

UPDATE OF HISTORIC HERITAGE PROVISIONS

Overview

The following report has been prepared to support Plan Change 13 to the Christchurch District Plan, which proposes to update the provisions of Chapter 9.3 Historic Heritage of the District Plan.

The Plan change proposes:

- 1) An overall revision of the historic heritage rules;
- 2) Corrections to the Schedule of Significant Historic Heritage in Appendix 9.3.7.2;
- 3) The scheduling of 44 additional items for protection;
- 4) The scheduling of 26 additional heritage interiors for protection (including 10 for new listings);
- 5) The introduction of 11 residential heritage areas to the District Plan.

The primary purpose of the Plan change is to better reflect aspects of the City's history and development through adding to the schedule of heritage items, adding further interiors for protection and introducing residential heritage areas as a mechanism to protect buildings and features which collectively rather than individually are of significance to the City's heritage and identity. A further purpose is to simplify and clarify the rule provisions in the light of experience, to strengthen a small number of rules by requiring a higher category of consent, and to reflect changes in circumstances over time. Wording changes are also proposed to five of the policies.

All new items and areas meet the criteria set out in Policies 9.3.2.2.1 and 9.3.2.2.2 for scheduling, and the Plan change is expected to contribute to the achievement of the heritage outcomes already sought in the District Plan.

The Plan change has been prepared in accordance with the requirements of Section 32 (s32) of the Resource Management Act 1991 (RMA).

Relationship of Plan Change 13 with Plan Change 14 (PC14)

Plan Change 13 (Update of Historic Heritage Provisions) is being notified concurrently with Plan Change 14 (Housing and Business Choice).

PC14 proposes to give effect to policies 3 and 4 of the National Policy Statement on Urban Development 2020 (NPSUD) and incorporate the Medium Density Residential Standards introduced through the Resource Management (Enabling Housing Supply and Other Matters) Amendment Act 2021 (RMEHS Amendment Act). PC14 is an intensification planning instrument notified pursuant to the intensification streamlined planning process introduced into the Resource Management Act 1991 by the RMEHS Amendment Act.

As heritage is a qualifying matter under the NPSUD and the RMEHS Amendment Act (which means that there can be lesser degrees of intensification provided for in regard to heritage sites and areas), PC14 proposes many of the same changes being proposed in Plan Change 13. The proposed Schedule

of Significant Historic Heritage Items attached in Appendix 1 identifies in green highlight the operative and proposed scheduled heritage items located in zones which fall outside the scope of PC14. The proposed historic heritage provisions (also shown in Appendix 2 of this report) identify in yellow highlight the provisions specific to zones which fall outside the scope of PC14.

For the avoidance of doubt, Plan Change 13 is not an intensification planning instrument being notified pursuant to the intensification streamlined planning process.

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1 Introduction

1.1 Purpose of this report

- 1.1.1 The overarching purpose of section 32 (s32) of the Resource Management Act 1991 (RMA / Act) is to ensure that plans are developed using sound evidence and rigorous policy analysis, leading to more robust and enduring provisions.
- 1.1.2 Section 32 requires that the Council provides an evaluation of the changes proposed in Plan Change 13 to the Christchurch District Plan (the Plan). The evaluation must examine whether the proposed objectives are the most appropriate way to achieve the purpose of the RMA, and whether the proposed provisions are the most appropriate way to achieve the objectives of the Plan. The report must consider reasonably practicable options, and assess the efficiency and effectiveness of the provisions in achieving the objectives. This will involve identifying and assessing the benefits and costs of the environmental, economic, social and cultural effects anticipated from implementing the provisions. The report must also assess the risk of acting or not acting if there is uncertain or insufficient information about the subject matter of the provisions.
- 1.1.3 The purpose of this report is to fulfil the s32 requirements for proposed Plan Change 13 - Update to Historic Heritage Provisions. In addition, the report examines any relevant directions from the statutory context including higher order documents.

2 Resource management issues

2.1 Council's legal obligations and strategic planning documents

- 2.1.1 Sections 74 and 75 of the RMA set out Council's obligations when preparing a change to its District Plan. The Council has a responsibility under section 31 of the RMA to establish, implement and review objectives and provisions for, among other things, achieving integrated management of the effects of the use, development, or protection of land and associated resources. One of the Council's functions is to control the actual and potential effects of land use or development on the environment, and to do so in accordance with the provisions of Part 2.
- 2.1.2 Under section 6 of the RMA, the Council must "recognise and provide for...the protection of historic heritage from inappropriate subdivision, use, and development" (section 6(f)). The definition of "historic heritage" under the RMA includes "historic sites, structures, places, and areas", and "surroundings associated with the natural and physical resources" which are dealt with in Chapter 9.3 of the District Plan and in this plan change. It also includes "archaeological sites" and "sites of significance to Māori including wāhi tapu" which are dealt with in other parts of the District Plan and are not addressed in this plan change. The section 6(f) matter of national importance is at the heart of this plan change, which is intended to better reflect aspects of the City's history and communities through adding places including buildings and items to the heritage schedule, adding further building interiors for protection and adding areas as Residential Heritage Areas with regulatory protection for collective values.
- 2.1.3 Decision 45 of the Independent Hearings Panel (IHP) on Historic Heritage states that section 6, in using the words "recognise and provide for", does not seek to protect historic heritage at all costs but allows Council to make a choice, subject to section 32 evaluation, as to what historic heritage

is to be protected and the method of protection. The Decision also says that protection against “inappropriate” subdivision, use and development allows for the possibility of some forms of “appropriate” subdivision, use and development, to be assessed on a case by case basis by reference to what is sought to be protected.

- 2.1.4 Under section 7 of the RMA Council is also required to have particular regard to:
- (b) the efficient use and development of natural and physical resources; and
 - (c) the maintenance and enhancement of amenity values.
- 2.1.5 As required by s74 and s75 of the RMA, a Plan Change must specifically give effect to, not be inconsistent with, take into account, or have regard to the following “higher order” documents / provisions which provide directions for the issues relevant to this plan change:
- a. National Policy Statement on Urban Development 2020 and the Medium Density Residential Standards introduced through the Resource Management (Enabling Housing Supply and Other Matters) Amendment Act 2021. Council must give effect to these including through an Intensification Planning Instrument which must be notified before 20 August 2022. For Christchurch this will be Plan Change 14. Heritage is a Qualifying matter under the NPSUD, which means that there can be lesser degrees of intensification provided for in regard to heritage sites and areas. For further discussion on this see the Section 32 report for Plan Change 14.
 - b. Canterbury Regional Policy Statement (CRPS) – Council must give effect to:
 - i. Objective 6.2.3 – Sustainability – recovery and rebuilding should retain identified areas of special amenity and historic heritage value;
 - ii. Objective 6.3.2(1) - Tūrangawaewae – the sense of place and belonging – recognition and incorporation of the identity of the place, the context and the core elements that comprise the (sic) Through context and site analysis, the following elements should be used to reflect the appropriateness of the development to its location: landmarks and features, historic heritage, the character and quality of the existing built and natural environment, historic and cultural markers and local stories.
 - iii. Objective 13.2.1 – Identification and protection of significant historic heritage items, places and areas and their particular values that contribute to Canterbury’s distinctive character and sense of identity, from inappropriate subdivision, use and development;
 - iv. Objective 13.2.3 – Repair, reconstruction, seismic strengthening, ongoing conservation and maintenance of built historic heritage.
 - v. Policy 13.3.1 – Recognise and provide for the protection of significant historic and cultural heritage items, places and areas, from inappropriate subdivision, use and development;
 - vi. Policy 13.3.4 – Appropriate management of historic buildings – recognise and provide for the social, economic and cultural wellbeing of people and communities by enabling appropriate repair, rebuilding, upgrading, seismic strengthening and adaptive reuse of historic buildings in a manner that is sensitive to their historic values. The explanation to this policy recognises that economics will often be a factor as to how quickly or easily reuse can be achieved.
 - c. Recovery/Regeneration Plans prepared under the Greater Christchurch Regeneration Act 2016 (GCRA):
 - i. Christchurch Central Recovery Plan (CCRP) – Council shall have regard to:
 - A. the need to recognise the character and sensitivity of certain areas (p40).
 - d. Christchurch City Council’s Our Heritage, Our Taonga Heritage Strategy (2019- 2029) – Council shall have regard to this document:

- i. This non-statutory strategy presents a broadened view of heritage including the natural and built environment, tangible and intangible heritage, including stories, memories and traditions and moveable heritage.
 - ii. The Heritage Strategy was produced in partnership with the six papatipu rūnanga¹ and the involvement of the communities of Christchurch and Banks Peninsula.
 - iii. The heritage of the City's diverse cultures and communities is respected and provided for in the Strategy.
 - iv. Goals of the Heritage Strategy include "seeking to develop the strongest possible regulatory framework to ensure effective protection of significant and highly significant heritage places" and "seeking to increase the scope and breadth of regulatory and non-regulatory protection measures which could achieve recognition of heritage interiors ... a broadened range of heritage places and values ... heritage areas..."
- e. Under section 74 (2)(b)(iia), Council is also required to have regard to any relevant entry on the New Zealand Heritage List required by the Heritage NZ Pouhere Taonga Act 2014.

- 2.1.6 The higher order documents broadly identify the resource management issues relevant to the district and provide a consistent direction in resolving these issues. Section 6 of the RMA is relatively prescriptive in requiring that Council must recognise and provide for the protection of historic heritage, but both the Independent Hearings Panel's Decision 45 and the CRPS indicate that this direction is to be tempered with consideration of, and allowance for, on a case by case basis, what might be appropriate subdivision, use and development in a location of historic heritage. As noted in Policy 13.3.4 of the CRPS, economics will often be a factor as to how quickly and easily reuse can be achieved and in providing for the social, economic and cultural wellbeing of people and communities under section 5 of the Act. Nevertheless appropriate repair, rebuilding, upgrading, seismic strengthening and adaptive reuse of heritage buildings and places needs to occur in a manner that is sensitive to their heritage values.
- 2.1.7 Council's Heritage Strategy adopts a best practice heritage conservation approach, and includes the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010). The Strategy and Charter underlie all Council's heritage advice and decision making, since they encompass Ngāi Tahu, community and Council perspectives, objectives and goals around heritage identification and management in the district. As non-statutory documents, they are not higher order documents in terms of statutory weight. It is noted however that best practice conservation management principles and processes are not incompatible with statutory directives under section 6 of the RMA and the CRPS.
- 2.1.8 No other management plans or strategies prepared under other Acts are relevant to the resource management issue identified.
- 2.1.9 As mentioned above, the RMA prescribes certain requirements for how district plans are to align with other instruments. How this is achieved with the current and proposed District Plan objectives and provisions relevant to heritage matters will be discussed in section 5 of the report.
- 2.2 Problem definition - the issues being addressed

¹ Ngāi Tahu values including sites of cultural significance are primarily considered under Chapter 9.5 of the District Plan, Ngāi Tahu Values and the Natural Environment.

- 2.2.1 ISSUE 1 – Elements of the rules for heritage are causing confusion or are poorly worded. The rules need to be clarified, simplified, and in some cases strengthened.
- 2.2.2 There is a need to undertake an overall revision of the rules in Chapter 9.3 Historic Heritage as a result of experience working with them in the last few years. The issues have predominantly been raised by Council heritage team staff through dealing with applicants and other users of the Plan. Rules or elements of the rules are causing confusion and are poorly worded or ambiguous, and are not effectively achieving the outcomes anticipated in the objective for the heritage chapter.
- 2.2.3 The aim of the rule revision is to simplify and clarify the rule provisions and improve workability, both for applicants and for Council. The rule revision also includes some minor strengthening of the rules as set out below. Wording changes to five of the policies are also proposed to provide a clearer context and policy direction for the reviewed rules. However the broad intent of the objectives and policies is proposed to remain the same as under Decision 45 of the Independent Hearings Panel (IHP). Appendix 2 sets out the proposed amendments to Chapter 9.3 and heritage provisions in other chapters of the Plan (Chapter 6.8 Signage, Chapter 8 Subdivision, Development and Earthworks (including minimum net site areas for sites in Residential Heritage Areas), Chapter 13.2 Special Purpose (Cemetery) Zone, Chapter 14 Residential (new activity rules and built form standards for Residential Heritage Areas), and Chapter 15 (Commercial), and provides reasons for each of the amendments.
- 2.2.4 The changes should improve the efficiency and effectiveness of the rules in achieving the policies and therefore the existing objective of the Plan chapter. In particular, policy direction comes from Strategic Objective 3.3.2 which requires that the Plan provisions use clear concise language so that the Plan is easy to understand and use.
- 2.2.5 A series of very minor wording amendments are proposed to definitions and rules, which should make them clearer and better reflect the intention of the existing objective and policies. This includes combining some activity listings which are not significantly different to each other or where activity standards are very similar or the same, and deleting some activity listings which are no longer required. This may be due to changing circumstances such as the demolition of the Cathedral of the Blessed Sacrament or because the relevant activity listing is ambiguous or duplicates other provisions. The table in Appendix 2 provides reasons for each of these rule amendments.
- 2.2.6 There are several changes proposed to the heritage policies and rules in Chapter 9.3, Chapter 6.8 Signage, Chapter 8 and of the District Plan which are of potentially greater significance to heritage building owners as they represent a strengthening of rules or introduction of additional policy considerations. These are:
- a. Expanding the existing Heritage Areas policy (Policy 9.3.2.2.2) to provide for the introduction of proposed Residential Heritage Areas. In policies on management of scheduled historic heritage (Policy 9.3.2.2.3) and demolition (Policy 9.3.2.2.8), introducing more explicitly the consideration of retaining the level of significance of the item through use and development in the management policy, and having regard to whether the heritage item would no longer meet the criteria for scheduling in the demolition policy. In the Ongoing Use policy (Policy 9.3.2.2.5) adding consideration of access which is a fundamental consideration in maintaining use of heritage items. And adding consideration of heritage areas to all four of these policies.
 - b. Clearly separating out “Heritage Building Code works” (as heritage upgrade works will now be termed) from the definition of “repairs” (a permitted activity), which currently overlap, and making the definition of repairs more specific. Heritage Building Code works are works

to satisfy or increase compliance with Building Code in terms of matters such as seismic upgrades, fire protection and the provision of safe access. It is proposed to include rather than exclude Building Code work associated with repairs in the Heritage Building Code works definition, to simplify the interpretation of the provisions and enable these works to be assessed together with other related works via a Heritage Works Plan or resource consent.

- c. Shifting some activities from the Controlled activity consent category to requiring Restricted Discretionary consent under a renumbered RD4. These are:
 - i. Heritage Building Code works (currently Heritage Upgrade Works)
 - ii. Reconstruction
 - iii. Restoration.

This will apply where the activity standard for a permitted activity is not met, that is, where a Heritage Works Plan (alternative to a resource consent as set out in Appendix 9.3.7.5) has not been prepared and certified by the Council for the work.

The current matters of control do not allow for the refusal of consent in limited cases where the effects of what is proposed are judged to be likely to be more than minor.

- d. Deletion of the non-notification rule for some of the activities listed in the permitted activity standards in Rule 9.3.4.1.1 that do not meet the activity standards and therefore become restricted discretionary activities under RD4. These categories are temporary buildings (if they are not removed and result in permanent changes) and Heritage Building Code works, reconstruction or restoration (discussed in sections above). A non-notification rule is retained or added for some other activities, which if not meeting the activity standard, are not likely to result in more than minor adverse effects. These are maintenance, repairs, fixing signs to buildings and works above underground heritage items.
- e. New standards or addition of standards for permitted works, including repair and temporary or investigative works, earthworks, signage, temporary buildings, development above underground items, service systems and tree removal in heritage items which are open spaces.

2.2.7 ISSUE 2 – There are inaccuracies in the Schedule of Significant Historic Heritage, Heritage Aerial Maps and Planning Maps which need to be remedied.

2.2.8 The plan change includes corrections to the Schedule of Significant Historic Heritage in Appendix 9.3.7.2 (to be known as the Schedule of Significant Historic Heritage Items), the heritage Aerial Maps and the Planning Maps in respect of heritage items, for example corrections to addresses, or which reflect changes in circumstances over time. Changes in address for items on corner sites may cause entries for heritage items to shift in the order of the schedule rather than the item actually being deleted, for example the address of the (central city) Red House was Armagh Street and is now Cranmer Square, and the address of the former MED Converter station and substation was Manchester Street and is now Armagh Street.

2.2.9 There are three cases of deletion of items which have been demolished. These are the Cathedral of the Blessed Sacrament in Barbadoes Street, the original house at 19 Kotare Street, Fendalton and the Phillipstown Church of the Good Shepherd Vicarage at 38 Phillips Street.

2.2.10 There are nine instances of the level of significance of a building or item being corrected/upgraded from Significant to Highly Significant. This is because the level of significance recorded in the schedule does not accurately reflect the assessment that was carried out for the

building or item and the peer review of that assessment. These items are a commercial building at 65 Cambridge Terrace (offices designed by Sir Miles Warren), the Canterbury Club Gas Lamp, Eliza's Boutique Hotel at 82 Bealey Avenue, the Knox Presbyterian Church (in this instance the protection of the building has been extended to the exterior of the building where only the interior is currently scheduled - new items are discussed separately under Issue 3), the millhouse at Orton Bradley Park (Charteris Bay Road), the dwelling at 52 Longfellow Street, the Coronation Library at Akaroa, the church Te Whare Karakia o Ōnuku and the Curators House at 7 Riccarton Avenue. These changes mean that demolition of these items becomes a Non-complying activity rather than a Discretionary activity for "Significant" heritage items. There are also some differences between a heritage item being classified as Significant or Highly Significant with regard to the application of matters of discretion.

- 2.2.11 A small group of scheduled items have had the outline of the heritage item on the Heritage Aerial Maps (HAMs) modified for reasons such as partial demolition of the building, or the extent of the setting has been reduced because part of the property has been subdivided. Since this changes the extent of protection of the item or its setting, these changes to HAMs have statutory effect and are appended to Plan Change 13 itself. Appendix 3 contains HAMs for updated heritage items and settings.
- 2.2.12 While the schedule was being updated, some other minor updates were made to the Statements of Significance which sit behind items on the schedule where other changes are being proposed (for example under Issues 3 and 4 below). The changed statements are included in Appendix 4. The Statements of Significance provide a rationale for the level of significance of the particular item and are not themselves part of the District Plan, and consequently these changes do not form part of this Plan change. They are further mentioned in regard to adding information on interiors of buildings in Issue 4 below.
- 2.2.13 Other amendments to the schedule to add in new items or new interiors and the information supporting their inclusion, are described separately under Issues 3 and 4 below.
- 2.2.14 ISSUE 3 – Further heritage items justify protection in the Schedule of Significant Historic Heritage Items.
- 2.2.15 The current District Plan heritage schedule entries do not represent all aspects of the City's history and development, although there is an ongoing work programme to better represent the extent of the District's heritage in the District Plan. Some areas of the city (e.g. North West Christchurch) and some types of heritage (e.g. early dwellings) are well represented whereas other areas (e.g. East Christchurch) or types (e.g. industrial and post-war/modernist) are still poorly represented on the list², despite 28 new listings being added as part of the recent District Plan review.
- 2.2.16 The Canterbury Earthquakes in 2010 and 2011 resulted in large scale loss of heritage buildings, particularly in the Central City. In Christchurch City 204 out of 588 protected buildings were lost including 135 protected buildings in the Central City. In the former Banks Peninsula area, 34 out of 334 protected buildings were lost, primarily in Lyttelton. The Council's Heritage Strategy notes that as a result, feedback from the community is that our remaining built heritage is considered even more precious and valuable.

² <http://resources.ccc.govt.nz/files/policiesreportsstrategies/chapter9-naturalandculturalheritage-s32-appendix4-heritagetechnicalreport.pdf>

- 2.2.17 The Heritage Strategy goals and actions support additions to the schedule, and public consultation on the Strategy indicated strong community support for effective protection of significant and highly significant heritage places and areas, as well as for widening the concept of heritage to include both visible and less visible aspects, and a range of places which reflect our diverse communities.
- 2.2.18 Further potential listings are identified through the ongoing application of a thematic framework aimed at representing the District's heritage in a comprehensive and unbiased way. A thematic approach involves an analysis of the important aspects of the District's history as the basis for identification of a range of (significant) places which best represent those aspects. Thematic frameworks are a widely accepted approach nationally and internationally. The previous City Plan had low representations of "land and people", "infrastructure", "governing and administration" and "life in the City" including sport, health, military, popular entertainment and political life. Slightly different themes were identified for Banks Peninsula, the previous Plan for which had a high representations of 19th and early 20th century residences in Akaroa and Lyttelton, but low representations of military and defence, communications, utilities and services, local government, whaling, fishing, farming and sport and recreation. As previously noted, the District Plan Review added a group of new scheduled items, making a contribution towards improving representation.
- 2.2.19 Appendix 5 lists 44 additional items which are now proposed to be scheduled for protection under Appendix 9.3.7.2 Schedule of Significant Historic Heritage Items. The scheduling of these items are all supported by their owners. These items have been assessed since the District Plan review as meeting the criteria for protection in Chapter 9.3, Policy 9.3.2.2.1.
- 2.2.20 The current round of additions includes five surviving buildings in or around the fringes of the CBD, a category of buildings that the community identified as important to them through consultation on the Heritage Strategy. These have been repaired and restored post-earthquakes. Two of them were previously proposed for scheduling but this was not supported by the IHP. Thirteen proposed additions to the schedule are located outside the Central City. This includes several halls and cemeteries which are Council owned assets with community values. Halls are not well represented in the current schedule, and while cemeteries are reasonably represented in some areas, this is not the case for other areas. 25 new items are the remaining baches at Taylors Mistake which are not yet scheduled in the District Plan and which the owners wish to have protected.
- 2.2.21 The new items (also shown in the plan change as additions in red font to Appendix 9.3.7.2 - Schedule of Significant Historic Heritage Items) are:
- a. The Public Trust building on Oxford Terrace which was previously scheduled but deleted from the schedule by the IHP at the request of the previous owner. The building has since changed ownership and has been restored. It has been the recipient of a heritage grant from Council.
 - b. Knox Church on Bealey Avenue, where the whole building is proposed to be scheduled to align with the Heritage New Zealand Pouhere Taonga listing. With time and recent analysis, the exterior has been assessed as meeting the threshold for listing along with the currently scheduled interior.
 - c. The Former Canterbury Terminating Society Building at 159 Manchester Street (now the Muse Art Hotel) –new owners received a Council grant to repair and strengthen.
 - d. 167 Hereford Street - an early office block of brick and Oamaru stone.
 - e. The former Bank of New Zealand commercial building on the High Street corner with St Asaph Street. Important in the streetscape as it adjoins the Duncan's building in High Street. Owner has recently strengthened and refurbished.

- f. The Hereford Street Bridge is a 1930's bridge, which evidences engineering and design of this period when Council was upgrading the remaining early bridges in the city. Whilst the city's Victorian era bridges are well represented in the schedule, later bridges are not.
- g. House in Rata Street associated with Kate Dewes, an important peace activist. Recognition of the heritage associated with social movements and the peace movement came through strongly in consultation for the Heritage Strategy.
- h. The Sutton Heritage House and Garden in the residential red zone. Now owned by the Council as an important earthquake survivor. This former home of significant New Zealand artist William Sutton is being used as an artists' residence.
- i. The Frankel modernist house, Ford Road, Opawa.
- j. Three community halls owned by the Council in a range of locations. Two of these are War Memorial Halls (Somerfield and Yaldhurst).
- k. Three cemeteries – Sydenham Cemetery, Linwood Cemetery and the French Cemetery at Akaroa, the latter of which Council does not own but does maintain.
- l. 25 baches at Taylors Mistake and Boulder Bay. (A number of baches are already scheduled in the District Plan). This is to ensure all baches of value are scheduled (where not subject to high hazard of cliff collapse or rock fall risk), following Council decisions on leases for the baches in 2019. Of the baches to be added, 13 are adjoining each other at Rotten Row, which is listed by Heritage New Zealand Pouhere Taonga as an Historic Area.
- m. Carlton Bridge at the edge of Hagley Park reflects Council bridge design and the bridge renewal programme of the 1920s and 30s. It has recently been refurbished by Council.
- n. The Former Woodham Park Caretaker's Dwelling is an example of 1940's residential design by the City Architect and is one of the few remaining caretaker's dwellings in the city.
- o. The Former Cashmere Sanatorium Tuberculosis Hut evidences early healthcare in the city, and is located on a Council reserve.

- 2.2.22 New Heritage Aerial Maps are provided for new buildings and items to be scheduled, since they also define the extent of protection of the building/item and its setting. These are appended to the Plan Change itself.
- 2.2.23 The Statements of Significance for new buildings and items are appended to this report as Appendix 6, for information purposes only. They do not form part of the Plan change. HAMs for new items are in Appendix 7.
- 2.2.24 ISSUE 4 – Further building interiors justify protection in the Schedule of Significant Historic Heritage Items.
- 2.2.25 The ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010), which promotes best practice heritage management, recognises that all the heritage values of a place including building interiors contribute to its significance. This was the approach in the previous City Plan, albeit an implicit one. Interior alterations were permitted in the Banks Peninsula District Plan. The interior of buildings can illustrate past and continued ways of life, work, worship and industry and how people lived through room layouts, features and finishes and can embody important historical, social, cultural, architectural, aesthetic, craftsmanship and technological values.
- 2.2.26 The IHP for the Christchurch Replacement District Plan did not share the view above and stated that it is more appropriate that interior fabric is not the subject of heritage protection unless and to the extent that the fabric is itemised in the Schedule, so that restrictions could be certain and properly targeted. It also emphasised a need to engage with landowners in the process of

identification of that fabric, as it directly impacts on certainty and the capacity of landowners to adaptively reuse their property.³

- 2.2.27 In light of insufficient time to properly engage with building owners, undertake site visits and compile the level of detail required by the IHP for all scheduled items, it was decided at that time that 48 Council buildings which had existing conservation management plans with interior fabric inventories or were readily able to have the interior fabric identified, would have their interiors scheduled in the District Plan. This was done by reviewing the conservation plan and subsequent changes to the buildings using resource consent records. This information was then entered into the Scheduled Interior Fabric forms, containing a table identifying the location and details of all heritage fabric, and accompanied by floor plans indicating the location of spaces referred to in the table. The level of detail provided in the conservation plan documents was such that door numbers and coat hooks were able to be identified, as well as spaces and forms of parts of the interiors. The Schedule of Interior Fabric forms were linked to the relevant items on the District Plan Schedule of Significant Historic Heritage. This approach was taken with the understanding that work would subsequently continue to identify and protect the interiors of other items on the schedule.
- 2.2.28 This Plan change proposes to continue the work begun through the District Plan review and signalled in Policy 9.3.2.2.11 Future work programme, to add to the schedule of interiors for protection. The interiors of 26 significant buildings (now including some privately owned buildings) are proposed to be added to the schedule in this plan change. All of the owners of these buildings are supportive of their interiors being protected. These are shown in the plan change as additions in red font in Appendix 9.3.7.2 - Schedule of Significant Historic Heritage Items.
- 2.2.29 Initial phases of this work began in 2017. Conservation plans are only available for a small percentage of scheduled heritage items, and so, where not available, the heritage fabric inventory had to be developed from scratch. Heritage consultants were engaged to visit a discrete number of scheduled buildings with known intact interiors, which had owner approval to visit and inspect the interior. Consultants recorded every part of the interior and then itemised the interior features of heritage value on Scheduled Interior Fabric forms in the same manner as in 2.2.26 above for conservation plans. However continuing this approach and level of detail proved unsustainable and inefficient in terms of the time and costs involved, and the outcomes which could be achieved. Nor does this method align with the lesser level of detail of information required for exterior protection for buildings.
- 2.2.30 As Council remains committed to providing interior protection for scheduled heritage buildings, the methodology was reviewed and revised in 2021. The methodology to provide an evidential base for protecting interiors has been refined and simplified, in order to be fit for purpose and more efficient going forward. The proposed approach was shared with Heritage New Zealand Pouhere Taonga staff in early 2021, including some sample statements of significance. Feedback was received and the approach refined to ensure that key interior features were identified in the statement of significance, that these were specific to the place (not a generic list) and that sufficient justification for their protection was provided in the statement of significance.
- 2.2.31 The proposed methodology for protecting interiors will now be:

³ <http://chchplan.ihp.govt.nz/wp-content/uploads/2015/08/Minute-Regarding-Topics-9.1-9.5-22-2-2016.pdf>

- a. Rather than linking to the interior schedules, the interior column in the primary Schedule will indicate whether or not interiors have been assessed and are protected by using the words "Yes"; "Yes - limited to..."; "No - not yet assessed"; and "N/A" or not applicable.
- b. The 48 existing interiors will have their interior inventories appended to their statements of significance (this is not part of this Plan change as these interiors are already protected).
- c. 16 new interiors of existing listed scheduled are proposed to be protected based on work undertaken in 2017. These interiors have inventories of heritage fabric which have informed the summary paragraphs of key features added to the statements of significance.
- d. Interiors of 10 of the new scheduled items are proposed for protection. These interiors were visited by the Council's heritage staff, and a photographic record placed on file. An assessment of the interior has been incorporated into each statement of significance. This includes identification of key features and the reasons the interior contributes to the heritage significance of the place. The extent of interior protection is also identified in the Schedule as set out above. This methodology is the proposed model for interior assessment and protection going forward. A list of all new interiors is in Appendix 8.

2.2.32 The new interiors to be scheduled for existing scheduled items are:

- a. St Johns Methodist Church, 49 Bryndwr Road.
- b. 65 Cambridge Terrace, Central City- Commercial building by Warren and Mahoney
- c. 86-88 Chester Street East –Dwellings
- d. 88A Clyde Road – Dwelling – Kooringa
- e. Cunningham Terrace, Lyttelton – Dwelling
- f. 66 Derby Street, St Albans – Dwelling
- g. 66 Gloucester Street, Central City – CoCA Gallery
- h. 272 Hereford Street – St Luke's Chapel
- i. 59 Hewitts Road, Merivale – St Andrew's Church
- j. 16 Kahu Road – Deans Cottage
- k. 24 McDougall Avenue, St Albans – Dwelling – Fitzroy
- l. 381 Montreal Street – Dwelling – Ironside House
- m. 399 Papanui Road, Merivale- Dwelling – Woodford
- n. 51 Radley Street, Woolston – Dwelling
- o. 33 Rolleston Avenue, Christs College – Former Hare Memorial Library
- p. 37 Valley Road, Cashmere – Former Dwelling – Ngaio Marsh House.

2.2.33 The following proposed new scheduled items include interiors to be protected:

- a. 9 Ford Road Opawa - Dwelling
- b. 129 High Street – Former BNZ
- c. 159 Manchester Street – Former Canterbury Terminating Building Society
- d. 152 Oxford Terrace – Former Public Trust Building
- e. 524 Pound Road – Yaldhurst Memorial Hall
- f. 35 Rata Street – Dwelling
- g. 47 Studholme Street – War Memorial Community Centre
- h. 20 Templar Street – The Sutton Heritage House and Garden
- i. 157 Woodham Road – Former Woodham Park Caretaker's Dwelling
- j. 29 Major Aitken Drive – Former Cashmere Sanatorium Tuberculosis Hut

2.2.34 The interior changes that can be made without resource consent are, as for exterior works, set by the permitted activities and the associated activity standards, for example maintenance and repairs would normally be permitted.

- 2.2.35 Alteration of interior fixtures, fittings or interior detailing which constitute heritage fabric would normally be considered an alteration to the heritage fabric, requiring resource consent as a restricted discretionary activity, as for exterior works. The rule amendments discussed under Issue 1 above include a proposed new activity standards for P1 requiring the submission of a scope of works to Council for comment, reinstatement of undamaged heritage fabric and provision of a photographic record. The interiors already protected in the District Plan or proposed to be protected are either public buildings (in many instances Council buildings), or private buildings where the owners support protection of the interiors.
- 2.2.36 The Statements of Significance for new interiors are appended to this report as Appendix 9, for information purposes only. They do not form part of this Plan Change.
- 2.2.37 ISSUE 5 – Some specific areas merit protection for their collective residential heritage values.
- 2.2.38 The definition of historic heritage under the RMA includes historic sites, structures, places and areas, but other than the Akaroa Heritage Area (HA1) there are no historic areas in Christchurch protected in the District Plan. However there are particular residential areas of the City where buildings and features have collective heritage values as distinctive and significant residential environments. They are made up of multiple buildings and features (including vegetation and trees, landscaping, street layout, and fencing) which collectively rather than individually are of significance to the City's heritage, and character. Along with individually scheduled buildings or other items of significant historic heritage, these areas contribute to the overall heritage values, identity and amenity of the City. Where these areas have a high degree of intact physical evidence, they can effectively communicate a historical narrative of the development of areas in Christchurch, and justify heritage protection as Residential Heritage Areas on a similar basis to that for individual items as outlined above under Issue 3.
- 2.2.39 The City Plan which preceded the current District Plan, included around 40 Special Amenity Areas or SAMs. These areas had a focus on coherence of patterns of subdivision, built form and appearance of buildings in terms of their scale, form and materials, and coherence of landscape elements and streetscapes. Together these physical elements of buildings and streetscapes generate a character that residents often identify with and wish to preserve. The original Special Amenity Areas were reviewed during the District Plan review of 2014-2016 in terms of their integrity and cohesiveness and the effectiveness or otherwise of their rules, and replaced with 15 Character Areas. Those Character Areas are now being further reviewed via Plan Change 14, as Character Areas are proposed and considered to be a Qualifying Matter which affects where and to what extent intensification should occur.
- 2.2.40 There has always been a recognition by Council staff that some (although not all) of the Character Areas had additional heritage values as residential environments representing important aspects of the City's history, for example Englefield Avonville and Lyttelton. Over time there has been a realisation that that for some areas, protection of coherent heritage values is the most important consideration, and should occur under section 6(f) of the RMA, and therefore there has been a move towards separating out the two concepts and separately identifying Heritage Areas. There is still some overlap between the two types of areas, but only some Character Areas have this additional layer of shared history (in which case there may also be a proposed Residential Heritage Area for the same or a similar area – this applies to the Englefield Avonville, Church Property Trustees North St Albans Subdivision (1923), Heaton Street, Macmillan Avenue, Piko/Shand (Riccarton Block) State Housing, and Lyttelton Residential Heritage Areas where there is also an associated Character Area). Some Residential Heritage Areas are not Character Areas because, despite the shared history in the area, they are much more diverse in character.

- 2.2.41 The following sections describe the development of the 11 Residential Heritage Areas that are now proposed as part of Plan Change 13, and which are also proposed to be a Qualifying Matter for the purposes of Plan Change 14.
- 2.2.42 In 2010 a study by Harrison Grierson for the Council identified 89 candidate areas for further evaluation within the City Plan area (thus excluding Lyttelton and Banks Peninsula), as potential "Residential Heritage Conservation Areas". In Plan Change 13 this term has been changed to "Residential Heritage Areas" to more accurately reflect what the concept is, and what it is intended to achieve, which is protection of coherent heritage values across an area while still enabling sensitive change to occur.
- 2.2.43 The 89 potential areas examined in 2010 were a mix of the (then) existing Special Amenity Areas or SAMs (some of which are now represented as Character Areas in the reviewed District Plan) and areas with no formal recognition in the City Plan at the time. The potential areas ranged from a single street, to groups of streets and whole suburbs. The 2010 study established the methodology for identifying and assessing heritage areas. This included the following criteria:
- a. Incorporates a collection of elements that together addresses the interconnectedness of people, place and activities.
 - b. Contributes to the overall heritage values, identity and amenity of the city.
 - c. Has a coherent heritage fabric which meets recognised criteria for heritage assessment.
 - d. Demonstrates authenticity and has integrity, applying to both tangible and intangible heritage values.
 - e. Contains a majority of sites/buildings that are of Defining or Contributory importance to the Heritage area.
 - f. Has been predominantly developed more than 30 years ago.
 - g. Fulfils one or more of Council's standard heritage assessment criteria (historical/social, cultural/spiritual, aesthetic/architectural, technological and craftsmanship, context/environment, archaeological or scientific significance).
- 2.2.44 Of the 89 potential areas, a subset of 25 were identified as priority areas for further investigation. Of these 25, 12 areas were identified through a representative matrix to test the approach. Full research and assessment was undertaken for those 12 areas, including a site by site assessment.
- 2.2.45 Work to identify residential heritage areas for protection was therefore well advanced prior to the Christchurch earthquakes in 2010 and 2011, but then had to be put on hold, with the recognition that the work would need to be updated in the future to reflect not only earthquake damage and demolition but the extent of change that would occur. The concept of heritage areas was not able to be further developed during the District Plan review process, because of the speed with which the review had to be undertaken.
- 2.2.46 Plan Change 13 on heritage began to be developed in 2020 and initially covered the addition of new buildings/items and interiors to the schedule and a review of some elements of the heritage rules. In 2021 it became evident that the National Policy Statement on Urban Development would require provision for intensification of residential development in the major cities of New Zealand including Christchurch. This required more intensification to be provided for over and above those locations and levels where the District Plan already provided for it. It also meant that it was necessary to identify areas that should not be intensified or should not be intensified to such a degree for reasons such as heritage protection. Later in the intensification planning work, the original focus of planned intensification around centres and arterial routes was widened by the passing of the Resource Management (Enabling Housing Supply and Other Matters) Amendment Act, at the end of 2021. This introduced Medium Density Residential Standards, and the

possibility of further intensification as a permitted activity (to three storey heights and 50% coverage on any site in any residential zone in the City).

- 2.2.47 These national directives highlighted the need to review all areas of the City to ensure that there was adequate protection and representation of Christchurch's residential history. The criteria and the methodology for identifying residential heritage areas which had been used in 2010 were therefore reviewed in 2021, and confirmed as still being robust and applicable. All of the original 89 candidate areas from the 2010 study were then reviewed to identify those which still met the definition of a Heritage Conservation Area.
- 2.2.48 Of the 12 representative areas fully researched and assessed in 2010, seven remained sufficiently intact following the earthquakes and post-earthquake change. The reports for these areas were updated. This included site by site assessment on the ground, updating of the boundaries of the areas and updating of Field Record form for every property. The rating of each property was reviewed and categorised as defining, contributory, neutral or intrusive. Five of the 12 representative areas from 2010 fell short of the threshold of the majority of the sites/buildings having primary or contributory importance to the heritage area, predominantly because they were not sufficiently intact following the earthquakes and post-earthquake change. In some cases there was character in line with the Character Area provisions of the Plan, but there was compromise to the historic heritage values of the area as a result of demolition, housing modification or new development, intrusive fencing etc.
- 2.2.49 The remaining 77 of the 89 potential areas were also further considered. Six potential areas were ruled out as not requiring further consideration due to them being red-zoned areas of large scale demolition after the earthquakes. Two areas of baches – in Taylors Mistake and Boulder Bay were not progressed as the baches have already been individually scheduled or are currently proposed for scheduling as heritage items.
- 2.2.50 The remaining 69 potential residential heritage areas identified in 2010 were reviewed in 2021 using a standard template (Appendix 10) and desktop resources. 66 potential areas were assessed as not meeting the definition of a Heritage Conservation Area/Residential Heritage Area– in most cases due to a lack of sufficient heritage values, and/ or a lack of integrity and authenticity. Three areas were identified as warranting further investigation /research and assessment through this process. These were researched and assessed for their heritage values in line with the 2010 methodology. This included site by site recording and assessment. These areas are Church Property Trustees North St Albans Subdivision (1923), Shelley / Forbes Street and Chester Street East/Dawson Street. In 2021 Lyttelton was identified as another potential area warranting further investigation, on account of the HNZPT Lyttelton Historic Area listing. It was researched and assessed in 2021/22. A street by street survey was undertaken, however site by site recording and assessment has not yet been undertaken, but is planned in the second half of 2022.
- 2.2.51 As a result of this screening and more detailed reconsideration process, a total of 11 new Residential Heritage Areas are proposed to be created in this plan change, being Chester St East/Dawson Street, Church Property Trustees North St Albans Subdivision (1923), Englefield Avonville, Heaton Street, Inner City West, Lyttelton, Macmillan Avenue, Piko/Shand (Riccarton Block) State housing, Shelley/Forbes Street, RNZAF Station Wigram Staff Housing and Wayside Avenue 'Parade of Homes'. Appendix 11 shows the boundaries of these areas on aerial photos and Appendix 12 includes overall heritage reports for each of these areas, setting out the history of the area.

- 2.2.52 The boundaries of the areas and the heritage status of each property were assessed or updated via a site by site review, with properties categorised as defining, contributory, neutral or intrusive. (This makes a difference to the planning rules which will apply as will be explained below). Each overall heritage report in Appendix 12 further explains the categorisation, lists the contributions of properties within the area (see Appendix 13 for maps of the “ratings” or contributions of each property to the heritage area), and includes notes and categorisations of the heritage values of public realm features in the area such as open space, fences and walls, positioning of garages, street lighting, street layout and street trees.
- 2.2.53 At the time of pre-notification consultation it was thought that the heritage area provisions for Lyttelton should probably match those currently in the District Plan for Akaroa, since Akaroa has an area listed by Heritage New Zealand Pouhere Taonga which formed the basis for the only heritage area currently in the District Plan (see Appendix 9.3.7.3 of the District Plan), and nearly all of Lyttelton Township is also registered as a HNZ Historic Area. However it was subsequently decided that it was more appropriate for the Lyttelton Residential Heritage Area provisions to match those for the rest of the city, since Lyttelton is part of the Christchurch Urban Area for the purposes of the National Policy Statement for Urban Development (NPSUD). As well, the proposed provisions for the City RHAs are stronger and more protective than those for the Akaroa Heritage Area. For the Akaroa Heritage Area there are no specific protection rules, but any resource consent within the area in respect of another matter, triggers additional matters of discretion relating to the effect of the proposal on the heritage values of the area.
- 2.2.54 The Lyttelton Residential Heritage Area now being notified differs from the Heritage New Zealand Pouhere Taonga Historic Area covering most of the township but excluding the commercial, industrial and port zonings within the town. In addition the more recent development at the uphill ends of many streets has been excluded as not having heritage significance. Because the revised boundaries of the RHA still include 906 properties it has not been possible before notification of this plan change to undertake a site by site assessment of each property, but this will be undertaken as soon as possible after notification. It is intended that there will be a Variation notified to the Plan change before the hearings stage, to introduce a contributions map to be linked to the District Plan Appendix 9.3.7.3 on Heritage areas in the same manner as for the other RHAs. In the meantime a holding position has been arrived at, whereby residential buildings constructed prior to 1930 will be assessed as defining, buildings dating from 1930 to 1959 will be assessed as contributory and buildings constructed from 1960 onwards will be assessed as neutral in terms of their contribution to heritage values of the area. This is based on the key eras of historical development of Lyttelton, and the Council’s Age of Houses data. A map showing the Residential Heritage Area and the building age is included as Appendix 14. The RHA methodology also provides for all scheduled heritage items to be protected as defining buildings within RHAs. It is acknowledged that not all owners know the date of construction of their dwellings or for older dwellings age of the building may not be recorded on Council property files, but it is considered that a broad categorisation is an acceptable temporary measure.
- 2.2.55 The boundaries for Residential Heritage Areas have been defined so as to be as robust as possible based on the criteria and to maintain the highest possible level of authenticity and integrity. While early subdivision plans have been the starting point for most areas, this has had to be tempered by the individual circumstances of each area. This has meant that in some cases boundaries have been drawn to exclude rear properties where they are on the edges of the area and are not visible from the street, thus contributing less to contextual heritage values. This was not done for some rear sites located further into the areas (mostly recent infill development e.g. in the Piko/Shand (Riccarton Block) State Housing Area), because this would have resulted in “holes” in the area; however most of these sites have been rated as neutral so are subject to fewer rules overall. For blocks of flats, one contributions rating has been given to the whole

building, which means that some flats on “rear” sites are included in the areas (for example Chester Street East/Dawson Street).

- 2.2.56 Across the 11 Residential Heritage Areas, the degree of intactness measured by the percentage of properties still retaining defining or contributory values, is almost 74% (see Table 4, section 4) with the least intact area being Shelley/Forbes Street at only around 55%. It is possible that over time, change in some of these areas will cause them to drop below the 50% threshold of intactness, so that any future plan changes could remove the Heritage Area categorisation/overlay from these areas, with the purpose of protective provisions being to prevent this needing to happen.
- 2.2.57 Several other New Zealand centres include heritage areas or precincts in their District Plans, e.g. Thames Coromandel District Council, Whanganui District Council, Wellington City Council, Nelson City Council, Waitaki District Council, and Dunedin City Council. Most of these heritage areas are focused on original commercial centres rather than residential development, although Whanganui and Dunedin have a number of residential heritage precincts. Several of these Districts also make considerable use of design guides to identify elements of heritage significance and consistent building character.
- 2.2.58 Plan Provisions for Residential Heritage Areas. This plan change proposes to amend the wording of Policy 9.3.2.2.2 Heritage Areas to be more consistent with the wording of Policy 9.3.2.2.1 for heritage items and to more accurately reflect the criteria for scheduling of heritage areas. These wording amendments do not fundamentally change the direction of the policy, but rather refine it so that it is more useful and informative in setting out Council’s approach to heritage areas. The wording of the policy is wide enough that commercial or industrial heritage areas could be covered if this is required in future. The management, ongoing use and demolition policies have been amended to encompass heritage areas (discussed further in section 6.2).
- 2.2.59 There are no rules currently in Chapter 9.3 of the Christchurch District Plan for Residential Heritage Areas, so to achieve a level of protection, the plan change proposes new activity rules based on Restricted Discretionary activity status for new buildings, and alterations or additions to existing building exteriors, as well as for new fences and walls over 1.5m (with some exceptions). The purpose of these rules is to enable assessment of proposals for change in light of the identified heritage values of the particular area, and to promote sensitivity to those values. Demolition or relocation of a defining or contributory building would also be subject to a Restricted Discretionary consent, although this rule would not apply to neutral or intrusive buildings which would be permitted. The proposed Residential Heritage Area rules are not as strong as the rules for heritage items which are individually scheduled in Appendix 9.3.7.2, as for heritage items demolition of a scheduled building is either a discretionary or non-complying activity depending on level of significance. Relocation of a heritage item beyond its heritage setting is a discretionary activity.
- 2.2.60 Amendments to and amplification of Policy 9.3.2.2.2 for Heritage Areas, to more accurately reflect the criteria Council uses for scheduling of heritage areas, new rules for heritage areas in terms of resource consents required, and mapping of the areas on the Planning Maps, are supported by Council heritage reports for each area. These reports contain the history and heritage values assessment of the area, record forms for individual properties within the area, and tables indicating the contributory values of individual properties. The reports, aerial maps showing the area boundaries and mapping of the contributory values of individual properties will be linked from the District Plan and are found in the appendices to this section 32 report.

- 2.2.61 As heritage is a Qualifying Matter under the NPSUD, it has been necessary to also specify what density and built form standards should apply in Residential Heritage Areas since Plan Change 14, the Council's intensification planning instrument will be notified at the same time as PC13. Otherwise the new MDRZ zone provisions would apply.
- 2.2.62 Under the NPSUD clause 3.33(2), for a Qualifying Matter it is necessary to demonstrate why it is considered that the qualifying matter is incompatible with the level of development that would otherwise be provided for in that area(s); and also to assess the impact that limiting development capacity, building height or density will have on the provision of development capacity. The discussion on these matters can also be found in the PC14 section 32 evaluation report.
- 2.2.63 Rules for density and built form standards in each of the Residential Heritage Areas have been proposed for Chapter 8 Subdivision and Chapter 14 Residential of the District Plan – these take account of the existing site sizes and density in these areas and are generally more restrictive than the proposed Medium Density zone provisions in the zones in question (see table below). Heaton Street, Wayside Avenue Parade of Homes and RNZAF Station Wigram Staff Housing are currently zoned Residential Suburban (RS); Church Property Trustees North St Albans Subdivision (1923) and Piko/Shand (Riccanton Block) State Housing Area are currently zoned Residential Suburban Density Transition (RSDT); Macmillan is currently zoned Residential Hills (RH); Shelley/Forbes and Englefield are currently zoned Residential Medium Density (RMD); Chester Street East/Dawson Street and Inner City West are zoned Residential Central City (RCC) and Lyttelton is currently zoned Residential Banks Peninsula (RBP). These zones are proposed to change via PC14 as they are inconsistent with the intensification rules, with the greatest change being in the density and built form rules of these current zones, but heritage values in the Residential Heritage Areas mean that only a limited degree of intensification can be considered appropriate in these areas.
- 2.2.64 The proposed density standards for Residential Heritage Areas (see Table 1 below) allows two residential units per site, with the exception in Lyttelton where sites are typically narrow and one unit plus a minor residential unit is allowed, in line with the Lyttelton Character Area. This will provide for more one and two bedroom units to be constructed, likely as infill on the back of existing sites, making a contribution to the supply of smaller residential units, which are anticipated to be in increasing demand in the future. Activity standards for these minor residential units are proposed (again aligning with those proposed for the Character Area).
- 2.2.65 The proposed built form standards for Residential Heritage Areas are intended to add a layer of protection for RHA values from development within RHAs, by striking a balance between the operative zone built form standards and the proposed zone built form standards which are directed by the NPSUD at greater than current levels of intensification. They seek to protect the existing built form as far as possible, so some standards are equivalent to operative or more restrictive than operative, while others are more permissive than operative standards to allow a limited level of required intensification. As heritage is a Qualifying Matter under the NPSUD, the RHA built form standards are proposed to be more restrictive than the underlining zone provisions proposed under PC14 to support intensification under the NPSUD, in order to limit the erosion of existing built form, including the historic pattern of subdivision, buildings and fencing which contributes to the contextual heritage values of the heritage area. The standards are intended to assist in providing for new development that is sensitive to the scale, form and materials of the defining buildings and contributory buildings within the heritage area.
- 2.2.66 Residential Heritage Area built form standards align with relevant Character Area standards where the boundaries of these areas overlap, and the same standards have been applied to RHAs with comparable operative zoning. Character Area built form standards have been developed

from modelling existing built form to identify the level of additional development which is possible to meet the expectations of the NPSUD while still protecting the existing built form, which is a shared goal of Residential Heritage Areas. Consistency between Character Area and RHA built form standards supports ease of use of the provisions and provides clarity on expectations and shared outcomes. Larger setbacks are proposed where this is characteristic of the existing built form of an area and building heights are limited to single and two storey outside of the central city areas in keeping with the scale of existing development.

- 2.2.67 No recession plane built form standards are proposed for RHAs, which aligns with the approach for Character Area built form standards, instead relying on RHA height and setback standards and the MDRS recession plane standard.
- 2.2.68 The Heaton Street RHA standards have been aligned with the adjoining Character Area which has a similar built form as the areas overlap, and the same standards have been applied to Wayside Avenue and RNZAF Station Wigram RHAs which have the same operative and proposed zoning.
- 2.2.69 Church Property Trustees North St Albans Subdivision (1923) RHA built form standards align with the adjoining Malvern Character Area which has a similar built form as the areas overlap and have the same operative and proposed zoning.
- 2.2.70 Piko/Shand (Riccarton Block) State Housing RHA built form standards align with the Piko Character Area standards as they have a similar built form as the Character Area is contained within the RHA boundaries and have the same operative and proposed zoning.
- 2.2.71 Macmillan Avenue RHA built form standards align with the adjoining Cashmere Character Area standards which has a similar built form as the areas overlap and have the same operative and proposed zoning.
- 2.2.72 Englefield Avonville RHA built form standards align with Englefield Character Area standards which has a similar built form as the areas overlap and have the same operative and proposed zoning, and the same standards have been applied to Shelley/Forbes Street RHA which have the same operative and proposed zoning, with the exception of building coverage for Shelley/Forbes Street RHA which is aligned with the building coverage standard for the other city RHAs. The lower building coverage standard proposed for Englefield Avonville aligns with the Character Area modelling to reflect the specific characteristics of the built form of the area.
- 2.2.73 Lyttelton RHA built form standards align with the Lyttelton Character Area as the Character Area is contained within the RHA boundaries and the areas have the same operative and proposed zoning. The variation in the standards applied to Lyttelton reflects the distinctive site and existing built form characteristics - narrow sites and houses located near the road boundary.
- 2.2.74 The proposed built form standards for Chester Street East/Dawson Street and Inner City West RHAs are similar to those proposed in Shelley/Forbes Street and Englefield RHAs which are currently zoned Residential Medium Density, although a greater height standard of 11 metres is proposed to reflect the greater height limits provided for in the underlying Medium Density zone within the central city (14 metres permitted and 20-32 metres provided for via resource consent). It is considered that new development within the RHA greater than three storeys has the potential to cause significant adverse visual dominance effects (see three-dimensional modelling of high density development adjoining RHAs in relation to the RHA interface rule in Appendix 16).

Table 1: Proposed Density and Built Form Standards for Residential Heritage Areas (RHAs)

	Heaton Street RHA (HA5)	Wayside Avenue RHA (HA12)	RNZAF Station Wigram Staff Housing RHA (HA10)	Church Property Trustees North St Albans Subdivision (1923) RHA (HA3)	Piko/Shand (Riccanton Block) State Housing RHA (HA9)	Macmillan Avenue RHA (HA8)	Shelley /Forbes Street RHA (HA11)	Englefield Avonville RHA (HA4)	Lyttelton RHA (HA7)	Chester Street East/Dawson Street RHA (HA2)	Inner City West RHA (HA6)
Min Subdivision size/density standard if not subdivided	800m ² 2/800m ²	800m ² 2/800m ²	800m ² 2/800m ²	600m ² 2/600m ²	700m ² 2/700m ²	800m ² or 2/800m ²	450m ² or 2/450m ²	450m ² or 2/450m ²	450m ² or 1/450m ²	450m ² or 2/450m ²	450m ² or 2/450m ²
Max units per site if subdivided	2	2	2	2	2	2	2	2	1 plus minor residential unit	2	2
Building coverage	40%	40%	40%	40%	40%	40%	40%	35%	60%	40%	40%
Outdoor living space	80m ²	80m ²	80m ²	50m ²	50m ²	50m ²	50m ²	50m ²	Zone rule	50m ²	50m ²
Road boundary setback	6m (where existing house retained) or 8m	6m (where existing house retained) or 8m	6m (where existing house retained) or 8m	6m (where original house retained) or 8m	6m (where original house retained) or 8m	5m	3m min, 5m max	3m min, 5m max	Nil	3m min, 5m max	3m min, 5m max
Internal boundary setbacks	3m	3m	3m	2m side, 3m side, 3m rear	2m side, 3m side, 3m rear	3m side, 3m rear	1m side, 3m side, 3m rear	1m side, 3m side, 3m rear	1.5m side, 3m side, 2m rear	1m side, 3m side, 3m rear	1m side, 3m side, 3m rear
Building heights	9m (7m + 2m roof form)	9m (7m + 2m roof form)	9m (7m + 2m roof form)	5.5m	5.5m	9m (7m + 2m roof form)	5m	5m	9m (7m + 2m roof form) and 5m for accessory buildings	11m	11m

- 2.2.75 Rule controlling new buildings on sites in some zones sharing a boundary with a Residential Heritage Area. A design rule is proposed to apply to any new building (except buildings of less than five metres in height) on a site in the High Density Residential zone, Central City Mixed Use zone or Mixed Use zone which shares a boundary with a site or sites in a Residential Heritage Area. These properties will be subject to a restricted discretionary activity consent, but only in regard to a limited number of matters of discretion: the effect of the proposed building on the heritage values of sites within the Residential Heritage Area and of the Area as a whole, whether the proposed building would visually dominate sites within the Residential Heritage Area, as well as the amenity effects considered by the zone built form standards.
- 2.2.76 This is a new rule to support the introduction of 11 Residential Heritage Areas (RHAs), which like heritage items, have been recognised as significant at a district level, and to better provide for heritage as a Qualifying Matter under the NPSUD and section 6 of the RMA. This takes the form of a targeted rule, which rather than constraining development on all sites sharing a boundary with a Residential Heritage Area, limits this new constraint to the minority of these sites (when considering the 11 RHAs overall) where the proposed permitted density for those sites is greater than in other zones sharing boundaries with RHAs (which are otherwise predominantly zoned Medium Density Residential).
- 2.2.77 This rule adds a development constraint to approximately 96 sites sharing boundaries with Residential Heritage Areas in five of the 11 areas: Heaton Street (8), Piko/Shand (Riccarton Block) State Housing (19), Englefield Avonville (21), Chester Street East/Dawson Street (45) and Inner City West Residential Heritage Area (3). These sites will be shown on the Planning Maps and on the RHA heritage aerial maps. The rule is proposed to be included alongside the Residential Heritage Area rules in Chapter 9.3, with cross-references in the relevant zone chapters to alert owners of these sites to the rule.
- 2.2.78 These High Density Residential, Central City Mixed Use, or Mixed Use sites have a greater potential for causing significant visual dominance effects on the RHAs due to permitting taller multi-storey buildings closer to the boundary. On sites zoned High Density Residential adjoining these RHAs, buildings could be constructed up to 14 metres in height without resource consent, and up to 20-32 metres in height with resource consent (see modelling in Appendix 16).
- 2.2.79 The rule is a design rule rather than imposing an additional layer of built form standards outside of the RHA, such as a setback buffer, so that the applicant has the built form standards for the zone to use as a guide, but is required to develop a contextual design which provides some flexibility in balancing each of the bulk and location attributes, form and materials to respond to the adjoining RHA and limit visual impact on it. Applicants will be encouraged to engage with Council's Heritage team at pre-application stage. Council's heritage advice is currently free to act as an incentive to improving heritage outcomes. Council consent planners and heritage specialists can work with the applicant to manage expectations as to the design options which would limit effects on the RHA to an acceptable level that could be supported on a non-notified basis. Over time design guidance including examples of good outcomes can be developed to support developers and guide good design that will maximise development opportunities while protecting RHA values.
- 2.2.80 New single storey rear buildings on these neighbouring sites have been excluded from the rule, as they are not readily visible from the street and are not of a scale that will cause significant visual dominance effects that overwhelm RHA buildings.
- 2.2.81 The wording "sharing a boundary with" has been used in preference to "adjoining" (which is a defined term), so that development on sites separated from an RHA by a road, which will

generally have reduced dominance effects due to their separation distance, are not captured by this rule.

3 Development of the plan change

3.1 Background and Technical Reports

- 3.1.1 The resource management issues set out above have in the main been identified by Council Heritage team staff through dealing with applicants and other users of the District Plan, and advising on resource consent applications and the need for resource consent. Some of them are essentially clarifications and corrections resulting from the speed at which the District Plan review process was undertaken, the lack of time to consult with landowners at that point, and the enormous amount of detail contained in the Schedule of Significant Historic Heritage, which made it difficult to get all detail completely correct.
- 3.1.2 Additional heritage items and interiors proposed for scheduling are a result of ongoing work programmes aimed at improving representation of the District's heritage in the Schedule, as set out in section 2. Council's Heritage Strategy, completed in 2019, which involved considerable consultation with the public, is also a significant driver for adding to the schedule, with strong community support for effective protection of significant and highly significant heritage places and areas.
- 3.1.3 As noted in section 2, it has been the view of heritage staff for some time that the introduction of Residential Heritage Areas into the District Plan could be justified, as areas of collective heritage have different features and characteristics to individual items of heritage. Change has been occurring in these areas, not all of which is sympathetic to heritage values, and the rate of change could be accelerated by recent government directives to provide for greater intensification. Intactness and coherence could well reduce over time to the point that the collective heritage values of areas which are, and should continue to be, an important part of Christchurch's identity, are significantly eroded.
- 3.1.4 The current District Plan provisions are the outcome of the Independent Hearings Panel process, with the Panel requiring a significant amount of rewriting of the notified provisions to place more emphasis on the balancing of RMA section 6 considerations with landowners opportunities to subdivide, use and develop their land, including taking the economics of use and reuse into account. The provisions of this plan change are largely consistent with this approach and do not seek to schedule additional buildings or interiors where landowners would oppose this protection. The plan change does aim to take a more pragmatic approach to the level of detail required for scheduling interiors, and to simplify and clarify the rule provisions to improve workability. The introduction of Residential Heritage Areas into the District Plan is new in this plan change, but this direction was signalled in the Independent Hearings Panel's inclusion of Policy 9.3.2.2.2 which stated that areas of related historic heritage would be assessed and scheduled.
- 3.1.5 Scheduling of heritage items with rules requiring assessment via resource consents of proposals for change to them is a standard method of protection in District Plans in New Zealand. Only a minority of District Plans protect interiors however, and then only interiors of selected buildings, which is likely a result of concern about how far land use regulation should go in restricting owners' rights, and the difficulties of achieving a sufficient degree of certainty over what may or may not be changed (see section 2 above). Lack of in-house heritage technical expertise in smaller Councils is also likely to be a factor. For comparison, in the other major centres - Auckland excludes the majority of interiors of scheduled heritage items, Wellington and Dunedin specify interior features for some scheduled heritage items, and have a number of façade-only listings.

3.1.6 As noted in section 2, several other New Zealand centres include heritage areas or precincts in their District Plans, possibly due to the obvious degree of intactness of some of these, for example the Oamaru historic precinct. Whanganui District Council has had residential heritage precinct areas in its District Plan for approximately a decade. It is understood that as there has been little development pressure within them to date, this has not generated a large number of resource consents. Dunedin City has residential heritage precincts with a level of restriction which appears to have been strengthened through their recent District Plan review. It is likely that more Councils are in the process of identifying and proposing residential heritage areas as qualifying matters as part of the work being undertaken at present to prepare for the notification of intensification plan changes. For example the draft reviewed Wellington District Plan contains a number of new residential heritage areas.

3.1.7 While the proposals for new scheduled heritage items and protection of new interiors have been generated through the work of Council's heritage staff, external advice has been obtained from, and a further stage of work on residential heritage areas undertaken by a heritage consultant, Dr Ann McEwan who was a joint author of the 2010 study of potential heritage conservation areas by Harrison Grierson. (The Heritage Area technical reports including site record forms are attached as Appendix 12 to this evaluation and will be linked in the Plan.) This advice includes the following:

Table 2: Technical Reports Informing Plan Change 13

	Title	Author	Description of Report
i.	Residential Heritage Areas study	Dr Ann McEwan Heritage Consultancy Services	Oct 2021 - Overview and Summary report on first 13 areas considered
ii.	Piko/Shand (Riccarton Block) State Housing RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (August 2021)
iii.	Inner City West RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (August 2021)
iv.	Englefield Avonville RHA Report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (August 2021)
v.	Chester St East / Dawson St RHA Report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (August 2021)
vi.	Church Property Trustees North St Albans Subdivision (1923) RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (December 2021)
vii.	Heaton Street RHA report	Dr Ann McEwan Heritage Consultancy	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (February 2022)

		Services	
viii.	Wayside Avenue 'Parade of Homes' RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (February 2022)
ix.	RNZAF Station Wigram Staff Housing RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (February 2022)
x.	Shelley/Forbes Street RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (March 2022)
xi.	Macmillan Avenue RHA report	Dr Ann McEwan Heritage Consultancy Services	Historical overview and heritage values assessment report for the area. Record Forms for each property in the area. (February 2022)
xii.	Lyttelton RHA overall heritage report	Dr Ann McEwan Heritage Consultancy Services	March 2022 – Overview history and heritage values assessment of heritage area Photographic survey of streets (April 2022)
xiii.	Plan Change 13 Heritage – Cost Benefit Analysis	Property Economics	August 2022 – Costs and benefits of Plan Change 13 including in relation to qualifying matters under Plan Change 14.

3.1.8 There is further description of the methodology for undertaking the identification and assessment of Residential Heritage Areas and the proposed provisions for Residential Heritage Areas in section 2 above.

3.1.9 The provisions of this plan change have been influenced by Strategic Objective 3.3.2. which as well as requiring that the District Plan is easy to understand and use, requires that transaction costs and reliance on resource consents are minimised. Objective 9.3.2.1.1 of the District Plan requires a balancing of protection and conservation with supporting retention, use and adaptive re-use. The proposed new Residential Heritage Area provisions have been targeted at priority areas and the areas carefully defined to ensure that all of each area meets the criteria for an RHA and that the requirements of section 32 can be met.

3.2 Economic impacts of heritage protection measures

3.2.1 Land use restrictions, that is resource consents required, have economic impacts in terms of the costs of applications and expert advice, and potentially opportunity costs if proposed developments are refused or conditions attached to consents in a way which reduces the scale of change or reduces economic efficiency. This must be qualified by the fact that a significant proportion of heritage buildings are publicly owned, so that the costs of maintenance or repair fall on public funding.

3.2.2 Economic evidence on the benefits and costs of heritage policy was provided to the Independent Hearings Panel in 2015, particularly in the context of earthquake recovery, by Dr Douglas Fairgray.

Staff have reviewed this and determined that much of this evidence remains relevant in the city's regeneration phase.⁴

3.2.3 Important points from this evidence that remain relevant include:

- a. Financial viability should be part of the economic viability assessment, but assessment of heritage assets, including for demolition, should not be based only on their financial viability.
- b. In the case of heritage assets (most frequently buildings), there are two key types of externalities – the wider public good associated with the heritage or historic asset, and improved neighbourhood amenity. These two benefits are not always considered by the individual owners of heritage buildings. Many of the benefits of heritage are a public good, whereas many of the costs associated with heritage buildings and property are borne by private owners. Public benefits, which accrue to the community at large, are generally not reflected in revenue flows.
- c. The costs and benefits associated with heritage and character provisions can be difficult to quantify, especially because they do not all relate to a measurable financial cost or a market value⁵. In particular, a number of the key benefits of heritage provisions are intangible, for example in terms of identity, sense of place and stability, and of 'membership' or belonging to the community. Works to heritage buildings also contribute to employment including for project managers, tradespeople, stonemasons, engineers, architects and historians.

3.2.4 Eric Crampton of the NZ Initiative has argued that where public benefits accrue from heritage then there should be some public subsidy for heritage protection rather than private landowners being required to bear all the cost. He has also noted that budgetary constraints in central and local government make this spending difficult, meaning it is cheaper to rely on regulation. This ignores the provision of free specialist advice by Council in regard to repair options and processes, and conservation advice generally, which is likely to incentivise appropriate redevelopment where such advice is sought.⁶

3.2.5 Christchurch City Council does have a Council Heritage Incentive Grant scheme to incentivise maintenance, repair and upgrades, by providing a proportion of the costs, but overall funding is limited (currently there is \$774,000 approved to be spread over a two year period until the next Long Term Plan, which is considerably less than in past years) so grant funding has to be very focused, and there is no guarantee for owners of funding approval. The Intangible Heritage Grant scheme has Long Term Plan funding of approximately \$160,000 per annum.

3.2.6 Two new targeted property rates were introduced in 2021 to help pay for completion of restoration of the Arts Centre and help to fund restoration of some other high profile city buildings, but these projects are not comparable to the buildings proposed to be added to the Schedule of Significant Historic Heritage Items in this Plan Change.

⁴ Source: <http://chchplan.ihp.govt.nz/wp-content/uploads/2015/08/3723-CCC-Evidence-of-Douglas-Fairgray-4-12-2015.pdf>

⁵ Even where financial costs and market value are measurable, estimates of market or rental value in particular can vary widely depending on the circumstances of the heritage building, for example see *Lambton Quay Properties v Wellington CC*, [2014] NZ EnvC 229.

⁶ Source: <https://www.nzinitiative.org.nz/reports-and-media/opinion/bring-heritage-onto-the-balance-sheet/>

3.2.7 Appendix 15 is a high level cost benefit analysis of Plan Change 13 Heritage by Property Economics. It includes a general discussion of residential capacity loss as a result of the proposed Residential Heritage Areas, and notes that at a city level any reduced residential capacity as a result of limitations on density in these areas is likely to be immaterial, given the small total extent of Heritage Areas other than the Lyttelton RHA and in light of the amount of housing capacity already enabled in Christchurch even prior to the capacity which may be provided in the MDRS zones via PC14.

3.2.8 Table 4 of the Property Economics report (Appendix 15, p18) provides a useful summary of the types of economic costs and benefits which may be associated with restriction on new construction in residential heritage areas, and restriction of demolition of buildings assessed as defining or contributory buildings in these areas. Note that numbers of properties by area used in Table 3 of that report (p17) vary in some cases from the updated figures set out in Table 4 of this evaluation, however this does not materially affect the conclusions drawn.

3.3 Current Christchurch District Plan provisions

3.3.1 The District Plan's Strategic Directions objectives include Objective 3.3.9.a.iii, which provides an overall direction for matters relating to heritage, and which this plan change does not propose to alter:

3.3.9. Objective - Natural and cultural environment

a. iii. A natural and cultural environment where:

Objects, structures, places, water/wai, landscapes and areas that are historically important, or of cultural or spiritual importance to Ngāi Tahu mana whenua, are identified and appropriately managed.

3.3.2 This sets the context for the heritage sub-chapter objective, which this plan change does not propose to alter:

9.3.2.1.1 Objective – Historic heritage

a. The overall contribution of historic heritage to the Christchurch District's character and identity is maintained through the protection and conservation of significant historic heritage across the Christchurch District in a way which:

i. enables and supports:

A. the ongoing retention, use and adaptive re-use; and
the maintenance, repair, upgrade, restoration and reconstruction;

of historic heritage; and

ii. recognises the condition of buildings, particularly those that have suffered earthquake damage, and the effect of engineering and financial factors on the ability to retain, restore, and continue using them; and

iii. acknowledges that in some situations demolition may be justified by reference to the matters in Policy 9.3.2.2.8.

3.3.3 There are several existing heritage sub-chapter policies which are relevant to this plan change. Policy 9.3.2.2.1 – Identification and assessment of historic heritage for scheduling in the District Plan is the base policy for assessing items which are proposed to be added to the Schedule of Significant Historic Heritage Items, as well as interiors that it is proposed to schedule. The full operative text of this policy is:

9.3.2.2.1 Policy – Identification and assessment of historic heritage for scheduling in the District Plan

- a. Identify **historic heritage** throughout the **Christchurch District** which represents cultural and historic themes and activities of importance to the **Christchurch District**, and assess their **heritage values** for significance in accordance with the criteria set out in [Appendix 9.3.7.1](#).
- b. Assess the identified **historic heritage** in order to determine whether each qualifies as 'Significant' or 'Highly Significant' according to the following:
 - i. to be categorised as meeting the level of 'Significant' (Group 2), the **historic heritage** shall:
 - A. meet at least one of the **heritage values** in [Appendix 9.3.7.1](#) at a significant or highly significant level; and
 - B. be of significance to the **Christchurch District** (and may also be of significance nationally or internationally), because it conveys aspects of the **Christchurch District's** cultural and historical themes and activities, and thereby contributes to the **Christchurch District's** sense of place and identity; and
 - C. have a moderate degree of authenticity (based on physical and documentary evidence) to justify that it is of significance to the **Christchurch District**; and
 - D. have a moderate degree of integrity (based on how whole or intact it is) to clearly demonstrate that it is of significance to the **Christchurch District**.
 - ii. to be categorised as meeting the level of 'Highly Significant' (Group 1), the **historic heritage** shall:
 - A. meet at least one of the **heritage values** in [Appendix 9.3.7.1](#) at a highly significant level; and
 - B. be of high overall significance to the **Christchurch District** (and may also be of significance nationally or internationally), because it conveys important aspects of the **Christchurch District's** cultural and historical themes and activities, and thereby makes a strong contribution to the **Christchurch District's** sense of place and identity; and
 - C. have a high degree of authenticity (based on physical and documentary evidence); and
 - D. have a high degree of integrity (particularly whole or intact **heritage fabric** and **heritage values**).
- c. Schedule significant **historic heritage** as **heritage items** and **heritage settings** where each of the following are met:
 - i. the thresholds for Significant (Group 2) or Highly Significant (Group 1) as outlined in [Policy 9.3.2.2.1](#) b(i) or (ii) are met; and
 - ii. in the case of interior **heritage fabric**, it is specifically identified in the schedule;unless

- iii. the physical condition of the **heritage item**, and any **restoration, reconstruction, maintenance, repair** or upgrade work would result in the **heritage values** and integrity of the **heritage item** being compromised to the extent that it would no longer retain its heritage significance; and/or
- iv. there are engineering and financial factors related to the physical condition of the **heritage item** that would make it unreasonable or inappropriate to schedule the **heritage item**.

3.3.4 Policy 9.3.2.2.3 Management of scheduled historic heritage is especially relevant to how the rules are drafted and amended through this plan change. It emphasises managing the use and development of heritage items, settings and heritage areas to provide for use and adaptive reuse, and recognising the need for a flexible approach to heritage management. It sets out principles for undertaking any work on heritage items and settings, including conserving or where possible enhancing the authenticity of heritage items or settings, especially those classified as highly significant.

3.3.5 Policy 9.3.2.2.5 Ongoing use of heritage items and settings complements Policy 9.3.2.2.3., with more specificity.

3.3.6 Policy 9.3.2.2.11 Future Work Programme is key to this plan change as it signals additions to the list of scheduled heritage items and interiors and additional heritage areas.

9.3.2.2.11 Policy – Future Work Programme

The **Council** will facilitate further identification and assessment of **heritage items**, including interior **heritage fabric**, **heritage settings** and **heritage areas** for inclusion in the **District Plan** over time.

3.3.7 Policy 9.3.2.2.2 Heritage Areas also signals additions to heritage areas:

9.3.2.2.2 Policy – Heritage areas

- a. Identify groups of related historic heritage within a geographical area which represent important aspects of the Christchurch District's cultural and historic themes and activities and assess them for significance and their relationship to one another according to:
 - i. the matters set out in Policy 9.3.2.2.1; and
 - ii. the extent to which the area is a comprehensive, collective and integrated place.
- b. Schedule historic heritage areas that have been assessed as significant in accordance with Policy 9.3.2.2.2(a).

3.3.8 As noted above under Issue 5, the plan change does however propose to amend the wording of Policy 9.3.2.2.2 Heritage Areas, and makes minor changes to three other policies.

3.4 Description and scope of the changes proposed

3.4.1 The Plan Change does not propose any changes to the objective of the Plan in relation to historic heritage (Objective 9.3.2.1.1).

3.4.2 The purposes of the Plan Change are:

- a. To revise the historic heritage rules to simplify and clarify them; and to strengthen a small number of policies and rules.
- b. To correct the Schedule of Significant Historic Heritage Items to reflect changes in circumstances over time and errors.

- c. To schedule additional heritage items for protection.
- d. To schedule additional heritage building interiors for protection.
- e. To introduce 11 residential heritage areas into the District Plan for protection.

3.4.3 The Plan Change proposes amendments to the wording of existing Policy 9.3.2.2.2 Heritage Areas so that it is more consistent with the wording of Policy 9.3.2.2.1 for heritage items and to more accurately reflect the criteria for scheduling of heritage areas.

3.4.4 The Plan Change also proposes changes to the following policies of the Plan:

- a. Policy 9.3.2.2.1 Identification and assessment of historic heritage items for scheduling in the District Plan:
 - i. delete reference to Groups 1 and 2 in the Schedule, which are little used, in favour of using only the terms Highly Significant and Significant, which are more descriptive
 - ii. refer to the "extent of protection" now being identified in the schedule for interior heritage fabric
 - iii. expand application of policy to heritage areas.
- b. Policy 9.3.2.2.3 Management of scheduled historic heritage:
 - i. refer to retaining the level of significance of the item or area so that they continue to meet the criteria for scheduling
 - ii. delete the wording about Significant items being capable of accommodating a greater degree of change than Highly Significant items
 - iii. expand application of policy to heritage areas.
- c. Policy 9.3.2.2.5 Ongoing use of scheduled historic heritage (amended policy name):
 - i. Addition of reference to maintaining or enhancing access to recognise that this is an important consideration in subdivision and new development involving heritage items and areas
 - ii. expand application of policy to heritage areas.
- d. Policy 9.3.2.2.8 Demolition of scheduled historic heritage (amended policy name):
 - i. A wording change is proposed to whether work required to retain or repair the item is of such a scale that "the heritage item would no longer meet the criteria for scheduling in Policy 9.3.2.2.1"
 - ii. expand application of policy to heritage areas.

3.4.5 The Plan Change proposes a large number of mainly minor changes to the rules for heritage items to address Issue 1 (elements of the rules are causing confusion or are poorly worded) in order to simplify and clarify the rules, and to better ensure that the relevant Plan objectives are achieved. These changes are detailed in Appendix 2 Table of Reasons for Rule Amendments and include:

- a. Combining some activity listings which are not significantly different to each other or where activity standards are very similar or the same, and deleting some activity listings which are no longer required.
- b. Combining all aspects of "Heritage Building Code works" (as heritage upgrade works will now be termed) into one activity and considering them together as a Heritage Works Plan (existing permitted activity standard) or resource consent. Heritage Building Code works will include Building Code work associated with Repairs (currently permitted) and Temporary Lifting and Temporary Moving (currently separate Permitted activities subject to standards or Controlled activities where standards not met). The distinction between whether or not works are damage-related will also be removed. The Heritage Works Plan (Appendix 9.3.7.5) is an existing alternative approval process to a resource consent. Where the activity standard is not met resource consent is still required.

- c. For Heritage Building Code works, and Reconstruction or Restoration, where a Heritage Works Plan has not been prepared and certified by the Council, or where works are not undertaken in accordance with that Works Plan, then a Restricted Discretionary rather than Controlled resource consent application will be required. The non-notification rule for these activities is also proposed to be deleted.
- d. Removal of the non-notification clause for non-compliance with temporary buildings activity standards.
- e. Adding a limited number of activity standards to activities which do not require resource consent for:
 - i. Repairs and temporary and investigative works
 - ii. Temporary buildings
 - iii. Development above underground heritage items
 - iv. Service systems
 - v. Tree removal
 - vi. Earthworks within building footprints and earthworks in Council parks and reserves.
- f. Removing a standard triggering a consent requirement for earthworks within 5 metres of a heritage item or above zone volumes within heritage settings, and replacing with a permitted activity standard for temporary protection measures.
- g. Deletion of signage activity standards, but continuing reliance on signage rules in chapter 6.
- h. Removing a resource consent requirement for monumental works in cemeteries which are subject to a monumental works permit from Council.
- i. Adding exemptions for heritage items which have been omitted from zone rules to Appendix 9.3.7.4 to apply the existing types of exemptions more consistently across residential and commercial zones.

3.4.6 As discussed in detail in section 2 Issue 5 above, it is proposed to introduce 11 Residential Heritage Areas which have been identified and associated activity rules which aim to retain the heritage values of these areas. These apply a Restricted Discretionary status for new buildings and exterior alterations to buildings (with exceptions), for new road boundary fences and walls over 1.5m in height or alteration to road boundary fences and walls over that height, and for demolition or relocation of defining and contributory buildings. These activity rules are supported by density and built form standards for the RHAs and a design rule for new buildings on high density zoned sites adjoining RHAs.

3.4.7 Appendix 9.3.7.3 Schedule of Heritage Areas is to be amended to include the 11 new Residential Heritage Areas proposed. This schedule will contain links for each Residential Heritage Area to overview assessment reports and individual site record forms, aerial maps, and site contributions maps for each area indicating which sites have been assessed as containing defining and contributory buildings.

3.4.8 Height overlays for the Arts Centre and New Regent Street heritage settings and surrounding sites are proposed to be introduced in the chapter 15 Commercial chapter. These seek to continue height overlays associated with these sites from the operative district plan, but constraining the extent of the overlay at the "interface" of these sites by applying the reduced height (from the underlying zone) to limited adjoining sites. This is considered a balanced approach to manage

the most significant visual dominance effects on these Highly Significant central city heritage precincts in an NPSUD context which anticipates intensification.

- 3.4.9 A significant component of the plan change is the addition of a number of new scheduled heritage items (set out separately in Appendix 5 for ease of reference, as well as in the amended Schedule 9.3.7.2 in the Plan change) and a number of new scheduled interiors (set out separately in Appendix 8 for ease of reference, as well as in the amended schedule of heritage items (Appendix 9.3.7.2 Schedule of Significant Historic Heritage Items).
 - 3.4.10 There are a number of corrections to the Schedule of Significant Historic Heritage Items, including to the Heritage Aerial Maps showing items and settings, which are reached through links from this Schedule.
 - 3.4.11 The Plan Change includes a number of amendments to the Planning Maps to reflect the above, including the mapping of Residential Heritage Areas on the Planning Map C series and relevant H maps which will also be linked from the schedules for heritage items and areas in Appendices 9.3.7.2 and 9.3.7.3.
- 3.5 Community/stakeholder pre-notification engagement
- 3.5.1 The City's larger heritage groups and organisations were consulted on this plan change at the point of pre-notification consultation under Schedule 1, Clause 3 of the RMA. Discussions have also been held with major property owners, for example Kāinga Ora in respect of the Piko/Shand (Riccarrton Block) State Housing Residential Heritage Area.

Table 3: Record of discussions with Stakeholder Organisations

Date	Consultation method	Stakeholders	Feedback and resulting changes to the draft proposal
Early 2021	Discussion on approach to interior protection	Heritage New Zealand Pouhere Taonga	Approach refined to ensure that key interior features are identified in the statement of significance, with sufficient justification for their protection.
7/3/22	Discussion on key elements of proposed PC13	Heritage New Zealand Pouhere Taonga	Very supportive. Particular matters were discussed, for example Takapūneke and discussions with rūnanga, approach to Lyttelton RHA boundary.
20/12/2021, 17/6/2022	Meetings	Kāinga Ora	Indicated concerns about Residential Heritage Areas affecting their properties, for example in Piko/Shand (Riccarrton Block) State Housing area. Council provided more detail on methodology and proposed rules but no changes were made to the proposal as a result.

- 3.5.2 Pre-notification engagement and consultation on proposed Plan Change 13 Heritage was undertaken between 11 April and 13 May 2022, as part of a package of plan changes including Proposed Plan Change 14 – Housing and Business Choice and related plan changes.
- 3.5.3 Letters were sent to owners of all properties directly affected by additions of heritage items or interiors to the Schedule of Significant Historic Heritage, owners of all properties where changes

are proposed to levels of significance of existing scheduled heritage items or to Heritage Aerial Maps showing the extent of these items or their settings, and to owners of all properties within proposed Residential Heritage Areas.⁷ The letters provided a very short explanation of changes and links to further information on the Council's webpages. There was an online form (via the Have Your Say Council webpage) and paper form for respondents to provide feedback, and a number of respondents also provided comment via emails to planchange@ccc.govt.nz. Council libraries and service centres were provided with copies of the consultation flyer, and links to the Have your Say consultation page. Most feedback was received via the Have Your Say page and secondly through email.

3.5.4 In addition staff engaged via:

- a. A public webinar on 27 April 2022 on Heritage and Character Areas, which was recorded and made available online.
- b. Council staff attending meetings including a Chester Street East residents' meeting in May 2022 and St Albans Residents Association meeting also in May 2022. These meetings were requested by the groups, but in general face to face meetings with residents were limited as a result of the COVID-19 pandemic.

3.5.5 We heard from a number of individuals and a wide range of organisations, including:

- a. Crown Entities, ECan, Kāinga Ora, Lyttelton Port Company.
- b. Council entities: Community Boards
- c. Residents Associations and Community Groups
- d. Heritage-related organisations.

3.5.6 Approximately 14 buildings and places were put forward for addition to the Schedule of Significant Historic Heritage. Some feedback included documentation of heritage values of the places, and others only provided street addresses. No feedback provided evidence that the owner was supportive of the proposed scheduling. Using available heritage research documentation, heritage staff were able to undertake a short form assessment for five of these places to determine that they met the threshold for significance, and these have been added to the proposed schedule of heritage items. These were: Hereford Street Bridge, Carlton Bridge, Former Cashmere Sanatorium Open Air Hut, Papanui War Memorial Avenues (trees and plaques), and the Former Woodham Park Caretaker's Dwelling. All items are in Council ownership and management.

3.5.7 Some items nominated for heritage scheduling through the feedback had previously been researched and partially assessed by heritage staff (Princess Margaret Hospital, Former High Court Building, Former Barnett Avenue Pensioners' Cottages, Upper Riccarton War Memorial Library) as having heritage significance to the District. The owners of these places were contacted to obtain relevant information on any current issues associated with the buildings and to determine owner support or otherwise for scheduling. Factors such as works being currently underway, or planning for alteration/development/demolition/sale were taken into consideration, and it was determined that it would not be appropriate for these buildings to be put forward for scheduling at this time.

⁷ Most of Lyttelton township was notified based on the originally proposed RHA boundaries, with the RHA having subsequently been reduced in scale.

- 3.5.8 Some places nominated for scheduling (for example 347 Barbadoes Street and 278 Kilmore Street) were not able to be researched and assessed within the timeframes as insufficient information was provided on their heritage values.
- 3.5.9 A number of areas, suburbs and streets were suggested as additional Residential Heritage Areas (approximately 21). Some feedback was unclear as to whether heritage or character status for an area was sought. Limited if any documentation on heritage values was provided in order to enable staff to undertake an assessment against the methodology for Residential Heritage Areas. An initial desktop survey of specific areas not already considered as potential RHAs was undertaken by heritage staff to identify any areas that may warrant further research.
- 3.5.10 Some feedback sought a reduction and some an enlargement of some of the 11 proposed RHAs. Some feedback related to specific properties within the proposed Residential Heritage Areas, requesting changes or that particular properties be removed from the area. These requested changes were considered by heritage staff and Council's consultant for the RHAs, Dr Ann McEwan, and most were not able to be supported. Feedback requesting the removal of the Fire Station land situated at 91 Chester Street East was considered at a late stage, and a reduction of the site to be included in the Chester Street East/Dawson Street RHA was identified by staff as a possible compromise, however the details of this were not able to be agreed prior to notification. It is anticipated this will be addressed through submissions.
- 3.5.11 Some feedback sought greater or less restriction of development within the 11 proposed RHAs. And specific rule changes for heritage items or areas were sought by some of the respondents. Some of the feedback provided was detailed and specific and was considered when staff reviewed and developed the rules package further, for example the built form standards and a "buffer" provision to control adjoining development. Further consideration was given to continuing provisions for earthquake-damaged buildings and limiting proposed amendments to the management policy, and proposed use of "replica fabric" in the heritage fabric definition. As this could be misinterpreted to allow for poorly replicated material, this was subsequently reworded to provide for cases where new fabric appropriately replicates old fabric.
- 3.5.12 Feedback from heritage building owners sought the removal of four heritage items from the schedule – dwellings at 14 Kirkwood Avenue, 300 Hereford Street, 67 Fendalton Road (Daresbury) and 32 Armagh Street. Some of these buildings have been vacant for some time and one has suffered fire damage and has not been repaired to date. Insufficient information was provided in the timeframe to enable staff to determine whether it was appropriate to remove these items from the schedule prior to the plan change being notified.
- 3.5.13 One heritage setting was proposed to be amended as a result of feedback (Rannerdale House).
- 3.6 Consultation with iwi authorities
- 3.6.1 Initial consultation on the proposal was undertaken with Mahaanui Kurataiao on behalf of the six papatipu rūnanga of the area. The initial discussions focused on strategic directions of Plan Change 14. Further discussions included the extent of qualifying matters and the extent of the heritage setting for the Ōnuku Wharenui.

4 Scale and significance evaluation

4.1 The degree of shift in the provisions

- 4.1.1 The level of detail in the evaluation of the proposal has been determined by the degree of shift of the proposed objectives and provisions from the status quo and the scale of effects anticipated from the proposal.
- 4.1.2 There is no shift in the objective for heritage in Chapter 9.3 of the District Plan. Changes to the wording of each of four of the policies and most of the changes to the rules can be considered minor. All reasons for changes to provisions are detailed in Appendix 2 to this evaluation.
- 4.1.3 The new rule set for residential heritage areas is a significant change, as is the application of the existing amended rule set for heritage items and heritage settings for the protection of new items and interiors. The changes to the heritage areas policy to apply to Residential Heritage Areas in combination with the changes to the other policies (including the broadening of these policies to apply to areas) can be considered significant. The elevation of rules for some activities from Controlled to Restricted Discretionary activity status and removal of non-notification clauses for some activities is a significant change, as well as new standards being added to existing activities which do not require consent. Changes which have been identified as significant nonetheless signal a continuation of directions already in the Plan and future work identified in Policy 9.3.2.2.11.
- 4.1.4 Residential Heritage Area provisions represent a shift from the approach of focusing on individual heritage items, including buildings, bridges, monuments, open spaces and groups of trees, to an approach where the collective heritage values of residential areas are also considered important enough to be specified and the areas scheduled for protection. There is an existing heritage area in the Plan for Akaroa brought in through the District Plan Review, but it does not have any rules attached and is only “implemented” through matters of discretion when consents are required for other reasons. Rules for this area are not being introduced at this stage as there are several related overlays for Akaroa which would need to be reviewed, including a Character Area Overlay originating from the Banks Peninsula District Plan which may already be adequate to protect heritage values, as it includes Restricted Discretionary status for new buildings and control on demolition.
- 4.1.5 Lyttelton Township also currently has a Character Area Overlay (on the same basis as Akaroa) which is being reviewed through Plan Change 14. In Plan Change 13, as Lyttelton is within the “urban area” of Christchurch for the purposes of the NPSUD, it has been decided to introduce an RHA using the same approach as for the remainder of the Christchurch urban area. The Lyttelton RHA is considerably larger than the Lyttelton Character Area.
- 4.1.6 Residential Heritage Areas represent a significant change in the rule framework, primarily because they introduce a consent framework for most changes to buildings within the Residential Heritage Areas and because of the number of properties which are within the areas affected.
- 4.1.7 The following table provides numbers, including for numbers of properties classified as defining and contributory (as already noted this affects the proposed rules applying).

Table: 4: Numbers of Primary and Contributory Buildings by Residential Heritage Area

Residential Heritage Area	Total No. of Properties ⁸ (number of residential properties with buildings)	No. Defining Properties ⁹	No. Contributory	% D or C
Piko/Shand (Riccarton Block) State Housing	104 (100)	53	28	77.9%
Inner City West	76 (65)	38	14	68.4%
Chester Street East/Dawson Street	50 (44)	21	10	62%
Englefield Avonville	56 (55)	40	5	80.3%
Church Property Trustees North St Albans Subdivision (1923)	115 (113)	74	24	85.2%
Heaton Street	28 (26)	19	1	71.4%
Wayside Avenue 'Parade of Homes'	32 (31)	17	13	93.7%
RNZAF Station Wigram Staff Housing	36 (34)	29	4	91.7%
Macmillan Avenue	24 (21)	15	5	83.3%
Shelley/Forbes Street	33 (33)	11	7	54.5%
Lyttelton	906			
TOTAL excl Lyttelton	554 (491)	298	111	73.8%
TOTAL incl Lyttelton	1,460			

4.1.8 A site by site assessment will be undertaken in Lyttelton after August 2022, so this information will not be available at the point of notification of PC13. A later Variation to PC13 may be needed to incorporate the defining and contributory site ratings on a contributions map into the Plan Change. In the interim a Building Age Map has been included in Appendix 9.3.7.3.2.

4.2 Scale and significance of effects

4.2.1 The scale and significance of the likely effects anticipated from the implementation of the proposal has also been evaluated. The initial assessment of the environmental, economic, social and cultural effects anticipated has been expanded on by the technical reports and specialist advice obtained.

4.2.2 In making this evaluation, it has been considered that the proposed plan change provisions:

- a. Will result in effects that have been considered, implicitly or explicitly, by higher order documents. The effects of protection via scheduling (additional scheduled items, additional interiors and scheduling of residential heritage areas) and requiring resource consents for changes to the protected places or areas, are consistent with higher order documents including section 6(f) of the RMA, which requires that historic heritage is

⁸ Note that scheduled buildings are automatically classified as defining. Flats which form a single building are counted as one property and all assigned the same category. Vacant sites (excluding parks) are classified as intrusive.

⁹ Includes non-residential properties and reserves where these are defining.

protected from “inappropriate” subdivision, use and development. The provisions of the plan change are also consistent with Objective 13.2.1 and Policy 13.3.1 of the Regional Policy Statement, which also seeks to “recognise and protect” significant historic heritage, and Objective 13.2.3 and Policy 13.3.4 of the RPS which are directed at appropriate management of historic buildings.

- b. Will have positive effects on heritage resources which are being managed and protected from inappropriate development under Section 6 of the Act.
- c. Are not likely to adversely affect any groups with particular interests, including Māori.
- d. Will implement parts of the Council’s non-statutory Heritage Strategy, which indicates strong community support for effective protection of significant and highly significant heritage places and areas, as well as for widening the concept of heritage to include to include both tangible and non-tangible values, and a culturally diverse range of places.
- e. Will have positive effects on community identity and community appreciation of the values of heritage places and areas.
- f. Will assist in maintaining the heritage values and character and amenity of particular localised areas and sites.
- g. Represents a very well-tested approach in terms of scheduling of additional heritage items, and a tested but less frequently used (in New Zealand) approach of scheduling of additional interiors and heritage areas.
- h. Will give better effect to Strategic Objective 3.3.9 and Objective 9.3.2.1.1 as the sites and areas being added to the schedules further contribute to Christchurch’s character and identity being maintained and enhanced by increased recognition of heritage values, while protection of heritage values and ongoing use and reuse are supported by those policies and rules which are already largely in place and are being slightly strengthened by proposed amendments.
- i. Will correct a number of minor errors in the schedule, update the schedule to reflect changes on the ground such as subdivisions and demolitions and remove uncertainty from the current provisions by clarifying, amending or deleting some of the more problematic rules. This simplification of the rules will make the rules easier to use, and give better effect to Policy 9.3.2.2.3 Management of scheduled historic heritage in achieving a balance between protection of heritage values and the need to be flexible and enable change which is sensitive to heritage values. There are a large number of minor changes to the schedule of heritage items and the rules.
- j. Will correct the level of significance for nine items currently shown on the schedule as Significant which had been assessed as Highly Significant. These changes mean that demolition of these items becomes a Non-complying activity rather than a Discretionary activity for Significant items and there are some slightly higher expectations for Highly Significant items in the matters of discretion. This change has been assessed as significant because it increases compliance requirements but only in relation to existing consents and does not generate additional consents.
- k. Will be of localised significance to individual heritage property owners, while also having a wider impact on some neighbourhoods which contain proposed residential heritage areas, in terms of safeguarding and promoting amenity, character and identity.

damage.

- iii. It is only occasionally (several times at most during a year) that an application cannot be supported on a non-notified basis and even more occasionally (less than one application per year) that such an application would proceed to public notification. Changes to slightly strengthen existing policies (aside from the areas policy already covered above, which in combination can be considered significant) may strengthen the case for notification on rare occasions where effects are considered more than minor, but will not generate additional consents.
- iv. New activity standards being added to existing permitted activities may impose additional compliance costs in some cases, although requirements will often have been met as a routine part of documenting works, but will not generate additional consents.
- v. The removal of the need for resource consent for monumental works in scheduled cemeteries, and for replacing the consent requirement for earthworks in heritage settings (where they fall within the activity standard with a standard for temporary protection measures) will also offset the net increase in consents.

5 Evaluation of the proposal

5.1 Statutory evaluation

- 5.1.1 A change to a district plan should be designed to accord with sections 74 and 75 of the Act to assist the territorial authority to carry out its functions, as described in s31, so as to achieve the purpose of the Act. The aim of the analysis in this section of the report is to evaluate whether and/or to what extent the proposed plan change meets the applicable statutory requirements, including the District Plan objectives. The relevant higher order documents and their directions are outlined in section 2.1 of this report. Section 3.2 above sets out the directions provided by the District Plan strategic objectives in Chapter 3 and the heritage specific objective in Chapter 9.3.

5.2 Evaluation of the purpose of the plan change

- 5.2.1 Section 32 requires an evaluation of the extent to which the objectives¹³ of the proposal are the most appropriate way to achieve the purpose of the Act (s 32(1)(a)).
- 5.2.2 The existing objectives of the operative Christchurch District Plan are not proposed to be altered or added to by this Plan Change.
- 5.2.3 The evaluation, therefore, examines whether:
 - a. the purpose of the plan change (s32(6)(b)) is the most appropriate (i.e. most suitable rather than superior) way to achieve the purpose of the Act (s32(1)(a));
 - b. the provisions in the proposal are the most appropriate way to achieve the purpose of the plan change (refer to section 5.3 below); and

¹³ Section 32(6) defines "objectives" and "proposal" in terms specific to sections 32 – 32A. "Objectives" are defined as meaning:

(a) for a proposal that contains or states objectives, those objectives;
(b) for all other proposals, the purpose of the proposal.

- c. the provisions in the proposal implement the unaltered objectives of the District Plan (refer to section 5.3 below).

5.2.4 The following table provides an evaluation of the purpose of the proposed Plan Change as well as an alternative purpose of retaining the status quo, to establish which is the most appropriate way to achieve the purpose of the Act (s32(1)(a) and s32(6)(b)).

Purpose of the proposal	Summary of Evaluation
<p>Purposes of the Plan Change as proposed:</p> <ul style="list-style-type: none"> a. To revise the historic heritage rules to simplify and clarify them; and to strengthen a small number of policies and rules. b. To correct the Schedule of Significant Historic Heritage Items to reflect changes in circumstances over time and errors. c. To schedule additional heritage items for protection. d. To schedule additional heritage building interiors for protection. e. To introduce 11 residential heritage areas into the District Plan for protection. 	<ul style="list-style-type: none"> a. The intent of the Plan Change is to update the provisions of Chapter 9.3 Historic Heritage and appendices, and thereby to: <ul style="list-style-type: none"> i. give effect to section 6 (f) of the RMA through providing for the improved protection of existing items, and the protection of further items, interiors and heritage areas from inappropriate subdivision and development; and ii. ensure that the rules are efficient and effective in achieving the outcomes sought by the chapter, and are consistent with Strategic Objective 3.3.2 in using clear and concise language so that the provisions of the chapter are easy to understand and use. b. The Plan change is consistent with strategic directions in the Regional Policy Statement including Objective 6.2.3 (Sustainability), Objective 13.2.1 and Policy 13.3.1 (Identification and protection of significant historic heritage items, places and areas) and Objective 13.2.3 and Policy 13.3.4 (appropriate management of historic buildings). c. The Plan change is consistent with and better implements Objective 9.3.2.1.1 in the District Plan as it better protects significant historic heritage across the District. d. The plan change is consistent with Council's non-statutory Heritage Strategy, as it provides for a strong regulatory framework to ensure effective protection of significant and highly significant heritage places; and for further recognition of heritage interiors and heritage areas. e. The addition of further places to the schedule for protection, include memorial halls, baches and cemeteries which will contribute to improving the representativeness of the schedule. f. The addition of further interiors to the schedule is in accord with best practice heritage management which is to protect the whole of a building or place,

	<p>and those interiors proposed to be added are limited to those where the owners support such protection.</p> <p>g. The addition of a selection of residential heritage areas means the District Plan will take better account of the “historic area” element of the definition of historic heritage in the RMA, which has been a significant gap in the City’s protection of historic heritage to date.</p> <p>h. Residential heritage areas will complement existing character areas in the District Plan by identifying those particular residential areas which have significant historic heritage value, and introducing consent processes aimed at protecting the heritage values of these areas.</p> <p>i. The proposal seeks to address the following resource management issues identified earlier, namely:</p> <ul style="list-style-type: none"> i. Elements of the rules for heritage are causing confusion or are poorly worded. The rules need to be clarified, simplified, and in some cases tightened. (Issue 1) ii. There are inaccuracies in the Schedule of Significant Historic Heritage Items and Planning Maps which need to be remedied. (Issue 2) iii. Further items meet the criteria for protection in the Schedule of Significant Historic Heritage Items. (Issue 3) iv. Further building interiors merit protection in the Schedule of Significant Historic Heritage Items. (Issue 4) v. Some specific areas merit protection for their collective residential heritage values. (Issue 5). <p>The proposed Plan Change would (in the context of Part 2 matters):</p> <p>j. Make Chapter 9.3 more consistent with Chapter 13 of the RPS, including Objective 13.2.1 Identification and protection of significant historic heritage items, places and areas and their particular values that contribute to Canterbury’s distinctive character and sense of identity.</p> <p>k. Support the social, economic and cultural wellbeing of people and communities in terms of identity and sense of place, as well as by enabling appropriate adaptive re-use of historic buildings (Section 5, RMA).</p>
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	<ul style="list-style-type: none"> l. Provide more certainty on the extent to which heritage values of particular residential areas can be changed, by enabling the mitigation of adverse effects of development on those values (Section 5, RMA). m. Support the protection of historic heritage from inappropriate subdivision, use and development (section 6, RMA), and promote best practice heritage management. n. Affect a number of individual property owners through imposing resource consent costs on proposals for change, and potentially limiting the changes which can be undertaken, thereby imposing opportunity costs. o. In some cases this could be counterbalanced by some increase in value through recognition and appreciation of heritage, possibilities for reuse which are compatible with heritage values, and potentially heritage tourism, particularly if properties are accessible to the public.
<p>Alternative purpose 1 - Retain status quo / No changes to provisions</p> <ul style="list-style-type: none"> a. Retain historic heritage policies and rules as they are as a result of IHP Decision 45. b. Retain the schedule of significant historic heritage as it is with no corrections and updates. c. Retain the schedule of places for protection as it is with no additions. d. Retain the current number of building interiors scheduled for protection with the current methodology for recording details of interiors. e. Do not introduce Residential Heritage Areas into the Plan for protection. 	<ul style="list-style-type: none"> a. The current unchanged policies and rules and supporting definitions would continue to contain some elements which are causing confusion or are poorly worded which is inefficient for processing by Council and for interpretation by users. In the absence of strengthening of rules and matters of discretion adverse effects for some works on heritage buildings would not be sufficiently mitigated. Some of the outcomes sought by policies would remain unclear. b. Inaccuracies in the schedule of significant historic heritage items would not be rectified and updates would not be made to reflect physical and legal changes to protected places so would continue to be misleading as to what is protected and to confuse the processing of resource consents. c. Not adding new items or interiors for protection would not improve the representativeness of the schedule and would ignore the best practice inclusion of interiors. It would also ignore Policy 9.3.2.2.11 Future work programme by foregoing the opportunity to identify and assess additional items, interiors and heritage areas for inclusion in the District Plan over time. d. Not adding Residential Heritage Areas would mean the Plan would continue to ignore and do nothing to protect areas of collective heritage value which contribute to the City's identity and character.

	<p>Changes occurring in these areas are not all sympathetic to heritage values and change is likely to be accelerated by central government directives for housing intensification.</p> <p>Retaining the status quo would (in the context of Part 2 matters):</p> <ul style="list-style-type: none"> e. Still be consistent with section 6 (f) of the RMA, but to a lesser extent than if the plan change was implemented. f. Still be consistent with strategic directives in the Regional Policy Statement but to a lesser extent than if the plan change proceeded. g. Support the social, economic and cultural wellbeing of people and communities (section 5 RMA) in terms of identity and sense of place, but to a lesser extent than if the plan change proceeded. Still enable appropriate adaptive re-use of scheduled buildings, but not providing for those which were not added to the schedule. h. Not provide for improvement of the policies and rules in terms of clarity and simplicity (District Plan Objective 3.3.2), or an appropriate activity status for Building Code works, reconstruction and restoration and not allow notification for these activities and temporary events which have the potential for adverse effects on heritage values, and not allow compliance with required standards to mitigate effects of Permitted activities. i. Require deferral of protection of new items and interiors, where it is known that the item meets the criteria for scheduling, to a later unspecified time, potentially risking loss of heritage fabric and values through inappropriate development in the interim, which is likely to occur as a result of the required introduction of more permissive Medium Density Residential Standards.
<p>Summary of evaluation:</p> <ul style="list-style-type: none"> The plan change as proposed better implements the higher order directions and Plan objectives than the status quo of making no changes to the Plan. If no changes were made to the Plan, the issues identified in 2.2 would remain, and there is a potential risk of adverse effects, for example through incremental erosion of heritage values of areas and items which have not been scheduled for protection. 	

5.2.5 The above analysis indicates that the purpose of the Plan Change is consistent with and better implements the Plan objectives and higher order directions than the current provisions.

5.2.6 It is, therefore, considered that the purpose of the Plan Change is the most appropriate way to achieve the purpose of the Act.

5.2.7 In establishing the most appropriate provisions for the proposal to achieve the purpose of the plan change, reasonably practicable options for provisions were identified and evaluated.

5.3 Reasonably practicable options for provisions

5.3.1 In considering reasonably practicable options for achieving the objectives of the Plan and the relevant higher order directions, the following options for policies and rules have been identified. Taking into account the environmental, economic, social and cultural effects, the options identified were assessed in terms of their benefits, and costs. Based on that, the overall efficiency and effectiveness of the alternative options was assessed.

5.3.2 Option 1 – Status quo – The heritage provisions of Chapter 9.3 and in other chapters of the Plan remain as they are with no changes, including no changes to the Schedule of Significant Historic Heritage.

5.3.3 Option 2 – Limited change to Chapter 9.3 – adding new items and interiors to the Schedule of Significant Historic Heritage Items and making minor corrections to the schedule.

5.3.4 Option 3 – Proposed Plan Change – As for Option 2, but also undertaking some revision of the policies and rules of Chapter 9.3, and heritage provisions in other chapters of the Plan and adding a number of Residential Heritage Areas to the subchapter for protection.

5.4 Evaluation of options for provisions

5.4.1 The policies of the proposal must implement the objectives of the District Plan (s75(1)(b)), and the rules are to implement the policies of the District Plan (s75(1)(c)).

5.4.2 In addition, each proposed policy or method (including each rule) is to be examined as to whether it is the most appropriate way for achieving the purpose of the plan change (s32(1)(b)).

5.4.3 Before providing a detailed evaluation of the policies and rules proposed to be amended or added in the plan change, the alternative options identified have been considered in terms of their potential costs and benefits and overall appropriateness in achieving the objectives of the Plan and the relevant directions of the higher order documents.

5.4.4 The tables below summarise the assessment of costs and benefits for each option based on their anticipated environmental, economic, social, and cultural effects. The assessments are supported by the information obtained through technical reports and pre-notification consultation.

5.4.5 The overall effectiveness and efficiency of each option has been evaluated, as well as the risks of acting or not acting.

5.4.6 Option 1 - Status quo – No changes to heritage provisions

Benefits	Appropriateness in achieving the objectives/ higher order document directions
Environmental: <ul style="list-style-type: none"> Existing heritage protection remains in place. Foregone additional benefit from new items, areas and enhanced rule provisions. 	Efficiency: <ul style="list-style-type: none"> While individual property owners do not have additional restrictions on development under this option, the existing aspects of the Plan which lack clarity and cause confusion continue to reduce
Economic:	

<ul style="list-style-type: none"> No opportunity costs to property owners as a result of changes to heritage rules and the heritage schedules. 	<p>optimum efficiency in determining whether consent is required and processing applications. Less efficient than other options.</p> <p>Effectiveness:</p> <ul style="list-style-type: none"> This option does not address the issues which gave rise to this plan change, or better achieve the environmental outcomes sought in the chapter objective and policies.
<p>Social:</p> <ul style="list-style-type: none"> Heritage organisations in the community will note that there is no additional benefit in maintaining the status quo given their concerns about the current lack of protection for non-scheduled items and residential areas. 	
<p>Cultural:</p> <ul style="list-style-type: none"> The current schedule of heritage items recognises some well-represented themes in the City's development, but other themes continue to remain underrepresented, and the annual Heritage Festival celebrates scheduled and non-scheduled heritage. 	
Costs	
<p>Environmental:</p> <ul style="list-style-type: none"> Greater risk of unsympathetic change or demolition of places which "should" be protected as they meet the criteria for scheduling. Suboptimal protection of heritage as a public good which contributes to the built fabric and form of the city, and is a matter of national importance under s6(f) RMA. 	
<p>Economic:</p> <ul style="list-style-type: none"> No opportunity costs to property owners as a result of changes to heritage rules and the heritage schedules. 	
<p>Social:</p> <ul style="list-style-type: none"> This option does not reflect the desire of many in the community as expressed in consultation on the Council's Heritage Strategy for the strongest possible regulatory framework to ensure effective protection of significant and highly significant heritage places, and for a broader range of heritage places and values to be protected. 	
<p>Cultural:</p> <ul style="list-style-type: none"> Not adding in obvious candidates for scheduling misses an opportunity to improve the community's sense of 	

identity and place and appreciation of heritage, amenity and character.	
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> The status quo does not promote the improvement of policies and rules over time, or provide for the protection of further items, interiors and heritage areas in accordance with section 6(f) of the RMA. There is a potential risk of adverse effects through gradual erosion of heritage values, particularly as a result of higher order directives for housing intensification to be implemented through Plan Change 14. 	
<p>Recommendation:</p> <ul style="list-style-type: none"> The status quo is not recommended as it is considered that it is not the most appropriate way to implement the Plan's objectives and policies for historic heritage. 	

- 5.4.7 Option 2 – Limited change to Chapter 9.3 Historic Heritage – adding new items and interiors to the Schedule of Significant Historic Heritage Items and making minor corrections to the schedule.

Benefits	Appropriateness in achieving the objectives/ higher order document directions
<p>Environmental:</p> <ul style="list-style-type: none"> Protection of heritage values for new items and interiors and eliminating confusion with incorrect schedule entries assists in use of the Plan. More environmental benefit than Option 1. However foregoing protection of heritage areas and weaker protection for existing items than option 3 (the Plan Change). 	<p>Efficiency:</p> <ul style="list-style-type: none"> A "slimline" plan change could be more efficient than the plan change proposed (Option 3) because it involves fewer landowners and could be progressed more quickly. Adding new items and interiors to the schedule is likely to be easier for property owners to understand, than additional changes to a variety of rules and introducing the new concept of Residential Heritage Areas in Option 3. However it could be less efficient with respect to not resolving confusion with interpretation of provisions (offered by Option 3). Costs would fall on fewer owners than Option 3, but the significant benefits of further heritage protection for the public, through protection of collective heritage values of heritage areas and enhanced protection of items through strengthened policies and
<p>Economic:</p> <ul style="list-style-type: none"> Additional items and interiors could assist in building heritage tourism such as heritage walks. Increased public good values of more protected heritage items. Scheduling can raise the perceived and actual value of some heritage places and increase the possibility of successfully obtaining a heritage grant. Less imperative for grant funds to be spread further to cover residential heritage areas as would be the case under Option 3 (although non-scheduled places can meet the criteria). 	

<ul style="list-style-type: none"> Perceived lower transaction costs for owners than option 3 as no rule changes. 	<p>rules would be foregone. In some respects more efficient than Option 3.</p>
<p>Social:</p> <ul style="list-style-type: none"> This option may satisfy those in the community who focus on regulatory protection of individual heritage items. Also improves awareness of the significance of interiors. Fewer property owners are directly affected so that engagement may be simpler and can be more targeted than may be possible under Option 3. 	<p>Effectiveness:</p> <ul style="list-style-type: none"> This option addresses some of the issues giving rise to this plan change, and makes a contribution to achieving the environmental outcomes sought in the chapter's objectives and policies, but not to the extent offered by Option 3.
<p>Cultural:</p> <ul style="list-style-type: none"> This option could improve the community's sense of identity and place and appreciation of the City's history, amenity and character, by recognising and supporting the retention of individual places, but does not recognise the collective values of areas or improve protection via strengthened policies and rules which would occur under Option 3. 	
<p>Costs</p>	
<p>Environmental:</p> <ul style="list-style-type: none"> Foregoing the opportunity to introduce the protection of Residential Heritage Areas is expected to have environmental costs in terms of unsympathetic change and demolitions occurring within those areas, reducing their coherence and intactness, particularly as a result of the more permissive intensification directed via the NPSUD. Foregoing the opportunity to strengthen the policies and rules for heritage items increases the potential for adverse effects on heritage values for some activities. 	
<p>Economic:</p> <ul style="list-style-type: none"> Costs to some additional property owners of a resource consent, certification process or compliance standards for changes to additional scheduled items, and potentially limits or conditions on changes that can occur, thereby imposing opportunity cost. 	

<ul style="list-style-type: none"> • These transaction and opportunity costs are less for Option 2 than will occur under Option 3 for heritage areas and avoids the likely perception by owners of higher transaction and opportunity costs associated with a strengthened policy and rules frameworks. • Rules are not simplified and clarified, which could continue to cause confusion and promote delay (addressed under Option 3). 	
<p>Social:</p> <ul style="list-style-type: none"> • For the heritage-minded community the opportunity is lost for the recognition of collective residential heritage values and stronger regulatory protection framework for heritage items. 	
<p>Cultural:</p> <ul style="list-style-type: none"> • This option is a missed opportunity to improve the community's sense of identity and place via enhancing regulatory protection for existing items and appreciation of heritage, amenity and character in residential areas. 	
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> • This option represents some action in terms of providing for the protection of further items and interiors in accordance with section 6(f) of the RMA. However it does not address confusion with the rules and there is a potential risk of adverse effects on heritage items where some rules currently offer weak protection and on the coherence and intactness of residential heritage areas from gradual or more rapid unsympathetic change over time due to greater intensification mandated by the NPSUD. 	
<p>Recommendation:</p> <ul style="list-style-type: none"> • This option is not recommended as it is considered that although it could be more efficient than Option 3 in some respects, it would not be as effective in safeguarding heritage values. On balance it is considered less appropriate than Option 3 as a way to achieve the purpose of the plan change or to implement the Plan's objectives for historic heritage. 	

5.4.8 Summing up, Option 1 is not considered efficient and effective, as it does not address the issues that gave rise to this plan change. While Option 2 could be more efficient than Option 3, the preferred option, it is not considered as effective in achieving the objectives of the Plan and the relevant directions of higher order documents as Option 3. The detailed evaluation of Option 3, the preferred option, follows.

6 Evaluation of the preferred option for provisions

6.1 Option 3 - Proposed plan change

- 6.1.1 Option 3 is the proposed plan change, which adds new items and interiors to the Schedule of Significant Historic Heritage Items and makes minor corrections to the Schedule as for Option 2. In addition, Option 3 revises some of the policies and rules of Chapter 9.3 and heritage provisions in other chapters of the Plan, and adds a number of Residential Heritage Areas and associated provisions to the heritage subchapter.

6.2 Assessment of costs and benefits of proposed amended policies

- 6.2.1 Proposed Amended Policy 9.3.2.2.1 - Identification and assessment of historic heritage for scheduling in the District Plan - minor changes to clauses b. and c. as follows:
- a. Identify **historic heritage** throughout the **Christchurch District** which represents cultural and historic themes and activities of importance to the **Christchurch District**, and assess their **heritage values** for significance in accordance with the criteria set out in [Appendix 9.3.7.1](#).
 - b. Assess the identified **historic heritage** in order to determine whether each qualifies as a 'Significant' or 'Highly Significant' heritage item according to the following:
 - i. to be categorised as meeting the level of 'Significant' (~~Group 2~~), the **historic heritage** shall:
 - A. meet at least one of the **heritage values** in [Appendix 9.3.7.1](#) at a significant or highly significant level; and
 - B. be of significance to the **Christchurch District** (and may also be of significance nationally or internationally), because it conveys aspects of the **Christchurch District's** cultural and historical themes and activities, and thereby contributes to the **Christchurch District's** sense of place and identity; and
 - C. have a moderate degree of authenticity (based on physical and documentary evidence) to justify that it is of significance to the **Christchurch District**; and
 - D. have a moderate degree of integrity (based on how whole or intact it is) to clearly demonstrate that it is of significance to the **Christchurch District**.
 - ii. to be categorised as meeting the level of 'Highly Significant' (~~Group 1~~), the **historic heritage** shall:
 - A. meet at least one of the **heritage values** in [Appendix 9.3.7.1](#) at a highly significant level; and
 - B. be of high overall significance to the **Christchurch District** (and may also be of significance nationally or internationally), because it conveys important aspects of the **Christchurch District's** cultural and historical themes and activities, and thereby makes a strong contribution to the **Christchurch District's** sense of place and identity; and
 - C. have a high degree of authenticity (based on physical and documentary evidence); and
 - D. have a high degree of integrity (particularly whole or intact heritage fabric and heritage values).
 - c. Schedule significant historic heritage as heritage items and heritage settings where each of the following are met:

- i. the thresholds for Significant ~~(Group 2)~~ or Highly Significant ~~(Group 1)~~ as outlined in [Policy 9.3.2.2.1](#) b(i) or (ii) are met; and
- ii. in the case of interior [heritage fabric](#), ~~it is specifically~~ the extent of protection is identified in the schedule;
unless
 - ii. the physical condition of the [heritage item](#), and any [restoration](#), [reconstruction](#), [maintenance](#), [repair](#) or upgrade work would result in the [heritage values](#) and integrity of the [heritage item](#) being compromised to the extent that it would no longer retain its heritage significance; and/or
 - iii. there are engineering and financial factors related to the physical condition of the [heritage item](#) that would make it unreasonable or inappropriate to schedule the [heritage item](#).

6.2.2 The addition of “heritage item” in clause b. makes the distinction from areas in other policies. “Items” has also been added to the title of the Schedule of Significant Historic Heritage for the same reason, as a number of heritage areas are now proposed and the term “historic heritage” in the RMA encompasses both sites/items and areas. The change to delete “Group 1” and “Group 2” from b. and c. removes the alternative labels for the “Highly Significant” and “Significant” categories of items on the Schedule of Significant Historic Heritage Items, as these labels are rarely used and the remaining labels are more descriptive. This will remove a double up in terminology. This change is also being proposed for the relevant headings in the updated Schedule.

6.2.3 The other change in c. to refer to the extent of protection, is to align it with the schedule, which will indicate for each item one of the following status categories for interior protection: “Yes”, “No - not yet assessed”, “N/A” (where item does not have an interior), or in a small number of cases “Limited to [specified fabric]”. Further detail on this approach can be found in Issue 4, section 2.

6.2.4 As only minor changes are proposed to policy 9.3.2.2.1 which do not change the overall effect of the policy, this section does not include a table of benefits and costs, efficiency and effectiveness in the interests of brevity.

6.2.5 These changes are proposed for consistency across the chapter and with the updated schedule. They do not change the overall effect of the policy. The amended wording in the policy will be more efficient and effective than the current wording in signalling Council’s approach in the schedule to identifying what is being protected.

6.2.6 Proposed Amended Policy 9.3.2.2.2 – Identification, assessment and scheduling of heritage areas. This policy is proposed to be significantly modified as follows (amended policy in full):

9.3.2.2.2 Policy – Identification, assessment and scheduling of [heritage areas](#)

- a. Identify [heritage areas](#) ~~groups of related historic heritage within a geographical area~~ which represent important aspects of the [Christchurch District’s](#) cultural and historic themes and activities and assess them for significance ~~to the [Christchurch District](#) and their relationship to one another~~ according to:
 - i. ~~the matters set out in [Policy 9.3.2.2.1](#)~~ whether the [heritage area](#) meets at least one of the [heritage values](#) in [Appendix 9.3.7.1](#) at a significant or higher level; and
 - ii. the extent to which the [heritage area](#) and its [heritage values](#) contributes to [Christchurch District’s](#) sense of place and identity; has at least a moderate degree of

integrity and authenticity: is a comprehensive, collective and integrated place, and contains a majority of buildings or features that are of defining or contributory importance to the heritage area.

- b. Schedule historic **heritage areas** that have been assessed as significant in accordance with [Policy 9.3.2.2.2 \(a\)](#).

6.2.7 Amendments proposed to this policy are:

- a. More specificity in the title so that it is equivalent to Policy 9.3.2.2.1 for historic heritage items, Replacement of the wording “groups of related historic heritage within a geographical area” which is more accurately described as heritage areas, and removal of the wording “and their relationship to one another” which forms part of “assess them for their significance” which is already referenced in the policy.
- b. Emphasising the contribution of heritage areas to the District’s sense of place and identity.
- c. Deletion of the reference to matters set out in Policy 9.3.2.2.1 so that these two policies stand separately from each other and do not overlap.
- d. Setting out several key criteria for an area to be identified as a residential heritage area.

Benefits
<p>Environmental:</p> <ul style="list-style-type: none"> Proposed amended Policy 9.3.2.2.2 on heritage areas sets out why and how heritage areas including new Residential Heritage Areas would be identified, and supports assessment and scheduling. It is considerably more informative to residents and heritage owners than the current wording of the policy, which provides an overview only. Policy 9.3.2.2.11 – Future Work Programme indicates that Council is to facilitate further identification and assessment of heritage areas. The proposed rewording of Policy 9.3.2.2.2 articulates the criteria to be used. When Residential Heritage Areas are identified, assessed and scheduled in the Plan in accordance with the policy and with associated rules, there will be environmental benefits in terms of greater protection for the collective heritage values and integrity and coherence of those areas.
<p>Economic:</p> <ul style="list-style-type: none"> Economic benefits of a policy supporting the introduction of Residential Heritage Areas could be similar to those for additional items to be scheduled i.e. could assist in building public good benefits such as heritage tourism, for example through heritage walks. These economic benefits are discussed further in the assessment of rules for RHAs in section 6.
<p>Social:</p> <ul style="list-style-type: none"> The expansion of this policy for scheduling Residential Heritage Areas may satisfy those in the community who consider that there should be greater protection of heritage values and recognition of a broader range of heritage places and values, including heritage areas.
<p>Cultural:</p> <ul style="list-style-type: none"> The expansion of the policy supporting Residential Heritage Areas in accordance with section 6(f) could improve the community’s as well as specific neighbourhoods’ sense of identity and place, and appreciation of the City’s history, amenity and character.

Costs
<p>Environmental:</p> <ul style="list-style-type: none"> Owners who wish to develop their properties in Residential Heritage Areas will have additional consent requirements. The introduction of Residential Heritage Areas is a new constraint on intensification.
<p>Economic:</p> <ul style="list-style-type: none"> There will be costs to property owners of a restricted discretionary resource consent process for changes to some buildings, fences and walls, and relocation and demolition of some buildings within Residential Heritage Areas (some exclusions apply), and new development on sites in certain zones adjoining Residential Heritage Areas. There is an associated opportunity cost from restricted development.
<p>Social:</p> <ul style="list-style-type: none"> Owners of the proportion of sites assessed as “neutral” and “intrusive” within Residential Heritage Areas may consider it inappropriate that their development proposals for new buildings or alterations are controlled by rules requiring them to be sympathetic to the heritage character of these areas, when their existing buildings or features do not have heritage values.
<p>Cultural:</p> <ul style="list-style-type: none"> Some groups in the community who do not recognise protection of Residential Heritage Areas as being of cultural benefit, will perceive strengthening of the policy to support their introduction as a cultural cost as they prefer housing stock to be updated rather than passed onto the next generation.
<p>Efficiency:</p> <ul style="list-style-type: none"> The amended Policy 9.3.2.2.2 is efficient as it clearly sets out key qualifying criteria, and the associated rules are targeted at collective heritage values as reflected in the streetscape which is publicly accessible, and on adjacent private land, with exclusions for changes not visible from the street. It is recognised however that there are some costs to property owners in protecting heritage areas. Benefits may also accrue to them from improved amenity, and to the public at large.
<p>Effectiveness:</p> <ul style="list-style-type: none"> The Plan change is the first time that Residential Heritage Areas using the proposed methodology have been identified in the Plan, along with associated rules (although there is a heritage area for Akaroa, it does not have its own rules), and the revised policy gives better effect to this intention than the existing heritage areas policy. Activity rules are based on a publicly available property by property assessment of heritage values linked from the areas appendix in the Plan and are focused primarily on buildings, although taller fences and walls are also assessed through consents. The enhanced policy framework also supports the rule for demolition and relocation (of defining and contributory buildings only). Lack of demolition rules has proven to be an issue with City Character areas. Demolition and relocation off site can leave large gaps in a heritage streetscape, disrupting its coherence, integrity and authenticity and eroding its significance.

<ul style="list-style-type: none"> • Identification of Residential Heritage Areas via this policy implements Objective 9.3.2.1.1 and is consistent with directions in higher order documents to protect historic heritage.
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> • There is a high potential risk of adverse effects in terms of coherence and intactness, and ultimately loss of the significance of the collective heritage values of the areas, through gradual or more rapid change over time resulting from increased permitted intensification, if this policy is not amended to enable introduction of Residential Heritage Areas. • A risk of acting is that this policy change enables the introduction of Residential Heritage Areas which will result in a large number of property owners being affected, with some likely to oppose new/additional regulatory control of what can be done on their properties.

6.2.8 Proposed Amended Policy 9.3.2.2.3 – Management of scheduled historic heritage, Proposed Amended Policy 9.3.2.2.5 – Ongoing use of scheduled historic heritage, and Proposed Amended Policy 9.3.2.2.8 - Demolition of scheduled historic heritage

6.2.9 Minor changes are proposed to each of these policies which will slightly broaden and strengthen their intent. Collectively these changes have been assessed significant.

6.2.10 It is proposed to amend Policy 9.3.2.2.3 - Management of scheduled historic heritage as follows:

9.3.2.2.3 Policy - Management of scheduled historic heritage

- a. Manage the effects of subdivision, use and development on the heritage items, heritage settings and heritage areas scheduled in Appendix 9.3.7.2 and 9.3.7.3 in a way that:
 - i. provides for the ongoing use and adaptive reuse of scheduled historic heritage, in a manner that is sensitive to their heritage values while recognising the need for works to be undertaken to accommodate their long term retention, use and sensitive ~~modernisation change~~ and the associated engineering and financial factors;
 - ii. recognises the need for a flexible approach to heritage management, with particular regard to enabling repairs, heritage investigative and temporary works, heritage upgrade—Building Code works to meet building code requirements, and restoration and reconstruction, in a manner which is sensitive to the heritage values of the scheduled historic heritage, and retains the current level of significance of heritage items and heritage areas on the schedule,
 - iii. subject to i. and ii. protects their particular heritage values from inappropriate subdivision, use and development.
- b. Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 and defining buildings and contributory buildings in heritage areas scheduled in Appendix 9.3.7.3 in accordance with the following principles:
 - i. focus any changes to those parts of the heritage items or heritage settings, or defining building or contributory building which have more potential to accommodate change (other than where works are undertaken as a result of damage), ~~recognising that heritage settings and Significant (Group~~

~~2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items;~~

- ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, and heritage area, particularly in the case of Highly Significant ~~(Group 1)~~ heritage items and heritage settings;
- iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, or heritage area, including from natural hazards;
- iv. document the material changes to the heritage item and heritage setting or heritage area;
- v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and
- vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.

6.2.11 Amendments proposed to this policy are:

- a. Replace “sensitive modernisation” with “sensitive change”. Modernisation is a word which is at odds with conservation practice. It is acknowledged that heritage places need to change over time to extend or expand their use and functionality and this needs to happen in a way which is sensitive to their heritage values.
- b. Update the defined term “heritage upgrade works” to the more descriptive “heritage Building Code works”. This is also changed in the definitions with the definition title better reflecting the proposed scope of this activity to include all Building Code compliance work other than that associated with reconstruction and restoration (which are both already subject to Council planning certification or consenting processes).
- c. Add a qualification to “manner which is sensitive to the heritage values” to identify the accepted level of change - the works must protect the values of the item/area to the extent that its assessed level of significance is retained.
- d. In clause a. and b. additions to apply each aspect of the policy to heritage areas including Residential Heritage Areas in addition to items.
- e. In clause b. delete the part of the sentence about settings and Significant heritage items being potentially capable of accommodating a greater degree of change than Highly Significant items. It is considered that this wording is detrimental to the assessment of heritage values of Significant items and that it is inappropriate to generalise by level of significance with respect to where change should occur. Emphasis should rather be on relevant considerations on a site by site basis.

6.2.12 It is proposed to amend Policy 9.3.2.2.5 – Ongoing use of heritage items and heritage settings as follows:

9.3.2.2.5 Policy - Ongoing use of scheduled historic heritage ~~heritage items and heritage settings~~

- a. Provide for the ongoing use and adaptive re-use of heritage items and heritage settings scheduled in Appendix 9.3.7.2 and defining buildings and contributory buildings in heritage areas scheduled in Appendix 9.3.7.3 (in accordance with Policy 9.3.2.2.3), including the following:
 - i. repairs and maintenance;

- ii. temporary activities;
- iii. specific exemptions to zone and transport rules to provide for the establishment of a wider range of activities;
- iv. alterations, restoration, reconstruction and heritage upgrade Building Code works to heritage items, including seismic, fire and access upgrades;
- v. signs on heritage items and within heritage settings; ~~and~~
- vi. ~~new buildings in heritage settings;~~ Subdivision and new development which maintains or enhances access to heritage items, defining buildings and contributory buildings.

6.2.13 Amendments proposed to this policy are:

- a. To apply the policy to heritage areas including Residential Heritage Areas, and to change the policy heading to reflect this and align with the naming of the other policies which apply to heritage items and settings, and heritage areas.
- b. As for the management policy above, to update the defined term “heritage upgrade works” to the more descriptive “heritage Building Code works”.
- c. To add a new clause at vi. which slightly broadens the extent of the policy to provide for the consideration of access in subdivision and new development proposals. It has been found that proposals for subdivision and development of new buildings do not always consider how to integrate heritage items and settings into new developments or how to maintain and enhance access to them which is fundamental to safeguarding their future retention and ongoing use.

6.2.14 It is proposed to amend Policy 9.3.2.2.8 Demolition of heritage items as follows:

9.3.2.2.8 Policy - Demolition of scheduled historic heritage of heritage items

- a. When considering the appropriateness of the demolition of a heritage item scheduled in Appendix 9.3.7.2 or a defining building or contributory building in a heritage area scheduled in Appendix 9.3.7.3, have regard to the following matters:
 - i. whether there is a threat to life and/or property for which interim protection measures would not remove that threat;
 - ii. whether the extent of the work required to retain and/or repair the heritage item or building is of such a scale that the heritage values and integrity of the heritage item or building would be significantly compromised, and the heritage item would no longer meet the criteria for scheduling in Policy 9.3.2.2.1.
 - iii. whether the costs to retain the heritage item or building (particularly as a result of damage) would be unreasonable;
 - iv. the ability to retain the overall heritage values and significance of the heritage item or building through a reduced degree of demolition; and
 - v. the level of significance of the heritage item.

6.2.15 Amendments proposed to this policy are:

- a. To apply the policy to heritage areas including Residential Heritage Areas, and to change the policy heading to reflect this and align with the naming of the other policies which apply to heritage items and settings, and heritage areas.

- b. Addition of threshold for “significantly compromised”: “the heritage item would no longer meet the criteria for scheduling”. In a similar way to the change proposed to the management policy to qualify the heritage outcome sought, it is proposed to qualify what is meant by heritage significance being compromised and the condition required to be met for demolition to be acceptable.

Benefits
<p>Environmental:</p> <ul style="list-style-type: none"> The changes to the management, ongoing use and demolition policies make the environmental outcomes sought by the policies clearer for heritage property owners and applicants.
<p>Economic:</p> <ul style="list-style-type: none"> Improving the clarity of the environmental outcomes sought informs better financial decision making on options for the future of heritage items and sites where demolition is being contemplated.
<p>Social:</p> <ul style="list-style-type: none"> Groups and individuals supporting heritage are likely to be supportive of clearer articulation of heritage protection goals.
<p>Cultural:</p> <ul style="list-style-type: none"> Changes to these policies are consistent with Objective 9.3.2.1.1, and support the objective in setting out what Council is trying to achieve through management of heritage items and areas. An enhanced policy framework can be seen as enhancing alignment with the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010) including the statements in that Charter that new uses should be compatible with the cultural heritage value of the place, and should have little or no adverse effects on the cultural heritage value. Sensitive management and facilitating ongoing use to avoid demolition are central to conservation.
Costs
<p>Environmental:</p> <ul style="list-style-type: none"> Strengthening the management, ongoing use and demolition policies and broadening them to apply to heritage areas (which enhances heritage protection by better supporting existing rules), may be perceived as further limiting development, however in reality, it is the rules they support, in particular the new Residential Heritage Area rules, which constrain development – the policies do not in themselves generate an additional environmental cost.
<p>Economic:</p> <ul style="list-style-type: none"> The slightly strengthened management, ongoing use and demolition policies could be seen as potentially imposing additional costs on development proposals, however they already apply to heritage items, and as discussed in the rules assessment in 6.3, no measurable increase in resource consents is anticipated for heritage items as a result of this Plan Change. The significant increase in consenting will result from the introduction of heritage areas and associated rules.
<p>Social:</p> <ul style="list-style-type: none"> The development community and some heritage owners are likely to perceive slightly strengthened policies as a further infringement on property rights.

<p>Cultural:</p> <ul style="list-style-type: none"> The sector of the community that does not support heritage retention may perceive increased protection as being at the expense of renewing the housing stock.
<p>Efficiency:</p> <ul style="list-style-type: none"> Changes to Policies 9.3.2.2.3, 9.3.2.2.5 and 9.3.2.2.8 are efficient because they clarify Council's approach to managing heritage items and areas and demolition, and support ongoing use of historic heritage. The focus of the policy changes as they apply to heritage items, is not on supporting increased consenting, but on improving the quality of existing consent processes and outcomes, as discussed in the rules assessment in 6.3.
<p>Effectiveness:</p> <ul style="list-style-type: none"> Changes to these policies are considered effective because they should result in a greater focus on the specifics of how Council will manage changes to scheduled historic heritage and proposals for demolition, and on the specific heritage outcomes sought. The expansion of these policies to apply to areas supports the introduction of Residential Heritage Areas and associated rules package. The policy changes are consistent with Objective 9.3.2.1.1 which seeks to maintain the overall contribution of historic heritage to Christchurch District's character and identity.
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> There are issues with the existing Policy 9.3.2.2.3 in that it does not clearly state that it is important to retain the level of significance of heritage items so they continue to meet the threshold for scheduling, nor does Policy 9.3.2.2.8 use the criteria of no longer meeting the threshold for scheduling in regard to demolition, so in both cases outcomes sought are currently unclear. There is also a significant gap in the ongoing use policy with respect to maintaining access (when subdivision and new development is proposed) which is a central aspect of maintaining use, which is in turn vital for long-term viability of scheduled heritage buildings. Where buildings are not integrated into new development, they can become isolated and are candidates for demolition by neglect.

6.3 Assessment of costs and benefits of the proposed amended rules

- 6.3.1 A considerable number of minor changes to the rules (including the definitions supporting them) are made in the proposed updated rule package. As already noted these changes are largely to clarify the rules and to make them better reflect the intention of the existing objective and existing and amended policies. Detailed explanations of why these changes are proposed are contained in Appendix 2 - Table of Reasons for Rule Amendments.
- 6.3.2 There are however some proposed rule changes which do place new or additional restrictions on landowners' development rights, and these are evaluated further in this section.
- 6.3.3 Residential Heritage Areas: Introduction of rules package for Residential Heritage Areas (RHAs) - controls on new buildings, fences and walls and on demolition and relocation; built form standards within RHAs; targeted design rule for new buildings in certain zones on sites adjoining RHAs. Application of existing amended rules package for heritage items to new heritage items.
- 6.3.4 To support the introduction of 11 Residential Heritage Areas into the Plan, the Plan Change proposes a new set of activity rules for Residential Heritage Areas to protect the integrity and

authenticity of the areas. These are in turn supported by associated density and built form standards to control new development within the areas in order to protect their collective heritage values. A proposed targeted design rule completes this new rules package, to be applied to sites sharing a boundary with a Residential Heritage Area that are zoned High Density Residential, Commercial Central City Mixed Use and Mixed Use. This rule is intended to protect the heritage values of the Residential Heritage Areas by ensuring surrounding higher density environments are designed to provide appropriate transitions to, and compatibility with the heritage areas, and to avoid inappropriate contrasts in scale. These rules, which are discussed in detail in section 2, are a significant change to the plan, representing a new set of constraints on owners in some limited parts of the city and a large part of residential Lyttelton. This direction has already been signalled in Policy 9.3.2.2.11.

- 6.3.5 Restricted Discretionary consents are proposed for new buildings, and alterations or additions to existing building exteriors, as well as for new road boundary fences and walls of over 1.5m in height and alterations to these fences and walls which increase their height. These rules are targeted at development affecting the defining and contributory buildings which contribute to the significance of the areas and particularly at changes which can be seen from the public realm and affect views to and from the heritage areas. Collective tangible and intangible heritage values of heritage areas include the historic shared narrative of the areas and heritage fabric that may not be visible from the street, but can be appreciated by owners and visitors to the sites, and members of the public interested in the historic significance of the area. It is the readily visible attributes of these properties, however, which contribute most to the community values of these areas.
- 6.3.6 Demolition or relocation of a defining or contributory building would also be subject to a Restricted Discretionary consent. These sites are identified in the heritage assessment report and site record forms for the area and maps of the area accessed via a link from the Heritage Areas schedule in Appendix 9.3.7.3 to Chapter 9.3. These rules are supported by matters of discretion relating to whether the proposal is consistent with maintaining or enhancing the heritage values of the site and the collective heritage values and significance of the heritage area, but also consider the condition of the building and associated cost of works, and alternatives to what is proposed. There is some distinction in the matters of discretion between defining and contributory buildings. Defining buildings establish the heritage values of the area, and include scheduled heritage items which are significant to the district in their own right. Contributory buildings support the heritage values of the area and are consistent with the architectural language and values of the areas.
- 6.3.7 The new specific density and built form rules for Residential Heritage Areas, which are more restrictive than those in the new Medium Density Residential zones underlying the RHAs, have been formulated in conjunction with Character Area overlay rules to jointly support the protection of existing built form in heritage and character areas (some of which overlap), and have a critical role interfacing with the activity rules for new buildings in managing development expectations about building envelopes which are acceptable in these areas. Not proposing density and built form standards would make it very difficult to achieve good outcomes through resource consents for new buildings in heritage areas (proposed activity rule), which could otherwise be built as of right to the maximum permitted density of the underlying zone which allows for an increased level of intensification under the NPSUD implemented via PC14. See Table 5 below showing the Percentage Reduction from MDRS Development Capacity for Residential Heritage Areas Built Form Standards. See also table below assessing the costs and benefits of the introduction of the RHA activity and built form standards.

Table 5: Residential Heritage Areas Built Form Standards – Percentage Reduction from MDRS Development Capacity

Proposed Residential Heritage Areas (RHAs)	Building envelope GFA maximum*		Percentage reduction from MDRS for RHA built form standards
	Proposed GFA	MDRS GFA**	
Chester Street East/Dawson Street	30070	48556	38%
Englefield Avonville	11481	47731	76%
Heaton Street	19792	37819	48%
RNZAF Station Wigram Staff Housing	30111	56472	47%
Inner City West	57244	72004	20%
Lyttelton	621290	776518	20%
MacMillan Avenue	16675	33084	50%
Piko/Shand (Riccarton Block) State Housing	21865	87583	75%
Shelley/Forbes Street	4677	16961	72%
Church Property Trustees North St Albans Subdivision (1923)	29686	114029	74%
Wayside Avenue	16126	31872	49%

*Gross Floor Area approximate only and does not account for changes in levels on hill sites that may constrain building platform areas. Based on the sum of maximum floor areas across a building envelope that is compliant with RHA/MDRS built form standards.

**Maximum GFA based on: 3 storey, 3m floor height, 1.5m road boundary setback, 1m internal boundary setback, 4m recession plane height, 60 degrees recession plane angle.

- 6.3.8 The proposed interface area targeting high density zoned sites immediately adjoining some Residential Heritage Areas introduces a design rule for new buildings as a restricted discretionary activity, with matters of discretion relating to the impact of the building's location, design, scale and form on the Heritage Area and control of visual dominance effects and views to and from the heritage areas. The design rule has been proposed in preference to built form standards for these specified adjoining sites as it allows control over the combination of effects that can contribute to visual dominance of RHAs (height, setback, form and materials) rather than controlling each individual parameter, and because it also promotes contextual design which considers the whole site and its relationship with the adjoining RHA. See table assessing the options for the design rule later in this section.
- 6.3.9 As the assessment of costs and benefits, efficiency, effectiveness and risk of acting/not acting for applying the amended existing rules package for heritage items to new properties containing heritage items and interiors is very similar to the assessment of applying new rules for Residential Heritage Areas to new properties, these related considerations have been assessed together in the following table.

Residential Heritage Areas – Activity Rules and Built Form Standards and Protection of New Heritage Items
Benefits
<p>Environmental:</p> <ul style="list-style-type: none"> • The 11 proposed Residential Heritage Areas (RHAs) have heritage values as distinctive and significant residential environments representing important aspects of the city's history. RHAs should be protected against incremental loss of heritage values and the possibility of rapid change through intensification enabled via the NPSUD. Heritage areas is currently a significant gap in heritage protection in the city. The addition of new heritage items assists in protecting a broader range of places representing key themes in the city's development. • Scheduling of RHAs and new items improves the protection of heritage in the city under section 6(f) of the RMA. The retention of existing heritage places which already contribute to the city's characteristic built form helps to protect residential amenity. • The use of restricted discretionary status for RHA and heritage item activity rules allows for the possibility of public notification and decline of consent as a last resort in exceptional circumstances where the proposal has not been able to be sufficiently modified or conditions applied to adequately mitigate effects to a minor level. Matters of discretion target sensitive design outcomes which minimise impacts on the heritage values of the site and collective values of heritage areas. • The built form standards support the activity standards for RHAs by signalling a potential building envelope which helps to manage expectations for the level of acceptable development, and offers a balanced approach, allowing for some limited intensification, but less than would otherwise be allowed by the zone built form rules in order to protect heritage values. <p>Economic:</p> <ul style="list-style-type: none"> • Economic benefits of protecting Residential Heritage Areas are similar to those for protecting new heritage items to be scheduled. The Property Economics PC13 Heritage Areas Cost-Benefit Analysis (Appendix 15, pp8-9) notes that heritage protection (via scheduling in the district plan and associated rules) can increase property values and adjoining property values by 15% (the "aura effect") and promote higher levels of maintenance spend, which has a flow on effect with respect to enhancing neighbourhood amenity and attracting residents. So there is potential economic benefit associated with enhanced property values for 1,460 sites in new RHAs and approximately 700¹⁴ adjoining sites, plus 44 proposed new heritage items. • This additional protection could also contribute to heritage tourism, as more sites and areas are recognised for their heritage values, for example through physical and digital interpretation which can include digital Applications (Apps) for walks, and guided tours. The Property Economics report (Appendix 15, p.12) also identifies that controls on demolition (and relocation) may divert subdivision of properties away from heritage areas.

¹⁴ Note this is indicative as the number of properties in some areas in Table 4 have been updated since the Property Economics report was commissioned.

<p>Social:</p> <ul style="list-style-type: none"> • Those owners of new heritage items and properties in heritage areas, visitors and groups in the community who are supportive of heritage retention, are likely to consider additional heritage protection a benefit if they value these areas and sites and oppose intensification. • Additional district plan protection for areas and places provides for greater recognition of site specific and collective heritage values across areas, and represents a move to broaden the range of heritage places which are valued by the community. This provides for educational opportunities to raise awareness and appreciation of a greater range of heritage places.
<p>Cultural:</p> <ul style="list-style-type: none"> • Identification and protection of residential heritage areas and new heritage items via rules requiring resource consent for most external changes, is in accordance with section 6(f) RMA and could improve the community's as well as specific neighbourhoods' sense of identity and place, and appreciation of the city's history, amenity and character.
<p>Costs</p>
<p>Environmental:</p> <ul style="list-style-type: none"> • Rules will apply to owners of sites in 11 new heritage areas (1,460 new sites, plus 96 adjoining via the RHA interface rule), 44 new heritage items and 16 existing heritage items with additional protection of interiors, which will place new constraints on how owners of these 1616 sites develop their properties. This may have the effect of limiting environmental change on these sites/areas as intensification is focused elsewhere, as there are perceived barriers in upgrading existing housing stock.
<p>Economic:</p> <ul style="list-style-type: none"> • As noted above, the owners of 1616 properties will have additional constraints on their properties as a result of the additional heritage protection proposed, which means these properties will be subject to development opportunity costs including reduced development pattern efficiency (limitations on location of new buildings), and increased development costs. These costs, however, will be offset by the economic benefits to these property owners (described above) which may accrue as a result of heritage protection, and by the extensive development capacity provided elsewhere (Property Economics, Appendix 15, p19). • The Property Economics report (Appendix 15, p17) identifies that the capacity impact (opportunity cost) of RHA scheduling and rules will vary across areas, with the highest impacts predicted in Church Property Trustees North St Albans Subdivision (1923), Heaton Street and Shelley/Forbes Street heritage areas, with capacity impact assessed as medium in Piko/Shand (Riccartern Block) State Housing and RNZAF Station Wigram Staff Housing RHAs. This takes into account factors such as land area, and location in relation to major centres and the central city. This assessment broadly correlates with the capacity reduction modelling undertaken by Council staff (Table 5 above), which identifies the highest capacity reduction from MDRS with RHA built form standards applied in Englefield Avonville, Piko/Shand (Riccartern Block) State Housing, Shelley/Forbes Street and Church Property Trustees North St Albans Subdivision (1923) RHAs. The Property Economics report (Appendix 15, p19) notes that this cost is likely to be immaterial at the city level.

<ul style="list-style-type: none"> • The transaction costs of obtaining restricted discretionary resource consents will, in practice, impact on a much smaller number of property owners than the number of properties to which the rules apply, as only a proportion of these owners will opt to do works to their sites in any given year and not all changes will require resource consent. As an approximate guide, currently there are 679 heritage items generating approximately one resource consent per week, which equates to 8% of scheduled heritage items¹⁵. The Property Economics report (Appendix 15, p19) notes that the potential for increase in property values from being located in a recognised heritage area will provide some mitigation for these costs. • The costs of upgrading existing heritage housing stock will be perceived as not worth the investment by some owners who place higher utility value on replacing the buildings thereby removing short-medium term maintenance costs. • The costs will fall on some owners and not others (unequitable allocation of costs) whereas the benefits accrue to the public at large. These costs are offset to some extent by Council grants available for conservation-related works including repairs and maintenance and also building code upgrades where the methodologies can be supported on the basis of protecting heritage values.
<p>Social:</p> <ul style="list-style-type: none"> • Some groups in the community who value urban renewal and new housing stock will see this additional heritage protection as a cost on the basis that older homes which have not been upgraded may have higher heating and maintenance costs.
<p>Cultural:</p> <ul style="list-style-type: none"> • Those who do not recognise the benefits of heritage protection for maintaining the sense of place in neighbourhoods and city-wide and retaining heritage for future generations may recognise this legacy as an intergenerational equity issue, passing on associated costs to the next generation.
<p>Efficiency:</p> <ul style="list-style-type: none"> • Council considers that there will be a net positive outcome in terms of efficiency. A net positive outcome depends on valuing the gains from heritage protection for the public at large as being greater than the transaction costs of resource consents, and opportunity costs of reduced intensification, which fall on a limited group of individual property owners. Gains would typically be experienced over a longer time period than transaction and opportunity costs, and can be more difficult to measure. For example a number of the key benefits of heritage provisions are intangible, such as identity, sense of place and stability, and of 'membership' or belonging to the community. Other tangible benefits such as contribution to heritage tourism and enhanced property values may not be individually attributed to the increased heritage protection, but nonetheless occur. • The proposed rules are efficient in that they are targeted at the activities which have the most likelihood to generate adverse effects on heritage values for heritage areas and new items (for example external alterations, internal alterations to heritage items only where interiors have been assessed as significant, demolition and relocation), and the activity status has been set at the lowest level possible (Restricted Discretionary) that

¹⁵ Resource consents for scheduled heritage items in the Christchurch District Plan numbered 55 in the year July 2021 to June 2022 and 49 in the previous financial year July 2020 to June 2021 (average 52 per year or one per week).

will allow more than minor adverse effects to be managed appropriately where they occur in some circumstances. Built form standards have been proposed to strike a balance between intensification required under the NPSUD which is at a level that will still provide for heritage protection.

Effectiveness:

- Regulatory controls are the only method likely to be effective in protecting RHAs and heritage items. The Building Act does not require building consent for demolishing detached buildings of 3 storeys or less, so the effectiveness of implementation of the proposed new RHA demolition rules will depend on them being identified on building and planning documents such as Project Information Memoranda (PIMs) and development reports for Building Consents for new development, as resource consents will be required prior to exercise of building consents. In addition education will be important via Council's website, within the Council with Building Consents teams, and pre-application discussions with owners for new developments in heritage areas. As examples of good design emerge, it may prove useful to develop design guidelines as a tool to promote and guide sensitive development. New heritage items have only been proposed with the consent of the owner.
- Adding Residential Heritage Areas and new items and associated targeted rules will improve the effectiveness in protecting heritage as a Qualifying Matter under the NPSUD and under section 6f of the RMA, and is consistent with the heritage objective 9.3.2.1.1 in the Plan.

Risk of acting/not acting:

- Not acting will not achieve the aim of protecting residential heritage areas and broadening the range of protected heritage items under section 6f of the RMA.
- Using the feedback from pre-notification consultation as an indicator, proposing this new mechanism of protection of heritage areas will result in some landowner opposition, but equally support is anticipated from residents and heritage groups. The RHAs notified for protection have a good evidence base.

Residential Heritage Areas Interface: Design Rule for Adjoining Sites Zoned High Density Residential, Central City Mixed Use and Mixed Use	
Option 1 – MDRS/PC14 zone rules apply to all sites adjoining RHAs, no Heritage Qualifying Matter overlay.	
Benefits	Appropriateness in achieving the objectives/ higher order document directions
Economic: <ul style="list-style-type: none">Development capacity can be maximised to full extent enabled under NPSUD.Lower transaction costs and lower risks for developers than options 2 and 3 due to certainty of outcomes if building to density permitted in the zone and resource consent can be avoided.	Efficiency: <ul style="list-style-type: none">While individual property owners adjoining Residential Heritage Areas do not have additional restrictions on development under this option, this option is less efficient than Options 2 and 3, as it does not achieve the environmental benefits of heritage protection of option 3 and achieves these to a lesser extent than option 2. The significant environmental costs of the inappropriate scale of adjoining development with no additional controls significantly outweighs economic benefits. Effectiveness: <ul style="list-style-type: none">This option does not protect the interface of Residential Heritage Areas from out of scale adjoining development, or achieve the environmental outcomes sought for heritage areas in the chapter objective and policies.
Costs	
Environmental: <ul style="list-style-type: none">Significant adverse effects anticipated on values of heritage areas much greater than options 2 and 3 due to permitted or consented visually dominant multi-storey development on adjoining high density sites of an inappropriate scale which will impact on views (see modelling in Appendix 16) and is also likely to result in shading effects which impact on the amenity and use of sites in the heritage area.	
Economic: <ul style="list-style-type: none">No development opportunity cost.	
Risk of acting/not acting: <ul style="list-style-type: none">Lack of any heritage controls on sites adjoining RHAs is expected to erode the heritage values of RHAs and be contrary to heritage objective 9.3.2.1.1 in the Plan.This approach does not support appropriate management of heritage as a Qualifying Matter under NPSUD and a matter of national importance under section 6f RMA.	
Recommendation: <ul style="list-style-type: none">This option is not recommended as it is considered that it would not be effective in safeguarding heritage values, and is not the most appropriate way to implement the Plan’s objectives and policies for historic heritage.	

Option 2 – apply a heritage built form standards overlay to HDRZ, CCMU and MU zoned sites adjoining RHAs.	
Benefits	Appropriateness in achieving the objectives/ higher order document directions
Environmental: <ul style="list-style-type: none">Visual dominance effects on adjoining heritage areas mitigated to a greater extent than option 1 due to more restrictions on building envelopes than the enabling zone rules, but not to the extent possible through option 3.	Efficiency: <ul style="list-style-type: none">Although some environmental benefits for this option not achieved for option 1 and likely to achieve a greater level of certainty for owners than option 3, environmental costs of development not sufficiently mitigated in the absence of a design control offered by option 3. Environmental costs outweigh economic benefits for this option. Effectiveness: <ul style="list-style-type: none">Makes a contribution to achieving the environmental outcomes sought in the chapter's objectives and policies not achieved through option 1, but not to the extent offered by option 3.
Economic: <ul style="list-style-type: none">Provides a greater level of certainty for developers than option 3 in terms of a permitted building envelope via built form standards.Targets control to approximately 96 higher density sites with the potential to create the greatest visual dominance effects, thereby avoiding additional constraints on other adjoining sites.	
Costs	
Environmental: <ul style="list-style-type: none">Significant adverse effects still possible on values of heritage areas (despite some control over bulk and location of developments) as no control over design which may still be incompatible with the heritage area.More onerous built form standards applied than zone standards and resource consent required where these are breached.	
Economic: <ul style="list-style-type: none">Higher transaction costs, delays, development risks and opportunity costs for developers than option 1 but lower than option 3.Transaction costs fall on owners of approximately 96 higher density sites across 11 RHAs, however this is a small number of affected sites when considered across the city.	
Risk of acting/not acting <ul style="list-style-type: none">Implementing heritage built form standards on high density sites adjoining RHAs offers some reduction of impacts on heritage values but not to the extent needed to support their protection through the district plan	

<p>and give effect to section 6f RMA.</p> <ul style="list-style-type: none"> Poorer heritage outcomes expected than could be achieved by implementing option 3. 	
<p>Recommendation:</p> <ul style="list-style-type: none"> This option is not recommended as it is considered that, although it would be more effective than option 1, it would be less effective than option 3 (the preferred option) in safeguarding heritage values, and is not the most appropriate way to implement the Plan's objectives and policies for historic heritage. 	
<p>Option 3 – Restricted Discretionary design rule applied to HDRZ, CCCMU and MU zoned sites adjoining RHAs (preferred option).</p>	
Benefits	Appropriateness in achieving the objectives/ higher order document directions
<p>Environmental:</p> <ul style="list-style-type: none"> Maximises environmental outcomes by allowing broader control over a combination of design elements including form and materials as well as building envelope elements such as heights and setbacks. This is a more appropriate approach for achieving a contextual design outcome which is more compatible with the heritage values of the site and heritage area, and seeks to provide somewhat of a buffer or transition area between the heritage area and surrounding high density development, thereby improving the quality of the built environment. Focuses the architect/designer on a contextual design response which considers and responds to the existing site and area characteristics as opposed to building position and building envelope only. Offers flexibility to consider the treatment of the whole site and to balance design components rather than being constrained by all bulk and location rules. For example it may be possible for a design to be acceptable that has a reduced setback at ground level but steps in the upper storey and responds to the form and materials of the heritage site and area. Restricted Discretionary rather than Controlled activity status provides an incentive for the resource consent applicant to consider contextual design principles and early consultation with Council's Heritage team to negotiate a design outcome which can be supported on a non-notified basis. The potential for public notification (which Heritage staff 	<p>Efficiency:</p> <ul style="list-style-type: none"> Environmental benefits significantly outweigh economic costs for this option which affects a relatively small number of owners across the city and the approach to consenting seeks to mitigate economic costs to affected owners as far as possible. <p>Effectiveness:</p> <ul style="list-style-type: none"> Best achieves the environmental outcomes sought in the chapter's objectives and policies for protection of heritage values of Residential Heritage Areas.

<p>actively seek to avoid through working with applicants to achieve acceptable design outcomes for heritage), allows for proposals with more than minor adverse effects to be publicly notified on rare occasions where the applicant elects this option rather than (further) amending their design. Controlled activity status does not offer applicants the incentive of designing a compatible development and the scope of possible conditions will not provide the necessary ability in some cases to require changes sufficient to mitigate adverse effects to a minor level. It is considered that a design rule requires a Restricted Discretionary activity status to consistently deliver good heritage outcomes.</p> <ul style="list-style-type: none"> • Supports activity rules and built form standards within RHAs. 	
<p>Economic:</p> <ul style="list-style-type: none"> • Targets controls to approximately 96 higher density sites with the potential to create the greatest visual dominance effects, thereby avoiding additional constraints on other adjoining sites. • Property Economics' PC13 Heritage Areas Cost-Benefit Analysis (PC13 Section 32 Evaluation Appendix 15, pp9 and 21) describes an "aura" effect or potential increase in property value for adjoining properties which will be identified by being subject to this rule. 	
<p>Costs</p>	
<p>Economic:</p> <ul style="list-style-type: none"> • Greater delays and transaction costs, development risks and opportunity costs associated with the development for owners than option 1 and 2 due to additional time for some designers to achieve a design outcome that can be supported on a non-notified basis. • Costs to applicants for public notification in rare circumstances (see benefits discussion). • Costs and delays are particularly an issue where early consultation with Council does not occur. Council's heritage advice is free thereby assisting to reduce compliance costs and promote pre- 	

application engagement with Council.	
<p>Risk of acting/not acting</p> <ul style="list-style-type: none"> Implementing a design rule for high density sites adjoining heritage areas offers maximum protection of heritage values from adjoining development on higher density sites. Not implementing a design rule is likely to result in erosion of heritage values of the area due to incompatible design solutions. 	
<p>Recommendation:</p> <ul style="list-style-type: none"> Option 3 is the preferred option. This targeted activity rule is considered the most efficient and effective option in providing the best protection for Residential Heritage Area values. 	

- 6.3.10 Qualifying Matter Central City Heritage Interface - Arts Centre and New Regent Street Height Overlays: There are some groups of scheduled heritage items and settings in the Central City that have specific heritage values and physical characteristics that could be impacted by inappropriate heights of adjacent urban development. These parts of the central city are iconic landmarks for the district, and are sensitive to impacts of intensification. In recognition of this, height limits are currently in place in the operative Christchurch District Plan within and/or adjacent to three groups of heritage items – in New Regent Street, the Arts Centre and Lower High Street.
- 6.3.11 It is not proposed to continue the 13 metre height limit in Lower High Street. The Lower High Street height overlay in the operative plan includes two blocks of High Street. The block between Manchester Street and Tuam Street was impacted by the Canterbury Earthquakes of 2010-11, with the loss of the continuous streetscape. The potential visual dominance effects on the remaining intact group of heritage items and settings on the west side of the street between Tuam and St Asaph Streets is considered to be sufficiently mitigated due to being within a proposed 32 metre height limit area (significantly lower than the proposed City Centre zone height limit of 90m). In addition the existing Restricted Discretionary activity rule for new buildings in heritage settings will also provide some protection.
- 6.3.12 It is proposed to continue the existing height limits for two areas of the central city which are important heritage sites for the city – New Regent Street and Montreal Street opposite the Arts Centre. The heritage values and significance of these places are set out in the statements of significance attached to the Schedule of Significant Historic Heritage Items.
- 6.3.13 There are 19 scheduled Highly Significant heritage items on the Arts Centre site. The whole Arts Centre block is a heritage setting. The operative District Plan provides for a height limit of 16 metres within the Arts Centre setting, a height limit of 11 metres in the city block to the north, a 14 metre height limit in the block to the south, and 28 metres to the east. It is proposed to retain the 16 metre height limit on the setting of the Arts Centre. This will provide for the protection of the complex of buildings from development of an inappropriate height which could impact on shading, views, and contextual heritage values of the Arts Centre complex.
- 6.3.14 A Residential Heritage Area (Inner City West RHA) is proposed which takes in the city blocks to the north and south of the Arts Centre block. The RHA built form provisions limit height of new development in the RHA to 11 metres. This will help protect the heritage values of the RHA, and also provides for an appropriate scale of development adjacent to the Arts Centre. In the current Plan the height limit to the east of the Arts Centre is 28 metres. It is proposed to retain this height limit for the sites with boundaries on the east side of Montreal Street (sites in the Worcester Boulevard/Hereford Street block only, which are located directly opposite the Arts Centre). (The sites proposed to be covered by this rule are identified in the rule in the PC13 provisions for

chapter 15.) This is because of the significant visual dominance effects that modelling has shown would result from developments built to the proposed permitted zone heights - 21 metres road wall height, but rising at graduated podium heights beyond 28 metres up to a potential 90 metres in the centre of the sites (see modelling and sun studies in Appendix 17).

- 6.3.15 This is lower than the height limit of 45 metres proposed for Cathedral Square (which is a scheduled heritage item in the Plan), and Victoria Street, which is based on a transition of urban form between the consolidated City Centre 90 metre height limit zone and the surrounding lower height zones, and, in the case of Cathedral Square, on limiting shading effects which modelling has shown to be effective at a height of 45 metres in that location (see evaluation in PC14 s32 evaluation for chapter 15 Commercial).
- 6.3.16 The modelling for the Arts Centre shows a significantly greater visual dominance effect on the Arts Centre for buildings 45 metres high on the east side of Montreal Street than occurs for a building height of 28 metres. The proposed height of 28 metres will also be more in keeping with the proposed permitted scale of the buildings in the RHA in the adjoining blocks to the north and south of the Arts Centre than a height of 45 metres. The sun studies show that a height reduction from 45 metres to 28 metres has little observable impact on shading of the Arts Centre site, so the argument for the proposed height is based on visual dominance effects on a key precinct of Highly Significant heritage buildings, rather than shading effects, and is in line with the proposal for New Regent Street (see below).
- 6.3.17 Sites in the blocks to the northeast and southeast of the Arts Centre have not been included, due to the greater overall separation distance of potential development on those sites, as these sites lie diagonally opposite the Arts Centre and only the corner of these sites is adjoining.
- 6.3.18 New Regent Street, a street of continuous Spanish Mission style shops, is scheduled as a Highly Significant heritage item, along with a heritage setting which consists of all properties contained within the street. Two buildings at the northern end of the street are more recent and not in the same style as the rest of the street. These are located within the heritage setting. It is proposed that the current height limit in the operative Plan of 8 metres for buildings within the setting of New Regent Street be retained. The specific characteristics of this heritage item and setting mean that urban development enablement involving buildings up to 90m high (as per the proposed City Centre zone height limit) in and adjacent to New Regent Street would be inappropriate.
- 6.3.19 Continuation of the operative 28 metre height limit for sites to the east, west, north and south of New Regent Street (see sites identified in the rule in PC13 provisions for chapter 15) will provide sufficient protection of this heritage item from development of an inappropriate height, which could cause inappropriate contrasts of scale, and downdraughts, as well as impacting the architectural and contextual heritage values. Sun studies have shown that while there is some reduction in shading effects from continuing to reduce permitted height to 28 metres on sites surrounding New Regent Street, modelling demonstrates that the greater benefit from the lower 28 metre height limit is a reduction in visual dominance effects from those anticipated by permitted zone heights of 45 to 90 metres on these sites. (See modelling and sun studies in Appendix 17.)

Qualifying Matter Central City Heritage Interface and Precinct - Arts Centre and New Regent Street Height Overlays	
Option 1 - MDRS/PC14 City Centre zone height rule applies to all sites in the zone - no Historic Heritage Qualifying Matter height overlay. (NB. Proposed reduced spot height for Cathedral Square assessed separately in PC14 evaluation for chapter 15 Commercial.)	
Benefits	Appropriateness in achieving the objectives/ higher order document directions
<p>Economic:</p> <ul style="list-style-type: none"> Development capacity on these sites can be maximised to full extent enabled under NPSUD. No additional development opportunity cost (reduction in existing constraint and associated cost for limited number of owners). 	<p>Efficiency:</p> <ul style="list-style-type: none"> Less efficient than option 2. Environmental and economic costs to heritage significantly outweigh overall economic benefits of this option which affects a limited number of owners in the City Centre zone.
Costs	Effectiveness:
<p>Environmental:</p> <ul style="list-style-type: none"> This option discontinues operative reduced height limits for the Arts Centre, New Regent Street and Lower High Street heritage items and settings and surrounds, resulting in significant environmental costs for the Arts Centre and New Regent Street (see option 2 discussion in relation to Lower High Street). Enabling heights of up to 90 metres (permitted in the City Centre zone) will impact on their architectural and contextual values as a result of significant visual dominance effects/inappropriate contrasts of scale, impact on views and draught, and some shading impacts on the use of these key heritage precincts (see modelling and sun studies in Appendix 17). Significant adverse environmental impacts on the heritage and amenity of Highly Significant central city heritage precincts at the Arts Centre and New Regent Street has the potential to have flow on economic costs in terms of a negative impact on heritage tourism, and to lead to a decrease in property values. <p>Economic:</p> <ul style="list-style-type: none"> Development opportunity costs and transaction costs and delays removed for owners associated with resource consents for height overlays. 	<ul style="list-style-type: none"> Not effective in protecting heritage as a Qualifying Matter under the NPSUD by foregoing the allowance for a reduced level of intensification for these Highly Significant heritage items. Not effective in protecting heritage under s6f RMA and the district plan.
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> Not having historic heritage height overlays in place means high rise development could severely compromise the heritage values and in turn have associated economic effects on the Arts Centre and New Regent Street and be contrary to heritage objective 9.3.2.1.1 in the Plan. This approach does not support appropriate management of historic heritage as a Qualifying Matter under NPSUD and a matter of national importance under s6f RMA. 	

<p>Recommendation:</p> <ul style="list-style-type: none"> This option is not recommended as it is less efficient than option 2 as the environmental and economic costs to heritage significantly outweigh overall economic benefits of this option, and it is not effective in safeguarding heritage values. It does not achieve the purpose of the plan change or implement the Plan's objective for historic heritage. 	
<p>Option 2 - Apply operative height overlay (to be referred to as the Qualifying Matter Central City Heritage Interface and Precinct) to Arts Centre heritage setting (16 metres), and adjoining sites on the east side of Montreal Street between Worcester Boulevard and Hereford Street (28 metres), New Regent Street heritage setting (8 metres) and sites surrounding New Regent Street (28 metres) (preferred option).</p> <p>Sites surrounding New Regent Street which would have a 28 metre height overlay applied are:</p> <ul style="list-style-type: none"> to the west of New Regent Street at 145 Gloucester Street, and 156 Armagh Street all sites in the block bounded by Armagh Street, Manchester Street, Gloucester Street and New Regent Street (but excluding New Regent Street) sites with road boundaries on the north side of Armagh Street at 129, 131, 133, 137 and 143 Armagh Street, and sites with road boundaries on the south side of Gloucester Street at 158, 160, and 162 Gloucester Street, 113C Worcester Street and 166 Gloucester Street. <p>This option discontinues the operative height overlay of 13 metres for Lower High Street heritage settings.</p>	
Benefits	Appropriateness in achieving the objectives/ higher order document directions
<p>Environmental:</p> <ul style="list-style-type: none"> Continues existing height reduction heritage protection measures targeted to the Arts Centre and New Regent Street which allows for development on the sites and neighbouring development to be more appropriate to the scale of these two Highly Significant and iconic central city heritage precincts, which are significant contributors to heritage tourism and employment, but which are otherwise vulnerable to adjoining high rise development up to 90 metres. Reduced downdraught effects and some reduction in shading compared with option 1 enhances the amenity and use of these key heritage precincts (see economic benefits). This reduced height limit for the Arts Centre site (compared with the underlying zone rule) also offers some de facto protection for the Canterbury Museum to its west from overbearing development. A reduced height limit for the heritage settings of these heritage items supports the existing activity rules for alterations and new buildings in the heritage setting. 	<p>Efficiency:</p> <ul style="list-style-type: none"> Environmental and economic benefits significantly outweigh economic costs of this option. <p>Effectiveness:</p> <ul style="list-style-type: none"> Effective in protecting heritage as a Qualifying Matter under the NPSUD and under section 6f of the RMA and consistent with the heritage objective 9.3.2.1.1 in the Plan.

<p>Economic:</p> <ul style="list-style-type: none"> As noted in the Property Economics report (Appendix 15, p8), heritage protection (and the maintenance of heritage values) contributes to increased property values, tourism spend, tourism employment, increased maintenance spend, improved visitor profile and improved sustainability of construction and reuse. Maintaining the heritage values of the Arts Centre and New Regent Street through appropriate on site and adjoining development assists in creating what the report describes (p9) as an “aura effect”, potentially increasing the property values of neighbouring development. Economic benefit associated with enhanced amenity and use of these key heritage precincts compared with option 1. 	
<p>Costs</p>	
<p>Environmental:</p> <ul style="list-style-type: none"> Significantly reduced adverse environmental effects of visual dominance, impact on views, and downdraught effects on Arts Centre and New Regent Street, and some reduction in shading than will occur under option 1 (see modelling in Appendix 17). The targeting of this rule under this option is intended to minimise environmental costs to key heritage precincts. This option discontinues the operative reduced 13 metre height limit in Lower High Street. The Lower High Street height overlay in the operative plan includes two blocks of High Street. The block between Manchester Street and Tuam Street was impacted by the Canterbury Earthquakes of 2010-11, with the loss of the continuous streetscape. The potential visual dominance effects on the remaining intact group of heritage items and settings on the west side of the street between Tuam and St Asaph Streets is considered to be sufficiently mitigated due to being within a proposed 32 metre height limit area (significantly lower than the proposed City Centre zone height limit of 90m). In addition the existing Restricted Discretionary activity rule for new buildings in heritage settings will also provide some protection. Reducing the coverage of this operative rule to fewer sites surrounding the Arts Centre and New Regent Street and discontinuing the operative reduced 13 metre height limit in Lower High Street will reduce the number of affected landowners. <p>Economic:</p> <ul style="list-style-type: none"> Represents an economic constraint on development capacity, development opportunity cost and transaction 	

costs associated with resource consents for some owners (who could otherwise build as of right to 90 metres in parts of their sites), which is not imposed by option 1. This cost is mitigated as far as possible by targeting the rule to a limited number of sites that have the greatest potential for significant adverse effects (thereby also seeking to minimise environmental costs for heritage).

Risk of acting/not acting:

- Not implementing a reduced height limit for the Arts Centre and New Regent Street, and specific sites in the vicinity of these sites, would compromise the architectural and contextual heritage values which support the scheduling of these heritage items as Highly Significant and would be contrary to heritage objective 9.3.2.1.1 in the Plan.
- Not implementing these reduced height limits would forego the opportunity provided by NPSUD to support appropriate management of heritage as a Qualifying Matter by limiting intensification affecting historic heritage, and would not protect historic heritage as a matter of national importance under section 6f of the RMA.

Recommendation:

- This option is the preferred option as it has significant environmental and economic benefits which outweigh the economic costs of this option. It is more effective in safeguarding heritage values and implementing the Plan's objectives for historic heritage.

- 6.3.20 Changes to existing rules for heritage items. Where changes to rules for heritage items increase constraints on owners these are set out in the Description and Scope of the Changes Proposed in section 3.4, considered in the Scale and Significance of Effects in section 4.2, and are assessed further below. All proposed changes to the provisions are detailed in Table of Reasons for Rule Amendments (Appendix 2). Heritage Building Code works (currently termed Heritage Upgrade Works) are proposed to be assessed in conjunction with Reconstruction and Restoration as Restricted Discretionary activities under proposed RD4 rather than Controlled activities where they do not meet the activity standard for a Heritage Works Plan certified by Council (operative activity standard for Heritage Upgrade Works P10, renumbered activity standard P9).
- 6.3.21 The rules for Building Code-related works are proposed to be simplified so that Building Code-related works associated with repairs (currently included in the Repairs definition which has a Permitted activity status), are proposed to be aggregated and assessed together with other Building Code-related works including Temporary Lifting and Temporary Moving as Heritage Building Code Works, as these works have the potential for more than minor adverse effects in some cases. These works, along with temporary events, are proposed to have the non-notification clause removed to allow for public notification in exceptional circumstances where necessary to manage more than minor adverse effects. This gives more weight to discussions and negotiations with Council for these activities. This change better targets the non-notification rule so that it relates only to those activities which are not likely to result in more than minor adverse effects.
- 6.3.22 Changes to Permitted activity standards (see sections 3.4 and 4.2 above) are either new activity standards or additional standards for existing activities (or in other cases removal of standards) which seek to simplify or better manage these activities outside of the resource consent process where effects are likely to be minor if these proposed measures are implemented. For example requiring a scope of works, temporary protection measures and photographs for repair projects helps to ensure these works follow good conservation practice and provides a record of the works for Council. Replacing the operative heritage earthworks activity standard (currently a resource consent trigger) with a standard requiring proposed temporary protection measures to be submitted, and extending this requirement to works within the building footprint and earthworks in Council parks and reserves (currently exempt from the earthworks rules), replaces the need for a resource consent. This achieves the same outcome of protection of heritage fabric as a Temporary Protection Plan is a key condition attached to resource consents currently required. This information can now be provided via less formal engagement with

Council's Heritage team who can guide appropriate protection.

Benefits
<p>Environmental:</p> <ul style="list-style-type: none">• Grouping together Building Code-related works as a single activity will simplify the interpretation of the provisions and resource consent process.• Where a Heritage Works Plan is not prepared and resource consent is required for Building Code Works, Reconstruction or Restoration, the activity status has been raised to Restricted Discretionary, and the non-notification clause removed which will align with other changes to heritage items assessed as Alteration. This change better targets the non-notification rule so that it relates only to those activities which are not likely to result in more than minor adverse effects.• This will allow adverse effects to be managed where they are more than minor, which sometimes occurs where an inappropriate methodology is chosen which conditions cannot mitigate to a level where the effects are minor. For example, the proposed Building Code methodology may involve more removal of heritage fabric or be more visually intrusive than other options. Or the methodology proposed for Reconstruction may not follow best practice conservation because it is not returning the feature to a known earlier form and is unnecessarily altering the heritage values of the heritage item. The applicant may either amend the proposal to sufficiently mitigate the effects so the Council can support the proposal on a non-notified basis, or in rare cases where this does not occur and the applicant wishes to proceed to public notification, the effects of the application can be further scrutinised via the hearings process and the proposal can be amended and conditions applied or declined.• Likewise for Building Code aspects of repair projects, the methodology may go beyond the minimum required to reinstate the building, for example, replacing a whole timber foundation where only some piles were damaged and could be replaced. Currently the Building Code component of repairs goes unscrutinised, where owners proceed without discussion with Council's Heritage team, when in fact there are different methodology options which can have different types and scales of effect which need to be assessed and managed through the resource consent process or via the oversight of a Heritage Professional through the preparation of a Heritage Works Plan. These proposed changes are expected to achieve better heritage outcomes.• The proposed addition of activity standards allows effects to be better managed outside of the resource consent process as it provides an opportunity for Council's Heritage team and applicants to work through potential effects and how these will be addressed/reduced and to require a minimum level of documentation and accountability for projects for scheduled heritage items.• The proposed addition of activity standards allows greater visibility of projects that owners may consider fall within a Permitted activity such as Repairs, but when the scope of works is reviewed by Council Heritage staff works are identified as meeting the Alteration definition which would require resource consent, and this allows the owner to amend the methodology so it follows best practice conservation and constitutes Permitted Repairs.
<p>Economic:</p> <ul style="list-style-type: none">• Currently the artificial distinction between Building Code works for repairs and other purposes sometimes causes confusion and delay at pre-application stage or resource

<p>consent stage (where no formal or informal pre-application consultation has occurred) as applicants and Council staff spend unnecessary time establishing the resource consent status of the works, that is, whether the Building Code work constitutes Repairs (permitted with activity standards) or Heritage Upgrade Works (permitted with a Heritage Works Plan or a Controlled resource consent without a Heritage Works Plan). The simplified interpretation and assessment will somewhat offset the transaction costs for the applicant of engaging a Heritage Professional or obtaining resource consent.</p> <ul style="list-style-type: none"> Reduced transaction costs for some owners who currently require resource consent for earthworks for small scopes of work that may have limited effects on heritage fabric and values, for example, driveway works where the effects can be managed equally well through use of temporary protection measures required by an activity standard.
<p>Social:</p> <ul style="list-style-type: none"> Individuals and groups who value heritage protection are likely to support efforts to improve better management of works which have the potential to have significant adverse effects.
<p>Cultural:</p> <ul style="list-style-type: none"> The moderate strengthening of some provisions shifting from Controlled to Restricted Discretionary status and removal of the non-notification clause, and the introduction of new and additional activity standards seeks to protect heritage values, thereby maintaining their contribution to the community's sense of place and their retention for the next generation.
Costs
<p>Environmental:</p> <ul style="list-style-type: none"> Enhanced management of effects for some activities is anticipated to minimise impacts on heritage values and environmental costs.
<p>Economic:</p> <ul style="list-style-type: none"> No observable increase in resource consents and associated transaction costs are expected as a result of shifting the Building Code component of Repairs to Heritage Building Code Works as a Heritage Works Plan activity standard is still offered as an alternative to resource consent. This has a low application fee compared with a resource consent, although this may be offset by the costs of employing a Heritage Professional to prepare the Heritage Works Plan and oversee the works. Repair works are also very often undertaken in conjunction with other works such as Alterations which already require resource consent. The shift from Controlled to Restricted Discretionary activity status and removal of the non-notification clause for some activities may result in the occasional publicly notified resource consent (less than one a year anticipated) that was not previously able to be publicly notified. It is expected that this will be a rare occurrence as the approach of Council's Heritage team is to work with owners both at pre-application stage and during resource consent processing to negotiate changes to proposals so that effects are mitigated to a minor level and staff can support proposals on a non-notified basis. Heritage staff time is free to the applicant which assists in limiting transaction costs. In addition, where a Heritage Incentive Grant from Council is obtained for the works this is able to reimburse non-notified resource consent costs. Elevating the Controlled activity status for some activities to Restricted Discretionary may lead to a perceived reduction of certainty for applicants. In practice, however,

public notification is very rare and Council's Heritage team promotes free pre-application advice which seeks to influence proposals early in development, which reduces design costs and delays for applicants from having to amend drawings so they can be accepted by Council's Heritage team, and gives applicants confidence that proposals can be supported on a non-notified basis. This free pre-application advice also reduces transaction costs - smoothing the resource consent process by working with applicants to ensure applications are as complete as possible prior to lodgement.

- Transaction costs are reduced for owners where a temporary protection measures activity standard replaces the need for resource consent for earthworks.
- While owners and their representatives may perceive that new information requirements from new activity standards will lead to additional transaction costs, it is anticipated that in practice there will be a minimal increase in transaction costs. The documentation, for example a scope of works, photographing the works and identifying and implementing temporary protection measures would usually form a standard part of best practice construction projects in which building professionals and contractors have existing obligations to avoid damage to the heritage building or feature in question.
- Also in an effort to limit transaction costs, new activity standards have been drafted with the intention of not being unduly onerous, to help make them easy to comply with and to provide a basic level of useful information to Council on the projects. For example a small number of labelled photographs taken before, during and after the works could meet the photographic recording standard. Temporary protection measures could be provided in a bullet point list in an email – a full Temporary Protection Plan is not a requirement for a small project. A simple scope of works could also be described in an email.

Social:

- Owners of heritage items who do not support heritage protection are likely to perceive any increase in consenting requirements as an opportunity cost.

Cultural:

- Owners of heritage items who do not support heritage protection are likely to perceive any increase in consenting requirements as a foregone opportunity to divert funds into redevelopment and do not agree with the costs (or benefits) of heritage protection being passed to the next generation.

Efficiency:

- It is more efficient for applicants and for Council staff to be clear on the resource consent status of work relating to Building Code compliance and for all of the work to come under the same consent status. This aligns with Strategic Objective 3.3.2 on clarity and ease of use of Plan provisions.
- There is an overall net benefit in raising the activity status of some activities from Controlled to Restricted Discretionary and removing non-notification clauses in allowing for better management of effects without generating any noticeable increase in consents. The non-notification rule will be better targeted so that it relates only to those activities which are not likely to result in more than minor adverse effects.
- Adding activity standards for Permitted activities assists in better managing effects without requiring resource consent. As noted above, transaction costs have been designed to be kept to a minimum for compliance with these standards.

<p>Effectiveness:</p> <ul style="list-style-type: none"> • These proposed changes to heritage items rules will achieve a better process result and improve the protection of heritage values. These changes, with the exception of the Building Code component of Repair projects, apply to activities that either already require resource consent (and are highly likely to result in a non-notified consent being issued) or activities that will continue to be Permitted activities, with a limited new documentation requirement in some cases. In the case of the Building Code component of Repair projects, these continue to be Permitted activities where the Heritage Works Plan option is taken up, but are also often undertaken in conjunction with works requiring resource consent anyway. • The proposed changes are consistent with promoting the ongoing use and adaptive reuse of scheduled heritage items under Objective 11.3.2.3 of the Regional Policy Statement and are consistent with the heritage objective 9.3.2.1.1 and Policy 9.3.2.2.3 Management of Historic Heritage in the Plan.
<p>Risk of acting/not acting:</p> <ul style="list-style-type: none"> • Not making these changes to activity status would mean continuing unnecessary confusion about activity status, and not being able to manage effects through conditions for Controlled activities with more than minor effects. • Not introducing activity standards means perpetuating a lack of visibility for some projects where owners have not discussed them with Council and consider that works are Permitted activities, but actually proposals have effects that need to be managed either by amending the scope or methodology so they can be assessed as Permitted, or applying for resource consent.

6.4 The most appropriate option

- 6.4.1 Option 3, discussed in detail in 6.2 and 6.3 above is the preferred option. This option includes a wider set of changes than Option 2 and better achieves the objective and policies of Chapter 9.3 of the District Plan. In addition to Option 2, which adds new items and interiors to the Schedule of Significant Historic Heritage Items and makes minor corrections to the Schedule, Option 3 clarifies and includes minor strengthening of some of the historic heritage policies and rules to improve heritage outcomes, and adds a number of Residential Heritage Areas to the subchapter for protection.
- 6.4.2 Section 6(f) of the RMA provides a justification for seeking to protect some distinctive and significant residential areas and places which represent important elements of the City's history, against incremental loss of heritage values and the possibility of rapid change through intensification. Council considers that the gains from heritage protection for the public at large and for the identity and sense of place of individual communities will outweigh the transaction costs for individual property owners of the need to obtain resource consents before developing. Regulatory controls are considered to be an essential method for effectively protecting heritage values. Non-regulatory methods such as Council heritage grants and free heritage staff advice already play an important role in supporting regulatory controls in the Plan to protect heritage values. These will become increasingly important as more heritage items and heritage areas are proposed for protection.

7 Conclusions

- 7.1.1 After taking into account feedback received during pre-notification engagement and considering alternatives to the proposed amendments, it is considered that the plan change is the most appropriate method to achieve the District Plan Strategic Objective, Chapter Objective and higher order document directions on historic heritage, and that the plan change is in accordance with the sustainable management purpose of the RMA.

Appendix 1 – PC 13 Section 32 Report

Proposed Schedule of Significant Historic Heritage Items with Zoning Information indicating scope of PC 14

All items in the table are within scope of PC 13. Green shading indicates that the Heritage Item is outside the scope of PC14.

Appendix 9.3.7.2 Schedule of Significant Historic Heritage Items

For the purposes of this plan change, any unchanged text is shown as normal text or in bold, any text proposed to be added by the plan change is shown as bold underlined and text to be deleted as ~~bold strikethrough~~.

Text in blue font indicates links to other provisions in the district Plan and/or external documents. These will have pop-ups and links, respectively, in the on-line Christchurch District Plan.

Advice notes:

- Where heritage settings contain multiple heritage items, these have been grouped together using thicker lines in the table below and a collective name for the scheduled historic heritage is also noted.
- The schedule can be searched by keyword using the Find function (keyboard shortcut: Ctrl+F).

Street #	Street Address	Other Addresses	Location	Description and/or Name	Heritage Item Number	Heritage Setting Number	Scheduled Interiors	Significance: Group 1 Highly Significant/ Group 2 Significant	Heritage NZ Pouhere Taonga Heritage List number & registration type	Heritage Aerial Map Number	Planning Map Number
23	Abberley Crescent		St Albans	Abberley Park	31	N/A	<u>N/A</u>	Significant		677	32C; H7
30	Acacia Avenue	74 Middleton Road, 47A Arthur Street	Upper Riccarton	Former Dwelling and Setting, Middleton	27	200	<u>No - not yet assessed</u>	Significant	1824 Category 2	28	38C
33	Aikmans Road		Merivale	Elmwood School War Memorial and Setting	326	439	<u>N/A</u>	Significant		82	31C; H6
63	Aldwins Road		Linwood	Dwelling and Setting	28	392	<u>No - not yet assessed</u>	Significant	579 Category 2	338	39C
	<u>Alpha Avenue</u>	<u>Claremont Avenue.</u> <u>Condell</u>	<u>Papanui</u>	<u>Papanui War Memorial Avenues</u>	<u>1459</u>	<u>N/A</u>	<u>N/A</u>	<u>Highly Significant</u>		<u>861</u>	<u>24C; 31C</u>

		<u>Avenue.</u> <u>Dormer</u> <u>Street.</u> <u>Gambia</u> <u>Street.</u> <u>Halton</u> <u>Street.</u> <u>Hartley</u> <u>Avenue.</u> <u>Kenwyn</u> <u>Avenue.</u> <u>Lansbury</u> <u>Avenue.</u> <u>Norfolk</u> <u>Street.</u> <u>Perry</u> <u>Street.</u> <u>Scotston</u> <u>Avenue.</u> <u>St</u> <u>James</u> <u>Avenue.</u> <u>Tillman</u> <u>Avenue.</u> <u>Tomes Road.</u> <u>Windermere</u> <u>Road.</u>									
	Armagh Street, between Durham-Oxford		Central City	Armagh Street Kerbstones and Setting	619	315	<u>N/A</u>	Highly Significant		228	32C; H16
	Armagh Street, between Durham-Oxford		Central City	Armagh Street Bridge and Setting	219	583	<u>N/A</u>	Highly Significant	1830 Category 2	232	32C; H16
25	Armagh Street		Central City	Dwelling and Setting, Red House	35	280		Highly Significant	3703 Category 1	175	32C; H15
32	Armagh Street	325 Montreal Street	Central City	Former Dwelling and Setting	390	287	<u>No - not yet assessed</u>	Significant		184	32C; H15
56	Armagh Street		Central City	Dwelling and Setting	40	299	<u>No - not yet assessed</u>	Significant	3116 Category 2	201	32C; H15
85	Armagh Street		Central City	Former Magistrates Court and Setting	41	316	<u>No - not yet assessed</u>	Highly Significant	5308 Category 1	231	32C; H16

				Victoria Square							
89	Armagh Street	100 Kilmore Street	Central City	Queen Victoria Statue/Canterbury Jubilee Memorial and Setting	523	318	N/A	Highly Significant	1916 Category 2	247	32C; H16
89	Armagh Street	100 Kilmore Street	Central City	Horse Watering Ramp and Setting	621	318	N/A	Significant		683	32C; H16
100	Kilmore Street	89 Armagh Street	Central City	The Christchurch Town Hall and Setting	311	318	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	9817 Category 1	237	32C; H16
89	Armagh Street Kilmore Street	100 Kilmore Street	Central City	Captain James Cook Statue and Setting	524	318	N/A	Highly Significant	1860 Category 2	240	32C; H16
89	Armagh Street	100 Kilmore Street	Central City	Bowker Fountain and Setting	527	318	No - not yet assessed	Highly Significant		246	32C; H16
100	Kilmore Street	89 Armagh Street	Central City	Floral Clock and Setting	526	318	No - not yet assessed	Significant		234	32C; H16
89	Armagh Street	100 Kilmore Street	Central City	K2 Telephone Box and Setting	528	318	No - not yet assessed	Significant		248	32C; H16
100	Kilmore Street	89 Armagh Street	Central City	Former Market Place Bridge/Hamish Hay Bridge and Setting	525	318	N/A	Highly Significant	1832 Category 2	684	32C; H16
218R-210	Manchester Armagh Street	195 Gloucester Street	Central City	Former MED Converter Station Substation and Setting	372 1407	345 656	No - not yet assessed	Significant		276	32C; H16
9A	Aubrey Street		Akaroa	Dwelling and Setting	663	498	No - not yet assessed	Significant	3345 Category 2	500	77C; H37

6	Aubrey Street South		Akaroa	Dwelling and Setting, Betchworth	743	91	No - not yet assessed	Significant	5294 Category 2	487	77C; H37
16	Aubrey Street South		Akaroa	Dwelling and Setting (note the setting on the north east side of the building ends at the concrete retaining wall on that side)	1037	42	No - not yet assessed	Significant		482	77C; H37
	Avon River between Montreal-Cambridge	60, 78, 80 Cambridge Terrace	Central City	Rhododendron Island and Setting	399	576	N/A	Significant		206	39C; H19
	Avon River between Hereford-Worcester	71 Hereford Street, 110 Cambridge Terrace	Central City	Mill Island and Setting	608	578 682	N/A	Significant		224	32C; H16
31	Aylmers Valley Road		Akaroa	Dwelling and Setting	1042	33	No - not yet assessed	Significant		507	77C; H37
8A and 8B	Balmoral Lane		Redcliffs	Te Ana o Hineraki/Moa Bone Point Cave and Setting (underground heritage item)	351	613	N/A	Highly Significant		703	48C
136	Barbadoes Street	-	Central City	Cathedral of the Blessed Sacrament	46	N/A		Highly Significant	47 Category 1	301	39C; H20
391	Barbadoes Street	357 Cambridge Terrace, 351 Cambridge Terrace, 389 Barbadoes Street	Central City	Barbadoes Street Cemetery and Setting	603	365	N/A	Highly Significant		652	32C; H11
12	Barclays Road		Little River	Former Little River Railway Station and Setting	1183	538	Yes Scheduled interior heritage fabric identified in Register of Interior	Significant	7681 Category 2	462	69C

							<u>Heritage Fabric</u>				
270	Barrington Street		Barrington	Barrington Park Gates	1377	N/A	<u>N/A</u>	Significant		792	38C
14	Bass Street		Linwood	Dwelling and Setting	51	394	<u>No - not yet assessed</u>	Significant	1876 Category 2	340	39C
	Beach Road, between Aylmers Valley-Hempleman		Akaroa	Akaroa Lighthouse and Setting	701	547	<u>No - not yet assessed</u>	Highly Significant	3343 Category 2	479	77C; H37
	Beach Road, between Bruce-Aylmers Valley		Akaroa	The Akaroa Boating Club Boatshed and Setting	1230	529	<u>No - not yet assessed</u>	Significant		481	77C; H37
	Beach Road, between Bruce-Aylmers Valley		Akaroa	Beach Road Bridge and Setting	693	501	<u>N/A</u>	Significant	7193 Category 2	489	77C; H37
	Beach Road, between Jolie-Church		Akaroa	Trypots and Setting	1035	527	<u>N/A</u>	Significant		529	77C; H36
	Beach Road, between Jolie-Church		Akaroa	French Landing Site and Setting	1027	528	<u>N/A</u>	Highly Significant		531	77C; H36
				Akaroa Main Wharf Area							
	Beach Road, between Church-Bruce		Akaroa	Wharfinger's Office and Setting	1033	526	<u>Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric</u>	Significant		497	77C; H37
	Beach Road, between Church-Bruce		Akaroa	Seat, Shelter and Setting, The Fisherman's Rest	1202	526	<u>N/A</u>	Significant		502	77C; H37
82	Beach Road		Akaroa	Cannon and Setting	1201	526	<u>N/A</u>	Significant		494	77C; H37

	Beach Road		Akaroa	Main Wharf and Setting	1137	526	N/A	Significant		480	77C; H37
65	Beach Road		Akaroa	Commercial Building and Setting	1138	482	No - not yet assessed	Significant		519	77C; H37
67	Beach Road		Akaroa	Commercial Building and Setting	1030	497	No - not yet assessed	Significant		517	77C; H37
69	Beach Road		Akaroa	Former Dwelling and Setting	1031	14	No - not yet assessed	Significant		514	77C; H37
71	Beach Road	73 Beach Road	Akaroa	Commercial Building and Setting	1032	496	No - not yet assessed	Significant		508	77C; H37
81	Beach Road		Akaroa	Commercial Building and Setting	1036	178	No - not yet assessed	Significant		495	77C; H37
99	Beach Road		Akaroa	Former Dwelling/Hotel and Setting	662	99	No - not yet assessed	Significant	1712 Category 2	491	77C; H37
28	Bealey Avenue	28A Bealey Avenue	Central City	Knox Presbyterian Church and Setting Interior	53 1409	N/A 659	Yes	Highly Significant	3723 Category 2	158	32C; H10
82	Bealey Avenue		Central City	Former Dwelling and Setting	55	311	No - not yet assessed	Highly Significant	1939 Category 2	211	32C; H10
1/2	Beveridge Street		Central City	Dwelling and Setting	395	290	No - not yet assessed	Significant		191	32C; H10
18	Beveridge Street		Central City	Dwelling and Setting	60	304	No - not yet assessed	Significant	3695 Category 2	204	32C; H10
12	Blakes Road		Belfast	Dwelling and Setting, Spring Grove	62	459	No - not yet assessed	Highly Significant	3811 Category 2	265	12C
10A	Bridle Path		Lyttelton	Dwelling and Setting, Devonia	1131	30	No - not yet assessed	Significant		370	52C; H31
285	Bridle Path Road		Heathcote	Dwelling and Setting, Ferrymead House	591	405	No - not yet assessed	Significant		357	47C
2	Brittan Terrace		Lyttelton	Dwelling and Setting/Former St Saviour's Vicarage	1133	7	No - not yet assessed	Significant		365	52C; H30
230	Brougham Street		Sydenham	King Edward VII Coronation Memorial Lamp and Drinking Fountain and Setting	68	326	N/A	Significant		250	39C
51	Browns Road		St Albans	Dwelling and Setting, Chippenham Lodge	70	449	No - not yet assessed	Significant	1846 Category 2	111	31C

9	Bruce Terrace		Akaroa	Dwelling and Setting	710	169	No - not yet assessed	Significant	1722 Category 2	501	77C; H37
11	Bruce Terrace		Akaroa	Dwelling and Setting	1079	93	No - not yet assessed	Significant		503	77C; H37
23	Bruce Terrace		Akaroa	Dwelling and Setting	661	26	No - not yet assessed	Significant	3052 Category 2	521	77C; H37
49	Bryndwr Road	49b Bryndwr Road	Fendalton	St John's Methodist Church, Lychgate and Setting	71	424	Yes	Highly Significant		648	31C
25	Butterfield Avenue		Linwood	Linwood Cemetery	1406	N/A	N/A	Highly Significant		817	33C; 40C
				Canterbury Club Gas Lamp and Hitching Post							
	Cambridge Terrace, between Hereford-Worcester		Central City	Canterbury Club Gas Lamp and Setting	1344	554	N/A	Highly Significant	1838 Category 2	743	32C; H15
	Cambridge Terrace, between Hereford-Worcester		Central City	Canterbury Club Hitching Post and Setting	77	554	N/A	Significant	1839 Category 2	216	32C; H15
2	Cambridge Terrace	13 Cambridge Terrace	Central City	Antigua Boatsheds and Setting	72	575	No - not yet assessed	Highly Significant	1825 Category 1	146	39C; H19
65	Cambridge Terrace	69 Cambridge Terrace	Central City	Commercial Building and Setting	1356	599	Yes	Highly Significant		746	39C; H19
129	Cambridge Terrace		Central City	Canterbury Club and Setting	76	305	No - not yet assessed	Highly Significant	1837 Category 2	208	32C; H15
137	Cambridge Terrace		Central City	Commercial Building and Setting, Harley Chambers	78	309	No - not yet assessed	Significant	3111 Category 2	209	32C; H15
				Poplar Crescent							
230	Cambridge Terrace, 272 Cambridge Terrace, 295F Madras	2/230 Cambridge Terrace, 211 Oxford Terrace,	Central City	Edmonds Band Rotunda Area including Rotunda, Shelter, Balustrades, Landing and Lamp	79	585	No - not yet assessed	Highly Significant	1865 Category 2	258	32C; H16

	Street, 267 Oxford Terrace	283 Cambridge Terrace		Standards and Setting							
272	Cambridge Terrace, 230 Cambridge Terrace, 295F Madras Street, 267 Oxford Terrace	2/230 Cambridge Terrace, 211 Oxford Terrace, 283 Cambridge Terrace	Central City	Poplars, Lamp Standards and Setting	643	585	N/A	Highly Significant		271	32C; H16
295F	Madras Street, 272 Cambridge Terrace, 267 Oxford Terrace	230 Cambridge Terrace, 2/230 Cambridge Terrace, 211 Oxford Terrace, 283 Cambridge Terrace	Central City	Edmonds Clock Tower, Telephone Cabinet and Setting	653	585	No - not yet assessed	Highly Significant	3106 Category 2	289	32C; H16
361	Cambridge Terrace		Central City	Dwelling and Setting	81	373	No - not yet assessed	Significant		308	32C; H11
				Former Purau Station							
16A	Camp Bay Road		Diamond Harbour	Dwelling and Setting, Purau	778	543	No - not yet assessed	Highly Significant	280 Category 1	454	62C
16A	Camp Bay Road		Diamond Harbour	Dwelling and Setting, The Whare	777	543	No - not yet assessed	Significant	7157 Category 2	455	62C
197	Camp Bay Road		Diamond Harbour	Ripapa Island/ Fort Jervois and Setting	691	142	No - not yet assessed	Highly Significant	5306 Category 1	450	59C
440	Camp Bay Road		Port Levy	Former Little Port Cooper School and Setting	1162	550	No - not yet assessed	Significant		467	R1C
450	Camp Bay Road		Diamond Harbour	Quarantine Cemetery	1161	N/A	N/A	Highly Significant		721	R1C
26	Canterbury Street		Lyttelton	Former Kilwinning Lodge and Setting	1052	140	No - not yet assessed	Significant		397	52C; H31
45	Canterbury Street		Lyttelton	Dwelling and Setting	1106	505	No - not yet assessed	Significant		400	52C; H31
47	Canterbury Street		Lyttelton	Dwelling and Setting	1105	32	No - not yet assessed	Significant		399	52C; H31
49	Canterbury Street		Lyttelton	Dwelling and Setting	1104	48	No - not yet assessed	Significant		402	52C; H31

79	Carmen Road		Hornby	Dwelling and Setting, Former Stoneycroft / Hornby Lodge	1370	635	No - not yet assessed	Significant		785	37C
	Cashel Street, between Oxford-Cambridge/75 and 78 Cashel Street	97, 100, 101, 127 Oxford Terrace	Central City	Bridge of Remembrance and Setting	607	297 683	N/A	Highly Significant	289 Category 1	680	39C; H19
23	Cashel Street	25 Cashel Street, 25 A Cashel	Central City	Dwelling and Setting	1326	568	No - not yet assessed	Significant	9997 Category 2	734	39C; H19
214	Cashel Street		Central City	Façade and Setting, Former New Zealand Farmers' Co-operative Association of Canterbury Ltd	95	351	N/A	Significant		282	39C; H20
28	Cathedral Square	28A-F Cathedral Square, 1-52/28 Cathedral Square, 54/28 Cathedral Square, 58/28 Cathedral Square	Central City	Former Government Buildings and Setting	575	605	No - not yet assessed	Highly Significant	301 Category 1	688	32C; H16
31	Cathedral Square		Central City	Commercial Building and Setting, Former Chief Post Office	609	611	No - not yet assessed	Highly Significant	291 Category 1	685	32C; H16
				Cathedral Square							
99	Cathedral Square	100 Cathedral Square, 105 Cathedral Square, and adjacent Road Reserve	Central City	Cathedral Square and Setting	98	553	N/A	Highly Significant		238	32C; H16
100	Cathedral Square	99 Cathedral Square, 105 Cathedral Square, and adjacent Road Reserve	Central City	Citizens' War Memorial and Setting	107	553	N/A	Highly Significant	3693 Category 1	629	32C; H16
100	Cathedral Square	105 Cathedral Square, 99	Central City	Christ Church Cathedral and Setting	106	553	No - not yet assessed	Highly Significant	46	252	32C; H16

		Cathedral Square, and adjacent Road Reserve							Category 1		
105	Cathedral Square	99 Cathedral Square, 100 Cathedral Square, and adjacent Road Reserve	Central City	Godley Statue, Godley Plot and Setting	105	553	N/A	Highly Significant	3666 Category 1	244	32C; H16
2A	Cave Terrace		Moncks Spur	Monck's Cave and Setting (underground heritage item)	1367	633	N/A	Highly Significant	9067 Category 1	778	48C
66	Chancellor Street		Richmond	Dwelling and Setting	110	465	No - not yet assessed	Significant		321	32C; H5
70	Chancellor Street		Richmond	Dwelling and Setting	111	464	No - not yet assessed	Significant		322	32C; H5
72	Chancellor Street		Richmond	Dwelling and Setting	112	463	No - not yet assessed	Significant		320	32C; H5
				Former Bradley Estate							
1	Charteris Bay Road		Diamond Harbour	Former Charteris Bay School and Setting	680	558	No - not yet assessed	Significant	5276 Category 2	349	63C
1	Charteris Bay Road		Diamond Harbour	Stables and Setting	682	558	No - not yet assessed	Significant	5285 Category 2	353	63C
1	Charteris Bay Road		Diamond Harbour	Millhouse and Setting	679	558	No - not yet assessed	Highly Significant	4392 Category 1	350	63C
86-88	Chester Street East		Central City	Dwellings and Setting	113	358	Yes - 86 Chester Street East No - not yet assessed - 88 Chester Street East	Significant	1881 Category 2	291	32C; H16
98-100	Chester Street East		Central City	Dwellings and Setting	116	361	No - not yet assessed	Significant	7323 Category 2	294	32C; H16

22	Cholmondeley Avenue	22A, 22B, 22C Cholmondeley Avenue	Opawa	Former Dwelling and Setting, Risingholme	118	387	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	3131 Category 2	333	39C; H40
	Chorlton Road, between McHales-View Hill		Okains Bay	Former Chorlton Post Office Depot and Setting	1298	531	No - not yet assessed	Significant	1738 Category 2	634	66C
1280	Chorlton Road	1238 Chorlton Road, 1236 Chorlton Road	Little Akaloa	St Luke's Church and Setting	1311	546	No - not yet assessed	Highly Significant	7094 Category 1	636	66C
4183	Christchurch Akaroa Road		Little River	St John the Evangelist Church and Setting	730	147	No - not yet assessed	Significant	5293 Category 2	461	69C
				Awa-Iti Domain							
4313	Christchurch Akaroa Road		Little River	Little River Library and Setting	772	159	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		463	69C; H34
4313	Christchurch Akaroa Road		Little River	Little River War Memorial Gates and Setting	1160	159	N/A	Significant		464	69C; H34
6025	Christchurch Akaroa Road		Duvauchelle	Former Duvauchelle Saleyards Building and Setting	1157	544	No - not yet assessed	Significant		475	70C
6706	Christchurch Akaroa Road		Akaroa	Former Takamatua School and Setting	1185	71	No - not yet assessed	Significant		590	76C
				Church of St Mary the Virgin							

30	Church Square	30E Church Square	Addington	Church Square and Setting	120	241	N/A	Highly Significant	7516 Historic Area	90	38C; H22
30	Church Square	30E Church Square	Addington	Church of St Mary the Virgin and Setting	1300	241	No - not yet assessed	Highly Significant	7516 Historic Area	638	38C; H22
30	Church Square	30E Church Square	Addington	Church of St Mary the Virgin Belltower and Setting	1301	241	No - not yet assessed	Significant	7516 Historic Area	639	38C; H22
30	Church Square	30E Church Square	Addington	Church of St Mary the Virgin Lychgate and Setting	1302	241	N/A	Significant	7516 Historic Area	640	38C; H22
3	Church Street		Akaroa	Former Shipping Office and Setting	711	65	No - not yet assessed	Highly Significant	5333 Category 2	510	77C; H37
6	Church Street		Akaroa	Commercial Building and Setting	1148	480	No - not yet assessed	Significant		513	77C; H37
66H	Clarence Street		Addington	Former Addington Railway Workshops Water Tower and Setting	96	222	No - not yet assessed	Highly Significant	5390 Category 1	65	38C
83	Clyde Road		Ilam	Dwelling and Setting, Te Whare Waiutuutu Kate Sheppard House	127	205 676	No - not yet assessed	Highly Significant	9325 Category 1	35	31C
88A	Clyde Road		Fendalton	Dwelling and Setting, Koorunga	126	207	Yes	Significant		37	31C
109	Clyde Road		Ilam	Dwelling and Setting	128	206	No - not yet assessed	Significant		36	31C; H8
				Fendalton Open Air School Classrooms							
168	Clyde Road		Fendalton	Open Air Classroom [west] and Setting	129	422	No - not yet assessed	Significant		39	31C; H8
168	Clyde Road		Fendalton	Open Air Classroom [east] and Setting	1284	422	No - not yet assessed	Significant		40	31C; H8
58	Colenso Street		Sumner	Dwelling and Setting	1350	595	No - not yet assessed	Significant	7466 Category 2	772	48C; H29
2	Coleridge Terrace		Lyttelton	Dwelling and Setting	1125	133	No - not yet assessed	Significant		377	52C; H31
3	Coleridge Terrace		Lyttelton	Dwelling and Setting	1126	106	No - not yet assessed	Significant		376	52C; H31

6	Coleridge Terrace		Lyttelton	Dwelling and Setting	1127	24	No - not yet assessed	Significant		374	52C; H31
7	Coleridge Terrace		Lyttelton	Dwelling and Setting	1128	110	No - not yet assessed	Significant		373	52C; H31
	Colombo Street, between Oxford-Cambridge	2/230, 3/230 Cambridge Terrace, 211 Oxford Terrace	Central City	Colombo Street Bridge and Setting	153	584	N/A	Highly Significant	1835 Category 2	249	32C; H16
69	Colombo Street		Somerfield	The Malthouse and Setting	130	327	No - not yet assessed	Highly Significant	1902 Category 2	251	46C
527	Colombo Street		Central City	New City Hotel and Setting	1327	569	No - not yet assessed	Significant	3124 Category 2	735	39C, CC
690	Colombo Street	682,684, 686, 688 Colombo Street, 146, 146A, 146B, 148 Cashel Street	Central City	Former Beaths Department Store in respect of the following features only: [a] The Cashel Street facade above the veranda level [including the parapet, the multi paned windows above the veranda level] and being approximately 18.8 metres from the northwest corner of the site. [b] The Colombo Street facade above the veranda level [including the parapet, the multi paned windows above the veranda level] being approximately 24 metres in length from the northwest corner of the site and	90	N/A	N/A	Significant	3094 Category 2	687	39C; H19

				<p>the 1933 building facade return on the south end [being approximately 1.5 metres in length].</p> <p>[c] The existing [1933] street veranda on Cashel and Colombo Streets including the diagonal metal supports, decorative copper fascias, metal soffit linings and decorative 'flower' bosses.</p> <p>[d] The "Starmart" Colombo Street shop front being the bronzed metal sections, diagonally intersected fan light, the decorative metal panels and metal framed exterior light.</p> <p>[e] The 2 metal display cases on the granite faced columns.</p>							
779	Colombo Street		Central City	Commercial Building and Setting, Former Cook and Ross	152	318	No - not yet assessed	Highly Significant	7383 Category 2	686	32C; H16
866	Colombo Street		Central City	Former St Mary's Convent Chapel and Setting	154	329	<p>Yes</p> <p>Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric</p>	Highly Significant	7239 Category 2	254	32C; H10

				Former RNZAF Base Wigram							
3575	Mustang Avenue	69 Corsair Drive	Hornby	Former RNZAF Station Wigram Hangar 4 and Setting	1306	184677	No - not yet assessed	Highly Significant		7	37C
3575	Sioux Avenue	95 Sioux Avenue	Hornby	Former RNZAF Station Wigram Hangar 5 and Setting	629	184677	No - not yet assessed	Highly Significant		8	37C
69	Corsair Drive	35 Mustang Avenue 75 Sioux Avenue, 95 Sioux Avenue	Hornby	Former RNZAF Station Wigram Instructional Building/Control Tower and Setting	628	184677	No - not yet assessed	Highly Significant		10	37C
32R	Bennington Way		Hornby	Kingsford Smith Landing Site	632	N/A	N/A	Significant		722	37C
14	Henry Wigram Drive	20E Henry Wigram Drive	Hornby	Former RNZAF Station Wigram No 1 Officers' Mess, Brevet Garden and Setting	630	185	No - not yet assessed	Highly Significant		647	37C
235	Main South Road		Hornby	Former Canterbury Aviation Company Barracks and Setting	631	186	No - not yet assessed	Highly Significant		9	37C
5	Cracroft Terrace		Cashmere	St Augustine's Anglican Church and Setting (excluding the basement, Hannan Hall and Hannan Centre)	156	312	No - not yet assessed	Significant	1924 Category 2	223	46C
1	Cranmer Square	25 Armagh Street	Central City	Dwelling and Setting, Red House	35	280	No - not yet assessed	Highly Significant	3703 Category 1	175	32C; H15
1P	Cranmer Square		Central City	Cranmer Square and Setting	157	284	N/A	Highly Significant		181	32C; H15
38	Cranmer Square		Central City	Dwelling and Setting	159	302	No - not yet assessed	Highly Significant		202	32C; H15
40	Cranmer Square		Central City	Former Shop/Dwelling and Setting	160	301	No - not yet assessed	Highly Significant		203	32C; H15

53	Cressy Terrace		Lyttelton	Dwelling and Setting, Omarama	1204	141	No - not yet assessed	Significant		352	58C
2	Cunningham Terrace		Lyttelton	Dwelling and Setting	1132	177	Yes	Significant		371	52C; H31
9	Daresbury Lane	67, 67B Fendalton Road	Fendalton	Dwelling and Setting, Daresbury	185	602	No - not yet assessed	Highly Significant	3659 Category 1	664	31C; H9
66	Derby Street		St Albans	Dwelling and Setting	162	298	Yes	Significant	3711 Category 2	199	32C
74	Derby Street		St Albans	Dwelling and Setting	163	303	No - not yet assessed	Significant	3710 Category 2	205	32C
71	Domain Terrace		Spreydon	Coronation Hall and Setting	1376	641	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		791	38C
2	Dorset Street	4, 4A, 6, 8, 10, 12, 14 and 16 Dorset Street	Central City	Dwellings and Setting, Dorset Street Flats	165	266	No - not yet assessed	Highly Significant	7804 Category 1	138	32C; H10
12	Drummond Street		Sydenham	Dwelling and Setting	167	323	No - not yet assessed	Significant		242	39C; H24
26	Dublin Street	12-20 Bealey Avenue	Central City	Dwellings and Setting, Maisonettes	620	261	No - not yet assessed	Significant	3724 Category 2	133	32C; H10
28	Dublin Street		Lyttelton	Former Boarding House and Setting	1120	506	No - not yet assessed	Significant		379	52C; H31
30	Dublin Street		Lyttelton	Dwelling and Setting	1121	53	No - not yet assessed	Significant		380	52C; H31
32	Dublin Street		Lyttelton	Dwelling and Setting	1122	55	No - not yet assessed	Significant		381	52C; H31
				Canterbury Provincial Council Buildings							

280	Durham Street North		Central City	Canterbury Provincial Council Buildings Courtyard/Grounds	638	N/A	N/A	Highly Significant	45 Category 1	742	32C; H16
280	Durham Street North		Central City	Canterbury Provincial Council Buildings and Setting	172	625	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	45 Category 1	681	32C; H16
280	Durham Street North		Central City	Canterbury Provincial Council Buildings Former Land Transfer Office and Setting	1345	625	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant	45 Category 1	725	32C; H16
65	Durham Street South	77 Durham Street South, 71 Durham Street South	Sydenham	Former Dwellings and Setting, Blackheath Place	168	313	No - not yet assessed	Significant	1829 Category 2	220	39C
				St. Michael and All Angels Church and School							
243	Durham Street South	90 Oxford Terrace	Central City	St. Michael and All Angels Church and Setting	410	307	No - not yet assessed	Highly Significant	294 Category 1	213	39C; H19
243	Durham Street South	90 Oxford Terrace	Central City	St Michael and All Angels Church Belfry and Setting	411	307	No - not yet assessed	Highly Significant	295 Category 1	214	39C; H19
243	Durham Street South	90 Oxford Terrace	Central City	St Michael's School Stone Building and Setting	412	307	No - not yet assessed	Highly Significant	1927 Category 2	219	39C; H19

243	Durham Street South	90 Oxford Terrace	Central City	St Michael's School Hall and Setting	169	307	No - not yet assessed	Highly Significant		221	39C; H19
54	Dyers Pass Road		Cashmere	Dwelling and Setting	179	282	No - not yet assessed	Significant		178	46C
63	Dyers Pass Road		Cashmere	Dwelling and Setting, Whareora	178	308	No - not yet assessed	Significant	3743 Category 2	210	46C
	Dyers Pass Road, between Summit-Governors Bay		Governors Bay	Bridge/Culvert and Setting	1181	588	N/A	Significant		695	57C
				Sumner Foreshore							
147R	Esplanade		Sumner	Sumner Clock Tower and Setting	1323	565	No - not yet assessed	Significant		731	48C
25	Esplanade	27 Esplanade	Sumner	The Esplanade War Memorials, Sea Walls and Setting	1288	412	N/A	Highly Significant		456	48C; H27
27	Esplanade	25 Esplanade	Sumner	Tuawera/Cave Rock and Pilot/Signal Station, and Setting	507	412	No - not yet assessed	Highly Significant		458	48C; H27
9	Eveleyn Couzins Avenue		Richmond	Dwelling and Setting, Avebury	1324	566	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	9075 Category 2	732	32C
21	Exeter Street		Lyttelton	Former Dwelling and Setting	1102	16	No - not yet assessed	Significant		412	52C; H31
10	Farrells Road	768 Marshland Road	Chaney's	Former Fruit Storage Shed and Setting	376	461	No - not yet assessed	Significant		318	5C
				Mona Vale							
63	Fendalton Road	27F, 65 Fendalton Road; 40 Mona Vale Avenue	Fendalton	Mona Vale Grounds	644		N/A	Highly Significant		667	31C; H9

65	Fendalton Road	27F, 63 Fendalton Road; 40 Mona Vale Avenue	Fendalton	Mona Vale Gatehouse and Setting	184	623	Yes Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	1799 Category 2	668	31C; H9
63	Fendalton Road	27F, 65 Fendalton Road; 40 Mona Vale Avenue	Fendalton	Former Dwelling and Setting, Mona Vale	183	623	Yes Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	283 Category 1	669	31C; H9
63	Fendalton Road	27F, 65 Fendalton Road; 40 Mona Vale Avenue	Fendalton	Mona Vale Bath House and Setting	645	623	Yes Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Significant		670	31C; H9
40	Mona Vale Avenue	27F, 63, 65 Fendalton Road	Fendalton	Mona Vale Lodge and Setting	385	623	Yes Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Significant		671	31C; H9

110	Fendalton Road		Fendalton	Dwelling and Setting, Los Angeles	186	216	No - not yet assessed	Highly Significant	3680 Category 1	55	31C
	Ferry Road, between Radley Street and Richardson Terrace		Woolston	Woolston Borough Monument and Setting	190	399	N/A	Significant	1949 Category 2	345	40C
365	Ferry Road	357 Ferry Road; 72 Ryan Street	Linwood	Edmonds Factory Garden	193	N/A	N/A	Significant		698	39C
471	Ferry Road		Linwood	Former Dwelling and Setting	194	396	No - not yet assessed	Significant	1915 Category 2	342	39C
502	Ferry Road	502E Ferry Road	Woolston	MED Substation and Setting	201	397	No - not yet assessed	Significant		343	39C
650	Ferry Road		Woolston	Commercial Building and Setting	196	400	No - not yet assessed	Significant		346	40C
704	Ferry Road		Woolston	Dwelling and Setting, Whalebone Cottage	200	401	No - not yet assessed	Significant	1945 Category 2	347	40C
147	Fitzgerald Avenue		Central City	Dwelling/Commercial Building and Setting	640	375	No - not yet assessed	Significant		314	32C, CC
187	Fitzgerald Avenue		Central City	Dwelling/Commercial Building and Setting	641	376	No - not yet assessed	Significant		313	32C, CC
196	Fitzgerald Avenue		Linwood	Dwelling and Setting	202	607	No - not yet assessed	Significant	5292 Category 2	315	32C
230	Fitzgerald Avenue		Linwood	Dwelling and Setting, Englefield	203	377	No - not yet assessed	Highly Significant	1867 Category 1	316	32C
				Former Ward's Brewery and Setting							
294	Kilmore Street	1-7/173 Chester Street East, 177 Chester Street East, 227 Fitzgerald Avenue, 227 A-	Central City	Former Maturing Cellars and Administration Offices and Setting	204	374	No - not yet assessed	Significant	7512 Historic Area	312	32C, CC

		C Fitzgerald Avenue, 229 Fitzgerald Avenue, 284 Kilmore Street, 296 Kilmore Street, 1-5/282 Kilmore Street									
227	Fitzgerald Avenue	1-7/173 Chester Street East, 177 Chester Street East, 227 A-C Fitzgerald Avenue, 229 Fitzgerald Avenue, 1-5/282 Kilmore Street, 284 Kilmore Street, 294 Kilmore Street; 296 Kilmore Street	Central City	Former Boiler House and Setting	1295	374	No - not yet assessed	Significant	7512 Historic Area	632	32C, CC
14	Fleming Street		North New Brighton	Dwelling and Setting	1325	567	No - not yet assessed	Significant	7322 Category 2	733	26C
9	<u>Ford Road</u>		<u>Opawa</u>	<u>Dwelling and Setting</u>	<u>1439</u>	<u>671</u>	<u>Yes</u>	<u>Significant</u>	<u>3813</u> Category 2	<u>842</u>	<u>39C</u>
155	French Farm Valley Road		Wainui	Dwelling and Setting	1332	573	No - not yet assessed	Highly Significant	7708 Category 1	740	73C
99A	Gasson Street		Sydenham	MED Substation and Setting	207	357	No - not yet assessed	Significant		290	39C
	Gebbies Pass Road, between Christchurch Akaroa-Park Hill		Motukarara	Water Trough and Setting	1165	559	N/A	Significant		32	R3C
834	Gebbies Pass Road		Teddington	St Peter's Church and Setting	1083	5	No - not yet assessed	Highly Significant		332	R1C
1	Gladstone Quay	4 Donald Street	Lyttelton	Former Lyttelton Borough Council Stables and Setting	1076	520	Yes	Highly Significant		420	52C; H31

							Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric				
12	Glandovey Road		Fendalton	Dwelling and Setting	208	210	No - not yet assessed	Significant	3804 Category 2	41	31C; H8
27	Glandovey Road		Fendalton	Dwelling and Setting	209	423	No - not yet assessed	Significant	3805 Category 2	43	31C; H8
60	Glandovey Road		Fendalton	Dwelling and Setting	213	427	No - not yet assessed	Highly Significant	3806 Category 2	51	31C; H8
70	Glandovey Road		Fendalton	Dwelling and Setting	212	428	No - not yet assessed	Significant	3807 Category 2	53	31C
19	Gleneagles Terrace		Fendalton	Dwelling and Setting, Hatherley	215	420	No - not yet assessed	Significant		33	31C
	Gloucester Street, between Durham-Oxford	142 Oxford Cambridge Terrace	Central City	Gloucester Street Bridge and Setting	115	582	N/A	Highly Significant	1831 Category 2	229	32C; H16
2	Gloucester Street		Central City	Former Dwelling and Setting, Rolleston House	216	268	No - not yet assessed	Significant	3729 Category 2	142	32C; H15
42	Gloucester Street		Central City	Dwelling and Setting, Orari	217	285	No - not yet assessed	Significant	3712 Category 2	179	32C; H15
53	Gloucester Street		Central City	Dwellings and Setting, Mildenhall	218	300	No - not yet assessed	Significant		200	32C; H15
66	Gloucester Street		Central City	Former CSA / CoCA Gallery and Setting	1354	598	Yes	Highly Significant		745	32C; H15
145	Gloucester Street		Central City	Theatre Royal including all of that part of the building south of the proscenium arch but excluding the new	222	331	No - not yet assessed	Highly Significant	1936 Category 1	257	32C; H16

				part of the building on the eastern side of the seismic wall, and Setting							
6	Godley Quay		Lyttelton	Dwelling and Setting	677	85	No - not yet assessed	Highly Significant	2014 Category 2	368	52C; H30
14	Godley Quay		Lyttelton	Dwelling and Setting, Lochranza	676	90	No - not yet assessed	Significant	3087 Category 2	367	52C; H30
16	Godley Quay		Lyttelton	Dwelling and Setting, Dalcroy House	768	95	No - not yet assessed	Highly Significant	73796 Category 2	366	52C; H30
26	Godley Quay		Lyttelton	Dwelling and Setting	1134	122	No - not yet assessed	Significant		363	52C; H30
45	Godley Quay		Lyttelton	Graving Dock and Setting	773	515	N/A	Highly Significant	4389 Category 1	364	58C
	Governors Bay - Teddington Road, between Church-Allandale		Governors Bay	Bridge/Culvert and Setting	1182	592	N/A	Significant		694	60C
	Governors Bay Road, between Omaru-Sandy Beach		Lyttelton	Governors Bay Road Bridge/Culvert and Setting	1180	591	N/A	Significant		696	57C
8	Governors Bay - Teddington Road		Governors Bay	St Cuthbert's Church and Setting	674	179	No - not yet assessed	Highly Significant	281 Category 1	298	60C
8	Governors Bay - Teddington Road		Governors Bay	Former Vicarage and Setting, St Cuthbert's	1375	640	No - not yet assessed	Significant		790	60C
31	Governors Bay - Teddington Road		Governors Bay	Dwelling and Setting, Ohinetahi	675	557	No - not yet assessed	Highly Significant	3349 Category 1	303	60C
59	Grehan Valley Road		Akaroa	Dwelling and Setting	727	113	No - not yet assessed	Significant	5290	611	77C; H35

									Category 2		
81	Grehan Valley Road		Akaroa	Dwelling and Setting	669	15	No - not yet assessed	Significant	1721 Category 2	612	77C; H35
250	Grehan Valley Road		Akaroa	Dwelling and Setting	1170	478 658	No - not yet assessed	Significant		616	R5C
16	Hackthorne Road		Cashmere	Dwelling and Setting, Hursthaven	226	250	No - not yet assessed	Significant		103	45C
30	Hackthorne Road		Cashmere	Dwelling and Setting, Blakeney	227	253	No - not yet assessed	Significant		107	45C
64H	Hackthorne Road	97 Cashmere Road, 16 and 18 Delhi Place, 8 and 9 Sasaram Lane, 39B Bengal Drive	Cashmere	Second World War Bunkers/ Cracroft Caverns (underground heritage item)	634 1431	N/A	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant		674	45C; H42
141	Hackthorne Road		Cashmere	Dwelling and Setting	229	314	No - not yet assessed	Significant		227	46C
200	Hackthorne Road		Cashmere	Sign of the Takahe and Setting	230	321	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	275 Category 1	241	51C
				Hagley Park							
445	Hagley Avenue	6, 10 and 12 Riccarton Avenue, 1 Harper Avenue.	Central City	Hagley Park	1395	N/A	N/A	Highly Significant		810	31C, 38C, C C, H9, H10, H15
445	Hagley Avenue		Central City	Cricket Pavilion and Setting	458	242	No - not yet assessed	Highly Significant	3656 Category 2	93	38C, CC

	Park Terrace, between Armagh- Hagley Park	5,6,7,8 Riccarton Avenue	Central City	Hagley Park Bridge and Setting	618	259	N/A	Highly Significant	1834 Category 2	131	32C; H15
6	Riccarton Avenue		Central City	Bandsmen's Memorial Rotunda and Setting	457	244	No - not yet assessed	Highly Significant	3093 Category 2	100	38C, CC
510	Hagley Avenue		Central City	Former West Christchurch School/Hagley Community College and Setting	231	249	No - not yet assessed	Highly Significant	1874 Category 2	102	38C, CC
				St Mary's Church							
329	Halswell Road		Halswell	St Mary's Church and Setting	232	192	No - not yet assessed	Highly Significant	3135 Category 2	17	44C; H28
329	Halswell Road		Halswell	St Mary's Church Lychgate and Setting	1334	192	N/A	Significant		751	44C; H28
329	Halswell Road		Halswell	St Mary's Church Graveyard	1335	N/A	N/A	Highly Significant		766	44C; H28
339	Halswell Road	301, 341 Halswell Road	Halswell	Halswell War Memorial and Setting	1330	572	N/A	Highly Significant		738	44C; H28
59	Hansons Lane	69 Suva Street	Upper Riccarton	Former Dwelling and Setting, Stevenholme/ Rannerdale House	234	196 655	No - not yet assessed	Significant		24	37C; H18
75	Hansons Lane		Upper Riccarton	Dwelling and Setting, Strone	235	198	No - not yet assessed	Significant		25	37C
				St Paul's Church							
1	Harewood Road		Papanui	St Paul's Church Graveyard	1318	N/A	N/A	Highly Significant	7635 Category 2	665	24C
1	Harewood Road		Papanui	St Paul's Church and Setting	237	622	No - not yet assessed	Highly Significant	7635 Category 2	666	24C
				St James' Church							
750	Harewood Road		Harewood	St James' Church Lychgate and Setting	1343	418	N/A	Significant		14	17C; H2

750	Harewood Road		Harewood	St James' Church and Setting	238	418	No - not yet assessed	Significant		748	17C; H2
750	Harewood Road		Harewood	St James' Church Graveyard	1287	N/A	N/A	Significant		653	17C; H2
14	Hawford Road		Opawa	Dwelling and Setting, Fifield	593	390	No - not yet assessed	Significant		336	46C; H25
	<u>Harper Avenue, Bealey Avenue, Carlton Mill Road, Park Terrace intersection</u>	<u>6 Riccarton Avenue</u>	<u>Central City</u>	<u>Carlton Bridge and Setting</u>	<u>1457</u>	<u>681</u>	<u>N/A</u>	<u>Significant</u>		<u>859</u>	<u>31C; CC</u>
50	Hawke Street	46 Hawke Street	New Brighton	St Faith's Church and Setting	239	468	No - not yet assessed	Highly Significant		444	26C; H4
70	Heaton Street		Merivale	Dwelling and Setting	245	435	No - not yet assessed	Significant	3713 Category 2	74	31C; H6
74	Heaton Street		Merivale	Dwelling and Setting	246	437	No - not yet assessed	Significant	3716 Category 2	75	31C; H6
83	Heaton Street	83 A, B, C Heaton Street	Merivale	Elmwood Park	243	N/A	N/A	Significant		672	31C; H6
98	Heaton Street		Merivale	Dwelling and Setting	1364	630	No - not yet assessed	Significant	3714 Category 2	781	31C; H6
	Helmores Lane, between Harper-Desmond		Merivale	Bridge and Setting	248	237	N/A	Highly Significant	1798 Category 2	85	31C
2	Helmores Lane		Merivale	Dwelling and Setting	249	238	No - not yet assessed	Significant		86	31C
16	Helmores Lane		Merivale	Dwelling and Setting	250	236	No - not yet assessed	Significant		84	31C; H9
	<u>Hereford Street, between Cambridge-Oxford</u>	<u>100, 110 Cambridge Terrace</u>	<u>Central City</u>	<u>Hereford Street Bridge and Setting</u>	<u>1458</u>	<u>682</u>	<u>N/A</u>	<u>Significant</u>		<u>860</u>	<u>32C; H16</u>
<u>167</u>	<u>Hereford Street</u>		<u>Central City</u>	<u>Commercial Building and Setting</u>	<u>1435</u>	<u>668</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>840</u>	<u>32C; H16</u>

272	Hereford Street		Central City	St Luke's Chapel and Setting	268	370	Yes	Significant	5328 Category 2	304	32C, CC
300	Hereford Street		Central City	Dwelling and Setting	269	372	No - not yet assessed	Significant		306	32C, CC
59	Hewitts Road		Merivale	Former Dwelling and Setting, Te Koraha	270	240	No - not yet assessed	Highly Significant	3130 Category 2	88	31C
59	Hewitts Road		Merivale	St Andrew's Church and Setting	271	239	Yes	Highly Significant	304 Category 1	87	31C
129	High Street		Central City	Commercial Building and Setting, Former Bank of New Zealand	1403	652	Yes - limited to strong room and door with its locking mechanism, interior structural elements - floors, ceilings, beams, walls, columns and piers.	Significant		814	39C; H20
135	High Street	1-3 135 High Street, 267 St Asaph Street, 139 High Street, 141 High Street, 143 High Street, 147 High Street, 151 High Street, 155 High Street, 157 High Street, 159 High Street, 161 High Street, 163 High Street, 165 High Street,	Central City	Commercial Building and Setting, Duncan's Buildings	274 1432	604	No - not yet assessed	Significant	1864 Category 2	693	39C; H20

		153 High Street, 145 High Street									
158	High Street		Central City	Commercial Building Facade and Setting, Former C F Cotter and Company	275 1408	471 657	N/A	Significant		280	39C; H20
181	High Street	238 Tuam Street, 179 High Street	Central City	Commercial Building Façade and Setting, Former A J Whites	1313	555	N/A	Significant	1909 Category 2	642	39C; H20
201	High Street	203 High Street	Central City	Commercial Building Façade and Setting	283	346	N/A	Significant		274	39C; H20
225	High Street		Central City	Commercial Building and Setting	286	339	No - not yet assessed	Significant		266	39C; H19
				High Street Triangles and Settings							
189F	High Street	Corner of High and Tuam Streets	Central City	Triangle Reserve and Setting	1282	349	N/A	Significant		279	39C; H20
192F	High Street	153 Manchester Street, corner of High and Manchester Street [North of Lichfield Street]	Central City	Triangle Reserve and Setting	1362	341	N/A	Significant		269	39C; H20
215F	High Street	211F High Street, Corner of High and Manchester Street [South of Lichfield Street]	Central City	Triangle Reserve and Setting	1281	343	N/A	Significant		272	39C; H20
220F	High Street	Corner of Cashel and High Street [South of Cashel Street]	Central City	Triangle Reserve and Setting	1279	334	N/A	Significant		261	39C; H19
261F	High Street	Corner of High and Cashel Street [North of Cashel Street]	Central City	Triangle Reserve and Setting	1359	601	N/A	Significant		747	39C; H19
291F	High Street	Corner of Colombo and Hereford Street	Central City	Triangle Reserve and Setting	272	328	N/A	Significant		253	32C; H16

153	Holly Road		St Albans	Dwelling and Setting	294	458	No - not yet assessed	Significant	3715 Category 2	236	32C
43	Holmwood Road		Fendalton	Dwelling and Setting	298	233	No - not yet assessed	Significant	3808 Category 2	80	31C; H9
90	Ilam Road		Ilam	Former Dwelling and Setting, Okeover	300	201	No - not yet assessed	Significant		29	31C; H12
				Ilam							
129	Ilam Road	77, 77A, 77B, 89, 87, 90, 106 Ilam Road; 9, 9A Maidstone Road, 68, 74 Waimairi Road; 2 Homestead Lane; 12 Siska Place	Ilam	Former Ilam Gardens	302	N/A	N/A	Highly Significant		656	31C; H12
129	Ilam Road	77, 77A, 77B, 89, 87, 90, 106 Ilam Road; 9, 9A Maidstone Road, 68, 74 Waimairi Road; 2 Homestead Lane; 12 Siska Place	Ilam	Former Dwelling and Setting, Ilam	301	620	No - not yet assessed	Highly Significant		657	31C; H12
5	Jacksons Road	9 Jacksons Road	Fendalton	Dwelling and Setting	303	219	No - not yet assessed	Significant		58	31C; H9
47	Jacksons Road		Lyttelton	Dwelling and Setting	1129	49	No - not yet assessed	Significant		375	52C; H31
46	Jeffreys Road		Fendalton	Dwelling and Setting	305	426	No - not yet assessed	Significant		48	31C
509	Johns Road	507 Johns Road	Belfast	Harewood Crematorium, Chapel and Setting	1351	615	No - not yet assessed	Highly Significant		774	18C
5	Julius Place		Akaroa	St Peter's Vicarage and Setting	1025	20	No - not yet assessed	Significant		543	77C; H36
				Riccarton							
16	Kahu Road	12 Kahu Road	Fendalton	Riccarton Grounds	1315	N/A	N/A	Highly Significant	1868 Category 1	661	31C; H13

16	Kahu Road		Fendalton	Riccarton Bush	647	N/A	<u>N/A</u>	Highly Significant	1868 Category 1	660	31C; H13
16	Kahu Road	12 Kahu Road	Fendalton	Former Dwelling and Setting, Deans Cottage	307	621	<u>Yes</u>	Highly Significant	3679 Category 1	662	31C; H13
16	Kahu Road	12 Kahu Road	Fendalton	Former Dwelling and Setting, Riccarton	306	621	<u>No - not yet assessed</u>	Highly Significant	1868 Category 1	663	31C; H13
39	Kahu Road	31A Kahu Road	Fendalton	Former Riccarton Farm Buildings and Setting	1291	215	<u>No - not yet assessed</u>	Significant		645	31C; H13
				Christchurch Boys' High School							
39	Kahu Road		Fendalton	Christchurch Boys' High School Main Block including east wing and Setting	506	214	<u>No - not yet assessed</u>	Highly Significant	3658 Category 1	52	31C; H13
39	Kahu Road		Fendalton	Christchurch Boys' High School War Memorial and Setting	1360	214	<u>N/A</u>	Highly Significant		754	31C; H13
629	Kaituna Valley Road		Motukarara	Sign of the Packhorse and Setting	1164	522	<u>No - not yet assessed</u>	Highly Significant		348	R1C
				Former Halswell Quarry							
185	Kennedys Bush Road		Halswell	Former Halswell Quarry	648	N/A	<u>N/A</u>	Highly Significant		654	50C
185	Kennedys Bush Road		Halswell	Former Dwelling and Setting, Halswell Quarry Manager's Residence, Garden and Garage	309	618	<u>Yes</u> <u>Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric</u>	Significant	7223 Category 2	655	49C
185	Kennedys Bush Road		Halswell	Remaining Former Halswell Quarry Crusher Buildings, Foundations,	1317	618	<u>Yes</u> <u>Scheduled interior</u>	Significant		658	50C

				Retaining Walls and Setting			heritage fabric identified in Register of Interior Heritage Fabric				
185	Kennedys Bush Road		Halswell	Former Halswell Quarry Singlemen's Quarters and Setting	1316	618	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		724	50C
185	Kilmore Street		Central City	Former Vicarage of the Church of St Luke the Evangelist and Setting	315	344	No - not yet assessed	Significant	3132 Category 1 7716 Wāhi Tapu 9744 Category 2	278	32C; H11
228	Kilmore Street	226 Kilmore Street	Central City	Commercial Building and Setting	316	367	No - not yet assessed	Significant		300	32C; H16
250	Kilmore Street		Central City	Dwelling and Setting	319	371	No - not yet assessed	Significant		305	32C; CC
50	Kirk Road		Templeton	St Saviour's Church and Setting	321	182	No - not yet assessed	Significant	3075 Category 2	1	35C
14	Kirkwood Avenue		Riccarton	Dwelling and Setting	322	204	No - not yet assessed	Significant		31	31C
35	Knowles Street		St Albans	Dwelling and Setting, Cobham	323	441 669	No - not yet assessed	Significant	1883 Category 2	92	24C; H39
49	Kotare Street		Fendalton	Dwelling and Setting	324	209		Significant		42	31C; H13
1	Latimer Square		Central City	Latimer Square and Setting	325	355	N/A	Highly Significant		287	32C; H16
530-546	Le Bons Bay Road	546 Le Bons Bay Road	Le Bons Bay	Peace Memorial Library and Setting	719	545	No - not yet assessed	Significant	7321	626	71C

						662			Category 2		
41	Leinster Road		Merivale	Dwelling and Setting	327	434	No - not yet assessed	Significant	3717 Category 2	73	31C; H6
61	Leinster Road		Merivale	Dwelling and Setting	328	438	No - not yet assessed	Significant	3718 Category 2	76	31C; H6
92	Lichfield Street		Central City	Commercial Building and Setting, Former Sargood Son and Ewen	334	338	No - not yet assessed	Highly Significant		264	39C; H19
96	Lichfield Street		Central City	Commercial Building and Setting, Former Wellington Woollen Mills Manufacturing Company	333	340	No - not yet assessed	Highly Significant	1899 Category 1	268	39C; H19
338	Lincoln Road	1-29/336 Lincoln Road, 338A Lincoln Road	Addington	Former Addington Gaol, Wall and Setting	338	230	No - not yet assessed	Highly Significant	7467 Category 2	649	38C; H22
70E	Linwood Avenue		Linwood	MED Substation	624	N/A	No - not yet assessed	Significant		697	32C; H14
447	Linwood Avenue		Bromley	Canterbury Crematorium and Setting	1322	564	No - not yet assessed	Significant		730	40C
14	London Street	14A London Street	Lyttelton	Commercial Building and Setting	1049	175	No - not yet assessed	Significant		408	52C; H31
15	London Street		Lyttelton	Commercial Building and Setting	1078	150	No - not yet assessed	Significant		404	52C; H31
18A	London Street		Lyttelton	Commercial Building and Setting	1050	176	No - not yet assessed	Significant		406	52C; H31
31	London Street		Lyttelton	Commercial Building and Setting, Former Maher's Drapery	1206	509	No - not yet assessed	Highly Significant		398	52C; H31
47	London Street		Lyttelton	Commercial Building and Setting	1055	151	No - not yet assessed	Significant		389	52C; H31
62	London Street		Lyttelton	Dwelling and Setting	766	513	Yes Scheduled interior heritage fabric identified	Highly Significant	7370 Category 2	386	52C; H31

							<u>in Register of Interior Heritage Fabric</u>				
64	London Street		Lyttelton	Dwelling and Setting	1119	28	<u>No - not yet assessed</u>	Significant		385	52C; H31
66	London Street		Lyttelton	Dwelling and Setting	1118	114	<u>No - not yet assessed</u>	Significant		383	52C; H31
52	Longfellow Street		Sydenham	Dwelling and Setting	343	350	<u>No - not yet assessed</u>	Highly Significant	3719 Category 2	281	39C; H24
53	Lukes Road		Okains Bay	Dwelling and Setting, Wharenui	694	162	<u>No - not yet assessed</u>	Significant	5281 Category 2	614	66C
				Holy Trinity Avonside							
20	Lychgate Close	122 Avonside Drive, 20A Lychgate Close	Linwood	Holy Trinity Avonside Lychgate and Setting	1358	386	N/A	Significant		763	32C; H14
20	Lychgate Close	122 Avonside Drive, 20A Lychgate Close	Linwood	Holy Trinity Avonside Graveyard and Setting	45	386	N/A	Highly Significant		330	32C; H14
	Magazine Bay Foreshore		Lyttelton	Magazine and Setting	695	549	<u>No - not yet assessed</u>	Highly Significant	7234 Category 1	637	58C
24	McDougall Avenue		St Albans	Former Dwelling and Setting, Fitzroy	377	443	Yes	Highly Significant	1908 Category 2	99	31C
2	MacMillan Avenue		Cashmere	Cashmere Hills Presbyterian Church and Setting	345	289	<u>No - not yet assessed</u>	Highly Significant	1842 Category 2	197	46C
				Former Governors Bay School and School Master's House							
112	Main Road		Governors Bay	Former Governors Bay School and Setting	672	76	Yes <u>Scheduled interior heritage fabric identified in Register</u>	Significant	5434 Category 2	309	57C

							of Interior Heritage Fabric				
112	Main Road		Governors Bay	Former Governors Bay School Master's House and Setting	673	76	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant	5435 Category 2	307	57C
2	Main Road		Ferrymead	Former Dwelling and Setting	349	406	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant	3101 Category 2	362	47C
145F	Main Road	167 Main Road	Redcliffs	Redcliffs Tram/Bus Shelter, Wall and Setting	350	408	N/A	Significant		449	48C
186	Main Road		Redcliffs	Commercial Building and Setting	43	407	No - not yet assessed	Significant		447	48C
				Kaputohe Historic Reserve							
663	Main North Road	665 Main North Road	Belfast	Kaputohe Reserve	1361	N/A	N/A	Significant		759	11C; H1
6635	Main North Road	665 Main North Road	Belfast	Dwelling and Setting	1294	614	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		109	11C; H1

6653	Main North Road	6635 Main North Road	Belfast	Dwelling and Setting, Belfast School Master's House	352	614	<u>Yes</u> Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	3350 Category 2	114	11C; H1
774	Main North Road		Belfast	Commercial Building and Setting, Scanes Store	354	454	<u>No - not yet assessed</u>	Significant		187	12C
831	Main North Road		Belfast	St David's Church and Setting	353	456	<u>No - not yet assessed</u>	Highly Significant	3810 Category 2	215	12C
				St Peter's Church							
24	Main South Road	Part of 25, 25A Yaldhurst Road	Upper Riccarton	St Peter's Church – Graveyard and Setting	355	193	<u>N/A</u>	Highly Significant		19	30C; H18
24	Main South Road	Part of 25, 25A Yaldhurst Road	Upper Riccarton	St Peter's Church and Setting	1285	193	<u>No - not yet assessed</u>	Highly Significant	1792 Category 2	18	30C; H18
24	Main South Road	Part of 25, 25A Yaldhurst Road	Upper Riccarton	St Peter's Church Lychgate and Setting	1314	193	<u>N/A</u>	Significant		641	30C; H18
<u>29</u>	<u>Maioir Aitken Drive</u>		<u>Cashmere</u>	<u>Former Cashmere Sanatorium Open Air Hut and Setting</u>	<u>1456</u>	<u>680</u>	<u>Yes</u>	<u>Significant</u>		<u>858</u>	<u>46C</u>
<u>159</u>	<u>Manchester Street</u>		<u>Central City</u>	<u>Commercial Building and Setting. Former Canterbury Terminating Building Society</u>	<u>1402</u>	<u>651</u>	<u>Yes - limited to structure, lift and staircase including light fittings.</u>	<u>Highly Significant</u>		<u>813</u>	<u>39C; H20</u>
217	Manchester Street	<u>124 Worcester Street</u>	Central City	Former Commercial Building and Setting, <u>Shand's</u>	256	608	<u>No - not yet assessed</u>	Significant	307 Category 1	233	32C; H16
218R	Manchester Street		Central City	Former MED Converter Station	372	345		Significant		<u>276</u>	<u>32C; H16</u>

				Substation and Setting							
248	Manchester Street		Central City	Former Church of St Luke the Evangelist Bell Tower and Setting The extent of the setting area around the Bell Tower, measured from the base of timber buttresses of the structure for all directions, is 5 metres to the west, 4 metres to the east, 3 metres to the north, and 3 metres to the south	1290	646	No - not yet assessed	Significant		630	32C; H11
387	Manchester Street		Central City	Former Dwelling and Setting, Holly Lea/McLean's Mansion	373	332	No - not yet assessed	Highly Significant	300 Category 1	259	32C; H10
23	Mandeville Street		Riccarton	Former Dwelling and Setting	374	221	No - not yet assessed	Significant	7311 Category 2	62	38C
				<u>New Brighton Beachfront</u>							
213	Marine Parade	<u>195 Marine Parade, 213R Marine Parade, and Brighton Mall Road Reserve</u>	New Brighton	New Brighton Clock Tower and Setting	602	469 670	No - not yet assessed	Significant		446	27C; H4
213	<u>Marine Parade</u>	<u>195 Marine Parade, 213R Marine Parade, and Brighton Mall Road Reserve</u>	New Brighton	<u>New Brighton War Memorial, Amphitheatre and Setting</u>	1438	670	N/A	Highly Significant		841	27C; H4
95	Matai Street East		Riccarton	Former Pumphouse and Setting, Pump No. 24.	613	228	No - not yet assessed	Significant		70	31C

37	Maunsell Street		Woolston	Dwelling and Setting, Bloomsbury	599	398	No - not yet assessed	Significant	7134 Category 2	344	47C
4	Medbury Terrace		Fendalton	Dwelling and Setting, Avonhoe	378	208	No - not yet assessed	Significant		38	31C; H8
46	Memorial Avenue		Fendalton	Dwelling and Setting, Colwell	379	421	No - not yet assessed	Significant		34	31C; H8
239	Middle Road		Pigeon Bay	Dwelling and Setting, former Burnside	776	79	No - not yet assessed	Significant	5282 Category 2	472	67C
7	Middleton Road		Upper Riccarton	Dwelling and Setting, Midway	383	202	No - not yet assessed	Significant		631	31C
19E	Millar Street		Sydenham	MED Substation and Setting	489	356	No - not yet assessed	Significant		288	39C
259	Milton Street		Sydenham	Former MED Substation and Setting	601	322	No - not yet assessed	Significant		239	39C; H24
20	Mona Vale Avenue		Riccarton	Dwelling and Setting	384	224	No - not yet assessed	Significant		66	31C
178	Moncks Spur Road		Moncks Spur	Dwelling and Setting	597	616	No - not yet assessed	Significant		702	47C
181	Montreal Street		Central City	Commercial Building and Setting, Former W. Williamson Construction Company	1353	597	No - not yet assessed	Significant		744	39C; H19
279	Montreal Street		Central City	Dwellings and Setting, West Avon Flats	387	552	No - not yet assessed	Significant	1944 Category 2	189	32C; H15
311	Montreal Street		Central City	Dwelling and Setting	389	286	No - not yet assessed	Significant		183	32C; H15
381	Montreal Street	32 Salisbury Street	Central City	Dwelling and Setting, Ironside House	487	288	Yes	Significant		185	32C; H10
402	Montreal Street		Central City	Dwelling and Setting	391	294	No - not yet assessed	Significant	3102 Category 2	190	32C; H10
404	Montreal Street		Central City	Dwelling and Setting	392	293	No - not yet assessed	Significant	3103 Category 2	193	32C; H10
406	Montreal Street		Central City	Dwelling and Setting	393	292	No - not yet assessed	Significant		194	32C; H10

2/408	Montreal Street		Central City	Dwelling and Setting	394	291	No - not yet assessed	Significant		192	32C; H10
367	Moorhouse Avenue		Central City	Former Grosvenor Hotel and Setting	398	359	No - not yet assessed	Significant		292	39C; CC
26a	Nash Road	15, 26b, 26, 28 Nash Road; 42, 46, 54 Aidanfield Drive	Oaklands	Former Mount Magdala Chapel/ St John of God Chapel and Setting	402	191	No - not yet assessed	Highly Significant	4393 Category 1	20	44C; H26
62	Nayland Street		Sumner	Dwelling and Setting	403	413	No - not yet assessed	Significant		459	48C
23	New Regent Street	3-8, 10-14, 16-17, 19, 21, 23-26, 28-35, 38 New Regent Street; 153 Gloucester Street; 157A Gloucester Street; 166 Armagh Street; 180 Armagh Street	Central City	New Regent Street Shops and Setting	404	336	No - not yet assessed	Highly Significant	4385 Category 1 7057 Historic Area	262	32C; H16
1	Norwich Quay		Lyttelton	Signal Box and Setting	1094	519	No - not yet assessed	Significant		427	52C; H31
2	Norwich Quay		Lyttelton	Commercial Building and Setting -	1372	637	No - not yet assessed	Significant		787	R1C, 52C, H31
5	Norwich Quay		Lyttelton	Former Harbour Board Office and Setting	735	174	No - not yet assessed	Significant	1815 Category 2	413	52C; H31
40	Norwich Quay		Lyttelton	Mitre Hotel and Setting	1060	40	No - not yet assessed	Significant		387	52C; H31
894	Okains Bay Road		Okains Bay	Dwelling and Setting, Rowandale	696	534	No - not yet assessed	Highly Significant	7283 Category 2	618	R5C
1048	Okains Bay Road		Okains Bay	Dwelling and Setting, Kawatea	717	139	No - not yet assessed	Significant	5275 Category 2	619	68C
1130	Okains Bay Road		Okains Bay	Former Library and Setting	690	532	No - not yet assessed	Significant	1731 Category 2	621	68C; H32
1131	Okains Bay Road		Okains Bay	St John the Evangelist Church and Setting	715	144	No - not yet assessed	Highly Significant	1715 Category 2	620	68C; H32

1147	Okains Bay Road		Okains Bay	Former Okains Bay School and Setting	1184	62	No - not yet assessed	Significant		623	68C; H32
1162	Okains Bay Road		Okains Bay	Former Seed Store and Setting	697	59	No - not yet assessed	Highly Significant	5278 Category 2	622	68C; H32
1162	Okains Bay Road		Okains Bay	Store, Former Post Office, Dwelling and Setting	689	59	No - not yet assessed	Highly Significant	5277 Category 2	625	68C; H32
231	Old Sumner - Lyttelton Road		Lyttelton	Battery Point Battery - Headland and Sentry Post	1229	N/A	No - not yet assessed	Highly Significant	7553 Historic Area	767	53C
389	Onuku Road		Akaroa	Karaweko and Setting	1174 1454	152 678	No - not yet assessed	Highly Significant		477	R9C
392	Onuku Road		Akaroa	Te Whare Karakia o Ōnuku and Setting	683	500	No - not yet assessed	Highly Significant	265 Category 1	478	R9C
41D	Opawa Road		Opawa	Dwelling and Setting, Roxburghe	405	382	No - not yet assessed	Significant	3814 Category 2	325	39C
44	Opawa Road		Opawa	Dwelling and Setting, Former Calimo	406	381	No - not yet assessed	Significant	3720 Category 2	324	39C
64	Opawa Road		Opawa	Dwelling and Setting, Cardowan	407	385	No - not yet assessed	Significant	3815 Category 2	328	39C
	Oxford Street, between End-Norwich		Lyttelton	Pilgrims Landing Site and Setting	736	514	N/A	Significant		409	52C; H31
	Oxford Street, between London - Exeter		Lyttelton	Cobblestone Gutters and Setting	1179	560	N/A	Significant		410	52C; H31
10	Oxford Street		Lyttelton	Former British Hotel and Setting	1070	157	No - not yet assessed	Significant		414	52C; H31
13	Oxford Street		Lyttelton	Commercial Building and Setting	1071	516	No - not yet assessed	Significant		416	52C; H31
20	Oxford Street		Lyttelton	Commercial Building and Setting	1320	562	No - not yet assessed	Significant		728	52C; H31
26	Oxford Street		Lyttelton	Former Lyttelton Gaol Site	738	N/A	No - not yet assessed	Highly Significant	7353 Category 1	701	52C; H31

39	Oxford Street		Lyttelton	Former Warder's House and Setting	767	31	No - not yet assessed	Significant	7533 Category 2	419	52C; H31
47	Oxford Street		Lyttelton	Dwelling and Setting	1098	510	No - not yet assessed	Significant		424	52C; H31
51	Oxford Street		Lyttelton	Dwelling and Setting	1096	4	No - not yet assessed	Significant		425	52C; H31
53	Oxford Street		Lyttelton	Dwelling and Setting	1095	104	No - not yet assessed	Significant		428	52C; H31
59	Oxford Street		Lyttelton	Dwelling and Setting	1108	111	No - not yet assessed	Significant		430	52C; H31
	Oxford Terrace, intersection with Bangor Street		Central City	Bangor Street No. 3 Pumphouse and Setting	635	587	No - not yet assessed	Highly Significant		311	32C; H11
14	Oxford Terrace		Central City	Former Dwelling and Setting	409	273	No - not yet assessed	Significant	1912 Category 2	156	39C; H19
95	Oxford Terrace	95A Oxford Terrace	Central City	Former Dwelling and Setting	606	310	No - not yet assessed	Significant		217	39C; H19
152	Oxford Terrace		Central City	Commercial Building and Setting. Former Public Trust Office	1401	650	Yes - limited to original posts and beams, southern staircase, lift cab, lift shaft and lift glazing bars, vehicle turntable and safe doors in the basement and revolving door at the main entrance.	Highly Significant		812	32C; H16
153	Oxford Terrace	161 Oxford Terrace	Central City	Captain Robert Falcon Scott Statue and Setting	572	579	N/A	Highly Significant	1840 Category 2	226	32C; H16

159	Oxford Terrace	142 Cambridge Terrace	Central City	Former Municipal Chambers and Setting	415	581	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1844 Category 1	225	32C; H16
176	Oxford Terrace		Central City	Former Midland Club and Setting	416	610	No - not yet assessed	Significant	3123 Category 2	682	32C; H16
311	Oxford Terrace	320 Cambridge Terrace, 310 Cambridge Terrace, 315 Oxford Terrace	Central City	The Bricks Site, Cairn and Setting	133	586	N/A	Highly Significant	7715 Wāhi Tapu	650	32C; H11
20	Papanui Road		St Albans	Commercial Building and Setting	420	263	No - not yet assessed	Significant		134	32C
85	Papanui Road		Merivale	Former Dwelling and Setting, Acland House	421	251	No - not yet assessed	Significant		106	31C; H7
106	Papanui Road		St Albans	Former Dwelling and Setting	422	451	No - not yet assessed	Significant		113	31C; H7
110	Papanui Road		St Albans	Former Dwelling/ School and Setting, Former Rangi Ruru/Roseneath House	423	450	No - not yet assessed	Significant		112	31C; H7
122	Papanui Road		St Albans	Dwelling and Setting, Te Wepu	155	448	No - not yet assessed	Significant	4923 Category 2	110	31C; H7
146	Papanui Road		St Albans	Dwelling and Setting, Orana	425	446	No - not yet assessed	Significant	1910 Category 2	105	31C; H7
166	Papanui Road		St Albans	Dwelling and Setting, Amwell	427	445	No - not yet assessed	Significant		104	31C; H7
236	Papanui Road		St Albans	Dwelling and Setting	429	442	No - not yet assessed	Significant	1885 Category 2	94	31C
283	Papanui Road		Merivale	Dwelling and Setting, Damsels	433	440	No - not yet assessed	Significant	1884	89	31C; H39

									Category 2		
347	Papanui Road		Papanui	Former Dwelling and Setting, Strowan	434	436	No - not yet assessed	Highly Significant	3732 Category 2	78	24C; H39
399	Papanui Road		Papanui	Dwelling and Setting, Woodford	626	433	Yes	Significant		71	24C; H39
26	Park Terrace	17 Armagh Street, 17A Armagh Street	Central City	Former Dwelling and Setting, Inveresk	34	276	No - not yet assessed	Significant	3117 Category 2	169	32C; H15
26	Park Terrace	25A Cranmer Square	Central City	Former St Margaret's School Building and Setting	158	279	No - not yet assessed	Highly Significant	3105 Category 2	173	32C; H15
100	Park Terrace		Central City	Former Bishop's Chapel and Setting	1305	470	No - not yet assessed	Highly Significant	296 Category 1	163	32C; H10
122	Park Terrace		Central City	Dwelling and Setting	446	258	No - not yet assessed	Significant	1888 Category 2	126	32C; H10
8	Park Terrace		Lyttelton	Erskine Point Gun Emplacement and Setting	1136	548	N/A	Significant		351	58C
6	Peartree Lane		Hillsborough	Dwelling and Setting, Glenmore	449	395	No - not yet assessed	Significant	3109 Category 2	341	46C
4	Percy Street		Akaroa	Dwelling and Setting	1039	170	No - not yet assessed	Significant		516	77C; H37
				Glencarrig							
7	Percy Street		Akaroa	Dwelling and Setting, Glencarrig	659	51	No - not yet assessed	Significant	1709 Category 2	520	77C; H37
7	Percy Street		Akaroa	Glencarrig Waterwheel and Setting	1307	51	N/A	Significant		644	77C; H37
10	Percy Street		Akaroa	Dwelling and Setting	656	78	No - not yet assessed	Significant	3053 Category 2	511	77C; H37
14	Percy Street		Akaroa	Dwelling and Setting	708	22	No - not yet assessed	Significant	3054 Category 2	506	77C; H37
20	Percy Street		Akaroa	Dwelling and Setting	1041	138	No - not yet assessed	Significant		515	77C; H37

22A_24	Percy Street		Akaroa	Dwelling and Setting	1147	37	No - not yet assessed	Significant		518	77C; H37
1-37/25	Peterborough Street		Central City	Former Christchurch Teachers College and Setting	440	281	No - not yet assessed	Highly Significant	1914 Category 2	176	32C; H10
380	Pettigrews Road		Pigeon Bay	Former Kukupa Side School and Setting	1209	98	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant	7495 Category 2	471	67C
38	Phillips Street		Phillipstown	Church of the Good Shepherd Vicarage and Setting	443	380	No - not yet assessed	Significant	3100 Category 2	323	29C
	Port Hills, Lyttelton and Heathcote		Heathcote/ Lyttelton	Lyttelton Railway Tunnel, Lyttelton and Heathcote Tunnel Portals and Setting (underground heritage item)	760	556	N/A	Highly Significant	7172 Category 1	768	52C, 47C; H31
524	<u>Pound Road</u>		<u>Yaldhurst</u>	<u>Yaldhurst Memorial Hall and Setting</u>	1429	663	Yes	Significant		836	29C
340	Prestons Road		Marshland	St Mark's Church and Setting	450	466	No - not yet assessed	Significant		329	19C
18	Purau Avenue		Diamond Harbour	Dwelling and Setting, Stoddart's Cottage	671	537	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	3088 Category 1	448	59C

901	Purau - Port Levy Road		Port Levy	St Paul's Church and Setting	684	542	No - not yet assessed	Highly Significant	5370 Category 2	466	R1C
1	Quail Island		Diamond Harbour	Former Quarantine Barracks and Setting	1365	631	No - not yet assessed	Highly Significant	7408 Category 1	780	58C, 61C
148	Racecourse Road		Upper Riccarton	Dwelling and Setting, Chokebore Lodge	451	187	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1791 Category 1	11	30C; H17
				Riccarton Racecourse							
165	Racecourse Road		Riccarton Park	Riccarton Racecourse Tea House and Setting	452	183	No - not yet assessed	Highly Significant	5330 Category 2	4	30C; H17
165	Racecourse Road		Riccarton Park	Riccarton Racecourse Public Grandstand and Setting	453	183	No - not yet assessed	Highly Significant		5	30C; H17
51	Radley Street		Woolston	Dwelling and Setting	1371	636	Yes	Significant		786	39C
3, 5	Randolph Terrace	12 Reserve Terrace	Lyttelton	Dwelling and Setting	1166	172	No - not yet assessed	Significant		445	52C; H31
41	Ranfurly Street		St Albans	Dwelling and Setting	454	452	No - not yet assessed	Significant	1890 Category 2	180	32C; H7
45	Ranfurly Street		St Albans	Dwelling and Setting	455	453	No - not yet assessed	Significant	298 Category 1	188	32C; H7
35	Rata Street		Riccarton	Dwelling and Setting	1433	666	Yes	Significant		838	31C
1	Restell Street		Papanui	Former Papanui Railway Station and Setting	456	431	No - not yet assessed	Highly Significant	7415 Category 2	61	24C
1	Retreat Road		Avonside	MED Substation and Setting	600	388	No - not yet assessed	Significant		334	32C

2	Riccarton Avenue		Central City	Nurses' Memorial Chapel and Setting	460	252	<u>Yes</u> Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	1851 Category 1	108	38C, CC
7	Riccarton Avenue		Central City	Curator's House and Setting	473	255	<u>Yes</u> Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	1863 Category 2	128	39C; H19
7	Riccarton Avenue		Central City	Cunningham House and Setting	83	245	<u>Yes</u> Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Highly Significant	1862 Category 2	95	31C; H15
7	Riccarton Avenue		Central City	Moorhouse Statue and Setting	84	255	N/A	Highly Significant		127	32C; H15
65	Riccarton Road	69 Riccarton Road	Riccarton	St James' Church and Setting	465	220	No - not yet assessed	Highly Significant		60	31C
265	Riccarton Road		Upper Riccarton	Former Holy Name Seminary incorporating the former Dwelling Baron's Court/Kilmead, Motor House and Setting	463	203	No - not yet assessed	Highly Significant	7336 Category 2	30	31C

355C	Riccarton Road		Upper Riccarton	Commercial Building and Setting	466	195	No - not yet assessed	Significant		22	30C; H18
364	Riccarton Road		Upper Riccarton	Bush Inn Hotel and Setting	464	197	No - not yet assessed	Significant		23	30C; H18
393	Riccarton Road		Upper Riccarton	J.R. McKenzie Memorial Children's Library and Setting	1329	571	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		737	30C; H18
188	Richardson Terrace	67E Vincent Place	Opawa	Dwelling and Setting, The Hollies	467	391	No - not yet assessed	Significant	3112 Category 2	337	39C; H40
25	Ripon Street		Lyttelton	Dwelling and Setting	1175	34	No - not yet assessed	Significant		418	52C; H31
290	Riverlaw Terrace		St Martins	Dwelling and Setting, Springbank	469	383	No - not yet assessed	Significant	3730 Category 2	326	46C; H25
99	Robinsons Bay Valley Road		Duvauchelle	Dwelling and Setting, Former School Master's House	1173	539	No - not yet assessed	Significant		485	R5C
34	Roker Street		Somerfield	Sydenham Cemetery	1443	N/A	N/A	Highly Significant		846	45C; 46C
5	Rolleston Avenue	7, 8 Riccarton Avenue	Central City	Rolleston Statue and Setting	472	257	N/A	Highly Significant	1946 Category 2	135	32C; H15
5	Rolleston Avenue	7, 8 Riccarton Avenue	Central City	Fitzgerald Statue and Setting	470	264	N/A	Highly Significant		136	39C; H19
9	Rolleston Avenue		Central City	Robert McDougall Art Gallery and Setting	471	256	Yes Scheduled interior heritage fabric identified in Register of Interior	Highly Significant	303 Category 1	118	31C; H15

							Heritage Fabric				
				Canterbury Museum							
11	Rolleston Avenue		Central City	Canterbury Museum (1870-1882 buildings) and Setting	474 1437	257	No - not yet assessed	Highly Significant	290 Category 1	124	32C; H15
11	Rolleston Avenue		Central City	Roger Duff Wing South and West Facades and Setting	1379	257	N/A	Significant		809	32C; H15
11	Rolleston Avenue		Central City	Centennial Wing East Façade and Setting	1378	257	N/A	Significant		808	32C; H15
				Christ's College							
33	Rolleston Avenue		Central City	Christ's College Open Air Classrooms and Setting	483	254	No - not yet assessed	Significant	3282 Category 2	115	31C; H15
33	Rolleston Avenue		Central City	Christ's College Former Hare Memorial Library and Classrooms and Setting	476	254	Yes	Highly Significant	3278 Category 1	116	31C; H15
33	Rolleston Avenue		Central City	Christ's College School House and Setting	481	254	No - not yet assessed	Highly Significant	3280 Category 2	117	31C; H15
33	Rolleston Avenue		Central City	Christ's College Former Condell's House and Setting	478	254	No - not yet assessed	Highly Significant	4913 Category 2	119	31C; H15
33	Rolleston Avenue		Central City	Christ's College Former Big School and Setting	482	254	No - not yet assessed	Highly Significant	48 Category 1	120	31C; H15
33	Rolleston Avenue		Central City	Christ's College Chapel and Setting	477	254	No - not yet assessed	Highly Significant	3277 Category 1	121	31C; H15
33	Rolleston Avenue		Central City	Christ's College Main Quadrangle and Setting	475	254	N/A	Significant		122	31C; H15
33	Rolleston Avenue		Central City	Christ's College Jacobs House and Setting	480	254	No - not yet assessed	Significant	3279 Category 2	123	31C; H15
33	Rolleston Avenue		Central City	Christ's College Former New	615	254	No - not yet assessed	Highly Significant		125	31C; H15

				Classrooms and Setting							
33	Rolleston Avenue		Central City	Christ's College Dining Hall Tower and Hospital and Setting	617	254	No - not yet assessed	Highly Significant		129	31C; H15
33	Rolleston Avenue		Central City	Christ's College Memorial Dining Hall and Setting	479	254	No - not yet assessed	Highly Significant	3276 Category 1	130	31C; H15
33	Rolleston Avenue		Central City	Christ's College Administration Building and Setting	616	254	No - not yet assessed	Significant		132	31C; H15
64	Rolleston Avenue		Central City	Dwelling and Setting	30	267	No - not yet assessed	Significant		140	32C; H15
1A	Rue Balguerrie		Akaroa	Daly's Wharf, Shelter and Setting	1210	473	N/A	Significant		534	77C; H36
3	Rue Balguerrie		Akaroa	Former Customhouse and Setting	726	11	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1717 Category 2	537	77C; H36
10	Rue Balguerrie		Akaroa	St Peter's Church and Setting (including the link from the Church to the Hall, but excluding the 1982 Hall itself)	747	487	No - not yet assessed	Highly Significant	267 Category 1	553	77C; H36
11	Rue Balguerrie		Akaroa	Dwelling and Setting	1019	132	No - not yet assessed	Significant		560	77C; H36
12	Rue Balguerrie		Akaroa	Dwelling and Setting	1021	128	No - not yet assessed	Significant		559	77C; H36
15	Rue Balguerrie		Akaroa	Dwelling and Setting	1020	125	No - not yet assessed	Significant		563	77C; H36
17	Rue Balguerrie		Akaroa	Dwelling and Setting	744	131	No - not yet assessed	Significant	5334 Category 2	567	77C; H36

18	Rue Balguerrie		Akaroa	Dwelling and Setting	749	129	<u>No - not yet assessed</u>	Highly Significant	1711 Category 2	568	77C; H36
21	Rue Balguerrie		Akaroa	Dwelling and Setting	745	126	<u>No - not yet assessed</u>	Significant	5340 Category 2	569	77C; H36
23	Rue Balguerrie		Akaroa	Dwelling and Setting	746	167	<u>No - not yet assessed</u>	Significant	1723 Category 2	573	77C; H36
37	Rue Balguerrie		Akaroa	Dwelling and Setting, Blythcliffe	713	160	<u>No - not yet assessed</u>	Highly Significant	1713 Category 1	581	77C; H36
38	Rue Balguerrie		Akaroa	Dwelling and Setting	1150	158	<u>No - not yet assessed</u>	Significant		593	77C; H36
42	Rue Balguerrie		Akaroa	Dwelling and Setting	763	13	<u>No - not yet assessed</u>	Significant	5338 Category 2	597	77C; H36
43	Rue Balguerrie		Akaroa	Dwelling and Setting	1022	130	<u>No - not yet assessed</u>	Significant		592	77C; H36
44	Rue Balguerrie		Akaroa	Dwelling and Setting	1024	115	<u>No - not yet assessed</u>	Significant		598	77C; H36
46	Rue Balguerrie		Akaroa	Dwelling and Setting	1151	61	<u>No - not yet assessed</u>	Significant		601	77C; H36
47	Rue Balguerrie		Akaroa	Dwelling and Setting	1152	127	<u>No - not yet assessed</u>	Significant		596	77C; H36
55	Rue Balguerrie		Akaroa	Dwelling and Setting	1190	9	<u>No - not yet assessed</u>	Significant		600	77C; H36
70	Rue Balguerrie		Akaroa	Dwelling and Setting, Linton	667	123	<u>No - not yet assessed</u>	Highly Significant	1732 Category 2	605	77C
73	Rue Balguerrie		Akaroa	Dwelling and Setting, Former Manse	718	488	<u>No - not yet assessed</u>	Highly Significant	1720 Category 2	604	77C; H36
3	Rue Benoit		Akaroa	Dwelling and Setting	1197	18	<u>No - not yet assessed</u>	Significant		541	77C; H36
26	Rue Benoit		Akaroa	Dwelling and Setting	758	46	<u>No - not yet assessed</u>	Significant	1724 Category 2	587	77C; H36
42	Rue Grehan		Akaroa	Dwelling and Setting	1007	124	<u>No - not yet assessed</u>	Significant		603	77C; H35
54	Rue Grehan		Akaroa	Dwelling and Setting	731	83	<u>No - not yet assessed</u>	Significant	5335	606	77C; H35

									Category 2		
56	Rue Grehan		Akaroa	Former Libeau Brick Kiln and Setting	1192	56	No - not yet assessed	Significant		607	77C; H35
66	Rue Grehan		Akaroa	Dwelling and Setting	1193	476 660	No - not yet assessed	Significant		610	77C; H35
	Rue Jolie, over Aylmers Stream, adjacent to Bruce Terrace		Akaroa	Rue Jolie Bridge and Setting	753	504	N/A	Highly Significant	7195 Category 2	577	77C; H37
40	Rue Jolie		Akaroa	Dwelling and Setting	1008	489	No - not yet assessed	Significant		555	77C; H36
103	Rue Jolie		Akaroa	Coronation Library and Setting	665	116	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1716 Category 2	533	77C; H37
105	Rue Jolie	107 Rue Jolie	Akaroa	Gaiety Hall and Setting	666	484	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1719 Category 2	532	77C; H37
109A	Rue Jolie		Akaroa	Dwelling and Setting	769	108	No - not yet assessed	Significant		530	77C; H37
110	Rue Jolie		Akaroa	Dwelling and Setting	1139	69	No - not yet assessed	Significant		525	77C; H37
112	Rue Jolie		Akaroa	Dwelling and Setting	1140	58	No - not yet assessed	Significant		522	77C; H37
113	Rue Jolie		Akaroa	Dwelling and Setting	712	43	No - not yet assessed	Significant	1736 Category 2	528	77C; H37

114	Rue Jolie		Akaroa	Dwelling and Setting	1029	66	No - not yet assessed	Significant		524	77C; H37
115	Rue Jolie		Akaroa	Dwelling and Setting	664	107	No - not yet assessed	Significant	1735 Category 2	527	77C; H37
116	Rue Jolie		Akaroa	Dwelling and Setting	1141	84	No - not yet assessed	Significant		523	77C; H37
117	Rue Jolie		Akaroa	Dwelling and Setting	1028	19	No - not yet assessed	Significant		526	77C; H37
130	Rue Jolie		Akaroa	Dwelling and Setting	709	96	No - not yet assessed	Significant	5336 Category 2	512	77C; H37
136	Rue Jolie		Akaroa	Dwelling and Setting	1142	481	No - not yet assessed	Significant		505	77C; H37
147A	Rue Jolie		Akaroa	Dwelling and Setting	706	180	No - not yet assessed	Significant	9945 Category 2	498	77C; H37
147B	Rue Jolie		Akaroa	Dwelling and Setting	1144	181	No - not yet assessed	Significant	1725 Category 2	499	77C; H37
153	Rue Jolie		Akaroa	Dwelling and Setting	658	117	No - not yet assessed	Significant	1734 Category 2	493	77C; H37
154	Rue Jolie	156 Rue Jolie	Akaroa	Dwelling and Setting	705	120	No - not yet assessed	Significant	1727 Category 2	488	77C; H37
158	Rue Jolie		Akaroa	Dwelling and Setting	704	118	No - not yet assessed	Significant	1741 Category 2	486	77C; H37
160	Rue Jolie		Akaroa	Masonic Lodge Hall, The Phoenix Lodge and Setting	703	119	No - not yet assessed	Highly Significant	1733 Category 2	484	77C; H37
164	Rue Jolie	<u>162 Rue Jolie</u>	Akaroa	Dwelling and Setting	1038	495	No - not yet assessed	Significant	1726 Category 2	483	77C; H37
	Rue Lavaud, between Balquerie-Beach		Akaroa	Trypot and Setting	1198	523	N/A	Significant		539	77C; H36
	Rue Lavaud, between Brittan-Croix		Akaroa	Rue Lavaud Bridge and Setting, Southern	774	502	N/A	Significant	1714 Category 2	556	77C; H36

	Rue Lavaud, between Woodills-Grehan		Akaroa	Rue Lavaud Bridge and Setting, Northern	756	503	N/A	Significant	1714 Category 2	584	77C; H35
6	Rue Lavaud	4 Rue Lavaud, 4E Rue Lavaud	Akaroa	Grand Hotel and Setting	1005	490	No - not yet assessed	Significant		585	77C; H35
8	Rue Lavaud		Akaroa	Dwelling and Setting	755	163	No - not yet assessed	Highly Significant	3344 Category 2	591	77C; H35
17	Rue Lavaud		Akaroa	Dwelling and Setting, Windermere	757	8	No - not yet assessed	Highly Significant	1743 Category 2	580	77C; H35
18	Rue Lavaud		Akaroa	Dwelling and Setting	721	164	No - not yet assessed	Highly Significant	1742 Category 2	578	77C; H35
25	Rue Lavaud		Akaroa	St Patrick's Church and Setting	723	153	No - not yet assessed	Highly Significant	266 Category 1	582	77C; H36
33	Rue Lavaud		Akaroa	Former Dwelling/ Commercial Building and Setting	1195	64	No - not yet assessed	Significant		575	77C; H36
35	Rue Lavaud		Akaroa	Dwelling and Setting	724	101	No - not yet assessed	Significant	5295 Category 2	574	77C; H36
39	Rue Lavaud		Akaroa	Trinity Church, Hall and Setting	725	154	No - not yet assessed	Highly Significant	5288 Category 2	571	77C; H36
40	Rue Lavaud		Akaroa	Commercial Building/Dwelling and Setting, Former Peninsula General Store	1009	493	No - not yet assessed	Significant		566	77C; H36
41	Rue Lavaud	43 Rue Lavaud	Akaroa	Dwelling and Setting	1012	21	No - not yet assessed	Significant		570	77C; H36
42	Rue Lavaud		Akaroa	Commercial Building and Setting	1010	3	No - not yet assessed	Significant		564	77C; H36
45	Rue Lavaud		Akaroa	Former Dwelling and Setting	1013	166	No - not yet assessed	Significant		565	77C; H36
47	Rue Lavaud		Akaroa	Former Dwelling and Setting	750	499	No - not yet assessed	Significant		562	77C; H36
48	Rue Lavaud	44, 46 Rue Lavaud	Akaroa	Madeira Hotel and Setting	1011	492	No - not yet assessed	Significant		554	77C; H36

50	Rue Lavaud		Akaroa	Former Madeira Hotel and Setting	751	486	No - not yet assessed	Significant	7155 Category 2	558	77C; H36
58	Rue Lavaud		Akaroa	Pharmacy and Setting	729	57	No - not yet assessed	Significant	5287 Category 2	550	77C; H36
60	Rue Lavaud		Akaroa	Former Town Hall and Setting	1016	89	No - not yet assessed	Highly Significant		547	77C; H36
62	Rue Lavaud		Akaroa	Former Police Station and Setting	1196	475	No - not yet assessed	Significant		546	77C; H36
65	Rue Lavaud	63 Rue Lavaud	Akaroa	Former Presbyterian Church and Setting	1014	491	No - not yet assessed	Significant	5337 Category 2	557	77C; H36
				Akaroa Museum							
71	Rue Lavaud	5 Rue Balquerie	Akaroa	Former Dwelling and Setting, Langlois-Eteveneaux Cottage	762	485	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	264 Category 1	548	77C; H36
71	Rue Lavaud	5 Rue Balquerie	Akaroa	Former Courthouse and Setting	761	485	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant	1718 Category 2	549	77C; H36
73	Rue Lavaud		Akaroa	Bank of New Zealand Building and Setting	728	27	No - not yet assessed	Significant	1710 Category 2	544	77C; H36
74	Rue Lavaud		Akaroa	Former Criterion Hotel and Setting	1309	472	No - not yet assessed	Significant	1740 Category 2	627	77C; H36

78	Rue Lavaud		Akaroa	Former Akaroa Post Office and Setting	1199	474	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		540	77C; H36
81	Rue Lavaud		Akaroa	Dwelling and Setting	1018	39	No - not yet assessed	Significant		545	77C; H36
83	Rue Lavaud		Akaroa	Dwelling and Setting	1080	52	No - not yet assessed	Significant		542	77C; H36
84	Rue Lavaud		Akaroa	Banks Peninsula War Memorial and Setting	1017	146	N/A	Highly Significant		538	77C; H36
92	Rue Lavaud		Akaroa	Former Women's Rest Room and Setting	1082	524	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		536	77C; H36
1	Rue Pompallier		Akaroa	Former Power House and Setting	752	74	No - not yet assessed	Highly Significant	5289 Category 2	579	77C; H36
7	Rue Pompallier		Akaroa	French Cemetery	1400	N/A	N/A	Highly Significant		811	77C; H36
4	Rue Viard		Akaroa	Former Sisters of Mercy Convent and Setting	722	165	No - not yet assessed	Significant	3048 Category 2	588	77C; H35
10/142, 144	Rugby Street	1-9/142 Rugby Street	Merivale	Dwelling and Setting, Long Cottage	444	444	No - not yet assessed	Significant	1900 Category 2	101	31C; H7
214	Russley Road	190, 216 Russley Road	Avonhead	Former Stables and Setting	485	416	No - not yet assessed	Significant		6	23C
76	Rutherford Street		Woolston	Woolston Cemetery	1348	N/A	N/A	Highly Significant		776	40C

29	St Albans Street		St Albans	Former St Albans Automatic Telephone Exchange and Setting	1352	596	No - not yet assessed	Significant		761	31C; H7
1/204	St Asaph Street	2/204 St Asaph Street, 3/204 St Asaph Street, 4/204 St Asaph Street, 6/204 St Asaph Street, 5/204 St Asaph Street, 7/204 St Asaph Street	Central City	Former P & D Duncan Ltd Building and Setting	503	333	No - not yet assessed	Highly Significant	1911 Category 2	256	39C; H19
1/210	St Asaph Street	2/210 St Asaph Street, 3/210 St Asaph Street, 4/210 St Asaph Street	Central City	Former R. Buchanan & Sons' City Foundry and Setting	502	335	No - not yet assessed	Highly Significant	1917 Category 2	260	39C; H19
319	St Asaph Street	181 Barbadoes Street, 298 Tuam Street	Central City	Former Community of the Sacred Name Convent and Setting	50 1436	364	No - not yet assessed	Highly Significant	4387 Category 1	646	39C; H20
5	St Barnabas Lane		Fendalton	Dwelling and Setting, Branchley	189	211	No - not yet assessed	Significant		44	31C; H8
6	St Davids Street		Lyttelton	Former Masonic Lodge Hall, Lodge of Unanimity, and Setting	765	135	No - not yet assessed	Highly Significant	7382 Category 2	431	52C; H31
22	St Davids Street		Lyttelton	Dwelling and Setting	1088	47	No - not yet assessed	Significant		434	52C; H31
26	St Davids Street		Lyttelton	Former Court Queen of the Isles Foresters' Lodge Hall and Setting	1090	44	No - not yet assessed	Highly Significant		435	52C; H31
28	St Davids Street		Lyttelton	Dwelling and Setting	1091	173	No - not yet assessed	Significant		436	52C; H31
30	St Davids Street		Lyttelton	Dwelling and Setting	1092	511	No - not yet assessed	Significant		437	52C; H31
32	St Davids Street		Lyttelton	Dwelling and Setting	1211	512	No - not yet assessed	Significant		438	52C; H31
34	St Davids Street		Lyttelton	Dwelling and Setting	1093	75	No - not yet assessed	Significant		439	52C; H31
75	St Davids Street		Lyttelton	Dwelling and Setting	1169	82	No - not yet assessed	Significant		442	52C; H31

65	Sandwich Road		Beckenham	Former Beckenham Library and Setting	1349	594	Yes Scheduled interior heritage fabric identified in <u>Register of Interior Heritage Fabric</u>	Significant		758	46C
63	Savills Road		Harewood	Dwelling and Setting, Former Tiptree Farm	488	415	<u>No - not yet assessed</u>	Highly Significant	282 Category 1	3	22C
5	Sawmill Road		Duvauchelle	Dwelling and Setting	1171	145	<u>No - not yet assessed</u>	Significant		589	R5C
26	School Road		Yaldhurst	Dwelling and Setting, Dudley House	1333	574	<u>No - not yet assessed</u>	Significant		741	29C
383	Selwyn Street		Addington	Dwelling and Setting	491	246	<u>No - not yet assessed</u>	Significant	3698 Category 2	97	38C; H22
389	Selwyn Street		Addington	Dwelling and Setting	492	248	<u>No - not yet assessed</u>	Significant	3700 Category 2	98	38C; H22
391	Selwyn Street		Addington	Dwelling and Setting	493	247	<u>No - not yet assessed</u>	Significant	3699 Category 2	96	38C; H22
410	Selwyn Street	47 Fairfield Avenue, 7a, 9a, 11a, 13, 13a Braddon Street	Addington	Addington Cemetery and Setting	627	589	N/A	Highly Significant		673	38C; H22
30	Shalamar Drive	8 Holmcroft Court	Hoon Hay Valley	Former Cashmere Servants' Quarters and Setting	494	243	<u>No - not yet assessed</u>	Significant	3104 Category 2	91	45C; H42
5	Shelley Street		Sydenham	Dwelling and Setting	495	324	<u>No - not yet assessed</u>	Significant	3701 Category 2	243	39C; H24
6	Shelley Street		Sydenham	Dwelling and Setting	496	325	<u>No - not yet assessed</u>	Significant	3702 Category 2	245	39C; H24
13	Spencer Street		Addington	Dwelling and Setting	497	227	<u>No - not yet assessed</u>	Significant	4914	69	38C

									Category 2		
27	Spencerville Road		Spencerville	Dwelling and Setting	498	462	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Significant		317	5C
79	Springfield Road	81 Springfield Road, 79E Springfield Road, 75 Springfield Road	St Albans	Te Whatu Manawa Māoritanga O Rēhua and Setting	499	455	No - not yet assessed	Highly Significant		198	32C; H7
1-7 102	Springfield Road		St Albans	Dwelling and Setting	623	457	No - not yet assessed	Significant		212	32C; H7
12	Starvation Gully Road	67 Starvation Gully Road	Pigeon Bay	Dwelling and Setting, Annandale	686	536	No - not yet assessed	Significant	5283 Category 2	473	65C
12	Starvation Gully Road	67 Starvation Gully Road	Pigeon Bay	Farm Building and Setting, Annandale Woolshed	698	535	No - not yet assessed	Significant	5284 Category 2	476	65C
40	Stevens Street		Waltham	Former Lancaster Park War Memorial Entrance Gates and Setting	501	379	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	3735 Category 2	319	39C
47	Studholme Street		Somerfield	Somerfield War Memorial Community Centre and Setting	1444	674	Yes	Significant		856	46C
30	Sullivan Avenue	90 Ensors Road	Woolston	Former Girls' Training Hostel and Setting	1366	632	No - not yet assessed	Significant	7636 Category 1	779	39C

2	Summit Road		Lyttelton	Godley Head Battery and associated camp	1373	N/A	No - not yet assessed	Highly Significant	7554 Historic Area	788	R1C, 53C, 54C
915	Summit Road		Heathcote/ Lyttelton	Bridle Path	1203	N/A	N/A	Highly Significant	7483 Historic Area	699	52C; H30
				Sign of the Kiwi							
2057	Summit Road	2057R Summit Road, 1700 Summit Road	Governors Bay	Sign of the Kiwi and Setting	176	366	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	1930 Category 1	299	57C
2057	Summit Road	2057R Summit Road, 1700 Summit Road	Governors Bay	Sign of the Kiwi Grounds and Setting	1346	366	N/A	Significant		753	57C
5	Sumner Road		Lyttelton	Former Lyttelton Police Station Cells and Setting	739	137	No - not yet assessed	Highly Significant	7355 Category 2	422	52C; H31
27	Sumner Road		Lyttelton	Dwelling and Setting	1086	86	No - not yet assessed	Significant		440	52C; H31
29	Sumner Road		Lyttelton	Dwelling and Setting	1168	68	No - not yet assessed	Significant		441	52C; H31
31	Sumner Road		Lyttelton	Dwelling and Setting	1167	12	No - not yet assessed	Significant		443	52C; H31
				Boulder Bay Baches							
1	Taylor's Mistake Bay		Scarborough	Bach and Setting	1393	643	No - not yet assessed	Significant		807	54C
2	Taylor's Mistake Bay		Scarborough	Bach and Setting	1392	643	No - not yet assessed	Significant		806	54C
5	Taylor's Mistake Bay		Scarborough	Bach and Setting	1427	643	No - not yet assessed	Significant		834	54C
6	Taylor's Mistake Bay		Scarborough	Bach and Setting	1391	643	No - not yet assessed	Significant		805	54C
7	Taylor's Mistake Bay		Scarborough	Bach and Setting	1426	643	No - not yet assessed	Significant		833	54C

<u>8</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1425</u>	<u>643</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>832</u>	<u>54C</u>
<u>9</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1424</u>	<u>643</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>831</u>	<u>54C</u>
				Taylor's Mistake Baches - South							
<u>28</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1390</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>804</u>	<u>54C</u>
<u>30</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1389</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>803</u>	<u>54C</u>
<u>31</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1388</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>802</u>	<u>53C</u>
<u>32</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1387</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>801</u>	<u>53C</u>
<u>33</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1386</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>		<u>800</u>	<u>53C</u>
<u>34</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1445</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>847</u>	<u>53C</u>
<u>35</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1422</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>829</u>	<u>53C</u>
<u>36</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1421</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>828</u>	<u>53C</u>
<u>37</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1420</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>827</u>	<u>53C</u>
<u>38</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1419</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>826</u>	<u>53C</u>
<u>39</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1418</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u> <u>Historic Area</u>	<u>825</u>	<u>53C</u>
<u>40</u>	<u>Taylor's Mistake Bay</u>		<u>Scarborough</u>	<u>Bach and Setting</u>	<u>1417</u>	<u>644</u>	<u>No - not yet assessed</u>	<u>Significant</u>	<u>7267</u>	<u>824</u>	<u>53C</u>

									Historic Area		
41	Taylors Mistake Bay		Scarborough	Bach and Setting	1416	644	No - not yet assessed	Significant	7267 Historic Area	823	53C
42	Taylors Mistake Bay		Scarborough	Bach and Setting	1415	644	No - not yet assessed	Significant	7267 Historic Area	822	53C
43	Taylors Mistake Bay		Scarborough	Bach and Setting	1414	644	No - not yet assessed	Significant	7267 Historic Area	821	53C
44	Taylors Mistake Bay		Scarborough	Bach and Setting	1413	644	No - not yet assessed	Significant	7267 Historic Area	820	53C
45	Taylors Mistake Bay		Scarborough	Bach and Setting	1412	644	No - not yet assessed	Significant	7267 Historic Area	819	53C
46	Taylors Mistake Bay		Scarborough	Bach and Setting	1411	644	No - not yet assessed	Significant	7267 Historic Area	818	53C
47	Taylors Mistake Bay		Scarborough	Bach and Setting	1385	644	No - not yet assessed	Significant		799	53C
				Taylors Mistake Baches - North							
48	Taylors Mistake Bay		Scarborough	Bach and Setting	1446	675	No - not yet assessed	Significant		848	53C
49	Taylors Mistake Bay		Scarborough	Bach and Setting	1384	645 675	No - not yet assessed	Significant		798	53C
51	Taylors Mistake Bay		Scarborough	Bach and Setting	1447	675	No - not yet assessed	Significant		849	53C
52	Taylors Mistake Bay		Scarborough	Bach and Setting	1448	675	No - not yet assessed	Significant		850	53C
55	Taylors Mistake Bay		Scarborough	Bach and Setting	1449	675	No - not yet assessed	Significant		851	53C

56	Taylor's Mistake Bay		Scarborough	Bach and Setting	1383	645 675	No - not yet assessed	Significant		797	53C
57	Taylor's Mistake Bay		Scarborough	Bach and Setting	1382	645 675	No - not yet assessed	Significant		796	53C
58	Taylor's Mistake Bay		Scarborough	Bach and Setting	1450	645 675	No - not yet assessed	Significant		852	53C
59	Taylor's Mistake Bay		Scarborough	Bach and Setting	1381	645 675	No - not yet assessed	Significant		795	53C
60	Taylor's Mistake Bay		Scarborough	Bach and Setting	1451	645 675	No - not yet assessed	Significant		853	53C
68	Taylor's Mistake Bay		Scarborough	Bach and Setting	1380	645 675	No - not yet assessed	Significant		794	48C
69	Taylor's Mistake Bay		Scarborough	Bach and Setting	1452	645 675	No - not yet assessed	Significant		854	48C
70	Taylor's Mistake Bay		Scarborough	Bach and Setting	1453	645 675	No - not yet assessed	Significant		855	48C
20	Templar Street		Richmond	Former Dwelling/Studio, Garden and Setting, The Sutton Heritage House and Garden	1405	654	Yes	Highly Significant	9845 Category 1	816	32C
61A	Tennyson Street		Sydenham	Dwelling and Setting	508	354	No - not yet assessed	Significant	1882 Category 2	285	46C
1	The Spur		Clifton	Dwelling and Setting	598	410	No - not yet assessed	Highly Significant		452	48C; H27
1	Ticehurst Road		Lyttelton	Dwelling and Setting, Islay Cottage	741	29	No - not yet assessed	Significant	3351 Category 2	372	52C; H31
2	Truscotts Road		Heathcote	St Mary's Church and Setting	511	403	No - not yet assessed	Highly Significant		355	47C
186	Tuam Street	201 St Asaph Street	Central City	Colonial Motor Company Garage and Setting	1368	634	No - not yet assessed	Highly Significant	3118 Category 2	783	39C; H19
200 210	Tuam Street		Central City	Commercial Building and Setting, Lawrie and Wilson Auctioneers	514	378	No - not yet assessed	Significant	3127 Category 2	690	39C; H19

209	Tuam Street		Central City	Former High Street Post Office and Setting	516	347	<u>No - not yet assessed</u>	Highly Significant		277	39C; H20
214	Tuam Street		Central City	Former Tuam Street Hall and Setting	515	606	<u>No - not yet assessed</u>	Significant	3140 Category 1	691	39C; H19
544	Tuam Street	544B, 544E Tuam Street	Phillipstown	Former Waterworks Pumping Station and Setting, No. 1 Pumphouse	520	389	<u>No - not yet assessed</u>	Highly Significant	3736 Category 2	335	39C
				St Barnabas Church							
8	Tui Street		Fendalton	St Barnabas Parish Hall and Setting	1304	212	<u>No - not yet assessed</u>	Significant		46	31C; H8
8	Tui Street		Fendalton	St Barnabas Church and Setting	188	212	<u>No - not yet assessed</u>	Highly Significant	3681 Category 1	47	31C; H8
24	Turners Road		Ouruhia	Dalraith Farm Building and Setting	521	467	<u>No - not yet assessed</u>	Significant		331	12C
30	Upper Church Road	32 Upper Church Road	Little River	St Andrew's Church and Setting	692	148	<u>No - not yet assessed</u>	Significant	5286 Category 2	465	69C
				Ngaio Marsh House							
37	Valley Road		Cashmere	Ngaio Marsh House Garden	1283	N/A	<u>N/A</u>	Highly Significant		675	46C
37	Valley Road		Cashmere	Former Dwelling and Setting, Ngaio Marsh House	522	628	<u>Yes</u>	Highly Significant	3673 Category 1	676	46C
	Victoria Street, between Peterborough-Montreal	95 Victoria Street	Central City	Jubilee Clock Tower and Setting	530	295	<u>No - not yet assessed</u>	Highly Significant	3670 Category 1	196	32C; H10
91	Victoria Street	A-F/91, 1H-3H/91, 1J-3J/91, 1K-3K/91, 1L-3L/91, 1M-3M/91 and N/91 Victoria Street	Central City	Victoria Mansions and Setting	529	296	<u>No - not yet assessed</u>	Highly Significant	3142 Category 2	195	32C; H10

169	Victoria Street		Central City	Former Dwellings and Setting, Santa Barbara	532	271	No - not yet assessed	Significant	4975 Category 2	154	32C; H10
				College House							
100	Waimairi Road		Ilam	College House Principal's Lodge and Setting	534	194	No - not yet assessed	Significant	7812 Category 1	770	30C; H12
100	Waimairi Road		Ilam	College House Entrance Foyer and Administration Block and Setting	1336	194	No - not yet assessed	Significant	7812 Category 1	771	30C; H12
100	Waimairi Road		Ilam	College House Chapel and Setting	1338	194	No - not yet assessed	Highly Significant	7812 Category 1	760	30C; H12
100	Waimairi Road		Ilam	College House Accommodation Block [South] Stanford, Carrington, Milford, Parr, Warren and Setting	1337	194	No - not yet assessed	Highly Significant	7812 Category 1	777	30C; H12
100	Waimairi Road		Ilam	College House Accommodation Block [North] Rymer, Chichele, Watts Russell and Setting	1339	194	No - not yet assessed	Highly Significant	7812 Category 1	755	30C; H12
100	Waimairi Road		Ilam	College House Library and Recreation Centre and Setting	1340	194	No - not yet assessed	Highly Significant	7812 Category 1	750	30C; H12
100	Waimairi Road		Ilam	College House Courtyard and Setting	1342	194	N/A	Highly Significant	7812 Category 1	21	30C; H12
129	Waimairi Road		Ilam	Former Fendalton Open Air School Classroom and Setting	535	190	No - not yet assessed	Significant		16	30C
10	Westenra Terrace		Cashmere	Dwelling and Setting, Rise Cottage	539	306	No - not yet assessed	Significant	1921 Category 2	207	46C
28	Wharf Road		Pigeon Bay	Knox Church and Setting	688	143	No - not yet assessed	Significant	5274 Category 2	469	65C

2	Whisby Road		Cashmere	Dwelling and Setting	540	283	No - not yet assessed	Highly Significant	3674 Category 1	182	46C
61	Wigram Road		Sockburn	Former A & P Showgrounds Treasurer's Building and Setting	341	199	No - not yet assessed	Significant		27	38C
4	William Street		Akaroa	Dwelling and Setting	1143	73	No - not yet assessed	Significant		509	77C; H37
15	William Street		Akaroa	Dwelling and Setting	707	54	No - not yet assessed	Significant	5447 Category 2	496	77C; H37
3	Winchester Street		Lyttelton	Dwelling and Setting	1187	6	No - not yet assessed	Highly Significant		417	52C; H31
13	Winchester Street		Lyttelton	Dwelling and Setting	1117	70	No - not yet assessed	Significant		405	52C
17	Winchester Street		Lyttelton	St Saviour's Church at Holy Trinity and Setting	1331	603	No - not yet assessed	Significant	1929 Category 1	739	52C; H31
23	Winchester Street		Lyttelton	Dwelling and Setting	1115	67	No - not yet assessed	Significant		395	52C; H31
28	Winchester Street		Lyttelton	Dwelling and Setting	1110	80	No - not yet assessed	Significant		396	52C; H31
32	Winchester Street		Lyttelton	Dwelling and Setting	1111	72	No - not yet assessed	Significant		394	52C; H31
34	Winchester Street		Lyttelton	Dwelling and Setting	1112	35	No - not yet assessed	Significant		391	52C; H31
36	Winchester Street		Lyttelton	Dwelling and Setting	1113	38	No - not yet assessed	Significant		390	52C; H31
38	Winchester Street		Lyttelton	Dwelling and Setting	1114	149	No - not yet assessed	Significant		388	52C; H31
39	Winchester Street		Lyttelton	Dwelling and Setting	1188	517	No - not yet assessed	Significant		384	52C; H31
1-5/14	Wise Street	47 Bernard Street, 24 Wise Street	Addington	Former Wood Brothers Flour Mill and Setting	541 1410	226 661	No - not yet assessed	Highly Significant	7339 Category 2	68	38C
2E	Woodard Terrace		Somerfield	MED Substation	544	N/A	No - not yet assessed	Significant		678	46C
157	Woodham Road		Avonside	Former Woodham Park Caretaker's House and Setting	1455	679	Yes	Significant		857	32C
	Woodhills Road,		Akaroa	Lampstand and Setting	1200	530	N/A	Significant		594	77C; H35

	between Lavaud-Felthams										
80	Woodills Road		Akaroa	Dwelling and Setting	668	483	No - not yet assessed	Significant	1737 Category 2	609	77C; H35
	Worcester Street, between Cambridge-Oxford	110, 142 Cambridge Terrace, 161 Oxford Terrace	Central City	Worcester Street Bridge and Setting	586	580	N/A	Highly Significant	1833 Category 2	218	32C; H15
				Former Canterbury College							
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	West Lecture Block and Setting	557	270	No - not yet assessed	Highly Significant	7301 Category 1	143	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Classics Building and Setting	551	270	No - not yet assessed	Highly Significant	7301 Category 1	144	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Men's Common Room and Setting	564	270	No - not yet assessed	Highly Significant	7301 Category 1	161	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Electrical Engineering Laboratory, School of Engineering, and Setting	554	270	No - not yet assessed	Highly Significant	7301 Category 1	162	32C; H15

2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Mechanical Laboratory, School of Engineering, and Setting	550	270	No - not yet assessed	Highly Significant	7301 Category 1	157	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Registry and Setting	562	270	No - not yet assessed	Highly Significant	7373 Category 1	186	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	College Hall and Setting	546	270	No - not yet assessed	Highly Significant	7301 Category 1	139	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Girls' High School/School of Art Block and Setting	548	270	No - not yet assessed	Highly Significant	7301 Category 1	141	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Biology and Observatory Block and Setting	549	270	No - not yet assessed	Highly Significant	7301 Category 1	159	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Christchurch Boys' High School Gymnasium and Setting	565	270	No - not yet assessed	Highly Significant	7301 Category 1	172	32C; H15

		Worcester Street									
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Christchurch Boys' High School and Setting	547	270	<u>No - not yet assessed</u>	Highly Significant	7301 Category 1	174	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Physics Building and Setting	558	270	<u>No - not yet assessed</u>	Highly Significant	7301 Category 1	166	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Electrical Engineering Extension, School of Engineering, and Setting	556	270	<u>No - not yet assessed</u>	Highly Significant	7301 Category 1	167	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Clock Tower Block and Setting	545	270	<u>No - not yet assessed</u>	Highly Significant	7301 Category 1	149	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	North and South Quadrangles and Setting	561	270	N/A	Highly Significant		150	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Chemistry Building and Setting	560	270	<u>No - not yet assessed</u>	Highly Significant	7301 Category 1	152	32C; H15

		Worcester Street, 40 Worcester Street									
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Library and Setting	555	270	No - not yet assessed	Highly Significant	7301 Category 1	153	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Hydraulic Laboratory, School of Engineering, and Setting	553	270	No - not yet assessed	Highly Significant	7301 Category 1	164	32C; H15
2	Worcester Street	25 Hereford Street, 39 Hereford Street, 30 Worcester Street, 40 Worcester Street	Central City	Students' Union and Setting	254	270	No - not yet assessed	Highly Significant	4907 Category 2	177	32C; H15
5	Worcester Street		Central City	Former Dwelling and Setting	566	269	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant		148	32C; H15
15	Worcester Street		Central City	Dwelling and Setting	567	274	No - not yet assessed	Significant	1891 Category 2	160	32C; H15
17	Worcester Street		Central City	Former Dwelling and Setting	568	275	No - not yet assessed	Significant	1892 Category 2	165	32C; H15

21	Worcester Street		Central City	Dwelling and Setting	569	277	<u>No - not yet assessed</u>	Highly Significant	1893 Category 2	168	32C; H15
23	Worcester Street		Central City	Former Dwelling and Setting	570	278	<u>No - not yet assessed</u>	Significant	1894 Category 2	170	32C; H15
69	Worcester Street		Central City	Former Digby's Commercial School/Worcester Chambers and Setting	571	342	<u>No - not yet assessed</u>	Highly Significant	1950 Category 2	679	32C; H15
115	Worcester Street	109BAA, 109BAE-BAH, 109BAJ-BAM, 109BBB, 109BBE, 109BY, 109BZ Worcester Street; 113 Worcester Street; 10A-B/113, 11A/113, 20A-B/113, 21A/113, 30A-B/113, 31A/113, 40A-B/113, 41A/113, 50A/113, 51A/113, 60A-B/113, 61A/113, 70/113, 71/113, 100A/113 Worcester Street; 113B, 115A and 121 Worcester Street	Central City	Commercial Building Façade and Setting, Former A W Smith and Son's Central Garage/Mayfair-Cinerama Theatre	576	337	<u>N/A</u>	Significant		263	32C; H16
116	Worcester Street		Central City	Commercial Building and Setting, Former State Insurance	577	609	<u>No - not yet assessed</u>	Highly Significant	1931 Category 2	692	32C; H16

124	Worcester Street	<u>217 Manchester Street</u>	Central City	Former Trinity Congregational Church and Setting	580	608	No - not yet assessed	Highly Significant	306 Category 1	270	32C; H16
154	Worcester Street		Central City	Christchurch Club and Setting	584	353	No - not yet assessed	Highly Significant	292 Category 1	284	32C; H16
229	Worcester Street		Central City	Dwelling and Setting	585	369	No - not yet assessed	Highly Significant		302	32C; CC
388	Worcester Street	84 Stanmore Road	Linwood	Former Linwood Town Board Offices and Setting	587	384	Yes Scheduled interior heritage fabric identified in Register of Interior Heritage Fabric	Highly Significant	5382 Category 2	327	32C
67	Yaldhurst Road		Upper Riccarton	Dwelling and Setting, Huntley	589	189	No - not yet assessed	Significant		15	30C; H18

Section 32 Evaluation Plan Change 13: Appendix 2 - Table of Reasons for Rule Amendments

DISTRICT PLAN TEXT AMENDMENTS

Key:

For the purposes of this plan change, any unchanged text is shown as normal text or in bold, any text proposed to be added by the plan change is shown as bold and text to be deleted as ~~bold strikethrough~~.

Text in bold red underlined is that from Schedule 3A of the Resource Management Act and must be included.

Text in green font identifies existing terms in Chapter 2 – Definitions. Where the proposed change contains a term defined in Chapter 2 – Definitions, the term is shown as bold underlined text in green and that to be deleted as ~~bold strikethrough in green~~. New definition in a proposed rule is bold green text underlined in black.

Text in purple is a plan change proposal subject to Council Decision.

Text in black/green shaded in grey is a Council Decision subject to appeal.

Text in blue font indicates links to other provisions in the district Plan and/or external documents. These will have pop-ups and links, respectively, in the on-line Christchurch District Plan.

Text highlighted in yellow is out of scope of consideration for PC14. It relates to operative and proposed text specific to zones which are not zoned residential or commercial in the city and Lyttelton – ie, text specific to other zones and the remainder of Banks Peninsula.

Chapter 2 Abbreviations and Definitions

Proposed text	Reasons for change
<p>Alteration of a heritage item</p> <p>in relation to Sub-chapter 9.3 Historic Heritage of Chapter 9 Natural and Cultural Heritage, means any <u>change</u>, modification or addition to a <u>heritage item</u>, <u>heritage setting</u> or <u>heritage fabric</u>, or a <u>building</u> in a <u>heritage area</u> which impacts on heritage fabric.</p> <p>Alteration of a heritage item includes:</p>	<p>Definition broadened to apply to heritage areas.</p> <p>Rewording of the overarching clause in the definition clarifies that changes being assessed as alterations may not always physically affect heritage fabric or be limited to affecting heritage fabric. For example, the impact could be a visual impact. Additions may affect the heritage form or both heritage form and fabric. An alteration may affect the wider tangible and intangible heritage values in Appendix 9.3.7.1 which contribute to the heritage significance of the heritage item.</p>

<p>a. permanent modification of, addition to, or permanent removal of, exterior or interior heritage fabric which is not decayed or damaged; and</p> <p>b. includes partial demolition of a heritage item;</p> <p>c. b- changes to the existing surface finish and/or materials; and</p> <p>d. e- permanent addition of fabric to the a heritage item or heritage fabric exterior or interior.</p> <p>In relation to a building, structure or feature which forms part of heritage item which is an open space heritage item, alteration includes:</p> <p>e. d- removal of, or modifications or additions to buildings, structures or features which are not individually scheduled as a heritage item;</p> <p>f. e- permanent modification or addition to garden or landscaping layout, paths, paving, circulation or on-site access, walkways or cycle ways;</p> <p>g. f- earthworks which change the profile of the landform (other than earthworks approved by subdivision consent);</p> <p>h. g- removal or transplanting of <u>a mature trees unless the tree is dead, in a state of irreversible decline, or is structurally unsound.</u></p> <p>h. in relation to cemeteries scheduled in Appendix 9.3.7.2, new planting on, or immediately adjoining, plots; and</p> <p>i. new buildings, structures or features.</p> <p>Alteration of a heritage item excludes:</p> <p>i. j- maintenance;</p> <p>j. k- repairs;</p> <p>k. l- restoration or reconstruction;</p> <p>l. m- heritage upgrade Building Code works;</p> <p>m. n- heritage investigative and temporary works; and</p> <p>o. reconstruction of new or replacement headstones, plaques or panels in church graveyards and cemeteries other than closed cemeteries.</p>	<p>The addition of “heritage setting” recognises that this is an activity which occurs in heritage settings which is also now recognised in a permitted activity rule.</p> <p>Removing redundant references in a. and d. to exterior and interior fabric as both are protected to the extent specified in the heritage schedule.</p> <p>Removing redundant reference to buildings, structures and features as the scope of the inclusions in relation to open spaces which are heritage items are set out in the list.</p> <p>Adding clarification in e. that modifications to structures, which are part of the open space item but are not items in their own right, includes their removal.</p> <p>In h. qualifying the condition of a tree that would warrant its removal to align with Council’s trees policy.</p> <p>Works in and adjoining plots in Council administered cemeteries is guided by Council’s policy and monumental works permit process (directed by the Cemeteries Bylaw 2013). Deletion of associated controls in the district plan is proposed (including i. and k. below) to remove duplication of processes. This makes the global resource consent redundant which is currently in place to cover works to monuments and plots which would otherwise require individual resource consents for alteration as well as a works permit.</p> <p>New buildings, structures or features (operative clause i.) are to be deleted from the alteration definition to remove duplication as they are included in rule 9.3.4.1.3 RD2 (RD2 consolidates operative RD2 and RD3) for new buildings, structures or features in open spaces which are heritage items. There is no change in activity status as the Alteration rule is also restricted discretionary.</p>
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	<p>For completeness, adding reconstruction to the list of other activities which are excluded from the Alteration definition.</p> <p>Amending the activity term “heritage upgrade works” to “heritage Building Code works” to better reflect the scope of the activity which no longer attempts to artificially distinguish between different levels of Building Code work. See Repairs definition.</p> <p>Deleting o. reconstruction which is redundant and inaccurate in relation to new headstones and plaques in open cemeteries (the scheduled cemeteries are currently all closed cemeteries).</p>
<p><u>Contributory building</u></p> <p>In relation to a heritage area, means the buildings identified in Appendix 9.3.7.3 as being contributory buildings. These buildings support and are consistent with the heritage values and significance of the heritage area, but are not defining buildings.</p>	<p>New definition to support proposed rules for new Residential Heritage Areas.</p>
<p><u>Defining building</u></p> <p>In relation to a heritage area, means the buildings identified in Appendix 9.3.7.3 as being defining buildings. These are buildings that are of primary importance to the heritage area and establish its heritage values and significance.</p>	<p>New definition to support proposed rules for new Residential Heritage Areas.</p>
<p>Demolition</p> <p>in relation to a heritage item, heritage setting, or a building in a heritage area, means permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and or form.</p>	<p>Definition broadened to apply to heritage areas.</p>

	<p>The word “substantial” implies a large amount. The wider meaning of the word also includes elements of substance but this aspect of the meaning is not explicit. Deleting this word removes the unintended interpretation that the scale of the removal of fabric is what distinguishes partial demolition from demolition. Where the principal façade of a building is proposed for demolition, for example, this could constitute the loss a minority of the building’s fabric but would result in the “complete or significant loss of heritage fabric <u>or</u> form” (could be one but not necessarily both heritage fabric and form). This loss could be fundamental to the significance of the building and could mean that it no longer met the criteria for scheduling. The wording change makes it clear that this scenario would be assessed as demolition.</p>
<p>Heritage fabric</p> <p>in relation to Sub-chapter 9.3 Historic Heritage of Chapter 9 Natural and Cultural Heritage, means any physical aspect of a heritage item, or heritage setting, or heritage area which contributes to its heritage values. In the case of the interior of a heritage item, it includes only that heritage fabric which is protected by in Appendix 9.3.7.2 Schedule of significant historic heritage for that heritage item. Heritage fabric <u>may</u> includes:</p> <ul style="list-style-type: none"> a. original and later material and detailing which forms part of, or is attached to, the interior or exterior of a building, structure or feature; b. <u>later fabric introduced as part of repairs, restoration or reconstruction;</u> c. the the patina of age resulting from the weathering and wear of construction material over time; d. the fixtures and fittings that form part of the design or significance of a heritage item, but excludes inbuilt museum and artwork exhibitions and displays; and e. for open space <u>a heritage items which is an open space</u>, built or nonbuilt <u>other</u> elements independent of buildings, structures or features, such as historic paths, paving, <u>trees</u>, and garden layout. 	<p>Definition broadened to apply to heritage areas.</p> <p>Addition of “protected by” (the schedule) in relation to interiors of heritage items to reflect the new approach to interiors protection which no longer relies on a prescriptive inventory of listed features, but on the description of the extent of protection noted in the schedule for the item.</p> <p>New fabric which has been authentically replicated to replace damaged or lost fabric is proposed to be specified as an existing category of later heritage fabric not currently named on the list of examples. This informs lay users of the Plan who may not be aware that this can be considered heritage fabric, but only where it contributes to the heritage values of the item. Replica fabric is considered heritage fabric where replication is based on conservation principles. Where this does not align with conservation principles it is not considered heritage fabric and could be assessed as neutral or intrusive in its impact on heritage values. “May” (include) has been added to clarify that it is not in every case that elements on the list of inclusions are assessed as heritage fabric – only when they contribute to the heritage values of the place.</p>

<p><u>Heritage fabric</u> excludes fabric certified in accordance with Appendix 9.3.7.6 Certification Certificate of non-heritage fabric.</p>	<p>Rewording the description of heritage items which are open spaces to better describe their nature and replacing the poor grammar/spelling of “nonbuilt” with a more accurate description of elements which are not buildings or structures.</p> <p>Additionally specifying trees to recognise that these are an existing category of heritage fabric which often have heritage values which contribute to the significance of the heritage item in addition to their arboriculture values, and independent of the status they may have as protected trees under the tree rules in the district plan.</p> <p>Correcting to reflect amended name of Appendix 9.3.7.6.</p>
<p>Heritage investigative and temporary works</p> <p>in relation to a <u>heritage item</u>, means temporary removal, recording, storage and reinstatement of undamaged <u>heritage fabric</u> where necessary for associated works to the <u>heritage item</u>. It may include:</p> <ul style="list-style-type: none"> a. temporary removal for investigation of <u>building</u> condition and determining the scope of works; and b. temporary removal of <u>heritage fabric</u> where the <u>heritage fabric</u> cannot be satisfactorily protected in situ; and c. core drilling. <p>It excludes the following activities where they are undertaken as part of <u>heritage upgrade Building Code works</u>:</p> <ul style="list-style-type: none"> d. core drilling; e. temporary lifting and/ or temporary moving off foundations; and f. temporary lifting and/or temporary moving of a <u>heritage item</u> to allow for ground, foundation and retaining wall remediation. 	<p>Amending the activity name “heritage upgrade works” to “heritage Building Code works” to better reflect the scope of the activity which no longer attempts to artificially distinguish between different levels of Building Code work. See Repairs definition.</p>
<p>Heritage item</p>	<p>Updating the convention that the Council now “schedules” rather than “lists” heritage items, to emphasise the regulatory protection under the district plan and distinguish from the terminology now used by Heritage New Zealand Pouhere Taonga which has a national list,</p>

<p>means an entry in Appendix 9.3.7.2 Schedule of significant historic heritage which has met the significance threshold for listing scheduling in the District Plan. Heritage items can be:</p> <ul style="list-style-type: none"> a. a building, buildings or group of interrelated buildings; b. a structure or feature, such as a bridge, monument, gun emplacement, whale pot or lamp stand; and c. <u>land which is</u> an open space, such as a square, park, garden or cemetery. <p>Heritage items exclude entries in Appendix 9.3.7.2 Schedule of significant historic heritage <u>where the heritage item has been demolished or relocated from the setting.</u></p>	<p>the New Zealand Heritage List/Rārangi Kōrero and “lists” heritage places.</p> <p>The addition of the words “land which is” (an open space) in c. seeks to better describe the nature of heritage items which are open spaces with a defined physical boundary and to support the assessment of new structures within that space. The definition of “building” in the Plan includes structures over the land, so these additional words seek to articulate that new structures, such as building overhangs, built on or over the land defined by the heritage item boundary are assessed as new buildings, structures or features in an open space which is a heritage item.</p> <p>The operative rule RD3 includes structures and features which are not buildings and it is proposed to consolidate this rule into RD2 to continue to enable assessment of new buildings, structures and features in open spaces which are heritage items. See equivalent change in heritage setting definition.</p>
<p>Heritage professional</p> <p>in relation to Rule 9.3.4 Historic heritage, Appendix 9.3.7.5 Heritage works plan and Appendix 9.3.7.6 Certificate of non-heritage fabric, means <u>a person who has been certified by Council as having:</u></p> <ul style="list-style-type: none"> a. a registered architect with a recognised post graduate qualification in a field related to heritage conservation or management and at least three years of experience, including experience on at least three projects where he/she has acted as the principal heritage advisor for works involving a heritage building listed by Heritage New Zealand and/or in a district plan; and/or a. b. a person with a degree or with a recognised post-graduate qualification in a field related to heritage conservation or management, and b. at least five years of experience <u>working</u> in heritage conservation or management, <u>and including</u> 	<p>Changes seek to simplify and clarify the criteria for meeting the definition of a Heritage Professional under the Plan. The new wording in the introductory phrase clarifies the process for becoming a Heritage Professional under the Plan definition via certification by Council.</p> <p>There is no heritage conservation imperative to differentiate between architects and other heritage professionals. Heritage professionals have different relevant experience and qualifications which they bring to heritage project teams including architectural qualifications. A heritage professional who is not an architect may work in a project team with an architect. In fairness to all applicants, it is proposed to set the number of qualifying heritage projects at the same level currently applying to architects.</p>

<p>c. experience on at least five three projects where he/she has <u>they have acted as a the</u> principal <u>principal</u> heritage advisor for <u>conservation</u> works involving a heritage building place <u>listed by Heritage New Zealand Pouhere Taonga and/or scheduled in a district plan, or of documented district level or higher significance, where the works have aligned with the principles of the ICOMOS New Zealand Charter 2010, and</u></p> <p>d. <u>membership of an organisation for heritage professionals such as ICOMOS New Zealand, New Zealand Archaeological Association, or Pū Manaaki Kahurangi New Zealand Conservators of Cultural Materials.</u></p>	<p>The “principal” identified in “principal heritage advisor” in c. has been removed to recognise that projects do not necessarily have more than one heritage advisor. A single heritage advisor may be engaged by an owner to provide conservation advice.</p> <p>The word “conservation” (works) has been specified in c. to set out the preference of heritage staff (which is not explicit) that qualifying projects must involve works associated with conservation of heritage fabric such as restoration or reconstruction rather than designing new work such as alterations and additions or new buildings. While alterations and new buildings may demonstrate how new work can be designed to be compatible with heritage fabric and values, they do not necessarily demonstrate an understanding of working on heritage fabric. Because the expression of what constitutes “works” has been made explicit, this has the effect of narrowing the range of qualifying projects to ensure the heritage professional has the relevant conservation experience.</p> <p>However in another respect, the range of qualifying heritage projects is also broadened in c. to recognise that places (which may contain structures but not necessarily buildings) may have equivalent heritage significance to scheduled or listed buildings without the formal statutory recognition.</p> <p>The addition of the reference to the ICOMOS New Zealand Charter 2010 and membership of heritage professional organisations is to seek to ensure that the work of certified heritage professionals aligns with the best practice conservation principles of these organisations. In this respect this is a narrowing of criteria.</p> <p>Some changes to the definition such as the addition of d. and the specifying of the types of qualifying projects are intended to tighten some requirements, but this is offset by other changes which are relaxing requirements to obtain heritage professional certification, such as reducing the number of required projects for heritage</p>
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	professionals other than architects (from existing). The intention is to enable those already with appropriate experience and emerging heritage professionals to be able to become certified with Council. The intention is not to make it more difficult to become a certified heritage professional.
<p>Heritage setting</p> <p>means an area surrounding a heritage item, and shown on the Heritage Aerial Map for that item, which is integral to its contextual heritage values and entry in Appendix 9.3.7.2 Schedule of significant historic heritage which, together with the associated heritage item, has met the significance threshold for listing in the District Plan. A heritage setting is the area around and adjacent to a heritage item that is integral to its function, meaning and relationships. Heritage settings have not been assessed as meeting the significance threshold for scheduling as and may include individually listed heritage items. Heritage settings <u>may</u> include:</p> <ul style="list-style-type: none"> a. buildings; b. <u>multiple heritage items</u> c. b-structures or features, such as fences, walls and gates, bridges, monuments, gun emplacements, whale pots, lamp stands and public artworks; d. c-gardens, lawns, mature trees and landscaping, water features, historic landforms; e. d-access, walkways and cycle ways, circulation, paths and paving; f. e-<u>land which is</u> open space; and g. f- spatial relationships. <p>Heritage settings exclude entries in Appendix 9.3.7.2 Schedule of significant historic heritage where the associated heritage item has been demolished or relocated from the <u>setting</u>.</p>	<p>Rewording to better articulate the nature, status and role of heritage settings which support heritage items and contribute to their heritage significance but do not have a status in the Plan independent of the heritage item.</p> <p>The addition of “may” recognises that the list of inclusions do not always apply to each heritage setting. For example heritage settings may sometimes but not always contain more than one individually scheduled heritage item which share a common historic and/or current spatial context. “Multiple heritage items” have been added to reflect one existing scenario.</p> <p>Consistent with the corresponding addition in the heritage item definition, “land which is” (open space) has been included in f. to better describe the parts of heritage settings which are open spaces with a physical boundary, and to support the assessment of new buildings in those spaces. The definition of “building” in the Plan includes structures over the land, so these additional words seek to articulate that new structures, such as overhanging structures meeting the building definition that are built on or over the land defined by the heritage setting boundary are assessed as new buildings in a heritage setting (existing rule RD2).</p> <p>The addition of this clause at the foot of the definition addresses the current issue of having a heritage setting left behind in the schedule and Plan maps when an item is demolished or relocated from the setting (see policy 9.3.2.2.1), and allows for the removal of the heritage setting protection when the heritage item no longer exists in the heritage setting. Heritage settings do not have an independent</p>

	status as they have not been assessed as reaching the criteria for scheduling in their own right as heritage items.
<p>Heritage upgrade <u>Building Code</u> works</p> <p>in relation to a <u>heritage item</u> or heritage setting, means works undertaken to satisfy or increase compliance with <u>Building Act 2004</u> and Building Code requirements. It may include:</p> <ul style="list-style-type: none"> a. structural seismic upgrades, <u>foundation works</u>, core drilling, temporary lifting and/or moving off foundations or permanent realignment of foundations; b. fire protection; c. provision of <u>safe</u> access; and d. temporary lifting and/or temporary moving of a <u>heritage item</u> to allow for ground, foundation and retaining wall remediation. d. <u>insulation and glazing upgrades</u>. <p>It excludes Building Code upgrade works undertaken as part of <u>repairs</u>, <u>reconstruction</u> or <u>restoration</u>.</p>	<p>The definition title better reflects the proposed scope of this activity to include all Building Code compliance work other than that associated with reconstruction and restoration (which are both already subject to Council planning certification or consenting processes). See Repairs definition.</p> <p>The removal of the redundant words “heritage setting” clarifies that Building Code works apply only to heritage items and are not a relevant consideration in heritage settings, noting the subservient status of heritage settings to heritage items. There is no associated consent requirement for Building Code works in heritage settings.</p> <p>Foundations works are proposed to be specified in clause a. of the definition to recognise that these works are often a major existing component of Building Code related projects to heritage buildings. This specification also clarifies the existing rule interpretation by Council (which has formed part of a Council planning practice note) that foundations are exterior to the building and are protected where the interior of a given building is not protected.</p> <p>The addition of “safe” (access) covered by this definition better reflects that it includes all types of access which are subject to Building Code compliance, such as safety handrails and roof access ladders in addition to disabled access.</p> <p>Deletion of redundant clause d. for temporary lifting or moving of a building captured in a.</p> <p>The specification of “insulation and glazing upgrades” clarifies the status quo that these are works undertaken to increase compliance with the Building Code and have potential effects that need to be</p>

	<p>assessed through a resource consent process. This removes any question that these works may be included in the rule for service systems upgrades relating to heating. An insulation upgrade triggers resource consent where the methodology requires the work to be undertaken from the exterior by removing the cladding or where the methodology requires the work to be undertaken from the interior by removal of linings and the building interior is protected on the heritage schedule. Glazing upgrades include double glazing and secondary glazing methodologies where a second glazing unit is added to the existing. These have the potential to require change to the existing fabric and may also have visual effects on the reading of the building fabric or form.</p> <p>It is proposed to include rather than exclude Building Code work associated with repairs (see Repairs definition) to simplify the interpretation of the provisions and enable these works to be assessed together via Heritage Works Plan or resource consent. While this change could potentially lead to some additional heritage repair projects requiring a Council planning certification or consenting process that would otherwise be permitted, it is anticipated that this would be in isolated cases, as in the Council Heritage team's experience since the Canterbury Earthquakes, works requiring Building Code compliance are often undertaken as part of a wider scope with optional components that require a Council planning certification or consenting process, for example for reconstruction, restoration and/or alteration. Note that removing the "repair" exclusion provides for the assessment of Building Code compliance work associated with repairs in the Building Code works activity, including repair in response to earthquakes and other natural hazards.</p>
<p>Heritage values</p> <p>means the following tangible and intangible attributes which contribute to the significance of a <u>heritage item</u> or <u>heritage area</u> and its <u>heritage setting</u>:</p>	<p>Definition broadened to apply to heritage areas.</p> <p>The removal of heritage settings from the definition more accurately describes the status quo, that it is the heritage item not the heritage</p>

<ul style="list-style-type: none"> a. historical and social values; b. cultural and spiritual values; c. architectural and aesthetic values; d. contextual values; e. technological and craftsmanship values; and f. archaeological and scientific values. 	<p>setting that meets the significance criteria for scheduling. The heritage setting contributes to the contextual values and significance of the heritage item and is therefore included in the values of the heritage item. The new inclusion of “heritage area” means that the definition now reflects the two types of heritage protection featured in the two chapter 9 heritage schedules in the Plan for heritage items and heritage areas.</p>
<p><u>Intrusive building or site</u></p> <p>In relation to a heritage area, means the buildings and sites identified in Appendix 9.3.7.3 as being intrusive buildings or sites. These are buildings or sites which detract from and are inconsistent with the heritage values and significance of the heritage area. Vacant lots are also included as intrusive within the streetscape of the heritage area.</p>	<p>New definition to support proposed rules for Residential Heritage Areas.</p>
<p>Maintenance</p> <p>in relation to a heritage item or heritage setting, or heritage area means regular and ongoing protective care of the item or setting to prevent deterioration and to retain its heritage value. It includes the following, where there is no permanent damage or loss of heritage fabric:</p> <ul style="list-style-type: none"> a. cleaning or, washing or repainting of exterior or interior fabric using a method which does not damage the surface of the heritage fabric; b. reinstating existing exterior or interior surface treatments; <u>including repainting</u>; c. temporary erection of freestanding scaffolding; d. laying underground services and relaying paved <u>existing</u> surfaces to the same footprint; e. upkeep of gardens, including pruning of trees, pruning or removal of shrubs and planting of new trees or shrubs (except planting within, or adjoining, plots within cemeteries); and f. in relation to <u>church graveyards</u>, crematoria and cemeteries, maintenance also includes: <ul style="list-style-type: none"> i. protective care and routine works to enable their ordinary functioning, such as temporary and reversible modifications or additions to buildings; 	<p>The activity of “repainting” in a. has been moved to the more appropriate category of reinstating surface treatments in clause b.</p> <p>The word “existing” replaces “paved” to slightly broaden what can be consider maintenance which was not intended to exclude routine relaying of other existing surfaces including grass.</p> <p>Removing the specification of planting in cemeteries in e. as this falls within the requirements of existing Council processes outside of the Plan (see explanation in Alteration definition).</p> <p>Specifying church graveyards in clause f. better reflects the status quo that these are a type of burial ground protected in the heritage items schedule in the Plan.</p> <p>Text changes in f. are proposed to better describe the scope of maintenance works in cemeteries and to removes reference to other activities that are not accurately described as maintenance. Deleted</p>

<p>ii. installation of plaques; ii. iii. restoration, repair and protective care and reinstatement of monuments heritage fabric; and iv. iii. disturbance of soil for burials and interment of ashes.</p>	<p>wording is redundant as works in scheduled cemeteries and church graveyards are addressed under the proposed P11 and will sit outside of the Plan.</p>
<p><u>Neutral building or site</u> In relation to a <u>heritage area</u>, means the <u>buildings</u> and sites identified in <u>Appendix 9.3.7.3</u> as being <u>neutral buildings</u> or sites. These buildings or sites do not establish, support or detract from the <u>heritage values</u> and significance of the <u>heritage area</u>.</p>	<p>New definition to support proposed rules for new Residential Heritage Area.</p>
<p>Reconstruction</p> <p>in relation to a <u>heritage item</u> or <u>heritage setting</u>, means to rebuild part of a building, structure or feature <u>an element</u> which has been lost or damaged, as closely as possible to a documented earlier form, <u>appearance and profile</u> and using mainly new materials. It includes:</p> <ul style="list-style-type: none"> a. <u>deconstruction</u> for the purposes of reconstruction; and b. <u>rebuilding architectural features such as windows, parapets and chimneys</u> c. b. Building Code upgrades works which may be needed to meet relevant <u>Building Code</u> standards as part of the reconstruction. 	<p>Deletion of “heritage setting” as the activity is not relevant to heritage settings in the Plan. There is no associated consent requirement for reconstruction in heritage settings.</p> <p>The term “element” has been applied in preference to “part of a building, structure or feature” to better distinguish the Reconstruction activity which applies to reinstating whole building features from repair of other damaged materials captured in the Repairs definition. These changes seek to remove current confusion between the scopes of these two defined terms and are not intended to result in any increase in consenting.</p> <p>“Appearance and profile” have been specified in addition to “form” to clarify that, while these are broadly captured in the conservation understanding of “form”, these are required outcomes of this activity which need to be made clear to lay people.</p> <p>The rebuilding of key features which are already anticipated by the Reconstruction activity have been explicitly stated in a new clause b. to further distinguish the activity from Repairs.</p> <p>Clause c. amends the wording around Building Code works to more accurately reflect the nature of the work which is required to achieve</p>

	the Reconstruction activity and may not be seen by the lay person as an upgrade. The use of the word upgrade is redundant.
<p>Relocation of a heritage item</p> <p>in relation to a <u>heritage item</u>, <u>or heritage setting</u>, <u>or heritage area</u>, means permanently moving part or all of a structure either within or beyond the <u>heritage setting</u> of a <u>heritage item</u>, <u>or within or beyond the site in a heritage area</u>. It excludes:</p> <ul style="list-style-type: none"> a. temporary lifting and/or temporary moving of a <u>heritage item</u> off its foundations; or b. permanent realignment of foundations of a <u>heritage item</u> where this is required for <u>heritage upgrade works</u>. 	<p>Definition broadened to apply to heritage areas.</p> <p>Deleting redundant exclusions for temporary lifting and moving and permanent realignment of foundations which form part of Building Code works. No intended consenting implication from this change.</p> <p>Deletion of redundant a. and b. relating to temporary lifting and moving and permanent foundation realignment which are specified in Heritage Building Code works definition.</p>
<p>Repairs</p> <p>in relation to a <u>heritage item</u>, <u>or heritage setting</u>, <u>or heritage area</u>, means to replace or mend <u>in situ</u> decayed or damaged <u>heritage fabric</u>, <u>using materials (including identical, closely similar or otherwise appropriate material) which resemble so that the form, appearance, and profile and materials of the heritage fabric are reinstated as closely as possible</u>. It includes:</p> <ul style="list-style-type: none"> a. <u>mending <u>heritage fabric</u> in situ</u> b. <u>replacement of <u>heritage fabric</u> which cannot be mended in situ</u> c. <u>temporary removal of <u>heritage fabric</u> where necessary for mending or temporary protection</u> d. a. temporary securing of <u>heritage fabric</u> for purposes such as making a structure safe or weathertight for temporary protection; and e. <u>mending <u>heritage fabric</u> in church graveyards and <u>cemeteries</u> scheduled in <u>Appendix 9.3.7.2</u>.</u> f. b. Building Code upgrades which may be needed to meet relevant standards, as part of the repairs. 	<p>Definition broadened to apply to heritage areas.</p> <p>Definition rewritten to more accurately and clearly reflect best practice conservation for repair. This change has no intended impact on consenting requirements.</p> <p>Deletion of “using materials (including identical, closely similar or otherwise appropriate material)” removes the current confusion as to what this includes and removes duplication of the following outcome in the sentence which is directed by the addition of the words “so that”. The retained wording “...as closely as possible” recognises that identical replication is not always practical and a case needs to be made that what is proposed is the option which achieves the best possible conservation outcome given practical considerations.</p> <p>The operative wording in the inclusions list implies that replacing fabric is an equally valid conservation alternative approach to repairing in situ in all circumstances which is not the case. The</p>

	<p>proposed wording seeks to emphasise the hierarchy that mending in situ is the first preference, replacement should only occur where fabric can be shown to be beyond mending in situ, and that temporary removal is a valid approach where necessary.</p> <p>Temporary securing clause d. has been rewritten to more clearly state the desired outcomes and promote the outcome of temporary protection which is vital to the retention and ongoing use of heritage items.</p> <p>The inserted reference to monumental works in e. recognises what works proposed to be a permitted activity (P11) which is currently addressed by a global consent (see reasons in Alterations definition).</p> <p>The current clause b. relating to the Building Code component of repairs (permitted) is proposed to be deleted and included in the Heritage Building Code works definition to be assessed via resource consent (see Heritage Building Code works definition and reasons).</p> <p>Works needed to meet Building Code are currently artificially split in the definitions and rules between repairs and Building Code work for other purposes. This proposed change will simplify interpretation of provisions and enable these works to be assessed together via resource consent. For a number of reinstatement projects (which in the last decade have generally been earthquake-related works) a lot of Heritage team staff time has been spent outside of the resource consent process and at pre-application stage determining whether the Building Code work proposed by an owner is necessary for reinstating the building (permitted repair) or is an upgrade which may be optional to enhance Building Code compliance or necessary for a change of use under the Building Act (currently requires resource consent for Heritage Upgrade Works).</p> <p>There are generally multiple possible methodologies for achieving Building Code compliance for a given aspect of a building, which have</p>
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	<p>a variety of impacts that are different in nature and effect on heritage fabric and values.</p> <p>Under the operative heritage provisions of the Plan, in some circumstances owners can currently make major changes to a building where it can be argued that this is the minimum required for Building Code compliance such as entirely replacing a foundation as permitted Repair without heritage advice or assessment or documentation by Council's Heritage team, and potentially without implementation of measures for temporary protection of heritage fabric during the works that would otherwise be required via a consent process. In some scenarios foundations need to be completely replaced in order to make the building habitable again. In other cases some parts of the foundation need to be replaced or augmented, but the nature of the damage is such that it is not necessary to replace the whole foundation, however full foundation replacement is proposed as it is the owner's preference. Proposed methodologies have the potential to result in unnecessary loss of heritage fabric and adverse effects on heritage values.</p> <p>The need for the works and the appropriateness of the methodology should be assessed through the consent process to manage the effects of the works to ensure they are no more than minor and the consent process also mandates recording of the works for public the record.</p>
<p>Restoration</p> <p>in relation to a heritage item or heritage setting, means to return the item or setting to a known earlier form, using mainly existing materials, by reassembly and reinstatement. It includes deconstruction for the purposes of restoration. It may also include removal of heritage fabric that detracts from its heritage value and <u>works to meet</u> Building Code requirements upgrades which may be needed to meet relevant standards, as part of the restored area.</p>	<p>Heritage setting has been deleted as the Restoration activity does not apply to works in heritage settings in the Plan. There is no associated consent requirement for restoration in heritage settings. The wording about meeting Building Code requirement has also been simplified.</p>

Chapter 6 General Rules and Procedures

6.8 Signs

6.8.4.1.1 Permitted activities

Proposed text	Reasons for change
<p>P13</p> <p>Signage in association with public walking and cycling tracks or areas of public open space that is for track marking, entrance identification, warning, direction, or interpretation of the natural or cultural environment.</p> <p><u>Advice note:</u> This rule does not apply to signage in heritage settings or in open spaces which are heritage items identified in Appendix 9.3.7.2, or to signage in heritage areas identified in Appendix 9.3.7.3, which are subject to the signage built form standards in 6.8.4.2.</p>	<p>a. Each sign shall be less than 0.25m² in area where used for track marking;</p> <p>b. Each sign shall be less than 2m² in area where used for track entrance identification, warning, direction, or interpretation.</p>
	<p>The intent of this change is to align assessment of signage in publicly owned open spaces which are heritage items and heritage settings with assessment of signage on privately owned heritage sites. A similar approach is proposed for earthworks (see below). Standard b. currently allows for certain types of signs to be larger (2m²) than other free standing signs in open space zones which are permitted to 1m² in area per sign. The existing standard in the heritage rules for place interpretation signage is a similar but slightly different area of 1.2m² which is proposed to be deleted in favour of relying on the permitted area and dimensions for each zone in the built form standards.</p> <p>This change will result in a more consistent approach by aligning the dimensions standard for all types of signs whether on publicly or privately owned land where they are located in heritage settings or open spaces which are heritage items. The reason for the signage and appropriateness of size, location, purpose and content can then be assessed via resource consent.</p> <p>A recent application for Council interpretation signage in central city open spaces bundled together multiple proposed signs that formed part of a single interpretation project in one application which enabled an overall consideration of appropriateness of locations. Where multiple interpretation signs can be coordinated through Council projects, the number of new consents needed for signs over 1m² area can be minimised.</p>

<p>6.8.4.2.4 Signs attached to buildings</p> <p>a. For signage on heritage items, on buildings in heritage items which are open spaces, and in heritage settings, and in heritage areas, the signage activity standard rules in Chapter 9 9.3.4.1.1 P4a Chapter 9 also apply applies.</p>	<p>This clause has been broadened to apply to heritage areas, and amended to identify the specific heritage signage standard which applies, and that it applies to buildings in as well as on heritage items, both individual buildings which are items and buildings in open spaces which are part of items. This is an omitted application of building signage and heritage items. The intention is to clarify the application of the existing rules in the signage chapter which distinguish signage on buildings (in this case) from free standing signs in 6.8.4.2.6, not to increase consenting obligations.</p>
<p>6.8.4.2.6 Free-standing signs</p> <p>a. Any free-standing sign located within a heritage setting identified in Sub-chapter 9.3 is subject to Rule 9.3.4.1 P6 and Rule 9.3.4.3 RD7 and the below table does not apply.</p> <p>a. b. The maximum number, area, width and height of free-standing signs shall be as follows:</p>	<p>This proposed deletion reflects the proposed deletion of the heritage setting standards in chapter 9.3. It is intended that there will no longer be any signage standards in chapter 9.3 relating to heritage settings, so no need to reference chapter 9.3. The signage rules and matters of discretion in sub-chapter 6.8 will continue to apply to signs on heritage sites and are proposed to cross-reference the heritage matters of discretion in 9.3.</p>
<p>6.8.5 Rules - Matters of Discretion</p> <p>6.8.5.1 All signs and ancillary support structures</p> <p>a. Whether the scale, design, colour, location and nature of the signage will have impacts on the architectural integrity, amenity values, character, visual coherence, and heritage values of:</p> <ol style="list-style-type: none"> the building and the veranda on which the signage is displayed and its ability to accommodate the signage; the surrounding area (including anticipated changes in the area); residential activities; and heritage items or heritage settings, heritage areas, open spaces, protected trees or areas possessing significant natural values. <p>...</p>	<p>This clause has been broadened to apply to heritage areas.</p> <p>Additional matter of discretion in i. to clarify status quo that in addition to matters of discretion in signage chapter, specific heritage signage matters of discretion in chapter 9.3 apply to signs in/on heritage items, settings and the newly created Residential Heritage Areas where they breach chapter 6 signage rules. This approach to cross-reference to the relevant matters of discretion in the heritage chapter aligns with the existing approach in the earthworks section of chapter 8.</p>

<p>h. Where the site is within the Akaroa <u>Township</u> Heritage Area, the matters set out in Rule 9.3.6.3.</p> <p>i. For temporary election or referendum signage that does not comply with Rule 6.8.4.2.7(g) the following matters of discretion also apply:</p> <p>i. Significant Trees – Rule 9.4.6(a)-(g) (Proposed Plan Change 5I treated as operative under s86F)</p> <p>j. Where the sign is located on or in a heritage item or in a heritage setting or heritage area, excluding Akaroa Township Heritage Area, the relevant matters set out in Rule 9.3.6.1n also apply.</p>	
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Chapter 8 Subdivision, Development and Earthworks

Proposed text	Reasons for change
<p>8.6.1 Minimum net site area and dimension</p> <p>Table 1. Minimum net site area – residential zones</p>	<p>New subdivision rules to support new built form standards for development in proposed Residential Heritage Areas (RHAs) (see chapter 14 reasons section below) to allow some limited intensification while still providing for the protection of the heritage values of the RHAs. These align as far as possible with Character Area standards, where RHAs and Character areas overlap or RHAs are located in the same operative zones with comparable existing density. (See rationale in Table 1: Density and Built Form Standards for Residential Heritage Areas (RHAs) in section 2 of the Plan Change 13 Historic Heritage s32 assessment.)</p>
<p><u>Additional standards</u></p>	
<p><u>In Residential Heritage Areas, the minimum net site area shall be:</u></p>	
<p><u>In the Heaton Street, Wayside Avenue and RNZAF Station Wigram Staff Housing Residential Heritage Areas</u></p>	<p><u>800m²</u></p>
<p><u>In the Church Property Trustees North St Albans Subdivision (1923) Residential Heritage Area</u></p>	<p><u>600m²</u></p>
<p><u>In the Piko/Shand (Riccarton Block) State Housing Residential Heritage Area</u></p>	<p><u>700m²</u></p>
<p><u>In the Shelley/Forbes Street, Englefield Avonville, Chester Street East/Dawson Street, Inner City West and Lyttelton</u></p>	<p><u>450m²</u></p>

<u>Residential Heritage Areas</u>	
<u>Residential Hills Overlay</u> <u>In the Macmillan Avenue Residential Heritage Area, the minimum net site area shall be:</u>	<u>800m2</u>

Proposed text	Reasons for change
<p>Chapter 8 Subdivision, Development and Earthworks</p> <p>8.8.12 Natural and cultural heritage</p> <p>a. ...</p> <p>b. Where the subdivision is of land which includes a heritage item or heritage setting listed in Appendix 9.3.7.2:</p> <p>i. The extent to which the subdivision has regard to, or is likely to detract from, the heritage values of the heritage item or heritage setting, or adversely affect the likely retention <u>and use or adaptive reuse</u> of the heritage item;</p> <p>ii. ...</p> <p>iii. Any measures relevant to the subdivision included in a conservation plan; and whether the proposal is supported by an expert heritage report(s) which provides for the ongoing retention, use or adaptive reuse, conservation and maintenance of the heritage item and heritage setting.</p> <p>iv. Any relevant matters of discretion set out in Rule 9.3.6.1.</p>	<p>Strengthening the matters of discretion for subdivision of heritage items and settings to assist in securing the future use of the heritage items which are subject to subdivision and to promote the proactive preparation by owners of important reports to protect the heritage item and setting from subdivision effects. Relevant reports include Temporary Protection Plans, Cyclical Maintenance Plans, Disaster Risk Management Plans and Conservation Plans. This text replaces matter iv. In the absence of preparation and implementation of these report findings buildings may have their heritage values compromised and/or be left to fall into disrepair and disuse. This amendment is in response to a number of subdivision proposals both prior to and since the Canterbury Earthquakes which have failed to consider a future use for the heritage item at the time of subdivision or have restricted the options for future use by compromising the heritage setting and existing access provision.</p>

8.9 Earthworks

8.9.2.1 Permitted activities – earthworks

P1 Activity Standard

Proposed Text		Reasons for change
Activity	Activity Standard	
<p>P1 Earthworks:</p> <p>a. not for the purpose of the repair of land used for residential purposes and damaged by earthquakes; and</p> <p>b. if in the Industrial General Zone (North Belfast), greater than 20 metres from:</p> <p>i. the surveyed point of the spring identified on the Outline Development Plan in Appendix 16.8.5; or</p> <p>ii. any spring not identified on the Outline Development Plan in Appendix 16.8.5, and which is within the area identified as Stormwater Management Area 1 on the outline development plan but not within Lots 5, 6 and 7 DP 71209, in which case the setback shall be measured from the head or heads of the spring where visible.</p> <p>Advice note:</p> <p>1. Chapter 5 contains additional requirements for earthworks within Flood Management Areas and Flood Ponding Management</p>	<p>a. Earthworks shall not exceed the volumes in Table 9 over any 12 month time period.</p> <p>b. Earthworks in zones listed in Table 9 shall not exceed a maximum depth of 0.6m, other than in relation to farming, quarrying activities or permitted education activities.</p> <p>c. Earthworks shall not occur on land which has a gradient that is steeper than 1 in 6.</p> <p>d. Earthworks involving soil compaction methods which create vibration shall comply with DIN 4150 1999-02 and compliance shall be certified through a statement of professional opinion provided to the Council from a suitably qualified and experienced chartered or registered engineer.</p> <p>e. Earthworks involving mechanical or illuminating equipment shall not be undertaken outside the hours of 07:00 – 19:00 in a Residential Zone.</p> <p>Advice note:</p> <p>1. Between the hours 07:00 and 19:00, the noise standards in Chapter 6 Rule 6.1.5.2 and the light spill standards at Chapter 6 Rule 6.3.6 both apply.</p> <p>f. Earthworks involving mechanical equipment, other than in residential zones, shall not occur outside the hours of 07:00 and 22:00 except where compliant with NZS6803:1999.</p>	<p>Sometimes due to breaching this standard, resource consent is required only for earthworks which are necessary and routine works such as landscaping and drainage. Consent is sometimes a disproportionate response to the scale and potential effects of the scope of works. Currently Temporary Protection Plan (TPP) are a standard condition of resource consent, but the associated effects during the works, which are most often related to vibration and impact damage, can be managed by requiring these to be addressed as a permitted standard for temporary protection measures (not necessarily a formal TPP document) rather than requiring consent where the earthworks fall within the parameters in the standard. A comparable heritage outcome can be achieved by removing the consent requirement.</p> <p>This proposed change reduces restrictions on heritage owners. There will be some projects such as landscaping and drainage in heritage settings, which do not involve new buildings requiring consent, which would be permitted as a result.</p> <p>In isolated cases earthworks will be proposed that involve re-contouring of the land that significantly alters the historic levels of the landscape and has potential heritage effects which may not be mitigated via TPP measures. Having a TPP standard in place would, however require owners to engage with the Council Heritage Team, providing an opportunity for staff to advocate for changes to such a proposal where necessary to mitigate effects to an acceptable level. Often major re-landscaping in heritage settings includes new structures meeting the building definition which then enables this</p>

	<p>Areas.</p> <p>2. Refer to P2 for earthworks for the purpose of the repair of land used for residential purposes and damaged by earthquakes</p>	<p>Advice note:</p> <p>1. Between the hours of 07:00 and 22:00, the noise standards in Chapter 6 Rule 6.1.5.2 apply except where NZS6803.1999 is complied with, and the light spill standards in Chapter 6 Rule 6.3.6 apply.</p> <p>g. Filling shall consist of clean fill.</p> <p>h. The activity standards listed in Rule 8.9.2.1 P3, P4 and P5.</p> <p>i. <u>Where Earthworks shall not occur within 5 metres of a heritage item scheduled in Appendix 9.3.7.2, or within the footprint of the heritage building which is otherwise subject to exemption 8.9.3 a. iv., or above the volumes contained in Table 9 within a heritage setting, listed in Appendix 9.3.7.2, details of temporary protection measures to be put in place to mitigate potential effects including vibration and impact damage on the heritage item must be provided to Council's Heritage team for comment at least 5 working days prior to the works commencing.</u></p> <p>j. In the Industrial General Zone (North Belfast): Activity Standards in Rule 8.6.14.</p> <p>Advice notes:</p> <p>1. The Erosion and Sediment Control Guidelines (prepared by Environment Canterbury) may be of assistance in terms of the design and location of any filter.</p>	<p>aspect to be assessed by Council via resource consent and presents an advocacy opportunity to influence the proposal overall.</p> <p>The second new component of the standard P1 i. introduces a new restriction for owners by applying the same TPP standard requirement for works within building footprints which are currently only subject to a building consent. Resource consent is only required where a TPP is not provided. This application of the standard recognises that works within the building footprint have the potential to cause damage to building foundations and the exterior envelope of the heritage building which can be avoided by use of temporary protection measures. The requirement to meet this standard is to be cross-referenced in the relevant exemption from the earthworks rules for works within building footprints.</p> <p>Excluding heritage items from this earthworks exemption for public parks and reserves in 8.9.3a. xii. would have the effect of making those publicly owned open spaces which are heritage items, such as Cathedral Square, Cranmer and Latimer Squares and Elmwood Park, subject to the same earthworks standard which applies to privately owned heritage items. This proposed change seeks to manage the potential heritage effects of earthworks across all heritage items regardless of ownership. By also changing the earthworks standard in P1 i. in conjunction with this change, to a requirement to provide temporary protection measures instead of triggering a consent, this facilitates permitted maintenance-related earthworks in open space heritage items such as relaying of existing surfaces such as grass or paving such as tennis courts, provided that temporary protection measures are designed to protect the heritage</p>
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8.9.3 Exemptions

- a. The following earthworks are exempt from the activity standards set out in Rule 8.9.2.1 P1 and P2:

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- iv. Any earthworks subject to an approved building consent where they occur wholly within the footprint of the building. For the purposes of this rule, the footprint of the building extends 1.8m from the outer edge of the wall. This exemption does not apply to earthworks associated with retaining walls/structures which are not required for the structural support of the principal building on the site or adjoining site. Where the building is a heritage item, the activity standard in 8.9.2.1 P1 i. applies.

...

- xii. Earthworks undertaken by Council or Canterbury Regional Council to maintain or upgrade their own parks and reserves. This exemption does not apply to earthworks within 5 metres of a heritage item or above the volumes contained in Table 9 in a heritage setting which are subject to activity standard 8.9.2.1 P1 i.

8.9.4.6 Amenity

- a. The level of alteration to existing ground levels and the degree to which the resultant levels are consistent with the surrounding environment.
- b. The resultant effects that result from the earthworks in terms of visual amenity, landscape context and character, heritage values, views, outlook, overlooking and privacy.

Chapter 9.3 Historic heritage

Proposed text	Reasons for change
<p>9.3.2.2.1 Policy – Identification, and assessment and scheduling of historic heritage items for scheduling in the District Plan</p>	
<p>a. Identify historic heritage throughout the Christchurch District which represents cultural and historic themes and activities of importance to the Christchurch District, and assess their heritage values for significance in accordance with the criteria set out in Appendix 9.3.7.1.</p> <p>b. Assess the identified historic heritage in order to determine whether each qualifies as a 'Significant' or 'Highly Significant' heritage item according to the following:</p> <p>i. to be categorised as meeting the level of 'Significant' (Group 2), the historic heritage shall:</p> <p>A. meet at least one of the heritage values in Appendix 9.3.7.1 at a significant or highly significant level; and</p> <p>B. be of significance to the Christchurch District (and may also be of significance nationally or internationally), because it conveys aspects of the Christchurch District's cultural and historical themes and activities, and thereby contributes to the Christchurch District's sense of place and identity; and</p> <p>C. have a moderate degree of authenticity (based on physical and documentary evidence) to justify that it is of significance to the Christchurch District; and</p> <p>D. have a moderate degree of integrity (based on how whole or intact it is) to clearly demonstrate that it is of significance to the Christchurch District.</p> <p>ii. to be categorised as meeting the level of 'Highly Significant' (Group 1), the historic heritage shall:</p> <p>A. meet at least one of the heritage values in Appendix 9.3.7.1 at a highly significant level; and</p> <p>B. be of high overall significance to the Christchurch District (and may also be of significance nationally or internationally), because it conveys important aspects of the Christchurch District's cultural and historical themes and activities, and thereby makes a strong contribution to the Christchurch District's sense of place and identity; and</p>	<p>Minor changes to the heritage items scheduling policy to improve clarity and accuracy. Addition of "heritage item" in clause b. to clarify that this policy relates to assessing heritage items for meeting the criteria for inclusion on the schedule of heritage items as distinct from the policy for assessment of heritage areas for inclusion on the separate heritage areas schedule.</p> <p>Removal of disused Group 1 and Group 2 alternative naming convention for Significant and Highly Significant heritage status categories which are favoured as more descriptive of the nature of the protection. The "Group 2" label appears to denigrate the importance of this group in relation to Group 1, rather than emphasising that these heritage items are Significant at a district level. This deletion has no implications for assessment against the criteria for scheduling.</p> <p>Amended text in c. ii. responds to the new approach to identifying the extent of protection for interiors of heritage items on the heritage items schedule which will now indicate for each item one of the following status categories for interior protection: "Yes", "No-not yet assessed", "N/A" (where item does not have an interior), or in a small number of cases where the extent of interior protection is "Limited to [specified fabric]". Where the interior is protected, the associated Statement of Significance linked from the item's entry in the schedule will include the interior values as part of the assessment, instead of relying on identifying every heritage feature (down to an incredible level of detail such as door handles) on a register,</p>

<p>C. have a high degree of authenticity (based on physical and documentary evidence); and</p> <p>D. have a high degree of integrity (particularly whole or intact heritage fabric and heritage values).</p> <p>c. Schedule significant historic heritage as heritage items and heritage settings where each of the following are met:</p> <ul style="list-style-type: none"> i. the thresholds for Significant (Group 2) or Highly Significant (Group 1) as outlined in Policy 9.3.2.2.1 b(i) or (ii) are met; and ii. in the case of interior heritage fabric, it is specifically <u>the extent of protection is identified in the schedule;</u> unless iii. the physical condition of the heritage item, and any restoration, reconstruction, maintenance, repair or upgrade work would result in the heritage values and integrity of the heritage item being compromised to the extent that it would no longer retain its heritage significance; and/or iv. there are engineering and financial factors related to the physical condition of the heritage item that would make it unreasonable or inappropriate to schedule the heritage item. <p>9.3.2.2.2</p> <p>Policy – <u>Identification, assessment and scheduling of Heritage areas</u></p> <p>a. Identify heritage areas groups of related historic heritage within a geographical area which represent important aspects of the Christchurch District's cultural and historic themes and activities and assess them for significance <u>to the Christchurch District</u> and their relationship to one another according to:</p> <ul style="list-style-type: none"> i. the matters set out in Policy 9.3.2.2.1 <u>whether the heritage area meets at least one of the heritage values in Appendix 9.3.7.1 at a significant or higher level;</u> and 	<p>which due to the scale of work involved in preparing these meant that only the interiors of publicly owned heritage items (a small proportion of the items schedule) are currently protected.</p> <p>The existing heritage areas policy title is to be amended in line with the items policy to reflect its function as a scheduling policy for heritage areas. It provides more detail to support the methodology for identification, assessment and scheduling of the newly proposed Residential Heritage Areas and associated rules.</p>
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<p>ii. the extent to which the <u>heritage area</u> and its <u>heritage values</u> contributes to <u>Christchurch District's</u> sense of place and identity; <u>has at least a moderate degree of integrity and authenticity; is a comprehensive, collective and integrated place, and contains a majority of buildings or features that are of defining or contributory importance to the heritage area.</u></p> <p>b. Schedule historic <u>heritage areas</u> that have been assessed as significant in accordance with <u>Policy 9.3.2.2.2</u> (a).</p> <p>9.3.2.2.3 Policy - Management of scheduled historic heritage</p> <p>a. Manage the effects of <u>subdivision</u>, use and development on the <u>heritage items</u>, <u>heritage settings</u> and <u>heritage areas</u> scheduled in <u>Appendix 9.3.7.2</u> and <u>9.3.7.3</u> in a way that:</p> <p>i. provides for the ongoing use and adaptive reuse of scheduled <u>historic heritage</u>, in a manner that is sensitive to their <u>heritage values</u> while recognising the need for works to be undertaken to accommodate their long term retention, use and sensitive <u>modernisation change</u> and the associated engineering and financial factors;</p> <p>ii. recognises the need for a flexible approach to heritage management, with particular regard to enabling <u>repairs</u>, <u>heritage investigative and temporary works</u>, <u>heritage upgrade-Building Code works</u> to meet <u>building</u> code requirements, <u>and restoration</u> and <u>reconstruction</u>, in a manner which is sensitive to the <u>heritage values</u> of the scheduled <u>historic heritage</u>, <u>and retains the current level of significance of heritage items and heritage areas on the schedule</u>,</p> <p>iii. subject to i. and ii. protects their particular <u>heritage values</u> from inappropriate <u>subdivision</u>, use and development.</p> <p>b. Undertake any work on <u>heritage items</u> and <u>heritage settings</u> scheduled in <u>Appendix 9.3.7.2</u> and <u>defining buildings</u> and <u>contributory buildings in heritage areas</u> scheduled in <u>Appendix 9.3.7.3</u> in accordance with the following principles:</p> <p>i. focus any changes to those parts of the <u>heritage items</u> or <u>heritage settings</u>, or <u>defining building</u> or <u>contributory building</u> which have more potential to accommodate change (other than where works are undertaken as a result of</p>	<p>Updating management policy to more comprehensively apply to heritage areas in more detail to align with the methodology for newly proposed Residential Heritage Areas and amendments to clarify the management outcomes sought.</p> <p>The word “modernisation” in a. i. has been replaced as it is not a term or process used in heritage conservation and wrongly creates an impression of necessary large scale change. It is accepted that heritage places need to change over time in a managed way to extend or expand their use and functionality.</p> <p>In a.ii. updating defined term from “heritage upgrade works” to more descriptive “heritage Building Code works”.</p> <p>Adding a qualification to “manner which is sensitive to the heritage values” to identify the accepted level of change - the works must protect the values of the item/area to the extent that its assessed level of significance is retained.</p> <p>Deleting text from b.i. which undermines Significant items. The emphasis should be on relevant considerations on a site by site basis (and factoring in level of significance as part of that), rather</p>
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<p>damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items;</p> <ul style="list-style-type: none"> ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, and heritage area, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings; iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, or heritage area, including from natural hazards; iv. document the material changes to the heritage item and heritage setting or heritage area; v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values. <p>9.3.2.2.5 Policy - Ongoing use of scheduled historic heritage heritage items and heritage settings</p> <ul style="list-style-type: none"> a. Provide for the ongoing use and adaptive re-use of heritage items and heritage settings scheduled in Appendix 9.3.7.2 and defining buildings and contributory buildings in heritage areas scheduled in Appendix 9.3.7.3 (in accordance with Policy 9.3.2.2.3), including the following: <ul style="list-style-type: none"> i. repairs and maintenance; ii. temporary activities; iii. specific exemptions to zone and transport rules to provide for the establishment of a wider range of activities; iv. alterations, restoration, reconstruction and heritage upgrade Building Code works to heritage items, including seismic, fire and access upgrades; v. signs on heritage items and within heritage settings; and vi. new buildings in heritage settings; Subdivision and new development which maintains or enhances access to heritage items, defining buildings and contributory buildings. 	<p>than generalising appropriate change by level of significance.</p> <p>Removing alternative Group 1/2 terminology as discussed in Policy 9.3.2.2.1 reasons.</p> <p>Expanding use policy to apply to heritage areas and subdivision.</p> <p>Updating defined term from “heritage upgrade works” to more descriptive “heritage Building Code works”.</p> <p>Addition to recognise subdivision which has been omitted from the policy (and the subdivision chapter relies on the historic heritage policies). Inclusion of access to reflect the importance of retaining vehicle and pedestrian access and taking opportunities to improve access as part of facilitating ongoing use and adaptive reuse of heritage items, settings and buildings with heritage values in heritage areas. This change seeks to address the long-standing issue of proposals, submitted to Council for new buildings and subdivisions under the present and previous district plans, which do not consider how heritage items and settings will be integrated into new developments to safeguard their future retention and use.</p>
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9.3.2.2.8 Policy - Demolition of ~~scheduled historic heritage~~ of heritage items

- a. When considering the appropriateness of the demolition of a heritage item scheduled in Appendix 9.3.7.2 or a defining building or contributory building in a heritage area scheduled in Appendix 9.3.7.3, have regard to the following matters:
- i. whether there is a threat to life and/or property for which interim protection measures would not remove that threat;
 - ii. whether the extent of the work required to retain and/or repair the heritage item or building is of such a scale that the heritage values and integrity of the heritage item or building would be significantly compromised, and the heritage item would no longer meet the criteria for scheduling in Policy 9.3.2.2.1.
 - iii. whether the costs to retain the heritage item or building (particularly as a result of damage) would be unreasonable;
 - iv. the ability to retain the overall heritage values and significance of the heritage item or building through a reduced degree of demolition; and
 - v. the level of significance of the heritage item.

Expanding demolition policy to apply to heritage areas.

Qualifying the words "significantly compromised" to identify the extent of necessary change for repair options that could justify demolition. If there was an alternative proposal for works which enabled the heritage item to continue to meet the criteria for scheduling as a Significant (at minimum) heritage item then demolition would not be justified under this clause of the policy.

9.3.3 How to interpret and apply the rules

- a. These rules apply to **heritage items** and **heritage settings** scheduled in [Appendix 9.3.7.2](#) - Schedule of Significant Historic Heritage as Highly Significant (~~Group 1~~) and Significant (~~Group 2~~), and **heritage areas**.
- b. The planning maps identify sites that contain a **heritage item** and **heritage setting**, and **heritage areas**. Reference should also be made to:
 - i. [Appendix 9.3.7.2](#) - Schedule of Significant Historic Heritage which includes links to the Statement of Significance, Heritage Aerial Map and Planning Map for each heritage item;
 - ii. [Appendix 9.3.7.3](#) - Schedule of Heritage Areas, which includes links to the Residential Heritage Area Record Forms, Heritage Aerial Map, Contributions Map and Planning Map for each heritage area;
 - iii. ~~[Appendix 9.3.7.7](#) - The Heritage Aerial Maps.~~ [Appendix 9.3.7.4](#) – Heritage item and heritage setting exemptions from zone and transport rules
 - iv. [Appendix 9.3.7.5](#) – Heritage Works Plan
 - v. [Appendix 9.3.7.6](#) - Certificate of Non-Heritage Fabric
- c. [Appendix 9.3.7.2](#) - Schedule of Significant Historic Heritage contains the **heritage item(s)** which have met the significance ~~threshold criteria~~ in [Policy 9.3.2.2.1](#) and their associated **heritage setting**. ~~Where the **heritage item** is an area of open space, this is stated in the schedule in [Appendix 9.3.7.2](#). Where the interior of a **heritage item** is specifically scheduled this is stated in [Appendix 9.3.7.2](#), with the specific interior **heritage fabric** protected for that **heritage item** described in the Register of Interior Heritage Fabric which is a document incorporated by reference in this **District Plan**. **Heritage settings** do not have a status in the Plan which is independent of the **heritage item**. Some open spaces have met the criteria to be heritage items in their own right and may also contain other heritage items and heritage settings, or other structures and features which are not separately scheduled. Where scheduled heritage items are located together and have related heritage values they are grouped together as a “place” with a collective name in the schedule in [Appendix 9.3.7.2](#).~~
- d. Scheduled Interiors – Where interior heritage fabric of a **heritage item** is protected by the rules in [Chapter 9.3](#) this is shown in the Scheduled Interior column in [Appendix 9.3.7.2](#).
- e. The Heritage Statement of Significance for each scheduled item and the Residential Heritage Area Record Form and Site Record Forms for each heritage area can be accessed from a link in the ~~Group~~ schedules in [Appendix 9.3.7.2](#) and [Appendix 9.3.7.3](#). Statements of Significance and Residential Heritage Area Record Forms do not form part of the Plan, and are simply a ready

The How to interpret and apply the rules section has been reordered to improve clarity and readability. This section was redrafted numerous times during the hearings process for the District Plan Review (2016 heritage chapter Decision 45) and some detailed direction was omitted.

Some additional notes have been added to improve understanding of the status of heritage settings and items which are open spaces, neither of which are currently well articulated in the chapter or understood by users of the Plan.

Removing the dual naming of the levels of significance in a. to simplify terminology and focus on significance to the district rather than making a somewhat artificial distinction between groups which tends to imply the second group, Group 2 is relatively unworthy.

Adding references in b. to draw attention to each appendix and its function to improve consistency as only some are currently referenced, and highlighting where to access key linked documents and maps including for new heritage areas.

Heritage Aerial Maps appendix to be deleted. It is not searchable and is redundant as it duplicates the link to the aerial map in each entry in the schedule. The maps are more easily accessed from the links in the schedule which are incorporated by reference.

Replacing term “threshold” in c. to align with term “criteria” used in policies.

Updating descriptions of the format of the schedule entries.

<p>reference tool for recording information known to the Council that supported scheduling under Policy 9.3.2.2.1 and Policy 9.3.2.2.2. Statements of Significance and Residential Heritage Area Record Forms may be updated by the Council from time to time if further information becomes available.</p> <p>d. f. The Heritage Aerial Maps—Heritage Items and Heritage Settings can be accessed via Appendix 9.3.7.2 by clicking the link in the Heritage Aerial Map Number column next to the for the relevant heritage item in the schedule. The Heritage Aerial Maps show an outline of each heritage item and heritage setting. The heritage item outline (solid black line) shows the extent of the roofline and the footprint of the parts or whole of the features contained within the heritage item. The Heritage Aerial Maps also show the extent of the associated heritage setting (dotted white line), associated with heritage items. Heritage settings often, which do but not always, follow cadastral boundaries. Some open spaces contain multiple individual heritage items and settings and have status as a heritage item in their own right. Where scheduled heritage items are located together and have related heritage values they are grouped with a collective name in Appendix 9.3.7.2—Schedule of Significant Historic Heritage.</p> <p>g. e. The rules that apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and heritage areas scheduled in Appendix 9.3.7.3 are contained in the activity status tables (including activity specific standards) in Rules 9.3.4.1.1 to 9.3.4.1.6. <u>These rules do not apply to Akaroa Township Heritage Area (HA1). The matters of discretion for the Akaroa Township Heritage Area in Rule 9.3.6.3 apply when a rule in the Plan is breached.</u></p> <p>h. f. Activities within heritage items, heritage settings and heritage areas scheduled in Appendix 9.3.7.2 and 9.3.7.3 are also subject to the:</p> <ul style="list-style-type: none"> i. rules contained in other sub-chapters of Chapter 9 Natural and Cultural Heritage; ii. rules in the relevant zone chapters; and iii. activity status tables, rules and standards in the following chapters (unless stated otherwise below): <ul style="list-style-type: none"> 4 Hazardous Substances and Contaminated Land; 5 Natural Hazards; 6 General Rules and Procedures including signs; 7 Transport; 8 Subdivision, Development and Earthworks; 10 Designations and Heritage Orders; and 11 Utilities and Energy. 	<p>Specifying status quo in g. that rules do not apply to Akaroa Township Heritage Area (and will not apply until site by site assessment can be completed and notified). This replaces current clause n. to more explicitly explain how the provisions apply to the Akaroa heritage area.</p> <p>Highlighting the signage sub-chapter in cross-reference to other chapters in h. which has particular relevance among the General Rules to heritage items and settings.</p> <p>Deleting duplication in i. of explanation about application of exemptions which is contained in exemptions appendix.</p> <p>Updating wording in j. to reflect changes to signage provisions in relation to heritage items and settings.</p> <p>In k., more correctly describing the application and coverage of rules relating to heritage settings.</p>
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~~g.~~ i. Specific exemptions to zone and transport rules to enable a wider range of activities to establish within scheduled **heritage items** and **heritage settings** are identified in [Appendix 9.3.7.4](#). These specific exemptions only apply where:

- ~~i. the **heritage item** is retained in situ; or~~
- ~~ii. resource consent has been granted for relocation of the **heritage item** within its **heritage setting**.~~

j. ~~h.~~ For **signage** in or on **heritage items** and in **heritage settings** scheduled in [Appendix 9.3.7.2](#) the rules and Matters of Discretion in Chapter 6.8 apply, as well as those in ~~and Chapter 9.3~~ apply, except as expressly stated under [Rule 9.3.4.1.1 P6](#) and [Rule 9.3.4.1.3 RD7](#).

k. ~~l.~~ Activities ~~are permitted in **heritage settings** scheduled identified in [Appendix 9.3.7.2](#) (subject to other rules in this Plan), except for~~ are subject to rules for new **buildings** in **heritage settings** ([Rule 9.3.4.1.3 RD2](#)), ~~and~~ temporary structures and **signage** in **heritage settings** ([Rule 9.3.4.1.1](#) and [Rule 9.3.4.1.3 P4, P5 and P6](#)), and earthworks and subdivision ([Chapter 8](#)).

l. ~~j.~~ The rules that relate to **utilities** within or on **heritage items** or **heritage settings** can be found in [Chapter 11](#) Utilities and Energy. The rules in Sub-chapter 9.3 do not apply to **utilities**, other than the matters of discretion in [Rule 9.3.6](#).

m. ~~k.~~ The rules in [Chapter 11](#) that relate to **heritage items** or **heritage settings** shall not apply to works undertaken to electrical equipment located within **heritage items** in the [Appendix 9.3.7.2](#) -Schedule of Significant Historic Heritage as **heritage item** numbers (~~HIDs~~) 201, 207, 489, 544, 600 and 624, where such works are associated with the replacement, repair, maintenance and minor upgrading of the **electricity distribution** network.

~~l. The rules in [Chapter 11](#) that relate to **heritage items** shall not apply to the Hagley Park **heritage item** (1395), other than to **heritage items** and **heritage settings** individually scheduled in the Schedule of Significant Historic Heritage in [Appendix 9.3.7.2](#).~~

n. ~~m.~~ The following exemptions apply in relation to [Rule 9.3.4.1](#) - Activity Status Tables

- i. For the Annandale Woodshed Woolshed **heritage setting** (12 Starvation Gully Road, [Heritage Setting Number 535](#)), [Rule 9.3.4.1.3 RD1](#) and [RD2](#) shall not apply to the modification of, or new stockyards within, the **heritage setting** shown on [Heritage Aerial Map 476](#).
- ii. For the Elmwood Park **heritage item** ([Heritage Item Number 243](#)), the rules for **heritage items** shall not apply to the hatched area shown on the [Heritage Aerial Map 672](#).

Adding references in k. to omitted activities that are controlled in heritage settings.

Deleting unnecessary acronym HID in m. and shortened form of word Number (no.) in n.

Deleting operative clause k. containing erroneous reference to application of Chapter 11 rules for Hagley Park covered in n. iii.

Correcting error in reference to name of heritage item to Annandale Woolshed in n.

Inserting item numbers to be consistent with existing referencing of item numbers elsewhere.

Deleting redundant references to planning map and schedule in n. for consistency with other references to items and settings. Correcting number reference in schedule in n. iv. which is the heritage setting not item number.

Cross-reference in n. iv. to rule in zone chapter which applies to the Cricket Pavilion.

<p>iii. For the Hagley Park heritage item (HID Heritage Item Number 1395) as identified on the planning maps and in Appendix 9.3.7.2, the rules for heritage items shall not apply to Hagley Park other than to heritage items and heritage settings within Hagley Park individually scheduled in Appendix 9.3.7.2.</p> <p>iv. For the Hagley Oval Cricket Pavilion Setting (HID Heritage Setting Number 242) as identified in Appendix 9.3.7.2 and Heritage Aerial Map No. 93, the rules for heritage settings shall not apply to activities that are permitted by Rule 18.4.1.1 P25 and P26. <u>However Rule 18.4.2.8 requires protection of the heritage setting during construction works.</u></p> <p>n. The matters of discretion for the Akaroa Heritage Area (HA1) in Rule 9.3.6.3 apply when triggered by a rule in the zone chapter.</p> <p>o. The Council maintains a record of information held in relation to scheduled historic heritage in the form of a Heritage Statement of Significance (HSOS). A copy of the relevant HSOS can be accessed via the electronic plan through a link from the group column in Appendix 9.3.7.2 Schedule of Significant Historic Heritage or a hard copy can be requested from the Council. The HSOS does not form part of the plan, and is simply a ready reference tool recording information known to the Council that supported the RMA s32 evaluation for the Chapter. The HSOS may be updated by the Council from time to time, if further information becomes available.</p> <p>Advice note:</p> <p>1. Reference should also be made to other applicable legislation and requirements including the following:</p> <ul style="list-style-type: none"> a. The Building Act and Building Code; b. The Heritage New Zealand Pouhere Taonga Act 2014 in relation to any modification or destruction of archaeological sites; c. In relation to crematoria and Council-administered cemeteries, work involving monuments will also require a permit for monumental works Permit from the Council; and d. Any work affecting heritage items and heritage settings scheduled in Appendix 9.3.7.2 which may be subject to heritage orders in Chapter 10 are required to comply with the separate procedures specified in Part 8 of the Resource Management Act 1991. 	<p>Operative clauses n. and o. deleted as have been incorporated into other clauses above.</p> <p>Deleting “crematoria” from the Advice Note c. as these are private operations not Council facilities and are not subject to the monumental works permits applying to Council-administered cemeteries. Replacing title case with lower case letters for “monumental works” to reference the nature of the permit rather than an official name.</p> <p>Adding chapter reference in Advice note d. for ease of use when finding heritage order provisions.</p>
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<p>9.3.4.1 Activity Status Tables</p> <p>9.3.4.1.1 Permitted activities</p> <p>a. The following rules apply to <u>heritage items, and heritage settings, and heritage areas</u> scheduled in <u>Appendix 9.3.7.2 or Appendix 9.3.7.3, (excluding the Akaroa Township Heritage Area)</u>, and identified on the Planning Maps.</p> <p>b. The activities listed below are permitted activities if they meet the activity specific standards set out in this table.</p> <p>c. Activities may also be controlled, restricted discretionary, discretionary, non-complying, or prohibited as specified in Rules <u>9.3.4.1.2 to 9.3.4.1.6</u>.</p> <p>d. <u>In the Lyttelton Residential Heritage Area, until site by site assessments can be completed and notified, buildings constructed prior to 1930 and heritage items scheduled in Appendix 9.3.7.2 will be assessed as defining buildings; buildings constructed between 1930 and 1959 will be assessed as contributory buildings; and buildings constructed from 1960 onwards will be assessed as neutral buildings or intrusive buildings. Refer to Building Age map in Appendix 9.3.7.3.2.</u></p> <p>e. d. The rules in the table below include restrictions on what may be done with <u>heritage fabric</u>. Confirmation that particular fabric is not <u>heritage fabric</u>, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with <u>Appendix 9.3.7.6 - Certification Certificate</u> of non-heritage fabric.</p> <p>f. e. Exemptions relating to this rule can be found in Rule <u>9.3.3 n.m.</u></p>		<p>Adding a more visible advice note here to complement note in How to interpret and apply the rules to provide guidance on existing status of Akaroa Township Heritage Area.</p> <p>Lyttelton has been proposed as one of the 11 Residential Heritage Areas (RHAs) to be introduced in the Plan. The site by site analysis which has been undertaken for the other RHAs has not yet been completed. In the interim the Building Age Appendix 9.3.7.3.2 will be used to assess the building categories for applying the rules to Lyttelton Heritage Areas.</p>
Proposed text		Reasons for change
Activity	Activity specific standards	
P1	<p><u>Maintenance of a heritage item or a building in a heritage area.</u></p> <p>a. Any temporary scaffolding must be erected:</p> <p>i. without fixing to the <u>heritage item</u> (except where this would breach health</p>	<p>The first standard has two parts so the second part relating to protective material has been moved into a separate standard to distinguish this as a separate requirement from how the</p>

		<p>and safety requirements) and</p> <p>ii. <u>protective material must be used to prevent damaging the surface of the heritage fabric; or</u></p> <p>ii. in accordance with the design and/or supervision of a heritage professional, and, where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.</p>	<p>scaffolding is constructed ("without fixing").</p> <p>The following permitted activity standard providing an alternative standard for design/supervision of a heritage professional is considered unnecessary and is proposed to be deleted as the scaffolding design will be dictated by safety requirements which a heritage professional will need to accommodate. A heritage professional may oversee the use of protective material to prevent damage from scaffolding as part of their role in ensuring suitable temporary protection measures are in place across the site prior to works starting. Likewise an architect or designer will generally be employed to design structural details. The necessary outcome to be highlighted in the standard is that protective material must be used rather than the outcome being to dictate that particular professionals are required to supervise a specific aspect of temporary protection.</p>
P2	<p><u>Repairs to a heritage item or to a building in a heritage area, and heritage investigative and temporary works.</u></p>	<p>a. <u>A scope of works and proposed temporary protection measures are to be submitted to Council's Heritage team for comment at least 10 working days prior to the work commencing.</u></p> <p>b. a- <u>The heritage fabric removed is shall be limited to the amount necessary to carry out the works repairs.</u></p> <p>c. <u>Undamaged heritage fabric (excluding core drilling samples), being temporarily removed, shall be recorded, stored and reinstated on completion of the works.</u></p> <p>b. Any repairs shall be undertaken:</p> <p>i. in accordance with the following:</p> <p>d. A- <u>any temporary scaffolding must be erected without fixing to the heritage item</u></p>	<p>Permitted activity standards for repairs and heritage and investigative and temporary works (currently P2) have been consolidated as they share relevant standards and to remove duplication.</p> <p>A new permitted activity standard has been introduced (new clause a.) to improve visibility of repair projects for Council's Heritage team which in most cases extend to more than just replacement of a few weatherboards. Where the scope is narrow, the standard is flexible enough that this can take the form of a simple email to confirm the scope and a full Temporary Protection Plan may not be necessary. The standard encourages owners to discuss their proposals with Council's Heritage team (many do already) to ensure they meet the repair definition and are observing best practice conservation and so staff can share advice about conservation methodologies and engaging appropriate specialists. Often some of the work falls outside of the Repairs definition and this provides an opportunity to identify where</p>

		<p>(except where this would breach health and safety requirements) and protective material must be used to prevent damaging the surface of the heritage fabric;</p> <p>e. B- introduced or new materials and new work shall be identifiable by use of a recognized conservation technique such as date stamping; and</p> <p>f. C- the any area the heritage fabric has been removed from shall be made weathertight; and</p> <p>g. <u>a photographic record taken prior to, during the course of the works and on completion, shall be submitted to Council's Heritage team within three months of the completion of the work.</u></p> <p>Or</p> <p>in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.</p>	<p>consent is required and to document projects that would otherwise not to be recorded on Council records where they are not required to follow a Council planning process.</p> <p>Proposed to extend the permitted activity standards relating to treatment of undamaged heritage fabric which currently applies to heritage investigative and temporary works to also cover repairs to reflect best practice conservation.</p> <p>Photographic recording of changes to heritage items is an existing matter of discretion proposed to be added as a new activity standard to reflect best practice conservation and assist in providing a record of permitted works for Council which are not otherwise documented through a Council planning process. For limited scopes of work a small number of photos at each stage of the works may be adequate. This is intended to be a modest additional requirement commensurate in scale to the scale of the works.</p> <p>The above new activity standards are considered more functional than the heritage professional activity standard (proposed for deletion) in providing useful information to enable Council's Heritage team to provide pre-works advice and for Council's records. The current heritage professional standard does not require any evidence that the owner has met this standard. Council's Heritage team will encourage owners to employ a heritage professional to provide the information required to meet the other activity standards, although this is not always practical or necessary for all projects particularly some of the smaller project scopes.</p>
P3	Heritage investigative and temporary works.	<p>a. Heritage fabric removed is limited to the amount necessary to carry out the associated work.</p> <p>b. Any heritage investigative and temporary</p>	Current P3 and standards consolidated with P2 above.

		<p>works shall be undertaken:</p> <p>i. in accordance with the following:</p> <p>1. removed heritage fabric (excluding core drilling samples) shall be recorded, stored, and reinstated on completion of the works; and</p> <p>2. the area the heritage fabric is removed from shall be made weathertight.</p> <p>Or</p> <p>ii. in accordance with the design and/or supervision of a heritage professional, and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.</p>	
P4 P3	<p>Temporary buildings or structures for events in a heritage item which is an open space or in a heritage setting or heritage area.</p>	<p>a. The building or structure is removed within one month after the event.</p> <p>a. <u>The temporary building(s) or structures must not be erected more than two weeks before or remain on the site for more than two weeks after the event.</u></p> <p>b. <u>There is no permanent change to the heritage item, heritage setting, or heritage area.</u></p>	<p>The replacement activity standard in a. is proposed to be consistent with those standards for temporary activities in the district plan in 6.2.4.1.1 P4.</p> <p>The second standard has been added to recognise that there are potential residual effects following the event that need to be able to be assessed and mitigated through the resource consent process.</p>

P5	Temporary buildings or structures for events in a heritage setting .	a. The building or structure is removed within one month after the event.	Operative P4 and P5 for a similar activity have been consolidated into the new P4.
P6P4	<p>a. Sign/Signage. Signs attached to buildings which are:</p> <ul style="list-style-type: none"> i. heritage items. ii. located in heritage items which are open spaces. iii. located in heritage settings, or iv. located in heritage areas. <p>b. Advice note 1. This rule applies to heritage items and heritage settings and heritage areas, in addition to the rules for signage in Chapter 6. Where the rules in each chapter conflict, this rule will prevail.</p>	<p>a. For signs on heritage items:</p> <ul style="list-style-type: none"> i. protective material must be used to prevent damaging the surface of the heritage fabric, or a. where fixing signs to the heritage item heritage fabric is necessary, the number of fixing points must be limited to the minimum necessary to secure the sign. <p>b. For signs in heritage settings:</p> <ul style="list-style-type: none"> i. any sign which is for the purposes of interpretation shall not exceed 1.2 m² in size; and ii. where the road frontage exceeds 50 metres, the maximum sign area shall be 0.5 m² per 50 metres of road frontage or part thereof, and the maximum area of any individual sign shall be 2 m². Any sign exceeding 0.5 m² in area shall be separated from other signs by a minimum of 10 metres. <p>c. Signs must not flash or move.</p>	<p>Clarifying that the rule applies to buildings <u>in</u> as well as <u>on</u> heritage items and includes signs on buildings in heritage settings. Currently the distinction in the signage rules is between fixing signs <u>on</u> heritage items and locating freestanding signs in heritage settings. The signage rules overlook that items may also be open spaces containing buildings which are controlled by the heritage rules as part of items, and that signs in settings may also be attached to buildings and also have the potential to have cause effects on heritage items. Given that the signage rules contemplate signs in relation to both heritage items and heritage settings, this is not considered to be an expansion of the existing restrictions. The rule is, however, being expanded to apply to heritage areas.</p> <p>As the Chapter 9 heritage signage standards relating to heritage settings in b. are proposed to be deleted (see below) – deferring to the signage chapter rules, this removes the opportunity for conflict between the rules in the two chapters, and means this part of the Advice Note is redundant and can be deleted.</p> <p>Deleting protective material standard for signs attached to buildings, as this is largely impractical when installing a sign.</p> <p>Proposing to delete the signage in heritage setting standards which are unnecessary and complex. The operative built form signage standards in chapter 6 have worked well in allowing assessment of the effects of large signs and billboards on heritage items and settings via resource consent applications. Standard 9.3.4.1.1 P6 b.ii. (now P4) seeks to control the cumulative effects of multiple signs on large sites, which are also sought to be controlled by the signage chapter rules which dictate the maximum amount of signage on sites. It is proposed to continue</p>

			<p>to rely on these standards and to add a cross-reference to the signage matters of discretion in the heritage provisions in chapter 9.</p> <p>There is considered to be no benefit in having an additional standard for interpretation signage as that could be seen as a disincentive for an activity which has positive effects in promoting the history of heritage places. Like other signs in/on heritage items and settings, larger interpretation signs will require resource consent due to their size, which will then allow assessment of the suitability of their location. A matter of discretion has been added to the heritage matters of discretion in chapter 9 to control the suitability of the content.</p>
P7P5	Development (i.e. <u>buildings</u> and <u>earthworks</u>) on <u>sites</u> located above <u>Second World War Bunkers/Cracroft Caverns (HID 634) Moncks Cave (HID 1367), Moa Bone Point Cave (HID351), and the Lyttelton Rail Tunnel (HID 760).</u>	<p>b. Any <u>building or earthworks</u> must avoid direct or indirect (i.e. vibration) impact on the underground <u>heritage item</u>.</p> <p>a. <u>Details of temporary protection measures to be put in place to mitigate potential vibration impact on the underground <u>heritage item</u> must be provided to Council's Heritage team for comment at least 5 working days prior to the works commencing.</u></p>	<p>The Second World War Bunkers/Cracroft Caverns is an existing underground heritage item that has been omitted from this list in error.</p> <p>The operative activity standard for development above all underground heritage items is not quantifiable or enforceable. The proposed replacement activity standard requires some discussion with Council's Heritage team and a level of documentation of best practice conservation protection measures, which for simple scopes of work could be a description or table in an email.</p>
P8 P6	Regardless of any other rule, <u>Demolition, partial demolition or deconstruction works in relation to of a <u>heritage item</u> authorised by legislation or regulations that respond to a natural disaster or a State of Emergency.</u>	<p>c. Regardless of any other rule, <u>demolition or deconstruction</u> works carried out under section 38 of the Canterbury Earthquake Recovery Act 2011.</p> <p>Nil</p>	<p>Proposed to replace this out of date activity standard relating to the CERA Act with an equivalent permitted rule to make it current and enduring. It is considered that this is more appropriate to be drafted as a rule rather than a standard that cannot be met as this a scenario that only applies in specific circumstances. This aligns better with the format of the other rules and standards in the chapter.</p>

P7	Regardless of any other rule, <u>demolition or partial demolition or deconstruction of a bach at Boulder Bay or Taylors Mistake Bay scheduled in Appendix 9.3.7.2, where the licence to occupy is cancelled.</u>	Nil	Proposed to add this specific demolition scenario as a pragmatic rule to recognise that it could be seen as contrary to natural justice to require lessees to retain their baches at Boulder Bay and Taylors Mistake Bay if they are no longer legally able to occupy them because the licence to occupy has been cancelled by the Council team responsible for administering the bach leases. Requiring a resource consent in this circumstance would also create conflict with an existing Council policy.
P9 P8	<p>Replacement of buildings, structures or features (which are not listed separately as a heritage item) in a heritage setting or a heritage item which is an open space, where the replacement building, structure or feature is required as a result of damage sustained in the Canterbury earthquakes of 2010 and 2011.</p> <p>a. <u>Alteration, relocation or demolition of a building, structure or feature in a heritage setting, where the building, structure or feature is not individually scheduled as a heritage item.</u></p> <p>b. <u>This rule does not apply to works subject to rules 9.3.4.1.3 RD1 and RD2.</u></p>	<p>Nil.</p> <p>Nil</p>	<p>Proposed to delete the operative permitted rule in P9 which was introduced without qualifying activity standards by the Independent Hearings Panel in 2016. While some buildings are yet to be repaired more than a decade after the Canterbury Earthquakes, references to these specific earthquake events in the rule now have limited application. This particular rule has caused substantial interpretation issues in relation to what is meant by “replacement” and what is meant by “damage”. New buildings in heritage settings and new buildings, structures and features in heritage items which are open spaces need to be assessed via the current restricted discretionary rules for new buildings, structures and features. Due to the vagueness of the operative rule, the existing restricted discretionary rules have generally been applied instead so there is no observable impact on consent numbers from removing this permitted rule.</p> <p>A new related rule of wider scope than the current P9 is proposed (now P8) which clarifies the existing permitted activity status (on which the chapter is currently silent) for works to heritage setting elements that are not items or part of a heritage item. In most cases heritage setting elements do not have the heritage significance required to meet the policy for scheduling heritage items in their own right, and so it is considered onerous to control their alteration or removal. Elements of heritage settings which contribute to the heritage significance of the heritage item are</p>

			<p>included in the Statement of Significance where these values are known. Alterations to buildings in a heritage setting, which have heritage value (but do not meet the significance criteria as scheduled heritage items in their own right), have limited potential for impact on the values of the scheduled heritage item unless they are in close proximity to the heritage item or are of a scale that they trigger the rule as new buildings.</p> <p>An ongoing work programme allows for assessment of heritage settings against the criteria for inclusion in the district plan as heritage items where they meet the criteria.</p> <p>The exclusions in the advice note for alterations to heritage items and new buildings already subject to restricted discretionary rules also recognises that changes to buildings which are part of heritage items which are open spaces require resource consent.</p>
<p>P10 P9</p>	<p><u>Heritage upgrade Building Code works, reconstruction or restoration for:</u></p> <p>a. Highly Significant (Group 1) <u>heritage items</u>, where the works are required as a result of damage; or</p> <p>d. Significant (Group 2) <u>heritage items</u>.</p>	<p>a. The works shall be undertaken in accordance with the certified HHeritage WWorks PPlan prepared, and certified by the <u>Council</u>, in accordance with <u>Appendix 9.3.7.5</u>.</p>	<p>It is proposed to simplify what is considered to be an unnecessary and complicated distinction in the rules between different reasons for Building Code related works (whether the works are damage related or not damaged related), and the level of significance of the item. These reasons and levels of significance can be considered effectively via the matters of control where the activity standard is met and a Heritage Works Plan is provided, or via the matters of discretion where a resource consent is required (when the activity standard is not met).</p> <p>The activity standard retains the certification option for applicants to submit a Heritage Works Plan prepared by a Heritage Professional. This change may slightly reduce overall consent applications as Heritage Building Code works for Highly Significant items associated with non-damage scenarios such as change of use (currently a Controlled activity) will now also be able to use the Heritage Works Plan alternative to consent. It is unlikely, however, to result in any noticeable difference in the split</p>

			between numbers of Heritage Works Plans and resource consents. Numbers of Heritage Works Plans are currently low as often works that require consent are being proposed in the same scope. The vast majority of Building Code related works to Highly Significant heritage buildings in the decade since the Canterbury Earthquakes have been as a result of damage.
P11	<p>Reconstruction or restoration for:</p> <p>b. Highly Significant (Group 1) heritage items, where the works are required as a result of damage; or</p> <p>c. Significant (Group 2) heritage items.</p>	<p>a. The works shall be undertaken in accordance with the certified heritage works plan prepared, and certified by the Council, in accordance with Appendix 9.3.7.5</p>	This rule has been combined with Heritage Building Code works (new P9) to simplify the provisions. No associated change to activity status.
P12	<p>Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair.</p>	<p>b. The heritage item shall not be lifted to a height exceeding 3 metres above any relevant recession plane in the applicable zone.</p> <p>c. The heritage item must be lowered back to its original position within 12 weeks of the lifting works having first commenced.</p> <p>d. The lifting and lowering shall be undertaken in accordance with the design and/or supervision of a heritage professional and, where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.</p> <p>e. If the heritage item is located in a residential zone, the owners/occupiers of land adjoining the site shall be informed of the work at least seven days prior to the lifting of the heritage item occurring. The information provided shall include details</p>	Temporary lifting, like temporary moving (operative C4 and C5) is generally associated with major seismic upgrade projects and has been artificially separated in the operative rules from other Building Code works which currently need resource consent. It is proposed that temporary lifting and moving are combined with other Building Code works to simplify the provisions and recognise that these activities are generally not undertaken in isolation and should be assessed together with the wider scope of reinstatement works of which they form part. The scope of these deleted activity standards can be applied as conditions to any resource consents required for the associated seismic upgrade projects. It is not expected that this change would generate additional resource consents.

		<p>of a contact person, details of the lift, and the duration of the lift.</p> <p>f. The Council shall be notified at least seven days prior to the lift occurring. The notification must include details of the lift, property address, contact details and intended start date.</p>	
<p>P13</p> <p>P10</p>	<p>Installation, modification or removal of electrical, plumbing, heating, cooling, ventilation, lighting, audio-visual, cooking, hot or cold water, security and/or other service systems and <u>associated</u> fixtures which form part of <u>heritage items</u>.</p>	<p>g. Where the works affect <u>heritage fabric</u>, they must be undertaken in accordance with the <u>a design which has been reviewed by and/or supervision of a heritage professional</u> and where the works involve structural changes and the heritage professional is not also a registered architect, a registered architect.</p> <p>a. <u>The heritage professional must submit the design of the works to Council's Heritage team for comment at least 5 working days prior to the works commencing.</u></p>	<p>The addition of "associated" to the rule clarifies that the fixtures covered are those which are part of service systems not fixtures in general.</p> <p>The amendment to the standards seeks to discourage an unsatisfactory scenario allowed under the existing activity standard where a heritage professional is brought in to oversee a project without being involved in the design stage. The review of a design by a heritage professional is particularly valuable in guiding best practice conservation outcomes. It is also not considered necessary for the involvement of a registered architect to be mandatory as this often occurs anyway and can be encouraged where relevant on a project by project basis.</p> <p>The additional activity standard in b. provides evidence of design involvement by the heritage professional, and an opportunity for discussion with Council's Heritage team and documentation for Council's record. The documentation requirement is not an onerous one given documentation would generally be necessary for construction purposes and potentially also to meet Building Act requirements.</p>
P11	<p>Works to <u>monuments in church graveyards, and in cemeteries scheduled in Appendix 9.3.7.2.</u></p>	Nil	<p>This new permitted rule simplifies current approval processes by removing the need for Council to rely on a global consent covering all maintenance, repairs, and reconstruction of monuments and new monuments in Council-administered cemeteries scheduled as heritage items where they meet a set of guidelines. Council uses</p>

	<p><u>Advice Note: In relation to Council-administered cemeteries, works involving monuments will require a permit for monumental works from the Council.</u></p>		<p>the same set of guidelines to assess the separate permits required for these monumental works under the Cemeteries Bylaw 2013. This rule enables the removal of a duplicate approval process and the need to periodically update the global consent which now would also need to be expanded to cover additional cemeteries proposed for scheduling as heritage items in this plan change.</p> <p>Scheduled church graveyards are not covered by the global consent and so currently theoretically need consent for reconstruction and new monuments, although as this is not explicit in the rules the owners are unlikely to be aware of this consent requirement and therefore applications are not being made for these monumental works. Therefore, in essence, this rule reflects the status quo for scheduled church graveyards, as in practice Council is not overseeing their monumental works and this permitted rule removes this technical consent requirement.</p>
P12	<p><u>In a Residential Heritage Area, demolition or relocation of a neutral building or intrusive building.</u></p>	Nil	<p>New permitted rule to support proposed Residential Heritage Areas. Neutral and intrusive buildings (defined in the Plan) have been assessed as not contributing to the heritage values of the area, so no resource consent is required for their removal.</p>
P13	<p><u>In a Residential Heritage Area, new road boundary fences or walls of up to 1.5m in height.</u></p>	Nil	<p>New permitted rule to support proposed Residential Heritage Areas to distinguish from the Restricted Discretionary rule for road boundary fences or walls over 1.5m in height. This height has been chosen as a compromise to limit the potential for visual impact of standard 1.8m and higher fences on views to defining and contributory buildings, but allow for fences high enough to contain dogs and small children.</p>
P14	<p><u>In relation to a heritage item which is an open space, transplanting of a mature tree, or removal of a mature</u></p>	<p><u>The need for removal has been certified by a technician arborist, in accordance with</u></p>	<p>To support the amended wording in the alteration definition, this new permitted standard recognises the range of scenarios in which trees need to be removed due to their condition. Dead</p>

	tree which is dead, in a state of irreversible decline, or structurally unsound.	Appendix 9.4.7.3 Tree removal certificate [link] .	trees in heritage items which are open spaces can currently be removed without resource consent (excluded from alteration definition but not expressed in a rule), however the meaning of “dead” is unclear and does not explicitly cover “dying”. It is proposed to introduce a standard which aligns with the standard which currently applies to trees protected by the trees rules in chapter 9 of the district plan which aligns with the Council’s tree policy. This would formalise the assessment of tree condition to ensure removal of a tree in heritage items is warranted. The standard is currently being informally applied for trees in heritage items which are open spaces (which are Council-owned) to determine if the tree can be removed without the need for resource consent for an alteration to the heritage item. This standard avoids the need for resource consent for some trees where removal is warranted. As the standard is already being informally applied there is effectively no additional restriction being imposed.
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Proposed text		Reasons for change
<p>9.3.4.1.2 Controlled activities</p> <p>a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the Planning Maps.</p> <p>b. The activities listed below are controlled activities.</p> <p>c. Discretion to impose conditions is restricted to the matters over which control is reserved in Rule 9.3.5, as set out in the following table.</p> <p>d. The rules in the table below include restrictions on what may be done with heritage fabric. Confirmation that particular fabric is not heritage fabric, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with Appendix 9.3.7.6 – Certification of non-heritage fabric.</p> <p>e. d. Exemptions relating to this rule can be found in Rule 9.3.3 n.m.</p> <p>f. e. Any resource consent application arising from Rules 9.3.4.1.2 C1 C2, C3, C4 and C5 shall not be limited or publicly notified.</p>		<p>Proposing to simplify and standardise introductory clauses for each activity status. This information is covered in section 9.3.3 How to interpret and apply the rules and in the introductory clauses to the Permitted Activities.</p>

Proposed text		Reasons for change
Activity	The Council's control shall be limited to the following matters:	
C1	Heritage upgrade works for: a. Heritage upgrade works, reconstruction	See repairs definition. Proposed to raise the consent status for what will be called Heritage Building Code works (currently heritage upgrade works) to Restricted Discretionary rather than

Proposed text	Reasons for change
<p>a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P10, or are not as a result of damage; or</p> <p>b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P10.</p>	<p>and restoration— Rule 9.3.5.1.</p> <p>Controlled, if a Heritage Works Plan is not prepared and certified by Council, to align with all other alterations.</p> <p>Works associated with Building Code compliance generally involve substantial visual and/or physical change to heritage items. Seismic strengthening solutions, for example cross-bracing or insertion of sheer walls, can be visually intrusive or involve substantial loss of heritage fabric. The approach of Council's Heritage team is to work with owners during the resource consent process (ideally at pre-application stage) to explore options which have an acceptable impact on heritage fabric and values as often there are multiple available options. In some rare cases, however, where an applicant insists on opting for a methodology which does not have the least possible impact and is considered to have more than minor adverse effects on heritage fabric and values, the current Controlled activity status does not give Council the ability to oppose or require significant modifications to the selected methodology.</p> <p>The Restricted Discretionary status allows the Council, where absolutely necessary, to publicly notify proposals with more than minor or significant effects and either grant consent subject to conditions to adequately mitigate the adverse effects, or to decline the consent where the decision maker concludes that the proposal will have more than minor or significant adverse effects on heritage values.</p>
<p>G2 Reconstruction or restoration for:</p> <p>a. Highly Significant (Group 1) heritage items where either the works do not meet the activity specific standards in Rule 9.3.4.1.1 P11, or are not as a result of damage; or</p>	<p>ii. Heritage upgrade works, reconstruction and restoration— Rule 9.3.5.1</p> <p>As for Heritage Building Code works, it is proposed to raise the consent activity status to Restricted Discretionary, if a Heritage Works Plan is not prepared and certified by Council, to align with all other alterations.</p> <p>Where proposals for reconstruction or restoration works do not</p>

Proposed text	Reasons for change
<p>b. Significant (Group 2) heritage items which do not meet the activity specific standards in Rule 9.3.4.1.1 P11.</p>	<p>align with best practice conservation these can result in more than minor adverse effects on heritage fabric and values which need to be able to be publicly notified in rare cases where the applicant does not opt for a methodology which minimises adverse effects on heritage fabric and values. This enables either consent to be granted subject to conditions to adequately mitigate the adverse effects, or declined where this is not possible. The current Controlled activity status does not give Council the ability to oppose or require significant modifications to the selected methodology where it is not the most appropriate option for minimising heritage effects.</p>
<p>C3 C1</p> <p>a. Demolition, partial demolition or deconstruction of the Cathedral of the Blessed Sacrament (H46), other than where provided in Rule 9.3.4.1.1 P8.</p> <p>b. Works to Demolition or partial demolition of Christ Church Cathedral (H106), or the Citizens' War Memorial (H107) which fall within the scope of the Christ Church Cathedral Reinstatement Order 2020. other than provided for in Rule 9.3.4.1.1 P8, for the purposes of restoration and/or reconstruction and where the resource consent application for this activity (C3) is made in conjunction with:</p> <p>i. a resource consent application for restoration and/or reconstruction in accordance with Rule 9.3.4.1.2 C2; or</p> <p>ii. the restoration and/or reconstruction activity provided for in a heritage works plan certified in accordance with Rule</p>	<p>a. Demolition, partial demolition or deconstruction of the Cathedral of the Blessed Sacrament and Christchurch Cathedral — Rule 9.3.5.2.</p> <p>a. <u>Matters of Control contained in the Christ Church Cathedral Reinstatement Order 2020. [link]</u></p> <p>This rule is to be updated to delete reference to the Cathedral of the Blessed Sacrament which has been demolished, and to reflect the requirements of the Christ Church Cathedral Reinstatement Order 2020 which covers all reconstruction, deconstruction, alteration, new buildings and storage of the Citizens' War Memorial associated with EQ reinstatement. In addition an advice note has been added to reference rules in the zone chapter which also apply.</p>

Proposed text			Reasons for change
	<p>9.3.4.1.1 P11</p> <p>Advice note:</p> <p>1. -Deconstruction for b. is included within reconstruction and restoration.</p> <p><u>Rules 15.10.1.2 C2 and 15.10.1.3 RD9 in Chapter 15 on urban design are also relevant to works at 100 Cathedral Square.</u></p>		
C4	<p>a. Temporary lifting of a damaged heritage item for the purposes of heritage investigative and temporary works or repair which does not meet one or more of the activity specific standards in Rule 9.3.4.1.1 P12.</p>	<p>a. Temporary lifting or temporary moving Rule 9.3.5.3</p>	<p>Deletion of rule for temporary lifting which is included in the definition of Heritage Building Code works definition and is proposed to be assessed as part of this activity (see reasons column for current rule P12/C4 for Temporary lifting and Temporary moving C5). These activities are integral Building Code related components of many repair and Heritage Building Code projects which are generally not undertaken in isolation, however are currently addressed as a separate Controlled activity from the activity currently known as Heritage Upgrade Works. These are proposed to be assessed with other Heritage Building Code works which already require a Heritage Works Plan or resource consent for a Restricted Discretionary activity. This represents an increase in activity status from Controlled.</p>
C5	<p>a. Temporary moving of a damaged heritage item for the purposes of heritage investigative and temporary works or repairs.</p>	<p>a. Temporary lifting or temporary moving Rule 9.3.5.3</p>	<p>As above for temporary lifting.</p>

Proposed text	Reasons for change
<p>9.3.4.1.3 Restricted discretionary activities</p> <ul style="list-style-type: none"> a. The following rules apply to <u>heritage items</u>, <u>and heritage settings</u>, and <u>heritage areas</u> scheduled in <u>Appendix 9.3.7.2</u> or <u>Appendix 9.3.7.3</u> (excluding the Akaroa Township Heritage Area), and identified on the Planning Maps. b. The activities listed below are restricted discretionary activities. c. Discretion to grant or decline consent and impose conditions is restricted to the matters of discretion in Rule <u>9.3.6</u>, as set out in the following table. d. The rules in the table below include restrictions on what may be done with <u>heritage fabric</u>. Confirmation that particular fabric is not <u>heritage fabric</u>, and therefore is not subject to those rules/standards, can be obtained by obtaining a certificate in accordance with <u>Appendix 9.3.7.6</u> – Certification of non heritage fabric. e. <u>d.</u> Exemptions relating to this rule can be found in Rule <u>9.3.3 n.m.</u> 	<p>Important to note exclusion from rules of Akaroa heritage area here in a. (as elsewhere) to avoid confusion given the introduction of Residential Heritage Areas and associated rules package, that the existing Akaroa heritage area continues with its current status and rules for Residential Heritage Areas do not apply.</p> <p>Akaroa Township Heritage Area (currently named Akaroa Heritage Area), is a current heritage area in the district plan which at this stage does not have rules but has Matters of Discretion triggered by non-compliance with zone rules. There is also an existing Akaroa Character Area Overlay in the district plan, which covers a subset of the extent of the heritage area, and has rules and Matters of Discretion which are similar to those for the proposed Residential Heritage Areas for new buildings and alterations visible from the street and demolition which is also controlled. It will be considered as part of the future Heritage team’s work programme to undertake site by site assessments for one or more heritage areas in Akaroa, taking account of the methodology used for the new Residential Heritage Areas proposed in this plan change, and to align rules and Matters of Discretion to those for Residential Heritage Areas. The addition of the “Township” to the name highlights the different approach to assessment and status for the Akaroa heritage area which will not yet adopt the RHAs’ rules package until site by site assessments have been undertaken.</p> <p>Deletion of duplication in d. (appears to How to interpret and apply the rules and Permitted Activities introduction).</p>

Activity		The Council's discretion shall be limited to the following matters	
RD1	a. Alteration of a heritage item or heritage fabric, other than provided in: i. Rule 9.3.4.1.1 P8 and P13; and ii. Rule 9.3.4.1.2 C3.	a. Heritage items and heritage settings – Alterations, relocation, temporary event structures, signage and replacement of buildings - Rule 9.3.6.1 a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings – Rule 9.3.6.1 a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings – Rule 9.3.6.1 a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings – Heritage items and Settings – Rule 9.3.6.1 a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings – Rule 9.3.6.1 a. Alterations, new buildings, relocations, temporary event structures, signage and	<p>This plan change proposes to consolidate references to a shared set of matters of discretion for Restricted Discretionary activities to reduce repetition. References to rules and the titles of matters of discretion have been updated to align with the revised scope of rules, and redundant rule references have been deleted in RD1.</p> <p>RD2 consolidates RD2 and RD3 which are similar activities relating to new development, and deletes reference to current P9 deleted rule for replacement of buildings and structures in open space items and replacement of buildings in heritage settings.</p> <p>New RD4 proposes to amend the non-notification rule so that it excludes activities that could result in more than minor adverse effects that warrant public notification in some limited circumstances if permitted activity specific standards are not met. This also gives the option to decline the application if absolutely necessary where the effects on heritage values are unacceptable and cannot be sufficiently mitigated by conditions.</p> <p>The non-notification clause (see operative RD6) is proposed to be removed for non-compliance with the activity standards for temporary buildings where they are not removed or result in permanent changes (proposed rule P3 replacing current P4/P5).</p> <p>Heritage Building Code works, reconstruction or restoration (proposed rule P9, currently numbered P10/P11) are currently assessed as Controlled activities where the activity standard for a Heritage Works Plan is not met and so cannot be declined. They are now proposed to be assessed as Restricted Discretionary activity RD4 for all activities breaching an activity specific</p>
RD2	b. New buildings in a heritage setting; new buildings, structures or features in a heritage item which is an open space other than provided for in Rule 9.3.4.1.1 P9.		
RD3	b. New buildings, structures or features located within an open space which is a heritage item other than provided for in Rule 9.3.4.1.1 P9.		
RD4RD3	b. Relocation of a heritage item within its heritage setting.		
RD5RD4	a. Any activity listed in Rule 9.3.4.1.1 Permitted Activities P1, P2, P3, or P7 that does not meet one or more of the activity specific standards. b. Any application arising from non-compliance with an activity specific standard in Rule 9.3.4.1.1 P1, P2, P4, or P5 <u>this rule shall not be limited or publicly notified.</u>		

		<p>replacement of buildings – Rule 9.3.6.1</p> <p>a. Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings – Rule 9.3.6.1 (e).</p>	<p>standard and to be excluded from the non-notification clause to allow for notification where absolutely necessary where the effects on heritage values are unacceptable and cannot be sufficiently mitigated by conditions.</p> <p>It is proposed to continue to allow the notification of service systems (currently P13, renumbered P10) where the standard is not met. Currently this defaults to RD1 Alteration which does not have a non-notification clause so can already be notified where absolutely necessary.</p> <p>Tree removal (proposed P14) does not currently have an associated rule or standard so there is no non-notification clause. It is proposed to allow notification where absolutely necessary. Proposed removal of trees in heritage items which are open spaces (without a tree removal certificate justifying the need for removal), may lead to the proposed unnecessary removal of a tree or multiple trees which contribute to the significance of the heritage item.</p> <p>While these changes technically increases notification requirements for these activities, this proposed change is unlikely to lead to any observable increase in notified applications – the expectation is that notification of these activities would be a rare event (one in several years), as Council's Heritage team works hard to avoid the situation of needing to recommend more than minor adverse effects/notification. The team's preferred approach is to engage with owners as early as possible in the design stage, preferably at pre-application stage, before and/or during the preparation of a resource consent application to deliver free heritage advice. The ability to notify applications acts as an incentive for applicants to work with Council Heritage staff to develop and amend proposals so that they satisfactorily align with conservation principles and do not require notification. Staff are</p>
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			<p>able to ultimately support proposals on a non-notified basis in almost all cases.</p> <p>Non-compliance with activity specific standards for proposed P1 maintenance, P2 repairs and heritage investigative and temporary works, P4 fixing of signs and P5 temporary protection measures for works above underground heritage items, is not expected to result in more than minor adverse effects on heritage values, so it is considered appropriate that the non-notification clause continues to be applied to these rules.</p>
RD6	<p>a. Any activity listed in Rule 9.3.4.1.1 P4 or P5 that does not meet the activity specific standard.</p> <p>Any application arising from this rule shall not be limited or publicly notified.</p>		<p>Proposed to consolidate all applications for breach of permitted activity rules into new RD4 to simplify the consent pathways. Permitted rules where activity standards are breached currently unnecessarily default to different Restricted Discretionary rules, despite sharing the same set of matters of discretion.</p>
RD7	<p>a. Any activity listed in Rule 9.3.4.1.1 P6 that does not meet one or more of the activity specific standards.</p>		
RD8 RD5	<p>a. Demolition of Christchurch Christ Church Cathedral (H106), other than provided for in Rule 9.3.4.1.1 P6P8 and Rule 9.3.4.1.2 C3 C1.</p>	<p>a. Demolition of Christchurch Christ Church Cathedral - Rule 9.3.6.2</p>	<p>Updating correct spelling and rule reference.</p>
RD6	<p>a. <u>In a Residential Heritage Area</u></p> <p>i. <u>new buildings and alteration to building exteriors</u></p> <p>ii. <u>new road boundary fences and walls over 1.5m in height and alteration to road boundary fences and walls which are or will be over 1.5m in height.</u></p>	<p>a. <u>Matters of discretion for Residential Heritage Areas (excluding Akaroa Township Heritage Area) - Rule 9.3.6.4.</u></p> <p>b. <u>Where the site is also located in a Character Area, the Matters of discretion for Character Areas in Rule 14.15.23.</u></p>	<p>New rules RD6-RD8 to support the introduction of 11 Residential Heritage Areas, which like heritage items, have been recognised as significant at a district level. Therefore the proposed activity status aligns with the activity status for alterations to heritage items and new buildings in heritage items and heritage settings. It enables proposals which have more than minor adverse effects to be notified and declined where absolutely necessary, and to be assessed against a limited set of matters of discretion.</p>

	<p>b. <u>Where the building is a heritage item scheduled in Appendix 9.3.7.2, Rule 9.3.4.1.3 RD1 or RD2 will apply instead.</u></p> <p>c. <u>This rule does not apply to:</u></p> <ul style="list-style-type: none"> i. <u>buildings that are located to the rear of the main residential unit on the site and are less than 5 metres in height;</u> ii. <u>alteration to exteriors of neutral buildings or intrusive buildings where the alteration is not visible from the street;</u> iii. <u>fences and walls on side or rear boundaries;</u> <p><u>Advice note: New buildings in Residential Heritage Areas in RD6 a.i., including those located in heritage settings, are also subject to the Built Form Standards for Residential Heritage Areas in Rule 14.5.3.2.</u></p>		<p>It is proposed to clearly limit the scope of rule RD6 for new buildings and alterations to works that have the potential to have the most visual impact on the heritage values of Residential Heritage Areas (RHAs), and also in the case of defining and contributory buildings, the most impact on heritage fabric.</p> <p>Exclusions and cross-references to RHA built form standards and heritage item and Character Areas rules and matters of discretion have been set out in an effort to provide clarity for users, and to synthesise provisions to enhance shared outcomes for heritage and character protection.</p>
RD7	<p><u>In a Residential Heritage Area Demolition or relocation of a defining building or contributory building, except where the building is also a heritage item</u></p>	<p>a. <u>Matters of discretion for demolition in Residential Heritage Areas (excluding Akaroa Township Heritage Area) - Rule 9.3.6.5.</u></p>	<p>RD7 is a new rule to support the introduction of 11 Residential Heritage Areas (RHAs), which like heritage items, have been recognised as significant at a district level. This rule recognises that removal from the site whether by demolition or relocation off the site have similar implications for the heritage area so they</p>

	<p>scheduled in Appendix 9.3.7.2, in which case Rule 9.3.4.1.3 RD3, 9.3.4.1.4 D1, D2 or 9.3.4.1.5 NC1 will apply instead.</p>	<p>b. <u>Where the site is also located in a Character Area, the Matters of discretion for Character Areas in Rule 14.15.23.</u></p>	<p>are grouped together. The proposed activity status is a more permissive activity status than the existing activity status for demolition and relocation of heritage items beyond their setting in recognition that buildings and features in heritage areas, generally with the exception of defining buildings, have not individually met the criteria for scheduled heritage items.</p> <p>The proposed Restricted Discretionary activity status enables proposals to be assessed against a limited set of matters of discretion. In a small number of cases where a proposal cannot be supported on a non-notified basis, and the applicant wishes to proceed with the proposal in its current form, this allows an application to be publicly notified and approved with conditions or declined to mitigate or avoid adverse heritage effects on Residential Heritage Areas.</p> <p>Where buildings in RHAs are also scheduled heritage items, their demolition or relocation will instead be assessed against the relevant rule for demolition or relocation of a heritage item.</p> <p>It is proposed to provide clarity by limiting the scope of the rule to defining and contributory buildings as their removal has the potential to impact on the significance of heritage areas.</p>
RD8	<p><u>Any new building (except buildings of less than 5m in height) on a site in the High Density Residential zone, Central City Mixed Use zone or Mixed Use zone which is located outside a Residential Heritage Area but shares a boundary with a site or sites in a Residential Heritage Area.</u></p> <p><u>Advice note: The Heritage Aerial Maps for Residential Heritage Areas in</u></p>	<p>a. <u>Matters of discretion for HDRZ, CCMU and MU zone sites sharing a boundary with a Residential Heritage Area - Rule 9.3.6.6.</u></p>	<p>This is a new rule to support the introduction of 11 Residential Heritage Areas (RHAs), which like heritage items, have been recognised as significant at a district level. This rule takes the form of a targeted “buffer” rule, which rather than constraining development on all sites sharing a boundary with a Residential Heritage Area, limits this new constraint to the minority of these sites which have a High Density Residential, Central City Mixed Use, or Mixed Use zoning where the proposed permitted density for those sites is greater than in other zones sharing boundaries with RHAs (which are predominantly zoned Medium Density</p>

<p><u>Appendix 9.3.7.3 identify the sites which are subject to this rule.</u></p>		<p>Residential).</p> <p>This new rule adds a development constraint to approximately 102 sites sharing boundaries with RHAs in Heaton Street, Piko/Shand (Riccarton Block) State Housing, Englefield Avonville, Chester Street East/Dawson Street and Inner City West RHAs. These sites will be shown on the Planning Maps. The rule is proposed to be included alongside the Residential Heritage Area rules in Chapter 9.3, with cross-references in the relevant zone chapters to alert owners of these sites to the rule.</p> <p>These High Density Residential, Central City Mixed Use, or Mixed Use sites have the greatest potential for causing significant visual dominance effects on the RHAs due to permitting taller multi-storey buildings closer to the boundary. On sites sharing a boundary with the central city RHAs (Chester Street East/Dawson Street and Inner City West) buildings could be constructed up to 14 metres in height without resource consent, and up to 20-32 metres in height with resource consent.</p> <p>The rule is a design rule rather than imposing an additional layer of built form standards, so that the applicant has the built form standards for the zone to use as a guide, but is required to develop a contextual design which provides some flexibility in balancing each of the bulk and location attributes, form and materials to respond to the adjoining RHA and limit visual impact on it. Applicants will be encouraged to engage with Council's Heritage team at pre-application stage. Council's heritage advice is currently free to act as an incentive to improving heritage outcomes. Council consent planners and heritage specialists can work with the applicant to manage expectations as to the design options which would limit effects on the RHA to an acceptable level that could be supported on a non-notified basis. Over time design guidance including examples of good outcomes can be developed to support developers to guide good design that will</p>
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			<p>maximise development opportunities while protecting RHA values.</p> <p>New single storey rear buildings on these neighbouring sites have been excluded from the rule, as they are not readily visible from the street and are not of a scale that will cause significant visual dominant effects or “dwarf” RHA buildings.</p> <p>The wording “sharing a boundary with” has been used in preference to “adjoining” (which is a defined term) so that development on sites separated from an RHA by a road, which will generally have reduced dominance effects due to their separation distance, are not captured by this rule.</p>
Proposed text			Reasons for change
<p>9.3.4.1.4 Discretionary activities</p> <p>a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the Planning Maps.</p> <p>b. The activities listed below are discretionary activities.</p> <p>c. Exemptions relating to this rule can be found in Rule 9.3.3 n.m.</p>			
Activity			
D1	Relocation of a heritage item beyond its heritage setting .		
D2	Demolition of a Significant (Group 2) heritage item .		Deletion of alternative group name considered less appropriate and unnecessarily confusing. See discussion in policies. No scheduling assessment or rule implications.

9.3.4.1.5 Non-complying activities		
<ul style="list-style-type: none"> a. The following rules apply to heritage items and heritage settings scheduled in Appendix 9.3.7.2 and identified on the Planning Maps. b. The activities listed below are discretionary activities. c. Exemptions relating to this rule can be found in Rule 9.3.3 n.m. 		
Activity		
NC1	<ul style="list-style-type: none"> a. Demolition of a Highly Significant (Group 1) heritage item. b. This rule does not apply to the demolition of the following: <ul style="list-style-type: none"> i. Cathedral of the Blessed Sacrament (H46) (see Rule 9.3.4.1.1 P8 and Rule 9.3.4.1.2 C3); and ii. Christchurch <u>Christ Church</u> Cathedral (H106) (see Rule 9.3.4.1.1 P8P6, Rule 9.3.4.1.2 C3C1, and Rule 9.3.4.1.3 RD8RD5). 	<p>Deleting alternative group name as above.</p> <p>Deleting reference to Cathedral of the Blessed Sacrament which has been demolished.</p> <p>Updating correct spelling and rule references.</p>

<p>9.3.5 Rules – Matters of control</p>	
<p>9.3.5 Rules – Matters of control</p> <p>9.3.5.1 Heritage upgrade works, reconstruction and restoration</p> <ul style="list-style-type: none"> a. The form, materials, and methodologies to be used to maintain heritage values, including integration with, and connection to other parts of the heritage item; b. The methodologies to be used to protect the heritage item during heritage upgrade works, reconstruction and restoration; c. Documentation of change during the course of works, and on completion of work by such means as photographic recording; and d. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation. 	<p>Controlled activities and associated matters of control are proposed to be removed from this chapter with the exception of the rule relating to the Christ Church Cathedral and Citizens' War Memorial which are subject to the Christ Church Cathedral Reinstatement Order 2020 and associated matters of control. Heritage upgrade works (proposed name change to Heritage Building Code works) and reconstruction and restoration are proposed to have their activity status increased to Restricted Discretionary (see Restricted Discretionary activities).</p>

<p>9.3.5.2 Demolition, partial demolition or deconstruction — Cathedral of the Blessed Sacrament and Christchurch Cathedral</p> <ul style="list-style-type: none"> a. The methodology for deconstruction in the case of the Cathedral of the Blessed Sacrament, and for partial demolition and demolition, including the phasing of the works, any heritage fabric which is to be retained, and how any heritage fabric to be retained is to be stored. b. A photographic record of the heritage item, including prior to, during the course of the works and on completion. c. Any mitigation measures, such as installation of interpretative panels on the site that identify the history and significance of the heritage item, and may include photographs, text and architectural plans of the building. d. In the case of Christchurch Cathedral, conditions to ensure that the demolition or partial demolition is undertaken in conjunction with reconstruction and/or restoration. 	
<p>9.3.5.3 Temporary lifting or temporary moving of a damaged heritage item for the purposes of heritage investigative works or repair</p> <ul style="list-style-type: none"> a. Measures to avoid or mitigate damage to the heritage item during temporary lifting or moving; b. The duration of time that the item is to be lifted or moved; and c. Measures to avoid or mitigate the effects of the temporary lifting or moving on neighbouring properties. 	<p>Matters of Control to be deleted for temporary lifting and moving activities as these activities have been incorporated in rule for Heritage Building Code works which is proposed to be Restricted Discretionary and have associated Matters of Discretion (see reasons column for operative P12/C4 and C5).</p>

<p>9.3.6 Rules – Matters of discretion</p> <p>9.3.6.1 Heritage items and settings – Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings</p> <p><u>For all activities</u></p> <ul style="list-style-type: none"> a. The nature and extent of damage incurred as a result of the Canterbury earthquakes of 2010 and 2011 including the costs of <u>repair</u> and <u>reconstruction</u>. b. a. The level of intervention necessary to carry change involved in carrying out the works, including to meet the requirements of the Building Act and Building Code, and alternative solutions considered. c. b. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the <u>heritage item</u>. d. c. Whether the proposal, including the form, materials and methodologies are consistent with maintaining the <u>heritage values</u> and level of significance of <u>heritage items</u>, and the <u>heritage values</u> of <u>heritage settings</u>, which are on the site or an adjoining site, and whether the proposal will enhance <u>heritage values</u>, particularly in the case of Highly Significant (Group 1) <u>heritage items</u> and <u>heritage settings</u> and in particular will have regard to: <ul style="list-style-type: none"> i. the form, scale, mass, materials, colour, design (including the ratio of solid to void), detailing (including the appearance and profile of materials used), and location of the <u>heritage item</u>; ii. the use <u>retention and integration</u> of existing <u>heritage fabric</u>; iii. the <u>purpose and extent</u> of <u>earthworks</u> necessary as part of the proposal including area, depth and location of, and methodology for <u>earthworks</u>; iv. the <u>options for retaining mature trees</u>, or the necessity of the removal or transplanting of mature trees; v. the impact on public places; and vi. within a <u>heritage setting</u>, or <u>heritage item</u> which is an open space, the relationship between elements, such as layout and orientation, form and materials. e. d. The extent to which the works are in accordance with the principles in <u>Policy 9.3.2.2.3 b.</u>, and whether the proposal: 	<p>Reasons for change</p> <p>Delete list of activities in heading for Matters of Discretion for Heritage Items and Settings which is redundant as it covers all activities in heritage items and settings.</p> <p>Clause a. proposed to be included in existing clause f. It is no longer considered necessary to retain a specific reference to the Canterbury Earthquakes of 2010-11 as it has diminishing relevance, although a small number of buildings remain unrepaired. Works to these buildings (along with works resulting from future earthquakes which apply to all buildings) are accommodated in the proposed rules and Matters of Discretion including a broader existing reference to all natural hazards in f.</p> <p>The core Chapter 9.3 heritage rules framework put in place by the Independent Hearings Panel in 2016, which was developed in response to the Canterbury Earthquakes, is proposed to be retained in this plan change in broadly similar form with some adjustments to activity categories and some increases in activity status.</p> <p>Earthquake repairs are contemplated under the Repairs activity which remains permitted with standards. Heritage Building Code works which are often required to reinstate earthquake damaged buildings are permitted subject to compliance with a Heritage Works Plan (as operative) or are proposed to be Restricted Discretionary where a Heritage Works Plan is not submitted.</p> <p>Amendment of “intervention” in proposed new clause a. to a more neutral, clearer, less technical term “change” which focuses on the outcome for the heritage item of</p>
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<p>i. is supported by a conservation plan or expert heritage report <u>which provides for the ongoing retention, use or adaptive reuse, conservation and maintenance of the heritage item and heritage setting</u>; and</p> <p>ii. the extent to which it is consistent with the Heritage Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).</p> <p>e. f. Whether the proposed work will have a temporary or permanent adverse effect on heritage fabric, layout, form, or heritage values or significance of heritage items or settings on the site or an adjoining site, and the scale of that effect, and any positive effects on heritage fabric, fabric, form or values.</p> <p>f. g. The extent to which the heritage fabric <u>or heritage values</u> has have been damaged by natural events, weather and environmental factors and the necessity <u>and practicality</u> of work to prevent further deterioration.</p> <p>g. h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.</p> <p>h. i. Whether the site has cultural or spiritual significance to Tangata Whenua mana whenua and the outcome of any consultation undertaken with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga.</p> <p>i. j. The extent to which mitigation measures are proposed to be implemented to protect the heritage item <u>and heritage setting</u>. Such mitigation measures include but are not limited to the use of a temporary protection plan <u>measures</u>.</p> <p>j. k. The extent of photographic recording which is necessary to document changes, including prior to, during the course of the works and on completion. particularly In the case of Highly Significant (Group 1) heritage items, <u>particularly</u>, the need for a high level of photographic recording throughout the process of the works, including prior to the works commencing.</p> <p>k. l. Additional matters of discretion for new buildings in heritage settings <u>and</u> For new buildings, structures <u>and/or</u> features in heritage items which are open spaces; whether the building, structure or feature will:</p>	<p>carrying out the work, and removing the word “necessary” as the works may be desirable for some reason but not always necessary.</p> <p>Addition of “level of significance” in proposed clause c., e. and l. recognises that proposals can result in a heritage item no longer meeting the significance criteria for scheduling or dropping from Highly Significant to Significant status.</p> <p>Addition of “adjoining sites” in proposed clause c. and e. recognises that the effects of a proposal may have heritage effects on a heritage item and setting on a neighbouring site which need to be assessed in addition to effects on the heritage item on the subject site, and in addition to other amenity effects on the adjoining site. As the existing reference is made generally to heritage items and settings, this could be interpreted that heritage items and settings on adjoining sites are covered by the current matters of discretion, however the amended wording removes any doubt that this wider application is anticipated.</p> <p>“Retention and integration” in proposed matter c.ii. more specifically represents the existing expected heritage outcome in relation to use.</p> <p>The additional wording in relation to earthworks in proposed c.iii. helps to direct the existing information requirements with respect to earthworks to improve understanding of the nature of the earthworks, which is often lacking in detail in applications. Better information provision will improve assessment in relation to effects on the heritage items and settings.</p>
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<p>i. be compatible with, the heritage fabric, values and significance of the heritage item including design, detailing and location of heritage item(s) within the open space <u>or heritage setting</u>;</p> <p>ii. impact on views to or from the heritage item(s), and</p> <p>iii. <u>impact on public places and historic street form, or</u> reduce the visibility of heritage item(s) from public places; and</p> <p>iv. <u>impact on</u> the relationship between elements, such as the layout and orientation, form, <u>spaces</u> and materials within the open space <u>or heritage setting</u>; <u>and</u></p> <p>v. provide for access and use or adaptive reuse of the heritage item</p> <p>l. m. <u>Additional matters of discretion for For the relocation of a heritage items</u>:</p> <p>i. whether the new location and orientation of the heritage item will maintain the heritage values and significance of the heritage item;</p> <p>ii. whether alternative solutions have been considered, including repairs, reconstruction, heritage upgrade-Building Code works, and restoration in situ; and</p> <p>iii. the potential damage to heritage fabric during relocation and whether repairs will be required, and what mitigation measures are proposed, including the use of temporary protection plan <u>measures</u>.</p> <p>m. n. <u>For Additional matters of discretion for temporary event structures in heritage items which are open spaces and in heritage settings</u>:</p> <p>i. the duration the temporary event structure will remain within the heritage item or heritage setting; and</p> <p>ii. whether the temporary event structures will impacts on heritage fabric <u>or</u> on views to or from the heritage item(s) or heritage setting, and reduce the on the visibility of heritage item(s) from public places.</p> <p>n. o. <u>Additional matters of discretion for For signage on or in heritage items and in heritage settings</u>:</p> <p>i. whether the sign (including its supporting structure and methods of attachment to the heritage item) is compatible with the architectural form, features, fabric and heritage values of the heritage item or heritage setting;</p> <p>ii. the extent to which any moving or flashing signs detract from the heritage values of the heritage item and/or heritage setting; and</p>	<p>The addition of “options for retaining mature trees” in matter c.iv. signals the importance of proactively considering retention options rather than focusing on justifying the need for removal in the applicant’s assessment.</p> <p>Proposed matter c.vi. clarifies that the heritage items contemplated are heritage items which are open spaces.</p> <p>In relation to specialist heritage reports already specified in d.i., detail specifying outcomes sought for retention, conservation and use to support proposed inclusion of corresponding wording in the Subdivision chapter 8 matters and 9.3 historic heritage use policy.</p> <p>Matter f. already covers earthquake damage currently specified under a. in relation to the 2010-11 events. The addition of “practicality” allows consideration of whether or not, or to what extent maintenance and repair are possible or realistic.</p> <p>Reference in proposed matter i. and l. amended to be less restrictive in the required format for temporary protection measures for heritage fabric during works. These do not necessarily need to be presented in a formal plan format for small scopes or when there is limited risk of damage to heritage fabric, where a brief agreed list of relevant measures may be appropriate.</p> <p>In proposed matters k-p, headings have been added to clearly show these are targeted to specific types of activities.</p>
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<p> iii. ii. whether the sign is temporary or permanent, and if temporary, the duration of the signage and iv. <u>iii. benefits of appropriate interpretation signage which records the history of the site.</u> </p> <p> <u>o. p. Additional matters of discretion for For utilities</u> </p> <p> i. the functional need to be located in or in proximity to heritage items and heritage settings and ii. <u>how the location of the proposed utility provides for heritage values.</u> </p> <p> <u>p. Additional matters of discretion for heritage items located within a Residential Heritage Area</u> </p> <p> i. <u>9.3.6.4 and 9.3.6.5 Residential Heritage Areas.</u> </p>	<p>Existing matter k. for new buildings proposed to specify heritage settings which have been omitted.</p> <p>Addition of “impact on public places and historic street form” to existing matter k. recognises that new buildings can physically encroach on public spaces which have heritage values, or alter historic street layout. For example, upper storeys of buildings can be constructed to overhang open spaces which are heritage items. Te Pae (Convention Centre) was constructed on what was formerly Gloucester Street which altered the road layout and interrupted the grid pattern of the original design for the central city streets.</p> <p>The addition of the word “spaces” to k.iv. recognises that retention of space and spatial relationships are an important feature of the form and relationships between elements within a setting or item (existing considerations in this matter) which contribute to the heritage values of the heritage item.</p> <p>Addition of “provide for access and use or adaptive reuse” for new buildings matter k.v. corresponds with amendments to Ongoing use policy 9.3.2.2.5 and subdivision matters in chapter 8. Currently there is commonly a lack of consideration of future maintenance and use of the heritage item when new development is proposed, which is critical for its ongoing existence and retention of the heritage item on the heritage schedule. Development can occur around a heritage item without or prior to subdivision which does not provide for future retention, maintenance and use of the heritage item.</p> <p>Reference to moving or flashing signs in n. is unnecessary. Moving and flashing signs are rarely</p>
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	<p>proposed for heritage items or settings and the range of effects of proposed signage is generally covered by the above matter relating to impact on heritage values. This deletion corresponds with the deletion of the signage standard in chapter 9.3 relating to moving and flashing signs.</p> <p>The addition of a matter relating to interpretation signage in n. recognises this important category of signage on heritage sites which can have positive effects for recording the site's heritage values where content is clear and accurate, and neutral language is used.</p> <p>The addition of the matter of discretion in relation to utilities in matter o. requires the applicant to consider how options for locating the utility could impact on heritage values rather than simply justifying the preferred option for non-heritage reasons.</p> <p>New matter p. to allow for assessment of works to heritage items located in Residential Heritage Areas against the matters for heritage areas.</p>
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9.3.6 Rules – Matters of discretion

9.3.6.3 Akaroa Township Heritage Area

- a. In considering whether or not to grant consent or impose conditions in respect of proposals in the Akaroa Township Heritage Area (HA1) where a rule in the Plan is breached the Council shall have regard to the following matters of discretion:
 - i. Whether the scale, form, design and location of development and subdivision, will maintain or enhance the **heritage values** and significance of the **heritage area**.
 - ii. Whether development, including new buildings or additions to buildings and fencing, will impact on views to or from any **heritage item** or **heritage setting** within the **heritage area**, and whether the visibility of any **heritage item** from public places will be reduced.
 - iii. Where relevant, the extent to which the proposal is consistent with Appendix 15.15.7 Design Guidelines - Akaroa Commercial Banks Peninsula Zone
 - iv. Whether the Akaroa Design and Appearance Advisory Committee has been consulted and the outcome of that consultation.
 - v. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.

Clarifying in a. the status of this existing Akaroa heritage area which is subject to matters of discretion where a rule is breached. It does not currently have its own associated rule.

Addition of fencing in a.ii. to slightly broaden the assessment to fences which are not already considered under the building definition.

<p>9.3.6 Rules – Matters of discretion</p> <p><u>9.3.6.4 Residential Heritage Areas (excluding Akaroa Township Heritage Area) - new buildings, fences and walls, and exterior alterations to buildings</u></p> <p><u>a. Whether the proposal is consistent with maintaining or enhancing the heritage values of the building, fence or wall, and the collective heritage values and significance of the heritage area, and in particular having regard to the following matters of discretion where applicable:</u></p> <ul style="list-style-type: none"> i. <u>the scale, form, mass, rooflines, materials, colour, design, and detailing of the defining buildings and contributory buildings within the heritage area;</u> ii. <u>the relationship between elements in the heritage area including the existing pattern of subdivision, pattern of buildings and fencing including height, materials and permeability of fencing and walls, layout and orientation on sites, and setbacks from streets;</u> iii. <u>the purpose and extent of earthworks necessary as part of the proposal;</u> iv. <u>the extent and scale of vegetation removed, retained or provided;</u> v. <u>the impact on public places and the street scene, including avoiding the location of parking areas and garaging within the front yard.</u> vi. <u>the impact of the proposal on views to and from the Residential Heritage Area.</u> vii. <u>the provision of access and use or adaptive reuse of defining buildings and contributory buildings.</u> <p><u>Additional matters of discretion for alteration to building exteriors</u></p> <ul style="list-style-type: none"> viii. <u>retention, and integration of existing building fabric, form, appearance, and heritage values;</u> ix. <u>the methodologies to be used in undertaking the works including temporary protection measures;</u> x. <u>the heritage values of the building and whether the building is a defining building, contributory building, neutral building or intrusive building.</u> 	<p>New matters of discretion to support the policies and rules for proposed Residential Heritage Areas.</p> <p>Matters a.i. to vii. identify key aspects of assessment when considering whether new development and alterations in the heritage area impact on the individual site and the heritage area as a whole. The two additional matters viii. and ix. have been separated out for clarity as they relate only to assessment of alterations.</p> <p>Matters b. to e. apply to both new development and alterations.</p> <p>Matter b. clearly identifies the values of the heritage area that the proposal needs to maintain by linking to the Council's assessments for each area and each site within the area.</p> <p>Matter c. on retention and use corresponds with equivalent matters for items which proposals need to consider in order to protect the heritage values of the heritage area.</p> <p>Matters d. and e. recognise the importance of external consultation with the government's heritage agency and Council's Treaty partner by the applicant or Council in relation to both heritage areas as well as heritage items, particularly where they have an identified interest.</p>
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<p>b. <u>The extent to which the proposal is consistent with the Council's heritage report for the Residential Heritage Area concerned, and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).</u> [link]</p> <p>c. <u>Whether the proposal will provide for retention of a building or ongoing and viable use, including adaptive reuse.</u></p> <p>d. <u>Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.</u></p> <p>e. <u>Whether the site has cultural or spiritual significance to mana whenua and the outcome of any consultation undertaken with Papatipu Rūnanga.</u></p>	
<p><u>9.3.6.5 Residential Heritage Areas (excluding Akaroa Township Heritage Area) – demolition or relocation of a defining building or contributory building</u></p> <p>a. <u>The effect of the works on the heritage values of the building or site and the collective heritage values and significance of the heritage area, including the overall integrity and coherence of the heritage area.</u></p> <p>b. <u>Whether the building is a defining building or contributory building.</u></p> <p>c. <u>The extent to which the heritage fabric or heritage values have been damaged by natural events, weather and environmental factors, and the necessity and practicality of work to prevent further deterioration.</u></p> <p>d. <u>Whether the costs to retain the building on site would be unreasonable.</u></p> <p>e. <u>The ability to retain the overall heritage values of the building through an alternative proposal.</u></p> <p>f. <u>The extent of photographic documentation that will occur prior to, during and on completion of the works.</u></p>	<p>New matters of discretion for relocation and demolition to support the policies and rules for proposed Residential Heritage Areas.</p> <p>These matters are informed by the relevant matters for heritage items which seek to balance protection of heritage values with practical considerations by ensuring external factors which affect decision making on options for buildings are taken into account in the assessment of proposals.</p> <p>Where the application demonstrates that relocation or demolition is the only reasonable option, photographic recording of the building is an important tool for preserving information about its values and contribution to the heritage area.</p>

<p>9.3.6.6 <u>Sites in the High Density Residential Zone, Central City Mixed Use Zone, and Mixed Use Zone Sharing a boundary with a Residential Heritage Area</u></p> <p>a. <u>Whether the proposed building's location, design, scale and form will impact on the heritage values of the site(s) within the Residential Heritage Area, and of the Area as a whole;</u></p> <p>b. <u>Whether the proposed building would visually dominate the site(s) within the Residential Heritage Area or reduce the visibility of the site(s) or sites to or from a road or other public space.</u></p>	<p>New matters of discretion to support the policy and rules for proposed Residential Heritage Areas.</p> <p>These matters seek to clearly set out the key considerations and effects applicants seeking to construct new buildings in certain zones adjoining Residential Heritage Areas need to demonstrate have been addressed or sufficiently mitigated in their proposals.</p>
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9.3.7 Appendices

Appendix 9.3.7.3 - Schedule of Significant Historic Heritage Areas

Proposed text				Reasons for change
<u>Part A - Akaroa Township Heritage Area</u>				
ID Number	Planning Map Number	Name and / or Description	Location	
HA1	77C, H35C, H36C, H37C, R5C	Akaroa Township Heritage Area	<p>a. Akaroa Township Heritage Area includes residential, commercial and open space areas along the waterfront of Akaroa Harbour. The area includes the Garden of Tane, L'Aube Hill Reserve, French Cemetery, Stanley Park and Daly's Wharf.</p> <p>b. Refer to Appendix 9.3.7.3.1 for the schedule reference map showing the location of this heritage area.</p>	
<u>Part B – Residential Heritage Areas</u>				

Part B – Residential Heritage Areas

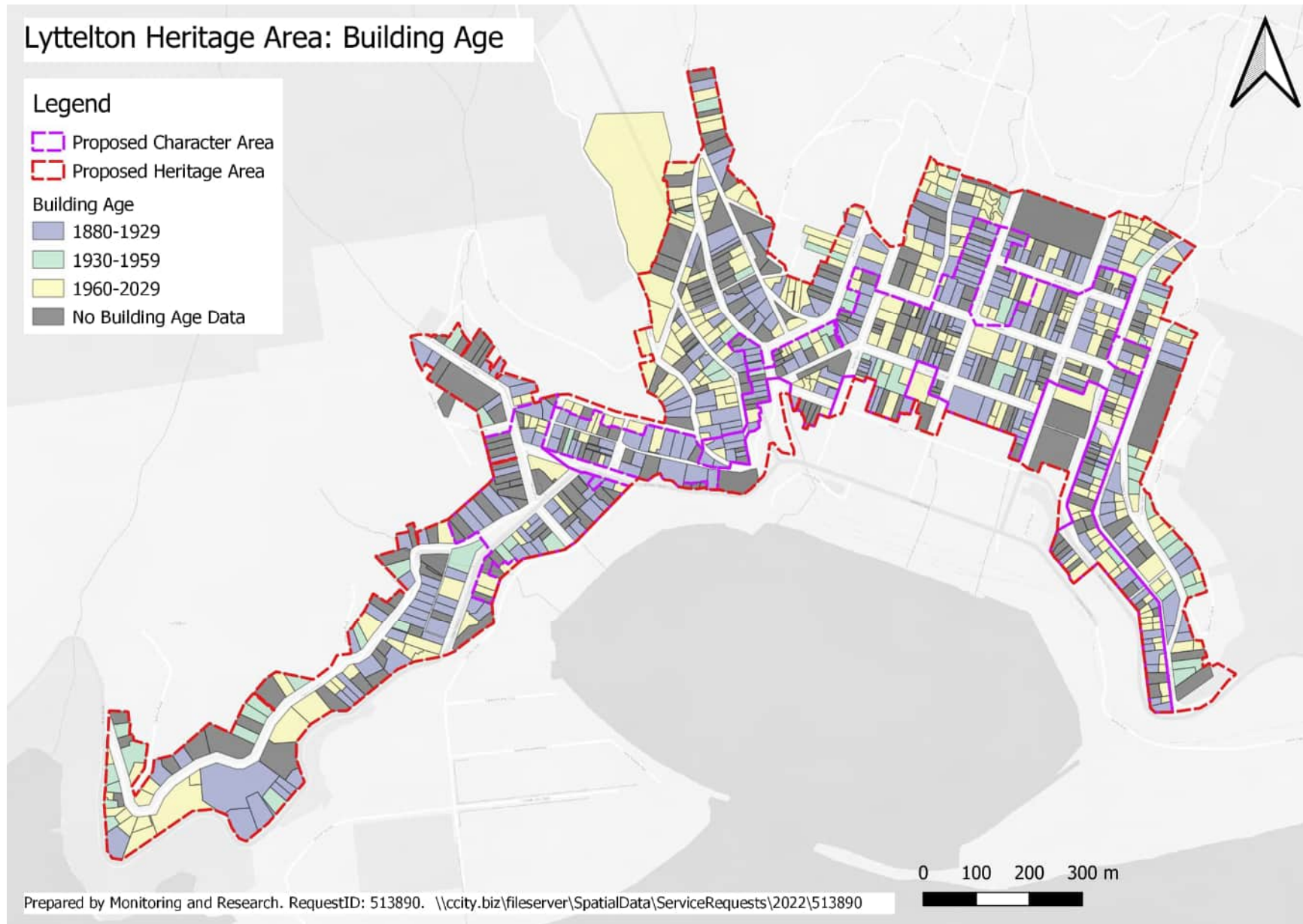
Advice Note: For each of the [heritage areas](#) below, refer to the links to the Planning Map, Heritage Area Report and Site Record Forms, the Heritage Aerial Map and the Contributions Map. The Heritage Aerial Map shows the sites located within the Residential Heritage Area, and the Residential Heritage Area interface sites that share a boundary with a heritage area and are subject to Rule 9.3.4.1.3 RD8. The Contributions Map identifies the contribution category for each site in the Residential Heritage Area: [defining building](#), [contributory building](#), [intrusive building](#) or site, or [neutral building](#) or site.

	Planning Map Number [add Links]	Name/Heritage Area Report and Site Record Forms [add Links]	Location	Heritage Aerial Map [add Links]	Contributions Map [add Links]
HA2	32C, H16, Central City	Chester Street East/Dawson Street Residential Heritage Area	a. All properties in the section of Chester Street East between Madras Street in the west and up to and including the Chester Street Reserve and 147 Chester Street in the east, and all properties in Dawson Street.		
HA3	25	Church Property Trustees North St Albans Subdivision (1923) Residential Heritage Area	a. The properties in Gosset, Carrington and Jacob Streets, and parts of Malvern, Rutland and Westminster Streets, Roosevelt Avenue and Innes Road, and also Malvern and Rugby Parks.		
HA4	32C, H11, Central City	Englefield Avonville Residential Heritage Area	a. All properties in the block bounded by the Avon River and Avonside Drive, Fitzgerald Avenue, Hanmer Street and Elm Grove. Includes both sides of Elm Grove and Hanmer Street excluding the southernmost		

			<u>property on each side of Hanmer Street.</u>		
<u>HA5</u>	31, H6	<u>Heaton Street Residential Heritage Area</u>	a. <u>Properties on the south side of the roadway, bounded to the west by Taylor's Drain and to the east by the grounds of St George's Hospital, and also including Elmwood Park.</u>		
<u>HA6</u>	32C, 39C, H15, H19, Central City	<u>Inner City West Residential Heritage Area</u>	a. <u>All properties on City blocks from the northern side of Cashel Street to the northern side of Armagh Street, between Rolleston Avenue and Montreal Street, with the exception of the block containing the Arts Centre Te Matatiki Toi Ora.</u>		
<u>HA7</u>	53, 58, H30, H31	<u>Lyttelton Residential Heritage Area</u>	a. <u>Most of the residential areas of the township excluding the port area and areas with commercial zoning.</u>		
<u>HA8</u>	46	<u>Macmillan Avenue Residential Heritage Area</u>	a. <u>Properties on the eastern section of Macmillan Avenue and the north side of Whisby Road.</u>		
<u>HA9</u>	31C, 38C	<u>Piko/Shand (Riccarton Block) State Housing Residential Heritage Area</u>	a. <u>All properties including reserves in Tara Street and Piko Crescent and parts of Shand Crescent (including reserves), Paeroa and Peverel Streets and Centennial Avenue, Riccarton.</u>		

<u>HA10</u>	37	<u>RNZAF Station Wigram Staff Housing Residential Heritage Area</u>	a. <u>Former officer accommodation, the No 1 Officers' Mess and Brevet Garden in Henry Wigram Drive and former air force personnel housing in Corsair Drive, Grebe Place, Springs Road and Caudron Road.</u>		
<u>HA11</u>	39, H24	<u>Shelley/Forbes Street Residential Heritage Area</u>	a. <u>Properties in Shelley Street, the northern portion of Forbes Street (excluding 17B) and part of the north side of Beaumont Street</u>		
<u>HA12</u>	24	<u>Wayside Avenue 'Parade of Homes' Residential Heritage Area</u>	a. <u>Properties in the southern section of Wayside Avenue in Bryndwr connecting with Guildford Street to the south and Flay Crescent to the west.</u>		

Appendix 9.3.7.3.2 Lyttelton Heritage Area Building Age Map



Appendix 9.3.7.4 - Heritage item and heritage setting exemptions from zone and transport rules

- a. The activities within a **heritage item** or **heritage setting** shall be exempt from compliance with the rules in other chapters as set out in the table below.
- b. These exemptions shall only apply as long as the protected **heritage item** remains in the **heritage setting** or has been granted resource consent for relocation within the same land parcel.

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P1	Minimum number of mobility parking spaces required	Parking and Loading	<p>The intention of providing exemptions from rules for heritage items and settings is to facilitate a wider range of uses for heritage items and settings than the rules otherwise provide for.</p> <p>Previously there was a heritage exemption from minimum parking standards for this reason, however as minimum parking requirements were removed from the plan in February 2022, the remaining parking rules such as minimum number of mobility parking spaces and minimum dimensions are important for providing functional parking where parking is provided, and it is not considered appropriate to allow exemptions from those rules, and these residuals transport exemptions are proposed to be deleted.</p>
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P1	Car parking maximum area	Car parking	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P1	Car parking dimensions	Car parking	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P2	Minimum number of cycle parking facilities required	Parking and Loading	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P3	Minimum number of loading spaces required	Parking and Loading	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P4	Manoeuvring for parking and loading areas	Parking and Loading	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P5	Gradient of parking and loading areas	Parking and Loading	
Chapter 7 Transport	All zones outside the Specific Purpose (Lyttelton Port) Zone	7.4.2.1 P6	Design of parking and loading areas	Parking and Loading	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P13a, P13b, P13c	Home occupation	Scale of activity Residential coherence Retail	<p>The intention in the original drafting of this appendix for the Christchurch District Plan was to continue to reflect the same scope of exemptions provided for in the previous City Plan (see Type of exemptions column) without seeking to increase the extent of non-compliance with district plan rules, which would have required extensive consideration (not possible in the timeframes for preparation of the new plan) in order to assess the resulting impact of the increase in amenity and other environmental effects.</p> <p>This appendix has been reviewed for the current plan change with the intention of correcting numbering errors and ordering</p>

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
					<p>of exemptions in the Plan, and to improve consistency and fairness to applicants by adding exemptions to rules which fall within the intended scope of the Type of exemption applied in the operative plan but were omitted in error for particular residential and commercial zones covered by the existing appendix.</p> <p>These amendments will result in a reduction in constraints for heritage owners in some residential and commercial zones which will now be eligible for exemptions where they fall within the existing Type of exemption applied to other residential and commercial zones. The intention is that the same types of exemptions currently applied are consistently provided across residential and commercial zones to support a wider range of uses in heritage buildings while balancing this against other environmental effects of allowing these activities.</p>
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P14 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P15 ii	Bed and breakfast	Residential coherence	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
(Plan Change 4 Council Decision subject to appeal)					
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P14 a.ii	Care of non resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P13a, P13b, P13c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P16a.ii, P16a.vi.A and B	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P17a.ii, P17a.vi.A and B	Preschools	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P18a.ii, P18a.vi.A and B	Health care facility	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P19a.ii, P19a.vi.A and B	Veterinary care facility	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P16a.ii, P16a.vi.A and B	Education activity	Scale of activity	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
	Suburban Density Transition Zone			Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.1 P20a.ii, P20a.vi.A and B	Place of assembly	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone	14.4.1.3 RD13 a.ii	Convenience activities	Retail	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone - Area specific	14.4.3.1.1 P1 a.i, b.i	Preschools	Scale of activity	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone - Area specific	14.4.3.1.1 P1 a.ii, b.i	Health care facility	Scale of activity	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Density Transition Zone - Area specific	14.4.3.1.1 P1 a.iii, b.i	Veterinary care facility	Scale of activity	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Transition Zone - Area specific	14.4.3.1.1 P1 a.iv, b.i	Education activity	Scale of activity	
Chapter 14 Residential	Residential Suburban Zone and Residential Suburban Transition Zone - Area specific	14.4.3.1.1 P1 a.v, b.i	Place of assembly	Scale of activity	

Proposed Text					Reasons for change
Chapter	Zone	Activity	Type of Exemption		
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P4 a, P4 b, P4 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P5 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential (Plan Change 4 Council Decision subject to appeal)	Residential Medium Density Zone	14.5.1.1 P6 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P5 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P4 a, P4 b, P4 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P7 a.ii, P7 a.vi.A and B	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P8 a.ii, P8 a.vi.A and B	Preschools	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P9 a.ii, P9 a.vi.A and B	Health care facility	Scale of activity	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
				Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P10 a.ii, P10 a.vi.A and B	Veterinary care facility	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P7 a.ii, P7 a.vi.A and B	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.1 P11 a.ii, P11 a.vi.A and B	Place of assembly	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.3 RD1 a.iv	The erection of new buildings and alterations or additions to existing buildings	Scale of activity	
Chapter 14 Residential	Residential Medium Density Zone	14.5.1.3 RD5 a.ii	Convenience activities	Retail	
Chapter 14 Residential	Residential Medium Density Zone - Accommodation and Community Facilities Overlay Area	14.5.3.1.1 P1 a.i, P1 b.i	Preschools	Scale of activity	
Chapter 14 Residential	Residential Medium Density Zone - Accommodation and Community Facilities Overlay Area	14.5.3.1.1 P1 a.ii, P1 b.i	Health care facility	Scale of activity	
Chapter 14 Residential	Residential Medium Density Zone - Accommodation and Community Facilities Overlay Area	14.5.3.1.1 P1 a.iii, P1 b.i	Veterinary care facility	Scale of activity	

Proposed Text					Reasons for change
Chapter	Zone	Activity	Type of Exemption		
Chapter 14 Residential	Residential Medium Density Zone - Accommodation and Community Facilities Overlay Area	14.5.3.1.1 P1 a.iv, P1 b.i	Education activity	Scale of activity	
Chapter 14 Residential	Residential Medium Density Zone - Accommodation and Community Facilities Overlay Area	14.5.3.1.1 P1 a.v, P1 b.i	Place of assembly	Scale of activity	
Chapter 14 Residential	Residential Central City Zone	14.6.1.1 P7	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Central City Zone	14.6.1.1 P8a.	Any non-residential activity up to 40m ² Gross Floor Area (including any area of outdoor storage) that is otherwise not provided for under Rule 14.6.1.1 P9 and P10	Scale of activity Residential coherence	Delete scale of activity reference as there is no specific scale of activity standard.
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P8 a, P8 b, P8 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P9 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P10 a.ii	Bed and breakfast	Residential coherence	

Proposed Text					Reasons for change
Chapter	Zone	Activity	Type of Exemption		
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P5 a, P5 b, P5 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P6 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential (Plan Change 4 Council Decision subject to appeal)	Residential Banks Peninsula Zone	14.8.1.1 P7 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P6 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P5 a, P5 b, P5 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P8 a.ii, P8 a.v, P8 a.vi	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P9 a.ii, P9 a.v.A and B, P9 a.vi	Preschools	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P10 a.ii	Health care facility	Scale of activity	

Proposed Text					Reasons for change
Chapter	Zone	Activity	Type of Exemption		
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P11 a.ii, P11 a.v, P11 a.vi	Veterinary care facility	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P8 a.ii, P8 a.v, P8 a.vi	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.1 P10 a.ii	Health care facility	Scale of activity	
Chapter 14 Residential	Residential Banks Peninsula Zone	14.8.1.4 D6 a.iii	Retail activity	Retail/Scale of activity	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P5 a, P5 b, P5 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P6 a.ii	Care of non-resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P7 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P9 a.vi	Preschools	Residential coherence	New exemptions from 14.9.1.1 P9-P12 a.vi. for consistency with exemptions provided for these activities from residential coherence standard in other zones.
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P10 a.vi	Health care facility	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P11 a.vi	Veterinary care facility	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P12 a.vi	Places of assembly	Residential coherence	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P4 a, P4 b, P4 c	Home occupation	Scale of activity Residential	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
				<u>coherence</u> <u>Retail</u>	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P5 a.ii	Care of non-resident children within a <u>residential unit</u> in return for monetary payment to the carer	<u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P6 a.ii	<u>Bed and breakfast</u>	<u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P5 a, P5 b, P5 c	<u>Home occupation</u>	Scale of activity <u>Residential</u> <u>coherence</u> <u>Retail</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P6 a.ii	Care of non-resident children within a <u>residential unit</u> in return for monetary payment to the carer	<u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P5 a, P5 b, P5 c	<u>Home occupation</u>	Scale of activity <u>Residential</u> <u>coherence</u> <u>Retail</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P8 a.ii, P8 a.vi.A and B	<u>Education activity</u>	Scale of activity <u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P9 a.ii, P9 a.v, P9 a.vi	<u>Preschools</u>	Scale of activity <u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P10 a.ii	<u>Health care facility</u>	Scale of activity <u>Residential</u> <u>coherence</u>	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P11 a.ii, P11 a.vi.A	<u>Veterinary care facility</u>	Scale of activity <u>Residential</u> <u>coherence</u>	

Proposed Text					Reasons for change
Chapter	Zone	Activity	Type of Exemption		
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P8 a.ii, P8 a.vi.A and B	Education activity	Scale of activity Residential coherence	
Chapter 14 Residential	Residential New Neighbourhood Zones	14.12.1.1 P12 a.ii, P12 a.v, P12 a.vi.A	Place of assembly	Scale of activity Residential coherence	
Chapter 14 Residential	Residential New Neighbourhood Zone	14.12.1.3 PD4 RD4 a.ii	Convenience activities	Retail	Correction of typographical error.
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P10 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P10 a.ii	Bed and breakfast	Residential coherence	
(Plan Change 4 Council Decision subject to appeal)					
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P9 a.ii	Care of non resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Hills Zone	14.7.1.1 P8 a, P8 b, P8 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P7 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P7 a.ii	Bed and breakfast		

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
(Plan Change 4 Council Decision subject to appeal)				Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P6 a.ii	Care of non resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Large Lot Zone	14.9.1.1 P5 a, P5 b, P5 c	Home occupation	Scale of activity Residential coherence Retail	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P6 a.ii	Bed and breakfast	Residential coherence	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P6 a.ii	Bed and breakfast	Residential coherence	
(Plan Change 4 Council Decision subject to appeal)					
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P5 a.ii	Care of non resident children within a residential unit in return for monetary payment to the carer	Residential coherence	
Chapter 14 Residential	Residential Small Settlement Zone	14.10.1.1 P4 a, P4 b, P4 c	Home occupation	Scale of activity Residential	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
				coherence Retail	
Chapter	Zone	Activity		Type of Exemption	
Chapter 15 Commercial	Central City Business Zone	15.10.1.1 P13b, P13c, P13d, P13e	<u>Residential activity</u>	<u>Outdoor service space</u> <u>Minimum net floor area</u> <u>Outdoor living space</u>	
Chapter 15 Commercial	Central City Business Zone	15.10.2.1 a, b	<u>Building setback and continuity</u>		
Chapter 15 Commercial	Central City Business Zone	15.10.2.2	<u>Verandas</u>		
Chapter 15 Commercial	Commercial Local Zone	<u>15.5.1.1</u> P3	<u>Retail activity</u> excluding <u>supermarket</u>	<u>Gross Leasable Floor Area</u>	
Chapter 15 Commercial	Commercial Local Zone	<u>15.5.1.1</u> P6	<u>Second hand goods outlet</u>	<u>Gross Leasable Floor Area</u>	
Chapter 15 Commercial	Commercial Local Zone	<u>15.5.1.1</u> P7	<u>Commercial services</u>	<u>Gross Leasable Floor Area</u>	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P9	<u>Food and beverage outlets</u>	<u>Gross Leasable Floor Area</u>	
Chapter 15 Commercial	Commercial Local Zone	<u>15.5.1.1</u> P10	<u>Office</u>	<u>Gross Leasable Floor Area</u>	
Chapter 15 Commercial	Commercial Local Zone	<u>15.5.1.1</u> P12	<u>Community facility</u>	<u>Gross Leasable Floor Area</u>	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P13	Health care facility	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P14	Education activity	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P15	Care facility	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P16	Preschools	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P17	Spiritual activity	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P19 a.iii, P19 a.v.A, P19 a.v.c	Residential activity	Minimum net floor area Outdoor service space Indoor storage space	
Chapter 15 Commercial	Commercial Local Zone	15.5.1.1 P9	Food and beverage outlets	Gross Leasable Floor Area	
Chapter 15 Commercial	Commercial Local Zone	15.5.2.2 a.ii	Street scene		
Chapter 15 Commercial	Central City Business Zone	15.10.1.1 , P13c, P13d, P13e	Residential activity	Outdoor service space Minimum net floor area Outdoor living space	

Proposed Text					Reasons for change
Chapter	Zone	Activity		Type of Exemption	
Chapter 15 Commercial	Central City Business Zone	15.10.2.1 a, b	Building setback and continuity		
Chapter 15 Commercial	Central City Business Zone	15.10.2.2	Verandas		

Appendix 9.3.7.5 Heritage Works Plan

Proposed Text	Reasons for change
<p><u>An application can be made to the Council for certification of a Heritage Works Plan as an alternative to a resource consent for Heritage Works include: Reconstruction, Restoration, and Heritage Upgrade Building Code Works. The Heritage Works Plan and may also include Repairs, Maintenance and Heritage Investigative and Temporary Works that are otherwise permitted activities, but are incorporated as part of these other works.</u></p> <p>Principles</p> <p>The Heritage Works Plan shall be prepared, and the Heritage Works shall be undertaken, in accordance with the following matters principles:</p> <p>1.1 The objective and policies of Section 9.3 of the District Plan;</p> <p>1.2 The heritage item is made and kept safe for future occupation in terms of compliance with required seismic standards and Building Act requirements;</p> <p>1.3 The degree of intervention should be kept to a practical minimum;</p> <p>1.4 Traditional methods and materials should be given preference, except where new materials are necessary for reasons of safety, compliance and performance; and</p> <p>1.5 The Heritage Works are for the purpose of facilitating ongoing viable uses of heritage items.</p> <p>2. The Heritage Works Plan shall:</p> <p>2.1 Include the documentation process to be used to capture a comprehensive photographic record of the heritage item prior to Heritage Works commencing, while they are being undertaken (particularly to record revealed heritage fabric) and once</p>	<p>Additional introductory wording to explain the function of the Heritage Works Plan.</p> <p>Amending “matters” to “principles” in the introductory wording to clause 1. to more accurately reflect the nature of the scope of the subsequent list.</p> <p>In clause 2.2 the additional specification of heritage values (also added to 2.6) and the additional requirement to assess alternative options as well as the preferred option aligns with the requirement in applications for resource consent and emphasises the importance of considering and documenting the wider effects on heritage values (recognising that these are not limited to heritage fabric) and the heritage benefits and adverse effects of each option to demonstrate that these have been factored into the decision on the preferred option.</p>

<p>completed.</p> <p>2.2 Contain a description and plans, elevations and cross sections (scope of works) showing those parts of the heritage item which are subject to the Heritage Works. These are to be accompanied by an assessment by the heritage professional in regards to the effect on heritage fabric and heritage values of the <u>options considered and the option chosen for undertaking the Heritage Works.</u></p> <p>2.3 Provide a description of the techniques to be used to undertake the Heritage Works described in clause 2.2 above.</p> <p>2.4 Include a Temporary Protection Plan where this is necessary to prevent further damage to the heritage item or damage to the heritage setting, during the Heritage Works.</p> <p>2.5 Identify any special skills required for undertaking the Heritage Works (e.g. stonemasonry, glass, timber).</p> <p>2.6 Where relevant be accompanied by a chartered structural engineer's assessment addressing:</p> <ul style="list-style-type: none"> • the damage; • with regard to the effects on heritage fabric and heritage values, the options considered for undertaking the works; and • the engineering design documentation for the chosen option. <p>2.7 Specify the likely timeframe required to complete <u>start date</u> for the Heritage Works, and nominate the heritage professional who will be responsible for overseeing the works.</p> <p>The level of information provided under each of 2.1 - 2.7 shall be commensurate with the nature and scale of the proposed works.</p> <p>3. Need for further works</p> <p>3.1 The Heritage Works Plan may be amended should investigative works or Building Act requirements lead to the need for additional work or modifications to the Heritage Works Plan as originally submitted. In this case, an amendment to the Heritage Works Plan shall be submitted to the Council.</p> <p>4. Preparation</p> <p>4.1 The Heritage Works Plan shall be prepared and signed by:</p> <ol style="list-style-type: none"> A heritage professional; and A chartered structural engineer, where any works affect structural 	<p>As there is no pathway for declining the works plan, it is important that the heritage professional shows that the preferred option is appropriate from a heritage perspective and is the best heritage solution which can be achieved to maximise protection of heritage values, when balanced against other options and other requirements such as engineering.</p> <p>The existing Heritage Works Plan consenting pathway already requires a similar level of documentation to the resource consent process, however this option has been retained as it promotes the engagement of a Heritage Professional and provides a cheaper application process for applicants reflecting the less onerous processing requirements (a documentation check by Council rather than an assessment of effects as the application has been prepared by a Heritage Professional).</p> <p>Requiring the likely start date in clause 2.7 rather than the timeframe to complete the works is more realistic and recognises the complexity and additional costs associated with heritage building projects. There are commonly delays during heritage projects, so the likely start date is more relevant</p> <p>Proposing to delete clause 4.3, which aligns with the proposed deletion of the equivalent text in the Certificate of Non-Heritage Fabric appendix. Reference to meeting certification requirements is redundant as the certification process is completed via direct engagement with Council's Heritage team prior to the preparation of the Certificate so that the applicant is certified when they make the application. The heritage professional definition sets out the requirements to be certified as a Heritage Professional by Council.</p>
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elements of the [heritage item](#); and

(iii) Where required, any other relevant expert with respect to compliance with other provisions of the Building Act.

4.2 For the purposes of clause 4.1(i), a [heritage professional](#) is defined in [Chapter 2](#) Definitions.

~~4.3 The Heritage Works Plan shall include confirmation that the [heritage professional](#) meets the relevant criteria in the [heritage professional](#) definition, and shall provide evidence of the person's role in the projects relied on for the purpose of that definition. The evidence provided must demonstrate that the person's experience in heritage conservation is relevant to the nature of the works and the [heritage fabric](#) being considered.~~

5. Certification

The [Council](#) shall certify that the Heritage Works Plan (or any subsequent amendments) has been prepared in accordance with Clauses 1 - 4 above.

Appendix 9.3.7.6 ~~Certification~~ Certificate of Non-Heritage Fabric

Proposed Text	Reasons for change
<p><u>An application can be made to the Council for a Certificate of Non-Heritage Fabric to confirm fabric is not heritage fabric protected by the Plan.</u></p> <p>1. Principles</p> <p>An assessment to confirm fabric is not heritage fabric shall be undertaken in accordance with the following matters <u>principles</u>:</p> <p>1.1 An understanding of the heritage significance of the heritage fabric, including within the context of the significance of the heritage item as a whole, shall be established before assessing and identifying non-heritage fabric.</p> <p>1.2 Identification of non-heritage fabric shall be informed by relevant and recent documentation and through visual inspections.</p> <p>1.3 The purpose of the documentation and visual inspections is to assist in determining factors such as: evidence of age of the fabric; context; and other relevant information about the item and fabric; new information about the significance of materials/fabric (particularly in the case of interior heritage fabric which is included in the Register of Interior Heritage Fabric for that heritage item, see Appendix 9.3.7.2 Schedule of Significant Historic Heritage).</p> <p>1.4 Statutory and non-statutory Documentary sources include (but are not limited to): conservation plans, conservation reports, detailed heritage assessment reports, resource consent history, building, or planning or heritage files, architectural plans, photographs, the Heritage Statement of Significance of the heritage item accessed from Appendix 9.3.7.2.</p> <p>2. Preparation and documentation to confirm non-heritage fabric</p>	<p>The amended appendix heading reflects the correct name for the application. As for the Heritage Works Plan, the addition of an introductory sentence is helpful to clarify the function of the certificate.</p> <p>The word “principles” more accurately reflects the subsequent list than “matters”.</p> <p>Deletion of reference to interior fabric in clause 1.3 as this is redundant – there is no reason to specify interior and not exterior fabric where the interior of the heritage item is protected in the Plan, and the Registers are to be removed from the Plan.</p> <p>Specifying statutory and non-statutory research sources in clause 1.4 and 2.1 recognises that both forms of document are valid in providing evidence of heritage significance. Conservation plans and reports are non-statutory documents already recognised in this list so this is not considered to be an expansion of the scope of assessment, but rather a means of highlighting the types of documents which should be considered within existing expectations. Likewise heritage files held by Council’s Heritage team are recognised as an important source of research to date for a heritage professional to consult when compiling an application for a Certificate of Non-Heritage Fabric.</p> <p>Adding a reference to conservation plan methodology in clause 2.1 signals the existing expectation that the heritage professional will align their assessment with recognised conservation practice.</p>

The documentation required to prepare and confirm non-heritage fabric shall include the following:

2.1 Statutory and non-statutory Documentary sources consulted and relied upon. As a minimum these shall include any relevant conservation plan, (where this is available), Council's Heritage files, and the relevant Heritage Statement of Significance accessed from Appendix 9.3.7.2. The assessment shall reference the value attributed to the subject fabric in the conservation plan (that is whether the fabric has been assessed as "neutral", "non-contributory", "intrusive", or equivalent depending on the terminology used and defined in the conservation plan) and the justification for this ascribed value.

Where a conservation plan has not been prepared, the assessment shall identify its value using conservation plan methodology and justification for that ascribed value.

2.2 The dates of site visit(s) undertaken, (which must include a visit in the period subsequent to any previous modifications of the fabric or area being assessed).

2.3 A record of any second opinion ~~or peer review~~ that has been obtained from a heritage professional.

2.4 Confirmation that in the heritage professional's opinion, and having regard to Clauses 1.1 and 1.2 above the fabric does not make any contribution to the overall significance of the heritage item. This shall include an explanation of how this opinion has been formed with reference to the heritage fabric definition in the Plan.

3. Confirmation

3.1 ~~The confirmation application for a Certificate of a Non-Heritage Fabric shall be prepared and signed by a heritage professional, and shall include: confirmation that the heritage professional meets the relevant criteria in the heritage professional definition and evidence of the person's role in the projects relied on for the purpose of that definition.~~

"Peer review" has been deleted in clause 2.3 to remove confusion due to the variable use of the term which sometimes refers to an informal second opinion rather than a professional detailed assessment. The addition of "heritage professional" signals that it is expected that the second opinion should be from a heritage professional with the relevant specialist knowledge.

Specifying the need in clause 2.4 to refer to the heritage fabric definition makes it clear that the district plan heritage provisions are an important frame of reference to be used when the applicant writes the assessment.

In clause 3.1, proposed to make the equivalent deletion of text made in the Heritage Works Plan appendix. The reference to meeting certification requirements is redundant as the certification process is completed via direct engagement with Council's Heritage team prior to the preparation of the Certificate so that the applicant is certified when they make the application. The heritage professional definition sets out the requirements to be certified as a Heritage Professional by Council.

<p>3.2 The evidence provided must demonstrate that the person's experience in heritage conservation is relevant to the nature of the <u>heritage fabric</u> being considered.</p> <p>4. Definitions</p> <p>4.1 For the purposes of clause 3, a <u>heritage professional</u> is defined in <u>Chapter 2</u> Definitions.</p> <p>5. Certification</p> <p>The <u>Council</u> shall certify that the documentation confirming non-heritage fabric is in accordance with Clauses 1 - 4 above.</p>	
<p>Appendix 9.3.7.7 The Heritage Aerial Maps</p>	<p>This is a redundant appendix which is proposed to be deleted. The appendix is not able to be searched. Each of the heritage aerial maps are already linked from the schedule entry for each item for easy reference.</p>

Chapter 13 Specific Purpose Zones

13.2 Specific Purpose (Cemetery) Zone

Proposed Text	Reasons for change
<p>13.2.3 How to interpret and apply the rules</p> <p>Advice note:</p> <p>.....</p> <p>3. Maintenance and repair works on headstones and other structures <u>monuments</u> the Barbadoes Street Cemetery in church graveyards and <u>cemeteries</u> scheduled in <u>Appendix 9.3.7.2</u> should be undertaken in accordance with the <u>ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value</u>, and <u>Conserving Our Cemeteries, 2003</u>, by the National Trust of Australia (Victoria).</p> <p>4. In relation to Council-administered <u>cemeteries</u>, works involving <u>monuments</u> will also require a permit for monumental works from the <u>Council</u> under the <u>Cemeteries Bylaw 2013</u>.</p>	<p>Advice note 3. is proposed to be amended to more appropriately apply to all scheduled cemeteries and graveyards and to refer to the most relevant up to date document.</p> <p>Additional advice note 4. highlights the separate permit process which sits outside of the Plan, which is also noted in the equivalent How to interpret and apply the rules section of the historic heritage provisions in chapter 9.3. This is a further opportunity to make the public aware of additional regulatory processes outside of the district plan.</p>

13.2.4.1.3 Restricted discretionary activities

- a. The activities listed below are restricted discretionary activities.
- b. Discretion to grant or decline consent and impose conditions is restricted to the matters of discretion set out in 13.2.5, as set out in the following table.

Activity	The Council's discretion shall be limited to the following matters:
Any activity listed in Rule 13.2.4.1.1 P1 to P4 that does not comply with one or more of the built form standards listed under the activity specific standards.	<ol style="list-style-type: none"> a. Street scene – 13.2.5.1. b. Height, separation from neighbours and daylight recession planes – 13.2.5.2.
Any work on monuments, vaults or mausolea in the Akaroa French Cemetery and Mount Magdala Cemetery identified in Appendix 13.2.6.2.	 <ol style="list-style-type: none"> a. Street scene – 13.2.5.1. b. Height, separation from neighbours and daylight recession planes – 13.2.5.2. <p>Advice note:</p> <ol style="list-style-type: none"> 1. This activity should align with the appropriate Cemetery Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value.

It is proposed to delete rule RD2 from the Cemeteries chapter 13.2. Akaroa French Cemetery is proposed to be scheduled in this plan change and so the proposed new permitted rule related to works to monuments in scheduled cemeteries (P11 chapter 9.3) will apply. Deleting this cemetery from this rule removes the conflict with the heritage rule proposed in chapter 9.3, so there is one permitted rule for monumental works applying across scheduled heritage cemeteries.

Mt Magdala Cemetery is not proposed for scheduling in this plan change, however, currently, like Akaroa French Cemetery, it is treated as a heritage cemetery for the purposes of applying the guidelines to Council's monumental permit applications. It would be inconsistent to continue to apply a restricted discretionary rule to the Mt Magdala cemetery that is more restrictive than the permitted rule for scheduled cemeteries.

Chapter 14 Residential
Activity Status Tables

14.5.3.1.1 Area-specific permitted activities

Activity	Activity Specific Standards	
P6	<p>a. <u>Minor residential unit in the Lyttelton Residential Heritage Area where the minor unit is a detached building and the existing site it is to be built on contains only one residential unit.</u></p> <p>a. <u>The existing site containing both units shall have a minimum net site area of 450m².</u></p> <p>b. <u>The minor residential unit shall have a minimum gross floor area of 35m² and a maximum gross floor area of 80m².</u></p> <p>c. <u>The parking areas of both units shall be accessed from the same access.</u></p> <p>d. <u>There shall be a total outdoor living space on the existing site (containing both units) with a minimum area of 90m² and a minimum dimension of 5 metres. This total space can be provided as:</u></p> <p>i. <u>a single continuous area; or</u></p> <p>ii. <u>be divided into two separate spaces, provided that each unit is provided with an outdoor living space that is directly accessible from that unit and is a minimum of 30m² in area with a minimum dimension of 5 metres.</u></p> <p><u>Advice note:</u> <u>1. For minor residential units within the Lyttelton Port Influences Overlay refer to area specific Rule 14.8.3.</u></p>	<p>This new rule containing standards for minor residential units in Lyttelton Residential Heritage Area corresponds with the equivalent Lyttelton Character Area for consistency and ease of implementation. As discussed above, Character and Heritage Area protection shares core goals, although the values identified in their assessment differ in emphasis, so it is important that the two rule sets work together to be effective in achieving desired outcomes where these are shared.</p> <p>It is considered an appropriate response to protecting the specific built form context of Lyttelton to provide for a minor residential unit in preference to allowing for a second residential unit on each site.</p>
14.5.3.1.3 Area-specific restricted discretionary activities		

RD16	<p><u>Activity</u></p> <p>a. <u>Activities that do not meet one or more of the built form standards for Residential Heritage Areas in Rule 14.5.3.2.</u></p>	<p>The Council's discretion shall be limited to the following matters:</p> <ul style="list-style-type: none"> a. <u>The relevant Matters of Discretion for built form standards in Chapter 14:</u> <ul style="list-style-type: none"> i. <u>14.15.1 Residential design principles</u> ii. <u>14.15.2 Site density and site coverage</u> iii. <u>14.15.3 Impacts on neighbouring property</u> iv. <u>14.15.17 Street scene – road boundary building setback, fencing and planting</u> v. <u>14.15.18 Minimum building, window and balcony setbacks</u> vi. <u>14.15.20 Outdoor living space.</u> b. <u>Matters of Discretion for the Character Area Overlay in Rule 14.15.23, where the site is also located in the Character Area Overlay.</u> c. <u>Matters of Discretion for new buildings in Residential Heritage Areas – Rule 9.3.6.4.</u> 	<p>New built form standards for development in proposed Residential Heritage Areas (RHAs) to support the heritage rules for RHAs in chapter 9.3. The intention of these rules is to allow some limited intensification while still providing for the protection of the heritage values of the RHAs. These align as far as possible with Character Area standards, where RHAs and Character areas overlap or RHAs are located in the same operative zones with comparable existing density. (See rationale in the table of Density and Built Form Standards for Residential Heritage Areas (RHAs), section 2 of the Plan Change 13 Historic Heritage s32 evaluation report.)</p> <p>Alignment with Character Area rules and matters of discretion both simplifies rule interpretation in intersecting character/heritage areas and supports the achievement of the joint outcome of both the heritage and character area built form standards of protecting the coherence of the existing built form. (The Character Area standards are based on modelling of existing built form.) In the case of heritage areas, a particularly important outcome is to retain the integrity of the existing fabric of the defining and contributory buildings which embody the tangible values of the area, and collectively contribute to the coherence of their historical narrative.</p> <p>The sets of assessment matters for Residential Heritage Areas and Character Areas are complementary but have a different emphasis, so it is proposed that both sets should be applied where these areas intersect.</p> <p>Matters of Discretion for new buildings in Residential</p>
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			Heritage Areas are also proposed to apply to the assessment of breaches of heritage area built form standards, as these are complementary in supporting the protection of heritage values in heritage areas.
RD17	<u>Activities that do not meet one or more of the Activity Specific Standards in Rule 14.5.3.1.1 P6 for minor residential units in the Lyttelton Residential Heritage Area.</u>	<ul style="list-style-type: none"> a. <u>Matters of Discretion for Minor Residential Units – Rule 14.15.22.</u> b. <u>Matters of Discretion for new buildings in Residential Heritage Areas – Rule 9.3.6.4.</u> 	<p>Corresponding with the permitted rule above, this is an equivalent new rule to the rule for minor residential units in the Lyttelton Character Area.</p> <p>Matters of Discretion for new buildings in Residential Heritage Areas are also proposed to apply to the assessment of the breach of this rule as these are complementary in supporting the protection of heritage values in heritage areas.</p>
14.5.3.2 Area-specific built form standards			
<u>14.5.3.2.3 Building height</u>	<p><u>b.v. In Residential Heritage Areas the maximum height of any building shall be:</u></p> <p><u>In Heaton Street, Wayside Avenue, RNZAF Station Wigram Staff Housing and Macmillan Avenue Residential Heritage Areas</u></p>	<u>7m plus 2m for roof form</u>	
	<u>In Church Property Trustees North St Albans Subdivision (1923) and Piko/Shand (Riccanton Block) State Housing Residential Heritage Areas</u>	<u>5.5m</u>	
	<u>In Shelley/Forbes Street and Englefield Avonville Residential Heritage Areas Side boundary</u>	<u>5m</u>	

	<u>In Lyttelton Residential Heritage Area</u> <u>Buildings except accessory buildings</u> <u>Accessory buildings</u>	<u>7m plus 2m for roof form</u> <u>5m</u>	
	<u>In Chester Street East/Dawson Street and</u> <u>Inner City West Residential Heritage Areas</u>	<u>11m</u>	
<u>14.5.3.2.7 Number of</u> <u>Residential Units Per</u> <u>Site</u>	<u>b. In Residential Heritage Areas there</u> <u>must be no more than 2 residential units</u> <u>per site, except that within the Lyttelton</u> <u>Residential Heritage Area there must be</u> <u>no more than one residential unit per site</u> <u>and no more than one minor residential</u> <u>unit per site.</u>		
<u>14.5.3.2.8 Setbacks</u>	<u>b. In Residential Heritage Areas the</u> <u>minimum road boundary building setback</u> <u>shall be:</u>		
<u>i.</u>	<u>In Heaton Street, Wayside Avenue, RNZAF</u> <u>Station Wigram Staff Housing, Church</u> <u>Property Trustees North St Albans</u> <u>Subdivision (1923) and Piko/Shand</u> <u>(Riccarton Block) State Housing</u> <u>Residential Heritage Areas</u>	<u>6m, where existing house is relocated</u> <u>forward on the site</u> <u>8m, where existing house not retained</u>	
<u>ii.</u>	<u>In Shelley/Forbes Street, Englefield</u> <u>Avonville, Chester Street East/Dawson</u> <u>Street and Inner City West Residential</u> <u>Heritage Areas</u>	<u>Minimum 3m</u> <u>Maximum 5m</u>	

<u>iii.</u>	<u>In Lyttelton Residential Heritage Area</u>	<u>No setback required</u>	
<u>iv.</u>	<u>In Macmillan Avenue Residential Heritage Area</u>	<u>5m</u>	
<u>14.5.3.2.8 Setbacks</u>	<u>c. In Residential Heritage Areas the minimum building setback from internal boundaries shall be:</u>		
<u>i.</u>	<u>In Heaton Street, Wayside Avenue and RNZAF Station Wigram Staff Housing Residential Heritage Areas</u>	<u>3m</u>	
<u>ii.</u>	<u>In Church Property Trustees North St Albans Subdivision (1923) and Piko/Shand (Riccarton Block) State Housing Residential Heritage Areas</u> <u>Side boundary</u> <u>Rear boundary</u>	<u>2m and 3m</u> <u>3m</u>	
<u>iii.</u>	<u>In Shelley/Forbes Street, Englefield Avonville, Chester Street East/Dawson Street and Inner City West Residential Heritage Areas</u> <u>Side boundary</u> <u>Rear boundary</u>	<u>1m and 3m</u> <u>3m</u>	

iv.	<u>In Lyttelton Residential Heritage Area</u> Side <u>boundary</u> Rear <u>boundary</u>	<u>1.5m and 3m</u> <u>2m</u>	
v.	<u>In Macmillan Avenue Residential Heritage Area</u> Side <u>boundary</u> Rear <u>boundary</u>	<u>3m</u> <u>3m</u>	
<u>14.5.3.2.9 Building Coverage</u>	<u>d. In Residential Heritage Areas, the maximum percentage of the <u>net site area</u> covered by <u>buildings</u> shall be as follows:</u> <u>i. In all Residential Heritage Areas except Lyttelton and Englefield Residential Heritage Areas</u> <u>ii. In Englefield Residential Heritage Area</u> <u>iii. In Lyttelton Residential Heritage Area</u>	<u>40%</u> <u>35%</u> <u>60%</u>	
<u>14.5.3.2.10 Outdoor Living Space</u>	<u>d. In Residential Heritage Areas each <u>residential unit</u> shall be provided with an <u>outdoor living space</u> in a continuous area, contained within the <u>net site area</u> with a minimum area as follows:</u>		

i.	<u>In Heaton Street, Wayside Avenue and RNZAF Station Wigram Staff Housing Residential Heritage Areas</u>	<u>80m2</u>	
ii.	<u>In Church Property Trustees North St Albans Subdivision (1923), Piko/Shand (Riccarton Block) State Housing, Macmillan Avenue, Shelley/Forbes Street, Englefield Avonville, Chester Street East/Dawson Street and Inner City West Residential Heritage Areas</u>	<u>50m2</u>	


Chapter 15 Commercial

Activity Status Tables

15.11.1.3 Restricted Discretionary Activities

	Activity	The Council's discretion shall be limited to the following matters:	
RD11	Any building that does not meet Rule 15.11.2.11 (a)(ii), (iii), and (vi) in respect to all buildings on New Regent Street, the Arts Centre, and in the Central City Heritage Qualifying Matter and Precinct.	<ul style="list-style-type: none"> a. <u>The impact on the heritage values of the Arts Centre or New Regent Street heritage items and heritage setting, and the extent to which the increase in building height would be mitigated by the building's form, design, or location on the site.</u> b. <u>Whether the proposed building would visually dominate the Arts Centre or New Regent Street heritage items and heritage setting or reduce views of those sites to or from a road or other public space.</u> c. <u>The Matters of Discretion for maximum building height – Rule 15.14.3.1.</u> 	Proposed height overlay for the sites containing the Arts Centre and New Regent Street heritage items and heritage settings and surrounding sites to protect the heritage values of these landmark heritage sites from high rise development permitted in the underlying City Centre zone which could otherwise be built at graduated heights within the site up to 90 metres. The permitted zone heights would significantly dominate and visually overwhelm the heritage buildings. The proposed heights seek to retain the operative district plan height limits. See a more detailed discussion in the Plan Change section 32 evaluation.
15.11.2.11 Built form standards – City Centre zone			
a. i. ...			
ii. All buildings in New Regent Street		The minimum and maximum height shall be 8 metres.	
iii. All buildings at the Arts Centre, being land bordered by Montreal Street, Worcester Street, Rolleston Avenue and Hereford Street.		The maximum height shall be 16 metres.	

<p>...vi. All <u>buildings</u> in the Central City Heritage Qualifying Matter and Precinct, including the following areas:</p> <ul style="list-style-type: none"> a. <u>Land on the east side of Montreal Street between Worcester Boulevard and Hereford Street</u> b. <u>145 Gloucester Street and 156 Armagh Street to the west of New Regent Street</u> c. <u>all sites in the block bounded by Armagh Street, Manchester Street, Gloucester Street and New Regent Street (but excluding New Regent Street)</u> d. <u>sites with road boundaries on the north side of Armagh Street at 129, 131, 133, 137 and 143 Armagh Street, and</u> e. <u>sites with road boundaries on the south side of Gloucester Street at 158, 160, and 162 Gloucester Street, 113C Worcester Street, and the units at 166 Gloucester Street</u> 	<p>The maximum <u>height</u> shall be 28 metres.</p>	
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Appendix 15.15.7 Design guidelines – Akaroa Commercial Banks Peninsula Zone	
Draft proposed Text	Reasons for change
<p>a. Introduction</p> <p>i. The illustrations used in the guidelines are provided to assist in understanding the points expressed in the text. These are not all existing buildings but are stylised designs. These guidelines have been prepared to help you if you are thinking of building in the Commercial Banks Peninsula zone at Akaroa. They are intended to help you achieve the building you want, while at the same time ensuring that new buildings fit in with the town's surviving historic buildings and maintaining or enhancing the town's present character.</p>  <p>ii. Figure 1: Typical Akaroa streetscape</p> <p>iii. You will find in this document a brief discussion of Akaroa's architectural history, and more importantly, a description of its architecture and value as a well preserved small scale historic town with a range of architectural styles. The historical and architectural importance of the town has been recognised by the local community, Heritage New Zealand Pouhere Taonga and the Council. The guidelines outline the key principles which the Council will take into account in considering any consent applications.</p>	<p>Minor changes to this appendix in the Commercial chapter of the Plan are proposed to update terminology and correctly identify roles and appropriate consultation processes. There are no associated consenting implications. As part of a future work programme a subsequent cross-team comprehensive review and refresh of content and format of this appendix will be undertaken which considers wider cultural heritage values associated with the area.</p>

<p>iv. This document will elaborate on those principles, which can, in essence, be summarised as follows:</p> <p>A. New development and additions to existing structures should:</p> <ol style="list-style-type: none"> I. Recognise and respect the unique historic character of Akaroa. II. Relate well to surrounding buildings and the general environment. III. Avoid dominating neighbouring buildings. IV. Respect important views from public places. <p>b. Why guidelines?</p> <ol style="list-style-type: none"> i. Akaroa has a distinctive visual character, based on its physical setting, its buildings and its open spaces and gardens. A large part of the centre of Akaroa has been recognised by Heritage New Zealand Pouhere Taonga and registered <u>listed</u> as a Historic Area. The Council has similarly recognised that this special character is worth protecting by including in its District Plan, provisions, which allow for consideration of the effects of proposed new buildings and alterations to existing buildings. ii. The Council's aim, through these guidelines, is to ensure that the special historical character of Akaroa is maintained, as development of the town proceeds. In endeavouring to meet that objective, the other main goals are to provide property owners and developers with design and appearance guidance and to encourage early discussion of proposed building plans with the Council. iii. The primary concern of these guidelines is to protect, for cultural and aesthetic reasons, the attractive appearance of the town after more than 150 years of growth and change. Adherence to these guidelines also promises economic advantage for the town. Akaroa's appealing appearance and atmosphere help make it a desirable place to live, and an attractive place to visit. The town's architectural and historical heritage contributes greatly to its appeal as a holiday destination. By helping to protect the intrinsic characteristics of the town, the guidelines will assist in strengthening the town's major economic base and potentially enhance the value of your property. 	<p>Change to reflect the current terminology that Heritage New Zealand Pouhere Taonga lists heritage places, whereas Council schedules heritage places.</p>
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<p>iv. New buildings, or significant alterations to existing buildings in the Commercial Banks Peninsula Zone are the main concern of these guidelines. However, many of the principles and specific guidelines could also be applied to the town's advantage in the residential areas which surround the Commercial Banks Peninsula Zone.</p> <p>c. The Planning Framework</p> <p>i. The Council can consider the design and appearance of proposed work in Commercial Banks Peninsula Zone through the resource consent process. Any building work in the Commercial Banks Peninsula Zone should meet the standards of the District Plan and have regard to these design guidelines.</p> <p>ii. The relevant section of the District Plan is Chapter 15 for the Commercial Banks Peninsula Zone.</p> <p>iii. These guidelines set out issues which the Council will take into account when assessing a resource consent application required for design and appearance reasons. The guidelines are intended to help applicants who require resource consents to undertake building work in the Commercial Banks Peninsula Zone understand how the Council will evaluate the design and appearance aspects of proposed work.</p> <p>iv. The Commercial Banks Peninsula Zone lies within the Akaroa Heritage Historic Area scheduled in the District Plan and the Akaroa Historic Area listed registered by Heritage New Zealand Pouhere Taonga. This area has been recognised nationally as having a high percentage of original historic buildings which are of aesthetic and architectural importance in their own right, and form an inter-related group of historic places. As such the area is a vital part of the historical and cultural heritage of New Zealand. Consultation with Council's Urban Design and Heritage teams, Approval from the Heritage New Zealand Pouhere Taonga, and the Akaroa Design and Appearance Committee may be appropriate is needed for work on any building within the Heritage/Historic Area, or on any building elsewhere in the town which has been individually scheduled in the District Plan or registered listed by the Trust Heritage New Zealand Pouhere Taonga.</p> <p>v. In considering the design and appearance aspects of proposed building work in the Commercial Banks Peninsula Zone, the Council planners may take advice from Council's Urban Design and Heritage teams, and Heritage New Zealand Pouhere Taonga or any qualified expert. Individuals who need resource consent for building work in these areas are urged to study these guidelines</p>	<p>Amendments to clarify current roles and processes. The name of the Akaroa area scheduled in the district plan is the Akaroa Heritage Area. The equivalent area listed by Heritage New Zealand Pouhere Taonga (formerly New Zealand Historic Places Trust) is the Akaroa Historic Area. Heritage New Zealand has an advisory role in relation to scheduled and listed heritage places, and the Akaroa Design and Appearance Committee has a role in the resource consent process advising on the appropriateness of a design proposal. Consultants and Council provide advice on the preparation of resource consent applications. Council teams provide specialist advice to Council planners once applications have been lodged.</p>
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and to discuss their plans with the District Council and/or a professional consultant, the Akaroa Design and Appearance Advisory Committee and Heritage New Zealand Pouhere Taonga before formally applying for resource consent for the work. Early consultation with Council can often facilitate subsequent consent processes, resulting in reduced time delays and costs.

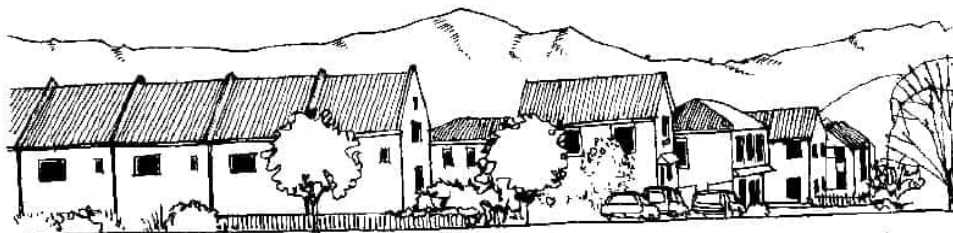
d. Akaroa's architectural history

- i. Akaroa has a distinctive architectural quality that stems, in part, from the high number of colonial buildings that have been retained to this day. Akaroa is one of New Zealand's most charming and romantic towns, although its origins as a French settlement are not strongly reflected in much of its architecture today. The earliest buildings of the French had steeply pitched roofs, small dormers, casement windows divided into many panes, louvered shutters and symmetrical facades. As early as the mid-1850s, Akaroa's buildings were no longer markedly different from other New Zealand buildings. A great number were cottages with reasonably large dormers, verandas and lean-to's. Almost all were built of horizontal weatherboards with steep roofs initially of shingles, then of corrugated iron. These were typical New Zealand colonial buildings.
- ii. The one and a half storey, gable ended cottage with veranda, lean-to and dormers is often idealised as the archetypal Akaroa building. Though these cottages are still abundant, and valued, the town's architectural traditions are much richer and more varied.
- iii. Later building designs in the town also followed general New Zealand trends, with horizontal weatherboard and corrugated iron the predominant building materials. Thus, nineteenth century churches are variants of colonial wooden Gothic, while Italianate was favoured for public and commercial buildings. Many commercial premises were two-storied and differed from residences only in being somewhat larger, and in being built-up to the street line. All were still relatively small buildings and almost all were built of "timber and tin". This uniformity in styles and materials for residences and public and commercial buildings, and little variation in building size, have been characteristic of Akaroa's architecture since the nineteenth century.



iv. Figure 2: Examples of early colonial cottages

v. In the late twentieth century there was a new development in Akaroa's architectural history. A demand emerged for multi-unit, privately owned **apartments**. These were up to three storeys high, built up to or close to the street line, and often of masonry construction. These **buildings** marked a significant departure from the single family houses and cottages, standing in individual sections, which were previously characteristic of most of the town. In retrospect many of these structures, individually or collectively, have not been successful in maintaining the intimate, mostly small scale of the town and the use of complementary **building** materials.



i. Figure 3: Townhouse block demonstrating overly repetitive elements. The buildings to the right display a pleasing variety and interest.

ii. Akaroa's diverse range of buildings of different sizes, shapes, styles, set-backs, roof forms and materials mean there is a very large architectural vocabulary on which architects can draw for new building design, without introducing styles, or details that would appear out of place. It is important that new buildings and extensions reflect existing architectural themes and styles.

e. Akaroa's setting and urban form

i. Preserving and enhancing what is appealing about Akaroa requires careful consideration of more than the design of individual buildings. The spaces between matter too. Gardens and trees are generously dispersed throughout the town and large open spaces separate different built-up areas. Building has mostly been concentrated on the foreshore and up three small valleys, with the intervening spurs remaining open or bush-covered. The close integration between the natural and urban worlds in Akaroa also results from the town's position facing onto an extensive harbour, and being ringed by grand hills. Applicants are encouraged to consider the impact of their design or building extension on the existing views of water and hills from the town and of the integration of the built and the natural environment.

ii. The town's development, and the proximity of commercial premises and residences give the town the relaxed, convivial atmosphere of a village. The maintenance of public and retail activities at street level is important to sustaining the town's vitality and is protected in certain areas along Beach Road between Rue Jolie and Bruce Terrace. The maintenance of open spaces and of private gardens is also important to maintaining the town's atmosphere.

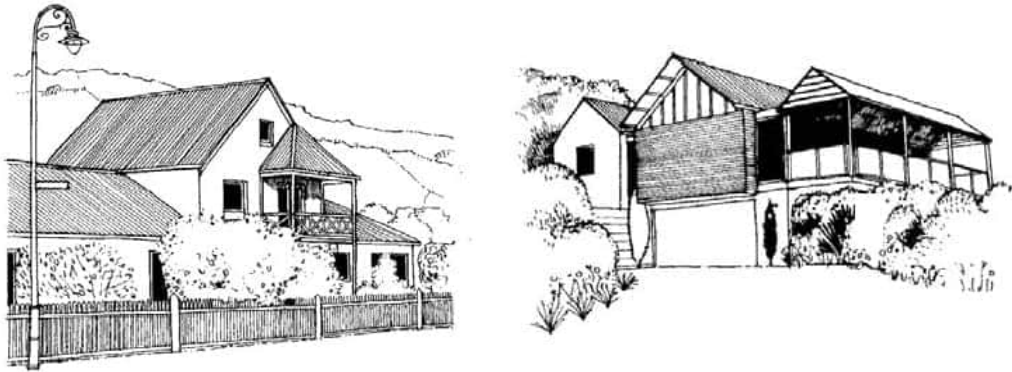
f. Diversity and innovation

i. New designs will generally be acceptable if their proportions fit in well with nearby older buildings and maintain the scale of existing streetscapes. New buildings of contemporary design, built using up-to-date materials and building technologies can be added to Akaroa, provided they avoid or mitigate any adverse visual effects through careful use of scale, density, bulk, exterior cladding, external detailing and through their site location and setback.

ii. Successful approaches are:

A. Compatible design: new buildings, or new work on old buildings may vary the design but maintain the proportions, scale, materials, textures and colours of the original.

B. New design: work of completely contemporary design which uses modern materials and building technologies, but shows respect for the character of existing old buildings in the area. Care must be taken that the historic character of the town is maintained when new designs are introduced.



iii. Figure 4: Modern buildings incorporating key architectural themes such as steeply pitched gabled roofs, verandas and vertically oriented windows.

iv. While nineteenth and early twentieth century buildings largely set the character of Akaroa, new development should generally reflect, rather than exactly replicate, these historic styles. Sympathetic design, whereby certain characteristics of historic buildings are incorporated into new buildings, is encouraged. Contemporary design, if carefully conceived to fit with the town's character, is often preferable to replica buildings.



v. Figure 5: New residence demonstrating site specific sympathetic small scale forms and details, and vertical windows.

6.6.1.1.1.1

Building on specific sites

- i. Each individual site has different buildings adjoining it, and sits in a different relationship to the wider landscape. What is suitable for one particular site may be quite unsuitable on another site. Corner sites need particular care, since they form a visual focal point. In some situations larger buildings on corner sites will be desirable to define streetscapes, on other corner sites, it may be desirable to avoid overpowering historic buildings nearby.



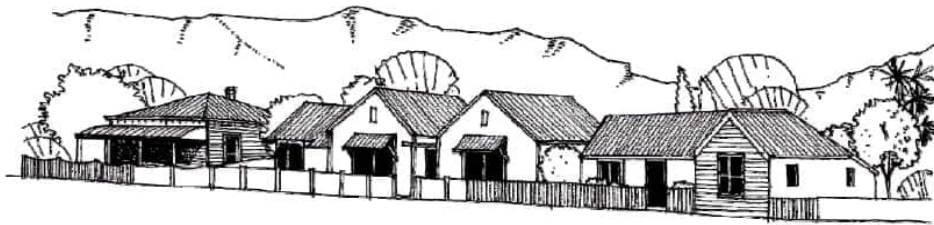
- ii. Figure 6: Corner Treatment- both buildings strongly define the corner yet include smaller scale forms that the pedestrian can relate to.
- iii. The size and scale of new buildings in relation to their neighbours are as important as the materials or architectural style of the new building.
- iv. The use of materials and architectural style of any development may add or detract from the overall proposal, its visual impact on the streetscape and historic character of the town.

h. Key concepts

i. Streetscape, rhythm and scale

A. The goal is to maintain appealing streetscapes, characterised by sequences of buildings which are in scale and exhibit a pleasing modulation. Streetscape refers to the ways in which buildings form, together with gardens and trees, attractive combinations of mass and colour. Buildings are in harmony when, while not identical, they share similar elements and are of a compatible size and form. When a rhythm is discernible in a sequence of buildings there are no abrupt transitions, in size, form or architectural detail, from one building to the next.

B. It may be appropriate for a contemporary building to sit beside a traditional weatherboard one provided there is some relationship to the rhythm and scale of windows, doors, roof pitch and other design elements.

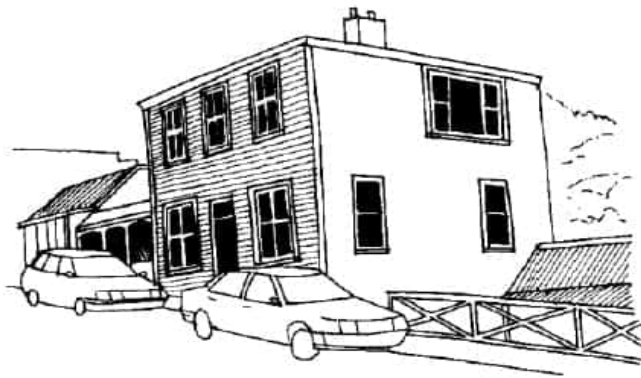


C. Figure 7: Height and rhythm- a pleasing relationship between height and rhythm is evident.

D. The goal is to maintain appealing streetscapes, characterised by sequences of buildings which are in scale and exhibit a pleasing modulation. Streetscape refers to the ways in which buildings form, together with gardens and trees, attractive combinations of mass and colour. Buildings are in harmony when, while not identical, they share similar elements and are of compatible size and form. When a rhythm is discernible in a sequence

of buildings there are no abrupt transitions, in size, form or architectural detail, from one building to the next.

- E. It may be appropriate for a contemporary building to sit beside a traditional weatherboard one provided there is some relationship to the rhythm and scale of windows, doors, roof pitch and other design elements.



- F. Figure 8: Scale- an out of scale building which dominates adjacent buildings by size, bulk and height.

- G. Larger, bulkier buildings can reflect the smaller scale of surrounding buildings by repetition of design elements such as gables, steps in the plan of the building, the use of different roof shapes, or dividing the building into visually separate units by using different treatments or colours for cladding.

- H. Generally, designers of new buildings are asked to look at the existing historic buildings in the vicinity of the site, not to imitate them, but to consider whether the new building is sensitive to the surroundings in which it is to be placed.

ii. Replica buildings

- A. Replica buildings, in the context of these guidelines, means an exact copy of the size, proportions, and architectural details of an older building. While it is generally undesirable to have new buildings replicate the exact design of historic buildings, design elements of older buildings can be used to achieve an overall visual harmony. Replica buildings can devalue the authentic historic character of Akaroa.
- B. Attempts at 'replication' with inaccurate detailing, inappropriate materials and distorted proportions can become a caricature of the original building style.

iii. Additions and alterations to historic buildings

- A. The character of Akaroa depends to a large extent on the survival of its many historic buildings. The preservation of these surviving buildings is important in maintaining its overall character. The demolition of historic buildings has had detrimental effects on the character of the town. The retention of the remaining older buildings will generally be to the town's advantage.
- B. Listing Registration by Heritage New Zealand Pouhere Taonga, or scheduling listing by the District Council in its District Plan, are indications that particular historic buildings should be preserved and maintained for future generations.
- C. Adaptive re-use is recommended. New developments on sites occupied by older buildings should use the historic structures whenever possible by building around or adding to them in a sympathetic way.
- D. Key principles to bear in mind when adding to an historic building are:
 - I. Alterations should be the minimum necessary.
 - II. They should not detract from the heritage value of the place and/or building.
 - III. They should be compatible with the original form and fabric of the building, but should be able to be read as new work, although this need not be obvious particularly for minor additions.
 - IV. They should be of a quality that does not detract from the heritage values of the place.

E. Ideally changes should also be reversible, to allow future generations to return the buildings to their original forms. When work is being done on historic buildings, previous inappropriate alterations should be reversed and unsympathetic additions removed whenever possible. Council's Heritage team and Heritage New Zealand Pouhere Taonga can provide advice on these matters.



F. Figure 9: Sensitive alteration to an historic building.

G. In the example to the right similar roof forms and window details have been used.

H. When work on an historic building is being undertaken the Conservation Guidelines published by Heritage New Zealand Pouhere Taonga ~~should be consulted~~ provide a useful reference. Where major work is envisaged, an architect who has experience in conserving or adapting older buildings should be engaged.

I. ~~Both the Akaroa Civic Trust and Heritage New Zealand Pouhere Taonga are available to advise owners of historic buildings who are considering major repairs or alterations to their buildings.~~

i. Specific guidelines

i. Roof forms

A. On Akaroa's older buildings, roofs are generally of relatively steep pitch, with gable ends. Hipped roofs are evident within the Commercial Banks Peninsula Zone. More recent buildings in the town exhibit a great variety of roof forms, including hip roofs, roofs of shallow pitch, and flat, or mono-pitch, roofs. While there is a variety of existing roof forms, those which are steeply pitched (i.e. 25 degrees and steeper) maintain an attractive streetscape and achieve a pleasing relationship with adjacent and nearby buildings and are to be encouraged.



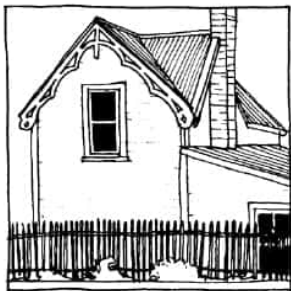
Villa Gable and Verandah



Verandah and simple gable with roof dormers



Two Storey Hipped Roof dormers



Two Storey Gable with Lean-to at rear



Multiple Gable Ends Roofs

B. Figure 10: Roof shapes and forms

ii. Cladding, texture and roofing materials

A. Historically, weatherboard has predominated in Akaroa. Roofs have been mostly corrugated iron with door, and window frames of wood. Brick and other forms of masonry construction are unusual in Akaroa. Consequently, the use of traditional vernacular materials, such as weatherboard cladding, and corrugated iron roofing is encouraged in Akaroa. Some recent examples have not worked well because they lack detail and texture. An example of a modern application which reflects the character of the adjoining buildings, and has been successful, can be seen on the additions to the Akaroa museum.

B. To harmonise contemporary with traditional buildings, extensive, blank masonry walls, lacking in texture, should be avoided where masonry walls are necessary. Careful detailing and placement of wall openings, sensitive selection of colours or judicious planting can be useful in reducing adverse visual impacts to a limited degree.

iii. Windows

A. Attention should be paid to the sizes, symmetry and proportions of window openings and their placement, or grouping, in relation to neighbouring buildings. In the Commercial Banks Peninsula Zone any departure from the vertical orientation of windows of historic buildings is not encouraged. Timber windows are preferable to aluminium but if aluminium windows are used, they should be faced with timber.



B. Figure 11: Window orientation- the illustration on the right demonstrates appropriate vertical orientation and facings and has pleasing symmetry.



Dormer in a roof



Modern blend of windows
- all simple shapes

C. Figure 12: Window shapes and types

iv. Colours

A. There is no reason, when choosing colours for the walls, facings and roofs of new buildings, or when repainting older buildings, not to use today's much wider palette of colours than the palette available in earlier years, provided the new colours are in accordance with the historic character of the town and its streetscapes. Simple combinations of discreet individual colours are particularly preferable in areas where there are a large number of older buildings, however, the colour of new structures should not visually dominate heritage buildings or the streetscape. Owners of historic buildings are encouraged to consider using heritage colours and information about these is available from major paint manufacturers and retailers. In the Commercial Banks Peninsula Zone the preference is for painted or coloured surfaces. Corporate colour schemes and large corporate logos are not appropriate in the Akaroa Historic Heritage Area.

v. Verandas

A. The only sequence of nearly continuous shop verandas over footpaths in Akaroa is found along Beach Road. On Rue Lavaud occasional shop verandas contribute to the variety and modulation of the streetscape. Where new buildings are being erected in either of these precincts,

maintenance of the sequence along Beach Road, and of the pattern of occasional verandas along Rue Lavaud, should be the goal.



B. Figure 13: Akaroa street verandas

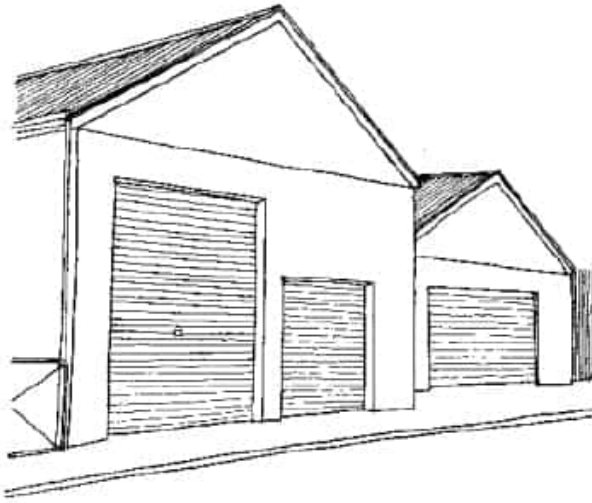
vi. **Setback and fences**

- A. Akaroa's charm and historic character depend, in part, on gardens and trees remaining key elements in Akaroa's streetscapes. **Setbacks** will help ensure plantings continue to be a major element in most residential streetscapes. Only in existing commercial areas of the town, where **setbacks** are already small or non-existent, is it desirable to maintain the sense of a fully built-up townscape.
- B. Having some **buildings** hard up against the street, even in predominantly residential areas, gives the town's streetscapes attractive variety.
- C. To be able to look into and enjoy gardens along the street has long been the character of the settlement. Tall fences break this pattern, therefore low fences are encouraged. If taller fences

are required, then they should be of a picket type so that the garden aspect is presented to the street.

vii. Parking and garages

- A. Garages should have a minimal visual impact on the historic character and amenity of the streetscape. They should be located further back from the road boundary than the main building and the repetitious sequences of multiple garage doors should be avoided. Within the Akaroa Historic Area, garages facing the street are required to be sited behind dwellings.



- B. Figure 14: Garages on street front - these buildings detract from the streetscape.
- C. Car parking, especially with larger developments, should be concealed behind the main buildings, with minimal access points. Where this is not practical or possible, attention should be given to screening parking areas from view from adjoining streets.

This is no longer a rule in the operative plan.



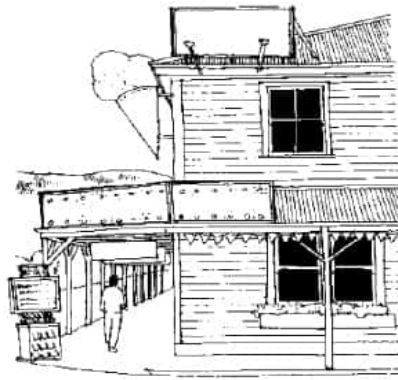
D. Figure 15: Car parking visually softened by location behind buildings and screen planting

viii. Signs

- A. Rules in the District Plan govern the size and placement of signs. Besides conforming with these rules, new signs will help preserve the character of Akaroa if they are simple, not excessively large and do not obscure interesting architectural details of buildings. Signs incorporating simple backgrounds, borders and text are preferable to complex graphics, particularly photomontage based signage and large-scale advertising hoardings. The proliferation of signs which are obtrusive because of their size, colour or placement, could undermine the pleasing character of Akaroa. Neon, moving, illuminated or brightly lit signs will generally detract from the historic character of Akaroa and are discouraged.



Prefer



Avoid

B. Figure 16: Signage

C. In this illustration the signs on the right detract from the form of the building and create a sense of visual clutter.

ix. Site work

A. The District Plan controls the heights of buildings in Akaroa, but again a building, which meets the requirements of the Plan, may not be satisfactory in its design, or impact on townscapes.

Proposed Heritage Items and Settings Aerial Map



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 Proposed Heritage Item	 Existing Heritage Item
 Proposed Heritage Setting	 Existing Heritage Setting

Scale 1 : 1,032
Aerial photography
captured in: 2018
Published On: 9/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 8
Heritage Item Number: 629
HeritageSetting Number: 677



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography. The outer boundary of the setting is deemed to follow:
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- | | |
|---|---|
|  Proposed Heritage Item |  Existing Heritage Item |
|  Proposed Heritage Setting |  Existing Heritage Setting |

Scale 1:1500
Aerial photography captured in: 2018
Published On: 10/01/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 10
Heritage Item Number: 628
HeritageSetting Number: 677



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1:1500
Aerial photography
captured in: 2018
Published On:10/01/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 24
Heritage Item Number: 234
HeritageSetting Number: 655







Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 35
Heritage Item Number: 127
HeritageSetting Number: 676



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 884
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 68
Heritage Item Number: 1410
HeritageSetting Number: 661



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

The outer boundary of the setting is deemed to follow:

- a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;
- b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps

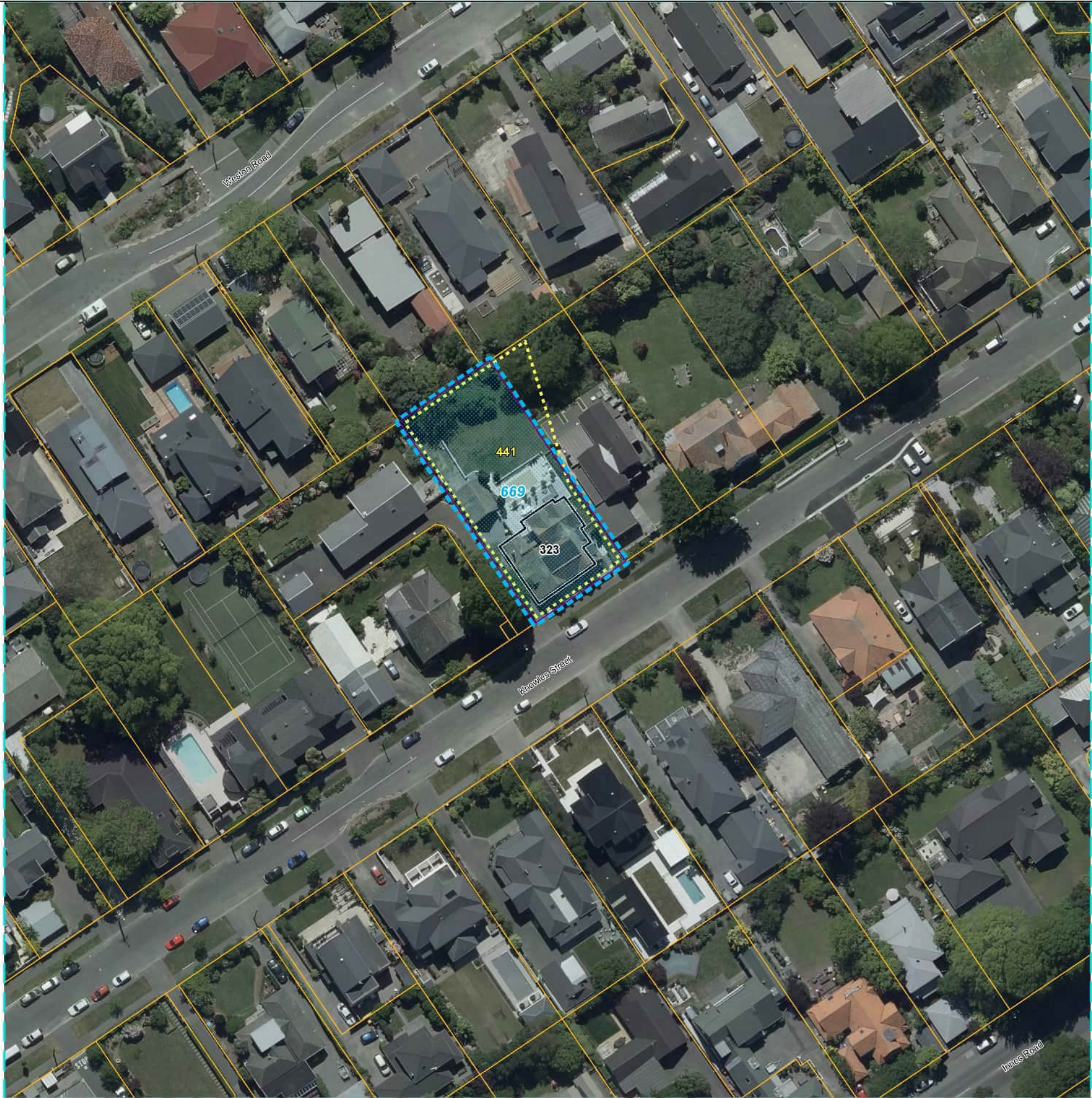
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography. District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 1,021
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 92
Heritage Item Number: 323
HeritageSetting Number: 669



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 868
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 112
Heritage Item Number: 423
HeritageSetting Number: 450



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 890
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 113
Heritage Item Number: 422
HeritageSetting Number: 451



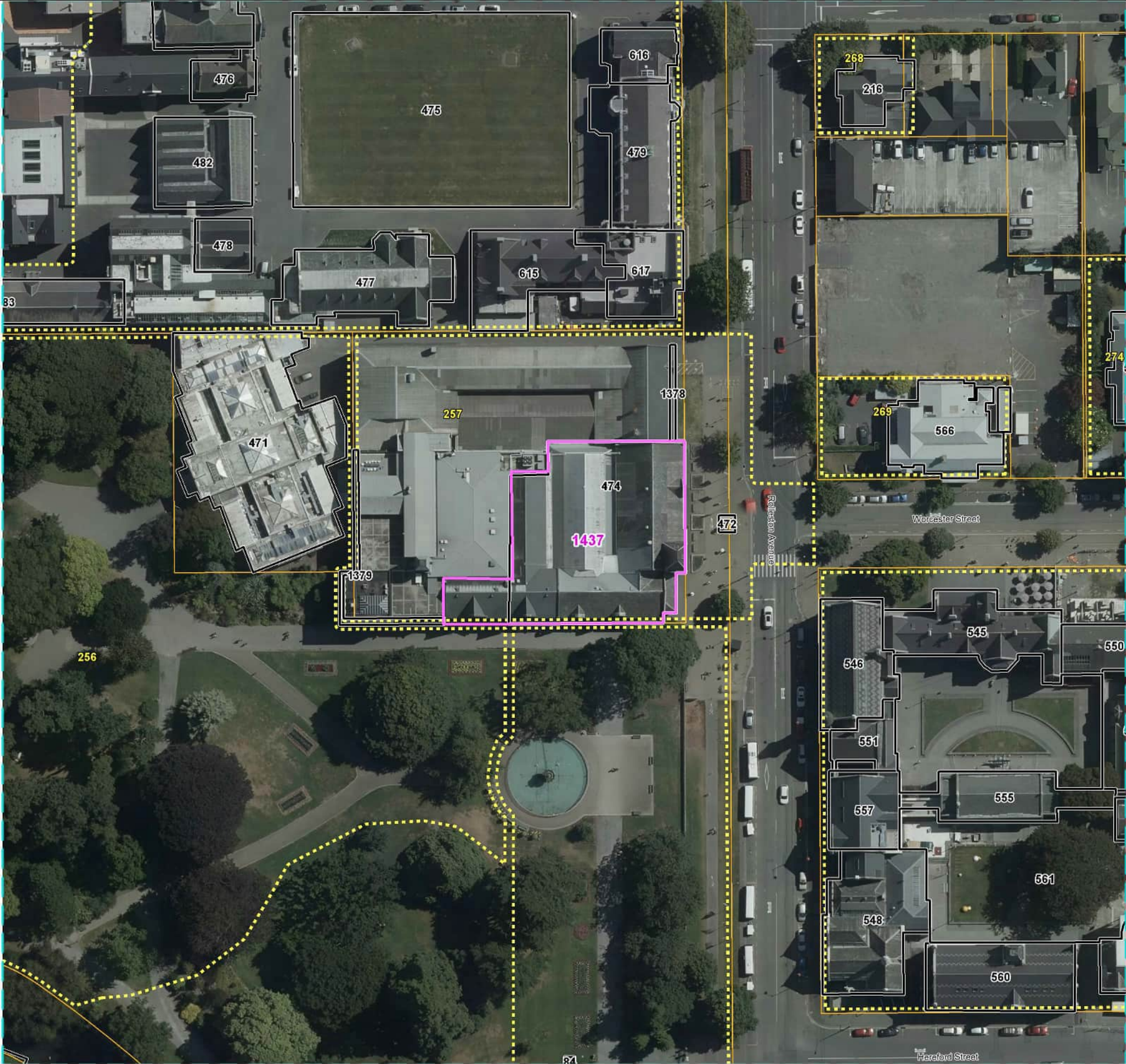
Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 843
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 124
Heritage Item Number: 1437
HeritageSetting Number: 257



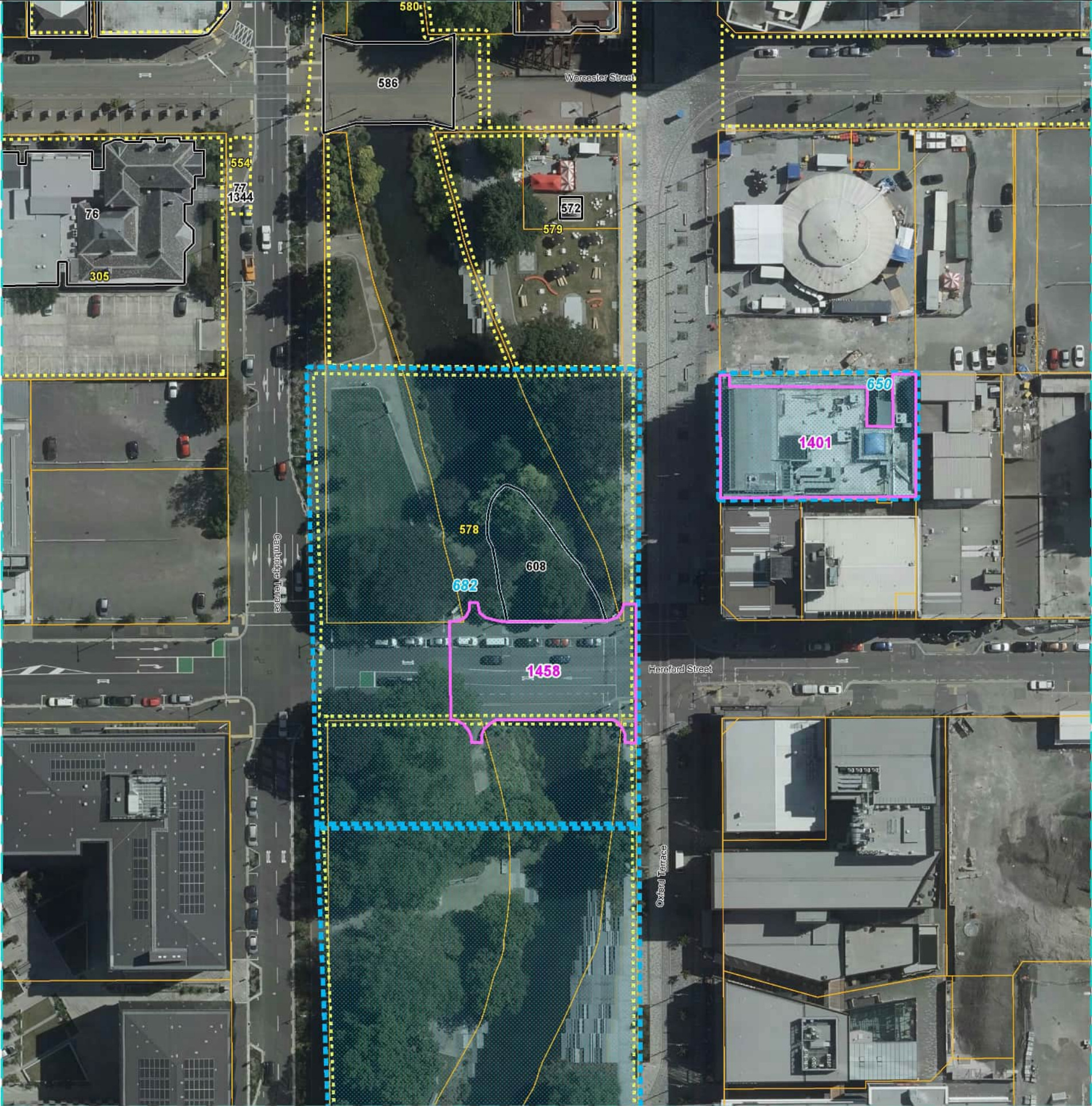
Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
The outer boundary of the setting is deemed to follow:
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 947
Aerial photography
captured in: 2018
Published On:10/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 224
Heritage Item Number: 608
HeritageSetting Number: 682



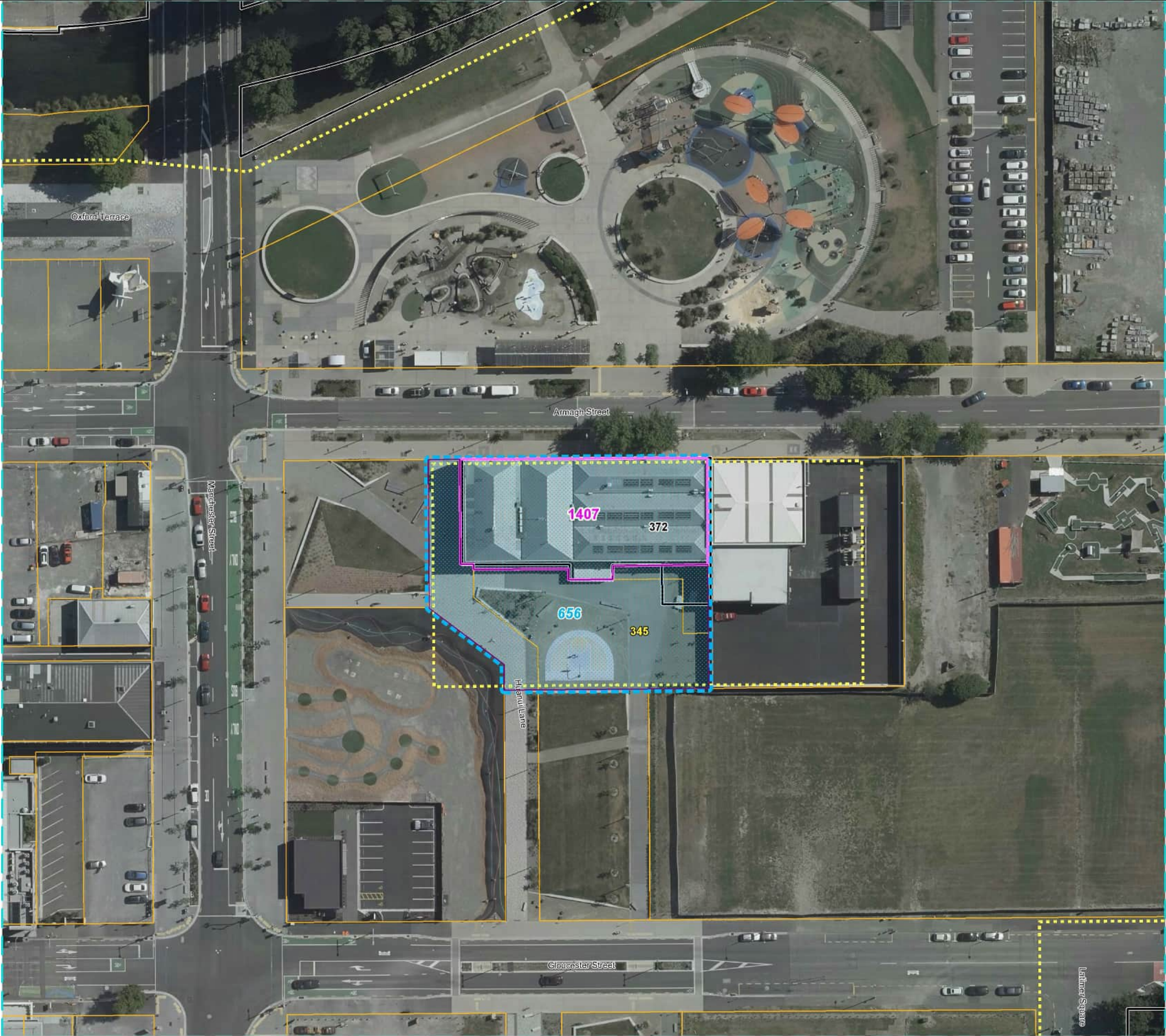
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 893
Aerial photography
captured in: 2018
Published On: 7/07/2022

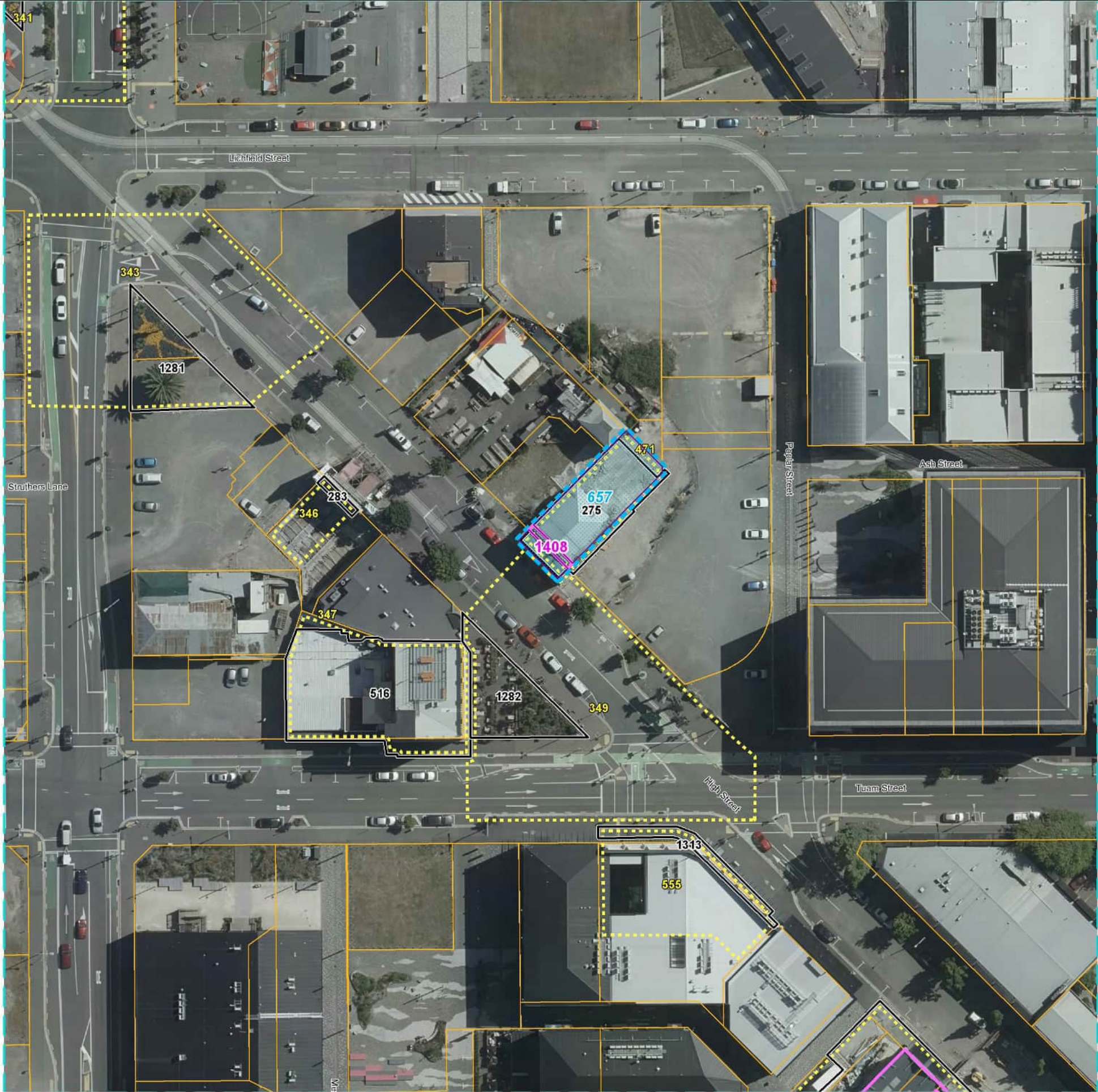
Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 276
Heritage Item Number: 1407
HeritageSetting Number: 656



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 280
Heritage Item Number: 1408
HeritageSetting Number: 657



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 816
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 446

Heritage Item Number: 602

HeritageSetting Number: 670



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography. The outer boundary of the setting is deemed to follow:
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1:2004
Aerial photography
captured in: 2018
Published On:10/01/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 477
Heritage Item Number: 1454
HeritageSetting Number: 678



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 610
Heritage Item Number: 1193
HeritageSetting Number: 660



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 831
Aerial photography
captured in: 2016
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 616

Heritage Item Number: 1170

HeritageSetting Number: 658



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | |
|---|---|
|  Proposed Heritage Item |  Existing Heritage Item |
|  Proposed Heritage Setting |  Existing Heritage Setting |

Scale 1:881
Aerial photography
captured in: 2018
Published On:10/01/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 626

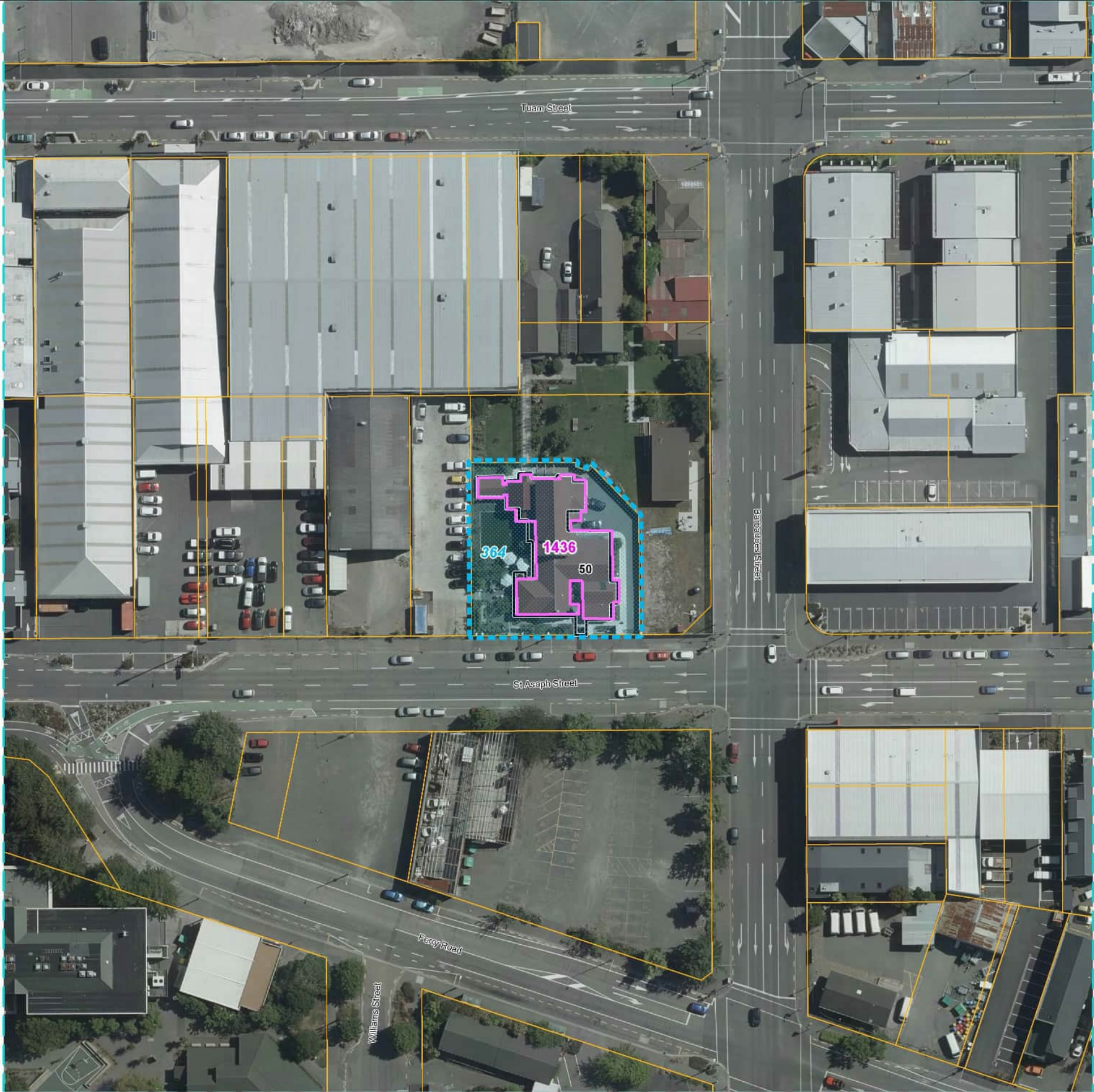
Heritage Item Number: 719

HeritageSetting Number: 662



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 646
Heritage Item Number: 1436
HeritageSetting Number: 364



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 903
Aerial photography
captured in: 2018
Published On:12/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 672
Heritage Item Number: 243
HeritageSetting Number:



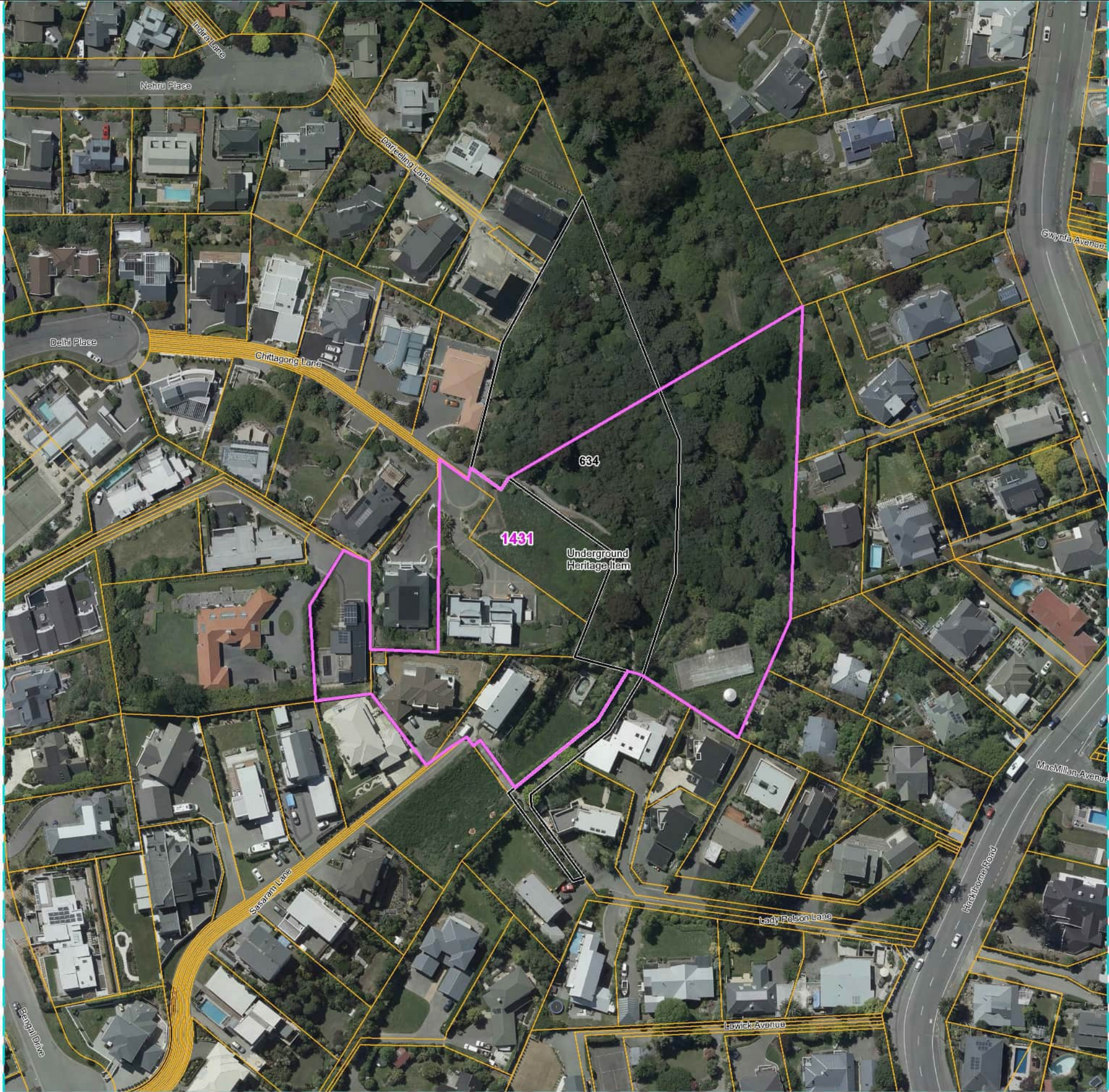
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 2,037
Aerial photography
captured in: 2018
Published On: 7/07/2022

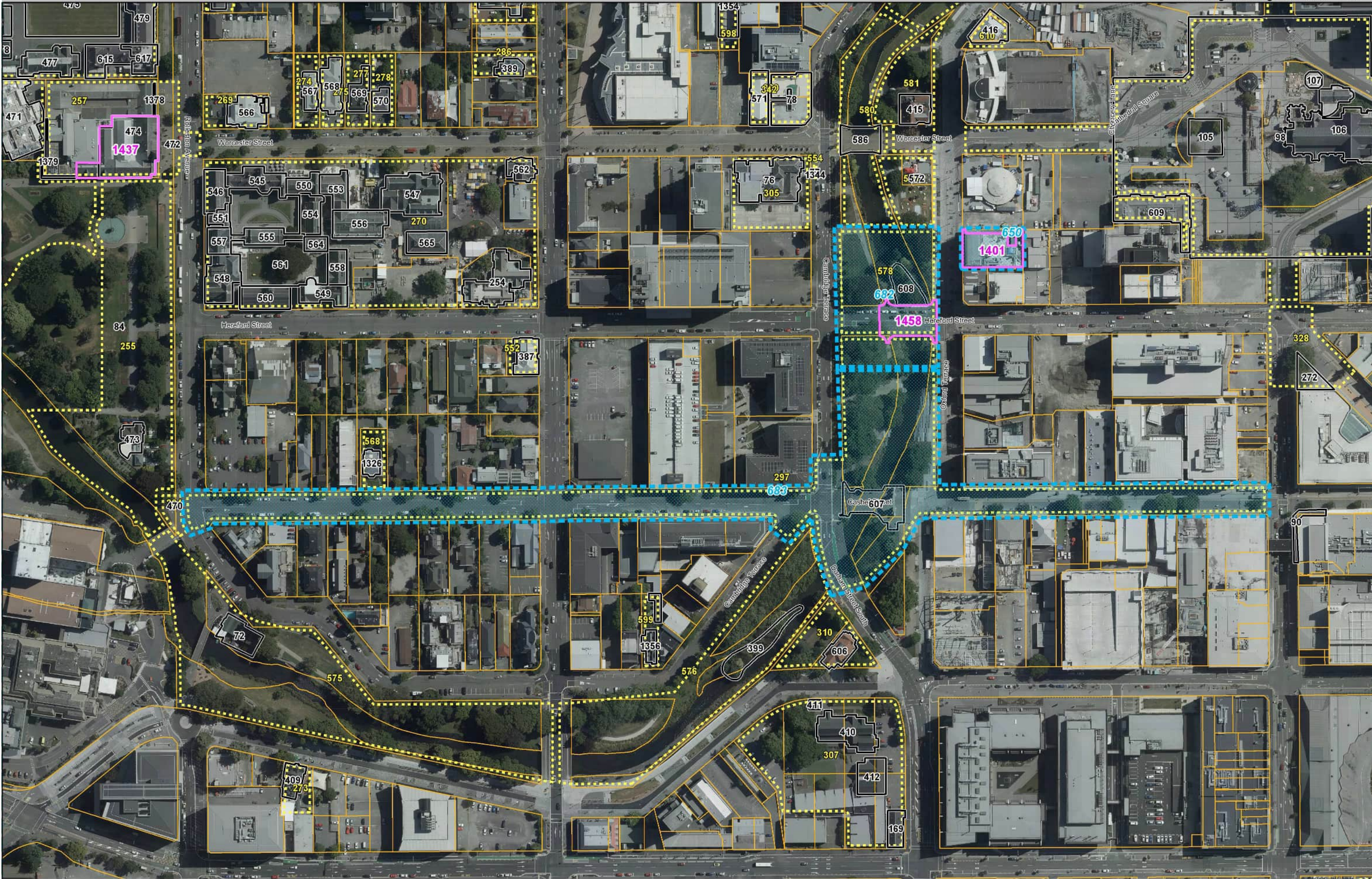
Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 674
Heritage Item Number: 1431
HeritageSetting Number:



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 680
Heritage Item Number: 607
HeritageSetting Number: 683



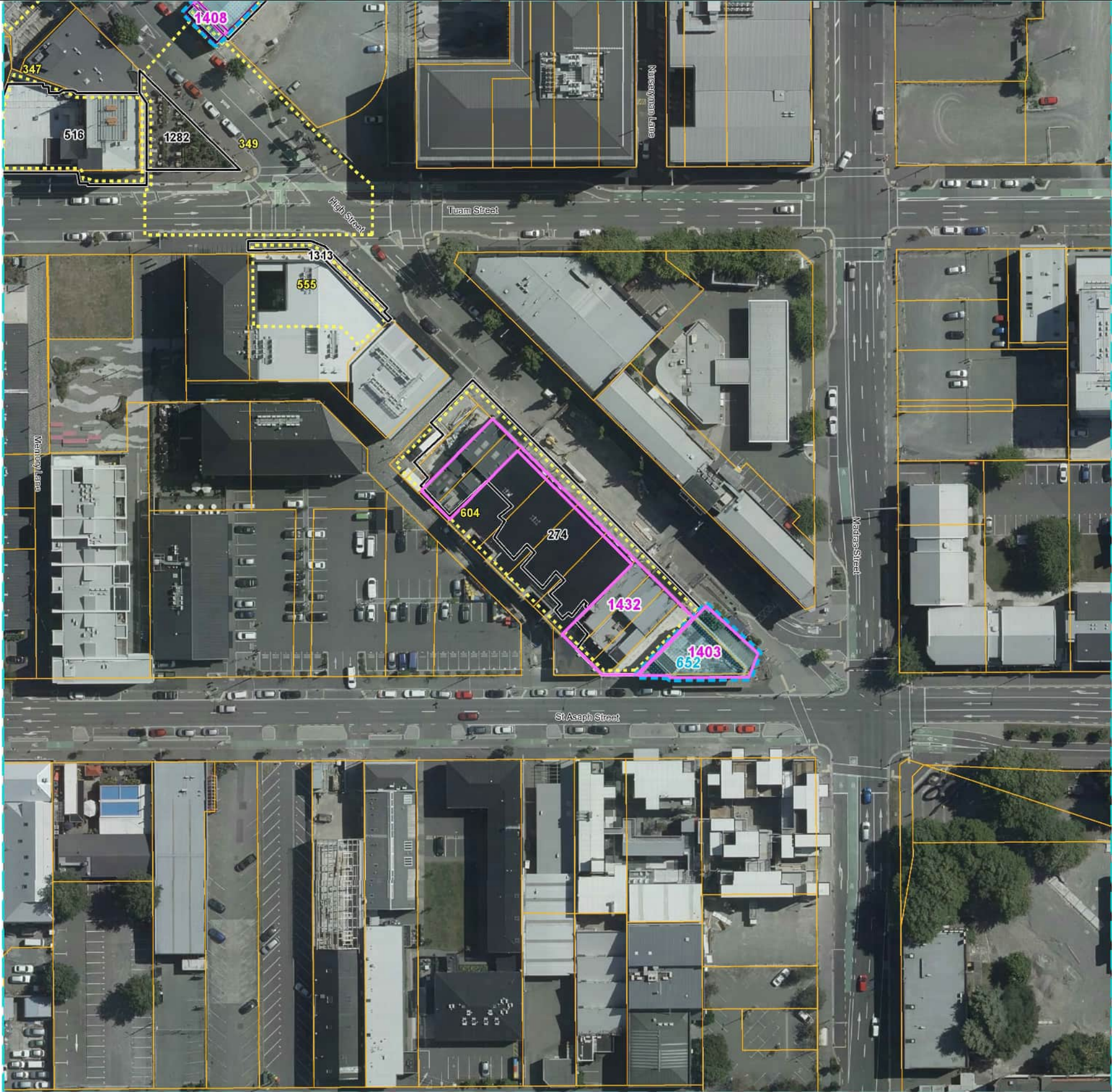
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Proposed Heritage Item
Proposed Heritage Setting
Existing Heritage Item
Existing Heritage Setting

Scale 1:2300
Aerial photography captured in: 2018
Published On: 07/07/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 693
Heritage Item Number: 1432
HeritageSetting Number: 604



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Setting |
| | Proposed Heritage Setting | | Existing Heritage Item |

Scale 1 : 1,023
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 794
Heritage Item Number: 1380
HeritageSetting Number: 675



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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 Proposed Heritage Item	 Existing Heritage Item
 Proposed Heritage Setting	 Existing Heritage Setting

Scale 1 : 819
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 795
Heritage Item Number: 1381
HeritageSetting Number: 675



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

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Proposed Heritage Item
 Proposed Heritage Setting

Existing Heritage Item
 Existing Heritage Setting

Scale 1 : 807
Aerial photography
captured in: 2018
Published On: 13/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 796
Heritage Item Number: 1382
HeritageSetting Number: 675



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 797
Heritage Item Number: 1383
HeritageSetting Number: 675



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 798
Heritage Item Number: 1384
HeritageSetting Number: 675



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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- | | | | |
|---|---------------------------|---|---------------------------|
|  | Proposed Heritage Item |  | Existing Heritage Item |
|  | Proposed Heritage Setting |  | Existing Heritage Setting |




Scale 1 : 833
Aerial photography
captured in: 2018
Published On:13/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 799
Heritage Item Number: 1385
HeritageSetting Number: 644



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 814
Aerial photography
captured in: 2018
Published On: 5/05/2022

**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.

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 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.

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 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.

REFERENCES:

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

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**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

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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)

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**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:

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

'Roger Shepherd Duff' in *Dictionary of New Zealand Biography* vol. IV (2000)

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

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

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

REPORT DATED: 30/09/2014

UPDATED: JUNE 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 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

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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 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), Bishopscourt 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

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<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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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 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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Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Former Trinity Congregational Church and Former Trinity Hall and Schoolroom – 124 Worcester Street – 2011*

Lochhead, Ian, *A Dream of Spires: Benjamin Mountfort – the Gothic Revival*, Christchurch, 1999

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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Auckland Star 12 September 1933, p. 6.

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>

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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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**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>

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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>

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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

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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.

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**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.

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**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.

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**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

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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 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

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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Appendix 5 - PC 13 Section 32 Report
List of New Items (including Interiors) for Schedule of Significant Historic Heritage Items

Heritage Plan Change 13 – New Listings

	Street #	Street Address	Location	Description and/or Name	Significance	New Listing or New Interior
1.		Alpha Avenue, Claremont Avenue, Condell Avenue, Dormer Street, Gambia Street, Halton Street, Hartley Avenue, Kenwyn Avenue, Lansbury Avenue, Norfolk Street, Perry Street, Scotston Avenue, St James Avenue, Tillman Avenue, Tomes Road, Windermere Road	Papanui	Papanui War Memorial Avenues	Highly Significant	New Listing
2.	28	Bealey Avenue	Central City	Knox Presbyterian Church and Setting	Highly Significant	New Listing of exterior – previously interior only listed
3.	25	Butterfield Avenue	Linwood	Linwood Cemetery	Highly Significant	New Listing
4.	9	Ford Road	Opawa	Dwelling and Setting	Significant	New Listing and new interior
5.		Harper Avenue, Bealey Avenue, Carlton Mill Road, Park	Central City	Carlton Bridge and Setting	Significant	New Listing

		Terrace intersection				
6.		Hereford Street, between Cambridge-Oxford	Central City	Hereford Street Bridge and Setting	Significant	New Listing
7.	167	Hereford Street	Central City	Commercial Building and Setting	Significant	New Listing
8.	129	High Street	Central City	Commercial Building and Setting, Former Bank of New Zealand	Significant	New Listing and new interior
9.	29	Major Aitken Drive	Cashmere	Former Cashmere Sanatorium Open Air Hut and Setting	Significant	New Listing and new interior
10	159	Manchester Street	Central City	Commercial Building and Setting, Former Canterbury Terminating Building Society	Highly Significant	New Listing and new interior
11	213	Marine Parade	New Brighton	New Brighton War Memorial, Amphitheatre and Setting	Highly Significant	New Listing
12	152	Oxford Terrace	Central City	Commercial Building and Setting, Former Public Trust Office	Highly Significant	New Listing and new interior
13	524	Pound Road	Yaldhurst	Yaldhurst Memorial Hall and Setting	Significant	New Listing and new interior
14	35	Rata Street	Riccarton	Dwelling and Setting	Significant	New Listing and new interior
15	34	Roker Street	Somerfield	Sydenham Cemetery	Highly Significant	New Listing
16	7	Rue Pompallier	Akaroa	French Cemetery	Highly Significant	New Listing
17	47	Studholme Street	Somerfield	Somerfield War Memorial Community Centre and Setting	Significant	New Listing and new interior

18	5	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
19	7	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
20	8	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
21	9	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
22	34	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
23	35	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
24	36	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
25	37	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
26	38	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
27	39	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
28	40	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
29	41	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
30	42	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
31	43	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
32	44	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
33	45	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
34	46	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
35	48	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
36	51	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
37	52	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
38	55	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
39	58	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing

40	60	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
41	69	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
42	70	Taylors Mistake Bay	Scarborough	Bach and Setting	Significant	New Listing
43	20	Templar Street	Richmond	Former Dwelling/Studio, Garden and Setting, The Sutton Heritage House and Garden	Highly Significant	New Listing and new interior
44	157	Woodham Road	Avonside	Former Woodham Park Caretaker's House and Setting	Significant	New Listing and new interior

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

HERITAGE ITEM NUMBER 1459

**PAPANUI WAR MEMORIAL AVENUES - ALPHA AVENUE,
CLAREMONT AVENUE, CONDELL AVENUE, DORMER STREET,
GAMBIA STREET, HALTON STREET, HARTLEY AVENUE, KENWYN
AVENUE, LANSBURY AVENUE, NORFOLK STREET, PERRY STREET,
SCOTSTON AVENUE, ST JAMES AVENUE, TILLMAN AVENUE,
TOMES ROAD, WINDERMERE ROAD, CHRISTCHURCH**



Photo- Christchurch City Council heritage files

The Papanui War Memorial Avenues are of overall High Significance to Christchurch and Banks Peninsula.

The Papanui War Memorial Avenues, 16 Streets with trees and plaques, are of high historical and social significance for their association with World War II, and its impact on Christchurch communities. The trees are associated with Harry Tillman, the Christchurch and Papanui Beautifying Associations and the Papanui Returned Services Association, who requested between 1943-1946 that Council plant memorial trees in a variety of species in Papanui streets as a living memorial to the memory of fallen soldiers. Council planted and agreed to maintain the trees, and residents of the Papanui District were required to contribute to the costs of the trees as well as the plaques. The local RSA also contributed to costs.

The Papanui War Memorial Avenues are of high cultural and spiritual significance as memorials to fallen servicemen from the Papanui District. Over time they have come to be identified by parts of the community as memorials to fallen servicemen from the Christchurch District. Members of the Papanui community, and the Papanui RSA have expressed their value of the memorials for the community and the city, and there are regular commemorative events associated with the avenues and trees.

The Papanui War Memorial Avenues are of architectural and aesthetic significance for their landscape values. The different species of trees were chosen by Reserves Superintendent Maurice

Barnett for their suitability for Papanui soils. The trees create a strong aesthetic for the 16 streets due to their scale, colour, texture and seasonal change. This varies street by street due to the different species planted. Bronze plaques with the inscription 'Papanui Memorial Avenue to the fallen 1939-1945' hung from simple metal brackets mark the beginning and in some cases each end of the avenues.

The Papanui War Memorial Avenues are of technological and craftsmanship significance for the range of different species of trees that are represented in the streets, specifically chosen for their physical characteristics and the soils in the area. There is also technological value evident in the planting and maintenance methods and techniques used.

The Papanui War Memorial Avenues are of high contextual significance for the groups of tree species planted in each individual street, and for the relationship of the 16 streets to one another in terms of their proximity and similarities. The streets, plaques and trees contribute to the unique identity of this part of Papanui, and are recognised local landmarks. The memorial avenues also relate to the range of housing types within the streets, some of which are consistently characteristic of a particular age and style.

The Papanui War Memorial Avenues are of archaeological and scientific significance for the potential to provide archaeological evidence relating to past landscaping methods and materials, and human activity on the site.

References – Christchurch City Council Heritage Files

REPORT DATED: 10 JUNE 2022

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1409
*KNOX PRESBYTERIAN CHURCH AND SETTING –
28 & 28A BEALEY AVENUE, CHRISTCHURCH***



PHOTOGRAPH: C. Forbes, 14/9/2016(with permission)



PHOTOGRAPH: G. Wright, CCC, 15/2/2015

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Knox Presbyterian Church (Knox Church) and its site are of high historical and social significance for the long history of continued use as a church site located in the central city, for its connections with the Rev. Robert Erwin and other notable ministers such as Phyllis Guthardt, and the impacts and response to the Christchurch earthquakes. Knox Church has been the home of a Presbyterian congregation for over a century and is the sole remaining place of Presbyterian worship in the central city.

Presbyterians were prominent in Christchurch from the earliest days of European settlement in Canterbury, with the arrival in 1843 by the Deans family occurring prior to the Anglican settlement by the Canterbury Association in 1850. The first Presbyterian church was built in the city in 1857. A Presbyterian congregation was formed and a church opened on the North Belt (now Bealey Avenue) site in 1880, known as the North Belt Presbyterian Church. Their first minister, Rev. David McKee, died soon after. His successor, Rev. Robert Erwin, had a 39 year association with the church, from 1883 to 1922, and was later elected third moderator of the Presbyterian Church of New Zealand. By the turn of the 20th century, the population in the North Town Belt area was increasing rapidly, and a large new church was considered necessary. In June 1901 the foundation stone for the present church was laid by the Mayor of Christchurch (A. E. G. Rhodes); the completed church was dedicated on 1 May 1902. The North Belt Church was renamed Knox Church in 1904.

Other than minor changes and refurbishment in 1990-91 the church remained largely unchanged for over 100 years. The church was located near the large homes in Bealey Avenue of the same period, the commercial buildings in Victoria Street opposite and the Carlton Hotel (demolished post-earthquakes). The site reflects the past importance of this still major intersection, and the use of Victoria Street as a principal commercial street and route north. In 1955 the parish extended roughly from Normans Road to the north to Kilmore Street in the south to Champion Street in the east, and the railway to the west. A succession of 11 ministers has been called to the church since 1880, with regular worship, weddings and community activities being carried out. Today the church promotes itself as a progressive, inclusive faith community. Other congregations, including the Durham Street Methodist church used the church as a venue for worship after the earthquakes.

The church was severely damaged in the Canterbury Earthquakes of 2010 and 2011 and, as a result, was deconstructed to a point that only the original internal timber roof form and columns remained. These were then incorporated into a new design and the church reopened at the end of 2014. The church is a visible reminder of the church's recent history following the earthquakes and, coupled with the restored interior, tells the story of the successful retention and incorporation of original fabric when so much heritage was being lost in the City.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Knox Church is of cultural and spiritual significance as it has been central to the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. The Church has cultural and spiritual value for its association with the tenets and activities of Presbyterian worship

The church is a rare survivor of the Canterbury earthquakes and as such is valued by the wider Christchurch community. Following the earthquakes the building was a very visible landmark on a prominent corner site at the edge of the publicly inaccessible red zone. This was enhanced by lighting at night time which showed the interior of the church, highlighting how the damage had opened up a view into the church that had not been there previously. Its visual prominence and visible damage, coupled with the congregation's obvious determination to retain and rebuild the church, was a symbol of hope that encapsulated the wider impact of the quakes and the resilience of the community.

The value placed on the building and the efforts made to retain it were recognised when it was the Seismic Award winner at the Canterbury Heritage Awards in 2014.

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.

Knox Church is of architectural and aesthetic significance for its design and development over time.

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

The entire building has architectural significance as an innovative response to the damage caused by the earthquakes where the restored interior has been incorporated into a new church design. The new earthquake resistant exterior was designed by Alun Wilkie of Wilkie and Bruce. Expressed through new materials of copper, glazing and concrete, the modified design references the original exterior by retaining the distinctive triple gable roofline and buttresses – now of post-tensioned concrete, rather than brick - along with large windows in each gable. The large, clear windows provide views through to the timber interior. The roof is corrugated metal as it was previously, and there is a new central entrance at the west end of the church.

In materiality and appearance the rebuilt church closely relates to Alun Wilkie's Pīpīwharaua, The Piano, a music and arts facility on Armagh Street. This too is expressed through copper sheeting, glazing and solid columns. There is also a similarity to the restrained palette of the new buildings he designed in 2002 at St Michael's and All Angels School, consisting of zinc and unpainted concrete block.

The whole interior contributes to the significance of Knox Church because it is all that remains of the original church; it is the location of the traditions and practices of worship, activities and gatherings during its history of use and it is of architectural and aesthetic significance for its design, features, spaces and materials. Many interior features remain. The distinctive internal gabled roof structure of trusses and sarking remains in situ, supported by the original internal timber columns. The roof and columns have been incorporated into a contemporary reworking of the form of the original church. Other interior heritage features

include wall panelling and some fixtures and fittings, pews, the communion table, and the repaired Edgar Jenkins organ.

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.

Knox Church has high technological and craftsmanship significance for the innovation and technical expertise evident in the combination of new construction and original heritage fabric.

The interior of the church evidences Edwardian construction techniques and craftsmanship, materials, fixtures and fittings. Supported by internal timber columns and braced by its trusses and sarking, the church's roof remained standing through the Canterbury Earthquakes of 2010 and 2011.

A new stained glass window has been installed in the west wall. The window features mouth-blown glass from Germany and was created by stained glass artist Graeme Stewart. It is a re-working of the Canterbury landscape theme of the 1995 stained glass window that was previously in this position and was destroyed in the Canterbury earthquakes.

The strengthened interior is supported by the new lightweight, exterior envelope on a raft foundation which extends three metres out from the edge of the building. The exterior is predominantly raised seam copper sheeting, with large scale glazing and fair faced concrete. The pre-cast and post-tensioned concrete buttresses were lifted over the roof of the church and positioned in place before being connected to the existing timber structure, which was considered to be a unique engineering achievement in New Zealand at the time.

CONTEXTUAL SIGNIFICANCE

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

Knox Church has high contextual significance as a local landmark. It is located on a prominent corner site at the busy intersection of one of the four wide avenues, which define the central city, with the main arterial of Victoria Street/Papanui Road. The setting consists of the immediate land parcel in which the church is the primary feature of a complex that includes a 1964 annex, designed by Pascoe and Linton, comprising a hall, committee rooms, offices and associated facilities. The ancillary buildings recall the original appearance of the church in their brick cladding, while the painted vertical column features are echoed in the concrete buttresses of the new structure.

The church remains one of the most prominent buildings in an area containing a variety of eras, styles and materials, especially in the residential buildings that remain nearby. There are timber maisonettes, colonial dwellings, the 'Christchurch school' concrete block of the Dorset Street flats and the Streamline Moderne of the building known as Santa Barbara (now

commercial but previously residential). While these and Knox Church do not demonstrate any consistency of style, they all contribute to the diverse architectural and urban planning qualities of the area and the church helps to tell the story of the development, continuity and change in this part of Christchurch.

ARCHAEOLOGICAL SIGNIFICANCE

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

The site of the building and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900. The line of Victoria Street was historically the route north for Ngāi Tahu to reach forests which were an important source of mahinga kai (food gathering). The first church on the site was built in 1880.

ASSESSMENT STATEMENT

Knox Church, its setting and whole interior, is of overall high heritage significance to Christchurch including Banks Peninsula.

The church and its setting are of high historical and social significance as the home of a Presbyterian congregation for over a century, as the sole remaining place of Presbyterian worship in the central city and for the connections with the Rev. Robert Erwin. Knox Church is of cultural and spiritual significance for its central role in the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. The church has architectural and aesthetic significance for its design and development over time, by architects R.W England and Alun Wilkie, and the uniqueness of the way in which the Edwardian interior has been integrated with a contemporary exterior. Knox Church is considered to have high technological and craftsmanship value for what it may reveal of Edwardian construction techniques and craftsmanship, materials, fixtures and fittings, and the technologically innovative response to the retention and strengthening of the existing heritage interior within a new exterior. Knox Church has high contextual significance for its location on a prominent corner site at the busy intersection of one of the four avenues with the main northern arterial route up Papanui Road and as the centrepiece of a diverse historic residential and commercial area. The church's site and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900.

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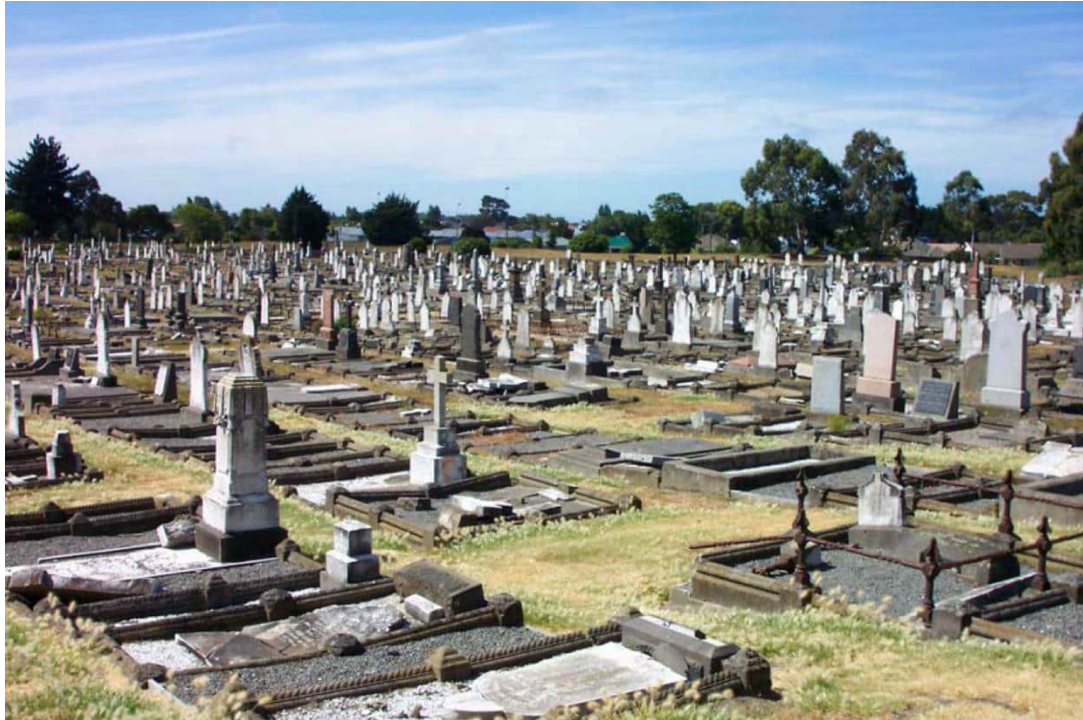
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REPORT DATED: 24 SEPTEMBER 2021

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 1406
LINWOOD CEMETERY -
25 BUTTERFIELD AVENUE, CHRISTCHURCH**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL

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.

Linwood Cemetery is of high historical and social significance as the first municipal cemetery located outside the urban area; as such it represents a broad range of people from the Christchurch community. It is also associated with a number of key events in local and national history. The cemetery was still open in 2021.

Linwood Cemetery is the fifth oldest surviving cemetery to be established in Christchurch. It was established in 1884 on Reserve No. 210, well outside of the Four Avenues, to serve the city and eastern suburbs and in line with the international trend by the 1880s to move cemeteries away from town centres for sanitary reasons. There was an existing tramline that went as far as Linwood Cemetery, but the Council's offered tramline hearse service was never used for its intended purpose due to public preference for alternative arrangements for transporting the deceased.

By October 1884 the cemetery was largely laid out. When the Mayor and Councillors of the Cemetery Committee visited around that time to inspect the work the 18 acres of the reserve had been fenced and ten acres of land had been levelled and laid in grass. The sexton's cottage and mourning kiosk had been completed and the sexton

was in residence. Wellingtonias and Pinus insignis had been planted with a belt of macrocarpas planted all around the cemetery a few feet from the fence.

The burials in Linwood Cemetery provide an historical record of a wide cross-section of Christchurch society. The cemetery is a resting place of some notable New Zealanders of the 19th and 20th centuries, as well as ordinary citizens of Christchurch. The first interment at the cemetery was that of Sarah Anne Freeman, the wife of the first sexton, who died on 8 July 1884 of tuberculosis and was buried two days later. Included in the notable burials in the cemetery are Nurse Sybilla Maude, the pioneer of district nursing in New Zealand; businessman, philanthropist and politician Hon J T Peacock; Bishop Churchill Julius, the second Bishop of Christchurch and later the Archbishop of New Zealand; explorer Arthur Dudley Dobson; architect Robert William England; Christchurch Mayors William Wilson, father and son James and Thomas Gapes, and Henry Thomson; Isabel Moore (also known as Bella Button), a pioneer horsewoman; Press editor and manager, John Steele Guthrie; Effie Cardale, an early social worker; Augustus Florance who early experimented with soil-binding plants at New Brighton; and sports journalist James Selfe (Opus, 2006).

The cemetery is associated with the 1918 influenza epidemic and the world wars - events which greatly impacted the Christchurch community. A large number of deaths recorded in the Linwood Cemetery Burial Register in 1918 show death as a result of 'influenza pneumonia'. This reflects the great loss of life locally during the the influenza pandemic of that time.

Linwood Cemetery also contains a large number of graves of those who were associated with the military. There are 50 Commonwealth burials of those who served in World War I and four from World War II, commemorated at Linwood Cemetery.

Burial sites were set aside according to religious affiliation; Linwood is notable because it has a section for Jewish burials, the only one in Christchurch. Linwood Cemetery is important to the Jewish community as a heritage site and cemetery. Sixteen burials dating from 1864 in the Jewish Cemetery in Hereford Street were relocated to one plot in Linwood Cemetery in 1943 and a monument erected to commemorate these members of the early Jewish community in Christchurch. Many members of the Hebrew Congregation buried in Linwood Cemetery contributed to the city, including a number who undertook military service; Charles Louisson, former Mayor and councillor; Hyman Marks, philanthropist; Bernhard Ballins, one of the earliest fizzy drink manufacturers in the world; and Rabbi Isaac Zachariah, senior rabbi for the New Zealand Hebrew Community for 36 years.

The cemetery suffered earthquake damage in 2010 and 2011. A make safe project was completed by the Council and in conjunction with the friends of the cemetery at the end of 2013, pieces were returned to the correct grave plots, lying stones were displayed with the inscriptions showing, and the graves were documented.

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.

Linwood Cemetery is of high cultural and spiritual significance because its burials, practices, design and monuments encompass religious, spiritual, traditional,

commemorative, symbolic and cultural aspects and it is valued by Christchurch communities for all of these reasons.

The cemetery is the formally designated resting place for many of the community's dead. Its burials and memorials have value as commemorating individuals' lives, and are designed with traditional symbols and meanings. The designs and symbols reflect social attitudes to death and fashion in funerary ornamentation, ranging from the late 19th century, through the 20th century and into the early 21st century. It has commemorative importance to a number of families or descendants of those buried there as well as to social and historical groups commemorating certain individuals (eg the Bishop Julius grave has special meaning for a number of people for its connection with the Anglican Church in Christchurch).

Linwood Cemetery reflects a range of belief systems associated with the life-death cycle and the division of plots according to denomination and religion reflects the spiritual beliefs of the population of Christchurch over time (Opus, 2006).

The cemetery is held in high public esteem by many members of the community as evidenced by media coverage, interest by Councillors, as well as particularly notable neighbourhood and community support by the dedicated Friends of Linwood Cemetery Charitable Trust (Opus, 2006).

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.

Linwood Cemetery has architectural and aesthetic significance for its layout and its diverse range of monumental masonry and plantings.

The formal layout of Linwood Cemetery was combined with plantings to evoke meaning. Its trees and smaller plants combine with the headstones, paths and grassed areas to provide aesthetic values in the variety in form, scale, design, colour, texture and material of the landscape. The cemetery evokes a strong physical sense of age and history, in the patina of the monuments and dimensions of the mature trees (Opus, 2006).

Many of the graves have a degree of artistic and technical merit and represent historic fashions in funerary monuments. There are a range of designs and materials used that are notable, such as in the Thomson grave, the Fairhurst and Peacock mausolea, and the Claud Clayton grave. A number of the styles and motifs on the graves are rich in symbolism and meaning. For example: the motif of holding hands - a gesture of bidding farewell 'till we meet again'; broken columns - signifying mortality; urns (draped or undraped) signifying death; crosses (in a wide range of styles) symbolising the cross of Jesus. The Star of David is associated with the Jewish faith; the Square and Compass is associated with Freemasonry. A number of the old plantings also have symbolic meaning. The historic yew trees at Linwood Cemetery follow the English tradition and symbolise eternal life.

Specific trees that have significance in the cemetery are the yews planted on some graves, the belt of macrocarpa and pines that define the boundary and the poplars near the Butterfield Avenue entrance (Opus, 2006).

Linwood forms one of five cemeteries in the immediate area, and is one of a number of historic cemeteries in Christchurch. Its design is comparable to some 19th century European cemeteries and its grid layout bears similarities to other 19th century

cemeteries in Christchurch including Woolston, Addington, and Bromley (Opus, 2006).

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.

Linwood Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its grave monuments, which are representative of their period.

Many of the graves display the skills of craftspeople and a number of the techniques on display are no longer widely practised. In general the materials and methods used in the cemetery are representative of the period rather than notable, rare or unique. Craft skills evident include masonry, cast and wrought-iron work and other types of craftsmanship as fine examples of craft processes. The grave memorials represent the technical accomplishment of various Christchurch stonemasons, including CWJ Parsons, and Messrs Mansfield, Tait, Robertson, Trethewey, Hunter, Hoar, Masterton, Silvester, Fraser, Mason, Hampton, and Decra Art Ltd (Opus, 2006).

Many of the headstones are carved from marble or fashioned in highly polished granite, but there are also examples of technical skill in carving other materials, such as volcanic stone. Although most of the iron surrounds have been removed, some excellent examples of wrought and cast iron work remain in the cemetery (Opus, 2006).

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.

Linwood Cemetery is of contextual significance for its prominence in the eastern suburban landscape, as a landmark in Linwood, and for its combination and arrangement of built and natural elements and features.

The site of Linwood cemetery is bounded by Butterfield Avenue, Hay Street, McGregors Road and Buckley Avenue/Bromley Park. It is situated on what was once a large sand dune, a common landscape feature of the Linwood area; thus it was sometimes referred to as the Sandhills Cemetery. Its raised position, the surrounding tall trees, the concentration of headstones visible from outside of the cemetery, and its position adjacent to Bromley Park give it landmark status in the area (Opus, 2006).

The cemetery is one of a number in the Linwood-Bromley area. As well as Linwood Cemetery, there is the Ruru Lawn Cemetery, Bromley Cemetery, Memorial Park Cemetery and Woodlawn Cemetery. Of these cemeteries, only the Linwood Cemetery was established in the 19th century; the rest date from the 20th century. Nevertheless, the cemetery has a degree of consistency in terms of type, scale, form, materials, texture, colour, style and detail with the nearby cemeteries in terms of grave materials, plantings and landscaping. The grave structures are however generally older, more decorative and have a patina of age in Linwood Cemetery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The cemetery is of archaeological and scientific significance because it has the potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900.

The site is closely located to Te Ihutai (the Avon-Heathcote Estuary). Traditionally, a number of Ngai Tahu hapū and whānau used Te Ihutai, which was renowned for its abundance and variety of fish and shellfish. Several nearby kāinga nohoanga (settlements) took advantage of the estuary's rich food resources.
(<https://www.kahurumanu.co.nz/atlas>).

The cemetery is also of archaeological and scientific significance due to its early history of colonial development. The original tram tracks are believed to lie beneath the asphalt of the main pathways. The place could provide historical information through archaeological techniques such as stratigraphic soil excavation and materials analysis (Opus, 2006).

ASSESSMENT STATEMENT

Linwood Cemetery is of high significance to the Christchurch District.

Linwood Cemetery is of high historical and social significance as the first municipal cemetery created by Christchurch City Council outside the urban area and for its association with members of the Christchurch community. It also demonstrates the local impact of key events in history, such as the 1918 influenza pandemic and the world wars. The cemetery is of high cultural and spiritual significance because its burials, practices, design and monuments encompass religious, spiritual, traditional and cultural values and it is esteemed by members of the community, including descendants of those buried in the cemetery. It has architectural and aesthetic significance for its layout and its diverse range of monumental masonry and historic plantings. Linwood Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its grave monuments, which are representative of their period. The cemetery is of contextual significance as a landmark in Linwood and for its combination and arrangement of built and natural elements and features. The cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site, including that which dates prior to 1900.

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'THE HEBREW CONGREGATION BURIED IN LINWOOD CEMETERY'

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[HTTPS://WWW.KAHURUMANU.CO.NZ/ATLAS](https://www.kahurumanu.co.nz/atlas) 'TE IHUTAI', VIEWED 1 SEPTEMBER 2020

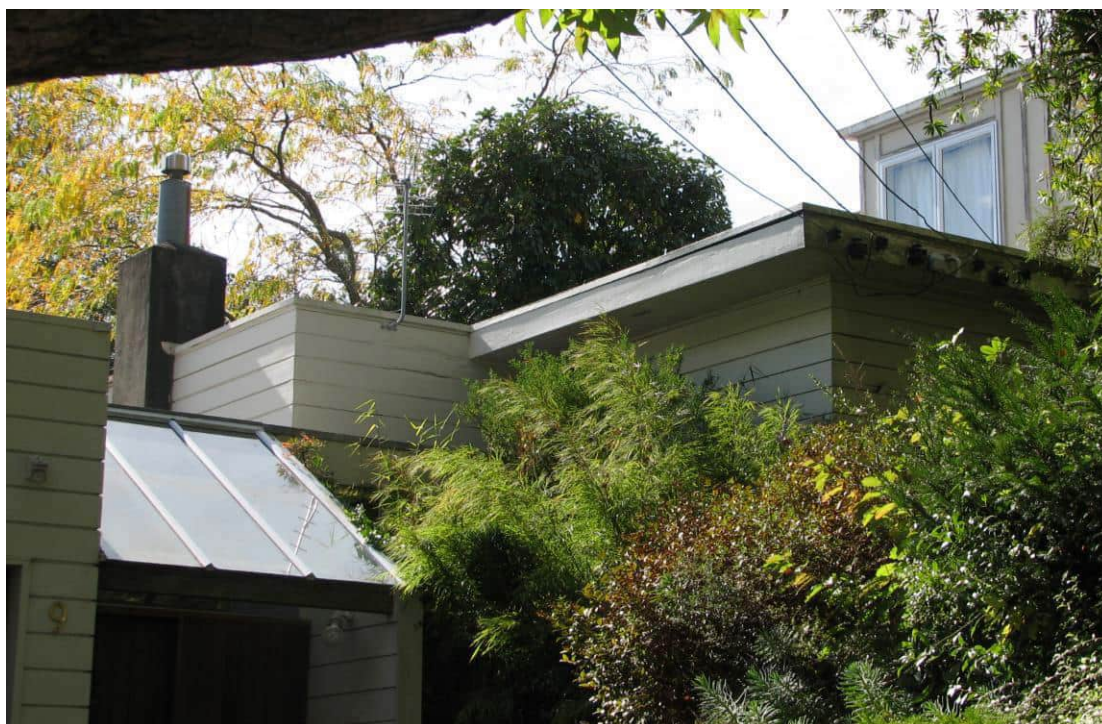
[HTTP://KETECHRISTCHURCH.PEOPLESNETWORKNZ.INFO/SITE/TOPICS/SHOW/2061-A-HISTORY-OF-LINWOOD-CEMETERY#.X72IDY0RrJw](http://ketechristchurch.peoplesnetworkknz.info/site/topics/show/2061-a-history-of-linwood-cemetery#.X72IDY0RrJw)

REPORT DATED: 24 SEPTEMBER 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 1439
*DWELLING AND SETTING - 9 FORD ROAD, OPAWA,
CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT, 10.4.2019

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.

9 Ford Road has high historical and social significance for its connection with first owners, noted plant geneticist Sir Otto Frankel and his wife Margaret Frankel (nee Anderson), an artist and founding member of the Christchurch artistic collective The Group. The dwelling is also of historical and social significance for its connection with prominent architect Ernst Plischke and the 1930s influx of European intellectuals seeking refuge in New Zealand from the rise of Nazism.

Vienna-born Otto Frankel (1900-1998) completed a doctorate in plant genetics in Berlin, Germany in 1925. After working as a plant breeder in Slovakia, and time spent in Palestine and England, he was appointed plant breeder for the new Wheat Research Institute of the Department of Scientific and Industrial Research (DSIR) in 1928. Frankel arrived in New Zealand in 1929 and began work at Lincoln Agricultural College, where the Institute was based. He remained at Lincoln for 22 years, during which time he made a major contribution to the national economy by improving the yield and baking quality of the country's wheat varieties. He was also instrumental in fostering the fields of plant cytology and genetics. In 1950 Frankel was appointed director of the new Crop Research Division of the DSIR, but the following year he left New Zealand to take up the position of head of the Division of Plant Industry at the Commonwealth Scientific and Industrial Research Organisation (CSIRO) in Canberra, Australia. He retired in 1966 and was knighted.

In his long retirement Frankel was internationally acclaimed for his work in promoting the conservation of genetic biodiversity. Otto Frankel was also a pioneer skier, one who skied competitively and helped to establish the Christchurch Ski Club. He divorced his first wife Matilda in 1936, and in December 1939 married Margaret Anderson, whom he had met at the wedding of Frederick and Evelyn Page.

Margaret Lady Anderson (1902-1997) was influential in the art world as an artist, teacher, patron and organiser. She was the daughter of Frederick Anderson, a director of prominent Christchurch engineering firm Andersons Ltd, and is known for taking a leading role in securing the Frances Hodgkin's painting *Pleasure Garden* for the Robert McDougall Art Gallery in 1951. Margaret exhibited more than 100 works, including paintings, drawings, prints and pottery and was elected an artist member of the Christchurch Arts Society (CSA) in 1925, the same year she began study at the Canterbury College School of Art. Two years later she was involved in the founding of artist collective The Group, which held exhibitions at the CSA from 1929. Margaret qualified as a teacher in 1932, after having earlier taught at Rangī Ruru from 1929 and obtaining a Diploma of Fine Arts from the Canterbury College School of Art. In the 1930s she taught at Rangī Ruru and also at Selwyn House and Avonside Girls' High School, where she introduced pottery classes in 1939.

After their wedding, the couple were given a portion of the Anderson family property Risingholme in Opawa on which to build a house. They commissioned noted Austrian-New Zealand architect Ernst Plischke and his wife Anna Plischke to design their new home and garden in c.1939. This was the Plischkes' first private commission in New Zealand (Vial, <https://christchurchartgallery.org.nz/bulletin/205/in-plain-sight>). From 1937-1939 Frankel was secretary of a committee which worked to help Jewish refugees immigrate to New Zealand and he had sponsored the immigration of young Viennese modernist architect Ernst Plischke in May 1939; Frankel knew of Plischke as he had designed his brother's house in Vienna. They had also attended the same school in Vienna, although Plischke was two years behind.

In 1944 the Frankels were instrumental in the establishment of the ground-breaking Risingholme Community Centre in Margaret's former family home. They sold the Ford Road house in 1951 and subsequently moved to Canberra where Margaret continued with pottery and Otto contributed strongly to the promotion of modernist architecture within the Australian Academy of Science and the CSIRO in Canberra for the next two decades.

9 Ford Road has changed hands a number of times since 1951. Widow Hazel Mulligan purchased it from the Frankels and on her death it passed to her son Robert in 1960. Molly Kirby was the owner in 1969, then it passed to architectural draughtsman William Crawford and his wife Barbara in 1980. The house incurred some minor earthquake damage in 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.

9 Ford Road has cultural significance for its association with the way of life of the Frankels, key progressive figures in Christchurch's artistic and cultural life, and the lifestyle of Christchurch's arts community in the mid-twentieth century. It is also of cultural significance as it reflects the ideals of Modernist architecture in its design, which were later articulated by Plischke in his influential publications *About Houses* (1943) and *Design and Living* (1947). Modernism was a philosophical movement that emerged from the industrialisation of the nineteenth century, and which considered that traditional values were inappropriate in the new industrial context. It proposed therefore the reshaping and improvement of society guided by rational thought, science and technology. The house also has cultural significance for its associations with the cultural values of European refugees who settled in New Zealand in the war 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.

9 Ford Road has architectural and aesthetic significance as one of the first examples of Modernist residential architecture in Christchurch, and the first New Zealand residential design from significant Austrian-New Zealand architect Ernst Plischke. It is also of architectural significance as it became the prototype for the ideas outlined in Plischke's later publications on modernist housing.

Ernst Plischke (1903-1992) was a key figure in the introduction of Modernist architecture to New Zealand. He is known particularly for his house designs, the office building Massey House (date) and his contributions to church design. Born and educated in Vienna, Plischke began his career in 1926 working for Peter Behrens. In 1930 he built his most significant Austrian building, a Vienna office block that received wide publicity at the time. Although he had built an international reputation, employment opportunities dwindled during the 1930s as Plischke's socialist affiliations and Jewish wife encountered the rise of Nazism. The family immigrated to New Zealand in 1939 and settled in Wellington.

In New Zealand Plischke was first employed by the Department of Housing Construction as an architectural draughtsman designing multiple unit blocks. In 1942 he became a community planner, designing towns and shopping and community centres for new dormitory suburbs. During his years of government employment, Plischke lectured and wrote several influential publications on modern architecture – including key instructive publications which introduced modernism to New Zealand architecture - *About Houses* (1943), and *Design and Living* (1947). He designed the Frankel House whilst working as a state employee. In 1947 Plischke went into private practice, and over the next decade he designed more than forty houses and the landmark Massey House, Wellington's first modern high-rise. Never registered as an architect in New Zealand, he returned to Vienna in 1963 to become Professor of Architecture at the Academy of Fine Arts.

9 Ford Road (1939-1940) was the first of Plischke's houses he designed independent of the Department of Housing Construction. Originally the house was a single-storey 'L'-shaped flat-roofed building with austere form and detailing and a gallery/sun porch in place of the traditional hall. The Frankel home was radical in the context of the time and place in which it was built and Otto Frankel claimed it to be the 'first modern house in Christchurch' (Milton Cameron, p.32).

The house reflects the design features and ideas later outlined in Plischke's publication *About Houses* (1943): the L-shaped plan; the lack of a traditional hall; the orientation to maximise light, which involved turning the living areas away from the street and towards the garden and midday sun; bookshelves around the fireplace; bands of windows; flat roof; and the careful use and selection of material, colour and proportion. The illustrations used in *About Houses* closely match the Frankel house. Plischke also used the house as an example of good contemporary architecture in his later book *Design and Living*, without stating it was his design.

The original dwelling was simple yet finely detailed on the exterior. Tubular handrails with an industrial aesthetic, and random stone (crazy) paving and steps lead to entrances. The rough sawn rusticated weatherboard cladding is detailed so as to emphasize the simplicity of the surfaces and form. The house originally featured large, timber-framed sliding doors; these have since been replaced in modern aluminium. Some original windows remain. The house was incrementally added to from as early as the 1960s, when additions were made to the west side. A significant addition occurred in the 1980s which included a partial first floor over the southeast corner of the original house. A carport, garden room and visitors' bedroom were in situ by the early 1990s. A garage/office was consented in 1995 and extends along the west boundary. The additions which post-date 1980 are not considered to be of heritage value. Despite these additions and alterations which have reduced the design aesthetic and architectural integrity of the dwelling, the original house is still distinguishable.

Interior heritage fabric includes the remaining original layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior features original light switches and light fittings. There have been alterations to many of the spaces, however the lounge room with fireplace tiles and built-in shelving remains intact. Original floorboards are exposed in the living area. The remaining original features and detailing of the interior reflects the way of life and desired modernist aesthetic of the original owners.

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.

9 Ford Road has craftsmanship significance as an early example of the use of representative of traditional building materials, techniques and skills for what was a markedly different building design for the period.

CONTEXTUAL SIGNIFICANCE

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

9 Ford Road has contextual significance on its site. The setting of the house includes the immediate land parcel, a large established suburban section. In line with Modernist architectural thought and planning, the house is set close to its southern, road boundary, and opens to the north to provide maximum privacy and sunlight. Vegetation largely obscures the street elevation of the property.

At this stage of research it is unknown which aspects of Anna Plischke's original landscape design remain. Stone steps, paving and retaining walls are a key feature of the garden. The house sits on an established garden section, including mature trees that previously formed part of the Risingholme estate. Risingholme is located to the north of the property; its mature grounds also contain another building from the same period as 9 Ford Road with a similar modernist design aesthetic, Risingholme Community Centre Hall (Paul Pascoe, 1947). The dwelling is set within streets of more conventional mid-century suburban dwellings. The neighbouring property and other properties in 9 Ford Road, all share similar stone walls along the street boundary.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

9 Ford Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to mahinga kai practices, past building construction methods and materials, tree planting, and other human activity on the site, including that which occurred prior to 1900.

The house is located in the vicinity of Ōpāwahi Heathcote River, which gave the suburb of Opawa its name. Ōpāwaho was also the name of a pā on the riverbank between what is now Judge Street and Vincent Place, which was used as a resting place by Ngāi Tahu travelling between Kaiapoi and Horomaka/Te Pātaka-a-Rākaihautū (Banks Peninsula). The river was part of the interconnected network of ara tawhito (traditional travel routes) that crossed the once-widespread wetland system of greater Christchurch. The river, and its immediate area, was an important kāinga mahinga kai (food-gathering place) where native fish, birds and plants were gathered (Ōpāwaho, Kā Huru Manu). The house stands on part of the former grounds of Risingholme, a house dating from the 1860s, and the setting includes mature trees which were originally part of the Risingholme property.

ASSESSMENT STATEMENT

9 Ford Road, its setting and noted interior features are of overall significance to the Christchurch district, including Banks Peninsula.

The dwelling has high historical and social significance for its connection with first owners, noted plant geneticist Otto Frankel and influential artist, educator and patron Margaret Frankel (nee Anderson), as well as with its designer Ernst Plischke and the phenomena of the influx in the 1930s of European intellectuals seeking refuge from the rise of Nazism. The dwelling has cultural significance as an example of the early appearance of Modernist architecture in Christchurch and for the capacity it has to illustrate the lifestyle of Christchurch's forward thinking art community in the mid-twentieth century. It is also of cultural significance as it reflects the ideals of Modernist architecture in its design, which were later articulated by Plischke in his influential publications *About Houses* and *Design and Living*. The dwelling has architectural and aesthetic significance as one of the first examples of Modernist architecture in Christchurch, commissioned by notable clients, the Frankels, and as the first New Zealand design by noted Austrian-New Zealand architect Ernst Plischke. It is also of architectural significance as it reflects the ideas outlined in Plischke's later publications on ideals of modernist housing and was used as an example in these publications. The dwelling has contextual significance for its placement and orientation on the site, its mature trees, and stone paths and retaining walls. 9 Ford Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to mahinga kai practices, building construction methods and materials, tree planting, and other human activity on the site, including that which occurred prior to 1900.

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<https://citygallery.org.nz/wp-content/uploads/2018/04/EEP2.pdf>

REPORT DATED: 13 October 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1457
CARLTON BRIDGE AND SETTING -
HARPER AVENUE, BEALEY AVENUE, CARLTON MILL ROAD,
PARK TERRACE INTERSECTION, CHRISTCHURCH**



Photo: Christchurch City Council, 2017

The Carlton Bridge and setting are of overall Significance to Christchurch and Banks Peninsula.

The bridge and setting are of historical and social significance for its construction in 1929, which replaced an earlier timber bridge. The bridge is of historical and social significance as part of a network of historic central city Avon Bridges, built by the Council and designed not only to be functional, but also to be ornamental and provide evidence of permanency and progress. Many of the city's other early timber bridges had been replaced in the 1880s. There was a period of bridge construction in the years following a comprehensive review of the City's bridges by City Engineer Augustus Galbraith in 1928 in which the earlier Carlton Bridge was identified as being in a poor state. . An estimate to build a new bridge of 8000 pounds was arrived at, and a Roothing Loan was obtained. Carlton Bridge was the first bridge to be financed by such a loan. Tenders were called in late 1928, with Fred Williamson the successful contractor. The bridge was opened on 29 September 1929 by the Mayor J.K Archer.

The bridge and setting are of cultural and spiritual significance as an expression of the confidence and pride Christchurch's citizens took in their city in the late 1920s. The site of the Carlton Bridge has significance to tangata whenua as the Ōtākaro -Avon River was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro. Hagley Park is of cultural and spiritual significance for tangata whenua who trace their association with the landscape back to the first Māori inhabitants of up to 1000 years ago. The Avon River/Ōtākaro which intersects the Park was an important mahinga kai and traditional travel route for Waitaha, Ngāti Māmoe and Ngāi Tahu. Little Hagley Park was an established resting and meeting place used mostly by Ngāi Tūāhuriri travelling between Kaiapoi and Banks Peninsula. Their historic use of Little Hagley Park continued throughout the 1860s, most notably in 1868 when it was used by up to 150 hapū members as a base during the Native Land Court hearings.

The bridge and setting are of architectural and aesthetic significance for its engineering design by Walter Gordon Morrison OBE (1903-1983) and its classical style. It is constructed of reinforced concrete of a single span of 50 feet and a width of 60 feet. The bridge is neoclassical in style, with urn shaped concrete balusters and dentil detailing. Morrison designed and supervised the construction of a number of bridges for the Christchurch City Council. He worked for the Lyttelton Harbour Board and the Christchurch City Council after graduation until leaving New Zealand in 1932. In 1946, having returned, he established W.G.Morrison and Partners (later Morrison, Cooper and Partners). The design was criticised at the time of its construction for the poor visibility it allowed motorists. It would appear that the design and busyness of the intersection also contributed to this perception of danger, and concerns with the road safety of the intersection and bridge were also a topical issue in the 1960s. Alterations were made to the bridge in 1960 when traffic lights were installed at the intersection – the original four standard lamps were removed. The bridge was restored in 1984 with plaster repairs and a cement wash coating. It was repaired and repainted in 2022.

The bridge is of high technological and craftsmanship significance for the quality of engineering and craftsmanship employed in the design and construction. Of particular note is the engineering design. The engineer Gordon Morrison published a technical paper on the bridge which was published by the Institute of Civil Engineers. The bridge was an early use of rigid frame design, and had to withstand heavy loading. It was constructed without expansion joints – although one had been installed on the downstream side by November 1932.

The bridge is of high contextual significance for its location at a busy intersection adjacent to Hagley Park, and Little Hagley Park. It is a highly visible landmark in its own right, and as an integral part of the Hagley Park and inner-city riverbank environment. The setting of the Bridge consists of the areas of river and riverbank, grassed areas, trees and woodland which extend to either side and provide for views to and from the bridge.

The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, including by Waitaha, Ngāti Māmoe and Ngāi Tahu, and activity that related to construction and the river. European activity is recorded on the site prior to 1900, including an earlier bridge on the site.

References – Christchurch City Council Heritage Files; A City of Bridges, John Ince.

REPORT DATED: 13 JUNE 2022

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1458
HEREFORD STREET BRIDGE AND SETTING -
HEREFORD STREET, BETWEEN CAMBRIDGE-OXFORD,
CHRISTCHURCH**

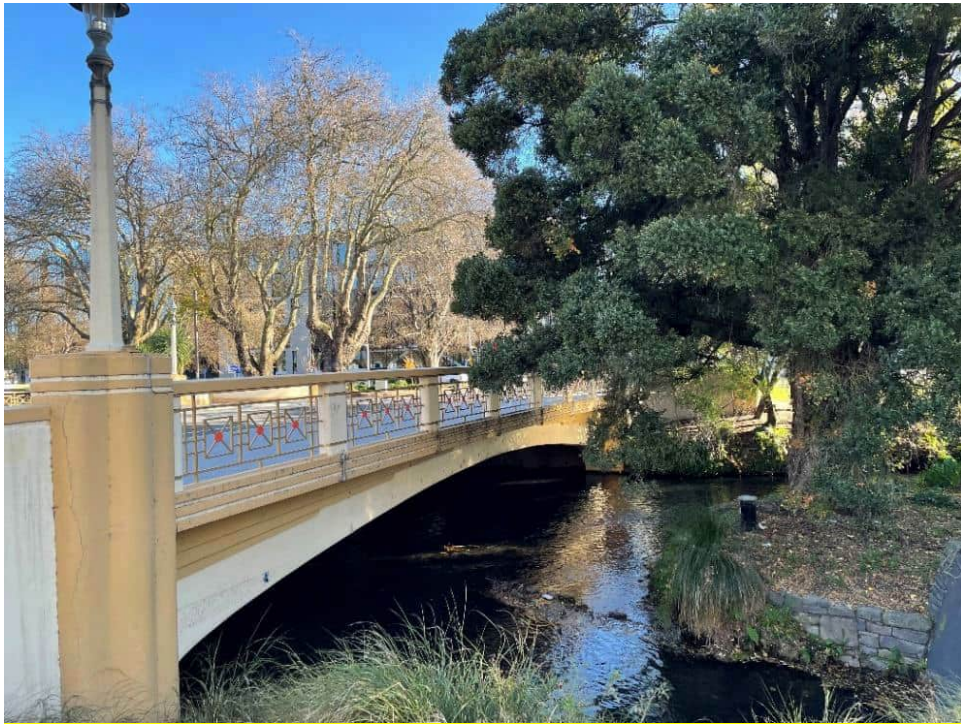


Photo: A Ohs 10/6/2022

The Hereford Street Bridge and setting are of overall Significance to Christchurch and Banks Peninsula.

The Hereford Street Bridge and setting are of historical and social significance for the construction of the bridge in 1937, which replaced the earlier timber bridge dating from the 1870s. The bridge is of historical and social significance as part of a network of historic central city Avon Bridges, built by the Council and designed not only to be functional, but also to be ornamental and provide evidence of permanency and progress. Many of the city's other early timber bridges had been replaced in the 1880s. There was a period of bridge construction in the years following a comprehensive review of the City's bridges by Augustus Galbraith in 1928. The earlier Hereford Street bridge was identified as being in a poor state in 1934, but the replacement was delayed due to lack of finances. Test bores for the new bridge were done in 1936, and tenders were called in August 1937, with C.S Luney the successful tenderer. The bridge was built at a cost of 4665 pounds which was funded through a loan from the Municipal Electricity Department. The bridge was completed by March 1938 and was officially opened on 24 March by Mayoress Mrs Beanland. A bridge had been located on the site since 1859. Two tablets on the bridge mark the new bridge and the 1875 bridge. The construction of the bridge resulted in the reduction of the extent of Mill Island. The bridge incurred minor

damage in the Canterbury Earthquakes 2011, including cracking of the concrete walls. This damage was repaired in c2021.

The Hereford Street Bridge and setting are of cultural and spiritual significance as the bridge is an expression of the confidence and pride Christchurch's citizens took in their city in the 1930s. The bridge features two plaques – one acknowledging the previous bridge (its construction and dismantling) and one marking the date and key people associated with the construction and opening of the present bridge. The site of the Hereford Street Bridge has significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

The Hereford Street Bridge and setting are of architectural and aesthetic significance for the Moderne style of the bridge, which is executed in plastered concrete and iron. The bridge features solid curved walls at each end which integrate it into the adjacent riverbank reserves. These feature simple horizontal recessed detailing. At the South end of the bridge, freestanding walls in the same design create an entrance to the riverbank reserve. The piers are also curved on the edges. Two lighting poles are located on top of the two end piers on each side of the bridge. The span across the river is arched, and features restrained incised horizontal detailing, reflecting the Moderne style. The metal balustrade infills have a simple geometric design with squares, triangles and circles. The design, construction and materials of the bridge represents a departure from the Victorian era stone and iron bridges, in its simplicity, modernity and curved lines. City engineer A.R Galbraith is acknowledged on the plaque, however Travis M Stanton is identified as the designer for the bridge (A City of Bridges, John Ince, p.28). Stanton (1922-96) studied engineering at Canterbury University, and after graduating worked in the City engineer's department at the Christchurch City Council. In addition to the Hereford Street Bridge he designed the Barrington Bridge (1935). Stanton later taught at the Canterbury University School of Engineering, and in 1949 joined with architects Manson and Seaward to found the well-regarded firm of Manson Seaward and Stanton. The lamp globes have been replaced with a different design at some point – they were originally more rounded in design. The parapets and wings of the bridge were designed to give traffic moving towards the bridge a clear view of traffic moving towards the approaches. The new bridge was nearly twice as wide as the earlier bridge.

The bridge is of technological and craftsmanship significance for the quality of engineering and craftsmanship employed in the design and construction. Of particular note is the concrete construction with steel reinforcing and the incised horizontal detailing. The bridge was constructed of reinforced concrete of a type known as 'rigid frame' or 'square arch.' The contractor C.S.Luney is well known for executing quality construction in the city.

The bridge is of high contextual significance for its location adjacent to Mill Island which historically housed a flour mill. It is 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 features – the Bridge of Remembrance, Mill Island and the former Public Trust building. The setting of the Hereford 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 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. The riverbank parks were landscaped around the same time as the bridge was constructed, including the low brick walls.

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. The site of the Hereford 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. European activity is recorded on the site prior to 1900.

References – CCC Heritage Files; A City of Bridges, John Ince; CCC Archives.

REPORT DATED: 10 JUNE 2022

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1435
*COMMERCIAL BUILDING AND SETTING -
167 HEREFORD STREET, CHRISTCHURCH***



PHOTOGRAPH: B. Smyth, 29.10.2012

HISTORICAL AND SOCIAL SIGNIFICANCE

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

167 Hereford Street has historical and social significance as one of the last remaining links with the historic development of Hereford Street, the city's former business, professional and financial hub. The building also has historic and social significance for its connection with lawyer and public figure James Flesher and his long-standing legal practise.

The land on which the present building was constructed, Town Section 748, was owned by merchant George Gould in c.1878 when Robert Wilkin, a general merchant, wool auctioneer and stock and estate agent, was the lessee. Wilkin had architect Frederick Strouts design a three storey masonry seed store for his business at the rear of the section in 1881. Strouts also designed an office for Wilkin for the Hereford Street frontage of the site but this was unrealized at the time of Wilkin's sudden death in 1886. A small weatherboard building was subsequently constructed on the site.

At the turn of the twentieth century, Hereford Street was well established as the city's financial, professional and head office precinct. As the local economy boomed in this period and demand for space grew, the district expanded eastward across Manchester Street and significant redevelopment occurred in that immediate area. The small National Bank at the northwest corner of Manchester Street, for example, was doubled in size in 1904 and,

diagonally across the intersection, the New Zealand Express Company opened what was then the country's tallest building in 1906.

Next door to the enlarged National Bank, TS 748 was subdivided by owner Gertrude Macdonald in 1907 and the southern portion was sold to barrister and solicitor James Flesher. Flesher immediately commenced a new building to house his decade-old law firm. 144-144a (later 167-169) Hereford Street was completed in early 1908. Over the next 75 years, three generations of Fleshers operated their well-respected legal practise from chambers on the first floor.

As well as being a prominent city lawyer, James Arthur Flesher (1865-1930) was a leading public figure in Christchurch in the early twentieth century – serving a number of local bodies and charitable causes in various capacities over 40 years. Notably, he was Mayor of New Brighton Borough in 1915-1917 and of Christchurch City (1923-1925). The Flesher family home was *Avebury* in Richmond, a property that has been in City Council ownership since 1951.

In 1908 when Flesher relocated from the National Mutual Life Building in Cathedral Square, he brought fellow tenants the Royal Exchange Assurance Corporation with him. This insurance company occupied ground floor premises at 167 Hereford Street for more than fifty years until the early 1960s. The other founding tenants were auctioneers and estate agents Ford and Hadfield, and coal merchant Thomas Brown Ltd (which remained until the 1940s). Another notable early tenant was well-known architectural practise the England Brothers, who moved in in 1916 and remained until dissolution of the firm in 1941.

Between 1908 and the 1980s, 167 Hereford Street was home to several lawyers and law firms – most notably J. A. Flesher & Son, and also at various times Garrick, Cowlishaw & Clifford, P. H. Alpers and Peter Dyhrberg. During the same period the building also housed several insurance companies – Royal Exchange Assurance, NZ Plate Glass Insurance, Guardian Assurance, Southern Union General Insurance and Metropolitan Life Assurance. The consistent cohabitation of these firms in the building over many years, as well as their co-location in Hereford Street with other providers of professional services, financial institutions and company head offices, serves to illustrate the close relationship between law and insurance in the early and mid-twentieth century.

In 1983 167 Hereford Street passed out of Flesher family ownership for the first time when it was sold to Industrial Holdings Ltd. J. A. Flesher & Son subsequently moved across Hereford St to Epworth Chambers. 167 Hereford Street remained as professional offices until popular café and bar *Americanos* opened on the ground floor in 1991. Within a couple of years it was the building's only tenant and the first floor was largely empty – which was common for many of the city's older buildings at this time.

On 30 December 1996, a deliberately-lit fire gutted the building, the extent of damage threatening the viability of the building. However in 1999, high-profile businessman Mike Pero purchased the shell and undertook a major restoration with the assistance of a Christchurch City Council Heritage Incentive Grant. The following year 167-169 Hereford Street reopened as the national headquarters for Mike Pero Mortgages. A café – *Mancini's Coffee* – also occupied part of the ground floor.

167 Hereford Street sustained significant damage in the Canterbury Earthquakes 2010-2011. After the major quake of 22 February 2011, the building was cleared of tenants. Having relocated his company elsewhere in 2003, Mike Pero had attempted to sell the building by auction prior to the earthquakes. The damaged building was sold in August 2011 to a local property investor who repaired and strengthened the building, completing the work 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.

167 Hereford Street has cultural significance for its long association with the legal fraternity and the insurance industry. It reflects the distinctive culture, traditions and way of life of the city's professional classes as a purpose built building commissioned and designed for a multi-generational legal firm, designed to incorporate other complimentary businesses such as insurance. The building was designed to reflect the prestige and position of both the foundation law firm and the associated insurance and legal businesses that occupied the building.

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.

167 Hereford Street has architectural and aesthetic significance as an Edwardian commercial building. Since the Canterbury Earthquakes, such buildings have become rare in Christchurch and 167 is the sole survivor of its type and era in Hereford Street. The building is likely to be the work of little-known Christchurch architect Alfred Fielder.

The architect of the building is unconfirmed due to a lack of documentation. Alfred Fielder is a possibility as he invited tenders for a two-storey brick and stone office building on Hereford Street in May 1907 (the building was completed in 1908); the materials and elements of the style are consistent with what is known of Fielder's commercial architecture. In addition Fielder was connected with Glanville, the architect who had designed the Flesher family home, taking over the practice of Glanville, McLaren and Anderson in 1905.

Alfred William Fielder (1858-1941) studied at the Canterbury College School of Art before beginning his own architectural practice in 1893. Known designs include the Catholic churches in Halswell and Addington (both 1898), the Anglican church in Hornby (1906), Sheffield Presbyterian Church (1909), the Treleaven and Hayward office in Victoria Square (1910) and buildings at the A & P Showgrounds (1911). He also designed a large number of homes, particularly in Merivale and St Albans. In 1912 Fielder sold up and moved to Morrinsville where he worked as an architect and as a building inspector for Morrinsville Borough Council.

167 Hereford Street related to the neighbouring former Wilkin & Co seed store (Strouts, 1881) in its use of brick for the façade, and the design of the ground floor windows. The effect of this relationship was enhanced by the fact that 167 Hereford Street has two articulated facades due to its location on a lane to the west.

167 Hereford Street exhibits aspects typical of Edwardian Free Style architecture. The Free Style constituted the translation of the principles of the Arts and Crafts movement to commercial and institutional architecture. It was characterised by an eclectic combination of elements and details drawn or adapted from a variety of historical styles. 167 Hereford Street features contrasting materials (white limestone and red brick) and a variety of window forms used in combination (oriel, round and segmental arches with variegated voussoirs). This style was evident in early twentieth century central Christchurch, including in Hereford Street. Today the former Flesher's building is the only remaining building of this style in Hereford Street.

After the 1996 fire that gutted the interior, new owner Mike Pero undertook an extensive restoration and seismic upgrade during early 2000. Although this upgrade prevented collapse in the Canterbury Earthquake sequence of 2010-2011, the building again sustained significant damage. Facades bowed, parapets were loosened, and the eastern wall pulled away and was later partially demolished. After critical make-safe works were carried out in 2012, 167 Hereford Street sat unrepaired for the best part of a decade. Repair and additional seismic upgrade works were commenced in early 2020 and completed in 2021.

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.

167 Hereford Street has technological and craftsmanship significance because it demonstrates the high level of skill exhibited by stonemasons, bricklayers and other building crafts in turn-of-the century Christchurch. Since the Canterbury Earthquake sequence, only a handful of buildings remain in the city centre to demonstrate the craftsmanship of the nineteenth and early twentieth centuries. This building has a bluestone foundation course to align with that of the adjacent Victorian seed store while Oamaru limestone dressings provide a strong contrast with red brick walls. Two oriel windows contain coloured leadlight top-lights – a typical Edwardian flourish.

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.

167 Hereford Street has contextual significance for its prominence in the streetscape and relationship to the former seed store to its rear. Its site and setting are contiguous. The building is located on the north side of Hereford Street at the corner of what is now Tramway Lane. This corner location gives the building two street frontages, which, together with its distinctiveness in terms of its materials and detailing, make it a landmark in the streetscape. 167 Hereford Street has a degree of consistency with the adjacent former Wilkin's Seed Store in Tramway Lane, a three-level masonry warehouse. This historical pairing contributes to the identity of this part of the central city, particularly in light of the small number of remaining cluster of historic buildings in the central city as a result of the Canterbury Earthquakes. The relationship between professional office and (unrelated) warehouse illustrates the intensive and diverse nature of the nineteenth and early twentieth century city centre. The block on which 167 Hereford Street stands features a number of heritage buildings, including the former Trinity Congregational Church, the relocated Shand's Building (an earlier generation of professional office), and two early-twentieth century government 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 and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

167 Hereford Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. Prior to construction in 1907-1908, documentation shows that 167 Hereford Street was the location of a modest timber building, probably built in the years following the opening of the adjacent seed store in 1881.

ASSESSMENT STATEMENT

167 Hereford Street and setting are of overall significance to the Christchurch district including Banks Peninsula.

The building has historical and social significance as one of the last remaining links with Christchurch's former business, professional and financial district; and also for its connection with James Flesher and his long-standing law practise. The building is of cultural significance for its long association with the legal fraternity and the insurance industry. It reflects the distinctive culture, traditions and way of life of the city's professional classes as a purpose-built building commissioned and designed for a multi-generational legal firm and incorporating other complimentary businesses. The building is of architectural and aesthetic significance as a rare surviving example of an Edwardian office building designed in the Free Style, possibly

by AW Fielder. The building is of technological and craftsmanship significance as a high quality example of contemporary masonry skills. The building has contextual significance due to its design and relationship with the neighbouring former seed store building and as a landmark with two street frontages. The building is of archaeological significance because it has the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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Apperly, R; Irving, R; Reynolds, P *A Pictorial Guide to Identifying Australian Architecture: styles and terms from 1788 to the present* Angus and Robertson, 1994.

Dunham, L. [research summary] in *167 Hereford Street* Unscheduled heritage file, Christchurch City Council.

167 Hereford St Unscheduled Heritage File, Heritage Team, Christchurch City Council.

REPORT DATED: 4 October 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1403
*COMMERCIAL BUILDING AND SETTING, FORMER BANK
OF NEW ZEALAND, 129 HIGH STREET, 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 commercial building and setting at 129 High Street are of historical and social significance for their connection with retail and banking services in the historically prime retail area of the central city – High Street. They are also significant for their connection with Adelaide Fenerty and the Armstrong family.

The building comprising three shops was commissioned by milliner and property owner Adelaide Fenerty (c.1877-1942) in 1926. Fenerty was the eldest daughter of Thomas and Mary Armstrong, successful drapers in the city from c.1882, who established T. Armstrong and Co; drapers, milliners and importers of menswear. She had married to Reginald Fenerty, an accountant, in 1901. The couple divorced in 1903 but Mrs Fenerty retained her married name. The building at 129 High Street evidences her success in business, and the important contribution that women in business played in the local economy. She died in 1942 at her home in Latimer Square, having built up a considerable commercial property portfolio in both Christchurch and Ashburton.

The building was completed in November 1926 and in May 1928 it was leased by the Bank of New Zealand to house its Lower High Street 'Daily Receiving Agency'. In 1933 the bank occupied the corner space and 'Judith Cake Shop' occupied the westernmost shop; the building was known as 'Armstrong's Corner' at this time. Armstrong's Department Store occupied buildings across the road.

The BNZ's central Christchurch branch had been located at the corner of Colombo and Hereford Streets since 1866, the bank having first opened its doors in Christchurch in 1862. All the main banks established large centrally-located buildings which customers from all over Christchurch travelled to. The late 1920s appeared to be a time of expansion for the BNZ, as it opened four other receiving agencies in Christchurch suburbs in 1927-1928. The High Street agency accommodated all the regular banking activities undertaken at its branches, with local businesses in the Ferry Road vicinity the focus of its services. By the mid-20th century suburban branches of the BNZ had also opened in malls and shopping centres.

In April 1950 the BNZ purchased the building from Fenerty's estate. The bank continued to operate out of the building for the next forty years. In October 1991 it sold the building to Spot On Enterprises which opened Ace Video - a camera/security services and video rental business which operated until the Canterbury Earthquakes in 2010-2011.

The building sustained minor damage as a result of the Canterbury Earthquakes. Spot On Enterprises subsequently sold the property which was then repaired, strengthened and altered in 2020/21 to accommodate two residential units on the upper floors, and retail premises on the ground floor.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance for its long association with the Bank of New Zealand in Christchurch from 1928-1990s, and for its connection to a woman business owner. The secure management of finances provided by banks such as the BNZ continues to be a characteristic of everyday life for New Zealanders and plays an important role in the financial system and the economy. The ground floor safe is tangible interior evidence of this connection. It also has cultural significance for its development and association with Adelaide Fenerty as evidence of the successful involvement of women in business in Christchurch during this period.

The building is located on the traditional Ngāi Tahu route to the north, which later became a principal transport route for 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 building is of architectural and aesthetic significance for its design in the Classical style with Art Deco influences, by the Luttrell Brothers.

The building is a two-storey building originally designed as three shops. It was designed in a restrained classical style, with cornices, modillions and a central extended parapet on the two main elevations, topped with flagpoles and flanking acroteria. As built, the external walls of each shop were glazed and the pilasters at first floor level were rendered to look like masonry blocks. A return canopy was suspended below the top lights of the ground floor. Construction is of reinforced concrete, with framing of steel beams and columns, concrete pad foundations and a concrete roof slab lined with iron. Harcourt granite from Australia was used for the facings at the main entrances.

The Luttrell Brothers also designed the two-storey Colombo Street building for T. Armstrong and Co. in 1905 (demolished). Alfred and Sidney Luttrell settled in the city in 1902 and became particularly known for their commercial architecture, racing grandstands and Catholic churches. The Luttrell Brothers' 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).

The Fenerty building has undergone various alterations over time, although the first floor façade retains a high degree of integrity and authenticity. Major alterations were undertaken in 1954, designed by local architect Gerald Bucknell (1903-1983), who had worked in partnership with Cecil Wood prior to establishing his own practice. Bucknell designed a number of premises for the BNZ in Canterbury. The 1954 alterations converted the building from separate shops into one premises for the bank, removing the shop fronts and the internal walls on the ground floor. New steel framed windows were put in on both floors at this time. The upper decorative sections of the two central parapets were removed, and structural strengthening was added. The bank included office and public space, a lunchroom and stationery room. The concrete strong room and a lavatory block were constructed at this time. Ground floor windows on High Street were replaced in aluminium in 1979.

In 2019 Urban Function Architecture + Design designed a rooftop residential studio with terrace for addition to the building. This type of rooftop addition has been done elsewhere in High Street as part of post-earthquake repairs and alterations to heritage buildings and facades. Alterations made to the building at this time include new steel shop front windows on the ground floor to replace the 1970s aluminium joinery and the granite cladding. The original canopy remains – the struts having been reconditioned. The building interior was stripped out to enable strengthening works and accommodate the proposed use – the stairs and internal walls were removed. The profile of the bases of the first floor piers were slightly altered to accommodate structural strengthening.

The interior has been significantly altered, with heritage fabric removed over time. Interior heritage fabric is limited to the strong room and door with its locking mechanism, together with interior structural elements - floors, ceilings, beams, walls, columns and piers. This interior heritage fabric evidences the past use of the building as a bank, and also its construction and design.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building is of technological and craftsmanship significance for its construction methods, materials and finishes, which were of a good standard for the period. Construction is of reinforced concrete with a framing of steel beams and columns, concrete pad foundations, brick spandrel walls, and a concrete roof slab lined with iron. The use of concrete – reinforced and mass – was a significant feature of Alfred Luttrell's work. Harcourt granite was originally used for the facings at the main entrances; however, this was removed with the 2019/20 alterations.

The interior heritage fabric (the strong room and interior structural elements) evidences the quality and innovation of the construction and its materials.

CONTEXTUAL SIGNIFICANCE

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

The building and setting are of high contextual significance for their prominent central city location, the way the building design responds to the corner site, and for its relationship to a concentration of extant heritage buildings and facades along High Street. The adjacent Duncan's Buildings are also two storied with an entablature, parapet and suspended veranda, although in different materials and style. The floors and veranda of the two buildings are similarly aligned. The former High Street Post Office on the corner of the next block north was

designed and built in the 1930s and shares square headed steel windows, plain plastered exterior treatment, and restrained classical detailing with 129 High Street. The setting consists of the immediate land parcel, including the canopy 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 and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The building is of archaeological significance for its location on a site of pre-1900 human activity. It is on the traditional Ngāi Tahu route to the north, which later became a principal transport route for early European settlers. There is evidence of a building (or buildings) on the site in 1877 (Lambert Map) and businesses are recorded as operating from the site prior to the present building being constructed.

ASSESSMENT STATEMENT

The commercial building, setting and noted interior features at 129 High Street have overall heritage significance to Christchurch, including Banks Peninsula.

The commercial building has historical and social significance for its association with successful business woman and member of the Armstrong family (department store owners), Adelaide Fenerty, and its long use by the Bank of New Zealand from the 1920s to the early 1990s. It has cultural significance for its association with banking in Christchurch from 1928-1990s and for its development by a woman business owner during this period. 129 High Street is of architectural and aesthetic significance for its design in an Art Deco influenced classical style by the Luttrell Brothers. The building is of technological and craftsmanship significance for its construction methods, materials and finishes, which were of a good standard for the period. The building and setting are of high contextual significance for its prominent location, the way the building design responds to the corner site, and for its relationship to a concentration of surviving heritage buildings and facades along High Street. The building and setting are of archaeological significance for its location on an important Ngāi Tahu trail, a major early European transport route and as a site of pre-1900 human activity.

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REPORT DATED: 24 SEPTEMBER 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 1456
FORMER CASHMERE SANATORIUM OPEN AIR HUT AND
SETTING - 29 MAJOR AITKEN DRIVE, CHRISTCHURCH



Photo: Christchurch City Council, 2019

The Former Cashmere Sanatorium Open Air Hut and setting are of overall Significance to Christchurch and Banks Peninsula.

The Former Cashmere Sanatorium Open Air Hut and setting are of high historical and social significance for their association with the Cashmere Sanatorium, which was opened in 1910 to care for patients with pulmonary tuberculosis (TB). The disease had a significant impact on the Canterbury community, and approximately 10,000 patients were treated there between 1910 and 1960. The building is also associated with the medical professionals who worked and resided there, including the first doctor - Dr George Blackmore and medical officers, nurses and porters (orderlies).

In the late 19th century the disease was a major killer of in New Zealander. Sanatoria were set up around the country from the turn of the century to provide specialist care. (Te Ara) The Cashmere Sanatorium was the first to be opened in the South Island. The disease peaked during WWII with 2603 cases recorded in 1943. Control measures were legislated in the Tuberculosis Act of 1948.

Although Nurse Sibylla Maude had initially established a tent based tuberculosis sanatorium in Wainoni in the early years of the twentieth century, the disease was deadly and prevalent enough to warrant the need for a permanent facility in Christchurch. There were 506 cases and 160 deaths noted in Canterbury in 1907 (Bennett). Large numbers of people caught the disease. Before the 1960s the main form of treatment was rest and exposure to sunlight and fresh air. The Cashmere Sanatorium was established with assistance from fundraising, and 12 acres of land donated for the

purpose by the Cracroft Wilson estate. The foundation stone for the main building was laid in 1907 by the Acting Prime Minister the Hon. W. Hall-Jones. The North Canterbury Hospital Board took over the 35 bed hospital before it opened in 1910. The sanatorium was initially managed by Dr. George Blackmore, who lived in a grand brick house situated on the hillside below the main building.

Coronation Hospital (for advanced cases of TB) opened on the same site in 1914 and a Military Sanatorium was built in 1918 to care from WWI returned servicemen with the disease. All of these institutions came to be known collectively as Coronation Hospital. The part of the complex where the huts were situated became known as the Middle Sanatorium. Upon its opening, there were 31 beds, with 27 of these located in the huts on the hillside. To the north and west of the main block, and to the east towards a gully, flat terraces were excavated for the huts. Over the years more terraces were formed, lower down the slopes, to site more huts. The huts were set side by side in rows along the terraces. A few special shelters could be rotated to catch the sun. By 1917 there were 85 beds in the shelters ('Up the Hill', Canterbury Area. Health Board). Governor-General Lord Bledisloe and Lady Bledisloe visited the Sanatorium in 1930, and Lord Bledisloe was reported as being very impressed with the huts. <https://www.stuff.co.nz/the-press/christchurch-life/124587082/1930-a-visit-to-the-sanatorium>

As medical care improved and cases of the disease reduced from the 1950s, along with recovery time from the disease, Coronation Hospital changed focus to care for the elderly over time. The last TB patient left the hospital in 1960 – fifty years after the hospital opened to patients. The shelters stood empty at this time, and most were relocated off site. The elderly persons facilities were closed in 1991 and the remaining sanatorium buildings were demolished in 1993 to make way for a new housing development (Broad Oaks). At this time Fulton Hogan donated the last remaining hut to the City Council, which was relocated to Council reserve land in Coronation Reserve in the late 1990s. Street and place names in the area reflect the past history of the site (eg Coronation Reserve, Major Aitken Drive).

The Former Cashmere Sanatorium Open Air Hut and setting are of high cultural significance as they reflect the way of life of patients at the sanatorium – isolated, with only the basic needs met. The site of the former sanatorium complex reflects the provision of care for members of society who are unwell, and the needs of particular groups such as returned servicemen and children. The sanatorium complex was largely avoided by the general public, to the extent that people were unwilling to build houses nearby, or send their children to play with the doctor's children, for fear of catching the disease. (Christchurch City Libraries). Although the sanatorium was seen by the general public as a place of death and despair, Dr. Blackmore was adamant that the sanatorium would be 'an atmosphere of cheerfulness and hope'. Despite his stern and reserved demeanour, he cared strongly for his patients, and was an advocate for their right to return to society as contributing members, not outcasts. At a time when there was no proven cure for tuberculosis, hope was all the patients had. Former patients struggled to reintegrate into society and employment due to the stigma of beliefs around the disease at the time. The longest resident patient stayed for 21 years. The last patient to recover was discharged in 1960. Following this, the open air shelters where the patients had lived were removed and many found a new purpose as garden sheds or sleep outs in the backyards of Christchurch. (Christchurch City Libraries). Various charitable bodies were set up to support the more personal needs of patients and their families.

The Former Cashmere Sanatorium Open Air Hut and setting are of architectural and aesthetic significance for the design of the hut (possibly by architect Samuel Hurst Seager) which reflects medical treatments of the period and it is the last remaining hut on the original Sanatorium site.

The Isolation Unit building or hut is approximately 9 metres squared with three sliding glazed doors which enabled the structure to be open on three sides to provide the fresh air considered necessary at the time for treatment of tuberculosis. The hut is of weatherboard construction with a corrugated iron roof. The windows have been replaced with perspex. The hut is lined in timber board and batten. The isolation units were oriented towards the sun and away from cold easterly and southerly winds. The original scheme sketch for the complex was designed by well-known Christchurch architect Samuel Hurst Segar. Terraces and retaining walls were built enabling the units to be constructed on timber skids for flexibility of siting. The single units had a single standard hospital metal bed, a bedside locker, wardrobe, chair, and a privacy curtain on rails. The units were supplied with overhead electricity for lighting and heating. Ablutions were performed in separate buildings. Fences divided male and female areas of the facility. The units were a mix of one and two bed capacity. Windows are six paned and top hung, cladding is vertical timber tongue and groove, doors are nine pane sliding doors. Windows originally had a mix of clear and obscure glazing.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the extent of heritage fabric that remains throughout. Interior features include the layout and space, structure and linings, fixtures, hardware, materials and finishes.

The Former Cashmere Sanatorium Open Air Hut and setting are of technological and craftsmanship significance for the construction materials and methods of the hut. The huts were a specific rather than standard design in terms of the particular requirements for patients. This included the windows, ability to be relocated easily, and in terms of the sliding door mechanisms.

The Former Cashmere Sanatorium Open Air Hut and setting are of high contextual significance for their location in the Coronation reserve. The hut is located near its original site. The setting is located within Coronation Reserve, which contains mature trees and plantings. The broader residential area still contains evidence of the former Sanatorium complex in landscaping features in the form of concrete terraces. These would have housed other huts like it originally. Dr Blackmore took an interest in tree planting and encouraged a wide variety of specimen and plantation trees on the site. The location of the sanatorium provided a remote rural setting, which responded to how contagious the disease was, as well as providing the fresh air and sunshine considered necessary for patients' recovery.

The Former Cashmere Sanatorium Open Air Hut and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that related to provision of healthcare from 1910.

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REPORT DATED: JUNE 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
HERITAGE ITEM NUMBER 1402
*COMMERCIAL BUILDING AND SETTING, FORMER
CANTERBURY TERMINATING BUILDING SOCIETY –
159 MANCHESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: A Ohs, 22.10.2020

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 Terminating Building Society (CTBS) building has historical and social significance for its association with the development of the regional economy and its financial infrastructure in the mid-20th century. The building dates from 1957- 60 and was the first large-scale office building to be erected in the city following World War II. It marked the beginning of an important phase of central city office building, which took place during the 1960s and 1970s and gave rise to a number of notable structures, including Peter Beaven's Manchester Unity building (1967), Paul Pascoe's Peryer's building and Warren and Mahoney's SIMU building (1966), which are now all demolished.

The former CTBS building also represents an important period in the evolution of financial institutions in New Zealand. The post-war emergence of the building society, as a major source of mortgage finance, coincided with the transition from state provision of housing, through loans as well as state houses, to private providers during the later 1950s and the 1960s. The success of the Canterbury Terminating Building Society (later the United Building Society) is demonstrated by the construction of two further buildings for the society, both designed by Peter Beaven, in 1972 and 1989. The three buildings occupied almost the entire triangular CBD block delimited by Manchester, Cashel and High Streets; of this triumvirate the earliest is the sole survivor.

By 1972 the building was no longer occupied by the Canterbury Terminating Building Society. Tenants at this time included Beaven Hunt Associates (architects), Swift Consolidated and a stereo shop on the ground floor. In 1974 Mutual Life Citizens Assurance moved into part of the building. In 1977 other tenants included National Provident Fund, Drake Personnel and Dillon's The Kowhai Florists. Mak's Camera Centre were tenants in 1982. The main tenant of the building in the 1980s was the Department of Internal Affairs, which undertook refurbishments in 1987. In 1986 ownership transferred to Brittco Management. In 1999 the building was owned by Swift Holdings; Te Wananga o Aotearoa were tenants in 2008.

The building was proposed for scheduling as part of the District Plan Review in 2015, however this did not proceed. Despite a successful application for building consent to demolish the building in December 2015 the building was sold in c2018.

In October 2017 Council approved a Central City Landmark Grant to new owners Box 112 / PL Manchester Limited for full repair and seismic upgrade of the building. The building reopened in June 2020 as a boutique hotel operated by Sarin Group, a New Zealand based family hotel company which owns and manages hotels for brands including Accor, Hilton and Intercontinental. The name of the hotel is the Muse Christchurch Art Hotel. The penthouse was converted for use as a rooftop bar.

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 Terminating Building Society building has cultural significance as a physical manifestation of an important type of financial institution that provided mortgage finance to its contributing members, allowing them to realise the 'Kiwi dream' of ownership of a stand-alone dwelling on a separate plot of suburban land.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Canterbury Terminating Building Society building has high architectural significance as a rare surviving example of post-war commercial construction that was a product of the nationally significant 'Christchurch School' of mid-century modern architecture. It was designed by noted Christchurch architects B.J. Ager and Peter Beaven. The design of the building was commenced by Ager, who was unable to continue on account of ill health. 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 included 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.

The plans lodged with the Council for consent at the time of construction, which are held in the heritage architectural plan collection, include both architects' names who are noted as 'Architects in Association'. Peter Beaven (1925-2012) was, along with Sir Miles Warren, one

of Christchurch's most significant architects of the second half of the 20th century. He was the designer of some of the city's most important buildings including the Manchester Unity building (now demolished) and the Lyttelton Tunnel Administration Building (also demolished). The architect had his office in the penthouse of the CTBS building for a time after the building's construction.

Additions to the penthouse were granted in March 1972, designed by Beaven, Hunt and Associates. In 1987 partition and refurbishment of the 2nd, 3rd and 4th floors was carried out by the Department of Internal Affairs, to the design of the Ministry of Works and Development.

The exterior of the building is largely original. The east, north and south elevations of the former CTBS building conform to the conventional grid composition of the International Style of commercial design and largely follow Ager's 1957 elevation drawings. In contrast, the building's west elevation and, in particular, the penthouse level, anticipate the sculptural freedom of composition that was to become a hallmark of Beaven's later buildings. The glazed stair tower on the west elevation and the cantilevered roofs of the two-storey penthouse level are indicative of this. The quality of the building programme can be seen in the treatment of the façade, wherein fluted bronze panels define each floor level. Together these elements reflect Beaven's predilection for expressing the internal spatial organisation of his buildings on their exteriors and transcend the routine uniformity of much contemporary commercial design.

Internally the original lift and the central stair case, complete with the original glass light fittings in the stair well, landings, and balustrade, all remained in situ prior to the 2020 hotel conversion. Some of the original safes, complete with doors, were extant and the original radiator heating system was still in use. For the remaining areas of the building modern office fit-outs had been installed with partition walls, although a number of original doors remained in the load bearing walls.

Works undertaken in 2019-2020 by Three Sixty Architecture included asbestos removal; wrapping of columns with fibre reinforcements; removal of all existing plate glass; installation of sound proof laminated glazing throughout, addition of a waterproof coating to the roof top; conversion of the rooftop to a bar; refurbishment of the original lift and installation of a new motor, new ground floor glazing, shop fronts and doors; removal of brickwork on the west boundary wall and its replacement with lightweight infill walls; new concrete foundations; crack repair in concrete walls and beams; installation of new columns within the building envelope; new hotel office, lobby, reception and rooms (40) and the decommissioning and removal of the original heating system of large perimeter radiators.

The hotel fit out featured an artistic theme with each of the five hotel floors assigned to a local Christchurch artist to decorate. The artists involved were: Josh O'Rourke, Clint Parks, Kyla K, Jacob Root and Lara Marshall.

The interior has been significantly altered, with heritage fabric removed over time. Interior heritage fabric is now limited to the lift; staircase, stair balustrade and staircase light fittings; and structural elements – floor plates, ceilings, beams, walls, columns and piers. The remaining heritage fabric is of significance because it evidences the original structural design, era of design, and aesthetics of the fit out of the building which are associated with architects B J Ager and Peter Beaven.

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 Terminating Building Society building has technological and craftsmanship significance for its association with leading Christchurch engineer, Guy Powell, and as an example of late-1950s reinforced concrete frame construction applied to a multi-storey office building. Steel framing was used in the construction of the penthouse with generous areas of glazing for both the penthouse and office floors below. The building is a

notable survivor of a type of building once common in the city, but largely lost as a result of the Christchurch earthquakes. The fact that it survived the Canterbury earthquakes in essentially undamaged condition demonstrates its structural resilience and the quality of the initial engineering design with its robust grid of concrete columns and beams. The use of materials such as bronze for its architectural detailing also contribute to the building's technological and craftsmanship significance.

The building was seismically strengthened in 2019 which added contemporary structural materials and methods as a layer to the original fabric.

The interior heritage fabric evidences the quality and innovation of the construction and its materials.

CONTEXTUAL SIGNIFICANCE

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

The former Canterbury Terminating Building Society building has contextual significance for its size, scale, design and quality and as a central business district landmark, prominently located on the south end of Manchester Street, on the corner High Street.

The original context of the building has been dramatically changed – it was historically part of an important grouping of Peter Beavan designed buildings, and was aligned with Bedford Row (removed). The picturesque quality of the upper levels, viewed from the north and west, adds a sculptural quality to the city skyline.

The setting consists of the immediate land parcel, including the canopy over the footpath.

ARCHAEOLOGICAL SIGNIFICANCE

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

The former Canterbury Terminating Building Society building and setting have archaeological value because they have the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900. The site is located on the main north-south access route used by Ngāi Tahu for mahinga kai (food gathering). TS Lambert's map of the inner city shows that there were buildings on this site by 1877.

ASSESSMENT STATEMENT

The former Canterbury Terminating Building Society building, its setting and noted interior fabric have overall high heritage significance to Christchurch, including Banks Peninsula.

This commercial building has historical and social significance for its association with the Canterbury Building Society and the development of the region's financial infrastructure and cultural significance as evidence of the increasing role building societies played in home financing in the mid-20th century. The former CTBS building has high architectural significance as a rare surviving commercial work by one of Canterbury's most important 20th century architects, Peter Beaven, in association with B.J. Ager. The former CTBS building has technological and craftsmanship significance for its resilient reinforced concrete frame construction and use of materials such as bronze for its architectural detailing. The former CTBS building and its setting have contextual significance as a central city landmark which has become more prominent since the 2011 Canterbury earthquake. The former CTBS

building and its setting have archaeological value in view of their location on the main North-South access route used by Ngāi Tahu for mahinga kai (food gathering). The site is also located in a part of the city that has been built up since the 19th century.

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The Muse Christchurch Art Hotel <https://themusehotel.co.nz/>

REPORT DATED: 30 OCTOBER 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
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.

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 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 1401
*COMMERCIAL BUILDING AND SETTING, FORMER PUBLIC
TRUST OFFICE –
152 OXFORD TERRACE, CHRISTCHURCH***



PHOTOGRAPH: F WYKES - AUGUST 2020

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Public Trust Office building has historical and social significance for its association with the Public Trust and its operations in Canterbury for over 70 years.

The Public Trust Office was established by Act of Parliament in 1872 to provide an independent and impartial trustee for colonists wanting to settle their estates in a careful fashion. The Canterbury branch of the Public Trust was established in Christchurch in 1880, an agency having been in existence since 1876. Initially the office had its premises in Cathedral Square and oversaw sub-agencies in Ashburton, Timaru and Oamaru. The Public

Trust Office Amendment Act 1912 enabled the trustee to delegate powers to Local Deputy Trustees. During the 1910s and 1920s the Public Trust decentralised and built purpose-built offices in regional centres throughout the country. The new Christchurch office of the Trust was designed in 1920 and opened in May 1925.

Ownership of the building transferred from the Public Trust in 1997. The building was then used as commercial premises by a variety of tenants in the 1990s and early 2000s. Prior to the 2010 and 2011 Canterbury earthquakes the building remained in use as an office space with a restaurant and bar occupying part of the ground floor.

The building is a rare interwar survivor of a professional services building which were once common in Hereford Street and in the area around Cathedral Square.

Applications to demolish the building under the Canterbury Earthquake Recovery Act were made in early 2014 (declined) and January 2015 (also declined) and the building was removed from the City Council's Heritage Schedule during District Plan hearings in 2016. Following this the building was sold to City Hall Ltd. in 2017, after they were awarded a Central City Landmark Heritage Grant to assist with the repair of the building. Work was undertaken on the building to retain and repair it over the following three 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 former Public Trust Office building has cultural significance for its association with the work of the Public Trust in Canterbury. The Public Trust was established in 1873 and provides services including wills and estate administration services. The Public Trust acts as trustee for people who do not have friends or relatives willing or able to undertake trustee duties. Public esteem for the building was shown by the response of members of the community who were concerned when it was under threat of demolition in 2014/15.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Public Trust Office building has high architectural and aesthetic significance for its design by leading interwar architect Cecil Wood.

Cecil Wood was articled to Frederick Strouts and later worked for the firm of Clarkson and Ballantyne. He was also a partner with Samuel Hurst Seager for a time. As a sole practitioner, Wood's interwar works included the State Insurance building; Bishopscourt dwelling and chapel (dwelling demolished); the Hereford Street Post Office Savings Bank (demolished) and the High Street Post Office in Christchurch; the Public Trust Offices in Christchurch and Dunedin; and churches at Waiau, Woodbury, Fendalton, Tai Tapu, Cashmere, and Woodend. He was also noted for his domestic architecture.

The former Public Trust Office was one of Wood's first large-scale commercial commissions. It is the earliest of three of his major commercial works that combined features of Modernism with stripped classicism – the other two are the Hereford Street Post Office (1941, demolished) and State Insurance building (1935-37) on Worcester Street.

It is designed in a stripped Neoclassical style, with a symmetrical façade of vertical piers topped by a projecting parapet. The exterior features Sydney sandstone on the base, the Public Trust coat of arms above the entrance which features the wording 'SECURITY', and decorative torch holders. The name of the institution is set out on the face of the building below the projecting cornice. The Neoclassical corporate style of the Public Trust Office can also be seen in the other Public Trust buildings around the country, including those in Napier, Hamilton, Timaru, Gisborne, Nelson, Whangarei, and Auckland.

At the time of construction, the internal fittings were of Queensland maple, with marble lined public spaces on the ground floor. The ground floor consisted of a large banking chamber with restrained classical detail on the pillars and plaster ceiling. To the rear of the building was a two-storey annex that originally housed cars, bicycles and provided cloakrooms and was designed to allow for the future expansion of office space if necessary. The basement of the main wing was built with a fire and 'burglar proof' safety deposit strongroom with specially constructed steel lockers for public use. A revolving vehicle turning device was designed for the motor house.

Over time the building has undergone internal change, particularly in the 1970s with the insertion of a mezzanine level within the ground floor. However, aside from the entry doors the principal façade has remained relatively intact. The interior layout was changed by Willis and Associates - Architects Ltd. in 1992. In the 1990s a penthouse level was added to the building, set back to minimise its impact on the façade. Earthquake-strengthening was carried out in 2009, with the work including the incorporation of new shear walls to the full height of the building and the restoration of the original ground floor banking chamber, including the removal of the 1970s mezzanine floor.

The recent work to the building has resulted in the retention of the southern staircase, the lift shaft and glazing, the vehicle turntable and the safe doors in the basement. The lockers in the basement have been removed, as has the remaining marble on the ground floor. A great deal of internal decoration was removed during the strengthening in the late 2000's. A revolving door salvaged from the demolished former Pyne Gould Guinness building on the corner of Manchester and Cashel Streets has been installed at the main entrance from Oxford Terrace. The rooftop extension has been reconfigured with much of the 1980s work removed, and new additions created. This area is intended to accommodate a publicly accessible bar.

Because the interior of the building has been much altered, with the loss of the interior layout and original features over time, there is limited interior heritage fabric remaining. Interior heritage fabric is limited to the remaining original posts and beams, southern staircase, lift cab, lift shaft and lift glazing bars, the vehicle turntable and the safe doors in the basement and the revolving door at the main entrance. This fabric contributes to the heritage value of the former Public Trust Office building because it evidences its past use and the design aesthetic of the period in which it was built.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Public Trust Office building has high technological significance as an inter-war example of reinforced concrete construction combined with the use of stone detailing on the

principal facade. The construction work by P Graham and Son is of a notable quality. Concrete and steel were used to create fireproof and 'burglar proof' basement chambers; the large safe doors and locking systems are of considerable technological value for their design. The vehicle turning mechanism is also of technological value for its design and innovation.

Craftsmanship detail is apparent in the base of the facade, which extends to the north over the vehicle entrance arch and is of Sydney sandstone. The coat of arms above the main entrance was carved by noted stonemason Frederick Gurnsey, who frequently worked with Cecil Wood; it is also of Sydney sandstone.

Works undertaken on the building between 2017 and 2020 have included the repair and retention of the western facade, the original staircase, the basement storey's former safety deposit store and the vehicle turntable. The Sydney sandstone base, previously painted, has been stripped and repaired with stone from the original quarry - which was opened specifically for the purpose. The retention of the west facade involved the introduction of a shear wall to the entire Oxford Terrace facade, which was cast through all the floor slabs. In addition, floor strengthening was undertaken which involved installing drag beams to increase the depth of the existing floor beams. Finally, a number of external walls have had an internal brick wythe replaced with reinforced concrete blockwork.

The revolving door, although not original to this building, is of technological and craftsmanship value for the skill evident in its construction, the quality of materials and the technology of the revolving mechanism.

CONTEXTUAL SIGNIFICANCE

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

The former Public Trust Office building and its setting has high contextual significance as a prominent landmark overlooking Oxford Terrace and the Avon River and because it is a key contributor to the group of scheduled heritage places in the immediate vicinity: the former Council Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue, Harley Chambers and the Canterbury Club - all survivors of the Canterbury earthquakes. The building has a degree of consistency with the Harley Chambers in terms of its materials and detailing. It shares a similar scale with its neighbouring building to the south (former General Accident Building). The former Public Trust building is also associated with the historic precinct values of the wider setting of the central business district and its remaining heritage buildings.

The building is located on a prominent site. It overlooks a portion of the riverbank reserve, between the Hereford Street and Worcester Street bridges, that is important to Christchurch's identity. Its distinctiveness from its neighbouring buildings and vacant sites in terms of its age and style, as well as its status as one of a small number of surviving heritage buildings in the central city contribute to its landmark qualities.

The setting consists of the immediate land parcel. The former Public Trust Office building occupies most of its site but a small right-of-way to the north of the building is included as part of the setting. This area provided vehicle access to the rear of the building. It was later incorporated into the development of the restaurant and bar areas however recent

strengthening works have restored the right-of-way. Iron gates feature at the entrance of this right of way.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former Public Trust Office building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the Public Trust Office building was not built until the 1920s, the 1862 Fooks map and 1877 Lambert map both show structures on this site.

ASSESSMENT STATEMENT

The former Public Trust Office building, its setting and noted interior fabric have high overall significance to Christchurch, including Banks Peninsula, for its long association with the Public Trust and as a surviving inner-city historic commercial building.

The building has historical and social significance as a reflection of the large-scale building programme undertaken by the Public Trust as it expanded its operations in the 1910s and 1920s. The former Public Trust Office building has cultural significance for its association with the work of the Public Trust in Canterbury. The building's high architectural significance arises from its Neoclassical design by leading inter-war architect Cecil Wood. It is considered one of his best commercial works. It has high technological and craftsmanship significance for its use of materials, detailing and reinforced concrete construction, and association with noted local building company P Graham and Son and leading Canterbury sculptor Frederick Gurnsey. The former Public Trust Office building and its setting has high contextual significance as a prominent landmark fronting the Avon River and as part of a group of listed places in the immediate vicinity (including the former Council Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue) and wider setting of the central business district. The building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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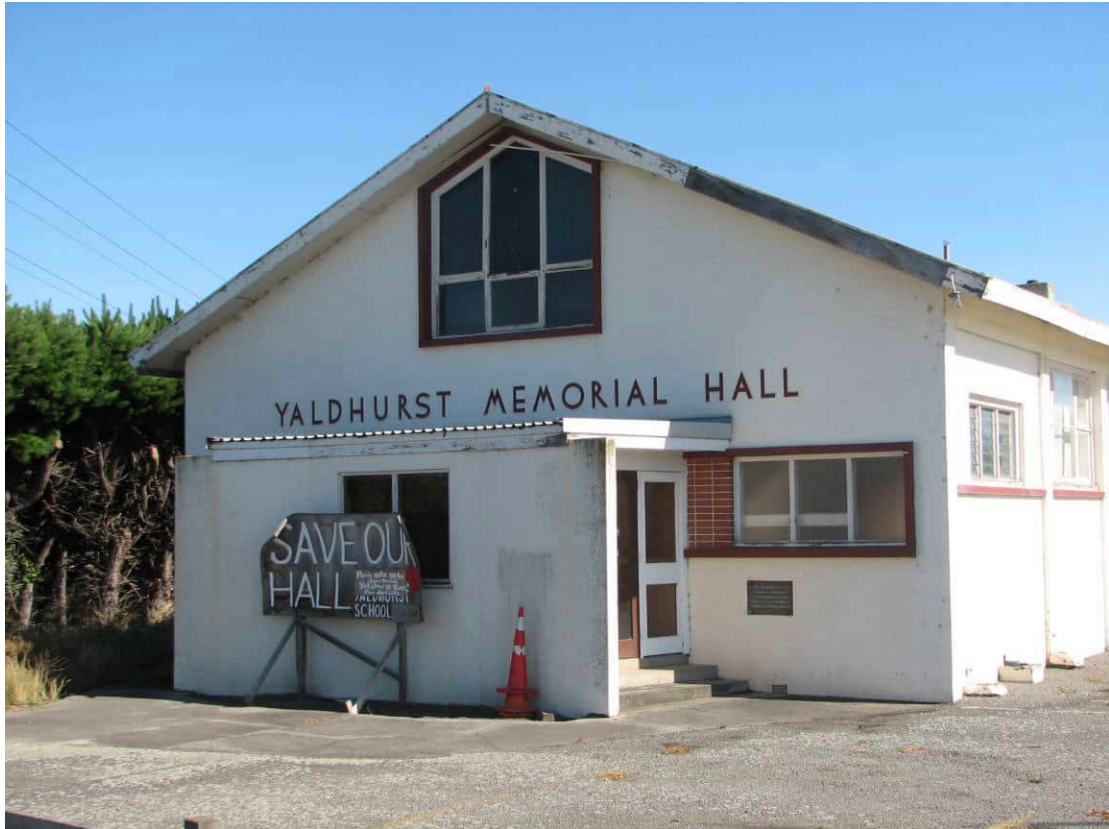
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REPORT DATED: 24 SEPTEMBER 2021

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 ITEM
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1429
*YALDHURST MEMORIAL HALL AND SETTING -
524 POUND ROAD, YALDHURST***



PHOTOGRAPH: G. WRIGHT 29/01/2019

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 Yaldhurst Memorial Hall has historical and social significance due to the role it has played in the social life of the local Yaldhurst community, as the local war memorial hall which contains the rolls of honour for those from the area who served in WWI and WWII, and as a product of the government's World War Two 'living memorial' subsidy scheme. It was built as a facility during the mid-twentieth century when community activity characteristically revolved around the local hall and involved a coordinated effort from the Yaldhurst community over an extended period.

In the period after WWII, the government decided New Zealand already had enough symbolic war memorials, and new commemorative efforts would be better channelled into so-called 'living memorials'; community facilities whose use and enjoyment would be an active tribute to the values of the 'Fallen'. A pound for pound subsidy scheme to match community-raised donations was introduced in late 1946 and was immediately popular. Over a period of about a decade and a half, 320 memorial facilities across the country were approved for subsidy. Nominally the definition of facilities was wide, but the government was enthusiastic about the multi-use possibilities of the 'community centre' and encouraged these, largely, to

the exclusion of other proposals. Consequently, of the 320 approved facilities, some 280 were war memorial community centres. The majority of these halls were located in rural communities, which welcomed the opportunity to build (or in some cases rebuild) a modern community gathering place. The average rural subsidy was £3,500. Altogether, the government invested £1.6 million in the scheme.¹ Within the boundary of today's Christchurch District, five community centre projects (Somerfield, North New Brighton, Mt Pleasant, Diamond Harbour, Yaldhurst) and one sports pavilion (Rawhiti Domain), received war memorial subsidies during the 1950s. Two of these (Diamond Harbour and Yaldhurst) were rural facilities; the remainder were urban.

The Yaldhurst Soldiers' Memorial Committee was formed at a meeting on 27 February 1946 with the object of building a war memorial hall. The Yaldhurst proposal remained wholly independent of the scheme until mid-1948 when the committee investigated the possibility of receiving a subsidy.

The subsidy scheme had a number of conditions that had to be met in order for a hall proposal to be eligible. Application had to be received by the Department of Internal Affairs by 16 November 1950, the hall had to be the district's official war memorial, the local authority had to be willing to take ownership of the facility on completion, and funds to be subsidized had to be lodged with the local authority by June 1953. Between 1946 and the date of Yaldhurst's subsidy application in the latter part of 1948, considerable fundraising had already taken place – such that the committee had £1,747 in their account in May 1949. In September 1950 their projected facility was, however, loosely costed at somewhere between £6,600 and £10,000. To gain maximum benefit from the scheme, the Yaldhurst community needed to raise up to £3,000 in little more than four years. Fundraising initiatives by the Yaldhurst Hall Committee over this period included raffles, dances, a gymkhana, potato growing, and an annual ploughing match. The land for the hall was donated by the Kyle family. In total Yaldhurst residents raised some £6,000 towards the cost of their new hall.

In February 1954 a contract was signed with construction firm Hewlett and Croft for £9,636 /10/11; later revised up to £10,056/10/11. As Yaldhurst had raised such a substantial amount, government was not only able to meet half of this cost, but also half the cost of fitting out and furnishing the building as well. This included a war memorial plaque, trestle tables, chairs, a piano, crockery and stage curtains. Many of these items remain in the hall today. In 1955 an additional subsidy was provided for heaters and a block fence.

The Yaldhurst War Memorial Hall was officially opened on Saturday, 4 December 1954 by local MP (and Minister of Railways) J. K. McAlpine before a crowd of 320. The formalities were followed in the evening by a ball attended by 500. The total cost of the completed facility was just under £12,000. This sum does not however account for the considerable amount of voluntary labour contributed during the nine years it took to complete the project. Due to its fundraising efforts, Yaldhurst's £6000 government subsidy was a third greater than that offered to any of the other five successful Christchurch applicants.

During the mid-twentieth century the Yaldhurst Hall provided the venue for meetings of local clubs and societies including the Yaldhurst Women's Division of Federated Farmers (YWDF) and Young Farmers, a table tennis club and indoor bowls. It also played host to a wide range of social functions including weddings, 21sts and district farewells. The regular Saturday night dance 'down the hall' was the social highlight of the week in many rural communities, and dancing played a big part in the early history of Yaldhurst Hall. Soon after it was completed, a social committee was formed to stage a regular fortnightly dance. This proved very successful initially, but with the advent of rock & roll in the early 1960s, public tastes changed and patronage declined. In 1962 the committee contracted a 'more modern' band, *The Silhouettes* to organise regular dances on their behalf. These dances came to an end in 1968. Occasional dances were also organised by local organisations; in 1958 these included

¹ J. Phillips. *To the Memory: New Zealand's War Memorials* Nelson: Potton and Burton, 2016. pp 169-192.

J. Phillips. 'Memorials and Monuments: memorials to the Centennial and the Second World War' *Te Ara* accessed 5 February 2020 <https://teara.govt.nz/en/memorials-and-monuments>

the Yaldhurst and Gilberthorpe School Committees, the tennis and swimming clubs, Yaldhurst Federated Farmers and YWDFF. Live music was not always a feature however, and a disc jockey console from this era remains in the hall's store room.

From the late 1960s, factors such as rural depopulation, better transport links and the advent of television led to a decline in traditional modes of communal interaction and a corresponding decrease in local hall use across New Zealand. The end of regular dances in the late 1960s signalled this change for the Yaldhurst Hall, however although the Hall was subject to these social trends, it did remain in fairly consistent use until 2011. The hall therefore remains an evocative time capsule of its post-war heyday. From the 1970s the meetings of the hall committee became more intermittent, and there was apparent difficulty in recruiting community members to put time and effort into hall administration. As a consequence, from the 1990s there were increasing calls for the city council to provide a greater degree of administrative support. The Yaldhurst War Memorial Hall Committee continued however until the hall was closed by the Canterbury Earthquake Sequence of 2010-2011. The hall remains closed today pending decisions on its future. A local residents' group have been campaigning for its retention and reinstatement as a community facility.

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 Yaldhurst Memorial Hall has high cultural and spiritual significance as the district's WWI and WWII memorial, and as a 'community centre' built under a government war memorial scheme that encouraged this particular form of social initiative.

The Yaldhurst Memorial Hall's commemorative purpose is proclaimed by the name in raised letters across the front of the building, by a foundation stone with a memorial dedication, and by two marble 'rolls of honour' flanking the stage – one for each of the world wars. The WWI roll was transferred from the local school; the new WWII roll was designed to match it. When the hall was officially opened by J. K. McAlpine on 4 December 1954, he appealed ... *to those whose responsibility it is to maintain this structure and those who make use of it to respect at all times the significance for which it stands. It represents the supreme sacrifice by the few for the many, so that those who follow may enjoy the fruits of that sacrifice in what we hope will be many decades of peace.*² The hall and its two rolls of honour were then dedicated by Rev. H. G. Norris, former chaplain to the 25th Battalion.

The hall demonstrates a distinctive characteristic of a way of life in mid-twentieth century New Zealand when local halls played an important role in their communities. The importance of the hall to the Yaldhurst community in the mid-twentieth century is evidenced by the extent of community effort that went into fund raising for the hall, and the range of social and community functions it subsequently fulfilled. A campaign to save the hall by the local residents group is evidence that the building is still considered to have significance to this 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 Yaldhurst Memorial Hall is architecturally and aesthetically significant as an example of the community centres built under the government's WWII memorial subsidy scheme. It substantially retains its 1950s form and fabric.

One of the conditions of the war memorial subsidy scheme was that hall plans had to be approved in advance by the Internal Affairs Department. Memorial halls came in a wide variety of designs traversing most of the early twentieth century's architectural styles, from

² *Press* 6 December 1954

humble vernacular timber or corrugated iron buildings to local variants of Art Deco, Moderne and Modernism. What they did have in common was the basic formula - a hall, a supper room and a kitchen.

The Yaldhurst Hall Committee began their design deliberations in 1949 by inspecting the new RSA halls in Rangiora, Southbridge and Papanui to inform their planning. An initial concept from architect R. A. Heaney was approved by Internal Affairs in 1951. Heaney was later replaced with L. G. Childs in 1952. After a long delay, Child's design was approved by the government in November 1953. Tenders were called immediately. Successful tenderer Hewlett and Croft worked quickly, and the completed Yaldhurst War Memorial Hall was handed over on 31 August 1954.

The new Yaldhurst Hall was a large building for what was then a small, primarily rural community. Designed in a functional modernist style and built in reinforced concrete and concrete block, the exterior is largely utilitarian. A fuel store was added to the rear in 1957 and a new entrance foyer on the frontage in 1959.³ These later projects do not appear to have received a memorial subsidy. The interior consists of a pinex-lined 18 m main hall with a polished rimu floor, a supper room, a committee room, a large, fitted kitchen with a stainless steel bench and twin hatches (with a raked hood) through which tea would have been dispensed, and a projection booth (although there is no evidence that this was ever fitted out and utilised). 'Gentlemen' and 'Ladies' toilets flank the entry; these are marked with both painted and back-lit glass signs so the facilities could be located when lights were dimmed. The compact varnished ply-lined foyer contains a small ticket office whose multiple compartments suggest that it once also sold cigarettes or sweets. The interior layout and spaces, structure and linings, fixtures, hardware, materials and finishes are notably intact and are evocative of their era. The whole interior is therefore considered to be part of the heritage item. The building was damaged in the Canterbury Earthquake sequence of 2010-2011. Assessed as earthquake-prone, it is currently closed pending decisions on its future.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Yaldhurst Memorial Hall has technological and craftsmanship significance as a well-appointed public hall of the post-war years, built in materials that were of a high quality, and innovative for the time. The level of community and government funding available for the Yaldhurst Hall ensured that the hall was a particularly well-constructed building for its time. The technology and materials employed (a reinforced concrete frame with concrete block panels) support this interpretation. Large scale commercial concrete block production in New Zealand began in Christchurch in the early 1950s, and although reinforced block construction rapidly became popular, the choice of block for the Yaldhurst Hall in 1953 was still relatively novel.⁴ None of the other war memorial facilities built under the government's subsidy programme in Christchurch utilized this form of construction. Elements of the interior fit-out also have craftsmanship significance, including the notably large and original fitted kitchen with its hooded serving hatches and stainless steel benches and the polished rimu floor in the main hall.

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.

³ Yaldhurst Soldiers' Memorial Hall Committee (later Yaldhurst War Memorial Hall Committee) files 1946-2003.

⁴ N. Isaacs *Making the New Zealand House 1792-1982* Phd. thesis, Victoria University 2015, p155.

The Yaldhurst Memorial Hall has contextual significance in relation to its site and setting. The hall is located on a large site at the southeast corner of the busy intersection of Yaldhurst and Pound Roads. It is set back from the corner but surrounded on the west and north sides by open metalled carpark, making it a highly visible landmark. When the hall was opened in 1954, its environs were wholly rural. Despite the volume of traffic now passing, and the proximity of the urban area of the city, the hall still has paddocks and shelter belts on its eastern and southern boundaries, and so retains something of this rural aspect. The scheduled setting consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Yaldhurst Memorial Hall and setting are of archaeological value because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. Prior to the hall's construction in 1953-54, the site was agricultural land.

ASSESSMENT STATEMENT

The Yaldhurst Memorial Hall and setting, including the whole interior, are of overall significance to the Christchurch district including Banks Peninsula.

The Yaldhurst Memorial Hall has historical and social significance due to the role it has played in the social life of the local Yaldhurst community and as the local war memorial hall which contains the rolls of honour for those from the area who served in WWI and WWII and as a product of the government's World War Two 'living memorial' subsidy scheme. The hall is of high cultural and spiritual significance as the Yaldhurst community's dedicated war memorial to both world wars. It demonstrates a distinctive characteristic of a way of life in mid-twentieth century New Zealand when local halls played an important role in their communities as evidenced by the extent of community effort that went into fundraising for and constructing the hall. The hall is of architectural and aesthetic significance as a modernist vernacular hall designed by L.G. Childs. The interior is notably intact and is therefore considered to be part of the heritage item. The Yaldhurst Memorial Hall has technological and craftsmanship significance as a well-appointed public hall of the post-war years, built in materials that were of a high quality, and innovative for the time. The hall has contextual significance in relation to what remains a primarily rural site and setting at the intersection of Pound and Yaldhurst Roads in the peri-urban township of Yaldhurst. The hall and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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The Press

REPORT DATED: 30/09/2021

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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 1433
*DWELLING AND SETTING -
35 RATA STREET, RICCARTON***



PHOTOGRAPH: GARETH WRIGHT, 19.3.2019

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.

35 Rata Street has historical and social significance for its association with first owner Kate Passmore (nee Kincaid) and the Kincaid family of grocery retailers and for its long-standing association with prominent peace activists Kate Dewes and Robert Green, and the role it played in their national and international peace activism.

The house is located on land which once formed part of an area of bush known to Māori as Pūtārikamotu. The bush has been identified by Ngāi Tūāhuriri kaumātua as a kāinga nohoanga (settlement), kāinga mahinga kai (food-gathering place), and he pā tūturu where tuna (eels), kanakana (lamprey), and aruhe (bracken fernroot) were gathered.¹ The land was later part of the Deans' family property *Riccarton* which includes Riccarton Bush Pūtaringamotu, a remnant stand of the Kahikatea floodplain forest. Brothers William and John Deans located their farm – the first permanent European farm on (what would become) the Canterbury Plains – here in 1843. They later named the property *Riccarton* after their home parish in Scotland. After organised European settlement commenced, the lease was

¹ Pūtārikamotu, <https://www.kahurumanu.co.nz/atlas>

negotiated into a 400 acre freehold at Riccarton and an additional grazing property on the plains west of the city. Beginning in the 1880s, the Deans family began to sell off the Riccarton property. The area between Riccarton Bush and Riccarton Road comprising Kauri, Rata and Rimu Streets was subdivided in 1912.

In January 1923 a section in Rata Street was sold to Kate May Kincaid (1895-1965). Kate was the eldest daughter of prominent businessman Thomas Kincaid, proprietor of successful Colombo Street grocery retailer, Kincaid's. The Kincaid family were at the time living a short distance away at *Baron's Court* (now better known as *Antonio Hall*). Kate married manufacturer James Thomas Passmore (?-1972) in 1924 and apparently played a role in the governance of her father's company; board meetings reputedly took place in her new home.² In 1935 the Passmores relocated to Nelson and 35 Rata Street was eventually sold in 1941 to company manager Arthur Joseph O'Brien.³

Arthur O'Brien (1902-1945) was the managing director of M. O'Brien & Co, the large Dundas Street-based footwear manufacturer founded by his grandfather Michael in the nineteenth century. On his premature death in 1945 at the age of only 43, Arthur's wife of eight years Beatrice Gertrude (Gertrude) was left with four young children. 35 Rata Street remained the O'Brien family home until 1969.⁴

In 1971 the property was sold to Kenneth Stuart Adam and his wife Gale. Adam was a practising psychiatrist and a clinical psychology lecturer at the University of Canterbury for a decade before returning to Canada around 1980. During his time at Rata Street, one of the front rooms was used as a consulting room. After the Adams' sold the property in 1979, it passed through several hands in quick succession before being purchased by Catherine Frances Boanas (Kate Dewes) and her then husband John Boanas in 1983.

Dr Kate Dewes has been a leading figure in the peace and disarmament movement both nationally and internationally since the early 1980s. Coalescing around anti-nuclear issues from the 1960s, peace and disarmament has been an important key socio-political progressive movements of the last sixty years. For much of this time, Christchurch has been at the centre of the movement in New Zealand. The NZ Campaign for Nuclear Disarmament (lead by Elsie Locke, amongst others) began here in 1960, and retired local magistrate Harold Evans initiated the World Court Project in 1986.

Dewes' Rata Street home has been a locus of peace activism in the city, serving as both office and well-utilised meeting space. In this capacity many peace and anti-nuclear groups have convened here, and many important individuals have visited – including Prime Ministers David Lange and Helen Clark, and World Court Vice President Judge Weeramantry. In the late 1970s Dewes became involved with the Peace Foundation, a group founded in New Zealand in 1975 to promote the values of peace through practical measures such as education. Between 1980 and 1998 she coordinated the Foundation's South Island office from her home. During this period, Dewes facilitated the establishment of Peace Studies at the University of Canterbury, which she subsequently taught for 20 years. She also played key roles in bringing about New Zealand's ground-breaking 1987 nuclear-free legislation and, with future husband Robert Green, in the 'World Court Project', a citizen-lead legal challenge to nuclear deterrence that led to the historic judgement by the World Court of Justice in 1996 that nuclear weapons are illegal under international law.

In 1998 Dewes and Green established the Disarmament and Security Centre at 35 Rata Street, a specialist centre for the Peace Foundation focussing on disarmament and security issues; this became a separate entity in 2004 and they remain co-directors. During the last two decades, Dewes has served as the New Zealand expert on the United Nations Study on Disarmament and Non-proliferation Education (2000-2002) and as an appointment by UN Secretary General Ban to his Advisory Board on Disarmament Matters (2007-2013). In 2001

² Pers. Comm. G. Wright, C. Dewes 19 March 2020.

³ *Press* 9 February 1935 p28; 7 June 1937; 14 December 1938 p1.

⁴ *Press* 29 March 1945.

she was created an Officer of the New Zealand Order of Merit for services to the peace movement.

Commander Robert Green RN (retired) served twenty years (1962-1982) with the British Royal Navy, principally as a bombardier navigator. On promotion to Commander in 1978 he worked for the UK Ministry of Defence and then as Staff Officer (Intelligence) to the Commander in Chief Fleet during the 1982 Falklands conflict. The high-profile 1984 murder of an activist aunt and the unstable geo-political situation of the late 1980s prompted his active involvement in opposition to nuclear power generation and nuclear weapons. In 1991 Green became chair of the UK branch of the World Court Project. After marriage to Dewes in 1997 he emigrated to NZ. He has written extensively on security and disarmament issues.⁵

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.

35 Rata Street has cultural significance as an inter-war dwelling in Riccarton, reflecting the tastes and way of life of first owners James and Kate Passmore. The dual entrances and interconnecting open-plan nature of the interior layout of the principal rooms evidence this public facing aspect of the dwelling. The cultural significance of the dwelling is further enhanced due to its association with the peace movement in the city. Christchurch has been at the centre of the peace movement in New Zealand since the second half of the 20th century, with the city being declared New Zealand's first peace city in 2002. As the home and workplace of leading peace and disarmament campaigners Kate Dewes and Robert Green, 35 Rata Street has been a centre of peace activism in the city for nearly forty years.⁶ The house, with its generous principal rooms, played an integral role as a base for their activities, both as an office and a meeting space, reflecting a distinctive way of life that integrated activism with domestic life. The wider area has cultural significance as part of Pūtarikamotu, an area that has played an integral role in the way of life of tangata whenua.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

35 Rata Street has architectural and aesthetic significance as a good example of a larger well-crafted Arts and Crafts-style dwelling of the interwar period. The Rata Street section was purchased by Kate Kincaid (later Passmore) in 1923, and it is believed the house was completed the following year. The architect [or designer] has not been confirmed however the house does exhibit features synonymous with leading Christchurch domestic architects of the period, the England Brothers, including extensive use of timber shingles, a slate roof, rectilinear leaded feature windows and toplights with rippled clear glass, and porches and projecting eaves with substantial corbels. England Brothers advertised a tender in Rata Street in late 1923 which lends support to the case for their involvement.⁷ The dwelling is a large one-and-a-half storey weatherboard Arts and Crafts-style bungalow. Its high gabled slate roof sits side-on to Rata Street, with two secondary gables facing north. Both main and secondary gables are shingled. Unusually the dwelling's window joinery is a mix of timber and steel casements. Steel windows have not been widely employed in domestic design in Christchurch, and this is an early example of their use.

The reception rooms, halls, passage and bedrooms have form, finishes and fittings commonly seen in bungalows of this period. Typical elements include beamed ceilings, panelling, built-in furniture and distinctive door and window hardware. The principal rooms have an open-plan flexible layout that suggests the house was designed for entertaining and/or business

⁵ Pers. Comm. G. Wright, K. Dewes 19 March 2020; <http://www.disarmsecure.org/about-us>; https://en.wikipedia.org/wiki/Kate_Dewes

⁶ <https://ccc.govt.nz/the-council/civic-and-international-relations/christchurch-peace-city>

⁷ *Press* 11 September 1923 p15.

use. There are two main entries, with the street-facing front door augmented by a significant side entry from the drive. A third unusual exterior door, possibly an addition, on the east elevation opens from a set of exterior steps directly onto the stair landing. The panelled stair to the two small first floor bedrooms is concealed behind a domestic-scaled door identical to others in the passage.

In 2000 alterations and additions were made to the first floor to make it a self-contained living space. Two additional dormers were added to the rear of the main gable. In the 2010-2011 Canterbury Earthquake sequence, all four large chimneys sustained significant damage and were subsequently removed in their entirety. As a consequence, just one of the original tiled fireplaces remains in-situ; this has a log burner insert. Earthquake repairs have been undertaken, but further remedial repairs are programmed. These are to include the potential replacement of the principal steel windows. In the decade since the earthquakes, the kitchen-living room area at the rear of the dwelling has been significantly altered, and a conservatory added. These spaces retain relatively little heritage fabric or value.

Although alterations have been made over time, the whole interior is considered to be part of the heritage item, including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes because of the large extent of heritage fabric that remains throughout. The interior features beamed ceilings, timber panelling, timber door brackets, built-in furniture, doors, fittings, joinery, fire surrounds and mantelpieces, stair and timber balustrade, and distinctive door and window hardware. The interior reflects the way of life of the original and subsequent owners - in particular the open plan flexible main spaces, sliding doors and different entrances evidence the use of the building as a dwelling and meeting place.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

35 Rata Street has technological and craftsmanship significance due to aspects of its construction and the quality of the design and materials. It is an early example in Christchurch of the employment of steel windows in a domestic context. The craftsmanship and quality of the materials employed, whilst not untypical of the period, are notable due to the level of detailing particularly in the metal and timber work. Evidence of the detailing is to be seen, for instance, in the metal hardware such as the door handles and window latches and in the quality and design of the built in timber furniture, doors and timber detailing. The steel joinery, slate roof and extensive interior woodwork indicate that this was of good quality construction for the period.

CONTEXTUAL SIGNIFICANCE

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

35 Rata Street has contextual significance on its site and in its setting - which are contiguous – and also within its immediate suburban environment, which contains a number of dwellings contemporary with this address. The suburban section is located on the south side of Rata Street, between Riccarton Bush and the busy thoroughfare of Riccarton Road. The house is located towards the front of the section - with an established ornamental front garden, which includes mature trees, and a larger area containing vegetable plots at the rear – and is located close on the eastern boundary to allow a driveway to pass to the west. The rear portion of a double garage appears to be contemporary with the house. Although there is now a mixture of new and earlier houses in Rata Street it has largely retained the scale of the early street. Those dwellings contemporary with 35 Rata Street retain similarities in terms of type, form, materials and style, set against the backdrop of Riccarton Bush Pūtarīngamotu.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

35 Rata Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. As part of Pūtārikamotu an area recorded by Ngāi Tūāhuriri kaumātua as a forested area rich in bird life which was a kāinga nohoanga (settlement), kāinga mahinga kai (food-gathering place), and he pā tūturu where tuna (eels), kanakana (lamprey), and aruhe (bracken fernroot) were gathered, this area has archaeological significance.⁸ Between the early 1840s and 1912 the site was part of the Deans' family's *Riccarton* farm and estate. The development of the site for housing in the early 20th century would have impacted the potential for archaeological evidence to remain.

ASSESSMENT STATEMENT

35 Rata Street, its setting and the whole interior are of overall significance to the Christchurch district, including Banks Peninsula. The dwelling has historical and social significance for its association with Kate Passmore and the Kincaid family of grocery retailers, and for its long-standing association with prominent peace activists Kate Dewes and Robert Green and the role the dwelling played in their national and international peace activism. The dwelling has cultural significance reflecting the tastes and way of life of its first owners, with the dual entrances and interconnecting open-plan nature of the interior evidencing the public facing aspect of the dwelling. The cultural significance is further enhanced due to its association with the peace movement in the city, a movement for which the city is recognised for its long standing contribution. The dwelling has architectural and aesthetic significance as an example of a larger Arts and Crafts-style bungalow of the interwar period, and for the quality of its interior form and fabric. The dwelling has technological and craftsmanship significance as an early example in Christchurch of the employment of steel windows in a domestic context and for the quality of its construction and fit-out, particularly the metal and timber work which is representative of the standards of the period. The dwelling has contextual significance in relation to its site and suburban setting in proximity to Riccarton Bush. The dwelling and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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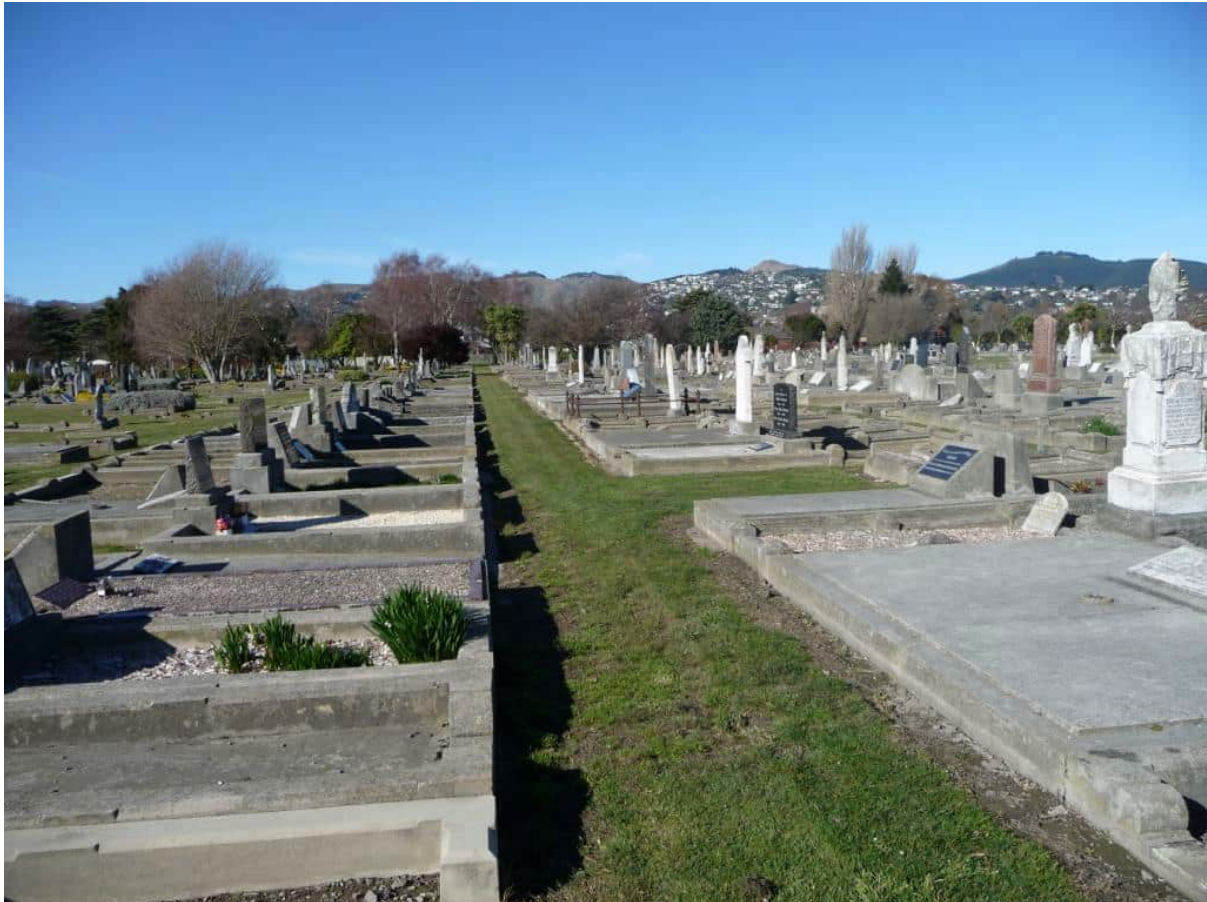
REPORT DATED: 30/9/2021

⁸ Pūtārikamotu, <https://www.kahurumanu.co.nz/atlas>

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**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1443
*SYDENHAM CEMETERY -
34 ROKER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 22/01/2014

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.

Sydenham Cemetery is of high historical and social significance as Christchurch's second municipal cemetery, and one which has been in continual use since its establishment in 1896 to the present day. Its burials represent a cross section of cultures, religious beliefs, and social classes within Christchurch society over a period of more than a hundred years.

By the late 1880's, the Addington and Barbadoes Street cemeteries, which had historically served the southern side of Christchurch, were at capacity, and the Sydenham Borough Council determined to open a new public cemetery to cater for the nearby suburbs. While the Sydenham Borough treasurer originally announced that £2000 (accrued from interest on unspent loan money) was available for the creation of a cemetery, a group of Sydenham ratepayers opposed the use of these funds for cemetery purposes, arguing that demand for a cemetery was not strong enough to prioritise spending over other projects such as water channelling. Progress on the creation of a Sydenham cemetery was delayed after objecting petitions with more than 700 signatures presented to the Sydenham Borough Council. In the meantime, Sydenham residents were buried in Linwood Cemetery, which had opened

to the east of the city in 1885. By the time the council was able to proceed with the Sydenham cemetery, the original funds had been spent and finance for the project had to be drawn from ratepayers and a loan.

In February 1896 the Council purchased 15 acres of land from landbrokers Harman and Stevens and began preparing it for cemetery use. In April 1896 the Council advertised for a sexton, and in May it resolved to name the new cemetery Sydenham Public Cemetery. The cemetery was ready for use by the end of 1896, and in November/December a circular was sent to the heads of the religious denominations likely to use the cemetery informing them that portions of the ground had been set apart for the exclusive use of various denominations. The Church of England portion was consecrated by the Bishop of Christchurch in 1897, followed by the other denominations as the cemetery filled. A mortuary chapel was constructed in the centre of the cemetery in 1906, but it fell into disrepair in the second half of the twentieth century and was demolished in 1980. A sexton's house had been built to the right of the entrance by 1901, but this was demolished in 2000 to make room for an ashes plot. A 1908 shelter that was originally located to the left of the driveway at the entrance was relocated to the site of the sexton's cottage at this time.

Deaths resulting from the 1918 flu pandemic caused an influx of burials at Sydenham. At the height of the pandemic, it was reported that coffins were stacked three and four deep under the trees lining the entrance to the cemetery. The sexton stated that he had been continuously working for sixteen hours a day burying bodies and was unable to keep up with the load without assistance.¹

Sunnyside Lunatic Asylum (later known as Sunnyside Hospital, and currently as Hillmorton Hospital), which had opened in 1863, had patients die within their care, from conditions such as epilepsy, tuberculosis, or dementia. After the opening of the cemetery in 1896, many of these patients were interred in Sydenham; a majority were buried in sections of the cemetery marked as 'free' on the cemetery plan, in graves that are often unmarked. These 'free' areas, including a large grassy area in the eastern section of the cemetery, contain fewer grave markers than areas in which a plot needed to be purchased. Patients from Sunnyside were commonly buried in Sydenham Cemetery until the 1980's, with the total number of such burials estimated to be in the hundreds, considering 135 burials were recorded in a sample set of seven years prior to 1916.²

Sydenham Public Cemetery is the resting place of citizens from all social strata of Christchurch. Some notable figures of the late 19th, 20th, and 21st centuries buried in Sydenham include Luke Adams, who established a successful pottery works in Sydenham in 1881; Charles Allison, who was Sydenham's Town Clerk and Surveyor from 1879-1903 and later Mayor of Christchurch (1908-10); Frank Hitchings, an astronomer and builder of the 'Blackheath' block of terrace houses on the corner of Wordsworth and Durham Streets; Ishwar Ganda, city councillor and well-known member of Christchurch's Gujarati community; Kate Marsh, Ngaio Marsh's mother; Rose/Rosa Juriss, and Kate Baldwin, headmistress of the girls' department of Gloucester Street (now Christchurch East) School, a position she held from 1898. Further research is required to identify further women of note who are buried in the cemetery.

The cemetery has historical associations with the Indian community of Christchurch. Several of the workers who came from India to Christchurch in the employ of John Cracroft Wilson of Cashmere, as well as their descendants, are buried in the cemetery. Many members of the Christchurch Gujarati community have been buried in the cemetery since the 1930's, with the tradition possibly established due to the proximity of the cemetery to the suburbs where many Indians lived, such as Waltham, Central City, and Phillipstown (Pers. comms, Ashok Ganda, September 2021).

The cemetery has a long continued history of use and was still open in 2021.

¹ "The Burial Problem," *Lyttelton Times*, vol. CXVII, issue 17954, 22 November 1918, page 5.
<https://paperspast.natlib.govt.nz/newspapers/LT19181122.2.48>

² Sunnyside death & discharge registers, 1896, 1897, 1900, 1903, 1906, 1909, 1912. Note –registers post 1916 had restricted access. Archives New Zealand.

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.

Sydenham Public Cemetery has high cultural and spiritual significance as a place reflecting community attitudes toward death and remembrance, and as a formally designated resting place for many of the community's dead. Many of the graves and memorials are still active sites of tribute used by the family members and descendants of those buried there, situated within a setting of respect and contemplation.

The cemetery reflects a range of belief systems associated with life and death. The division of the cemetery into plots according to Christian religious denomination reflects both the religious persuasions of the population of southern Christchurch in the late 19th and early 20th centuries, and the importance placed on burial within a properly designated space of co-religionists, separate from those of other persuasions. The southernmost rows, which tended to be filled later in the 20th century, are no longer marked on the cemetery plan as being separated by religion, perhaps reflecting changing attitudes towards the importance of such a distinction. Non-Christian graves, including Muslim and Hindu, are also present within the cemetery, reflecting the religious diversity present within a nominally Christian community.

The historic presence of a mortuary chapel in the cemetery demonstrated the historical importance of Christian worship associated with cemeteries, its fall into disrepair, demolition, and subsequent lack of replacement reflects changing attitudes towards such practices. The demolition of the sexton's house to make room for a dedicated ashes plots in the early 21st century shows both changing expectations towards cemetery upkeep, and a growing acceptance and use of cremation as an alternative to burial.

Many of the grave markers are rich in symbolism and meaning, displaying motifs signifying attitudes to both life and death. Some repeated motifs include holding hands signifying a farewell, broken columns signifying mortality, draped urns signifying the veil between life and death, and overtly religious iconography such as the cross of Jesus. The square and compass, representing membership of the Freemasons, is present on some graves. The graves of those who served in the Armed Forces are often marked with service symbols.

The significant variety in size and embellishment of graves and the presence of many graves without extant markers show the social realities of class and wealth disparity in late 19th and early 20th century society. Many areas within the cemetery were set aside for 'Free' burial, marking a separation between those who could afford to pay for a burial plot and those who could not. These areas also contain a disproportionate number of unmarked graves, suggesting that those who could not afford a plot were also unlikely to afford a stone grave marker. Most Sunnyside patients buried in the early decades of the cemetery's operation are within these areas.

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.

Sydenham Public Cemetery has architectural and aesthetic significance for both the design of its layout which reflects Victorian cemetery design and the variety of visual elements present in the grave markers.

The layout of the cemetery is comparable to Christchurch's Addington Cemetery. The trees and smaller plants in the cemetery combine with the headstones, paths and grassed areas to a variety of form, scale, design, colour, texture and material of the landscape. The cemetery evokes a strong sense of age and history in the patina of its older monuments. The aesthetic significance of the cemetery is particularly enhanced by the graves that employ symbolic motifs.

The cemetery reflects Victorian cemetery design by the way it is characterised by a formal grid layout with closely spaced rows of graves. It is also characterised by large open grassed areas in which are

unmarked grave plots, perimeter tree planting, and informal tree planting within the burial area. Given the premium placed on land within a growing city, the orderly grid layout reflects a desire to use space efficiently as well as Victorian cemetery design.

The cemetery is rectangular in shape, with a small additional area of graves extending at the south-western corner. A metalled pathway leads from the entrance through the centre of the cemetery to a roughly oval shaped area which was the location of the mortuary chapel, and then on through to Somerfield Park. The central path through the cemetery to the park has long been a prominent feature and is evident on aerials photographs from the 1940s. A secondary metalled pathway leads from the entrance in a squared loop around the western side of the cemetery. A pathway extends northeast from the entrance along the northern border of the cemetery, and a grassy pathway also extends northeast from the central oval area.

The entrance to the cemetery was originally approached along a tree-lined driveway off Milton Street, however this was replaced when Simeon Street was extended south to meet the entrance. The entrance features decorative iron gates, ironwork and masonry pillars.

A small weatherboard public shelter with a hipped roof, closed in on three sides was erected to the left of the entranceway in 1908. After the demolition of the sexton's house in 2000, this was moved to the right of the entranceway, in front of the newly designated ash plots. At this time it was reoriented and one side was removed. The ashes plot contains an area in which plots are laid out in a 'swirl' design, in which four arms branch out in a radial pattern.

Boundary trees have been a landscape feature since at least the 1940s. A line of mature trees along the southern edge of the cemetery serves both to separate the cemetery from neighbouring residences and Somerfield Park and provide a visual border when looking out across the cemetery. Trees also line the eastern and western borders of the cemetery. Some tree removal has occurred as residential development in the surrounding area has been undertaken.

Several mature trees, which appear to be self-seeded, have arisen amongst the graves from the 1960s. Some of these are causing damage to grave markers. Some plots contain deliberately planted shrubs, or flowers such as daffodils.

Sydenham Cemetery also has aesthetic significance its funerary art. The variety of grave marker designs represent changing tastes and trends in markers over the course of the cemetery's existence. Many of the graves are sculptural with design values. The large variety of designs increases the overall visual interest of the cemetery space and creates a notable contrast between older and more modern forms of grave marker. Several grassy areas are notable for containing fewer grave markers, including a particularly large area in the eastern part of the cemetery. These areas correspond with areas marked 'free' on the cemetery plans and contain the graves of many who could not afford a plot or a marker.

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.

Sydenham Public Cemetery has technological and craftsmanship significance for the methods and materials used in the creation of its grave memorials. The technical accomplishment of Christchurch stonemasons is on display in the variety of stone grave markers. The methods and materials used in the creation of graves are representative of the periods in which they were erected, and often evidence past techniques which are no longer used, such as the use of wrought-iron grave surrounds.

Materials used in the construction of grave markers and surrounds include concrete, marble, and varieties of granite including red and black.

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.

Sydenham Public Cemetery has contextual significance as a historical open space and community landmark within the suburb of Somerfield, and for its similarities with Addington Cemetery.

The setting of the cemetery consists of the immediate land parcel. Beyond the immediate setting, the adjacent reserve relates to the cemetery in terms of its passive recreation use, and there is a prominent pathway linking the reserve to the cemetery, which is evident from historical aerials photographs dating to the 1940s (Canterbury Maps). The open space of the cemetery provides views to the Port Hills.

As the cemetery does not directly border a road, its relatively narrow entranceway at the southern terminus of Simeon Street belies its large size, which is more apparent along its border with the northern edge of Somerfield Park. The size and scale of the cemetery provides a significant contrast to its residential surroundings and the site is well used as a walking and recreation space by the local community.

The cemetery also has contextual significance in relation to other historic cemeteries in Christchurch, particularly Addington Cemetery, which is of a similar design.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The cemetery and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past human activity on the site prior to 1900. The first burials in the cemetery were performed in 1896. To the southeast is the Ōpāwaho (Heathcote) river, which was an important kāinga mahinga kai (food-gathering place) for local Māori, as well as a part of an interconnected network of ara tawhito (traditional travel routes).

ASSESSMENT STATEMENT

Sydenham Public Cemetery is of high overall significance to the Christchurch district, including Banks Peninsula.

The cemetery is of high historical and social significance as the second oldest municipal cemetery in the city, for its long history of continual use across cultures and social classes, and its historical connections to the 1918 flu pandemic, the Sunnyside Lunatic Asylum, and the Indian community of Christchurch. The cemetery is of high cultural and spiritual significance as an expression of beliefs surrounding death and commemoration from the late Victorian period to the present day. The cemetery is of architectural and aesthetic significance for its formal grid layout, variety of grave styles and visual motifs, and landscape design elements. The cemetery is of technological and craftsmanship significance for the methods and materials used in the construction of grave markers. Sydenham Public Cemetery has contextual significance as a historical open space and community landmark within the suburb of Somerfield, and for its similarities with Addington Cemetery. The cemetery is of archaeological significance due the presence of known human activity prior to 1900, including human burials from 1896 and Māori food-gathering at the nearby Ōpāwaho River.

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REPORT DATED: 5 NOVEMBER OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1400
FRENCH CEMETERY - 7 RUE POMPALLIER, AKAROA**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 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.

The French Cemetery is of high historical and social significance as the first consecrated European cemetery in the South Island and for its connection with the Catholic and French settler history of Akaroa.

Following the arrival of the French settlers in Akaroa in 1840, land was allocated to the Catholic Mission for a church and cemetery. The Cimetière Catholique was consecrated by Bishop Pompallier in the first years of the town's settlement and as such was the first consecrated cemetery in the South Island. The French Cemetery, as it came to be known, was located on the elevated prospect of Lelievre's Hill (renamed L'Aube Hill), in close association with the priest's house and the settlement's first Catholic church (Chapel of St James and St Philip). It is unclear when the cemetery grounds were set-out or planted but the first burial is understood to have taken place in May 1842 and by August of 1843 it was described as having been 'constructed'. It is not known how many burials took place in the cemetery over the 40 years it was open for interments. A sketch of the cemetery dated to 1850 suggests up to 14 graves were located in two sections within the cemetery boundaries by that time, and 18 names are recorded on the monument plaque. Up to 50 people may have been interred and the last burial probably occurred in 1880. The cemetery is now closed.

From an early date, the cemetery was valued for its historical value and connection with the town's early French residents. Early descriptions of the cemetery landscape indicate that it was originally hedged with gorse, ornamented with willows, roses and Ranunculus, and pre-existing native vegetation, including totara. It also contained wooden crosses, chain fences and simply formed wooden headboards with short

epitaphs. The French settlers in Akaroa practised an ongoing ritual of cultivating willows (purportedly sourced from the grave of Napoléon on the island of St Helena) to stand as memorial trees in the cemetery, including one planted in 1939 associated with the Le Lievre family. A number of commemorative tree plantings have also occurred in the cemetery over time; including the royal coronations in 1911 (George V) and 1937 (George VI), Arbor Day and Girl Guiding.

The cemetery was the first in Akaroa and therefore would have had both French and English burials until the Akaroa Anglican Cemetery and Akaroa Dissenters Cemetery were opened at the opposite end of the Akaroa settlement in the 1850s and 60s. Of those listed on the memorial some are women who died in childbirth including Madame Libeau, one of 12 married women who journeyed from France. She gave birth to her third child at sea, but died, aged 42, after giving birth to her ninth child. The original grave markers that survive memorialise two French sailors who died in Akaroa. Captain Le Lievre died of "vegetable colic" a mysterious ailment afflicting the French, now thought to be a form of poisoning because their casks of Normandy cider were bound with lead. Burials were not limited to Catholics; Mrs Watkins Senr, a Protestant, is recorded as having been buried there.

From as early as the 1870s, when a new Catholic cemetery was established adjacent to the Anglican Cemetery reserve, the French Cemetery was decommissioned. After this, the upkeep of the graves became an issue and by the turn of the century the cemetery had become neglected and inscriptions and markers were lost, moved or removed. This was an issue until the 1920s, when the Department of Internal Affairs took an interest and provided financial support, and the Akaroa Borough Council took over control of the cemetery from the Church (24 March 1921). In 1924 the Department provided financial support (ninety pounds) to the council for works to the cemetery and the erection of a memorial bearing the names of those known to be buried in the cemetery.

The works involved an intensive reworking of the cemetery. All existing plant fabric and remnant grave material was cleared from the grounds for a new landscape of concrete and carpet bedding. Bodies were exhumed and reburied in a central plot and two coffin inscription plates were salvaged and included as memorial fabric mounted on a central burial feature. A wall was erected around the burial ground and a central memorial with a plaque recorded the names of the interred. The grounds were laid out by the Council gardener in 1925/26 and trees were provided by the Department of Internal Affairs. The site was renamed the Old French Burial Ground. The unveiling ceremony formed a key part of the Akaroa Borough's fiftieth jubilee celebrations on 25 September 1926 with the Hon. J. G. Anderson, Minister of Marine, presiding. Descriptions of this new landscape were not all favourable: "the dear old cemetery had been raked bare and clean and tidy" wrote one critic. Pines were said to have been planted with military precision and the surrounding fence was a 'severe' iron railing. An annual grant of ten pounds per annum to the Akaroa Borough Council was instituted on 1 April 1928. The cemetery is owned by the Roman Catholic Diocese and the Ministry of Culture and Heritage look after the structures and pay the Council a grant towards maintenance.

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 French Cemetery is of high cultural and spiritual significance because its burials encompass religious, spiritual, traditional, commemorative and cultural aspects and it is valued by the Christchurch and Banks Peninsula communities for all of these reasons.

The cemetery is associated with the French settlement of Akaroa, as well as with commemorative events relating to Catholicism in Akaroa and the South Island (e.g. Catholic centennial ceremony, 1940; 1990 restoration for sesquicentennial of Akaroa).

The esteem in which the place is held by the community is evidenced by its history of community interest in its maintenance and condition, and efforts to care for and restore it over time. The ongoing role of the Ministry of Cultural and Heritage in its care evidences a national level of esteem and commemorative value for the cemetery.

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 French Cemetery has architectural and aesthetic significance for its layout, monument, plaques and plantings.

The layout of the original cemetery is no longer visible and there are no remaining headstones as they were removed in the 1926 clean-up of the cemetery.

The 1926 wall, railings, monument and plaques have a simplicity in their design which accords with a modern 1920s aesthetic. Construction is concrete for the low walls and monument with metal railings and black granite plaques. The concrete posts of the wall and the central monument are square with pyramidal tops.

Originally the cemetery provided good views down to the township and the waterfront, which is very different to the enclosed feeling the cemetery has today surrounded by established trees and dense shrub vegetation. This enclosed feeling contributes to the current aesthetic and sense of place of the cemetery.

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 French Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its structures, which are representative of their period.

Sylvester and Co completed the work in 1926. One historic bronze plaque remains and is inserted in the wall (Edouard Le Lievre, May 1842). Granite plaques on the memorial and the wall are finely engraved.

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 French Cemetery is of contextual significance for its relationship to the Akaroa township and the L'Aube Hill Reserve, and the background of mature trees which surround the memorial structures and create a feeling of enclosure. The reserve in which it is located provides a backdrop to Akaroa, and in particular Rue Lavaud.

The cemetery is located on the hill to the south east of St Patrick's Catholic 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 and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The French Cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900, and which relates to French and Catholic burial practices.

Akaroa harbour is of interest to Ōnuku Rūnanga as a mahinga kai and is the location of a Ngāti Māmoë urupa at 25 Rue Lavaud, Akaroa (St Patrick's Church).

ASSESSMENT STATEMENT

The French Cemetery is of high significance to the Christchurch District. The French Cemetery is of high historical and social significance as the first consecrated European cemetery in the South Island and for its connection with the Catholic and French settler history of Akaroa. The French Cemetery is of high cultural and spiritual significance for the high esteem in which it is held by the community and because of religious, spiritual, traditional, commemorative and cultural aspects its burials encompass. The French Cemetery has architectural and aesthetic significance for its layout, monument, plaques and plantings and is of technological and craftsmanship significance for the materials and craftsmanship of its structures, which are representative of their period. The French Cemetery is of contextual significance for its relationship to the Akaroa township and the L'Aube Hill Reserve; the background of mature trees which surround the memorial structures and create a feeling of enclosure. The French Cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900, and which relates to French and Catholic burial practices.

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REPORT DATED: 27 September 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 1444
*SOMERFIELD WAR MEMORIAL COMMUNITY CENTRE/
SOMERFIELD COMMUNITY CENTRE AND SETTING -
47 STUDHOLME STREET, CHRISTCHURCH***



PHOTOGRAPH: A OHS, 12.2.2021

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 Somerfield Community Centre has historical and social significance as a community World War Two (WWII) memorial – supported by the ‘*Living Memorial*’ subsidy scheme, and for its long term use as a community facility for a variety of activities.

By the early 1910s the south-eastern part of Spreydon district had established its own identity as the suburb of Somerfield. Somerfield had been a farm in the vicinity, which was subdivided in the mid 1890s. Studholme Street dates from 1906/7. Newspapers indicate the existence of an earlier Somerfield Hall (variously called the Beckenham Hall, the Somerfield Hall and the Somerfield Street Hall) on the corner of Colombo, Strickland and Somerfield Streets which was used for social events from 1913-1933. In 1933 the Somerfield Burgesses Association (SBA) was formed to promote the interests of the growing community. The following year it was instrumental in the purchase by the Christchurch City Council (CCC) of Somerfield Park in Studholme Street; the park opened in 1935.

A decade later the SBA undertook to provide their growing suburb with a much-needed hall complex. The Association purchased a section in Studholme Street adjacent to Somerfield Park in the 1940s, and agreement reached with the CCC that they would take over the facility upon completion. CCC also agreed to provide timber for construction. Plans were drafted by architect Clifford Wells. In July 1948 the plans were submitted to the Department of Internal

Affairs (DIA) with a request for a government subsidy under the Physical Welfare and Recreation Act (1937).

In late 1946 the government established pound for pound subsidy scheme to match community-raised donations for 'Living Memorials' - useful community facilities that also served as war memorials. The SBA were told that more money than that requested would be available if the Association designated their hall Somerfield's official District War Memorial, which they did in July 1949. The DIA approved in principle the sum of £3,500. In August 1951, soon after the Centre had been completed, the CCC (as new owner) lodged a claim for £4,022/4/9. Although the subsidy claim was £500 in excess of the original estimate, it was granted and an additional £85 was also later granted for landscaping. Across metropolitan Christchurch, a further four community centre projects (North New Brighton, Mt Pleasant, Diamond Harbour and Yaldhurst) and one sports pavilion (Rawhiti Domain) also received war memorial subsidies. The Somerfield Community Centre is one of 320 memorial facilities across the country that were approved for the subsidy.

There is a long history of the collective experience of many New Zealanders taking place in local halls, and this continues today. The role of the Somerfield hall as a local hub was supported by its primary use by a local kindergarten. The kindergarten, later operating as a play centre, was the major user of the hall until the mid-1990s. Although no longer located in the community centre building, this childcare facility remains on-site today. Somerfield Primary School, which is located across the road, has also been a frequent user through the years.

Community interest in the centre revived in the early 1990s and a new group of local residents stepped in to run the facility. In addition to the Play Centre and the local primary school, other regular users in recent decades have included indoor bowls, the Olympic Harriers Club and exercise and dance classes.

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 Somerfield War Memorial Community Centre has cultural and spiritual significance as Somerfield's dedicated World War II memorial.

In order to receive the government's war memorial community centre subsidy, a hall had to be designated the official WWII war memorial for the district. The whole hall is a war memorial and the Somerfield Burgesses Association also had a bronze Roll of Honour (complete with lighting) installed on the street frontage of the community centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Somerfield Community Centre is architecturally and aesthetically significant as a work of prominent mid-century Canterbury architect Clifford Wells, for its design which strongly responds to the residential suburban context, and as an example of the variety of styles of halls built under the government's war memorial subsidy scheme.

One of the conditions of the war memorial subsidy scheme was that hall plans had to be approved in advance by the Internal Affairs Department. Some of the plans received by the department were drawn by professional architects, but many were just sketches conceived by locals; either way most plans were eventually approved. Consequently, the memorial halls came in a wide variety of designs traversing most of the mid- 20th century's architectural styles, from humble timber or tin buildings that would not have looked out of place in Edwardian New Zealand, to local variants of Art Deco, Moderne and Modernism.

When the SBA applied for a war memorial subsidy in July 1949, planning for the Somerfield Community Centre was already well-advanced. Before confirmation that it had been successful a tender for construction had been accepted, from Wiseman Construction for £6088. There was then a delay while the plans were modified¹ in consultation with the Ministry of Works, the subsidy was approved in November 1949, and a revised contract was signed with Wiseman. Construction commenced in early 1950 under CCC supervision, and the community centre was completed in May 1951. Just three years later, the building's rear veranda was enclosed to provide additional space for the kindergarten.

Clifford Burnard Wells (1914-2003) initially studied architecture in Christchurch before travelling to London in the mid-1930s to complete his training. After a period with W H Trengrove, he commenced practice on his own account in 1944. Between 1970 and his retirement in 1989, Wells operated in partnership with his son. Wells designed many churches across Canterbury and Westland during the 1950s and '60s. He was also a busy commercial architect; the former Miller's Clothing Factory in Wairakei Road was one of his notable designs.

The plan - with its rear entry vestibule, first floor meeting room and wingless stage - responds to the narrowness of the site and the need to integrate a kindergarten. Despite the building's overall size, from the street it has a domestic character which allows the centre to blend with its suburban environment. The low eaves, red brick walls, large steel-frame windows, Moderne-influenced portholes, board and batten gables, and the absence of a front entry, are all features which suggest a post-war dwelling. This is reinforced by a street-front set-back, tidy front garden and low brick wall.

From the 1970s, the Somerfield Community Centre entered a period of relative neglect. In 1987 a council survey identified significant damage to the lathe and plaster wall and ceiling linings in the hall due to water ingress, and these were subsequently replaced. The following year, a further council report recommended an extensive programme of repair and maintenance. In 1996 the Play Centre moved into a new stand-alone building on site and the former kindergarten space was adapted to become a dedicated supper room – a feature which the centre had lacked until this point. In early 2010 the problematic concrete tile roof was replaced with corrugated steel. After the Canterbury Earthquakes, despite the absence of significant damage the hall was determined to be earthquake prone. Temporary buttresses were installed to allow the centre to continue to function; these remain in place.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the large extent of heritage fabric that remains throughout. Interior features include the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. These are highly intact and reflect the period in which the hall was constructed, and its history of use.

The hall space features a timber floor and panelling, steel-frame windows with hardware, and a coved ceiling. The stage, backstage spaces, the servery hatch, and a projection booth remain. Timber doors and hardware remain throughout, including signage on the toilet doors. Original timber kitchen cabinetry and hardware remain.

The Roll of Honour includes the rank of the servicemen – this was not common practice.

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 Somerfield Community Centre has technological and craftsmanship significance for its material and finishes which are of a good quality and characteristic of the period.

¹ The Department of Internal Affairs considered the width and height of the stage inadequate, that there were unspecified structural defects, no dressing rooms, and a cramped vestibule. Council had approved the plans. Archives New Zealand, Somerfield 174/439.

The building features brickwork, metal-framed windows, a bronze roll of honour, and timber flooring and panelling. The timber floor in the hall is in particularly good condition. Timber panels on the exterior feature scalloped edges. There are two porthole windows with brick surrounds.

CONTEXTUAL SIGNIFICANCE

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

The Somerfield Community Centre and setting have contextual significance in relation to their site, setting and wider suburban Christchurch context.

The building sits on a long rectangular parcel the width of a standard suburban section of the period, with a childcare facility built to the north end of the parcel in 1996. There are houses in close proximity on either side. The setting includes an area of trees to the rear, a low brick wall to the street, and residential style garden plantings to the front. The setting excludes the childcare facility.

The hall closely relates to the established suburban residential character of Studholme Street in its garden setting, scale, siting, materials, detailing and forms. The context clearly influenced the planning and appearance of the community centre, which was designed to blend with its suburban environment. The centre also has a relationship with its wider context, as it is located in close proximity to both Somerfield Park (which it backs on to) and Somerfield Primary 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 and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Somerfield Community Centre and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. Prior to subdivision in 1903, Studholme Street was part of a rural property owned by the Studholme family.

SUMMARY ASSESSMENT

The Somerfield War Memorial Community Centre/Somerfield Community Centre and setting, including the whole interior, are of overall significance to the Christchurch district including Banks Peninsula.

The Somerfield Community Centre has historical and social significance as a community World War Two memorial – supported by the ‘Living Memorial’ subsidy scheme, and for its long term use as a community facility for a variety of activities. It is of cultural and spiritual significance as the suburb’s dedicated WWII memorial. The building is of architectural and aesthetic significance as a work of prominent mid-century Canterbury architect Clifford Wells, carefully designed and detailed to respond to its context, and as an example of the halls built under the government’s war memorial subsidy scheme. The Somerfield Community Centre is of technological and craftsmanship significance for the range of quality materials used in its construction and detailing. The building has contextual significance because of the way it relates to its suburban residential setting in terms of its garden, scale, siting, materials, detailing and forms. The Somerfield Community Centre and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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REPORT DATED: 27.9.2021

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 1427
*BACH AND SETTING - 5 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 5 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early twentieth century New Zealand; for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

In late 1925 Randal Crowley applied for and was granted a hut site in Boulder Bay by the Sumner Borough Council.¹ Crowley secured a position as a fitter with the Christchurch Tramway Board from 1913, where he remained until his retirement in 1939. A number of Tramway Board employees maintained baches at Taylor's Mistake during the community's early years.

In December 1934 Randal transferred Bach 5 to his son from his first marriage, Athel Crowley. In August 1939 Athel applied for permission to sell Bach 5, but with the outbreak of World War II those plans appear to have been put on hold.

¹ Press 11/08/1925

After the war, the Crowleys passed² their bach to family member M. 'Lofty' Watson who then sold it to Charles 'Charlie' Greenland and his wife Edna in c1950. After about a decade, the Greenlands sold their bach to Dave Kingsland. Dave Kingsland was one of the well-known personalities of Taylor's Mistake and was one of the semi-permanent population who lived out at Boulder Bay during the depression years.

After the war, Kingsland began working for William 'Bill' Thoms' St Asaph Street glass and mirror business. Bill Thoms later purchased Bach 8 and married Dave's sister. After his retirement in 1963, Dave settled permanently back in his new bach in the bay and led a somewhat self-sufficient lifestyle. Dave left the bay in 1986 and gave his bach to acquaintance Gordon Thomas in 1987. Bach 5 was sold in the 1990s to Richard Roberts (also owner of Bach 1). Roberts passed it on to his brother Brian and friend Sidney 'Sid' Fergusson. The Roberts family continue to use the bach today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 5 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 5 is valued by its owners, and has been in the same family for over 20 years. Kingsland's time at the bach demonstrates a particular way of life.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 5 has architectural and aesthetic significance as an example of what is now considered a distinctive type of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches across New Zealand in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and

² No record of a sale or change of ownership has been found.

generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 5 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and material. Bach 5 is a gabled hut form, built from poured concrete and then stuccoed on the exterior. Concrete construction was unusual at Taylor's Mistake and Boulder Bay at the time when most baches were timber. Boulder Bay later became particularly notable for its stone and concrete baches. Baches 9, 31 and elements of 32 were built in a similar fashion in later decades. Windows are small and simple and framed in timber. The compact interior consists of two principal rooms (living and bedroom) and a store room entered through a separate door. Original joinery remains. The bach has been little altered in the century since construction and retains a high degree of integrity and authenticity.

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.

Bach 5 has technological and craftsmanship significance as a vernacular building in poured concrete. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is highlighted by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 9.

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.

Bach 5 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 5 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay. A small shed/boathouse is located to the north. The bach overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 5 relates strongly to this group in terms of its design, form, materials and location and is a key contributor to the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 19th century.

ASSESSMENT STATEMENT

Bach 5 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand, for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a notably intact example which typifies bach design of the early decades of the 20th century. The bach has technological and craftsmanship significance as a vernacular building in poured concrete. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 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.

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REPORT DATED: 14 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1426
*BACH AND SETTING - 7 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 7 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with well-known early 20th century historian and cultural figure Johannes Andersen, lighthouse keeper Hughie Yardley, market gardener Bill Matthams, fireman Murray Jamieson, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

Bach 7 - the first at Boulder Bay – is likely to have been built by Johannes Carl Andersen in c.1914. The Danish-born Andersen arrived in Christchurch in 1874. He served as a clerk with the Lands and Survey Department in the city from 1887 until 1915 when he became an assistant at the General Assembly Library in Wellington. In 1919 Andersen was appointed first librarian at the Alexander Turnbull Library, in which capacity he served until retirement in 1937. As a poet, ethnologist, librarian and historian, Andersen was a prominent cultural figure in early 20th century New Zealand. A prolific writer, he edited scientific journals and published more than thirty books on a wide variety of topics – most notably on Māori culture and New Zealand birds.

On leaving Christchurch in 1915, Andersen sold his bach to Hughie Yardley. Hugh Yardley (1883-1949) grew up in Richmond and served in World War I. In 1918 he returned to Christchurch after suffering a severe head wound. On his return Yardley resumed work as a driver. Yardley's association with Taylor's Mistake began in the early 1900s when he started

visiting the area for holidays. He joined the Taylor's Mistake Life Saving Club soon after its foundation in 1916. In c1927 Yardley built himself a new bach – *Stone End* (now Bach 1) and moved to Boulder Bay on a permanent basis. He also secured a position at the Godley Head Lighthouse as emergency man and fog signaller. He resided at *Stone End* until his death at the age of 66 in 1949.

When Yardley built *Stone End*, Bach 7 was bought by former land broker Alfred Allard and his wife Iris. Following the Allard family, Bach 7 was owned during the late 1930s and 1940s by Francis and Ada Pope, and then by Frederick and Julia Black. By the late 1940s it was in the possession of William (Bill) Matthams and his wife Cecilia. Bill Served in World War 2 and after the war he opened a green grocers at the corner of Colombo and Brougham Streets where he sold early spring daffodils from the bay. In 1969, Bill and Cis sold their bach to fireman Murray Jamieson. The bach has remained in the ownership of the Jamieson family for 50 years, and the family still holiday at Boulder Bay in Bach 7.

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.

Bach 7 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership which is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

The current owners of the bach, the Jamieson family, value their bach highly and have looked after it for the last 50 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and more especially of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 4) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 7 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 7 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a simple gabled timber structure with a 'catslide' corrugated iron roof and rusticated weatherboard cladding on some sides. In the mid-20th century, an entry porch was filled in, larger casement windows were fitted and the seaward side was clad in flat iron sheet. More recently the large chimney on the north elevation was removed following damage sustained in the Canterbury Earthquake sequence of 2010-2011. An aluminium box window was fitted to the eastern elevation to replace an existing window about the same time. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. Otherwise the bach has been little altered since construction and is also in reasonable repair. It therefore retains a moderate degree of integrity and authenticity.

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.

Bach 7 has craftsmanship significance as a vernacular building, constructed of a variety of materials. The use of timber and tin is comparable with the majority of baches built at Taylor's Mistake at this time, and reflects what was affordable and easily transported or readily available. The materials are similar to many other baches around New Zealand and the wider Taylor's Mistake area. Tin was a practical and inexpensive material often employed for cladding where weathering was an ongoing issue, as it required little maintenance. There are examples of its use in Lyttelton, and on Banks Peninsula 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.

Bach 7 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 7 is located on the beachfront in the midst of the small sheltered

sweep of Boulder Bay. It overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 7 relates strongly to this group in terms of its design, scale, form, materials, texture, colour and location and is a key contributor to the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 7 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 7 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its association with nationally well-known historian and cultural figure Johannes Andersen, its long and ongoing association with the Jamieson family, and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership which is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 7 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1425
*BACH AND SETTING - 8 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 8 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with a succession of families over time, including long term owners the Thom family who have spent their holidays at the bay for more than half a century; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Research to date suggests that Bach 8 was built by Stanley Peryer in the early 1920s. He had become a member of the newly founded Taylor's Mistake Surf Life Saving Club (TMSLC) around 1916/1917. In the mid-1930s, the Boulder Bay bach was sold to James Poland.

After the war, Bach 8 was sold to Mr and Mrs E. Russell. They in turn sold it to the Wendelken family in the mid-1950s. After the Wendelkens applied for but failed to get permission from the City Council to build a new holiday home between baches 5 and 6 (the council ceased granting permission for new baches after WWII), they on-sold Bach 8 to William (Bill) Thom in the late 1950s. Bill Thom and his wife Joan owned a successful glass and mirror business in St Asaph Street. The large Thom family still holiday at Bach 8, continuing a tradition of more than 50 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.

Bach 8 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation.

The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 8 is valued by its owners, the Thom family, who have looked after it for the last 60 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 8) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 8 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code

requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 8 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life as a simple gabled structure with a cat-slide roof – not dissimilar to the adjacent Bach 7. Before World War II, a low-pitched addition was made to the front. During the 1960s and 1970s, Bill Thom modernized and upgraded the bach to accommodate his large family with assistance from neighbours Lance Robertson (Bach 6) and Dick Bain (Bach 4). The original board and batten cladding was removed and replaced with Polite, and the wooden windows replaced with aluminium. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. The bach still retained its chimney in 2017. The bach is in reasonable condition given that it sustained some damage in the Canterbury Earthquake sequence of 2010-2011, which has not been repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 8 has craftsmanship significance as for its vernacular construction, reflecting the building techniques and materials of the early and mid-20th century. The choice of materials – initially board and batten and timber, and latterly Polite board with aluminium joinery, reflect what was affordable, easily transportable and readily available at the time of construction, and is comparable with many of the baches constructed in New Zealand and the wider Taylor's Mistake area.

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.

Bach 8 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. It is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 8 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. The baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 8 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 8 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its associations with a succession of families, in particular the Thom family who have spent their holidays at the bay for over half a century; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 8 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott *At the Bay* 2016

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1424
*BACH AND SETTING - 9 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 9 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its 80-year association with the Storey family; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Bach 9, *The Stone Jug*, was one of the last baches to be built at Boulder Bay. The first owner started building it in the early to mid-1930s, pouring the walls, but sold it before completion to Frederick Storey (Fred), an electrician from Phillipstown.¹ Fred then went on and finished the build with the assistance of a group of friends. Building supplies were rowed around from Sumner by Fred. During the 1930s, Fred was Club Captain of Te Hapu Koa (later The Christchurch) Tramping Club. In 1937 the club ran a trip to Taylor's Mistake which visited his newly-completed bach. Later Fred married fellow club member Gwladys Mitchell. Their family still holiday at the bach making them the family with the longest unbroken connection to a bach in Boulder Bay.

¹ The first owner may have been Athel Crowley, whose father Randal built Bach 5. Athel was granted a hut permit in October 1930, but had his license fees written off in December 1932 – suggesting the hut had not been completed. He took his father's bach over in December 1934. SBC Minute Books.

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.

Bach 9 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation.

The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 9 is valued by its owners, the Storey family, who have owned and looked after it for the last 80 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. No other individual baches in Boulder Bay have a connection this long with one family. The shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 9 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated

in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 9 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, lack of embellishment, and material used. It is a simple boxy form with a hipped corrugated iron roof. The poured concrete construction method was unusual at Taylor's Mistake at the time when most baches were timber. Baches 5, 31 and elements of 32 were built in a similar fashion. The form and diminutive scale of Bach 9 remain as built, but the fenestration has been altered. Originally the bach had a central door with windows either side; the door has since been closed off and the northern window replaced with French doors. The original timber windows have also been entirely replaced in aluminium. Despite this change, the bach still retains a moderate degree of authenticity.

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.

Bach 9 has technological and craftsmanship significance for its vernacular construction in poured concrete completed by its owner Fred Storey with materials that he boated to the site. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is underlined by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 5.

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.

Bach 9 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 9 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 9 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. In particular bach 9 relates to the other

concrete baches in the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 9 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 9 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its long association with the Storey family who have spent their holidays at the bay for 80 years; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of poured concrete construction and construction which was unusual at the time but became characteristic for some baches in the group. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 9 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1445
*BACH AND SETTING - 34 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 34 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. By 1920 there were a dozen baches in this location. Bach 34 is located in the middle of the Row.

Bach 34 was built by Thomas (Tom) Malloy before 1920 - the exact date of construction is unknown. Malloy was from Ireland and served in the Royal Naval Reserve for twenty years. In the early 20th century Malloy settled in Lyttelton and became a watersider. In their leisure time, Lyttelton’s port workers would walk over the hills to Taylor’s Mistake to enjoy the shooting and fishing opportunities that the area had to offer. A number of watersiders established baches in the bay during the first wave of construction around World War I, such as Henry Eastwick (Bach 42) and Tom Malloy. In an early image of Rotten Row (c1930), the

name *Awarua* can be seen spelt out in large whitewashed stones across the bank in front of the bach.¹

After Tom's death in 1941, his bach passed to Ernest (Stan) Meers and his wife Ethel. The couple had a son called Ron. The bach remained in the Meers family for over 60 years. During World War II Bach 34 was one of the baches requisitioned by the army and occupied by soldiers. During a machine gun exercise, it is recorded that Bach 34 was damaged by six bullets. After the war the Meers family resumed holidays at Bach 34. Stan shot rabbits and fished. Ron and his cousins Martin and George Rowland (who later owned Bach 17) trapped and ferreted. Ron and his wife Gwenyth took the bach over in the 1970s, but less use was made of it. The present owner purchased the bach from Ron in c2004.

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.

Bach 34 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 34 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to

¹ *Awarua* may be a variant of *Awaroa*, the Maori name for Godley Head.

adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 34 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It was built by Thomas Malloy in c1918; like most of the first generation of baches at Taylor's Mistake it consisted of a modest skillion-roofed weatherboard hut with rooms accessed externally. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast. Most Rotten Row baches were extended and modernized in the relatively prosperous post World War II decades, but Bach 34 essentially retains its pre-1930 appearance. Some alterations have been made by the present owner.

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.

Bach 34 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early 20th century. The choice of materials, timber and tin, is comparable with the majority of baches built at Taylor's Mistake at this time, and many other baches around New Zealand, such as Rangitoto and Tongaporutu River. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast.

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.

Bach 34 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 34 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. It is located towards the northern end of Rotten Row. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 34 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 34 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of the family ownership associated with it and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early 20th century, particular to bach construction, which included found materials. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Papers Past website

Births, Deaths and Marriages website

Research notes provided by Janet Abbott, 2018

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1422
*BACH AND SETTING - 35 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 35 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its association with long-standing bach owners the Roberts family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 35 is located in the middle of the Row.

Bach 35 was in place by 1920. The first positive identification of the bach in the historical record is the transfer of an unidentified bach from L. Agassiz to C. W. Smith in January 1930.¹ Research to date suggests Lewis Agassiz (also owner of adjacent Bach 36) owned Bach 35 from its construction and it was in his possession for approximately 10 years. It was not

¹ Sumner Borough Council Minute Books.

unusual for bach owners to have owned multiple baches at various points in Taylor's Mistake's history.

C. Smith was listed as the owner of Bach 35 in the earliest surviving comprehensive record of Taylor's Mistake bach owners, compiled in 1932.² A. Smith transferred Bach 35 to its next registered owner – Julia Roberts – in April 1941.³

Mrs Roberts of Breezes Road, Aranui, was the mother of Frank Roberts. Like many early Taylor's Mistake bach holders, Frank was a railways employee, working initially as a guard, and then in the yards at Lyttelton and Woolston. He was also a good friend of Ronald McKinlay whose family owned Bach 43. In the early years of World War II, Frank purchased Bach 35 with the assistance of a 25 shilling loan from McKinlay's mother but the bach was entrusted to his parents (William and Julia) and registered in Julia's name as he had just enlisted. Eight months later Bach 35 was one of many baches requisitioned by the army for billeting soldiers.

Following the war Frank settled back in at his bach.⁴ In 1947 he married Viola Hobson who was a Hobson of Hobson's Bay, and grew up staying at Bach 63. She was also a member of the Taylor's Mistake Surf Life Saving Club's inaugural women's team in 1948. At the bottom of the bank in front of Bach 35 was the 'Foxhole' (the name reflecting the military experience of many); a seating area that constituted the social centre of the 'Row' in the post-war decades. This was where the adults at the Bay would gather to socialise.

Frank continued to use the family bach for about ten years after Viola's death in 1983, but eventually leased it to the extended family of his old friend Ronald McKinlay. The McKinlay family then purchased it from Frank's daughter Sue following Frank's death in 2000.

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.

Bach 35 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 35) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these

² Sumner Borough Council records (Sumner Museum)

³ SBC minute book. Op cit.

⁴ Press 31/01/1991 p 19. Quoted in Abbott.

paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 35 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 35 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began life before 1920 as a modest skillion-roofed weatherboard hut. The beach elevation featured a central door framed by two small windows. In early photographs of the 1920s and '30s, it was painted a dark colour with light trim. In the late 1930s, this bach was extensively altered or replaced with the present building, a larger gabled structure clad in ferro-cement sheet, reflecting the changes in approaches to bach building at the time. The beach elevation was later altered (as were many in the post war decades) with a lean-to bay and French doors.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 35 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The choice of original materials – timber and tin – is comparable with the majority of baches built at Taylor's Mistake at this time, along with many other baches around New Zealand. The alterations carried out in the late 1930s followed the then trend of baches being constructed of more substantial structures, using ferro-cement sheet and being of an increased size.

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.

Bach 35 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. Most baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 35 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the northern end of the linear group known as Rotten Row, which faces the beach and the bay with the hills behind. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 35 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 35 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with long-standing bach owners the Roberts family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of single family ownership, its connection with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council files (Sumner Museum)

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Papers Past website

Births, Deaths and Marriages website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1421
*BACH AND SETTING - 36 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 36 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the Eastwick family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 36 is located towards the northern end of the Row.

The present bach 36 was constructed in 1967 by brothers Kenneth and Noel Eastwick. Their father Henry (Ernie) Eastwick and his brother Hector had purchased the earlier bach on the site in 1960. The Eastwick family have been involved in Taylor’s Mistake since Ernie and Hector’s father (also Henry) began camping at the bay in the first decade of the 20th century. Henry senior later built Bach 42, which was inherited after his death in 1963 by Ernie and Hector’s sister Connie Peak. Many of the Eastwick family have been members of the Taylor’s Mistake Surf Life Saving Club. The present bach has had a lot of use by the Eastwick family, with the extended family spending weekends and holidays there over time to the present day.

The 1967 bach replaced an earlier bach on the site - a diminutive timber hut built by Lewis Agassiz before 1920. This earlier bach was occupied during World War II from 11 December 1941 until 18 April 1943, and subsequently owned by Norman Forward.

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.

Bach 36 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history and for the public esteem in which the area is held, as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach has remained in the ownership of the Eastwick family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 36) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 36 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code

requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 36 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a typical mid-century fibrolite bach. The bach is two storied, with a deck extending over part of the ground floor, accessed from the second storey via glazed doors. The roof is mono pitched, only very slightly angled. The form is boxy and simple. Windows are timber framed, and a mix of smaller openings with two sets of larger groups of windows meeting on one corner. This results in a high percentage of glazing on the upper floor of the front façade. Stained timber balustrading of the deck appears to be a later addition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 36 has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The rebuild in 1967 followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite enabled larger constructions at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹, and is not found in later alterations to baches.

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.

Bach 36 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-to and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 36 relates strongly to this group in terms of its design, form, materials, texture and location and is a key contributor to the group. It is differentiated by its two stories but still retains a small scale. It is located towards the northern end of the linear group of baches known as Rotten Row which faces the beach and the bay with the hills behind. The ground rises immediately behind the bach to a row of large macrocarpas. The group of baches of

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 36 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 36 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. Bach 36 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the Eastwick family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history, for its connections with the TMSLC and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the style of larger and more permanent vernacular dwellings commonly built to serve as baches in the middle years of the 20th century. It has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Papers Past website

Births, Deaths and Marriages website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1420
*BACH 37 AND SETTING, ROTTEN ROW, TAYLOR’S
MISTAKE, CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 37 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bach owners Bill Shanks and the Bell family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 37 is located in the middle of the Row.

Bach 37 was built by William Shanks in c1920, who lived in Spreydon and was a machinist with New Zealand Railways. A number of baches at Taylor’s Mistake were established by railway employees. Shanks maintained his little bach at the Bay for more than 50 years.

In the mid-1970s Shanks sold Bach 37 to his Spreydon neighbours Maurice Bell and his wife Shirley. Maurice Bell was a primary school teacher - serving as the deputy principal of Somerfield School before becoming principal of first Christchurch East and then Addington Schools. The Bell's daughter Roslynne (Ros) has fond memories of summers spent at the bach and she spent much time there as a university student. In 2007 Maurice passed the bach on to Roslynne as a wedding present.¹

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.

Bach 37 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, the longevity of individual family ownership that has been part of its existence and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach has remained in the ownership of the Shanks, and then the Bell family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 37 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

¹ Pers. comm. Roslynne Bell & Janet Abbott, 2018

Bach 37 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed c1920, the first part of Bach 37 was a diminutive weatherboard hut with a skillion roof. Before 1930 this had been extended to the east by one room and given a gabled roof – which resulted in a symmetrical 'cottage' appearance. In 1967 a lean-to addition was made to the front with larger windows. The exterior was also reclad in fibrolite at this time, giving the bach its present appearance. An early railway carriage door on the adjacent outhouse is a reminder of the first owner's workplace.

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.

Bach 37 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Bach 37 has technological significance as a vernacular building designed, constructed and altered over time by the Shanks family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s² and is not found in later alterations to the baches, so the bach is very much a product of its 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.

Bach 37 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the centre of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 37 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

² <https://teara.govt.nz/en/ephemera/38658/fibrolite>

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

Bach 37 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. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 37 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-term owners Bill Shanks and the Bell family; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and adapted over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century built and adapted by the owner Shanks family to meet their changing requirements over the years. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Papers Past website

Births, Deaths and Marriages website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1419
*BACH AND SETTING - 38 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 38 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the St John Ambulance Association and long-standing bach owners the Stewart family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 38 is located in the middle of the Row.

The origins of Bach 38 are uncertain; early photos of Rotten Row (1920-1930) appear to show a very small building on the site, but no owner or function has been determined. In late 1934 the Mayor of Sumner Borough arranged for the site to be granted to the St John Ambulance Association for five years without charge, for the use of their cadets.¹ The license

¹ SBC Minute Book p 395 – 26 November 1934 (Archives New Zealand)

fee exemption continued for the duration of the Association's presence in the Bay. The Association built the hut in c1935.

During World War II many baches were requisitioned by the army and occupied by soldiers; however, Bach 38 was one of the few that was not, and research to date suggests that it was used as a first aid post during this time. St John's maintained its bach until 1949/1950, and then sold it to Mrs Russel of Addington. In the late 1950s, Mrs Russel transferred the bach to Herbert Powell, a dentist from Burwood.

In 1958 David Stewart, wife Betty, and their family rented Bach 38 for a holiday. They stayed again on a number of occasions through to about 1964, but by this time 38 was too small, and they relocated elsewhere at the Bay for a period. In 1966 Powell extended his bach, and the Stewart family resumed renting it annually until the opportunity to purchase it arose in 1978. Betty's brother Noel Chambers also owned Bach 30 in the same period. Dave and sons Graeme and Paul were members of the Waimairi Surf Life Saving Club, and Graeme and Paul would surf in the Bay. The Stewart family continue to holiday at their bach.²

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.

Bach 38 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of individual family ownership that has been part of its history and the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 38 is valued by its owners for more than 40 years. The length of time the bach has remained in the ownership of the Stewart family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 38 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated

² Pers. comm. Janet Abbott with Graham & Paul Stewart, 2018

in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 38 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed for St John's in c1935, Bach 38 began as a small hut with a mono-pitch roof. Before the end of the 1950s, it was extended length-wise. The building took on its present appearance when another space was added across the full length of the frontage in 1966. This is characteristic of the period, with a wide sliding glazed door, extensive windows and a deck. The building has a low pitched gable roof.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 38 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Bach 38 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³, and is not found in later alterations to the baches, so the bach is very much a product of its time. Part of the building is clad in corrugated iron.

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.

Bach 38 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 38 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 38 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 38 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its connection with the St John Ambulance Association and long-standing bach owners the Stewart family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of family ownership associated with it, and for the areas frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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.

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Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1418
*BACH AND SETTING - 39 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 39 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay families, the Hazletons, Campbells and Scotts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 39 is located in the middle of the Row.

Evidence suggests that Bach 39 was constructed by Alexander Hazleton and his brother-in-law Walter Campbell in c1919 using the timber from a demolished colonial homestead in Waltham. Alex was a foundation member of the Taylor's Mistake Surf Life Saving Association (TMSLC) in 1916, and served on the committee until he was transferred to Wellington in the

early 1920s. In the early 1930s Alex retired from the civil service and returned to Christchurch to take up a position in his wife's family business, John Brightling Ltd, cartage contractors.

Alex appears to have retained his bach at the Bay until about 1941, when it was transferred to May and Walter Campbell, who had also been using it since the 1920s. Walter was a participant in the first recorded rescue at Taylor's Mistake on Boxing Day 1915 and was also a foundation member of the TMSLC.

During World War II Bach 39 was one of the baches requisitioned by the army. Walter died soon after regaining the bach in December 1942. May assumed ownership and retained and used Bach 39 for another 20 years. The bach was also borrowed by their good friends Margaret and Barbara Carter (known collectively as 'The Girls') who became Taylor's Mistake identities, living together at Bach 33 for over 50 years. Bach 39 was little used in later years and fell into some disrepair. In 1963 it was transferred to Ian and Sarah (Sadie) Scott, who had family connections with the Rotten Row baches. Ian and Sadie had a large family and undertook substantial additions and alterations in 1965, with Ian, the building supervisor at Maurice Carter Homes, carrying out the work himself.

Four of the Scott brothers took over the bach from their parents, and sold it to the present owners in 2013, who are involved with the TMSLC and the Taylor's Mistake Association.

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.

Bach 39 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, the longevity of family ownership that has been part of its history and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 39 is valued by its present owners who have owned it for nearly a decade, while the length of time it remained in the ownership of the Scott family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 39) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 39 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 39 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c.1919, Bach 39 began (as did most the Rotten Row baches) as a diminutive lean-to weatherboard hut of one or two rooms, constructed of salvaged materials. Until the Scott family took over in the 1960s, the red-painted bach was virtually unaltered – and after 45 years, in poor condition. The Scotts altered and enlarged the bach significantly in 1965, adding a large gabled beach-facing living room at right angles to the original hut – a design strategy pursued by a number of Rotten Row bach owners. This more than doubled the bach's floor area. The whole building was clad in fibre-cement panel at this time. The roof is corrugated iron and the windows are timber framed. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and has been subsequently re-clad like-for-like.

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.

Bach 39 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches. The re-cladding of the bach following the Canterbury earthquakes has used a modern, safe version of this cladding material. The timber windows and corrugated iron roof are standard materials for baches of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

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.

Bach 39 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 39 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is in the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 39 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 39 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its connection with long-standing Bay families the Hazletons, Campbells and Scotts; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for the longevity of individual family ownership within its history, connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

- J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.
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- P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*
- B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998
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- Sumner Borough Council files (Sumner Museum)
- Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (in CCC planning files).
- Taylor's Mistake Association files (privately held)
- Pers. comm. Janet Abbott
- Births, Deaths and Marriages* website
- Papers Past* website
- Te Ara Encyclopaedia of New Zealand* <https://teara.govt.nz>
- Wises Street Directories (accessed via Ancestry website)
- Paul Thompson *The Bach* (1985)
- Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1417
*BACH AND SETTING - 40 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 40 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay families, the Langes and Goldsmiths; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 40 is in the southern end of the Row.

Bach 40 was built in c.1919 by Charles Lange, with assistance from his cousins Phillip and Carl Kortegast. Charles Lange worked as an hotelier, and from 1920 ran a tobacconist shop. In 1916 or 1917 Lange became an early member of the Taylor’s Mistake Life Saving Club (TMSLC), serving as secretary in 1917 and vice-president in 1919. Research suggests this was Lange’s second bach in the Bay and that he had previously owned a hut on a different site. During World War II when many of the baches – including 40 - were requisitioned by the

army several baches sustained damage during a live firing exercise. Bach 40 was tabulated as '1 window broken, 1 shrapnell (sic) mark'. Lange regained his bach in mid-1943.¹

After the war, Charles Lange transferred² his bach to Henry (Harry) Goldsmith. The Goldsmith family came to Auckland from Sydney in 1933. In 1936 they moved down to Christchurch. Harry had been a member of the North Bondi Surf Life Saving Club, and on arriving in Christchurch he joined the CUSC and the TMSLC, where he quickly made a mark. While still an active member of the TMSLC as both a competitor and life saver, Goldsmith took up administration at club and provincial levels, serving as club captain (1945-1948), club president (1960-1967) and Canterbury Surf Life Saving's treasurer (1945-58). He was awarded with life memberships of the TMSLC (in 1966) and the CSLS, and received a Distinguished Award for his contribution from Surf Life Saving New Zealand. When Harry passed away at the age of 94 in 2013, he had been a TMSLC member for 77 years.

Before the war, Harry worked as a book keeper with brewers and soft drink manufacturers Ballin Bros, who figure large in the early history of the TMSLC. After the war, Harry went to work for Charles Lange, the previous owner of Bach 40. As well as being an acquaintance of Lange's from both the CUSC and the TMSLC, Harry had been best friends with his nephew Stan Kingdon and married Stan's sister Pearl. Harry and Pearl's children and grandchildren have continued the family involvement with the TMSLC, and still holiday at Bach 40.

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.

Bach 40 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership throughout the bach's history and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 40 is valued by its present occupants, whose family have had a connection with it since it was constructed nearly a century ago.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 40) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's

¹ Taylor's Mistake Hut occupation records, NZ Army (held by TMA).

² Formal application was made to the Sumner BC for changing ownership in the form of a 'transfer' – it is unknown whether money changed hands.

Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 40 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 40 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c1919, Bach 40 began (as did most the Rotten Row baches) as a diminutive lean-to hut of one or two rooms. Between 1930 and 1940, the bach appears to have been extended at least twice: firstly an additional space to the east (side) under an extension of the skillion roof; and then an additional room on the north (front). Finally in 1963, a gabled room was added at right angles to the original bach. The whole building was clad in fibre cement sheet at this time. Further alteration was undertaken in 1969.

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.

Bach 40 has technological and craftsmanship significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches.

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.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 40 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 40 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the southern end of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 40 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 40 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its connection with long-standing Bay families the Langes and Goldsmiths; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership, its strong connection to surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1416
*BACH AND SETTING - 41 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 41 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its association with World War I veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 41 is located towards the southern end of the Row.

Evidence suggests that the first part of Bach 41 was built by Edward Lewis at some point between 1910 and 1915. Lewis was born in Wales and emigrated to New Zealand around the turn of the century. He served on the Western Front during 1917, but was discharged early in 1918 due to illness. On his return to Christchurch, he was given a 'hearty reception' by his Sumner and Taylor's Mistake friends.¹ He died at Diamond Harbour in 1960. Lewis was still the owner of Bach 41 in 1932, but by World War II it was in the possession of Myrtle Forward.

¹ *Star* 19 March 1918.

Mrs Forward was the mother of motor dealer Norman Forward who owned Bach 64 at this time, and who later had Bach 30.

In the 1950s Mrs Forward sold her bach to Frederick Ward who in turn sold the bach in the early 1960s to Leo Stead and his wife Lily. The Steads became involved with the TMSLC. Two sons served as club captains – Peter (1956-1960) and John (1964-1969) - and were instrumental in the development of the club's surf boating wing.

By the 1970s the Steads were using Bach 41 less, and it was frequently let to TMSLC stalwarts Jim Turpin and Brian Rattray. When Mrs Stead decided to sell the bach in 1976, she offered it to Jim and Brian, and Jim purchased it. The Turpin family have been closely involved with the TMSLC since its inception in 1916 - Jim's Uncle Ollie was a foundation member. Jim himself is a life member, having been a member since the 1950s, and serving variously as president, treasurer (for 30 years), and (currently) club patron. Jim's wife June won several national surf life-saving titles and has also made a significant contribution to the club over the decades. The Turpins continue to holiday at their bach.

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.

Bach 41 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history, and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 41 is valued by its owners whose family have looked after it for over 40 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 41) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 41 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular

dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners.

Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 41 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 41 – built by Edward Lewis around WWI – was a small skillion-roofed weatherboard hut. This was extended on several occasions over the next fifty years, into a structure with a pitched roof and a small monopitch section to the front, creating an L-shaped structure. It was reclad in Fibrolite. As a consequence, Bach 41 is an archetypal mid-century bach. There have been no substantive alterations since the 1970s.

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.

Bach 41 has technological significance as a vernacular building built and subsequently altered by its owners as needs dictated and means allowed, and reflecting the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s² and is not found in later alterations to the baches, meaning this bach is very much a product of its 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.

Bach 41 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This

² <https://teara.govt.nz/en/ephemera/38658/fibrolite>

group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 41 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 41 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 41 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with WWI veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership associated with it, for its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, more permanent than their predecessors but still individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

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P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1415
*BACH AND SETTING - 42 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 42 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the long-standing bay family, the Eastwicks; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 42 is located towards the southern end of the Row.

The first part of what would become Bach 42 was a small hut built around the time of World War I by Lyttelton port worker Henry Eastwick and his friends. The group had previously spent their weekends camping in a disused cow shed on the site at the edge of the sand dunes. In 1932 the bach was held in the name of R. W. Evans but by the end of the decade Henry and wife Rosina had assumed ownership, and the Eastwicks were holidaying there regularly.

During World War II when many baches – including 42 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 42 had three windows broken.

Henry and Rosina had a large family with five children and many grandchildren. Many of the family have been members of the Taylor's Mistake Surf Life Saving Club (TMSLC) through the years – grandson Ken and brother Noel were in the first intake of 'midgets' (or juniors) in 1949. To ease the overcrowding at 42, Ken and Noel's father Henry and his brother Hector bought Bach 36 in c.1961. Bach 42 was consequently left to daughter Ivy (known as Connie) and her husband Ronald Peek on Henry's death in 1963. After Connie Peek's death in 1996, the bach was sold to John McKeown, a stalwart of the New Brighton Surf Life Saving Club. After the Canterbury earthquake sequence of 2010-2011, John sold it in turn to Kenneth Jones, a long-standing TMSLC member and recent president. Ken's sister and brother-in-law Rayleen and Darryl Neate also own Bach 55, demonstrating the interconnected family ownership that is prevalent in the Taylor's Mistake community.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 42 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 42 is valued by its owners whose family have a lengthy relationship with the area.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 42) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 42 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 42 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 42 – built by Henry Eastwick and companions around WWI – was a small weatherboard hut. This was enlarged and altered substantially during the 1930s, and then again in 1964 after the Peeks took ownership, when a large gabled addition was made to the front elevation. Windows are large and timber framed, and there are glazed doors. A small concrete porch is located within the L shape of the two wings. Unlike many other baches in the row that were altered around this time, the building has continued to be clad in weatherboards, rather than one of the commercially available alternatives of that time. There have been no substantive alterations since the 1960s.

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.

Bach 42 has technological significance as a vernacular building built and subsequently altered by the members of the Eastwick family as needs dictated and means allowed, and reflecting traditional building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The use of weatherboards materials may have been a response to building regulations, and their retention rather than subsequent replacement in light weight Fibrolite (as was common for many baches) may be a reflection of their quality and condition, as well as the owner's material preferences.

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.

Bach 42 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach to a row of large macrocarpas.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are

characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 42 relates strongly to this group in terms of its design, scale, form, materials and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 42 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 42 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay family, the Eastwicks; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, more permanent than their predecessors but still individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Kevyn Male's *Good Old Kiwi Baches* (2001)

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1414
*BACH AND SETTING - 43 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 43 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its century-long association with the McKinley family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 43 is located in the middle of the Row.

Bach 43 was built by James McKinley, a storeman and commercial traveller, in the early 1920s. After visiting Taylor's Mistake with friends McKinley joined the infant Taylor's Mistake Surf Life Saving Club (TMSLC), which he served as both a competitor and official for over 30 years. In order to be able to overnight at the bay, James built a small lean-to hut. This was initially located at the back of Rotten Row on privately-owned farmland, but when ownership

of the farm changed, he slid his bach forward onto the narrow strip of public land shared by the Row's other baches. Neighbouring bach 44 did the same. During World War II when many baches – including 43 – were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 43 had a window broken. The McKinley bach was returned in mid-1943.

McKinley and his wife Ada had four children (Lois, Laurence, Wilda and Ronald) who grew up enjoying life at the family bach. In the 1950s the time came for the bach to be passed on to the next generation however, none of the children were in a position to accept it. James and Ada therefore sold it to Ada's nephew R. J. Colombus, with the proviso that it be offered back to the McKinley family if he no longer wanted it. When in 1975 that circumstance arose, Ronald took up the offer.

Ronald McKinley was – like his father and older brother – an active member of the TMSLC. On his death in 2001, the bach was taken over by his sons Owen and Phillip, although Phillip died in 2002.

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.

Bach 43 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its retention for the entirety of its existence by one family, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 43 is valued by its present custodians, whose family have owned it for almost a century.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 43) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 43 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 43 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in the early 1920s, it began (as did most Rotten Row baches) as a diminutive lean-to hut of one or two rooms. By 1930 this had been altered to or replaced by a more substantial gabled structure. Before 1940 this had been dragged forward on its site to remove it from private land, the porch infilled, and a partial lean-to added to the front elevation. The bach took on its present appearance during the ownership of Jack Colombus, between the late 1950s and the early 1970s. It is currently clad in corrugated iron. The bach is unusual at Taylors Mistake in that it has decorative geometric panels applied to the front wall. The beach frontage is substantially glazed, including French doors. The roof is clad in corrugated iron and the windows are timber framed. Concrete steps and a small landing lead up to the French doors.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 43 has technological and craftsmanship significance as a vernacular building, built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

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.

Bach 43 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located in the middle of the linear row of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of

fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 43 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 44 in terms of the corrugated iron cladding. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 43 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 43 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its century-long connection with the McKinley family; connections with the TMSLC and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its retention for the entirety of its existence by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with the surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, built and subsequently altered over time, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row Boulder Bay Press*, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1413
*BACH AND SETTING - 44 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 44 in rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its long associations with prominent Taylor's Mistake families including the Roberts, Le Crens and Hills; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 44 is located towards the west end of the Row.

Research suggests that Bach 44 is likely to have been built by Frank Houselander in the mid-1920s. Frank was a tram motorman (driver) in the early 20th century, and later when he built his bach, he was working as a storeman for the Buick Sales Company in Woolston. He married Leonora Erskine in 1902 and the couple had one daughter, Nancy. Unusually the bach was listed under Nancy Houselander's name in 1932 – one of a very small number of female bach 'owners' at this time. Nancy herself was living in Wellington by early 1934.

Baches 43 and 44 were originally located at the back of Rotten Row on privately-owned farmland, but after ownership of the farm changed in the 1930s, the two bach owners slid their huts forward onto the narrow strip of public land shared by the Row's other baches.

By the early years of World War II, Bach 44 had been transferred to Julia Roberts. During the war Bach 44 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers.

In around 1950 Bach 44 was sold to Keith Le Cren and his wife Irene. After the war Keith worked as a maintenance engineer at Marathon Rubber Footwear – part of the Skellerup Rubber Group – at Woolston. Irene (known as Rene) had lifesaving and Taylor's Mistake connections. She was the daughter of Lewis Agassiz who is associated with Bach 36. Rene herself was a competitive swimmer with various Christchurch clubs and was a member of the Sumner Surf Life Saving Club for much of the 1920s and 30s.

After the Le Crens purchased Bach 44 they became actively involved with the Taylor's Mistake Surf Life Saving Club (TMSLC). Keith served as president between 1955 and 1960, and Rene supervised the young female club members who were regularly accommodated in Bach 44 and its neighbours. Geoff Le Cren, their son, was a prominent competitor, coach and administrator for many decades, and was created a life member in 2001.

After his mothers' death in 1965, Geoff lived in Bach 44 for a couple of years before selling it to Peter Hill and his wife Joanne in 1968. Peter was a member of the New Brighton SLC. Peter and Jo's sons David and Bruce became members of the TMSLC in the late 1970s, and David has served as Club Captain (1990-1992) and President (2005-2007). David, an architect, has been a persistent advocate for the retention of the baches. His sub thesis for his degree, *Living on the Queen's Chain*, was an early study of the history and typology of the traditional New Zealand coastal bach. He and his partner are the current owners of Bach 44.

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.

Bach 44 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 44 is valued by its current owners, whose family have owned it for 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 44) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible

subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 44 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century. These were always individual and particular to their sites, with design and style reflecting the notions and needs of their owners.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 44 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1920s, Bach 44 was a small gabled hut of probably one room. Around the time it was relocated forward on its site in c1940, the building was extended to the east. Photos of the bach in its early decades show shutters on its small windows. Soon after Keith Le Cren purchased the bach in 1950, he extended the front elevation out by around three metres. The large sliding timber casement window was also put in at this time. A few years later the rear elevation was extended to accommodate a shower and to bring the outhouse indoors. The next owners, the Hill family did not alter its external appearance further. The building is presently clad in corrugated iron.

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.

Bach 44 has technological and craftsmanship significance as a vernacular building that was built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

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.

Bach 44 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 44 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 43 in terms of the corrugated iron cladding. The bach is located towards the west end of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch walkers as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 44 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 44 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its long associations with prominent Bay families the Roberts, Le Crens and Hills; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1412
*BACH AND SETTING - 45 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 45 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family the Gilpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 45 is located towards the western end of the Row.

Bach 45 was constructed by brothers James and George Hodge for James in the mid-1930s. James Hodge emigrated to Christchurch from London with his wife Lavinia and six children in 1920. They lived in Sydenham, and James was council employee. Research to date suggests that James was granted the vacant plot (45) formerly owned by C. Peters, in 1934, around the same time as his brother was granted adjacent plot 46. Rather than construct new baches from scratch on their sites, the Hodges purchased a redundant railway carriage (A60)

from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20th century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and then carried across the beach. The task is said to have taken them six months. Once the two segments were in position, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. Bach 45 was sold to Malcolm Gilpin and his wife Elsie in January 1941. During World War II when many baches – including 45 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 45 had two windows broken.

Later Bach 45 passed to Malcolm and Elsie's son Malcolm Gilpin and his wife Rosaleen. During the 1960s, the carriage was known to Taylor's Mistake residents as 'the party bach'. The bach is currently owned by the fourth generation of the Gilpin family.

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.

Bach 45 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 45 is valued by its owners whose family have looked after it for over 70 years.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 45 has architectural and aesthetic significance as an unusual local example of a converted railway carriage and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre

cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20th century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 45 reflects the typology and characteristics of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by its owner builder. After relocating it to its new site, James Hodge added a gabled roof, a porch and additional rooms, but the carriage origin of the bach is still clearly visible in the linear form of the building and surviving elements of detail such as doors, benches, windows and the pressed tin ceiling. The building has been little-altered since its initial adaptation more than 80 years ago.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.¹

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.

Bach 45 has technological and craftsmanship significance as an early and little-altered example of the conversion of a carriage (or tram) to a dwelling. The carriage was domesticated with additional spaces and a neatly bracketed porch, but its origins are unmistakable in the many carefully-crafted carriage features that remain including doors, windows and bench seats. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

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.

Bach 45 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the

¹ Merrifield

baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 45 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 46, also a converted carriage bach in terms of its form, details and materials. The bach is located towards the western end of the group of baches known as Rotten Row. Rotten Row is a linear group which faces the beach and the bay with the hills behind. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 45 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 45 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Gilpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings built from converted railway carriages to serve as baches in the middle years of the 20th century. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

A. Merrifield *An Exercise in Large Scale Joinery: restoration of three historic Wellington and Manuwatu railway carriages* 4th Australasian Engineering Heritage Conference, Lincoln University, 24-26 November 2014.

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1411
*BACH AND SETTING - 46 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 46 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor’s Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 46 is located towards the western end of the Row.

Bach 46 was constructed by brothers James and George Hodge in the mid-1930s for George. George Hodge followed his younger brother to Christchurch from London in the 1920s. He became an engineer with the Christchurch Tramways Board, serving as Permanent Way Superintendent (responsible for track work) from 1928 until his retirement. Sanitary inspector Francis Rogerson originally owned the vacant plot 46, which George was granted for a hut in 1934 by the Sumner Borough Council. Research to date suggests that brother James purchased the adjacent plot (45) at the same time.

Rather than construct new baches from scratch, George and James purchased a redundant railway carriage (A60) from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20th century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and carried across the beach. The task is said to have taken them six months. Once the two segments were in position on their respective plots, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. George remained at the bay and built a new Bach 32 for himself in c1945. Bach 46 was transferred to Lionel Gordon Pratley and his wife Rose in February 1941. The Pratley family only had use of their new bach for a year, and then World War II intervened. During the war when many baches – including 46 – were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 46 had six windows broken.

Following the war Lionel and Rose's older son Graham Gordon joined the Taylor's Mistake Life Saving Club – one of only two juniors competing at that time. Gordon became a club stalwart – competing, coaching, and serving as Club Captain (1949-1956) and President (1967-1972). He was made a life member in 1972.¹ Bach 46 remains in the Pratley family.

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.

Bach 46 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 46 is valued by its owners whose family have looked after it for over 70 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 46) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure

¹ Carpinter & Tutty pp 105, 122

has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 46 has architectural and aesthetic significance as an unusual local example of a converted railway carriage, and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically served as baches in the early decades of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20th century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 46 reflects the typology and characteristic of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by brothers James and George Hodge for George. After relocating it to its new site, the Hodges added a gabled roof and additional spaces, and clad most elevations in weatherboard. Initially Bach 46 closely resembled James' adjacent 45, with an open bracketed porch. Later – probably in the 1960s – this was enclosed. Although no elements of the carriage remain visible on the exterior, the height and linear form of the building convey its origins. Inside many original details remain, including windows, panelling and the pressed tin ceiling.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company (MWR) manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.²

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.

² Merrifield

Bach 46 has technological and craftsmanship significance as a vernacular building and an early example of the conversion of a carriage (or tram) to a dwelling, reflecting the building techniques and materials of the early and mid-20th century. The carriage was domesticated with additional spaces, a gabled roof and weatherboard cladding, but its origins are visible in the carriage features that remain including windows, panelling and the pressed tin ceiling. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

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.

Bach 46 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the western end of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 46 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 45, also a converted carriage bach in terms of its form, materials, details and scale. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 46 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but the area was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 46 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the

manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a converted railway carriage, and as a representative example of the small dwellings commonly built to serve as baches in the middle years of the 20th century, and adapted over time. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1446
*BACH AND SETTING - 48 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 48, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its long association with just two families (the Peters/Woodhouse and Rowe families) over the last century and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 48 is built on the sand and is the eastern-most of these baches.

The origins of Bach 48 are uncertain, but research to date suggests that it was built in the years around World War I. Evidence suggests that the builder was Charles Peters. Peters was an upholsterer and in 1919 he set up as a cabinet maker. In 1923 Peters' 'Oak Furniture Company' went bankrupt and he attempted to sell his bach to settle some of his debts, but it

was seized by a Mr Balkind, one of his creditors.¹ He recovered it and research suggests that Peters dwelt there more or less permanently during the 1930s.

During World War II Bach 48 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers. It was returned to Peters in September 1942. Peters died in 1943 and after his death, Bach 48 passed to his sister Rosina Woodhouse. In 1944, a year after Rosina and her husband John received Bach 48, they also purchased Bach 28. The family apparently used Bach 48 as their own holiday home, and 28 was let. Both baches were sold following John's death in 1964. Bach 48 was purchased by Trevor Rowe and his wife Ivy.

Ivy Rowe was a daughter of John Hobson who built the first bach (68) with his family in Hobson's Bay in c1907. The extended Hobson family occupied nearly all the dozen baches in Hobson's Bay. Ivy represented New Zealand in baseball in the 1940s, and encouraged her daughters to pursue sporting activities such as swimming. Her daughter Sandra joined the Taylor's Mistake Surf Life Saving Club (TMSLC), and her father is remembered as a lifelong supporter of the Club and the Bay.² Ivy's husband was also president of the Bach Owners Association for a period. Bach 48 is now jointly owned by their three daughters; many of their children are also involved with the TMSLC.

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.

Bach 48 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 48 is valued by its current owners whose family have owned it for over 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 48) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

¹ Press 17 March 1923.

² Carpenter & Tutty p. 278

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.

Bach 48 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 48 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, it was a small gabled weatherboard hut of probably one room, sitting side-on to the sea, well out on the sands. In the mid-1920s it was either rebuilt or rotated on its site so that the gable faced the sea. The front door was relocated to the side elevation and a new window placed in the front elevation. The bach remained in this form until after its purchase by the Rowe family. A fibrolite lean-to extension (a bunkroom) was added to the rear in 1967, giving the building an 'L' shaped footprint. A larger window was also inserted in the front elevation. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and the chimney was 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.

Bach 48 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. This bach began as a small weatherboard bach, with a bunkroom extension constructed of fibrolite in the late 1960s. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches meaning the alterations are specific to their 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.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 48 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 48 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are well-known Christchurch landmark as they are a prominent feature of the bay and the popular coastal walk there.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 48 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 48 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its long association with only two families; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand)

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Births, Deaths and Marriages website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1447
*BACH AND SETTING - 51 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 51, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor's Mistake Surf Life Saving Club (TMSLC) personality Norman Batchelor and the MacDonald family, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 51 is the western-most of those built on the beach.

The origins of Bach 51 are uncertain, but in accordance with the history of most Taylor's Mistake baches, it is likely to have been built in the years around World War 1. Research to date suggests that the builder was Albert Andrews. Andrews was born in London, emigrated to New Zealand in c1912 and settled in Lyttelton where he worked for the Railways and as a watersider. A number of watersiders established baches in the bay during the first wave of hut construction around World War I. In addition to Andrews, these included Henry Eastwick (Bach 42) and Tom Malloy (Bach 34). Andrews died in 1935.

After Andrews' death, his bach passed to Norman Batchelor. Batchelor was a leading figure in the TMSLC in the inter-war years as a competitor, instructor and administrator (including a term as Club Captain 1927-1929). Batchelor won national titles in backstroke and freestyle between 1921 and 1924. Bach 51 was one of the baches requisitioned by the army during WWII. The key was returned to the Batchelors in December 1942. In 1950 Batchelor and his family moved to Auckland.

When the Batchelors left Christchurch, their bach passed to Charles Jackson and his wife Elizabeth. When the Jacksons died within a few months of each other in 1961, their bach passed to John C. MacDonald. The bach remained in the MacDonald family until 2015 when it was sold to builder Dave Louw. Louw also owns Bach 62 in Hobson's Bay.

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.

Bach 51 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family until recently, and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 51) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 51 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit

owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 51 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 51 was a small gabled weatherboard hut of probably one room, sitting side-on to the sea. In the middle years of the 20th century, the bach was extended by the addition of two lower-gabled sections at either end. Research to date suggests that the building was clad in fibrolite at this time, and French doors inserted in the north elevation. The roof is corrugated iron and windows and glazed doors are timber framed.

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.

Bach 51 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement in the mid-20th century and the cladding of the bach in fibrolite followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches meaning the bach is very much of its 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.

Bach 51 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 51 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

known landmark in Christchurch walkers as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 51 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 51 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Norm Batchelor, and long association with the MacDonald family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its association with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1448
*BACH AND SETTING - 52 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 52, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor's Mistake Surf Life Saving Club (TMSLC) personality and early Olympic representative Len Moorhouse, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 52 is located in an elevated position at the southern end of the Point.

The origins of Bach 52 are uncertain, but research to date suggests that it is likely to have been built in the years around World War I. It was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by Len Moorhouse.

Leonard Moorhouse took up competitive swimming at the age of 18 with the Christchurch Amateur Swimming Club (CASC). As reigning New Zealand backstroke champion he

competed in the 100M backstroke event at the 1928 Amsterdam Olympics. He was also selected for the inaugural British Empire Games in Canada in 1930, but was unable to attend. At around the same time that he joined the CASC, Len also joined the New Brighton Surf Life Saving Club, but moved to the Taylor's Mistake SLSC, supported by Jim Ballin, the presiding president of the TMSLC and boss of Ballin's Brewery – where Len worked as an accountant. Moorhouse was a force within the TMSLC through until the late 1930s.

Moorhouse passed his bach onto an A. Wakelin; a fellow Ballin's employee, in the late 1930s.¹ Along with other baches in Taylors Mistake bach 52 was requisitioned during the war and was not returned to Wakelin until mid-1943.

After the war, Wakelin sold his bach to Horace and Emily Chapman. Horace was a fitter with NZ Railways. The Chapman family had been holidaying at Taylor's Mistake for some years in rented baches before 52 was purchased. In the mid-1980s, the Chapman bach came under threat when the Drainage Board proposed siting a sewer pipeline through the property, but this did not eventuate. After his parents passed away in 1986 Horace and Emily's son Ron sold Bach 52 to present owners Lynn and Tim Cook.

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.

Bach 52 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, and as part of the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 52 is valued by its present custodians, whose family have owned it for over 30 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 52) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

¹ Moorhouse resumed bach ownership at Taylor's Mistake for a short period after the war with the much larger Bach 54 (now destroyed).

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.

Bach 52 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 52 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 52 was a small skillion-roofed weatherboard hut of probably one room like most of the earliest baches at Taylor's Mistake. In the middle years of the 20th century, the bach was extended substantially to the south, effectively tripling its size. Unlike many other baches in the area that were altered around this time it retains its weatherboard cladding and lean-to roof and consists primarily of one main structure with a small section extending out to the rear. Rather than a timber deck it has concrete paths and areas to the north east and south east.

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.

Bach 52 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The choice of timber as the main construction material is comparable with the majority of baches built at Taylor's Mistake at this time, and many other baches around New Zealand, such as Rangitoto and Tongaporutu River. It is notable in this context though that the mid-20th century extension did not use the cheaper fibrolite of the time as other baches in the area did, but retained its original material. The building is constructed on an area supported by retaining walls with a flight of steps required to access it, necessitating some engineering ingenuity by the original builder. That it survived the Canterbury earthquakes is evidence of the care taken in the construction of its base.

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.

Bach 52 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West End are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, one is a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 52 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 52 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but the area was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 52 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure and early Olympic representative Len Moorhouse; and as part of the Taylor's Mistake bach community well-known in Christchurch. The building has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its connection with surf lifesaving and for the frequent artistic representation of the group of baches. It has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time.. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century, along with some ingenuity relating to its position on a base supported by retaining walls. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Len Moorhouse Wikipedia

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1449
*BACH AND SETTING - 55 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 55, Shangi-La, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor's Mistake Surf Lifesaving Club (TMSLC) personality Daryl Neate, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 55 is located in an elevated position at the southern end of the Point.

The origins of Bach 55 are uncertain, but it was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by R. Carpenter. Research to date suggests this was Ronald (Ron) Carpenter, a motor cycle mechanic and competitive motor cycle racer of the late 1920s and 1930s.

During World War II when baches were requisitioned by the army for billeting soldiers bach 55 was not – research to date suggests that this may have been because it was serving as a

dedicated 'Surf Club Hut' at the time.¹ After the war, Bach 55 passed into the possession of Herman Dunlop. Dunlop was the son of a publican and was briefly a licensee himself before joining the police force in the late 1930s. Like Ron Carpenter, he was also a motor cycle racer in his youth. When Dunlop relinquished his bach around 1950, it passed briefly to Mr P. Smith before being purchased by car dealer Victor Neate and his wife Zella in c1955. Their son Daryl joined the TMSLC as a 'nipper' in the late 1950s, and became one of the club's (and indeed New Zealand's) most successful competitors. During a 40 year career he won 35 gold, 22 silver, and 21 bronze medals at National Championships, and represented New Zealand twice (in South Africa in 1973 and Australia in 1974). Away from competition, Neate served the TMSLC as a patroller and coach, and was Club Captain 1971-1974. He was inducted into the NZ Surf Life Saving Hall of Fame in 1985, and was made a Life Member of the TMSLC in 2017. Bach 55 remains in the Neate family.²

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.

Bach 55 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, its direct connections with the TMSLC and as part of the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 55 is valued by its present custodians, whose family have owned it for over 60 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 55) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 55 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

¹ Army – Hut Owners List, c1942 (TMA archive)

² TMSLC website – Life Members

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 55 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 55 was a small skillion-roofed weatherboard hut of probably two rooms. In the middle years of the 20th century, the bach followed the growing trend of the time and was rebuilt into a substantial fibrolite dwelling, making it the largest of the Taylor's Mistake baches. The bach sits on a substantial concrete base which creates a deck area extending across the beach frontage. Windows are timber framed, and dominate the beach frontage. The name is spelt out on a sign attached to the fascia board.

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.

Bach 55 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. This has ensured it survived the Canterbury earthquakes.

CONTEXTUAL SIGNIFICANCE

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

Bach 55 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 55 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 55 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 55 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Daryl Neate; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its direct connections with the surf lifesaving, for its longevity of ownership within one family, and for the area's frequent artistic representation. The building has architectural and aesthetic significance as an example of the vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016* B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand) *Births, Deaths and Marriages* website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

'Life Members' Taylor's Mistake Surf Lifesaving Club website

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1450
*BACH AND SETTING - 58 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 58 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor’s Mistake Surf Club; for its connection with sportsman and caterer Alec Thompson; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 58 is perched on a terrace at the nose of the ‘The Point’ which divides the West End of the ‘Big Bay’ at Taylor’s Mistake from Hobson’s Bay. The present bach dates from 1936.

The earliest history of Bach 58 – like that of many of the Taylor’s Mistake baches – is uncertain, but it was in-situ by 1921. By 1932 it was owned by Alexander (Alec) Thompson. Thompson took up the sport of boxing, becoming a successful welter-weight fighter in the city during the 1920s. After retiring from the ring, he became a trainer and operated his own gymnasium during the 1930s. In 1936 he helped found the Marist Old Boys Boxing Club, and in 1939 he was on the committee of the Christchurch Boxing Trainers Association. In addition to boxing, Alec Thompson also joined the Taylor’s Mistake Surf Life Saving Club (TMSLC) in the 1920s and became a regular competitor. In the early 1930s Alec leased his bach to a

group of young TMSLC members known collectively as the 'The Bashful Boys'.¹ He then applied to the Sumner Borough Council for permission to build a new hut on the former tearooms site, close to the surf club pavilion. This was denied on the basis of a 1923 council decision that no further baches be permitted in this locality because of the impediment they posed to public access to the beach.² Subsequent to this decision Thompson returned to Bach 58, which he rebuilt in 1936.³

During World War II the new Bach 58 was occupied from 11 December 1941 until April 1943; a period for which the Thompsons were paid £44/2/2 in rent.

The Thompsons retained their bach for 40 years until the late 1970s, when it was sold to Mrs Claydon, proprietor of the Marine Service Station in Sumner. The present owners acquired it in the 1990s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 58 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its links with the TMSLC, its longevity of ownership within one family, and the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 58) is the connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 58 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

¹ Tutty and Carpinter p 63.

² Sumner Borough Council minutes 09/12/1930.

³ Ibid 29/01/1936

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 58 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. No clear images of the first Bach 58 have been sighted, but it appears to have been a small lean-to structure. By 1930 this had either been replaced or altered and had a gabled roof. The bach as it stands today is the larger rusticated weatherboard hip-roofed building that Alec Thompson built or rebuilt in 1936. Subsequent alterations include new windows inserted in the 1960s or 1970s. In terms of the evolution of bach design at Taylor's Mistake, it marks the transition between the simple lean-to's of the 1910s and 1920s and the more substantial fibrolite dwellings of the post-war period.

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.

Bach 58 has technological and craftsmanship significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20th century. The changes over time followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above.

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.

Bach 58 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is prominently located on the toe of 'The Point' separating the West End of Taylor's Mistake's 'Big Bay' from Hobson Bay. Low cliffs fall to the sea in front of the building. The four baches at The Point are closely co-located. Rocky or concrete retaining walls and steps provide support and access. Decks are a common feature of these baches. They are predominantly light in colour, although one is painted dark tones. Window and doors are timber framed, with some later windows in aluminium. Roofs are clad in corrugated iron, and are mono pitched or low pitched hipped forms. Cladding is in weatherboard, corrugated iron or fibrolite and is sometimes mixed. Bach forms are boxy and rectangular.

Bach 58 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 58 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 58 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor's Mistake Surf Life Saving Club; for its links with sportsman and caterer Alec Thompson; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its longevity of ownership within one family, connections with surf lifesaving and the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century baches in New Zealand. It has contextual significance on its site and within its setting, for its prominent location on The Point between Hobson's Bay and West End, and for its shared physical characteristics with baches in the immediate and wider area. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

Taylor's Mistake Association files (privately held)

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoop, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1451
*BACH AND SETTING - 60 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 60 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with Matthew Wilson and subsequent owners, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

Bach 60 is perched on a terrace at the foot of the steep hillside at the eastern end of Hobson Bay, above the concrete steps which provide the principal access to the bay. The site of Bach 60 was initially the location of the hut belonging to early Taylor's Mistake identity 'Uncle' Cooper. Uncle - as everyone knew him – settled at Taylors Mistake in about 1913. An American, Uncle's origins and personal history are otherwise uncertain. His hut was known as 'Uncle's Halfway Tavern' as it was reputedly halfway between Sumner and the Godley Heads lighthouse.¹ Uncle died at the beginning of World War II.

In 1940, Matthew Wilson was granted permission by the Sumner Borough Council to build a new hut on Uncle's 'old site'. He also undertook to create steps over the brow of the hill to

¹ P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016* pp 86-87.

enable better public access to Hobson's Bay, and to sell his previous hut.² During the 1930s Wilson was a member of the Taylor's Mistake Surf Life Saving Club (TMSLC). During World War II the new Bach 60 was occupied from 1 December 1941 until April 1943; a period for which the Wilsons were paid £44/2/2 in rent.

When Wilson died in 1962, Bach 60 passed to his wife. In the mid-1960s it was transferred to a Mr K. O'Keefe – who appears to have been resident in the Waikato. By the early 1970s it was owned by L. M. Reynolds of Papanui, and then by E. J. Little of Parklands. By the late 1970s, it had been purchased by Oliver and Juliana Brauer, the proprietors of the Sumner Pharmacy. After the Canterbury earthquake sequence of 2010-2011, it was sold to its present owners.

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.

Bach 60 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its association with the TMSLC, and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 60) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 60 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

² Sumner Borough Council Minute Books 23 September 1940. The location of Matthew Wilson's previous hut has not been established, but it may have been between today's baches 62 and 63, which as 55 belonged to a Mrs L. Wilson in 1932, but does not appear in any later lists.

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 60 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life in 1940 as a single-level weatherboard building of a couple of rooms. Later a fibre-cement first floor was added – accessed via an external stair and terrace. Research to date suggests that this would have been around 1966 when alterations were made to the bach, although exactly what they were is not known. As it stands today, the building fits the typical modernist mid-century bach typology, with its larger windows, mono-pitch roof and commercial materials. Windows are timber framed. The tight site encouraged the addition of a second floor; and a tall narrow form. In this regard it resembles its neighbours and contemporaries Baches 49 and 64. The bach was damaged during the Canterbury Earthquake sequence of 2010-2011 when the retaining wall in front gave way and was unoccupied for a period. The wall and building have been subsequently repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 60 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches and was constructed from fiber-cement rather than the original weatherboard. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials, which is demonstrated in the upper storey of this bach. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. Although this has required rebuilding after the Canterbury earthquakes it has been able to be repaired and the building has been retained.

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.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 60 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on a terrace at the foot of the steep slopes at the eastern end of Hobson's Bay, and set into the cliff face. The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 60 relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The retaining walls and stepped access are a key part of the setting of this bach as they are a reflection of the construction of the bach directly within the cliffscape and are a feature of this section of the larger bach group, as are the more neutral colours blending with the surroundings.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 60 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 66 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand, for its connection with Matthew Wilson and other owners, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of the family ownership associated with, its connection with surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Taylor's Mistake Association files (privately held)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 13 OCTOBER 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 1452
*BACH AND SETTING - 69 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 69 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with the early history of the Taylor's Mistake Life Saving Club, publican Alfred Barrett, his daughter and her family, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It is also of historical significance for its connection with military defence history.

Bach 69 is located on a former pillbox beneath the cliffs of Hobson's Bay. It is the second bach on the site and dates from 1957.

Research to date suggests that the first Bach 69 was built by Alfred Barrett in the years around World War I. Barrett was publican at the New Zealander Hotel in St Asaph Street (1923-1930 and 1934-1943), with a period at the Hororata Hotel (1931-1933) in between. He was an inaugural member of the Taylor's Mistake Life Saving Club (TMSLC) in 1916 and served as first club captain and as an early instructor and patrolman. Barrett was closely involved with the construction of the first pavilion and was one of two club delegates who represented Taylor's Mistake at the first meeting of the Canterbury Surf Life Saving Association. Although his active involvement with the club appears to have wound down in the early 1920s Barrett later served as club patron for two periods (1943-1946 and 1947-1956) and maintained a bach at the Bay for another three decades.

During World War II Bach 69 was first occupied by troops between December 1941 and late 1942. Around 1941 a substantial pill box (also described as a gun emplacement) was constructed in front of Bach 69 to provide covering for machine gun fire across Hobson's Bay in case of a possible landing.

In about 1947 the bach was destroyed by a slip. Barrett subsequently purchased nearby Bach 64, which he retained until his death in 1957. The site of Bach 69 sat vacant for a decade until Mrs and Mr Dorreen (Mrs Dorreen was Barrett's daughter) of Sumner built a new Bach 69 on top of the redundant pillbox in 1957. The Dorreen children were involved with the TMSLC. After 50 years with the Dorreen family (and 90 years of family association with the site), Bach 69 was sold to Damon Hagaman in c.2009. A property investor and company director, Hagaman is a son of the late Earl Hagaman, owner of the Scenic Hotel Group.

The bach is unusual in the bay in that it came through the earthquakes undamaged and remains occupied. The only other Hobson's Bay bach that did so is Bach 70 which is built higher up on the hillside.

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.

Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 69) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families for long periods of time, as with Bach 69 has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 69 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 69 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, materials and the way in which its construction made use of a pre-existing feature. Built in 1957, with its mono-pitch roof, fibre-cement cladding and large timber framed windows, Bach 69 is an exemplar of the mid-century bach. It is (unusually) located on top of a pillbox/gun emplacement constructed in c1941 from concrete but camouflaged with local stone. This retains the gun openings. The deck of the bach is jettied out over the rocks from the pillbox, supported on metal poles.

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.

Bach 69 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century, and also illustrating military concrete pillbox construction. The construction of the bach in 1957 followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches. The building is constructed on the previously built pillbox, and then jettied over the rocks supported on metal poles, demonstrating clever use of the existing structure and some ingenuity on the part of the builders.

CONTEXTUAL SIGNIFICANCE

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

Bach 69 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

The bach stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The pillbox is a key part of the setting of this bach as it is a reflection of the construction of the bach directly within the cliffscape. The dark green and red colours of this bach are stronger than the colours of the group of baches in Hobson's Bay.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 69 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. This includes defence activities – the pillbox construction by the army. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 69 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the TMSLC and publican Alf Barrett; as part of the Taylor's Mistake bach community – well-known in Christchurch and for its connection with military defence history. Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites and altered over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century and making use of the existing pill box structure that it is located on top of. Bach 69 has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach 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:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Births, Deaths and Marriages website

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Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1453
*BACH AND SETTING - 70 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 70 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its connection to the eponymous Hobson family of Hobson’s Bay, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 70 is located high on the hillside at the far western end of Hobson’s Bay, looking back over the bay’s cliff-side baches. Research to date suggests that the bach was built by cabinet maker Ernest (Ernie) Hooker in the period around World War I. Born in England, Ernie came to New Zealand with his family in the late 1880s. Like many Taylor’s Mistake bach owners, he belonged to the Linwood Rugby Club. In 1945 he sold his bach to David Scott and his wife Elizabeth. Elizabeth was the daughter of Thomas (Tom) Hobson, the eldest son in the large Linwood-based family of John and Susannah Hobson, who began holidaying together at Taylor’s Mistake before the turn of the century and built *Whare Moki* (Bach 68) - the first of many family baches in Hobson’s Bay - in c1907. David and Elizabeth had two children – Alison and David (known as Harley). Harley took over Bach 70 from his parents, retaining it for thirty years until 2009 when he sold it to the East family.

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.

Bach 70 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

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.

Bach 70 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 70 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began as a small gabled board and batten hut of one or two rooms. Modest additions have been made over the years. In the 1970s a small flat roofed extension was made to the south elevation, and later, a similarly-scaled bathroom extension to the north. The roof is corrugated iron and windows are a mix of timber framed and metal/aluminium. French doors open on to a deck which runs around the front and side of the bach, with wire balustrading. The bach remains in good condition and in use following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 70 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Timber construction of entire buildings using board and batten could be seen in the late 19th century, as well as the early 20th, generally using local timber. In addition, it was occasionally used as a decorative feature on bungalows and in the mid-20th century on architect-designed buildings.¹ Its use on bach 70 aligns with the use of board and batten at the turn of the 20th century as a more common vernacular product. Board and batten is also used in some of the historic baches on Rangitoto Island and Tongaporutu River.

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.

Bach 70 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 70 stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the Bay which is a popular local destination for recreation activities.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 70 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. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 70 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the eponymous Hobson family of Hobson's Bay; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it

¹ <https://www.renovate.org.nz/bungalow/walls-and-claddings/wall-cladding-original-details/>

signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach 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.

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REPORT DATED: 14 OCTOBER 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 1405
FORMER DWELLING/STUDIO, GARDEN AND SETTING,
THE SUTTON HERITAGE HOUSE AND GARDEN -
20 TEMPLAR STREET, CHRISTCHURCH**



PHOTOGRAPH: A. OHS, 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.

This dwelling/ studio, garden and setting are of high historical and social significance for their association with William (Bill) Sutton, an important New Zealand artist and long term lecturer at the University of Canterbury. The house is a rare reminder of the residential environment in the vicinity of the Avon River that was largely demolished following the large scale damage to land and property caused by the Canterbury Earthquakes.

The house at 20 Templar Street was Sutton's home and workplace for 37 years. He produced many of his renowned works there. Sutton was born in Christchurch on 1 March 1917 and was educated at Sydenham School, Christchurch Boy's High School, Canterbury University College School of Art (1934 – 1938) and the Anglo-French Art Centre London (1947-48). He was a lecturer at the School of Fine Arts at the University of Canterbury for 30 years (1949 – 79); a council member (1949 – 60) and vice-president (1965-67) of the Canterbury Society of Arts; a member of the

Visual Arts Advisory Council and QEII Arts Council and a trustee of the National Gallery National Museum and War Memorial. William Sutton received many major art awards and fellowships including: Canterbury College Medal (1937), QEII Arts Council Fellowship (1973), Companion of the British Empire (1980) and Governor General's Award in 1984. He died on 26 January 2000.

Sutton was one of Canterbury's most important 20th century landscape painters and today his works are in public and private collections throughout New Zealand and overseas. Many of these works including dozens of portraits of some of the most eminent figures of the day in law, education, medicine and many other professions were painted in his Templar Street studio where he lived and worked between 1963 and his death in 2000.

The purpose-built dwelling incorporating a studio enabled Sutton to paint and store his artworks, accept formal portrait commissions in much greater numbers and to explore other media, particularly printing. Sutton had an Albion press which he used to set up what he called Templar Press.

The interior of the house and the garden are of high historical and social significance because they evidence Sutton's way of life and work and are able to convey with immediacy the way of life of one of New Zealand's most important artists and thereby provide valuable context and insight into his work.

Following Sutton's death in January 2000 the property was briefly owned by the William A. Sutton Trust before being sold to former Christchurch Art Gallery Director, Neil Roberts. One of the conditions of that sale was that a covenant be placed on the title, which meant that the house and surrounding garden are to remain unaltered in perpetuity. This was entered into with the Christchurch City Council in August 2002.

The land sustained some liquefaction as a result of the February 2011 earthquake and some lateral movement occurred to the house. The owner vacated the property after essential services to the area were cut off. The Canterbury Regional Earthquake Authority (CERA) announced on 23 March 2012 that 20 Templar Street was to become part of the area of land designated as Red Zone, and owned by the Government.

Ownership transferred to Land Information New Zealand (LINZ), who undertook repairs and strengthening works in 2019/2020. On completion of the works, LINZ transferred ownership to the Christchurch City Council. The Sutton Heritage House and Garden Trust, formed in 2019, plan to manage the property as a house museum and cultural destination. An Artist in Residence programme has been established.

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 property is of high cultural significance for its association with a notable New Zealand painter, who made a significant contribution to the cultural life of New Zealand, and his way of life.

The building holds a similar cultural significance as other important artist residences in New Zealand such as the Rita Angus house in Wellington and the Colin McCahon house in Auckland. The Dame Ngaio Marsh house is a comparative local example.

There is commemorative value in the house which provides a connection with and understanding of the artist and his works.

The house with its studio and garden demonstrate Sutton's way of life as an artist which was to work and live from the same location and be closely connected with natural features. He produced many of his most notable works at the property, and hosted social gatherings there.

Following the Canterbury Earthquakes, and the designation of the land on which the property sits within the Red Zone, there was public concern expressed for its future. Some City Councillors expressed a desire to save the dwelling and studio in 2012 (*The Press*, 'Councillors want to save artist's former home', Lois Cairns, 4.9.2012). A Trust – the Sutton Heritage House and Garden Charitable Trust - was formed in 2019 to secure its ongoing use, and public accessibility. It is important as heritage which survived large scale post-earthquake demolitions in the city.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling/studio and garden, are of high architectural and aesthetic significance as they were purpose-built for Sutton, to a design by fellow artist and sculptor Tom Taylor in 1961. The building relates stylistically to local interpretations of Modernist architecture, and the studio is the main focus of the building.

The house retains a very high degree of originality, and clearly evidences its built purpose and use as an artist's residence and studio. Taylor, a lecturer in sculpture at the University of Canterbury's School of Fine Arts from 1961-90 had studied architecture for two years and came up with a design that successfully incorporated a compact two-storey residence and studio. Taylor also designed several other houses in Christchurch.

The house has a single storeyed studio and glasshouse at the western end, and a two storied living areas to the east. The roof is mono-pitched. Cladding is vertical tongue and groove timber. The windows are timber framed. A garage is incorporated, with a garage door facing the street. A balcony with timber balustrade overlooks the garden on the north façade.

Conservation and repair works were undertaken in 2019/20. This included replacement of rotten timbers, repair of fibrous plaster wall and ceiling linings, installation of structural bracing (requiring replacement of some wall claddings and linings), the removal of the damaged section of block wall to the street boundary with a view to reconstructing it, and removal of the Paulownia tree adjacent to it. Disabled access was added from the garage to the living room with a revised garage door to replace the later galvanised steel garage door and an enlarged internal door. Other changes include a new fence along the original north boundary line, two gates in the fence at the north-east corner of the property and bricks laid in the previous location of a vegetable garden.

The dwelling features a terrace along the front, and a patio. The house was designed to maximise light - a high bank of windows runs along the back wall of the studio space, which was also used for living and entertaining. The house combines elements of the traditional colonial cottage (pitched roof, veranda) with modernist elements (boxy rear section). External timber cladding is vertical; windows are timber framed.

The whole interior is considered to be part of the heritage item because of the large extent of heritage fabric that remains throughout. The interior layout features a small private upstairs space and large studio/living room downstairs, which comprises a third of the floor plan. Built in bookcases, and the original kitchen joinery remains, with sliding cupboard doors, to the original design by Taylor. The form, spaces, materials, structural elements, ceilings, walls, joinery, doors, fittings, hardware, stairs, balustrades and steps, built-in furniture, finishes, flooring and design elements are highly intact. The balustrade in the dining room is made of New Zealand beech. The log burner and tiled hearth were later additions made by Sutton and are therefore also associated with the artist. A decorative plaster cast (from the former Arts School collection) is built into the south wall of the studio. The shelving wall incorporates a Fijian tapa cloth backing, purchased by Sutton in the 1950s. Sutton's easel and portrait chair remain in the house.

Sutton developed and planted the garden. The garden is of high architectural and aesthetic significance for its plantings, brick paths, brick terrace, walls, gates, established trees and layout. Plantings include cabbage trees, camellia, lancewood, nerium, white rata, rhododendron, callistemon, grapefruit, kowhai, paulownia, lemon, feijoa, aralia, karaka, winter sweet, quince, aucuba, aralia, prunus, embothrium, and chaenomeles. The garden features areas of distinct character as a result of the plant palette and use.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling and studio are of significance as the methods and materials used reflect the practices of the period, with a particular attention to the quality of materials and detailing on the interior and exterior.

The wall to the street is of unpainted concrete block, and the garden features a brick courtyard and paths as well as concrete paths. The exterior is characterised by the use of vertical timber cladding. Stained and painted timber also features on the interior for built in furniture, exposed beams, doors and trims. Tapa cloth and a decorative plaster work feature in the studio.

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/studio, garden and setting have high contextual significance for the way the house is placed in its original garden setting, and for the design of the garden. The garden, front gates, street wall and plaque are ancillary features that have significance in the setting of the house. In landscaping the property Sutton incorporated a path and courtyard paved with bricks recycled from the demolition of a local hotel. One of Sutton's interests was his garden which he developed and planted soon after he began living at Templar Street. He established many trees and exotic plants. A number of his more substantial plantings have matured and remain today. Trees reach towards the upper storey balcony and there is an integration between the house and garden. The wider context of the dwelling within a residential

area has significantly changed since the large-scale demolitions that followed the Canterbury Earthquakes.

When the title was transferred to the Council the original section had been extended with the addition of two adjacent empty sections to the north to allow for the development of the property as a house museum. The setting for the dwelling/studio consists of the original property, which includes Sutton's established garden, as well as the adjacent properties, formally 22 and 26 Harvey Terrace, that are now integrated into the future of the site.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The property is of archaeological significance as there is early documented activity on the site. The property is located close to the Ōtākaro (Avon River), which was an important part of the interconnected network of traditional travel routes for Ngāi Tahu, and which supported numerous kāinga mahinga kai (food-gathering places), where birds, fish and plants were harvested and gathered¹.

The property at 20 Templar or Templer Street as it was known until 1917 has had only four owners since it was subdivided from rural section 33 in 1894. The first purchaser of the site was Christchurch soda water manufacturer Ernest William Griffin and his wife Sarah Griffin. The Griffins lived at this address for several years before renting the property. In 1928 Mrs Griffin sold 20 Templar Street to Christchurch electrical engineer Colin Curtis who also rented the property out. Curtis sold it to R.C Millar (builder) who later sold it, as a vacant section, to Sutton. The adjacent properties that now form part of the setting both had the original villas at the time of the Canterbury earthquakes; both are now demolished.

ASSESSMENT STATEMENT

William Sutton's dwelling/studio, garden and setting, including the whole interior, are of overall high heritage significance to the Christchurch District, and also have heritage significance nationally, considering Sutton's standing as a New Zealand artist.

The dwelling/studio, garden and setting are of high historical and social significance for their long term connection with Sutton and his work. They are of high cultural significance as the residence and workspace of an important New Zealand artist, illustrating his way of life. The dwelling/studio, garden and setting are of high architectural and aesthetic significance for their mid-century architectural design by Tom Taylor and are of high contextual significance for the integration of the house with its garden. The dwelling is of technological and craftsmanship significance for its use of standard methods and materials of the time with particular attention to the quality of materials and detailing. The property is of archaeological significance for the early history of activity on the site, and potential to provide evidence of this.

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REPORT DATED: 5 OCTOBER 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 1455
*FORMER WOODHAM PARK CARETAKER’S DWELLING
AND SETTING -
157 WOODHAM ROAD, CHRISTCHURCH***



PHOTOGRAPH: A OHS, 12 MAY 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 former Woodham Park Caretaker's Dwelling and setting are of historical and social significance for their association with Woodham homestead and the Palairet, Shands, Whitcombe and Ivimey families and in particular with its later use as a Council owned public reserve - Woodham Park. It is also associated with the first caretaker Mr A.G Neave, and subsequent caretakers and their families who lived in the house.

The property was originally part of Rural Section 125. The section of land which became Woodham Park and the site of the caretaker's house was owned by John Gwalter Palairet from the 1870s, and was passed on to family following his death in 1878. John lived there with wife Jane and their children - sons - Gwalter, Colthurst and Rowland and daughter Ellen Susanne, who married barrister Henry Slater.

Research to date does not provide a date for the construction of this early house, however it may have been built in the 1870s for Palairet. A house 'of five good rooms, with stable and four acres grass' – possibly Woodham - was advertised for rent in March 1893 by R Palairet, one of John's sons.

The land has a history of subdivision and changes in ownership. In 1900 and 1909 George Hawkes Whitcombe, of the printing company Whitcombe and Tombs Ltd, purchased some of the land. Whitcombe died in 1917. Following Whitcombe's death the house and

approximately 4 acres were on-sold to Robert Shand, a brewer and his wife Lucia. The Shands lived at 'Woodham' until 1936 when the property was advertised for sale. At this time it was described as a substantially built two-storeyed residence with garaging for two cars, loose-boxes (accommodation for horses) and a loft. The property was 3 acres, 1 rood and 5 perches when Frederick Elder Ivimey purchased it from Lucia Shand in 1937. Ivimey was a Captain in the South Island Regiment. He lived at 'Woodham' until 1939 before being recalled for War service. In December of that year he offered the property to the Council for a children's park noting that much of his motivation to do so was to prevent the landscaped grounds of 'Woodham' from being sub-divided.

Having inspected the grounds and house, the Parks Committee agreed that it would be an ideal children's playground and neighbourhood park by virtue of its location, size and maturity of planting and it was formally purchased in October 1940 for £2280. The Park was officially opened by the Mayor and Chairman of the Parks Committee in November 1942.

Council decided to demolish the Woodham homestead and utilise any salvageable materials to construct the caretaker's house and a park pavilion. Demolition of the former residence in July 1941 revealed that exterior timbers were in poor condition and not as much was able to be able to be reused as planned. The City Engineer presented a sketch plan of the house to the Chairman and Members of the Abattoir and Reserves committee on 4 August 1941. The Caretaker's House was under construction in November 1941. Painting, papering and installation of electric light fittings were completed and the house was ready for occupation by February 1942.

There was a Council policy at the time to acquire, wherever possible, a large property in each congested district in the city and convert it to a park and open space for the benefit of the residents (The Press, 8 April 1946, pg 2)

In 1941 Council's activities were restricted to routine maintenance works due to war work. The remodelling and improvements at Woodham Park along with the caretakers house were noted as some of the few new activities in the City by Mayor E.H. Andrews in his review of December 1941 (The Press, 31 December 1941, Pg 9).

Mr A.G Neave was appointed as the first caretaker in Feb 1942. He was 34 years old, married with three children, employed for some years with the Reserves Department (under schemes 5 and 13 –possibly related to Depression era employment relief) and was a resident of the area. His son William Reece Neave was killed on active service in the Air Force (he was a Sergeant Air Gunner) in July 1944 (Ashburton Guardian, 6 July 1944, Pg 4). The Christchurch City Council expressed sympathy for Mr Neave at a meeting on 19 July 1944 (The Press, 20 June 1944, Pg 4). Neave was still the caretaker in 1959 when he won a section of land in a raffle related to Town Hall fundraising. He noted at the time that he expected to retire in four years. Neave was a life member of the North Linwood-Dallington Burgesses' Association (The Press, 26 December 1959, Pg 4).

Mr K.L Chestney is noted as being the caretaker in 1974. The caretaker role included arranging to accommodate the many events in the park such as the children's Christmas Party of the Chch Deaf Club Inc. in 1974.

The house had a resident caretaker up until 1996 and was subsequently a Parks staff residential tenancy until 2009. The house has been vacant since 2009. Only in special circumstances are Parks staff required to live on site nowadays.

In 2022 Parks Staff recommended to the Linwood-Heathcote-Central Community Board that the buildings be demolished, and the vacant land be landscaped to make the park more visible from the street frontage for safety and public awareness of the facility, and also to plant the area. Demolition was opposed by heritage interest groups, which also suggested that the building should have heritage status.

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 Woodham Park Caretaker's Dwelling and setting are of cultural significance as they illustrate the way of life of a park caretaker and their family from the 1940s, as well as the practice in this period of sextons and park caretakers living on the site that they serviced. The late 20th century change in use of the dwelling being rented out demonstrates changing attitudes to working and living arrangements with people more commonly preferring to live separately from their place of work. Heritage interest groups expressed opposition to the possibility of Council demolition of the house in early 2022.

The park and provision for associated on site caretaker role reflects the importance of public recreation to the people of Christchurch. This was a period in town planning theory, which prioritised development of play facilities for children as well as responding to identified physical welfare and recreation needs in line with the 1937 physical Welfare and Recreation Act.

The establishment of the park reflects a phase in town planning when there was a move towards providing for adequate numbers of recreation or neighbourhood parks in residential areas. It also reflects the common occurrence in Christchurch whereby the Council purchased large homesteads with substantial grounds for recreation purposes. This typically occurred once the properties passed out of family ownership because the property extended beyond most modern families' needs. Other examples include Avebury House, Abberley Park (part of the homestead remains onsite) and Elmwood Park.

The property is located within the wider cultural landscape of the Ōtākaro - Avon River which was an important part of the interconnected network of traditional Ngāi Tahu travel routes, particularly as an access route through the swampy marshlands of Christchurch. The mouth of the Ōtākaro was a permanent mahinga kai, and the river supported numerous kāinga mahinga kai (food-gathering places). (Kā Huru Manu).

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 Woodham Park Caretaker's Dwelling and setting are of architectural and aesthetic significance for their design and materials, some of which were salvaged from the earlier house on the site. It is noted in Council records that windows and doors from the Woodham homestead were reused in the Caretakers cottage.

The house retains its heritage fabric to a high degree. The layout of the house remains intact. The front door faces Woodham Road and is accessed through a simply decorated porch. A high timber dado in dark shellac finish features in the hallway. The central hallway includes a linen cupboard and telephone shelf, both in dark finished timber. The master bedroom, second bedroom, toilet, bathroom and lounge are accessed from this hallway. The lounge features timber panelling, and a tiled fireplace. Window sills and surrounds, along with the doors and architraves are all in a dark finished timber – probably shellac. Original light switches remain throughout including Bakelite/early plastic switch plates. Original kitchen cupboards remain, and a small inbuilt metal food safe remains.

The house features a variety of fenestration – possibly due to some of it having been salvaged from the demolished Woodham homestead. This includes a large, fixed three paned window and multi-paned casement windows either side of a large central single paned window in the lounge. Two leadlight windows are located in the sunroom, which is entered through French doors from the open plan dining and kitchen area. The kitchen area features a multi-paned window within an extended bay. The bathroom includes an original built in mirrored cabinet.

The wash house is within the house, but accessed through a separate external door. This contains the original concrete double tub, timber wall linings and shelving and cupboards. The house has a concrete ring foundation, with timber floor. It would appear that a salvaged door and sash windows have been used in the garden shed which is in a dilapidated state.

The house in its planning illustrates modern trends in architecture with its large windows and unframed glazing, and open plan kitchen and dining nook. The house is oriented towards the sun and includes a sunroom on the north corner. In this respect it has similarities with the Engineer's House at Halswell Quarry, designed by Evart Somers, acting City Engineer and designed in 1939.

Although it is noted that slates from the previous homestead were used for roofing, the Caretakers residence is now roofed in corrugated iron.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the large extent of heritage fabric that remains throughout. Interior features include the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. These are highly intact and reflect the period in which the house was constructed, and its history of residential use.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Caretakers Dwelling and setting are of technological and craftsmanship for its construction, materials and finishes, which reflect the standards, technology and skills of the period in which it was built. The house is of timber weatherboard construction, and features timber panelling which has a shellac finish and leadlight windows, as well as original joinery and hardware. The setting features a stone wall, timber gate and stone edging that demonstrates techniques and craftsmanship skills of the period.

CONTEXTUAL SIGNIFICANCE

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

The former Caretakers Dwelling and setting are of high contextual significance for their location adjacent to Woodham Park, for the relationship of the house to the garden and for the landscaping design of the garden. The setting consists of the immediate area around the house, which is fenced off from the park in 2022, but which is not located on a separate land parcel to the park.

The house is situated to the east of the Woodham Road entrance to Woodham Park. The house relates to the park in terms of the design of the wall and gate at its frontage. The house is similar in materials, scale, form, age and design to other houses in Woodham Road.

The frontage of the property features a rubble basalt wall with crenellations and a set of original timber gates which were of the same style as gates which originally featured at the park entrance next door. The garden contains established trees and shrubs, including rhododendron, fuschia, buxus, cherry blossom, cabbage tree, and a golden totara. The driveway and garden are laid out with Halswell quarry stone edging.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

The former Caretakers Dwelling and setting are of archaeological significance because of the potential to provide evidence of human activity, including that prior to 1900. The property is located within the wider cultural landscape activity by Ngāi Tahu for travel and mahinga kai. There is a history of European occupation, farming and planting of the site since at least the 1870s.

SUMMARY ASSESSMENT

The former Woodham Park Caretakers Dwelling, including the whole of the interior, and setting is of overall significance to the Christchurch district including Banks Peninsula.

The former Woodham Park Caretaker's Dwelling and setting are of historical and social significance for their association with Woodham homestead and its later use as the home of caretakers for the adjacent Council owned public reserve - Woodham Park. The former Woodham Park Caretaker's Dwelling and setting are of cultural significance as they illustrate the way of life of a park caretaker and their family from the 1940s, as well as the practice in this period of caretakers living on the site that they serviced, and the changes in this over time. The property is located within the wider cultural landscape of the Ōtākaro (Avon River) which was an important part of the interconnected network of traditional Ngāi Tahu travel routes and which supported numerous kāinga mahinga kai (food-gathering places). The dwelling and setting are of architectural and aesthetic significance as a 1940s dwelling which has retained a high degree of integrity in terms of its original layout, materials, finishes and its garden setting. The former Caretakers Dwelling and setting are of technological and craftsmanship for its construction, materials and finishes, which reflect the standards, technology and skills of the period in which it was built. The former Caretakers Dwelling and setting are of high contextual significance for their location adjacent to Woodham Park, for the relationship of the house to the garden and for the landscaping design of the garden. The former Caretakers Dwelling and setting are of archaeological significance because of the potential to provide evidence of Māori and European activity, including that prior to 1900.

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CH377 WOODHAM PARK 1974

KA HURU MANU

REPORT DATED: JUNE 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.

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 158
Heritage Item Number: 1409
HeritageSetting Number: 659



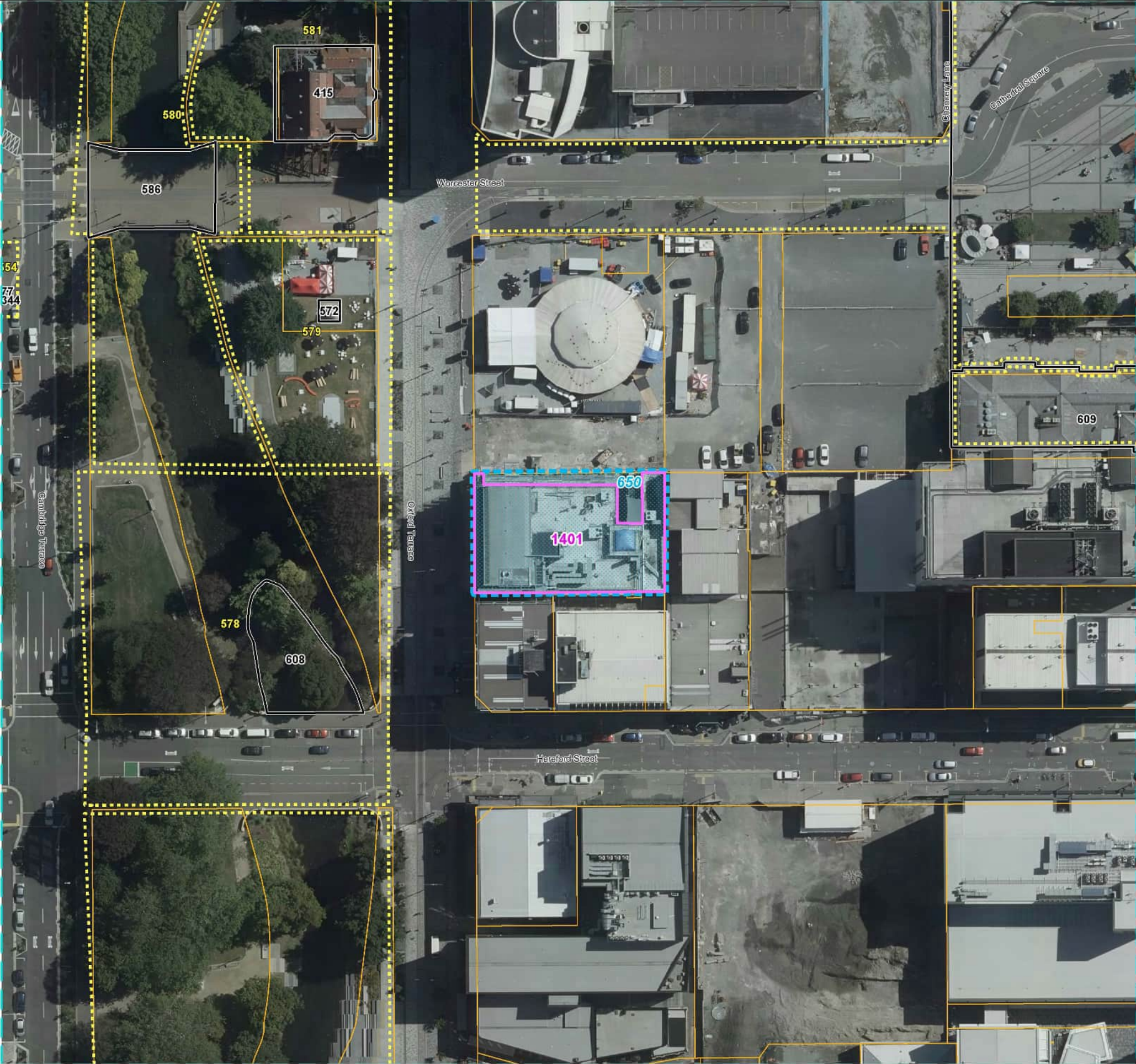
Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 811
Heritage Item Number: 1400
HeritageSetting Number:



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 812
Heritage Item Number: 1401
HeritageSetting Number: 650



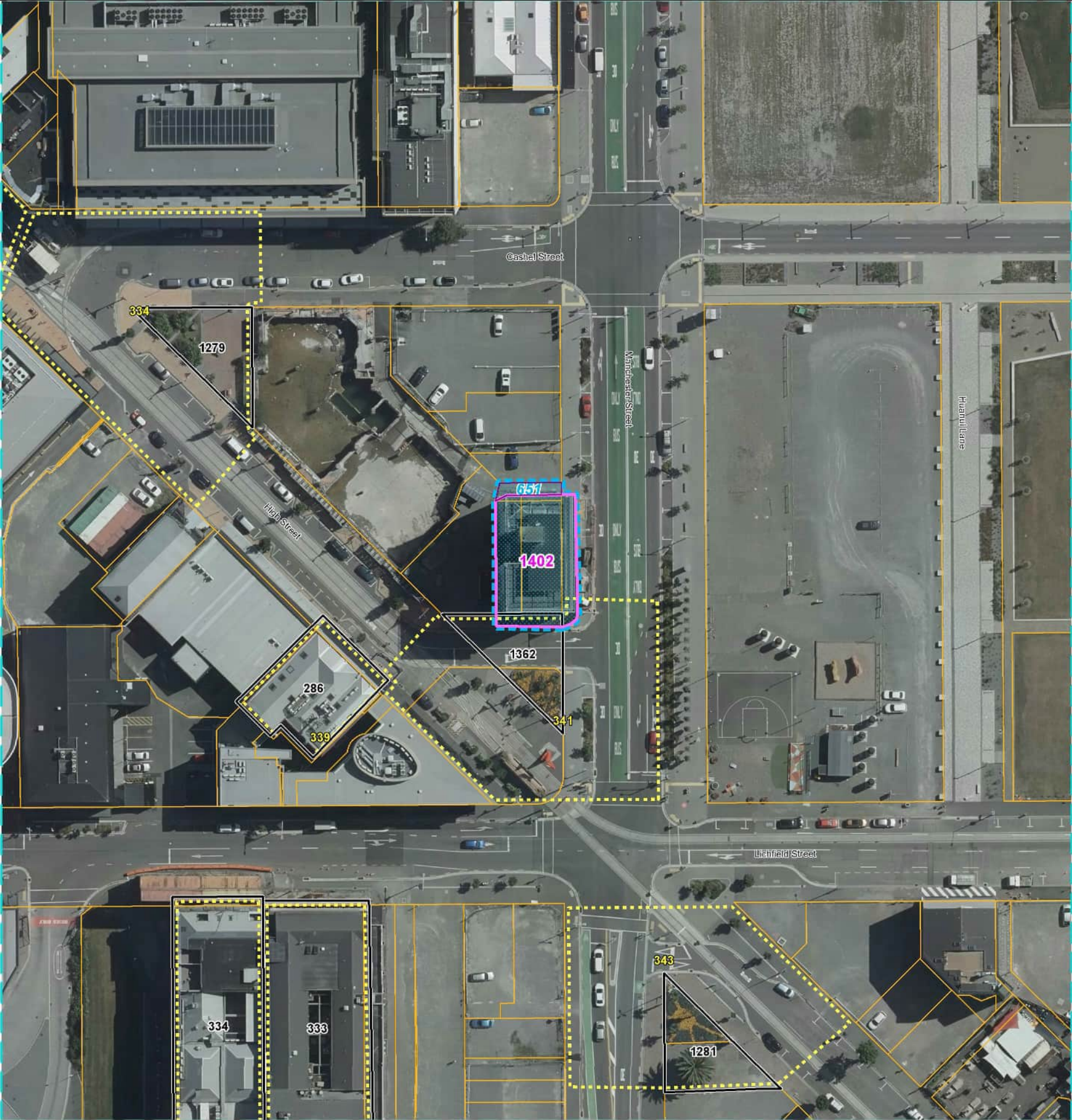
Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
The outer boundary of the setting is deemed to follow:
a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;
b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography.
District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

- Proposed Heritage Item
- Existing Heritage Item
- Proposed Heritage Setting
- Existing Heritage Setting

Scale 1 : 883
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 813
Heritage Item Number: 1402
HeritageSetting Number: 651



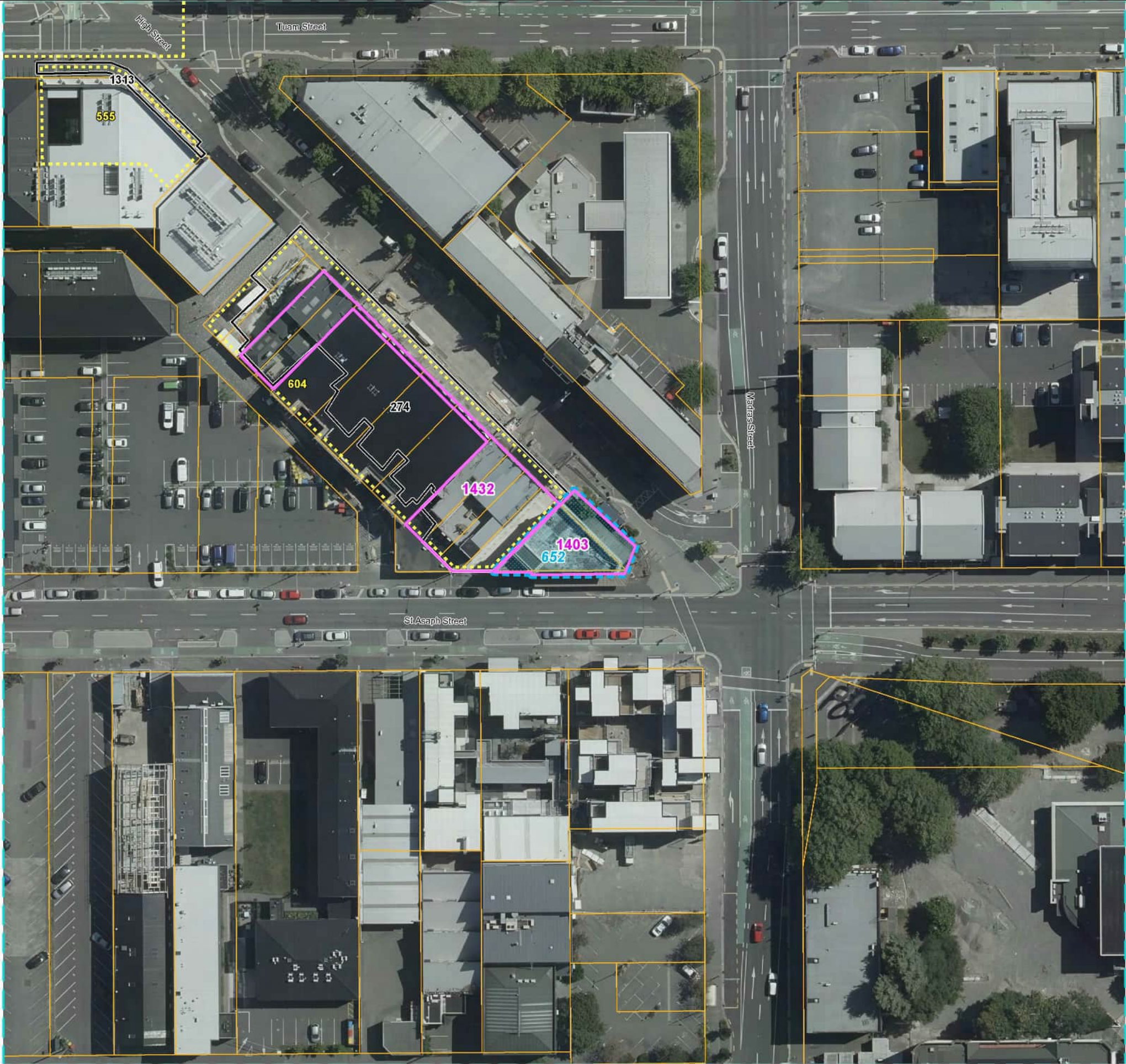
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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 889
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 814
Heritage Item Number: 1403
HeritageSetting Number: 652



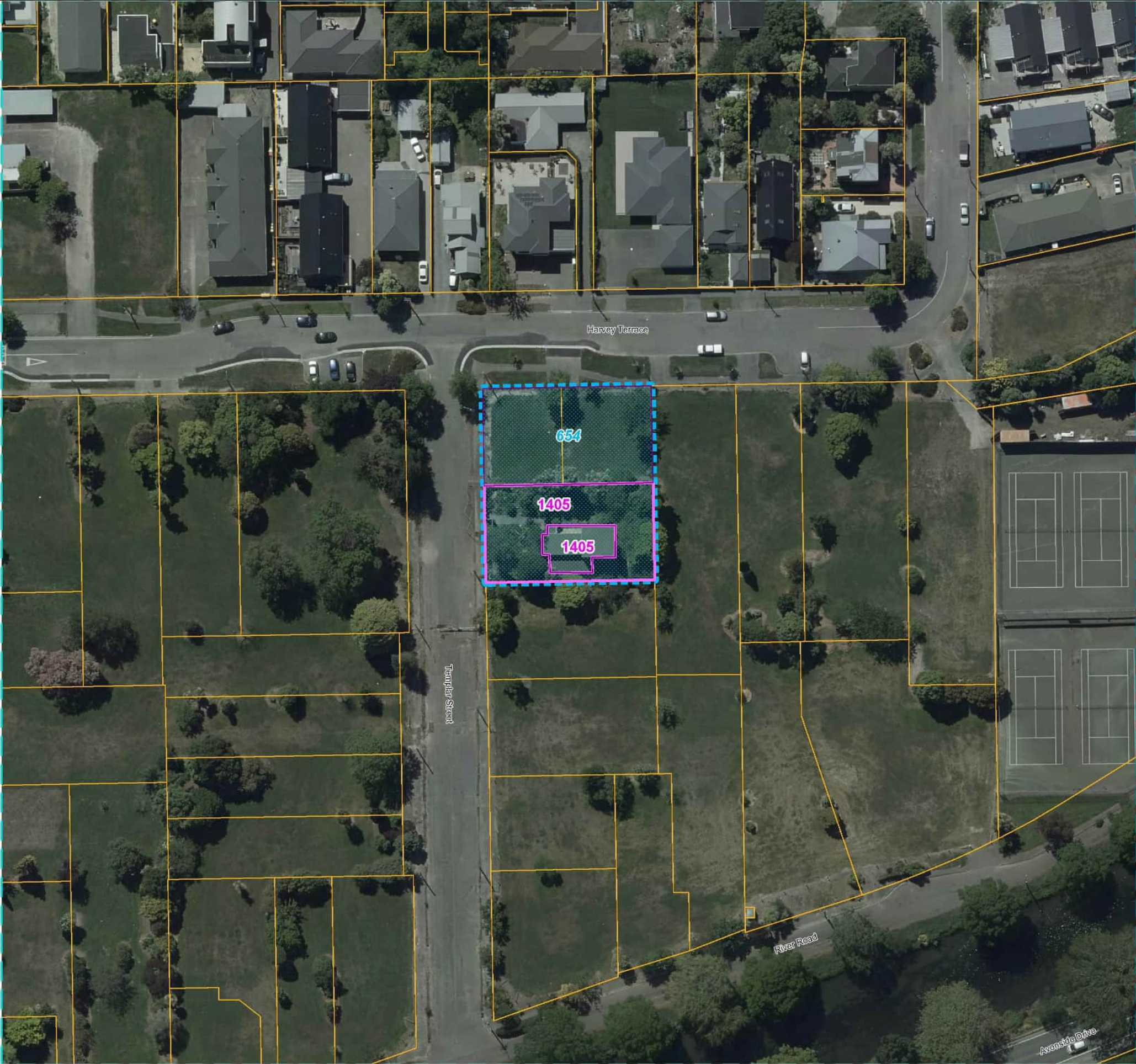
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 Proposed Heritage Item	 Existing Heritage Item
 Proposed Heritage Setting	 Existing Heritage Setting

Scale 1 : 851
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 816
Heritage Item Number: 1405
HeritageSetting Number: 654



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- | | | | |
|--|---------------------------|--|---------------------------|
| | Proposed Heritage Item | | Existing Heritage Item |
| | Proposed Heritage Setting | | Existing Heritage Setting |

Scale 1 : 865
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 817
Heritage Item Number: 1406
HeritageSetting Number:



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 818
Heritage Item Number: 1411
HeritageSetting Number: 644







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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 814
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 819
Heritage Item Number: 1412
HeritageSetting Number: 644



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- Proposed Heritage Item
- Existing Heritage Item
- Proposed Heritage Setting
- Existing Heritage Setting

Scale 1 : 812
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 820
Heritage Item Number: 1413
HeritageSetting Number: 644



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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 815
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 821
Heritage Item Number: 1414
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 822
Heritage Item Number: 1415
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 823
Heritage Item Number: 1416
HeritageSetting Number: 644






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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 812
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 824
Heritage Item Number: 1417
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 825
Heritage Item Number: 1418
HeritageSetting Number: 644







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	Proposed Heritage Item		Existing Heritage Item
	Proposed Heritage Setting		Existing Heritage Setting

Scale 1 : 826
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 826
Heritage Item Number: 1419
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 827
Heritage Item Number: 1420
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 828
Heritage Item Number: 1421
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 829
Heritage Item Number: 1422
HeritageSetting Number: 644



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 831
Heritage Item Number: 1424
HeritageSetting Number: 643



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 832
Heritage Item Number: 1425
HeritageSetting Number: 643



Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 833
Heritage Item Number: 1426
HeritageSetting Number: 643




Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 834
Heritage Item Number: 1427
HeritageSetting Number: 643



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|---|---------------------------|---|---------------------------|
|  | Proposed Heritage Item |  | Existing Heritage Item |
|  | Proposed Heritage Setting |  | Existing Heritage Setting |





Scale 1 : 825
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 836
Heritage Item Number: 1429
HeritageSetting Number: 663



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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|---|---------------------------|---|---------------------------|
|  | Proposed Heritage Item |  | Existing Heritage Item |
|  | Proposed Heritage Setting |  | Existing Heritage Setting |

Scale 1 : 937
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 838
Heritage Item Number: 1433
HeritageSetting Number: 666



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.
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 Proposed Heritage Item	 Existing Heritage Item
 Proposed Heritage Setting	 Existing Heritage Setting

Scale 1 : 870
Aerial photography
captured in: 2018
Published On: 5/05/2022

Proposed Heritage Items and Settings Aerial Map

Aerial Map Reference: 840
Heritage Item Number: 1435
HeritageSetting Number: 668



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- Proposed Heritage Item
- Existing Heritage Item
- Proposed Heritage Setting
- Existing Heritage Setting

Scale 1 : 837
Aerial photography
captured in: 2018
Published On: 5/05/2022