Māmoë 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.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED 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. Today 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 20th 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 19th 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 19th 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:

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REPORT DATED: 17 JANUARY 2015

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER BRADLEY ESTATE – 1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR

Orton Bradley Park is named after Reginald Orton Bradley who inherited the property, amalgamated by his father the Reverend Robert Reginald Bradley, in 1892. Rev Bradley arrived in New Zealand in 1856 and initially took up farming to add to his income as the vicar of St Paul's Anglican Church in Papanui. In 1858 he purchased part of Dr Thomas Moore's property at Charteris Bay, including Moore's former house. Dr Moore was an early settler arriving from England with his family, and some pedigree dairy cows, in 1851. In spite of investing and enlarging his farm he sold up by auction in 1858 and moved into Christchurch where he practised as a doctor until his death in 1860. Over the years Rev Bradley added to the property acquiring rural sections which had been taken up as freehold by earlier settlers and by the time his son Orton inherited it in 1892 the estate totalled 1600 acres.

Orton Bradley was interested in science and among other things diversified the tree plantings on the property and installed a mill, powered by a water wheel, which in turn powered a generator for electricity. Orton had a large homestead built on the property (1901, destroyed by fire 1967) and relocated Dr Moore's former house to its current location, cutting it into pieces and altering it to do so. When Orton Bradley died in 1943 his property was left in trust for use as a national park for the benefit and enjoyment of the New Zealand people. It did not meet the criteria of a national park, however, following the death of the last family beneficiary in 1976 the Orton Bradley Park was constituted and formally opened in May 1981.

The park has special public status as a private farm park under the R.O. Bradley Estate Act 1972 and is administered by the Orton Bradley Park Board. Under the board's direction the park operates as a working farm and commercial forest with protected areas of native forest remnant and regenerating native forest. Extensive walking tracks, an arboretum, camellia collection and a rhododendron dell have been developed by the Park Board together with an outdoor education centre and summer campground.

Orton Bradley Park contains considerable evidence of its lengthy association with the Bradley family in surviving mature plantings, technological adaptations, above and below ground archaeology, landforms and built structures. Surviving buildings include; the stone cottage (c. 1848), stables (1878 & 1885), the millhouse (1895), a dairy and blacksmiths shop, the former Charteris Bay School (1878) and the replica Bradley homestead now known as Macrocarpa Cottage (1998). Of these the former Charteris Bay School, millhouse and stables are scheduled items.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 680
*FORMER CHARTERIS BAY SCHOOL AND SETTING –1
CHARTERIS BAY ROAD, DIAMOND HARBOUR***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 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 Charteris Bay School has historical and social significance as both a local school and a focus for community events from 1879 until its sale and relocation in 1938 for use as a hayshed. The school was built in 1878 at a time when education was transitioning from a provincial to a national system. The school was built by Lyttelton builders Hollis and Williams and opened in 1879.

In the early 1970s the land on which the former school house stood was sold and there was a danger the building might be demolished. A local effort ensured that this did not happen and a new site for the building was offered by the manager of the Orton Bradley Estate near other historic buildings. In February 1973 the building was loaded onto a truck and moved, along with its original stone piles and door. The building was repaired over the next four and a half years by the scouts. The former Charteris Bay School is now located near other

historic buildings associated with Charteris Bay and is available for hire as a function and meeting venue for approximately 40 people.

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 Charteris Bay School has cultural significance through its use as a school and a venue for community events, including local weddings, making it a focal point for the community for many years. Its value to the community was again demonstrated when it was relocated in the early 1970s to prevent its demolition and restored by the local Scouts group.

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 Charteris Bay School has architectural significance as an example of a rural colonial school building from the late 1870s. Simple in structure, with a comparatively low-pitched gable roof and half height entrance porch at one end, the building was constructed three paired, double hung sash windows on the same side as the entrance door. The windows and door both have decorative timber elements at their heads. The roof of the building is corrugated iron, replaced when the school was moved to Orton Bradley Park in the 1970s. Some weatherboards were also replaced at this time. Research to date suggests that the roof was originally timber shingles.

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 Charteris Bay School has technological and craftsmanship significance in that it can demonstrate construction techniques used to build a school considered suitable for a small farming community in the late 1870s.

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 Charteris Bay School has contextual significance as it is positioned near to other historical buildings associated with the colonial settlement of Charteris Bay, including Dr Moore's cottage, former stables, and the millhouse. The context has been created through moving several of these buildings to the site for safekeeping and to provide information on the way of life of 19th century settlers in Charteris Bay. The replica Bradley homestead, which also contributes to the understanding of 19th century settler life in Charteris Bay, was recreated in 1998, using timber milled on the property.

The former school is located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and regenerating native bush are concentrated some distance from the former school and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the school.

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 Charteris Bay School 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. While the site will not have archaeological evidence related to the former school, as it was moved to Orton Bradley Park in 1973, there may be evidence in the vicinity relating to historic farming activity, which commenced on the site in the 1850s and /or evidence of tangata whenua presence in the area prior to this date.

ASSESSMENT STATEMENT

The former Charteris Bay School and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance for its association with Charteris Bay School and as a focus for community events. The former Charteris Bay School has cultural significance as a place of education and community heritage. The building has architectural significance as an example of a rural school building dating from the late 1870s. The former Charteris Bay School has technological and craftsmanship significance in that it can demonstrate construction techniques used to build a school considered suitable for a small farming community in the late 1870s. The former Charteris Bay School has contextual significance within its Orton Bradley Park setting as a late 19th century building that contributes to the historic character of the park. The former Charteris Bay School 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.

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<http://www.heritage.org.nz/the-list/details/5276>

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<http://www.heritage.org.nz/the-list/details/4392>

Historic place # 5285 [Stables] – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/5285>

Jacobson, H. C. (1914) *Tales of Banks Peninsula*, Akaroa

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Charteris Bay School (former)* – 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Millhouse* - 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb2.html>

Orton Bradley Park : Park history

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

REPORT DATED: 27 FEBRUARY 2015

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 679
*MILLHOUSE AND SETTING –1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 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 millhouse at Orton Bradley Park has high historical significance as a late 19th century farm building housing a rare collection of functioning machinery and for its association with Orton Bradley, who owned the property before it became a park some years after his death. The building was constructed in c1895 to house tools and machines, operated by a waterwheel. The millhouse contained a saw, grindstone, oat crusher, drill press, metal lathe, wood lathe, planer, generators and a reciprocating pump.

As well as powering a range of machines and generating electricity, there was an associated irrigation system that used water from the tailrace of the water wheel and water from a pond at the rear of the millhouse. A storm in 1868 damaged the system but it was returned to

working order by 1973. The building underwent renovation in the 1980s and in 1993 a lean-to extension was built to house the four-sided planer and associated equipment.

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 millhouse and its equipment have cultural significance through their ability to demonstrate the culture and self-reliant way of life of 19th and early 20th century farming families.

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 millhouse has architectural significance as an example of a utilitarian farm building of timber frame construction clad in corrugated iron. The building is rectangular in shape, with a gable roof, also of corrugated iron, inset with two skylights. The building has wooden double doors on the north, west and east sides and two sets of double doors on the south side. The east end of the building has an opening with rails for bringing logs into the saw on trolleys, while the water wheel is on the north side of the building. Timber components of the water wheel were replaced during restoration.

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 millhouse, including its waterwheel and the machinery housed inside, has high technological and craftsmanship significance for its ability to demonstrate construction and industrial farming techniques from the late 19th and early 20th centuries.

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 millhouse has contextual significance as part of a collection of historic farm and other Charteris Bay buildings that are located near one another in Orton Bradley Park. Although part of the context has been created through moving some of these buildings to the site to provide an open-air museum, the millhouse remains on its original site, with its associated water race and millpond.

The millhouse is located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and

regenerating native bush are concentrated some distance from the millhouse and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the millhouse. In the immediate area of the millhouse there is a glasshouse of unknown date, a cemetery for the farm's working dogs dating from the 1950s, mature trees and ornamental shrubs.

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 millhouse 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. In addition the millhouse has scientific significance through its ability to demonstrate technological values relating to the development of farming methods and practices from the late 19th and early 20th centuries.

ASSESSMENT STATEMENT

The millhouse and its setting at Orton Bradley Park has overall high significance to Christchurch, including Banks Peninsula. The building has high historical significance as a late 19th century farm building and for its association with Reginald Orton Bradley who advanced the technological development of the Bradley Estate through his interest in engineering and industrial farming methods. The millhouse has architectural significance as an example of a utilitarian farm building of timber frame construction clad in corrugated iron. It has high technological significance for its ability to demonstrate industrial farming techniques from the late 19th and early 20th century. The building has contextual significance as it sits on its original site as part of what was a working farm, with an associated water race and millpond. The millhouse 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.

REFERENCES:

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<http://www.heritage.org.nz/the-list/details/5276>

Historic place # 4392 [Millhouse] – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/4392>

Historic place # 5285 [Stables] – Heritage NZ List
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Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb2.html>

Orton Bradley Park: Park history

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

REPORT DATED: 27 FEBRUARY 2015

UPDATED 18 NOVEMBER 2020

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 682
*STABLES AND SETTING –1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 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 stables at Orton Bradley Park have historical significance as an important component of the Bradley Estate and for their use as stables for 117 years. They were constructed in two stages (c.1878 and 1885) when the farm was owned by Rev R. R. Bradley. Horses were not only used for farm work but also for recreational and social activities and as a means of transport. Rev Bradley was a keen member of the Governor's Bay Racing Club and he also regularly undertook a 40-mile round trip on horseback to Akaroa when he was a member of the Akaroa County Council. His son Orton Bradley was also a breeder and trainer of horses and a keen participant in race meetings. He was an executive member of all the local racing clubs: the Akaroa County Racing Club, the South Governor's Bay Racing Club, the Banks' Peninsula Racing Club, and the Lyttelton and Port Victoria Racing Club. He also participated in meetings held by the Canterbury Jockey Club in Christchurch.

When Orton Bradley gave up riding his own horses in races he still continued to own and train racehorses. In the late 1940s the property still had two draught horses, two hacks and a sledge and bucket scoop. Such was the farm's dependence on horses that a tractor was not acquired until 1954. Even after the property became a park the stables were still used to house horses, for farm work, a horse and carriage operation and horse trekking, until 1995 when the building was taken over for storage of material from the park's museum.

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 stables have cultural significance as an example of a farm building used in the 19th century when the keeping of horses was a way of life. This was not only for working the land but for transport around the district and recreation.

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 stables have architectural significance as a large, functional farm building. In their first stage the stables were a utilitarian farm building with timber framing and doors and corrugated iron walls and roof. There was a central cross gable sheltering a door to the hay-loft in the roof space, with doors below and a room on the southern end. By c.1885 the building had more than doubled in size with two cross gables with doors accessing the hay-loft, an open shed and two rooms, one either side of the shed. There is also a band of wooden latticework for ventilation halfway up the north side 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 stables have technological significance through their ability to demonstrate the construction methods used for late 19th century farm 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 stables have contextual significance as part of a group of farm and relocated historic Charteris Bay buildings that stand near one another in Orton Bradley Park. Although part of the context has been created through moving some of the buildings to the site, the stables are on their original site, and therefore retain something of the historic landscape of the original farm.

The stables are located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and regenerating native bush are concentrated some distance from the stables and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the stables.

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 stables 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, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The stables and their setting at Orton Bradley Park have overall significance to Christchurch, including Banks Peninsula. They have historical significance as a central part of the former Bradley farm and for their use stables for over 117 years. They have cultural significance as an example of a farm building used in the 19th century when horses were vital not just for the running of the farm, but also for recreation and transport. The building has architectural significance as a large, functional farm building. The stables have technological and craftsmanship significance through their ability to demonstrate the construction methods used for large farm buildings in the late 19th century. The building has contextual significance as it stands on its original site as part of what was once the Bradley family's working farm. The stables 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, including that which occurred prior to 1900.

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Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb2.html>

Orton Bradley Park : Park history

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

REPORT DATED: 27 FEBRUARY 2015

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 35**

***DWELLING AND SETTING, RED HOUSE -
1 CRANMER SQUARE, CHRISTCHURCH***



PHOTOGRAPH: D COSGROVE 2021

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 remained extant. The property was subsequently sold to a private owner who built a modern house where the brick portion of the original building once stood. The new house joins onto and incorporates the early timber building. In 2020 the formal address of the property changed from 25 Armagh Street to 1 Cranmer 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.

1 Cranmer Square 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 Mountfort's Christchurch Club. The *Red House* is notable as an early example of a New Zealand architect overtly quoting his local predecessor 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.

Red House is now integrated with the adjoining new house constructed 2016-18. The minimalist modern dwelling allows the Red House to remain visually distinct and is connected to the south-west side of the Red House as the earlier brick building had done.

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. The setting consists of the immediate land parcel which largely comprises the modern house built post-earthquake. 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 with its setting 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 **UPDATED** 14/07/20

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 115**

***GLOUCESTER STREET BRIDGE AND SETTING –
GLOUCESTER STREET, BETWEEN DURHAM-OXFORD, 142
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.

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 by the 2010/11 Canterbury earthquakes and was closed to vehicles in 2013. Following the completion of repair and strengthening work the bridge reopened in 2017.

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 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 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 Street 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. Gloucester Street, east of the bridge, has been permanently closed with the construction of Te Pae, the Christchurch Convention 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 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 river 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 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 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 Street Bridge has high architectural and aesthetic significance as one of a number of bridges across the river 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

UPDATE: DEC 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1170
*DWELLING AND SETTING –250 GREHAN VALLEY ROAD,
AKAROA***



PHOTOGRAPH: J. WILSON, 2010

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 Grehan Valley Road has historical and social significance as a colonial era Akaroa home, for its connection with dairy farming on Banks Peninsula, and because of its long term ownership and occupation by members of the Curry family.

In 1863 John Curry and his wife emigrated from Ireland to Canterbury. Many members of the extended Curry family arrived in the province in that decade. The couple's first child was born in Lyttelton, but within a short period they relocated to Akaroa where a further eight children were born. John worked in the township for a number of years before purchasing 40 acres in the upper reaches of the Grehan Valley in 1872. While he broke his land in, John commuted from the township. The family moved into the newly-completed homestead on their new dairy farm in 1877. Dairy farming became a significant industry on Banks Peninsula in the last decades of the nineteenth century, and the district became well-known for its cheese. In 1901 John Curry sold his property to his brother David and moved to Woodville where he died in 1916 at the age of eighty. Many Akaroa residents relocated to the central North Island in the early years of the twentieth century to take advantage of the availability of cheaper land, but often returned annually to the Peninsula to help harvest Cocksfoot grass seed.

David Curry was also a dairy farmer, with extensive landholdings. He appears to have lived in his brother's former home, extending it substantially in the early 1900s. The house remained in the hands of David's descendants until the second decade of the 21st century after which it was sold outside of the family for the first time in over 140 years.

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 for its 140 year association with the Curry family, and for capacity it has to illustrate the way of life of a small-holding farming family in late nineteenth century Akaroa.

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 typical mid-sized Peninsula homestead of the 1870s, with the distinctive form and scale of houses of that period.

Research suggests that the two-storey weatherboard house was built in 1877 (when a mortgage was drawn). The house has the wide gabled roof and large dormer typical of homes at this time, although it lacks the expected Carpenter-Gothic detail. Although the full central dormer was not unknown elsewhere in New Zealand, it is a particularly common feature of colonial homes in Akaroa. It has been suggested that this is related to the settlement's French heritage. In France, such a window is known as a *fronton*. In the early twentieth century, the house was extended with a large single storey wing at the rear. The bullnose return verandah was probably added at this time. Minor alterations have been made to the dwelling, such as the replacement of windows and the infilling of part of the verandah, but it retains its essential 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.

The dwelling has technological and craftsmanship significance as it has the capacity to provide evidence of the materials and methods of construction that were employed on rural buildings in Akaroa during the 1870s. It is likely that locally milled timber was employed in the house's construction, and it is possible that some may have been sourced from the Curry property itself.

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 has contextual significance as part of the historic rural fringe of Akaroa, an area that contains other historic dwellings that illustrate the pattern of small farming characteristic of the area in the nineteenth century. The house was originally located on a large rural block at the end of Grehan Valley Road. In 2018 the rural block was subdivided into 3 sections – the larger block on which the dwelling sits consists largely of native bush. The listed setting of the dwelling consists of the area around the house. This includes the collection of farm buildings to the north east and the mature plantings that surround the dwelling but excludes the large block of QEII covenanted native bush that is part of the same land parcel to the south west of the 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 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 site was farmed from the mid 1870s.

ASSESSMENT STATEMENT

250 Grehan Valley Road and its setting have heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a colonial era Akaroa home, for its connection with dairy farming on Banks Peninsula, and because of its long term ownership and occupation by members of the Curry family over 140 years. The dwelling has cultural significance for its lengthy association with the Curry family, and for capacity it has to illustrate the way of life of a small-holding farming family in late nineteenth century Akaroa. The dwelling has architectural and aesthetic significance as a typical Peninsula homestead of the 1870s, with the distinctive form and scale of the Carpenter Gothic-influenced vernacular houses of that period. The dwelling has technological and craftsmanship significance as it has the capacity to provide evidence of the materials and methods of construction that were employed on domestic buildings in Akaroa during the 1870s. The dwelling has contextual significance as part of the historic rural fringe of Akaroa, an area that contains other historic dwellings that together illustrate the pattern of small farming characteristic of the area in the nineteenth century. 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:

CCC Heritage File: Curry Homestead, 273 Grehan Valley Road

REPORT DATED: 16/02/2015 **UPDATED** DEC 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 234
*DWELLING AND SETTING, STEVENHOLME / RANNERDALE
HOUSE – 59 HANSONS LANE, CHRISTCHURCH***



PHOTOGRAPH: M.VAIR-PIOVA, 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 dwelling Stevenholme, which for a significant period was known as Rannerdale House, has historical and social significance as a Victorian Upper Riccarton residence, which is associated with the Maude and Holmes families and now functions as a home for war veterans. The house is thought to have been constructed in c.1879-80 by George Lilley Mellish (1834-81), a resident magistrate, and his wife Georgina, nee Cooper. Mellish died in 1881 soon after the house was completed. He had arrived in New Zealand in 1858, served in the Waikato War and then as a resident Magistrate in Picton, Kaiapoi and Christchurch. Mellish's house was occupied for a time by Thomas Maude, a well-known early Canterbury figure. Maude held many important offices in the Provincial Council and the Church of England and his daughter, Emily Sibylla Maude, pioneered district nursing. It is likely that Sibylla Maude, as she was known, would have lived at the dwelling before she departed for England in 1889 to undertake her nursing training.

From 1918 to 1949 the house was owned by JGS Holmes, a stock dealer who named the property Stevenholme. Since the mid-1950s the dwelling has been associated with the Rannerdale War Veterans Home, which moved from a site in Papanui Road in to the purpose built facility built alongside the listed building. The Rannerdale War Veterans Home was founded in 1920 to take care of veterans of the Boer War and World War I. Stevenholme was purchased jointly by the Patriotic Fund Board and the Canteen Fund Board using money

donated during World War I. The listed building was used for residential care until the end of 2004. As it no longer suits the purpose of a care facility it is now used to house the Home's management and Board of Directors. The War Pensions Office is located in the building and the second storey is leased as studio space. The building is now known as Kauri House.

The dwelling sustained moderate damage in the 2010/2011 Canterbury earthquakes, particularly to the lathe and plaster work. In 2014, resource consent was granted to further subdivide the site immediately to the west and south of the listed building, in order to construct a three-storey Elder Persons Housing complex containing 24 units.

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 Stevenholme has cultural significance as a demonstration of the way of life of its former residents before it became part of the Rannardale Veterans Home complex. As a war veterans home since the 1950s the house has cultural significance due to its association with the culture of the armed forces and the ongoing care of those who served their country during a number of major conflicts.

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 Stevenholme has architectural and aesthetic significance as a Victorian two storey building clad in weatherboard with a corrugated iron gabled roof. The façade of the house features a classical broken pediment over the main bay with a central circular motif. The first floor originally featured an enclosed and an open balcony whilst the ground floor had a bay window and a veranda. The veranda has been enclosed since 1920 and the front balcony has also been enclosed. The interior of the house retains some original features of note including an open timber staircase and carved and panelled timber detailing in the principal rooms. The designer of the building 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 former dwelling Stevenholme has technological and craftsmanship significance because its construction method, materials and detailing evidence the period in which it was built. The dwelling is a representative example of a large timber house built in the late 1870s. The timber used in the construction and detailing of the house is kauri and rimu. The craftsmanship of some of the timber detailing both externally and internally is representative of the craft skill 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 Stevenholme and its setting has contextual significance as a 19th century Hansons Lane residence. Upper Riccarton was a fashionable suburb at the turn of the century and a number of well-known families established themselves in the area. Strone at 75 Hansons Lane is also a listed heritage building while the listed dwelling Nydfa at 34A Hansons Lane was destroyed by the 2010/2011 Canterbury earthquakes. Other listed buildings in the vicinity include the dwelling at Middleton Grange School, and the Old Saddlery and Bush Inn Hotel on Riccarton Road. The original property purchased for Rannerdale House was much larger property than it is today. A large section of land surrounding the home, with street frontages on Hansons Lane and Suva Street was sold to Middleton Grange School in 1986-87.

With the further subdivision of the property in 2014 for the development of an Elder Persons Housing complex, the garden setting of the former dwelling has been significantly reduced. The setting for the north facing building now consists of the immediate environment of the former dwelling, which retains some garden setting on the north side, driveway access from Hansons Lane and Suva Street and the area of the former garden to the east which now contains two buildings including a recently constructed child care 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 former dwelling Stevenholme and its setting has 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.

ASSESSMENT STATEMENT

The former dwelling Stevenholme and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The building has historical significance as a late 1870s dwelling built for GL Mellish and for its association with the Maude and Holmes families. The former dwelling has cultural significance for its association with a former way of life and the philosophy of veteran care. The dwelling has architectural and aesthetic significance as a mid-Victorian dwelling. The former dwelling Stevenholme has technological and craftsmanship significance because its construction method, materials and detailing evidence the period in which it was built. Stevenholme and its setting have contextual significance as a 19th century Hansons Lane residence, which remains from a period when Upper Riccarton accommodated several fashionable homes with large gardens. . 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 *59 Hansons Lane, Rannerdale House/Stevenholme*

Barnes, B. *Old Soldiers Never Die. A Pictorial History of the Rannerdale War Veterans Home. 50th Jubilee Year 2006.*
Timaru Herald 30 December 1881, p. 2. [Obituary GL Mellish]

REPORT DATED: 5 MARCH, 2015

UPDATED: 18 NOVEMBER 2020

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1432**

***COMMERCIAL BUILDING AND SETTING, DUNCAN'S
BUILDINGS – 135, 1-3 135, 139, 141, 143, 147, 151,
155, 159, 161, 163, 165 HIGH STREET &
267 ST ASAPH STREET, CHRISTCHURCH***



PHOTOGRAPH: D COSGROVE 2021

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 was in a series of individual ownerships until the Canterbury earthquakes.

High Street was an important commercial area in early Christchurch, which developed significantly in the second half of the 19th 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. Following severe damage during the earthquakes the building was cordoned off for several years while a repair and structural upgrade programme was developed. The building originally consisted of 16 units. Following the earthquakes the unit on the south end, 135 High Street, was demolished and replaced with a new building and the two end units on the north end, 163 and 165 High Street, were also demolished. Units 159 and 161 were retained, strengthened, and restored as commercial buildings. The original 8 units from 143-157 were bought into single ownership and the façade of this portion of the building was retained, strengthened and restored with a new building attached behind to broadly match the footprint and height of the previous units. The neighbouring 141 High Street has been stabilised for repair and 139 High Street which consists of two original units has been strengthened and restored.

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 between St Asaph and Tuam Streets. The building's façade features constructional polychromy in brick and plaster, 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' on the central pediment. Suspended canopies (replacing the original verandahs) shelter the ground floor. Alterations have been made to individual units over the years, particularly to the ground floor shops. Consequently little original interior fabric remains in most. Shops 159-161 contain an original (although now vestigial) staircase and a tessellated tiled floor. Other units retain original first floor layouts and floors. The units were badly

damaged in the Canterbury earthquake sequence of 2010-2011. Following the earthquakes the buildings have been progressively restored using a variety of strategies from façade retention at 143-155 High Street, which consists of 8 original units, to a more complete strengthened retention of larger portions of the buildings at 139, 159 and 161. In 2021 one unit, 141 High Street, is still awaiting repair.

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 original site of the historic block, today including the original repaired units, the new block behind the façade at 143-155 High Street as well as the area at the north end of the block which contained two units prior to the earthquakes and the extent of the canopies along the High Street frontage.

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 19th 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 originally contained 16 individual shops and first floor dwellings and today maintains a commercial function. 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 by the Luttrell Brothers who 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 Edwardian commercial classical masonry terrace. The building evidences the range of post-earthquake responses to the retention of heritage buildings. 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 **UPDATED:** MAY 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1408**

***COMMERCIAL BUILDING FAÇADE AND SETTING,
FORMER C.F. COTTER AND COMPANY – 158 HIGH
STREET, CHRISTCHURCH***



PHOTOGRAPH: BRENDAN SMYTH 2019

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. façade has historical significance as a c1900 commercial façade with a long association with Cotter's Electrical, the company which owned and occupied the building for over 80 years. The 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. Although damaged in the Canterbury earthquakes the former Cotter's building was retained until 2019 when the brick structure behind the façade was demolished and the façade propped and retained for 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 C.F. Cotter and Co façade has cultural significance due to its association with the way of life of a three generation family business that has operated for over 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 facade has architectural significance as an example of late 19th/early 20th century commercial classicism. 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 Cotter and Co façade has technological and craftsmanship significance for what it may reveal of turn-of-the-century brick masonry construction methodologies, materials, 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 Cotter and Co façade has high contextual significance as a remnant of a widely admired group of late Victorian and Edwardian commercial buildings. Before the 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 the façade is one of only two pre-earthquake street frontages 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 Streets. The façade 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 immediate land parcel, previously almost wholly occupied by the building, as well as the canopy area over the footpath.

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 Cotter and Co façade 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 façade 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 façade 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 façade has cultural significance due to its association with the culture of generational ownership of a business. The former Cotter and Co façade has architectural significance as an example of commercial classicism, which was once the dominant architectural style in the High Street retail precinct. The façade 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 façade 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:

Christchurch City Council 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

UPDATED: 18 NOVEMBER 2020

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 323
*DWELLING AND SETTING, COBHAM – 35 KNOWLES
STREET, CHRISTCHURCH***



PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014

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 Cobham and its setting has historical and social significance for its association with Henry Jennings, a wool auctioneer and partner in the firm Todhunter and Jennings. Knowles Street had been formed in the previous year and the house was built for Jennings in 1908 – the year is inscribed over the door. Jennings sold the dwelling and its contents in 1915 and it was subsequently owned by a series of professionals, including another auctioneer, a medical practitioner, a sales manager, and a solicitor. During the 1950s the house was divided into two flats. In the latter part of the 20th century it was returned to a single family home.

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 Cobham has cultural significance as an example of a large early 20th century suburban residence built for a local businessman. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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.

The dwelling Cobham has architectural and aesthetic significance as an example of the English Domestic Revival style. Built in 1908, the house references the English Arts and Crafts movement. The house was designed by the firm of England Brothers and S Butler and Son were the builders listed on the Building Permit issued to Jennings in August 1907. England Brothers were known for their rather rambling, romantic, timber-beamed houses in a variety of styles. R W England studied architecture in England and commenced practice in Christchurch when only about twenty-three. In 1906 he took a younger brother, Eddie into partnership with him. He was responsible for a wide range of commercial and industrial buildings as well as residential dwellings. R W England died in 1908.

The dwelling Cobham shows the influence of English architect Charles Voysey in its gabled roof forms and stuccoed cladding. The façade has two asymmetrical cross gables on the south façade which sit low across the façade and a single asymmetrical gable that sits across the north end of the east façade. Motifs and timber work around the entrance porch are not untypical of the England brothers work. In 1950 alterations to the dwelling to accommodate two flats were made. In 1981-82 it was returned to a single dwelling. The addition of a gabled wing to the rear of the building accommodates an extension to the living room 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 dwelling Cobham has technological and craftsmanship significance through the nature of its construction in 1908 and the materials, including cement stucco, Marseilles tiles and timber. The Arts and Crafts styled detailing of the dwelling, including triangular clover motifs in the entrance porch timberwork, is 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.

The dwelling Cobham and its setting has contextual significance as one of a number of listed houses in the Merivale/Papanui area which illustrate the early residential development of the suburb. The setting consists of a rectangular section fronting on to Knowles Street. The street boundary is defined by a medium height stucco wall with the house sited towards the front of the section, clearly visible from the street. The house has landmark significance on the street because of its distinctive design and use of materials. A mature garden setting

surrounds the dwelling and there is an original stuccoed garage with matching Marseilles tile roof on the west boundary of the 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.

The dwelling at 35 Knowles 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 prior to 1900. Before Knowles Street was subdivided in 1906 by the Anglican Church Property Trustees the land was undeveloped.

ASSESSMENT STATEMENT

The dwelling known as Cobham and its setting at 35 Knowles Street has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with Henry Jennings, a wool auctioneer and partner in the firm Todhunter and Jennings. Knowles Street had been formed in the previous year and the house was built for Jennings in 1908. The dwelling Cobham has cultural significance as an example of a large early 20th century suburban residence built for a local businessman. The dwelling Cobham has architectural and aesthetic significance as an example of the English Domestic Revival style. The house, designed by the England Brothers, references the English Arts and Crafts movement. . The dwelling has technological and craftsmanship significance for the quality of its construction and architectural detailing. It has contextual significance for the contribution it makes to the streetscape and the established residential character of St Albans. The dwelling at 35 Knowles Street has archaeological value 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 prior to 1900.

REFERENCES:

Christchurch City Council Heritage File – 35 Knowles Street

Historic place # 1883 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1883>

Progress July 1907 p.331

Star 13 November 1915, p. 12.

REPORT DATED: 7 MARCH 2015

UPDATED: OCTOBER 2020

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 719
*PEACE MEMORIAL LIBRARY AND SETTING – 546 LE BON'S
BAY ROAD, LE BON'S BAY***



PHOTOGRAPH : CLARE KELLY, 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 Le Bons Bay Peace Memorial Library has high historical and social significance as a library and a war memorial. Libraries were established in Banks Peninsula from the earliest years of European settlement and included the Okains Bay Library 1865, and the Akaroa Coronation Library 1875. A library was established in Le Bons in the mid 1870s with the books being held at the school and later, in 1913, at the Le Bons Bay Hall. This temporary solution had not been resolved by the end of the First World War so it was decided to build a memorial library. It was built in 1919 in remembrance of those from the bay who lost their lives in World War I. The honours board inside records that of the 28 soldiers who left for war only 12 returned. A small section of the schoolmaster's house property was subdivided by the Canterbury Education Board and fund raising for a memorial library by the community raised £100 towards the building. The Le Bons Bay Road Board donated £70 and metal for the sub-floor foundations. An Akaroa carpenter John Robert Newton provided plans and supervised construction for no fee. The library continued to operate until 1991 and continued in community use until 2012. Although the building is currently closed it houses the Le Bons Bay community archive. In 2015 the building was been vested with the Department of Conservation who manage the site as a reserve and maintain 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 Peace Memorial Library has high cultural significance as it was built as, and remains as, a memorial to the fallen World War I soldiers from Le Bons Bay. The honours board inside records the names of those who fell as well as those who returned. An additional honours board for World War II was added following the Second World War. Following World War I some communities, including that at Le Bons Bay, chose utilitarian memorials that served the ongoing needs of the community rather than a symbolic monument.

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 Peace Memorial Library has architectural and aesthetic significance as small timber structure built to serve the dual purposes of library and memorial in 1919. Akaroa carpenter John Robert Newton was responsible for the construction. Newton was a partner in Checkley, Bates and Newton an established Akaroa based building firm. The simple weatherboard building has a hipped roof with a centralised gabled front porch. Windows front the street however the other three sides are windowless to allow for the interior book shelves with spaces for the honours boards. The building has undergone some minor alterations including the removal of the flagpole from the ridge of the roof, the removal of the fireplace and the installation of electricity for heating and lighting. Above the door the inscription reads "Peace Memorial Library 19th July 1919", the date the foundation stone was laid.

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 as it retains evidence of construction practice and detailing employed by carpenters on Banks Peninsula immediately following World War I, particularly in the interior with its coved ceiling, tongue and groove walls and built in bookshelves.

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 Peace Memorial Library and its setting have contextual significance due to its location on the main road into Le Bons Bay. Its proximity to the roadway, picket fence and simple form give it landmark significance in the area. In 2014/15 the larger block of land on which the library sat, which included the Le Bons Bay School, was subdivided into 5 Lots one of which was the triangular section for the library. The site was vested at this time with the

Crown through the Minister of Conservation as a Local Purpose (Community Buildings) Reserve. The setting for the library consists of the triangular section that is owned by the Department of Conservation extending slightly, with the building, into the road reserve. It contains a garden area that surrounds the building and includes a Peace rose that continues to bloom in season. More broadly it relates to other small library buildings on the Peninsula including those at Okains Bay and Akaroa as well as to the region's war memorials.

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 Peace Memorial Library and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

The Le Bons Bay Peace Memorial Library has overall significance to Banks Peninsula and Christchurch as a World War I memorial. It has high historical and social significance as a war memorial to the fallen and returned soldiers of the bay and as the library which served the local community from 1919 until 1991. It has high cultural significance as a utilitarian war memorial which reflects the practical manner of memorialisation that the local community believed was appropriate. The memorial is also a cultural and spiritual reflection of the loss many small communities in New Zealand suffered as a result of World War I. The Le Bons Bay Peace Memorial Library has architectural and aesthetic significance as a simple weatherboard structure which was purpose built as a community library and a memorial. The Le Bons Bay Peace Memorial Library and its setting has contextual significance as a landmark due to its scale, restrained style and proximity to the roadway on the main road into Le Bons Bay; it has broader contextual significance in relation to other small library buildings and war memorials on Banks Peninsula. The Peace Memorial Library 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.

REFERENCES:

Christchurch City Council Heritage File *Le Bons Bay Road, Le Bons Bay Peace Memorial Library*

Clare Kelly, Background Information Listed Heritage Item, Peace Memorial Library, Le Bons Bay, Banks Peninsula.

Maclean, Chris & Phillips, Jock, 1990. *The Sorrow and the Pride. New Zealand War Memorials*, Historical Branch, G.P. Books.

REPORT DATED: 4 MARCH, 2014

UPDATED: NOVEMBER 2020

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 343**

***DWELLING AND SETTING – 52 LONGFELLOW STREET,
CHRISTCHURCH***



PHOTOGRAPH: BRENDAN SMITH, 2011

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 Workers' Dwellings Act exhibition house has high historical and social significance as a model home shown at the 1906-07 New Zealand International Exhibition in Hagley Park. Almost 2 million visitors attended the Exhibition between 1 November 1906 and 15 April 1907. After the exhibition the building was relocated to the Camelot Workers' Dwellings settlement in Sydenham. This nationwide housing scheme was established by the 1905 Workers' Dwellings Act to provide low-cost, good quality houses for workers. The working class suburb of Sydenham was chosen as one city site for development under the Act; another was in Mandeville Street not far from the Addington Railway Workshops. Thirty-five sections were subdivided in Sydenham creating Longfellow and Seddon Street. Thirteen houses were built initially, the first of which were designed by well-known local architects Samuel Hurst Seager, Cecil Wood, the England Brothers and Fred Barlow. The government

of the day wanted architectural variety, rather than uniformity, in domestic design so as to avoid any similarity to the anonymous terrace housing of Britain's working classes. Despite the intentions of the scheme it was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

The first lessee of 52 Longfellow Street was William Lucas, a gardener who was married with six children. He remained at the house until c.1930 by which time he had purchased the property. In 1972 the house was purchased by Harold Kean, a schoolteacher, and his wife Shirley. They owned the house until 1985, during which time the house was known as the Beckenham Pottery. The current owners have owned the property since 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 former Workers' Dwellings Act exhibition house has high cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by 'King Dick' Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

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 Workers' Dwellings Act exhibition house has high architectural and aesthetic significance as it was designed by two of Christchurch's best-known architects of the period, Samuel Hurst Seager and Cecil Wood, and is an example of the modern bungalow that Seager pioneered in New Zealand. Seager (1855-1933) played an important role in the development of Christchurch architecture and had achieved national renown for his domestic architecture by 1900. He is noted for his design for the former Municipal Chambers (1885), and for his Arts and Crafts cottages at The Spur (1902-14). Wood (1878-1947) was to become one of New Zealand's leading architects between the world wars, designing residential, educational, public, commercial, and ecclesiastical buildings throughout Canterbury and New Zealand. Wood and Seager were in partnership from 1906 until c.1912.

In 1906 a government competition was held to attract established architects to design homes for a workers' settlement. Seager and Wood offered a design called 'Comfort', which won first place in the South Island section of the competition and was selected for erection at the 1906-07 International Exhibition held in Christchurch. The house was designed within the restrictions outlined by the government, including cost and number of rooms, and was built in timber to allow it to be disassembled after the exhibition and then re-erected in Longfellow Street. 'Comfort' was much smaller than the usual larger houses Seager and Wood designed but had many of the hallmarks of their style. The house has a half-timbered jettied upper floor

and its verticality was originally emphasised by two tall Arts and Crafts style chimneys (since removed). Inside there were three bedrooms on the first floor, with a living room, kitchen and bathroom on the ground floor. Later additions to the dwelling include an extension to the north side of the house.

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 Workers' Dwellings Act exhibition house has technological and craftsmanship significance as a building that was prefabricated for the 1906-1907 New Zealand International Exhibition. Following the exhibition the house was moved to its present site at 52 Longfellow Street, possibly in one piece rather than in parts as had been the intention. The craftsmanship qualities of the dwelling provide evidence of the standards espoused for workers' housing. It also has technology and craftsmanship significance for its potential to reveal information about construction methodologies, materials, fixtures and fittings in the Edwardian 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 Workers' Dwellings Act exhibition house and its setting have contextual significance as part of the Camelot Settlement developed in Sydenham, under the Workers' Dwellings Act 1905. As a working class suburb Sydenham was considered ideal for such a settlement, although in reality the houses proved too expensive for most low-income workers to rent and soon became privately owned. The Camelot Settlement was centred on Seddon Street, named after Richard Seddon, the Liberal Prime Minister until 1906, and Longfellow Street, one of several streets in Sydenham named after poets. The only two-storeyed workers' settlement cottage in Christchurch was placed at the far end of the settlement near the Southey Street intersection with Longfellow Street. A listed brick workers' dwelling at 61A Tennyson Street (Fred Barlow, architect) is among the Camelot Settlement dwellings that remain.

The setting consists of the listed building within a garden setting with a separate outbuilding at the rear of the section. The original section consisted of a triangular block of land that was subdivided in 1930 to create the current section. The garden setting is well planted, with paling fences defining the property's boundaries. The house has landmark significance as a two-storey house with a distinctive architectural style, the prominent board and batten gables clearly visible from the 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 former Workers' Dwellings Act exhibition house and its setting has some archaeological value because of the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. The house was moved on to this site in circa September 1907, so any pre-1900 archaeological values would pertain to prior use and occupation of the land.

ASSESSMENT STATEMENT

The former Workers' Dwellings Act exhibition house and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. It has high historical and social significance as a model home, exhibited at the New Zealand International Exhibition of 1906-07 to showcase the Workers' Dwellings Act 1905. It also has high historical significance for its later part in the development of the Camelot Settlement in Sydenham. The dwelling has high cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. The former Workers' Dwellings Act exhibition house has high architectural significance for its design by Samuel Hurst Seager and Cecil Wood and the adaptation of the Seager's characteristic Domestic Revival bungalow forms into a modestly priced home for workers. The dwelling has technology and craftsmanship significance for the potential it has to reveal information about construction methodologies, materials, fixtures and fittings in the Edwardian period. The dwelling has contextual significance as the landmark dwelling within the Camelot Settlement, by virtue of its model home pedigree and two-storeyed design. The former Workers' Dwellings Act exhibition house and its setting has some archaeological value because of 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: 26 FEBRUARY, 2015

UPDATED: JANUARY 2021

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 256
*COMMERCIAL BUILDING AND SETTING, SHAND’S – 217
MANCHESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: D COSGROVE 2021

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 217 Manchester 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. Shand's was built c1860 by a solicitor Harry Bell Johnstone, an early lessee of Shand's Hereford Street property. Johnstone 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. In 2014 the building was moved from its original site at 88 Hereford Street to temporary locations before being permanently placed on the present site on the Manchester Street frontage of the former Trinity Congregational Church site on the corner of Worcester and Manchester Streets. The relocation was the result of the post-quake redevelopment of the original site into a larger site encompassing Hereford and Cashel Streets and Oxford Terrace. The building was saved from demolition by the Christchurch Heritage Trust who, purchased the building, as Christchurch Heritage Ltd, for \$1 and moved it to the new site. They subsequently completed the earthquake strengthening, repair and restoration of the building which is now an integrated part of the former Trinity Church site. The building was formally reopened on its new site in September 2017.

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 commercial building at 217 Manchester 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 and once again in 2015 when it was saved from demolition by the Christchurch Heritage 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 commercial building at 217 Manchester Street has architectural and aesthetic significance as an extant example of early colonial architecture. It is Victorian colonial vernacular in style and is a simple utilitarian form built as a commercial premises. A two-storeyed lapped weatherboard building it is constructed of timber, with a gable roof and 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 was removed following the earthquakes. 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. Following damage during the Canterbury earthquakes, and a few years of being left derelict, the building was relocated, strengthened, repaired and restored. The building retains its original form and scale as well as original material and features. The building is now connected to the former Trinity Church through an annex which has been designed to contain rest rooms and a kitchen to service both Shand's and the former Trinity Church 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 building has technological and craftsmanship significance as the heritage fabric that remains reveals aspects of its original methods of construction, materials, and fixtures. These have the ability to provide insight into early colonial building practices. Kauri was 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. Whilst the building does retain some heritage fabric there has been a considerable amount of new material required to secure the buildings future following the earthquakes. A new firewall was built on the south wall of the building and new weatherboards on the west and north walls however original weatherboards remain on the front façade and internally the kauri staircase, doors and a mantelpiece remain. The building was reroofed with new shingles, to match the original design, as part of the post-earthquake repair.

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 at 217 Manchester Street has contextual value as a landmark and its relationship to other heritage buildings. The building is distinctive in the streetscape due to its age, scale, materials and form. Although the original context of the building has been lost the building remains in the central city and 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. The building's relocation to Manchester Street, next to the former Trinity Church, has formed a pairing of heritage buildings on a prominent corner site in the 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.

As a pre-1900 building the commercial building at 217 Manchester Street has archaeological significance for its ability to demonstrate early colonial construction practices. The building's site archaeology is no longer apparent given it has been moved from its original location, however the new location was the site of the Trinity Hall and Schoolroom built in 1913 and demolished following the Canterbury earthquakes. The 1913 building was itself constructed on the site of the 19th century vestries demolished to allow the new hall and schoolroom to be built.

ASSESSMENT STATEMENT

The commercial building at 217 Manchester 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. Shand's has cultural significance as a remnant of the early colonial period of Christchurch's inner city. The commercial building has architectural and aesthetic significance as an extant example of Victorian colonial vernacular architecture with its simple utilitarian form in local materials. The building has technological and craftsmanship significance as its methods of construction and materials, have the ability to provide insight into early colonial building practices. Shand's has contextual value as a landmark and its relationship to other heritage buildings. As a pre-1900 building the former commercial building has archaeological significance for its ability to demonstrate early colonial construction practices.

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REPORT DATED: 28/11/2014, 23 MARCH 2017

UPDATED: DECEMBER 2020

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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
NEW BRIGHTON BEACHFRONT - 195, 213, & 213R MARINE
PARADE & MARINE PARADE & BRIGHTON MALL ROAD RESERVE,
CHRISTCHURCH**

The New Brighton Clock Tower, War Memorial and Amphitheatre are heritage features of the historically evolved beachfront area of New Brighton. The settlement of New Brighton began in the 1860s and by the early 1870s it was recognised as a visitor destination. The 1887 opening of a tram route from Cathedral Square to New Brighton encouraged residential development and facilitated visitor access in the area. As a result the beach frontage became built up with shops and hotels. Over time, a pier and rock seawalls were added, along with changing and playground facilities which included a whale paddling pool. The current pier and library building was constructed in 1997. A new playground and replica whale pool were erected in two stages in 2017 and 2018 and Te Puna Taimoana a hot pools complex opened in 2020.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 602
*NEW BRIGHTON CLOCK TOWER AND SETTING – 195, 213, &
213R MARINE PARADE & MARINE PARADE & BRIGHTON
MALL ROAD RESERVE, CHRISTCHURCH***



PHOTOGRAPH: M VAIR-PIOVA, 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 Brighton Clock Tower has historical and social significance for its association with the Green family and as an instance of civic philanthropy. The settlement of New Brighton began in the 1860s and by the early 1870s it was recognised as a visitor destination. The 1887 opening of a tram route from Cathedral Square to New Brighton encouraged residential development and facilitated visitor access in the area. As a result the foreshore became built up with shops and hotels. The New Brighton Clock Tower was donated by Richard Green in 1934 in memory of his father Edmund Green. Green senior was an early settler who arrived in 1859 with his family after gaining free passage to New Zealand from England in order to

establish the first electric telegraph system. He was sponsored by J E Fitzgerald, the Canterbury Emigration Agent and first Superintendent of the Canterbury Provincial Council.

Richard Green, a retired builder (1853-1938), also donated funds for the Scarborough Clock Tower and the Fitzgerald Statue on Rolleston Avenue in 1934. The foundation stone for the New Brighton clock was laid by the Mayoress of New Brighton, Miss I A M Leaver, in December 1934 and the tower was officially opened in September 1935 with a large crowd in attendance. In the 1980s the open tower base was closed in due to vandalism. In 1996 the interior and exterior underwent alterations, and the base of the tower was adapted for use as an information centre. These changes were reversed in 2000 during restoration of the tower by Christchurch City Council. The tower sustained minor damage in the 2010/2011 Canterbury earthquakes. Corrosion of the reinforcing bars and some spalling of the concrete is unrelated to the earthquakes and arises from the age of the structure.

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 Brighton Clock Tower 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. It commemorates the contribution Edmund Green made to the city and reflects the way of life of the Depression-era unemployment relief workers who worked on this construction project.

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 Brighton Clock Tower has architectural and aesthetic significance for its design by local architect and structural engineer B J Ager. Born in Ashburton, Benjamin Ager (1875-1959) was the son of an architect and worked for Peter Graham as a carpenter in Christchurch before going to London for several years. After returning to New Zealand he went into private practice in 1912. Ager had a long career and his oeuvre includes St Elmo Courts on the corner of Montreal and Hereford Streets (1929, demolished) and the 1928 Road Service Bus Station in Victoria Street, which was demolished to make way for the Christchurch Casino. Ager's original design for the clock tower, published in November 1934, was for a masonry tower built from random rubble stone.

The Clock Tower is in a Stripped Classical style, approximately three storeys in height with a rectangular footprint. Fluted corner piers frame the base of the tower, into which is set an arched entrance decorated with a barley-twist motif. The same motif is repeated over at the corner of the piers and at the parapet level beneath the dome. The donor himself expressed his thoughts on the clock tower's aesthetic and architectural qualities by stating '...in deciding upon a clock tower as a useful gift, I was actuated by the motive of combining beauty, permanence and utility'. A clock face is set within each elevation and from its inception it was intended the tower would be lit at night.

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 has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. The successful tenderer for the project was the Conlyn Importing and Construction Company. A 1935 report in the *Press* noted that the clock was of the best quality obtainable and was imported from England.

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 Brighton Clock Tower and its setting have contextual significance for its prominent axial position on Marine Parade, in between New Brighton Mall and the New Brighton Library and Pier. It is a landmark structure by virtue of its location, height and function and makes an important contribution to the streetscape of Marine Parade. It is also part of a group of commemorative structures gifted to the city by Richard Green, along with the Scarborough Clock Tower and Fitzgerald Statue. The setting consists of the area of road reserve on which the tower stands including the viewshaft from Brighton Mall and the beach frontage on either side which includes the playground to the north and the amphitheatre and war memorial to the south. Prior to the construction of the new New Brighton Library in 1999 the clock tower had greater visual impact on the eastern/seaward side.

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 Brighton Clock Tower and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

ASSESSMENT STATEMENT

The New Brighton Clock Tower and its setting has overall significance to Christchurch, including Banks Peninsula. The Clock Tower has historical and social significance as a memorial gift in recognition of Edmund Green by his son Richard. The structure has cultural significance as an instance of civic philanthropy and for its association with the way of life of relief workers during the Depression. The New Brighton Clock Tower has architectural and aesthetic significance for its Stripped Classical design by architect B J Ager. The clock tower has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. It has contextual significance as a prominent landmark on Marine Parade and in relation to the New Brighton Mall, New Brighton Library and the New Brighton Pier. The New Brighton Clock Tower and

its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

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REPORT DATED: 26 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1438
*NEW BRIGHTON WAR MEMORIAL, AMPHITHEATRE, AND
SETTING - 195, 213, & 213R MARINE PARADE & MARINE
PARADE & BRIGHTON MALL ROAD RESERVE,
CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT, 1/10/2021

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 Brighton War Memorial, amphitheatre, and setting have high historical and social significance as a monument to the significant impact of the World Wars on the community of New Brighton. The memorial is part of a network of memorials in New Zealand communities constructed in the years after World War One.

An attempt by the New Brighton Borough Council to erect a memorial for New Brighton soldiers was made in 1919, however this effort stalled as it met resistance from locals who objected to the cost being drawn from rates. In late 1924 efforts to build a monument were revived, with the borough council deciding at a meeting on November 4 that a non-utilitarian memorial should be constructed using funds raised voluntarily from the public after an appeal by circular. Despite some public disagreement, it was decided that individual names of the fallen should not be recorded on the monument, for fear of accidentally leaving some off.

A cenotaph design submitted by Christchurch stonemason John Tait was accepted and, on ANZAC Day 1925, the foundation stone of the monument was laid by Colonel Robert Young at the top of the 'stadium' amphitheatre on the New Brighton foreshore. On November 1st 1925, with a large crowd of public and dignitaries in attendance, the monument was officially unveiled by Governor General Sir Charles Fergusson, who gave a speech celebrating the sacrifices of New Brighton soldiers and their families, as well as victory in the war.

The later inclusion of the start and end dates of the Second World War show the additional purpose of the monument as a focus for remembrance of the New Brighton war dead in this later war.

The concrete stadium (amphitheatre) of tiered seating curved around an outdoor space had been constructed in 1923 as a site for community entertainment and performances. The New Brighton beachfront area has historically been a visitor attraction for Christchurch residents, and continues to be in 2021, with a new playground and hot pool complex. The amphitheatre originally faced a band rotunda, which was removed in 1956 and subsequently replaced by a sound shell stage in 1960, although neither survives. With the construction of the monument immediately to the south of the amphitheatre, the stepped seating has since been associated with the War Memorial.

The memorial has become a fixture of the New Brighton beachfront, and continues to be used in annual ANZAC Day commemoration services. Restoration work on the monument, including the replacement of some eroded stone segments, took place in 2003. 2003 also saw the construction of a set of more easily traversable steps in the centre of the amphitheatre, and a concrete block wall around sections of the flat area surrounding the monument.

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 Brighton War Memorial, amphitheatre, and setting have high cultural and spiritual significance as a focus for the commemoration of New Brighton's war dead in both World Wars. Annual ANZAC Day commemorations at the site indicate enduring community esteem for the monument.

Although World War One resulted in victory for the Allied powers, the incredible cost in lives and suffering led to an emphasis being placed on the commemoration of sacrifice for the greater societal good. The inclusion on the monument of the names of locations in which New Brighton soldiers fought (France, Egypt, Mesopotamia, Flanders, Palestine, and Gallipoli) serves to emphasise the great distance travelled by soldiers in order to fight, and highlights the imperial nature of their service to the British Empire in such faraway locations. The Latin inscription 'PRO PATRIA', meaning 'For Country', represents the value of loyalty to

nation and empire. The sculpted tomb at the top of the monument is surrounded by carved *fascies*, representing the strength to be found in unity and law.

The monument in its symbolism also reflects the Christian beliefs around death and remembrance which prevailed at the time of its construction, emphasised by the presence of the prominent Christian cross on the front face of the monument, and other traditional symbols used in service of such beliefs. A carved wreath near the base of the monument represents eternal life and the victory of the soul over death. The top of the monument takes the form of a sculpted tomb, representing the empty tombs of the absent dead. As most soldiers who were killed either had no known grave or were buried in cemeteries in the Middle East or near the Western Front of Europe, the monument could serve as a surrogate tomb at which local bereaved could mourn and mark the passing of their loved ones. The amphitheatre was a place of activity, gathering and entertainment for the local New Brighton and Christchurch community. New Brighton beach and has community associations for the city's residents as a visitor destination historically and through to the present day. With the construction of the monument in 1925, the amphitheatre gained additional cultural importance as the location for the tradition of annual ANZAC 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 New Brighton War Memorial, amphitheatre, and setting have architectural and aesthetic significance due to the monument's cenotaph form, materials, and decorative detailing, the design of the concrete amphitheatre, and the visual and physical relationship between the monument and the amphitheatre.

The monument takes the form of a cenotaph, with a design strongly influenced by Edwin Lutyen's well-known World War One memorial cenotaph in Whitehall, London (1920). Originally Lutyen's cenotaph was a temporary structure but it was rebuilt in a permanent fashion after a positive public reception. The design for the New Brighton monument was submitted by a well-known Christchurch stonemason, John Anderson Tait.

John Anderson Tait took over management of his father's stone masonry business in 1895, working with his son John Edward Tait. The business continues today in the Tait family and operates from Sydenham. John Anderson Tait's father James Tait (1833-98) was a Scotsman who came to New Zealand in the 1860s and established a business as a builder, contractor and monumental mason in Christchurch in c1863. Tait worked on several prominent Christchurch buildings including the Museum and part of Christ Church Cathedral.

The monument is constructed primarily of sandstone, with a granite foundation stone, set on a base of three concrete steps. The monument rises from its base in a tapering rectangular cenotaph column. A granite plaque is set at the base of the column, inscribed with the dedication: "To Our Honoured Dead – Erected by the Residents of New Brighton". Above this is a finely carved wreath. Higher on the north face is a Christian cross in relief. On either side of the cross are carved the beginning and end dates of World War One and World War Two. The inscription 'PRO PATRIA' is carved near the top of the monument. At the top of the monument is a sculpted tomb, decorated with carved bunting. Around the base of the tomb on all sides of the monument are carved images of bundled and tied wooden rods representing *fascies*.

The original stones used in the monument are of a reddish-orange hue. This was white Australian sandstone with granite foundation stone (The Star, 21 March 1925, p.25). An

analysis performed in 2003 on samples taken from the monument revealed that this reddish colour did not extend far beyond the surface, and that the majority of the stone was a greyish colour, indicating that the surface of the stone has changed over time. The stone used to replace many eroded blocks in the 2003 renovation works is of a lighter greyish-white colour, which contrasts with the colour of the original stones.

In recent years the monument has been a target for graffiti. As a measure to prevent further defacement, and damage from removing graffiti paint, a plexiglass surround was erected around the monument in 2017.

The amphitheatre serves to visually emphasize the monument situated at its apex, and to raise the monument in elevation above the surrounding area. With the construction of the new pier complex in 1997, the amphitheatre was joined to the southern end of the ramp leading to the New Brighton pier and library building. Alterations were made to the stadium step seating in 2003, including the addition of railings and a central set of more easily traversable steps with banisters and railings. Sections of concrete block wall with attached seating were also erected around the flat area on which the monument is placed, which serve to clearly delineate the monument's setting from the nearby carpark.

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 Brighton War Memorial, amphitheatre, and setting have technological and craftsmanship significance for the materials of their construction and restoration, and for demonstrating the skills of highly regarded stonemason John Anderson Tait in 1925, and also later stonemason skills in 2003. The decorative stonework and lettering are finely detailed and of a high standard.

The white Australia sandstone seriously eroded in recent times. This included the wearing down of surfaces, pitting, exfoliation, and the loss of stone and detail from decorative elements. A chemical analysis of stone samples showed that a large degree of chlorination was present in the stone from the east side facing the salt-laced sea winds. In 2003, restoration work was undertaken to improve the condition of the monument. Some of the most eroded sections of original stone were removed and placed into storage. This included much of the section in the central portion of the monument as well as the wreath, which was replaced by one newly carved. The top sections of the monument were also replaced, including the tomb and the stone beneath it with the words "PRO PATRIA." The stone used in the restoration was a consolidated sandstone from Sydney. The newer, greyish-white stone is easily distinguished from the older stone, as it lacks the reddish-orange surface colour.

The amphitheatre seating is made from poured concrete, as are the newer central steps leading up to the monument. The balustrade of the central steps are also concrete, with the addition of metal railings. The sections of wall surrounding the memorial are constructed of concrete blocks.

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 Brighton War Memorial, amphitheatre, and setting have high contextual significance for their prominent position in an area of local community activity and landscaping on the New Brighton beachfront. The monument is a prominent visual landmark. The location and setting provide open views to the monument against the sky and also to the southern hills of Godley Head and Banks Peninsula.

The 1997 introduction of the pier and library building, and the removal of the sound shell altered the context of the monument's location – it is no longer the centrepiece of a place of dedicated public seaside entertainment, but an element of the historically evolved public beachfront area. The setting of the war memorial and amphitheatre includes the area of land behind the monument with its surrounding wall and the broader pier setting which includes the New Brighton Clock Tower, a scheduled heritage feature unveiled in 1935.

The memorial has contextual significance in relation to other war memorials in Christchurch suburbs as well as New Zealand, as many monuments were built in the aftermath of the war to commemorate victims. It has particular significance in relation to other cenotaph monuments inspired by Lutyen's Whitehall cenotaph, such as the Auckland War Memorial (unveiled in 1929).

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 Brighton War Memorial, amphitheatre, and setting are of archaeological significance as the site has potential to provide archaeological evidence relating to past human activity prior to 1900. The monument is close to Te Karoro Karoro - South Brighton Spit, which was part of the traditional travel route for local Māori between Kaiapoi pā and Horomaka/Te Pātaka-a-Rākaihautū - Banks Peninsula. There was early settler activity in the New Brighton area, with the first European dwelling built in the 1860s, a seaside resort established in the 1870s, and a tramline completed in 1887.

ASSESSMENT STATEMENT

The New Brighton War Memorial, amphitheatre, and setting are of high overall significance to the Christchurch district, including Banks Peninsula.

The New Brighton War Memorial, amphitheatre, and setting are of high historical and social significance as a monument built in the aftermath of World War One to commemorate the war dead of New Brighton, and for the memorial's continued use as a focus of annual ANZAC Day commemorations to the present day. The New Brighton War Memorial, amphitheatre, and setting are of high cultural and spiritual significance as an expression of cultural values of sacrifice and loyalty to nation, religious beliefs surrounding death and remembrance, and for its value to the community of New Brighton as a focus for the mourning of local soldiers killed in the world wars. The New Brighton War Memorial, amphitheatre, and setting have architectural and aesthetic significance for their design, form,

detailing, and visual and physical relationship. The New Brighton War Memorial, amphitheatre, and setting are of technological and craftsmanship significance for the stone used in their construction and restoration, and for evidencing the skill of well-known local stonemason John Anderson Tait in its fine detailing and decoration. The New Brighton War Memorial, amphitheatre, and setting are of high contextual significance both as a landmark in their location within the New Brighton beachfront area and for their relationship to other Christchurch memorials to the fallen of the World Wars. The New Brighton War Memorial, amphitheatre, and setting are of archaeological significance due to the presence of known human activity prior to 1900, and for their location near a traditional Māori travel route along Te Karoro Karoro (South Brighton Spit).

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REPORT DATED: 15 NOVEMBER 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 452
*RICCARTON RACECOURSE TEA HOUSE AND SETTING – 165
RACECOURSE ROAD, 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 Canterbury Jockey Club was established in 1854 and held its first meeting in Hagley Park at Easter of the following year. The Riccarton racecourse was reserved as a public recreation ground by the Canterbury Provincial Council in 1858 and thereafter leased to the Jockey Club. Consequently the course became a magnet for horse owners and breeders, as can be seen in the history of Chokebore Lodge in Racecourse Road, for example. Riccarton Racecourse became the home of the New Zealand Cup in 1867 and the course's Cup and Show Week each November are one of the city's premier events.

The Tea House at Riccarton Racecourse has high historical and social significance for its association with the Canterbury Jockey Club and the early colonial origins of horse racing in Canterbury. The Canterbury Jockey Club has had the oldest continuous existence of any horse racing club in the country (est. 1854). It was holding race meetings at the Riccarton course by c1856. The Tea House, which was built in 1903 at a cost of £1,500, was part of a programme of improvements to mark the 1904 Golden Jubilee of the club. It was the first of a number of projects undertaken on the course by the Luttrell Brothers, who were racecourse specialist architects. Historically the Tea House was primarily used by women attending club

meetings, as they were denied access to the Members' stands where alcohol was served. Women were however able to bet and a totalisator room was included within the design.

The Tea House remained in use as a function centre for some 70 years, before becoming outmoded and falling into a state of disrepair. It remained empty for more than a decade but in the late 1990s a committee was formed to save the building and a charitable trust established in 2003 oversaw its restoration and conservation. Repair work began in 2006 and the Tea House reopened in 2008. The building now functions as a venue for hire.

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 Tea House has high cultural significance for its association with the way of life of those colonists who introduced horse racing to Canterbury in the 1850s and then helped to develop the racing industry and establish New Zealand Cup Week as an integral part of the city's identity. It is also a reminder of the cultural mores which saw women and men segregated at such events according to socially acceptable conventions of the period. Its restoration in the late 2000s was acclaimed by the architectural profession and by the heritage 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 Tea House has high architectural and aesthetic significance as a rare Edwardian racecourse tea house. It was designed by Alfred and Sidney Luttrell, early 20th century Christchurch architects who specialised in the design of racecourse grandstands and associated buildings. The Luttrells also designed the Public Grandstand (1920-23, demolished) adjacent to the Tea House and were the architects of the Canterbury Jockey Club's former central-city office building in Oxford Terrace (1912, demolished). The Luttrell Brothers are renowned for introducing the Chicago skyscraper to New Zealand in the first decade of the 20th century and providing architectural services to the Catholic Diocese of Christchurch. As a number of their landmark buildings have been demolished since the 2010 and 2011 Canterbury earthquakes, the Tea House has further significance as a surviving example of the Luttrells' oeuvre, particularly from the first five years of their New Zealand practice.

The Tea House is a single-storey timber building with a wide, encircling veranda that faces north, towards the racetrack. The central portion of the building has a hipped roof, framed by side bays topped with turret roofs. The symmetry of Tea House's façade is reinforced by the gabled entry that projects forward of the veranda. Stylistically the building may be compared to a pavilion style design with its symmetry and wide connecting veranda. In 1907 the Luttrells called tenders for additions to the tearooms at Riccarton, which may have involved adding a ventilator to the eastern wing of the building to serve a training room for apprentice jockeys. Later unsympathetic additions and alterations were removed when the building was refurbished in the late 2000s. This is the only racecourse tea house listed by Heritage New Zealand. It is comparable to the Edwardian tea houses erected in the Rotorua (1903) and Te

Aroha (1908) Domains but has rarity value because of its function to provide refreshments for racegoers.

The successful restoration of the Tea House was recognised by the NZ Institute of Architects and the Christchurch Civic Trust in 2009.

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 Tea House has technological and craftsmanship significance for the potential it has to reveal information about Edwardian timber frame and weatherboard construction, materials, fixtures and fittings. It has craftsmanship detail relating to the decorative elements of the original veranda posts and entry canopy, although some of this has been replicated and reinstated during its restoration.

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 Tea House and its setting have high contextual significance within the environs of the Riccarton Park Raceway. Originally the Tea House was sited on a landscaped area surrounded by a moat. The moat created an island on which the Tea House sat and access to the building was via a bridge. The new landscaping has removed much of this but has left a depressed area in order to read the original setting. The contemporary landscaping around the Tea House, which was shown in a plan of the course published in October 1903, includes a moat and mature trees, many of which are listed. The wider environment of the racecourse has a considerable number of notable buildings, including the restored totalisator building, gates and stables. The immediate setting of the Tea House includes its landscaped garden setting which includes a portion of the original moat.

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 Tea House and its setting has archaeological significance because of 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 before 1900. Although the Tea House was not erected until 1903, the Canterbury Jockey Club has operated on this site since c.1856.

ASSESSMENT STATEMENT

The Tea House and its setting at Riccarton Park Raceway has high overall significance to Christchurch, including Banks Peninsula. The Tea House has high historical and social significance for its association with the Canterbury Jockey Club and the Club's Golden Jubilee. The Tea House has high cultural significance for its association with the culture of the racing industry and the provision of amenities for female racegoers. The building has high architectural and aesthetic significance for its association with leading Canterbury architects, the Luttrell Brothers, who were nationally renowned for racecourse buildings. The rarity of this building type in New Zealand and the quality of the restoration also enhance its architectural significance. The Tea House has technological and craftsmanship significance for the potential it has to reveal information about Edwardian timber frame and weatherboard construction, materials, fixtures and fittings. The Tea House and its setting have high contextual significance on account of the landscaped grounds and in relation to other structures on the racecourse. The Tea House and its setting has archaeological significance because of 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 before 1900.

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REPORT DATED: 2 MARCH, 2015 UPDATED: NOV 2022

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CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
POPLAR CRESCENT – 230, 2/230, 272, 283 CAMBRIDGE
TERRACE, 295F MADRAS STREET, 211, 250R, 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. 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.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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, 250R, 267 OXFORD
TERRACE, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2021

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 reconstruction and repair of the rotunda and associated structures was completed in 2021.

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 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).

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 2019-21 repair programme by the Christchurch City Council reconstructed and repaired the rotunda and reinstalled the original copper-sheathed dome. The associated structures were also repaired with the site reopening in 2021 as a space for performances and a sheltered place for people to sit and relax.

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. The Rotunda area remains a landmark within the 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 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:

Christchurch City Council Heritage File: 230 Cambridge Terrace (Edmonds Band Rotunda)

REPORT DATED: 05/09/14 **UPDATED:** 22/12/14 **UPDATED:** Nov 2022

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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, 250R, 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 Ngāi 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:

Christchurch City Council Heritage File: Edmonds' Band Rotunda, 230 Cambridge Terrace

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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, 250R, 267 OXFORD
TERRACE, CHRISTCHURCH***



PHOTOGRAPH : CHRISTCHURCH CITY COUNCIL 2022

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 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 were repaired and restored in 2017/18, a process which included the Clock Tower being 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 **UPDATED:** Nov 2022

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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Church School Hall, and St Michael's Church 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.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Canterbury Earthquakes, 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 19th 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.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 10th 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 150th 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 169
*ST MICHAEL’S CHURCH 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 Church 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 Church School began as a co-educational school and still is today, although for a period it was restricted to boys only.

St Michael's Church 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 Church 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 Church 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 Church 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 Church 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's Church School 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 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 Church 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 Church 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 19th 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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 412
*ST MICHAEL’S CHURCH SCHOOL STONE BUILDING AND
SETTING – 243 DURHAM STREET SOUTH, 90 OXFORD
TERRACE, CHRISTCHURCH***



PHOTOGRAPH: B SMYTH, 2017

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 Church 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 was damaged in the February 2011 earthquake and was seismically upgraded and repaired for continued use by the school in 2017.

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 Church 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.

St Michael's Church School 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 Church 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 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's Church 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 Church 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:

Christchurch City Council 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

Updated: Nov 2022

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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