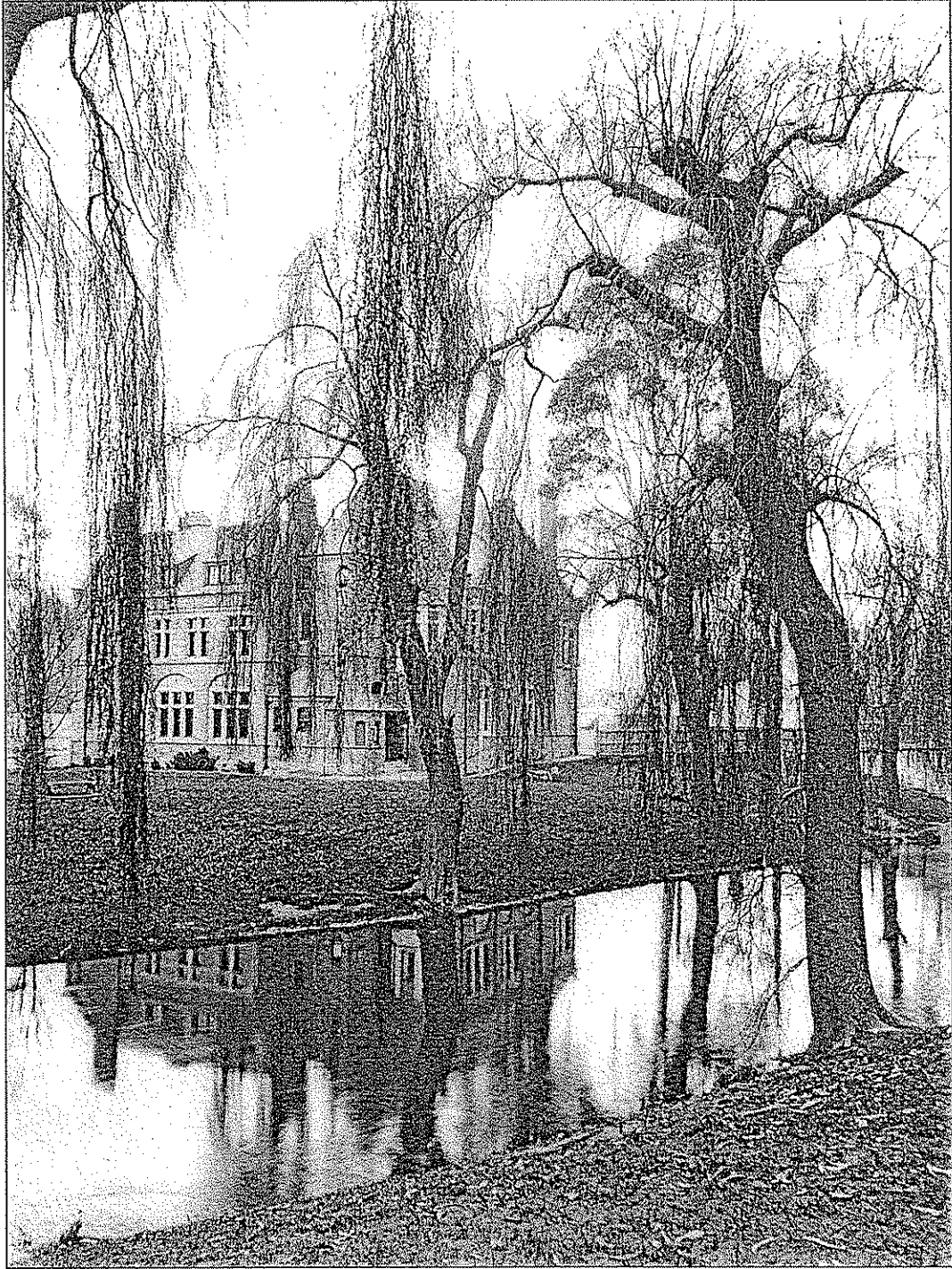


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NOTE: This Conservation Plan is provided as a guide in relation to the history and importance of this heritage building. Other information (including information relating to the District Plan, Building Code, Council's Earthquake Prone Buildings Policy and legislative requirements) is out of date and should not be followed.



CHRISTCHURCH MUNICIPAL CHAMBERS

A CONSERVATION PLAN

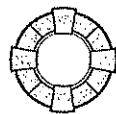
*Figure 1: The Municipal Chambers viewed from the north west, across the Avon River.
(Canterbury Museum: Canterbury Pilgrim's and Early Settlers' Association Collection, ref 14579)*

MUNICIPAL CHAMBERS
159 OXFORD TERRACE
CHRISTCHURCH

A CONSERVATION PLAN

Prepared for
Christchurch City Council

by



Dave Pearson Architects Limited

93 Victoria Street
Devonport
Auckland, New Zealand

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October 2000

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I N F O R M A T I O N

SUBJECT AND AUTHORSHIP

This conservation plan concerns the building known as the old Municipal Chambers, located on the corner of Worcester Street and Oxford Terrace, Christchurch. It was built in 1887 as civic offices for the Christchurch City Council. It remains the only purpose-built civic offices building constructed in Christchurch. The Council continued to occupy the building until 1924 when it relocated to new premises in Manchester Street.

The building is still owned by the Christchurch City Council and administered by the Property Unit. The plan was commissioned by the Property Unit of the Christchurch City Council and prepared by Dave Pearson and Felicity Gamble at Dave Pearson Architects Limited.

FORMAT OF PLAN

The document generally follows the format of a conservation plan as described in the publication *The Conservation Plan: a Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (third edition) prepared by J S Kerr for the National Trust of Australia. Reference was also made to the Department of Conservation's *Standard Conservation Plan Contents Specification* and the *Guidelines for Preparing Conservation Plans*, prepared by the New Zealand Historic Places Trust.

This conservation plan is consistent with the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (1993). The definitions in the conservation plan are as defined in the Charter. (See Appendix IV).

LEGAL DESCRIPTION

The building is situated on the northwest corner of Oxford Terrace and Worcester Street, the physical address being 159 Oxford Terrace, Christchurch.

The legal description is that parcel of land containing 16 perches (404 m²) or thereabouts situated in the City of Christchurch being Reserve 10.

HERITAGE LISTINGS

The Municipal Chambers is listed as a Heritage Item in Appendix J of the Christchurch City Council Transitional District Scheme and a Group 1 Heritage Item in App.1, Section 10, Vol. 3 of the City Plan. Items in this group are considered to be of international or national significance, the protection of which is considered essential.

The New Zealand Historic Places Trust has registered the building as a Category I Historic Place under Section 23 of the Historic Places Act 1993. This defines it as having special or outstanding historical or cultural heritage significance or value.

ZONING

The building site is located in the central commercial district and is zoned C5, which allows for a wide variety of uses to serve the city and region. The riverbank on which the site is located is zoned Recreation 1, intended to provide for passive recreation.

PHOTOGRAPHIC SOURCES

The source of each historic photograph is noted after its caption, with the majority being sourced from the Canterbury Museum. The contemporary colour photographs were taken by Dave Pearson.

The Pictorial Collections department at Canterbury Museum requests that anyone requiring use of their images reproduced in this document apply to them for copies and permission to do so, rather than copy directly from this document.

ACKNOWLEDGEMENTS

Dave Pearson Architects would like to acknowledge the significant contribution to this conservation plan provided by the research paper of Marisa Wilson entitled: *“Design with Beauty, Build with Truth”: Samuel Hurst Seager’s Christchurch Municipal Chambers*.

The assistance of Jenny May, Senior Heritage Planner and William Fulton, Heritage Planner, Christchurch City Council, is acknowledged. Thanks are also due to the staff of the Canterbury and Christchurch Information Centre and the Chamber of Commerce for their assistance.

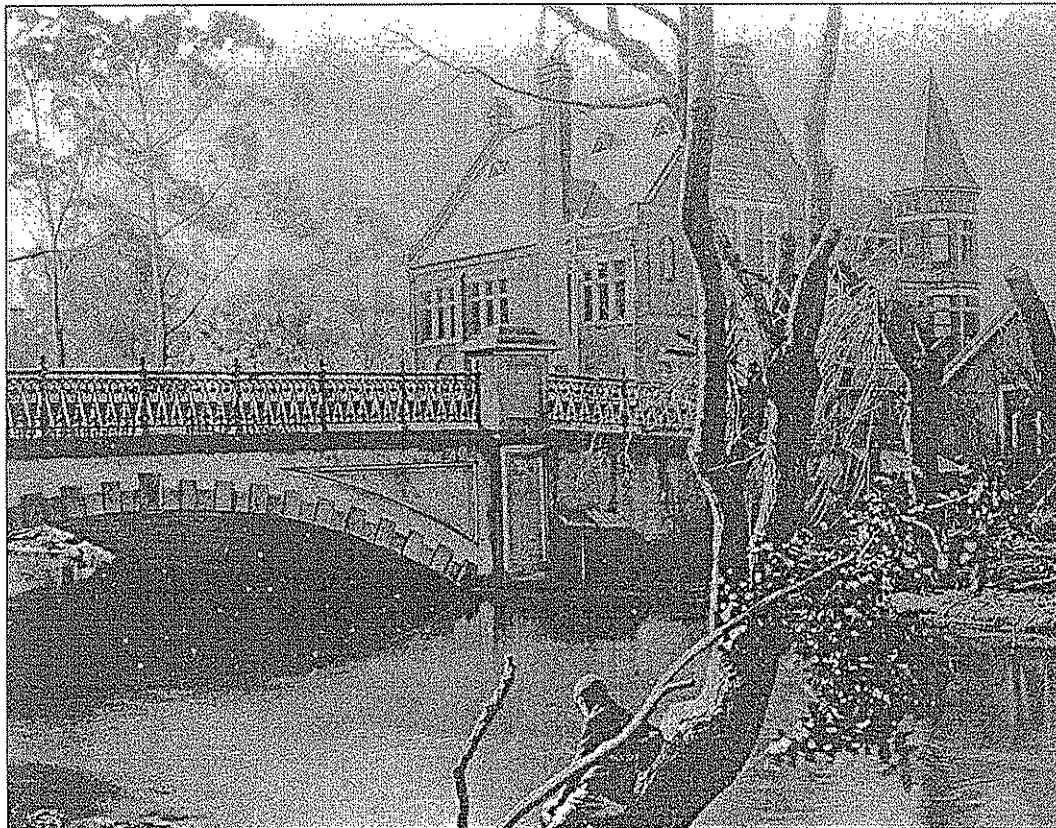


Figure 2: Municipal Chambers and Worcester Street bridge, 1897. (CM: Wheeler & Son Ref. 4195)

HISTORICAL BACKGROUND

HISTORY OF THE MUNICIPAL CHAMBERS, CHRISTCHURCH

The selection in December 1885 of Samuel Hurst Seager's competition entry for the proposed Christchurch Municipal Chambers provoked a storm of controversy in the city. Submitted under the motto "Design with Beauty: Build with Truth", the Queen Anne design was unlike any other building in a city dominated by the conventional Gothic and Renaissance Revival styles. The young newly qualified architect, fresh from the influences of Victorian England, was about to experience the full force of parochial New Zealand attitudes.

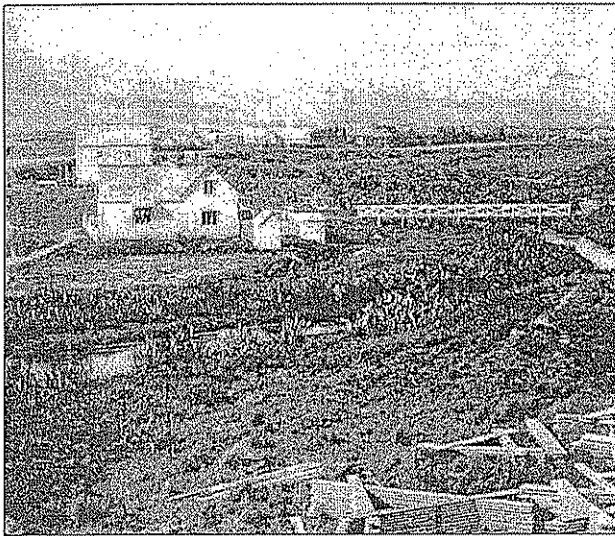


Figure 3: *The Land Office and Worcester Street bridge, 1860.*

Six years earlier, Christchurch City Council had decided that its existing premises in the timber Land Office were too cramped, and that in addition to new Municipal Chambers, a Town Hall was also needed. A competition was held for a civic complex to be located on the Market Place (now Victoria Square) incorporating both facilities. The resulting entries were however all too expensive: the design of J C Maddison (the winner) was estimated to exceed the £20,000 budget by £10,000. Ratepayers were unwilling to be mortgaged into the future in order to finance the building, so the Council abandoned the project. However by 1885, the lack of space meant that drastic action was needed, and on 17 November the Council advertised another competition for Municipal Chambers. These were to be on a new site at the corner of Oxford Terrace and Worcester

Street and close to the site previously occupied by the old Land Office. A very specific brief was given with the total building cost not to exceed £5,000. Designers had a short time to submit entries - just under two weeks, and a prize of £21 was to be awarded.

A special Council meeting was held on 7 December to select the winner. Not all the Councillors were happy with the project or the selection, and when the winner was announced in *The Press*, the design and the architect were subject to criticism from both the public and disaffected Councillors. The principal reason for this was the building's appearance: while some were aware that this particular style was in vogue in Britain¹, therefore validating the use of it in New Zealand, the citizens of Christchurch were accustomed to very different looking public buildings².

One anonymous critic objecting to the scheme wrote in a letter to *The Press*:

"...the entrance is very bad. The front door is for all the world like the entrance to a workhouse. Let anyone look at it for a moment and

¹ An article in *The Lyttelton Times*, p2, 9 December 1885, commented that "this style is rapidly coming in to favour in London and other English cities".

² In the nineteenth century New Zealand looked to England to provide architectural exemplars, and this was especially true in Christchurch, which prided itself on being an English styled city.

say it is not so. Under an arch recessed and in shadow you enter a lobby, 8ft wide, lighted from a well, that in all conscience will be dark enough. It is scarcely possible to imagine anything worse than this.”³

Then there was a conspiracy theory, propagated by the disgruntled Councillor Grey, who having previously objected to the project, suggested that Seager’s design had been pre-selected before all entries had been received. This accusation was not given much credence because Grey had also commented that the project had been decided in an ‘indecent haste’⁴: Councillor Louisson refuted that saying it had been a problematic issue since 1879.

On the 8 December 1885, tenders were called, and at the Council meeting on 11 January 1886, the combined committee’s recommendation was debated. They had selected Messrs England and Martin’s tender for £4,623. Discovering that it was not the lowest tender, Crs. Tait and Grey cried foul play with Grey commenting that *“The whole affair had been crooked from the beginning and the question of the municipal buildings now stank in the nostrils of the citizens.”*⁵ The lowest tender from Messrs Carmichael and Son had in fact not been accepted because the brick they intended to use Seager had rejected as being unsuitable. In addition this particular firm had *“in a former contract given the Works Department a great deal of trouble.”*⁶

Another protest came from one of the competition entrants, architect Frederick Strouts, who complained to Council about the planning of the winning design. He observed that Seager’s building did not occupy the entire 66 square feet: it therefore cost less to build and thus disadvantaged other competitors who had followed the competition brief to the letter. Because the selection committee had reported that they would have preferred another entry, but had rejected it because of the cost, Strouts claimed that he knew the preferred design was his and that he had located a builder who would construct it for £4,000. Eventually the Council wrote to Strouts contradicting the committee’s report about a preferred design, finally putting an end to the matter.

The furore that surrounded the selection of Seager’s successful design continued during the building’s construction. In August 1886 Councillor Andrews complained that the structure was unsound, and requested an independent assessment of the works. The allegations were taken seriously and a Commission of Inquiry was formed, consisting of a team of industry professionals - architects Benjamin Mountfort and John Whitelaw, and engineer E Dobson. A thorough investigation of the building construction methods and workmen ensued, with all Cr. Andrews allegations being investigated. Seager’s design and construction methods were entirely vindicated, the team merely recommending an alteration to the construction method of the roof in their report to Council. In an unprecedented gesture, the inspection team wrote to Seager, praising him for his design and careful work, and expressing their *“appreciation of the good tastes and artistic ability displayed in the building.”*⁷

While the trouble Seager had experienced was probably due to his youth, and the fact that he was relatively unknown, one of the main underlying reasons was that he had designed a building in a style which was totally new. It lacked the pomposity of the Gothic style and was perhaps thought to be an inappropriate aesthetic for those engaged in the serious business of managing a city.

³ *The Press*, 12 December 1885, p2.

⁴ *Ibid.*, p3.

⁵ *The Press*, 12 January 1886, p2.

⁶ *Ibid.*

⁷ Christchurch City Council, inward letters. Ref 1754.

The Municipal Chambers building was built in red brick, an often-used material for Queen Anne buildings in Britain. The brick was thought to harmonise with the trees in the park-like setting. The use of polychromatic brickwork, along with the intricate textured surface of the walls was intended to reflect the differing textures of the surrounding trees. Seager used cut and moulded multi-coloured brick string courses to ornament the building and provide unification of the four façades. In addition he designed a frieze of floral terracotta panels for the tower. These were made by the Glentunnel Brickworks and subsequently appeared in their catalogue. Oamaru and White Rock stone was chosen for the window mullions on the street frontages, the oriel windows and the balcony balustrade.

Little is known about the commissioning of the terracotta figures *Industry* and *Concord*, located in niches on the Worcester Street elevation, except that they were the work of English sculptor George Frampton (1860-1928), whom Seager may have met when he was studying in London. Frampton was one of the foremost figures in the "New Sculpture" movement dominating the art in Britain at the end of the nineteenth century. Among the proponents of this movement was Alfred Gilbert, sculptor of the famous Eros statue in Piccadilly, London. The "New Sculpture" movement philosophy corresponded with the idealism of the Arts and Crafts movement; sculptors often working in collaboration with architects on projects. This idealism lead Frampton to declare that he preferred to be known as an 'art worker' rather than a sculptor. His later works include sculptural ornament on the Victoria and Albert Museum and Lloyd's Registry building at the turn of the century; the Peter Pan statue in Kensington Gardens (1911) and the Edith Cavell memorial in St Martin's Place, London (1920).

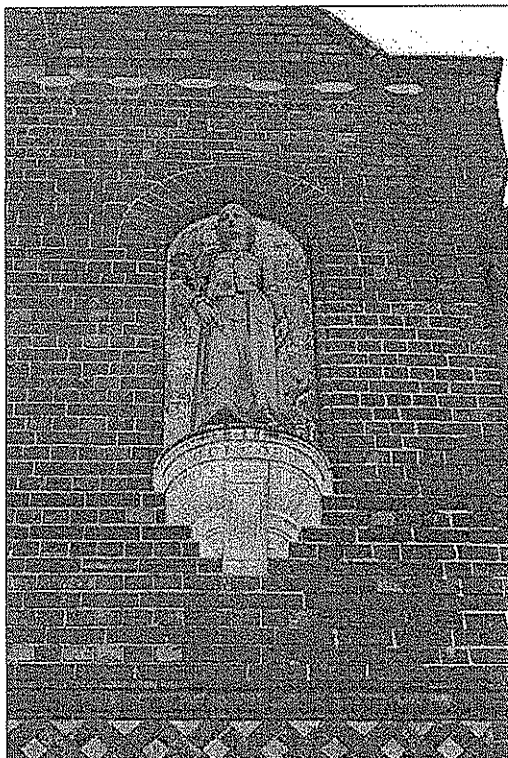


Figure 4: Frampton's sculpture 'Concorde' on the Worcester Street elevation.

The Municipal Chambers was opened in March 1887 with a lunch for invited guests to celebrate the occasion. The building functioned as the centre of local government until 1924 when the City Council moved into new premises in Manchester Street. In 1922 the Christchurch Municipal Offices Leasing Act was passed to allow the leasing of Reserve No 10, on which the building stood. The lease of the building was subsequently taken over by the Canterbury Chamber of Commerce.

Also in 1922 was a proposal to erect a sub-station on the bank of the Avon beside the Municipal Chambers. This was met with considerable opposition from the public. A sketch of the proposed building shows that it was intended to reflect the style of the Seager's building.⁸

In 1935 the rear lobby was extended and a boiler room added. Further interior alterations were carried out in 1967 to the Chamber of Commerce ground floor spaces, providing a general office, public space and public lounge. Also that year, disaster was avoided when a proposal to remove the three stained glass windows from the Council Chamber and replace them with clear glazing was

⁸ Hartrick, Elizabeth. *Public Utility Buildings, Christchurch City Council Architectural Series, Book 10.*

refused. The City engineer wrote "*The removal of these windows should not be permitted under any circumstances.*"⁹

In 1970 alterations were carried out to the first floor, when the Mayor's Room was divided into toilets and a coat room. The two councillors' rooms were converted into a large committee room with an adjoining kitchen. The ground floor lobby area was again altered to provide female toilets.

The building became known as the Chamber of Commerce building, and it was occupied by the Chamber until 1987. However in 1983 the name of the building changed to the Old Municipal Chambers. Although the Chamber held the lease for the total building, it only occupied a part of the space, sub-leasing the remainder to tenants; in particular the Canterbury Promotion Council who occupied the building until October 2000.

In March 1984 a refurbishment of the limestone on the exterior facades began and continued for the rest of the decade. In April 1985 the New Zealand Historic Places Trust (NZHPT) registered the Municipal Chambers as a B classified building.

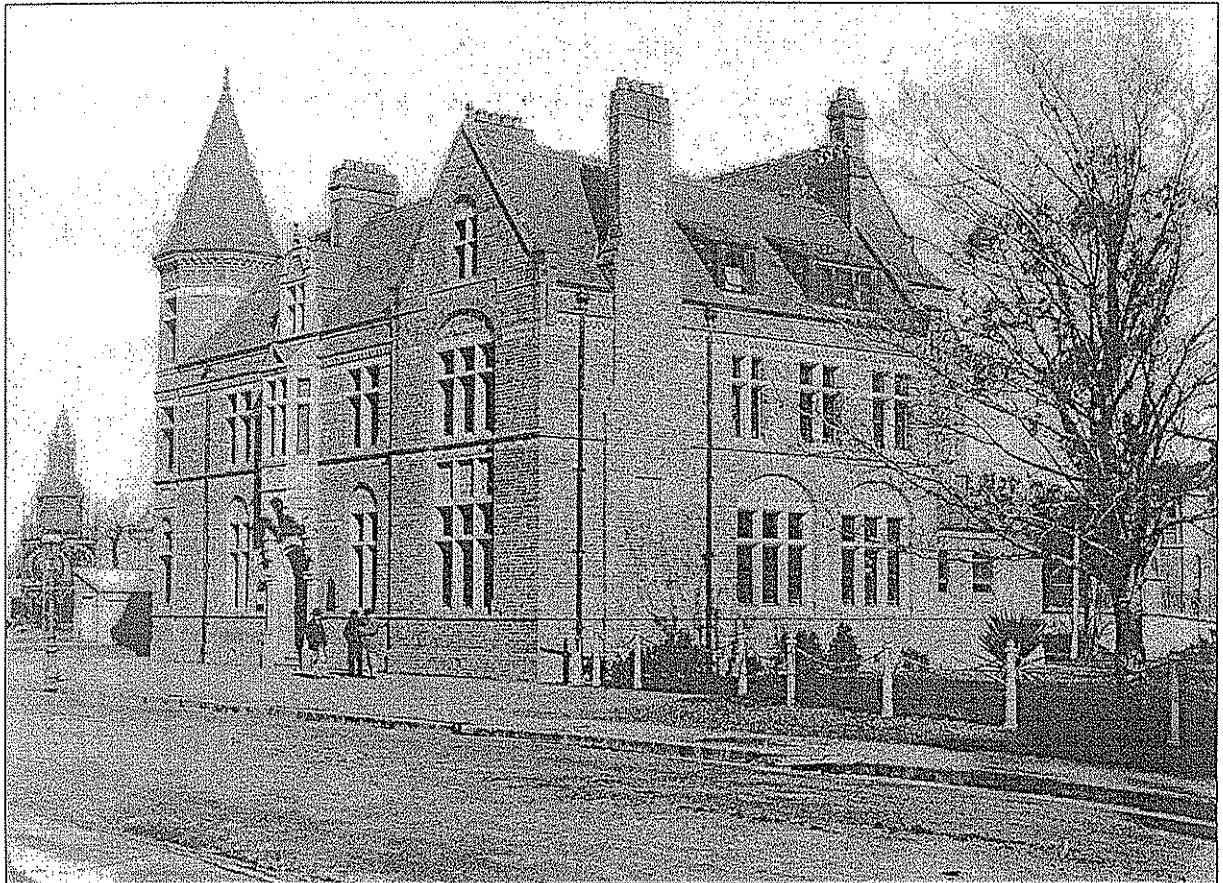


Figure 5: Municipal Chambers, 1890s. To the left is the Victoria Clock Tower, which now stands in Victoria Street. (CM Ref. 10354)

⁹ Box 24. Letter from City engineer to Town Clerk, 18 October 1867.

A further attempt to change the name of the building occurred in 1987 when the Canterbury Regional Committee of the NZHPT suggested that the name be changed to Hurst Seager building; however the Council planner recommended keeping the existing name.

The following two years saw two proposals for new use, one from the Canterbury Promotion Council for a café and various interior alterations to cater for their requirements; the second from Don Donnithorne Architects for converting the building to provide a riverside café, high class restaurant and function centre. Neither of these two proposals were realised. Also in that period a Building Survey was carried out, which resulted in recommendations for seismic strengthening, installing a sprinkler system and upgrading the electric mains.

Don Donnithorne Architects were engaged in 1989 to direct a restoration and building strengthening project. In 1993 a new Worcester Street entrance was designed by Sheppard and Rout Architects which included the provision of weatherproof canopies over the new ramp and stairs.

In 1993 A and B classified buildings were transferred to the new register established under the *Historic Places Act 1993* as Category I historic places.

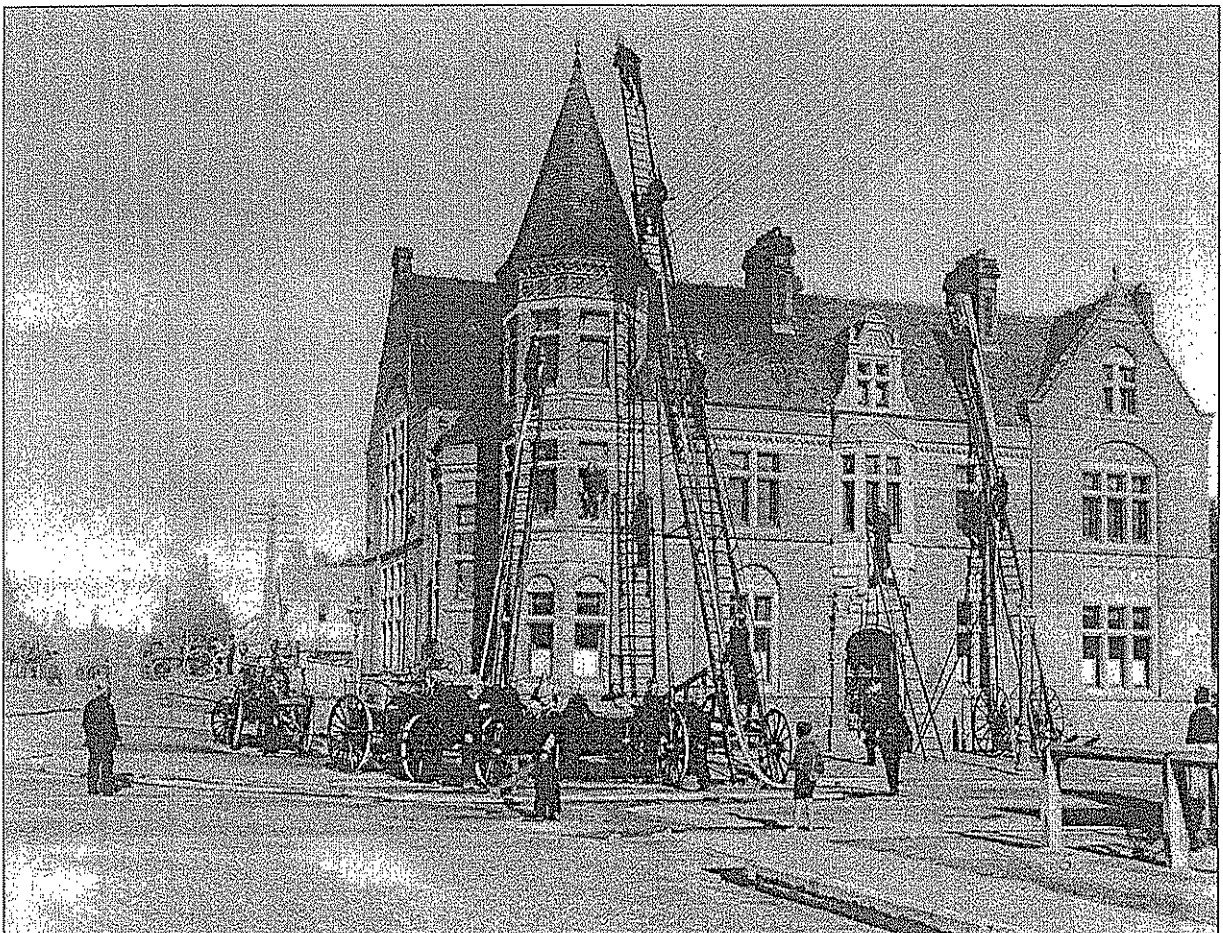


Figure 6: Fire brigade demonstrating equipment at the Municipal Chambers (CM: JN Taylor Ref 554)

CHRONOLOGICAL SUMMARY OF EVENTS

<i>Date</i>	<i>Event</i>	<i>Reference</i>
	1850 Canterbury Association erects wooden Land Transfer Office on land nearby.	
	1868 Reserve No 10 transferred and vested in the Mayor, Councillors and citizens of Christchurch in trust as a site for a public building.	CCC files
Sept	1869 Transfer of land effected.	CCC files
Nov	1885 Christchurch City Council advertises a competition for the design of the new Municipal Chambers, entries to be submitted by 30 November 1885.	CCC files
Dec	1885 Combined Committee announces the winner of the competition as the one submitted under the motto "Design with Beauty, Build with Truth.	The Press 8/12/85
Dec	1885 Tenders called, Messrs England and Martin successful.	
Mar	1886 Foundation stone laid.	
Aug	1886 Cr Andrews states structure unsafe and calls for an independent investigation.	Council Minutes 23/8/86
Sept	1886 Special Council meeting to hear the results of the Commission of Inquiry.	
Mar	1887 Building opened.	
Oct	1907 His Worship the Mayor Mr Charles Allison reads the proclamation of the accession of George V from the balcony.	
May	1910 His Worship the Mayor George Payling reads His Majesty's proclamation of New Zealand as a Dominion from the balcony. Dominion Day 2 October 1907.	
	1913 Alterations to rear lobby.	
	1922 Christchurch Municipal Offices Leasing Act passed to enable property to be leased.	CCC files
	1922 Proposal to erect substation on adjacent site. (Not realised)	CCC files
Oct	1924 Council moves to new premises in Manchester Street. The building is leased to Canterbury Chamber of Commerce.	Certificate of Title
	1928 City Engineer's Department proposal for new stairs on north-face, incorporating women's lavatory on mezzanine level above men's lavatory. (Not realised)	CCC files
	1935 Rear lobby extended and boiler room added - Lucas, Manson Associated Architects.	CCC files
Sep	1951 Proposal by CCC City Engineers to provide male cloak area in alcove adjacent to Council Chamber and male toilet at head of stairs. (Not realised)	CCC files
	1967 Alterations to Chamber of Commerce building to provide general office, public space and public lounge. Architects - W H Trengrove, Trengrove & Marshall.	
	1967 Proposal to remove stained glass windows thwarted by City Engineer.	CCC files
Mar	1969 Proposal by City Engineer's Department to provide men's toilets, cloaks and kitchen on first floor, removal of existing toilets to provide large committee room, partitions removed	CCC files

		in northwest corner, ground floor, male toilets converted to female toilets.	
	1970	Alterations referred to above carried out. Refer Appendix II.	
	1983	Name changed from Chamber of Commerce Building to Old Municipal Chambers.	CCC files
Mar	1984	Canterbury Regional Committee of the NZ Historic Places Trust writes to Council commending Council on limestone refurbishment.	CCC files
Apr 7	1985	Municipal Chambers registered as a B classification building by the NZ Historic Places Trust.	
July	1987	Canterbury Regional Committee of NZHPT suggests that name of building be changed to Hurst Seager Building. Council planner recommends existing name (Old Municipal Chambers) be retained.	
	1987	Chamber of Commerce vacates the building.	
Oct	1987	Letter from Canterbury Promotion Council regarding "Visitor Centre for old Municipal Building". Proposal included cafe, information centre, retailing of local products, displays and brochures on ground floor; Canterbury Promotion Council meeting room and business display centre on first floor; stationery, staff room, kitchen on second floor.	CCC files
Jan	1988	Building report by City Architect highlights need to: strengthen to minimise damage in a moderate earthquake, install sprinkler system, upgrade electrical main if building is to be used as a restaurant, carry out minor maintenance to boiler and heating systems.	
May	1988	Report to Property & Promotion Committee with proposal by Don Donnithorne Architects. Includes indoor/outdoor cafe on river bank; restaurant, function centre for conferences, weddings on first floor; kitchen; tourist retail shop in northeast corner. (Proposal adopted by Council 21.6.88 but not realised).	CCC files
June	1989	Assessment of application to alter Appendix J Historic Building. Restoration project begins under direction of Don Donnithorne. Includes conversion of boiler room to male toilet, earthquake securing, lift installation. Refer Appendix II.	CCC files
	1993	Sheppard & Rout Architects design new ramp, steps, canopies for Worcester Street entrance.	
July	1993	The building's B classification changes to Category I under the new Historic Places Act (1993).	
Mar	1994	Christchurch Information Centre becomes Christchurch Canterbury Visitor Centre.	Press 31.3.94
	1995	Report on stained glass prepared by Graham Stewart.	
	1996	Glazed partitions installed at first floor level.	
	2000	Conservation plan commissioned.	
Oct	2000	Christchurch Visitor and Information Centre moves out of the building.	



Figure 7: Proclamation of accession of George V by Mayor Allison, 2 October 1907. (CM Ref. 3468)

THE ARCHITECT

Samuel Hurst Seager was an important and major contributor to Christchurch's architectural development in the late nineteenth and early twentieth centuries.

He was born in London in 1858, and emigrated to New Zealand with his parents and three sisters aboard the "Zealandia", in 1870. His father, a builder by trade, only survived the move to New Zealand by four years, leaving Seager to take over the family contracting business at the tender age of 19. In 1880, Seager enrolled at Canterbury College, and while studying, worked part time for the architects A W Simpson and B W Mountfort as a draughtsman.

He left for England in 1882 to further his education by studying at London University College, where he gained certificates of merit in history and science. He was also awarded an honours certificate in architecture and a studentship at the Royal Academy. In 1884 he became an associate of the Royal Institute of British Architects (ARIBA), and lectured on the science of building at South Kensington, London.

Seager was in London at the time the Arts and Crafts Movement, based on the philosophy of William Morris, was gaining popularity amongst young architects. An offshoot of this movement, The Art Worker's Guild, was founded in March 1884 by pupils of the architect R N Shaw. The Guild sought unity of the arts, and promoted the work of multiple artistic disciplines in the creation of architecture.

Seager completed his education with a four month trip to Holland, Belgium, France and Germany, during which time he filled a sketchbook with his drawings¹⁰. He returned to Christchurch to set up his own practice and within a short period had won the competition to design the Municipal Chambers. This building proved to be one of a few public and commercial buildings designed by Seager, who subsequently became well known for his residential buildings in the Old English and Arts and Crafts styles.

In 1891 Seager moved to Sydney for four years where he designed offices for the water and sewerage boards and became president of the Sydney Society of Architects. Returning to Christchurch in 1895 he taught wood carving, architectural design and drawing at the Canterbury School of Arts.

In 1897 he designed Daresbury Rookery, in Fendalton, a house in the Tudor revival style. This three storeyed, forty roomed house was a perfect example of a transplanted English Domestic revival style popular with the new New Zealanders at that time. English immigrants were nostalgic for the public and domestic architecture and trappings of the country they had left behind. But Seager became increasingly interested in the concept of a national (New Zealand) architecture, adapting the styles from the Old World and using local materials to suit a local climate. He published an article discussing these ideas in the *Journal of the Royal Institute of Architects*,¹¹ and proceeded to develop some of these in his domestic architecture, turning away from directly expressing English styles in his buildings.

The shift towards the creation of a New Zealand architectural tradition began when Seager purchased an unusual Colonial brick house at 25 Armagh Street, Cranmer Square. He extended it using kauri timber,

¹⁰ Some photographs of these drawings have been published: I J Lochhead, *An Architectural Tour on the Continent: Samuel Hurst Seager's Visit to Belgium in 1884*. Bulletin of New Zealand Art History, 17, 1996, pp3-11.

¹¹ Seager, S.H. *Architectural Art in New Zealand*. Journal of the Royal Institute of British Architects, 29 September 1900, p481.

creating a windowless façade to the street, and added a leadlight window obtained from a demolished Christ's College building. The triple arch motif of the extension was notable because it was an allusion to the Mountfort design for the Christchurch Club in Latimer Square. This was a deliberate and significant attempt to establish a home-grown architectural tradition in a country which had none.

Seager designed his first bungalow in the MacMillan Brown cottage (1898), ten years before the California bungalow arrived in New Zealand. This was followed by the design of eight houses clustered together on Clifton Hill, Sumner, between 1902 and 1914: a local version of the garden city movement that was occurring in England at the same time. The first house in this group was No 1 The Spur and Seager lived there for eight years.

Seager travelled back to Europe and attended a housing conference in London in 1920, where he made known the fact that there were a large number of wooden houses in New Zealand, and that not everyone there aspired to live in a brick house. At this time Seager designed war memorials in France, Belgium and Gallipoli, and later was appointed consulting architect for the Massey Memorial at Port Hallswell, Wellington. He appears to have had an interest in battle memorials for he gave a series of lectures on them.

As a professional, he was active in promoting and advancing architecture in New Zealand. He introduced the first diploma course in architecture at Canterbury College in 1912, and represented New Zealand at conferences in Brisbane and New York. He became president of the New Zealand Institute of Architects in 1926, and was a member of the Town Planning Institute, where he supported the passing of the Town Planning Act in the same year. Also in that year he was made Commander of the Order of the British Empire (Civil Division).

Seager moved to Sydney in 1928, and died in Turrumurra, New South Wales, on 5 October 1933.

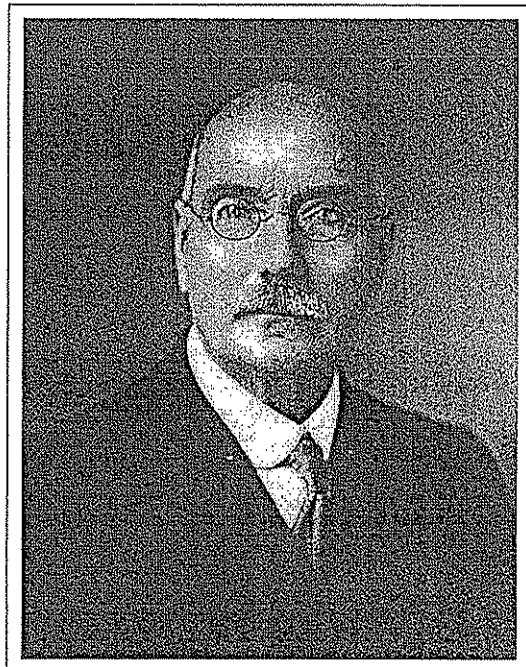


Figure 8: Samuel Hurst Seager CBE, FRIBA, MTPI, President of the New Zealand Institute of Architects (NZ Architectural and Building Review, July 1926)

ARCHITECTURAL INFLUENCES

Seager's English ancestry together with his education in Britain meant that his architectural expression would be a product of those influences. While Gothic revival was the dominant influence in Christchurch in the latter half of the nineteenth century, as a young architect, Seager would have been keen to incorporate into his architecture the new ideas he had experienced first hand in London.

In the first half of the nineteenth century, England was subjected to the polemical writings from the likes of Pugin (father of functionalism) and Ruskin: purists promoting the Gothic revival style of architecture as the true English architectural style. Along with this premise, Ruskin (1819-1900) argued for the return to a pre-industrial way of life, especially in the making of things by hand, and a return to craftsmanship in architecture. His ideas had considerable influence over William Morris (1834-1896), the founder of the Arts and Crafts movement.

In the latter half of the century came a move away from the purist rigour of architectural theory towards a more permissive eclecticism. Younger architects were keen on the creative aspects that Ruskin and Morris espoused, but were less enthusiastic about their moralising, and by the mid 1870s the establishment was also mellowing. The monochrome purity of stone and stuccoed surfaces would give way to variegated colour (polychromy), rich textures, and irregular massing. "Sweetness and Light" was the catch phrase (the pure enjoyment of beauty), and thus aesthetically-driven eclecticism came into favour with 'Old English' and 'Queen Anne' architectural styles. These styles reflected the revolt against industrialism that was sweeping through Victorian arts and literature giving rise to the all-pervasive picturesque movement, the art of the landscape.

Two significant architects at this time were Philip Webb (1831-1915), and Richard Norman Shaw (1831-1912), who together were the main reformers of domestic architecture in England. Seager would have seen Shaw's masterpiece, the New Zealand Chambers in Leadenhall Street (1871-73), which with its asymmetrical placement of the front door, oriel windows and other unusual details, was unlike the classical symmetry favoured hitherto.

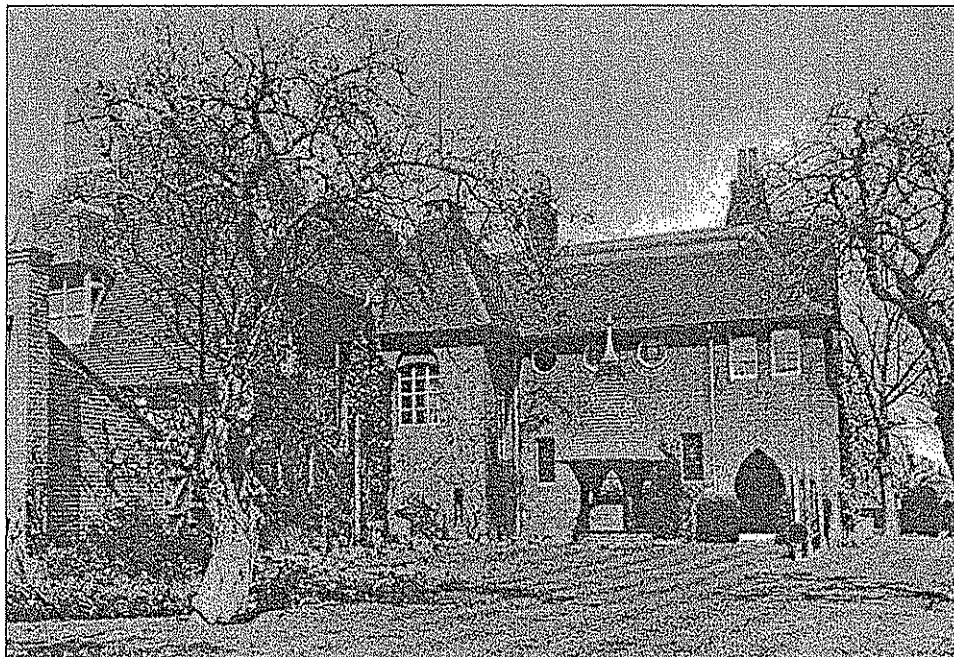


Figure 9: Philip Webb's Red House, Bexley Heath, 1859.

The influence of Shaw can be seen in the Christchurch Municipal Chambers, particularly on the Worcester Street elevation, where the first floor arch and balcony between the Dutch gable and the tower is reminiscent of Shaw's building at 180 Queen's Gate, London. And again on the northern façade the complex grouping of masses projecting from the wall plane is typical of Shaw who used this technique in his Old English style houses in Leys Wood and Cragside.

The Municipal Chambers was the first Queen Anne style building in Christchurch, and marked the move away from the rigour of Gothic revival architecture in the city to a more free style. Queen Anne is defined as *"the combination of Gothic Revival grouping, free planning and asymmetry with detail drawn from the whole range of English and Dutch red brick architecture of the seventeenth and early eighteenth centuries (with French and Flemish touches from the sixteenth century)... 'Free Classic' and 'Anglo-Dutch' were more sensible descriptions for it but 'Queen Anne' was the one that caught on."*¹² Seager obviously thought it was an appropriate style for the location, a picturesque setting on the banks of the Avon. He stated in his letter accompanying the plans that *"I have chosen this style of architecture as being the only one which will harmonise fully with the fine trees with which it will be surrounded."*¹³ He then explains why he has chosen red brick over stone: stone would *"form too striking a contrast with the green trees"*¹⁴. The building *"looked at from all sides will have a very picturesque appearance with plenty of light and shade in the mass."*¹⁵

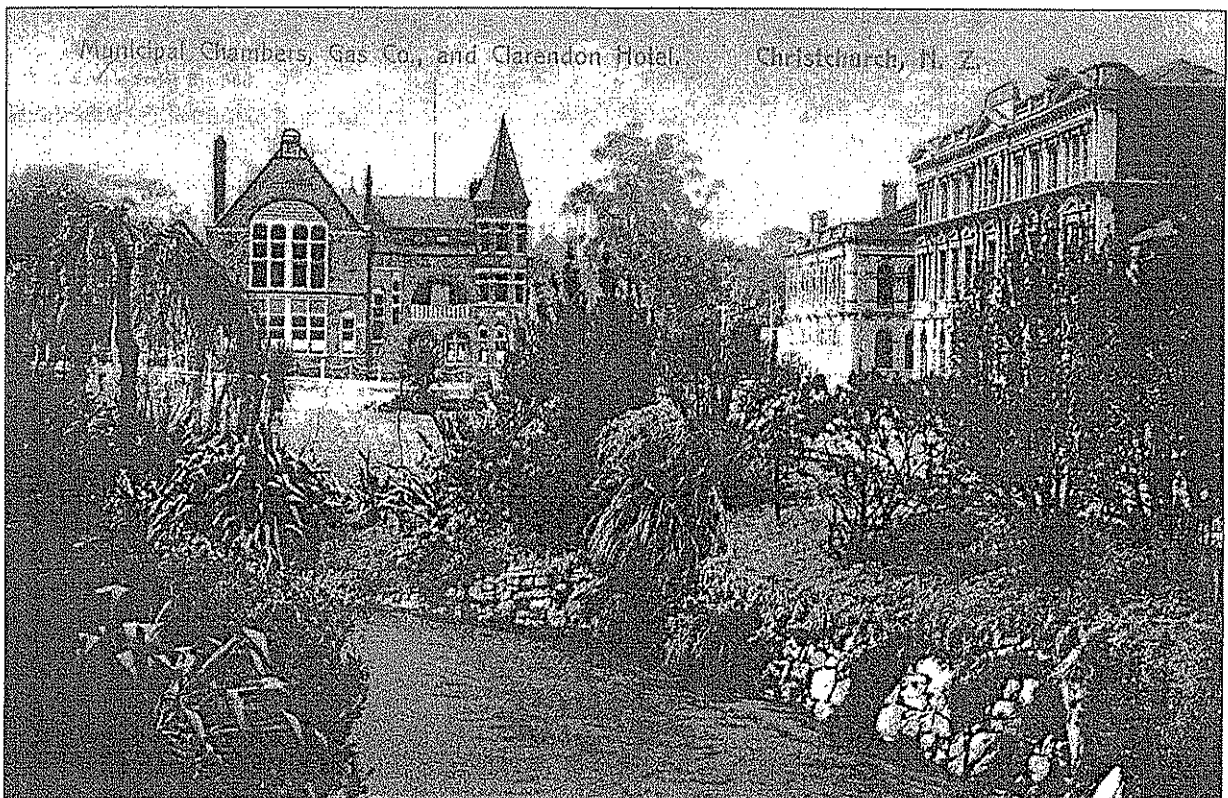


Figure 10: Postcard of the Municipal Chambers, the Gas Co, and the Clarendon Hotel viewed from the south, c1900. (D C & Co series postcard CM Ref. 16884-5)

¹² Girouard, Mark, *The Victorian Country House* p47.

¹³ Christchurch City Council Inward Letters, 1885. No 1230.

¹⁴ Ibid.

¹⁵ Ibid.

The ideals of the Art Workers' Guild, to which Seager was exposed during his sojourn in London, were a major influence which impacted on the building design: "... it incorporates sculpture, stained glass, wrought iron and moulded terracotta tiles. All of these arts required the work of different artisans and their presence signifies a co-operative effort that resulted in a richly and appropriately decorated building."¹⁶

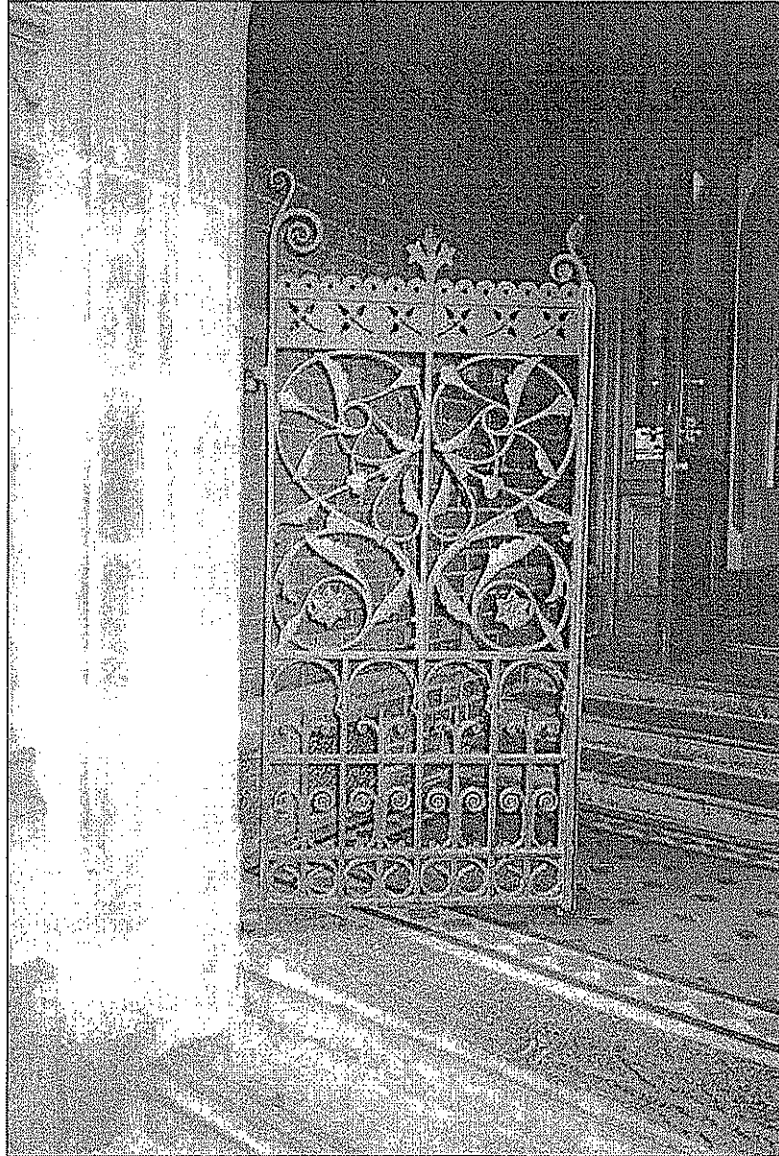


Figure 11: Delicate wrought iron gate, Oxford Terrace entrance

¹⁶ Wilson, Marisa. *Design with Beauty, Build with Truth*, p17.

PHYSICAL DESCRIPTION

CONTEXT

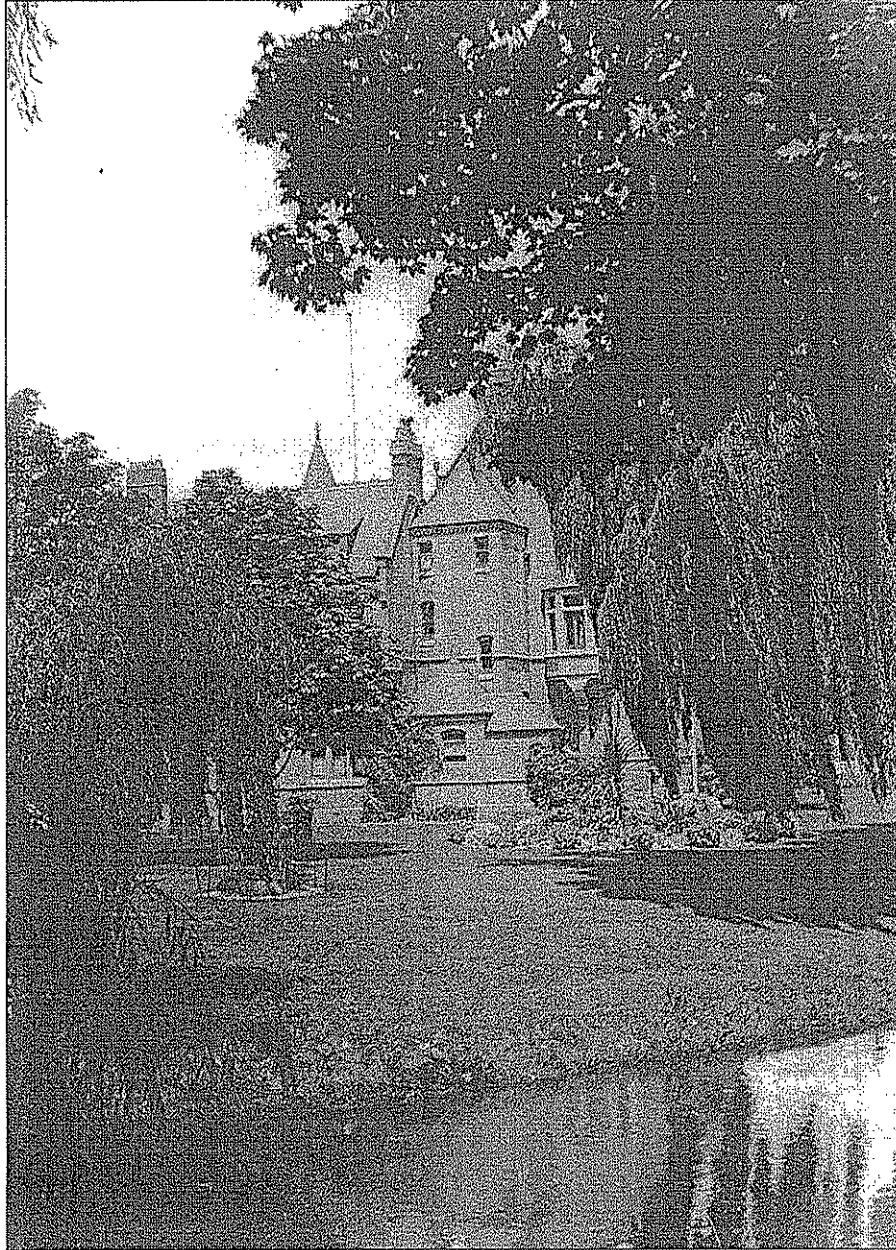


Figure 12: North elevation (Bishop Collection CM Ref 606½)

The Municipal Chambers building is situated on the corner of Oxford Terrace and Worcester Street in central Christchurch, and is bounded to the north and west by the river Avon. Just one block away to the northwest stands Mountfort's Provincial Council Buildings, to the east is Cathedral Square, and a visual connection can be made to both from the Chambers.

The Municipal Chambers along with its riverbank location and backdrop of mature trees forms a unique and complete example of the Queen Anne architectural style in a picturesque setting.

SITE LAYOUT

The site covers an area of 16 perches, or 404 m². The building is approximately 20 m square, thus occupying almost the entire site. Public access is either by the original entrance from Oxford Terrace or a later entrance from Worcester Street.

PLANNING

In its original layout, the Municipal Chambers essentially housed public services on the ground floor and Council functions on the first floor. The second floor comprised a caretaker's flat. Refer to Appendix IV for plans of the building in its original form.

The building was accessed from Oxford Terrace through an entry porch that lead to a hall. The hall lead to a public office on the north side of the building, off which was located a safe and the Town Clerk's office in the northeast corner. A 'typistes' office was connected to the Town Clerk's office. Beyond the public office in the west corner of the building were the lavatories. To the left of the main hall was the rate collector. Opposite the main entrance, a corridor ran from the hall giving access to the rear of the building which housed functions including the City Surveyor in the southwest corner, a drawing office on the southern side and the Inspector (Works) on the western side. Between the Inspector and the City Surveyor was a second 'typistes' office. Another safe was accessed from the corridor leading to the drawing office.



*Figure 13: The first Council meeting, 8 April 1903 in the Council Chamber
(Weekly Press CM Ref. 994)*

Within the hall was located the main stair which gave access to the first floor. At this level a landing lead to the Council Chamber which occupied the entire length of the west wall. In the southeast corner was the library and next to this the Mayor's Room on the east wall. The north side of the building was occupied by two Councillor's rooms separated by a lavatory.

The only information regarding the original layout of the second floor is found on a small sketch on one of Seager's drawings. It shows a sitting room in the southeast corner, incorporating the space within the tower, two bedrooms located on the east wall, a bathroom in the northeast corner and a kitchen next to the bathroom. Access is by way of the stairs on the north face. However, the existence of a fireplace in the northeast corner suggests that the layout of this floor changed from Seager's earlier sketch. A second cast iron fireplace in the space labelled 'kitchen' suggests that it may have been redesigned as a living room.

ARCHITECTURAL FORM

The Municipal Chambers is a building that conforms to the definition of the Queen Anne revival style. Queen Anne style refers to the English Domestic style in general use during the reign of Queen Anne (1702-14) and which was revived in England in the latter half of the nineteenth century by the architect Richard Norman Shaw, among others. The building is "*a clever amalgam of Dutch, Elizabethan and Gothic motifs meshed together and enriched by patterned and cut and moulded brickwork.*"¹⁷ The asymmetric nature of the façades and the irregular massing of elements on the north façade are a deliberate design response to the interior functional requirements of the building, as well as to the picturesque aesthetic.

As with many Queen Anne buildings the roovescape of the Municipal Building is an important aspect of the composition. The roofs are clad with orange coloured tiles and surmounted by crestings along the ridges. The massive chimneys dominate the roofline.

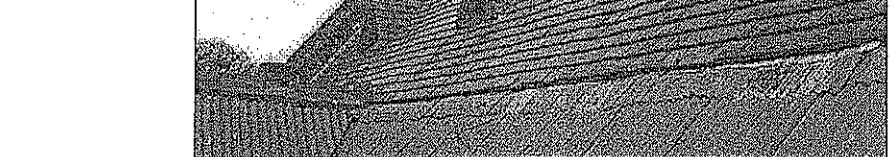
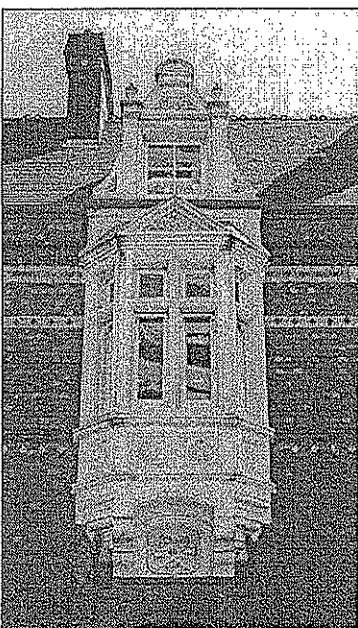


Figure 14: Roof vents and ridges with terracotta crestings

The southeast corner of the building is dominated by a gothic-inspired main tower rising through the full three storeys and topped by an octagonal tower which tapers to a point.

The Oxford Terrace or east elevation has two main elements, a large gable above what was originally one of the councillors' rooms and an oriel window surmounted by an Elizabethan gable that clearly indicates the main entrance to the building.

Figure 15: Oriel window topped with Elizabethan gable over Oxford Terrace entrance.

¹⁷ Cattell, p39.

The other main elevation is orientated south and faces Worcester Street. The dominant element is a large Dutch gable with a segmental pediment that indicates the Council Chamber. Below the gable an impressive stained glass window, flanked by the figures of Industry and Concord, further denotes the Council Chamber. Other important elements within this elevation include the stair tower with its rising windows that follow the line of the staircase and a balcony positioned between the stair tower and the main corner tower. It was from this balcony that many proclamations were made before the days of television or radio.

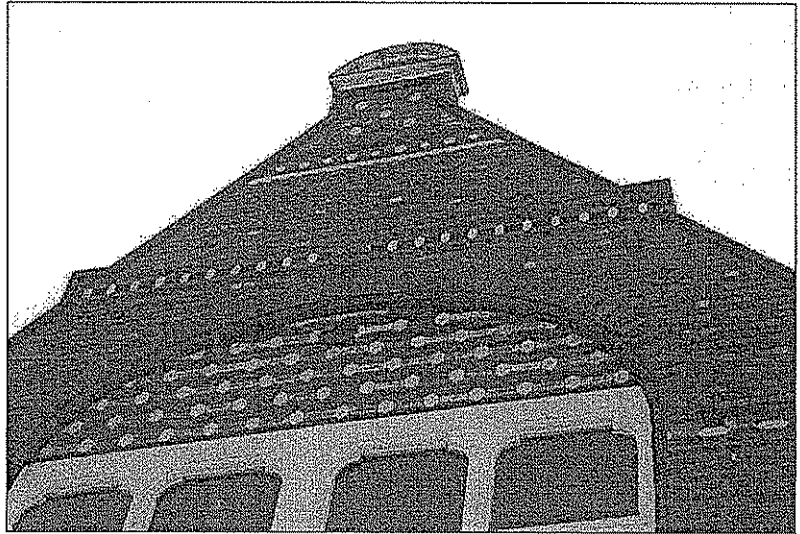


Figure 16: Dutch Gable over Council Chamber stained glass window

The north elevation is not as prominent as the others and was probably not intended to be viewed with the same critical eye as the street frontages. As a consequence, it is less formal, more casual and somewhat reminiscent of Philip Webb's Red House (see fig. 9) at Bexley Heath, Kent. The main features include the tiled roof, a large chimney near the north corner, a stair tower with a pyramidal roof and the gable end of the Council Chamber. From the Council Chamber, an oriel window looks out over the Avon River and across, before the trees grew, to the buildings of Mountfort's Provincial Council buildings. It has been surmised that this was Seager's way of paying tribute to Mountfort.



Figure 17: Oriel window on north elevation

The fourth elevation facing west is the most simple. It is dominated by the massive roof over the Council Chamber. The other significant element is what was originally an extraordinary chimney and the tallest of what is an impressive collection of tall chimneys. Sadly, the chimney has since been reduced to a height that is now approximately half its original height above the spouting line.

D E C O R A T I V E E L E M E N T S



Figure 18: Cast iron downpipes and brackets

As would be expected in a building that was influenced by the Arts and Crafts style, hand-made decorative elements abound and these contribute to the richness of the Municipal Chambers. These include the polychromatic brick string courses and panels above the windows, which would have been more pronounced before the painted surfaces weathered; the crestings to the roof; the stained glass windows; the chimneys with their splendid range of chimney pots, the decorative cast iron downpipe brackets (*fig 18*) and rainwater heads; the superbly detailed oriel window over the main entrance and the finely crafted wrought iron entrance gates. The

two engaged piers flanking the entrance are surmounted by two delightful winged animals. It is here that Seager also reveals his English sympathies with the animals holding shields that resolutely proclaim 'BRITONS HOLD YOUR OWN'.

Of special interest is the terracotta work on the building which is believed to have been designed by Seager and known to be made by Glentunnel Pottery Works, near Christchurch. This includes the panels notably below the tower but also in other locations, featuring stylised sunflower and leaf patterns, and possibly the Frampton-designed terracotta figures flanking the window to the Council Chamber¹⁸.



Figure 19: Moulded terracotta tile.

¹⁸ It is unclear whether the Frampton figures were cast from moulds at the brickworks or were imported from Britain.

The decorative qualities of the building extend through to the interior. Although much of the interior detailing has unfortunately been lost through successive remodellings, aspects remain. These include the fine balustrading to the main stair with its Arts and Crafts flavour, the timber work with its incrusta panels in the Council Chamber, the fireplaces in the Council Chamber and Library and the various cornices.



Figure 20: Carved panels in staircase

CONSTRUCTION

Foundations

Continuous mass concrete foundations approximately 600mm wide by 600mm deep support the brick walls of the building. The 1987 Building Survey Report found no evidence of settlement, and concluded that the foundations were adequate for supporting the design loads of the building. The calculated load capability of the foundations met with the (then) current code design live loading of 3.0 kPa.

Floors

The floors are constructed of timber, and according to the survey report, the joists are unlikely to have been tied into the wall structure; the practice at the time of construction was to sit the joists into pockets in the brickwork. It is unclear whether the floor/wall connections were upgraded in the 1989 restoration project, as recommended in the 1987 Building Survey Report.

Walls

The exterior walls are constructed of red brick decorated with courses of cut and shaped brick in a variety of colours. Small terracotta panels have been used for decorative purposes. Stone has been used for window surrounds, sills, and balusters.



Figure 21: Decorative brick work and stone window surrounds

Roof

The roof is clad in two different materials: the internal section is roofed with corrugated galvanised steel, while the visible part of the roof is covered with clay tiles. The roof structure is in two separate forms: a series of large trusses span the ten metre width which support the clay tiles. The rest of the roof structure consists of normal light timber rafters and purlins, supporting the internal steel roofing on one side and the clay tiles on the external faces.



Figure 22: Decorative clay tiles visible on tower roof

Joinery

The Council Chamber on the first floor of the building has stained glass leadlight windows on the south and west elevations. On the south side the windows are set directly into the Oamaru stone surround. On the other elevation and elsewhere in the building, windows are of the timber double hung sash type. The original access doors leading into the Council Chamber consist of four leadlight panels inset into timber frames, stained dark to matching the panelling within the room. Other internal doors are timber panelled type.

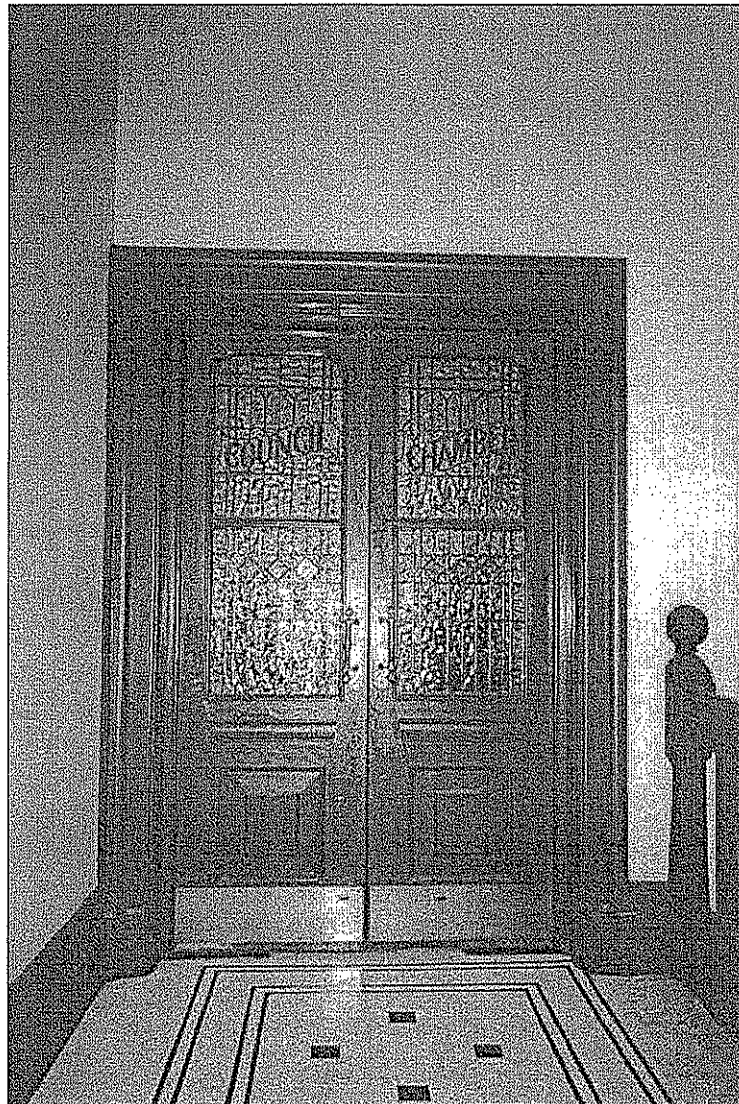


Figure 23: Main doors into Council Chamber

Internal Linings

Internal walls were generally made from brick to which was applied solid plaster. The exception was the two safes on the ground floor which had walls of concrete. The remains of these walls have since been plastered. Later walls have been generally timber framed and lined with plasterboard. The walls of the lift and machine room are concrete block with a plaster finish where visible.

The walls of the Council Chamber are lined with dark stained timber panelling to a height of approximately two metres and capped at the top with a cornice. On the north wall at either side of a fireplace, the panelling is topped with a frieze, believed to be lincrusta.

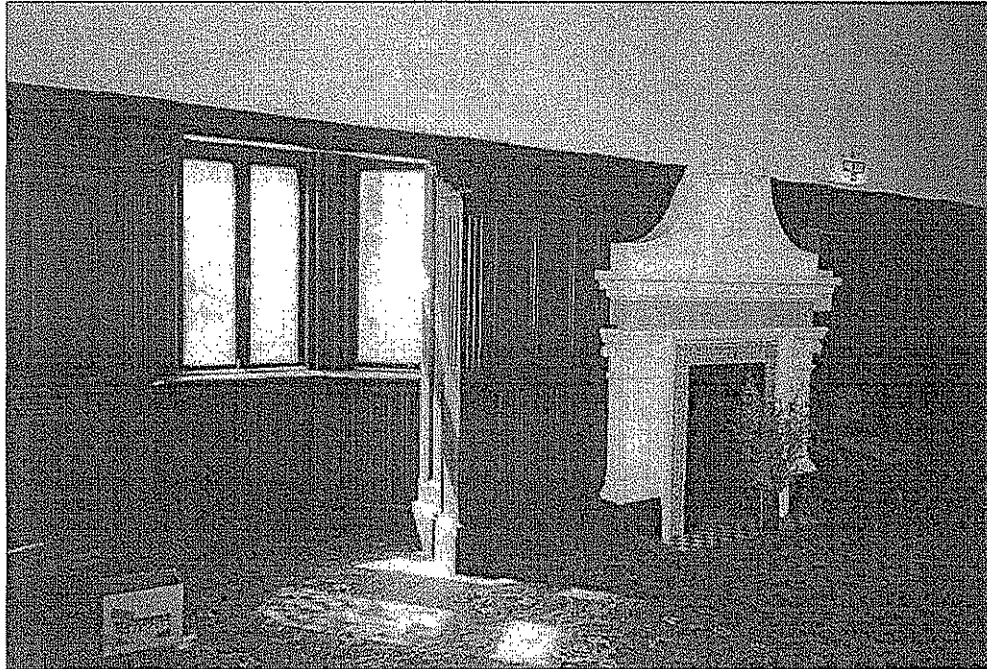


Figure 24: Wooden panelling and lincrusta frieze in Council Chamber

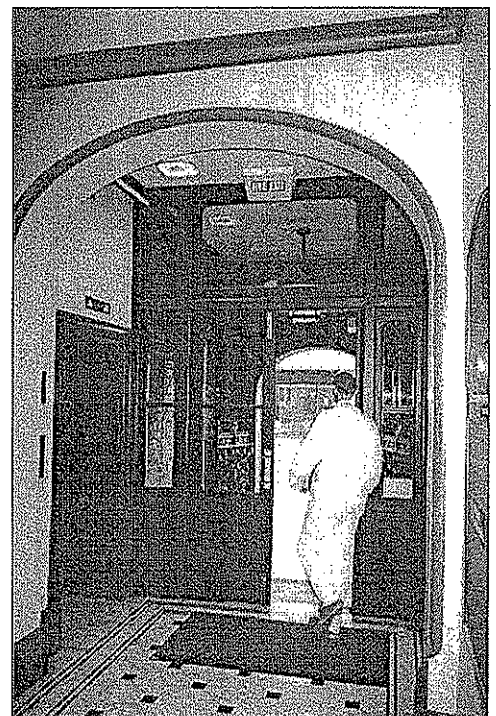
Lincrusta was made by putting a mixture of linseed oil and fillers through an embossing machine under great pressure to create a sculptured relief pattern. Once it dried, a number of finishes could be applied. The lincrusta was commonly finished to create a simulated leather effect as seen in the Municipal Chambers. Here a base coat would be overlaid with a glaze coat and finally protected with a coat of varnish.

Trim

The ceiling in the Council Chamber is decorated with a plain moulded plaster detail along the cornices and a more decorative detail along the expressed beams and upper ceiling. The plain moulded cornice is repeated throughout the building. During the 1989 restoration cornices were decorated with deep blue and red paintwork, an unfortunate choice of colours which detracts from the moulding. The two fireplaces in the Council Chamber are bordered with decorative tiles set into an ornate decorative plaster surround and mantelpiece.

Elsewhere in the building, plaster mouldings decorate the capitals of columns, arches and cornices. The balustrade to the main staircase consists of plain timber balusters decorated at the top with arched infill panels, and at the bottom with delicate panels of carved flowers.

Figure 25: Entrance hall showing 1989 colour scheme



CHANGES TO THE PLACE

Setting

The streetscape to the south of the Municipal Chambers has changed in recent times. The road over the Worcester Street bridge has been paved and the width of Oxford Terrace has been reduced and footpaths widened. This has allowed bars and cafés to have become established in the area.

Building

The Municipal Chambers building has undergone a number of changes over the years as its use has changed. Fortunately, the majority of these have occurred to the interior, leaving the exterior generally intact. At roof level, changes include the reconstruction of chimneys with subsequent loss of detail, the removal of one chimney down to roof level adjacent to the stair tower on the south elevation, the lowering of the chimney on the west façade, and replacement of some original chimney pots.

On the east elevation the only visible changes are the loss of a finial to the gable end and the insertion of louvres into the window to the left of the oriel window. On the Worcester Street façade, a new entrance to the building was formed in 1970. This is located below the balcony and incorporates an access ramp and steps.

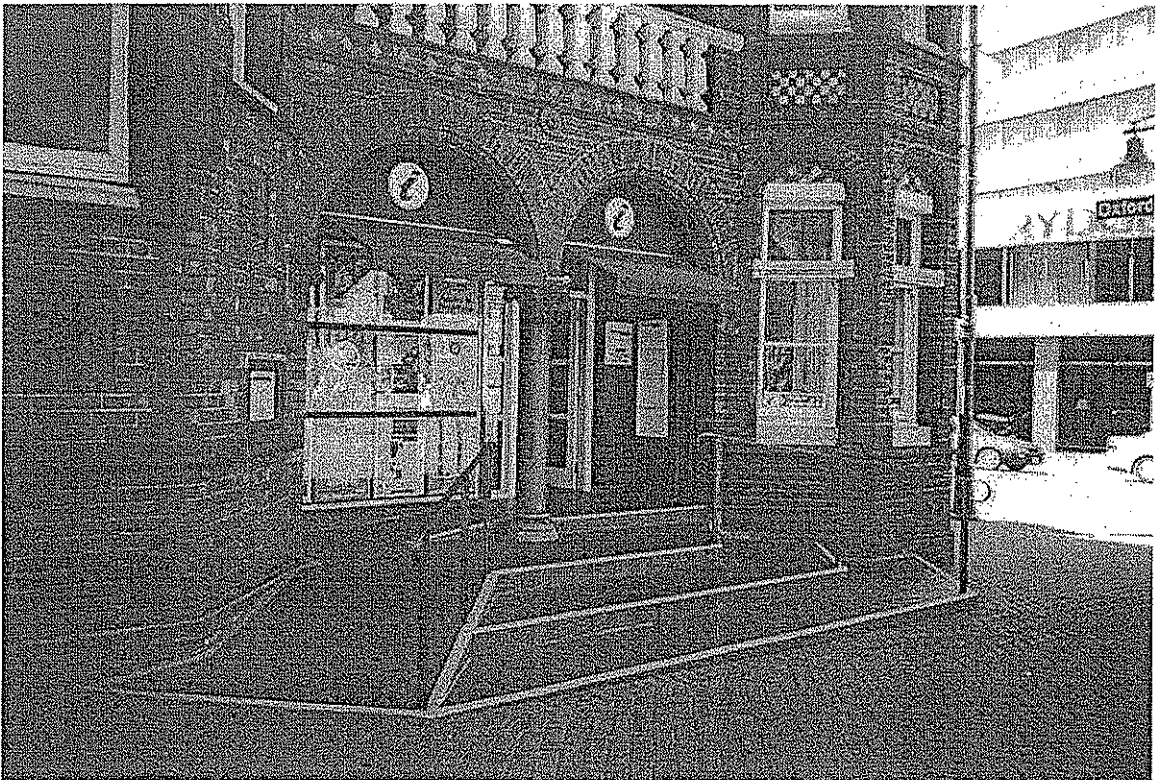


Figure 26: Worcester Street entrance

Minor changes have been made to the north elevation. These include extending the dormer to provide a window to the second floor kitchen and adding windows adjacent to the chimney at first floor level and within the chimney breast at ground floor level. The western corner has undergone several rearrangements. Originally, it appears that the small single storey appendage contained a single toilet

and a coal store that was accessed from an open porch. In 1913, this area appears to have been extended to provide additional toilets. The porch was infilled in 1935 to provide a boiler room.

Interior alterations have been more significant and the internal configuration has changed on a number of occasions with some of the original walls being removed and new ones constructed. In 1970 substantial changes were made to the building. Many of the original ceilings were overlaid with acoustic tiles, and the 'typistes' room adjacent to the City Surveyor's room was converted into a kitchen. The original Rate Collector's office, the Drawing Office and the safe situated between these rooms were taken over by the Canterbury Promotion Council. Sections of the two side walls of the safe were removed to allow flow between both spaces. The new Worcester Street entrance also dates from this time. The walls between the former Inspector's room and the second safe were also removed to create a larger space which was then repartitioned.

At first floor level, the original Mayor's Room was subdivided to provide male and female toilets and a coatroom. The toilet and walls between the two Concillors' rooms were removed and the space converted into one large committee room. A new kitchen was constructed at the western end of the committee room. Plans from this period also show the caretaker's flat on the second floor. The plan differs from Seager's original sketch and shows a living room with a small kitchen where Seager had shown a large kitchen, a bedroom in the northeast corner where Seager's sketch had a bathroom and a bathroom and laundry on the west side instead of a bedroom as Seager had shown. As has been discussed, the positioning of the fireplaces make it likely that this was the original configuration and it may have been that the working drawings revised the sketch plan.

In 1987 Don Donnithorne Architects proposed a new use for part of the building: a café at ground floor level was to be located in the northwest corner, facing the river. The proposal included removing the "*rather inelegant jumble of architectural shapes and roofs*"¹⁹ from that area, replacing them with an octagonal "*Victorian inspired conservatory structure in the same style as the building, and linked to it by means of a flat roof*". The entries on Worcester Street and Oxford Terrace were also to be defined by black and white striped canopies extending out to the kerb. Fortunately, the proposals were never realised.

In 1988 a building survey was carried out by the City Architect's Division of the Christchurch City Council. As well as providing a detailed condition report, the document provided estimates for two options: (a) to secure and restore, and (b) to strengthen and restore. The recommendations were that option (a), recognised as an interim measure, should be carried out, together with completion of exterior maintenance on the stonework, which had begun in 1984. In addition the interior of the building should be "*refurbished with a minimum of structural or architectural alteration*"²⁰. New underground mains and a sprinkler system were also to be provided.

In 1989 a restoration of the building was undertaken, with Don Donnithorne Architects being engaged for the project. The most significant alteration involved the provision of a lift and machine room in the ground floor 'typistes' office. This also meant that the original Mayor's Room on the first floor and a bedroom on the second floor had to be modified to accommodate the lift shaft. Although the Mayor's Room had previously been subdivided to provide toilets and a cloakroom which probably involved the removal of original detailing and finishes, the installation of the lift meant that any chance of ever recovering the Mayor's Room was now lost. At the same time a fireplace in the

¹⁹ Letter from Don Donnithorne Architects, 22 September 1987. *Restoration and Rehabilitation Proposals for the Old City Council Chambers. Attachment 2 in Building Survey Report.*

²⁰ *Ibid* p2.

second floor was also removed. In defence of Don Donnithorne, it is difficult to see where else the lift might have gone and the Mayor's Room had already been modified.

A new basement storage area was created under the southwest corner, with new stair access from the ground floor kitchen. The west wall of the Town Clerk's office was replaced with a new timber-framed arch and columns. Within the Canterbury Promotion offices, the remains of the east and west walls of the safe were completely removed and a ramp installed improving the flow and replacing the steps added in the 1970 alterations. As part of the restoration, all the 1970s ceiling tiles were removed and the original ceilings repaired. Cornices, architraves and columns were generally painted with a dark blue and red colour scheme. New flooring, consisting of vinyl laid in a black and white pattern was laid in the hall and the first floor landing.

At the same time, it appears that an interim structural upgrade was carried out. New concrete shear walls were installed in the office in the southwest corner and steel angles were placed alongside the chimney on the west elevation.

A summary of alterations to the original fabric and spaces of the building can be found in Appendix II.

THE SIGNIFICANCE OF THE MUNICIPAL CHAMBERS

The Municipal Chambers building as an entity obviously has significance. However, the fabric that makes up the building also has its own intrinsic significance. In the following section the significance of the fabric or elements is assessed. The overall significance of the building is then expressed as a Statement of Significance.

CRITERIA FOR ASSESSMENT

Origin of Elements

In the assessment an indication is given of the assumed period from which each originates.

Historic Fabric

Original fabric (OF)

This fabric dates from the time of original construction.

Later fabric (LF)

This is fabric which has been added subsequent to the date of construction but prior to the last major refurbishment in 1989.

Non-heritage fabric (NHF)

Recent fabric is that which was either added during the 1989 refurbishment or subsequent to that time.

Assessment Categories

Fabric or elements may have significance for a variety of reasons. The categories listed below are used to assess significance. These categories are based on those used by the New Zealand Historic Places Trust.

Historic (H)

Elements having historic significance have the ability to demonstrate an association with individuals, ideas or events.

Aesthetic (A)

Elements having aesthetic significance can be said to make a contribution to the architectural or aesthetic qualities of the place or its setting.

Social (S)

Elements having social significance are able to demonstrate cultural, spiritual, or traditional behavioural patterns.

Scientific (Sc)

Elements having scientific significance can provide information as to how the building may have been used. It may also show some particular construction technique of the period.

DEGREE OF SIGNIFICANCE

The degree of significance of each element is assessed in accordance with the following scale:

Exceptional

Fabric in this category makes an essential and fundamental contribution to the significance of the building.

<i>Considerable</i>	<i>This fabric is considered to make an important contribution to the overall significance of the building.</i>
<i>Some</i>	<i>Fabric having some significance makes a comparatively minor contribution to overall significance.</i>
<i>Not Relevant</i>	<i>Fabric in this category may not have any particular significance, however, it allows the building to function.</i>
<i>Intrusive</i>	<i>Intrusive fabric consists of accretions that detract from overall significance or obscure fabric of greater value.</i>

SIGNIFICANCE OF ELEMENTS

SETTING

The setting has undergone some changes over the years. Of the old Clarendon Hotel on the opposite corner only the façade remains while the other older buildings that stood directly across the road from the Municipal Building have been replaced with modern structures. The areas beside the river, both immediately adjacent to the Municipal Building and on the other side of Worcester Street have been landscaped. The memorial to Robert Falcon Scott is adjacent across Worcester Street to the south. The Avon River and the Worcester Street bridge contribute to the setting of the Municipal Building. The setting has **considerable** significance.

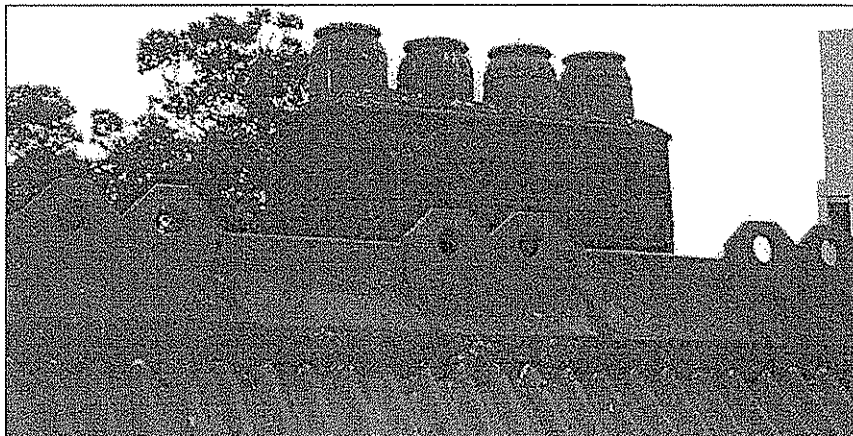
EXTERIOR FABRIC

ROOF AREA

The roof area features clay tiles and impressive chimneys. It is generally in its original form. It has **exceptional** significance.

Contributing Fabric

Elements including corner tower, original chimneys and pots (OF)	Exceptional
Roof vents, ridge crestings (OF)	Considerable
Fabric including tiles, bricks (OF)	Considerable
Corrugated steel roofing (OF?)	Some



Other Fabric

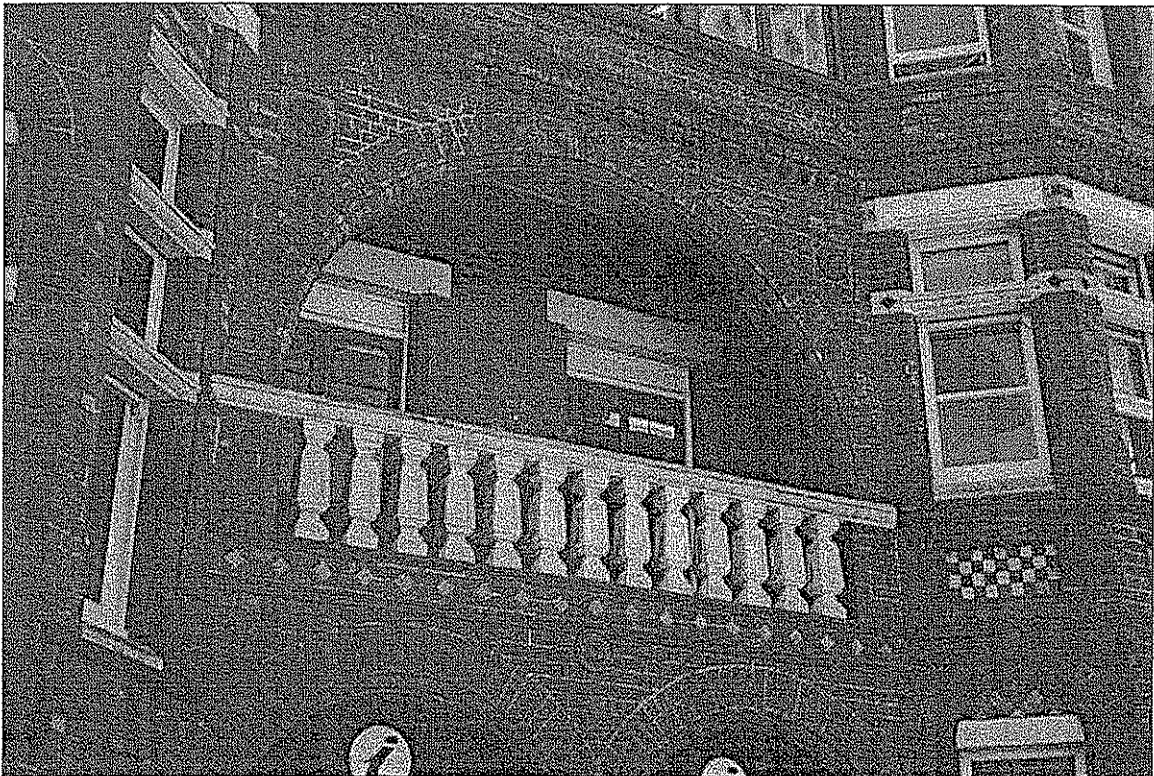
Membrane roofing (NHF)	Not relevant
Top of lift shaft (NHF)	Not relevant
Non-original chimney pots (LF)	Intrusive

SOUTH (WORCESTER STREET) FACADE

This facade is generally in its original form with few modifications. It has **exceptional** significance.

Contributing Fabric

Elements including corner tower, gable end to Council Chamber stained glass window, balcony, terracotta figures, granite column, Oamaru stone window surrounds (OF)	Exceptional
Fabric including polychromatic brickwork, decorative brickwork eg dentils, string courses (OF)	Exceptional
Other brickwork, timber joinery, stair tower (OF)	Considerable

**Other Fabric**

Steps, accessible ramp, fire panel (NHF)	Not relevant
Roof enclosure for fire escape, door at ground floor level (LF)	Intrusive
Notice board, awnings (NHF)	Intrusive

EAST (OXFORD TERRACE) FACADE

This facade is generally in its original form with few modifications. It has **exceptional** significance.

Contributing Fabric

Elements including the corner tower, gable end above Councillors' Room, oriel window and dormer, granite entry arch including animals, wrought iron gates, Oamaru stone window surrounds, light fitting within the entry, coat of arms (OF)	Exceptional
Fabric including polychromatic brickwork, decorative brickwork eg dentils, string courses; tiled entry steps (OF)	Exceptional
Other brickwork, timber joinery (OF)	Considerable

**Other Fabric**

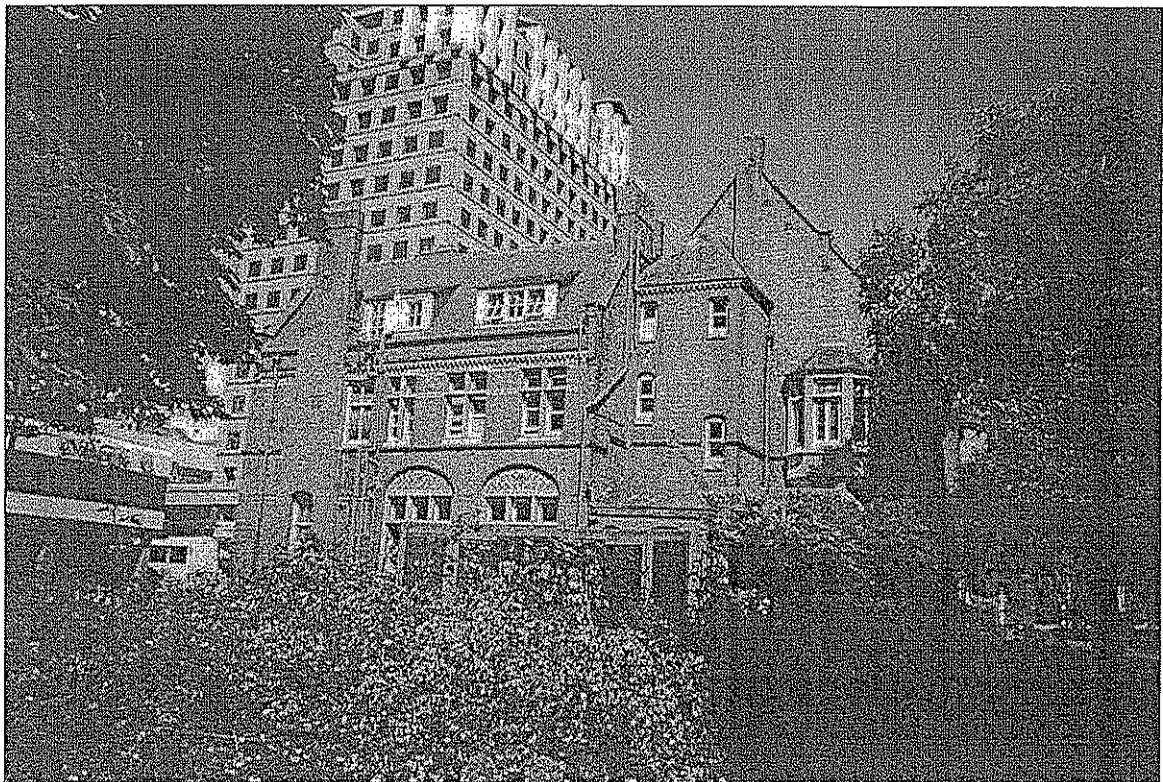
Louvre windows to former Mayor's Room (LF), signboards (NHF)	Intrusive
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NORTH FACADE

This facade is generally in its original form but has had some modifications. It has **considerable** significance.

Contributing Fabric

Elements including Oamaru stone window surrounds, Oriel window to Council Chamber, rainwater head (OF)	Exceptional
Fabric including polychromatic brickwork, decorative brickwork eg dentils, string courses (OF)	Exceptional
Elements including stair tower, original dormer windows, timber Joinery, cast iron downpipes (OF)	Considerable
Original waste pipes, remnants of cast iron downpipe brackets (OF)	Some
Later dormer window (LF)	Some

**Other Fabric**

Later window at first floor, adjacent chimney, louvres to toilets galvanised downpipes, later services, electrical main (LF)	Intrusive
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WEST FACADE

This facade is generally in its original form but has had some modifications. It has **considerable** significance.

Contributing Fabric

Fabric including polychromatic brickwork, decorative brickwork eg dentils, string courses (OF)	Exceptional
Elements including Oamaru stone window surrounds, cast iron rainwater head (OF)	Exceptional
Fabric including timber joinery, cast iron downpipes (OF)	Considerable

Other Fabric

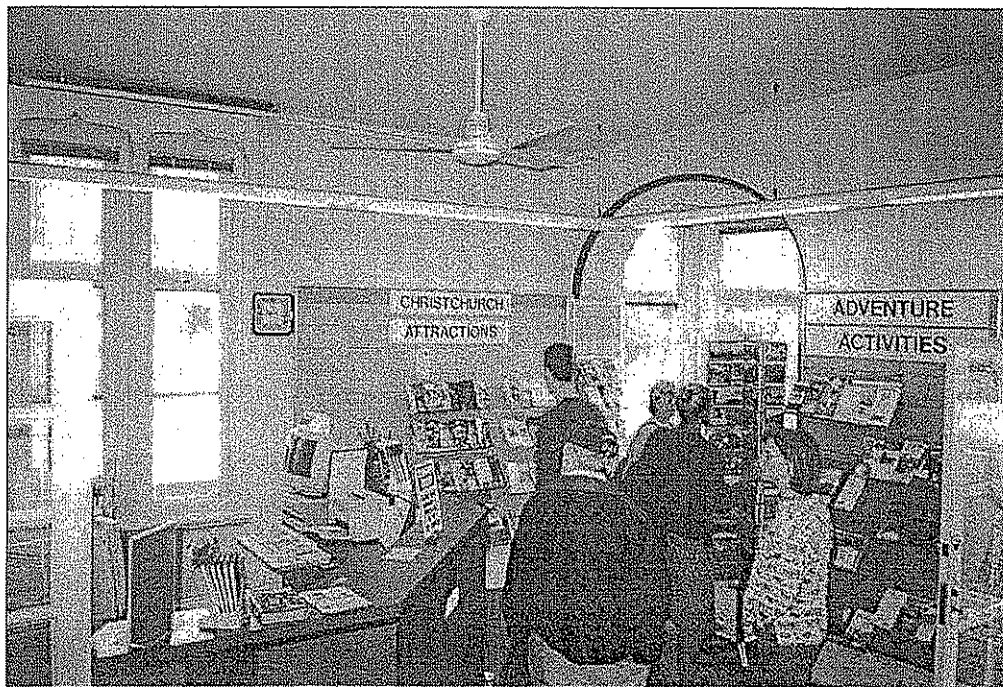
Windows to male toilet, door to rear entry (NHF)	Not relevant
Steel angle to chimney, galvanised downpipes (NHF)	Intrusive

INTERIOR FABRIC***G-1, G-2, G-3 (FORMERLY RATE COLLECTOR, SAFE, DRAWING OFFICE)***

These areas have been considerably modified with walls, cornices and other fabric removed. They have **some** significance.

Contributing Fabric

Window surrounds, arch to corner window, cornice, covered roof from former safe (OF)	Considerable
Plaster wall surfaces (OF?)	Some



Other Fabric

Ramp, steps (NHF)
Light tracks, fan, seats in window (NHF)

Not relevant
Intrusive

G-4, G-5, G-6 (FORMERLY CITY SURVEYOR, "TYPISTES")

This area has been considerably modified. In particular, the former Surveyor's office has been lined with concrete shear walls. Stairs from G-6 lead to basement storage. The area has **some** significance.

Contributing Fabric

Window surrounds, doors, architraves, trim (OF)

Some

Other Fabric

Plaster walls, ceiling, stairs to basement, kitchen fitting (NHF?)
Wall between G-4, G-5 (NHF)

Not relevant
Intrusive

G-7 (HALL)

This area is generally in its original form. It has **exceptional** significance.

Contributing Fabric

Balustrading, newel posts to stairs (OF)
Cornices, skirtings, original arch to rear of building, original
Flooring. Plaster wall surfaces, ceilings (OF)
Architraves to lift doors, doors to G-1 (reused OF?)

Exceptional
Considerable
Some
Some



Other Fabric

Arch to G-11 (former public office) (NHF)
 Vinyl flooring, uplights (NHF)

Not relevant
 Intrusive

G-8 (FORMERLY INSPECTOR, SAFE)

This area has been considerably modified with dividing walls and the safe being removed. It has some significance.

Contributing Fabric

Window surrounds, original wall surfaces (OF)

Some

**Other Fabric**

Suspended ceiling, light tracks (NHF)

Intrusive

G-9 (LIFT SHAFT, FORMERLY "TYPISTES")

This area has totally reconstructed with the installation of the lift shaft. It has no significance.

G-10 (FORMERLY TOWN CLERK)

This area has been modified with the original dividing wall being replaced with an arched opening and then infilled again. It has **some** significance.

Contributing Fabric

Window surrounds, cornice, skirting, wall vent (OF)	Considerable
Plaster walls, ceiling (OF)	Some

Other Fabric

Wall arches (NHF)	Intrusive
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G-11 (FORMERLY PUBLIC OFFICE)

This area has been modified with the original dividing wall being replaced with an arched opening and then infilled again. Sliding doors have been installed and a fireplace infilled. It has **some** significance.

Contributing Fabric

Column and capital (OF)	Considerable
Window surrounds, cornice, skirting, wall vent (OF)	Considerable
Plaster walls, ceiling (OF)	Some

**Other Fabric**

Wall arches, sliding doors, uprights (NHF)	Intrusive
--	-----------

G-12 (LOBBY)

This area is generally in its original form. A switchboard has been added. It has **some** significance.

Contributing Fabric

Plaster walls, ceiling, original doors, trim (OF) Some

Other Fabric

Switchboard (LF) Intrusive

G-13, G-14, G-15, G-16, G-17 (TOILET AREAS)

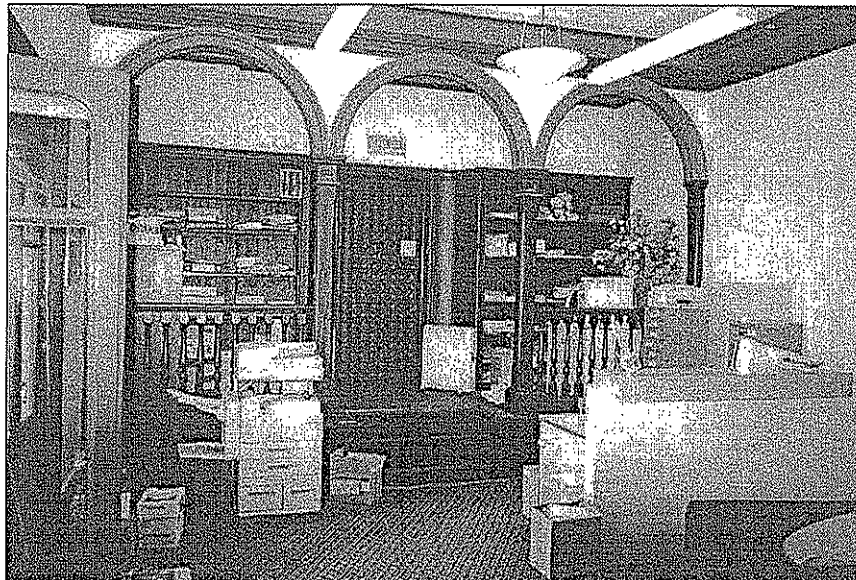
These areas have been extensively remodelled and generally contain recent fabric with the exception of some wall surfaces and ceilings. The spaces have little significance.

I-1 (FORMER LIBRARY)

This area is near to its original form with the exception of some recent partitions. It has **exceptional** significance.

Contributing Fabric

Fireplace and mantelpiece, french doors to balcony, arches adjacent Council Chamber, balustrading, shelving, cornices, trim, steps (OF) Considerable

**Other Fabric**

Florescent lights, floor coverings, glazed partitions (NHF) Intrusive

1-2 (FORMER COUNCIL CHAMBER)

This area is near to its original form with the exception of some recent partitions. It has **exceptional** significance.

Contributing Fabric

Fireplaces, timber panelling, stained glass windows, ceiling beams, arcading, concealed doors, other joinery including windows and doors, trim (OF)	Exceptional
Plaster wall and ceiling surfaces (OF)	Considerable
Remains of gas light fittings (OF) (note remnants of gas lights survive in the roof space)	Considerable

**Other Fabric**

Non-original fender, tiles to fireplace (LF?)	Intrusive
Partition wall, fans, uprights (NHF)	Intrusive

1-3 (REMNANT OF FORMER MAYOR'S ROOM)

This area is the only remaining recognisable area of the former Mayor's Room. It is about one third the size of the original space. It has **some** significance.

Contributing Fabric

Oriel window (OF)

Considerable

Cornice, original plaster wall surfaces (OF)

Some

Other Fabric

Skirting, later wall linings, ceiling, archway to landing (NHF)

Not relevant

Floor coverings, downlights (NHF)

Intrusive

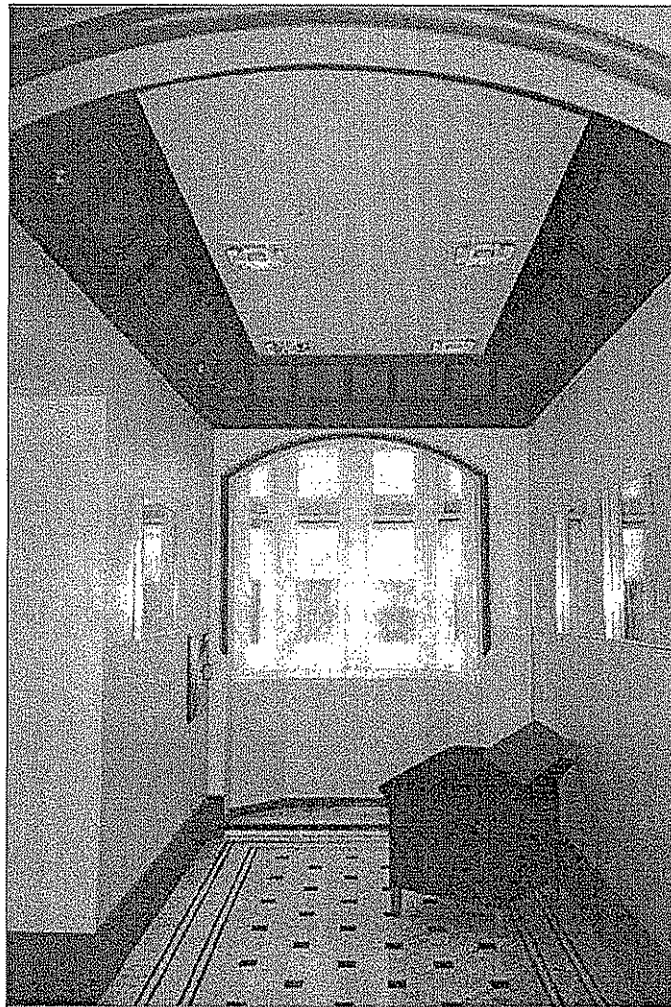


Figure 27: Oriel window and lift lobby, formerly part of Mayor's Room

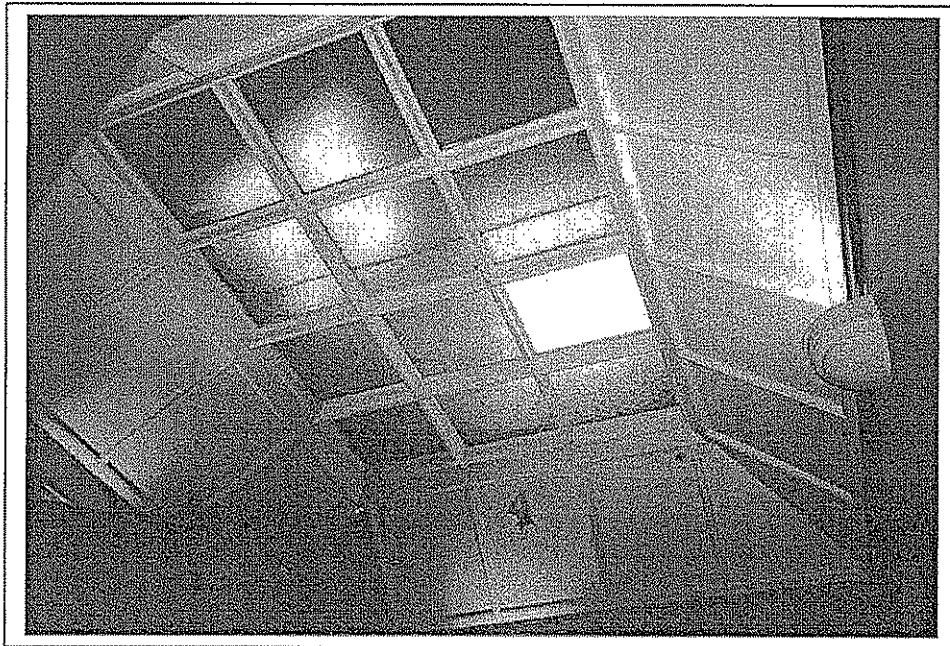
1-4 (LANDING & STAIRWELL)

This area is generally original. It has **exceptional** significance.

Contributing Fabric

Balustrading, newel posts, doors to Council Chamber (OF)
Skirtings, cornices, ceiling, frame to rooflights, arch to 1-7 (OF)
Original plaster wall surfaces (OF)

Exceptional
Considerable
Some

**Other Fabric**

Non-original skirting (NHF)
Wire glass roof lights, uplights, vinyl floor coverings (LF)

Not relevant
Intrusive

1-5 (TOILETS, FORMERLY PART OF MAYOR'S ROOM)

This area comprises generally recent fabric, except possibly some plaster wall surfaces. It has little significance.

1-6 (LIFT SHAFT, FORMERLY PART OF MAYOR'S ROOM)

This area contains all recent fabric. It has no significance.

1-7 (FORMERLY COUNCILLORS' ROOMS)

This area has been modified as walls have been removed. It contains some original fabric and has some significance.

Contributing Fabric

Window trim, skirtings, cornices (OF)	Considerable
Plaster wall surfaces, ceiling, chimney breast (OF)	Some

Other Fabric

Partition wall (NHF)	Not relevant
Glazed partitions (NHF)	Intrusive

1-8 (PASSAGE)

This area contains recent fabric and a small kitchen. It has little significance.

1-9 (FORMERLY PART OF COUNCILLORS' ROOM)

This area has been modified as new walls have been constructed. The fireplace has been blocked off. It has some significance.

Contributing Fabric

Window surrounds, cornice (OF)	Considerable
Plaster wall surfaces, chimney breast (OF)	Some

2-1, 2-2 (FORMERLY PART OF CARETAKER'S FLAT)

These areas comprised the caretaker's sitting room. They have some significance.

Contributing Fabric

Fireplace, window trim (OF)	Considerable
Plaster wall surfaces, ceilings (OF)	Some

2-3, 2-4 (FORMERLY PART OF CARETAKER'S FLAT)

This area as shown on one plan as a bathroom, on another as bedroom. It has some significance.

Contributing Fabric

Plaster wall surfaces, ceiling, window trim (OF)	Some
--	------

Other Fabric

Partition wall (LF?)

Intrusive

2-5, 2-6, 2-7 (FORMERLY PART OF CARETAKER'S FLAT)

Space 2-5 was a bedroom, 2-7 is shown on one plan as a bedroom, on another as a bathroom. However, the fact that it contains a fireplace suggests it was more likely a bedroom. These areas have been modified with the inclusion of the lift well and later partitions. They have **some** significance.

Contributing Fabric

Fireplace, including cast iron register in 2-7 (OF)
Plaster wall surfaces, ceilings, trim (OF)

Considerable
Some

Other Fabric

Partition to 2-7 (NHF)

Intrusive

2-8, 2-9 (FORMERLY PART OF CARETAKER'S FLAT)

2-9 is shown variously as a kitchen and a living room. The fireplace suggests it was a living room with 2-8 being a small kitchen. It has **some** significance.

Contributing Fabric

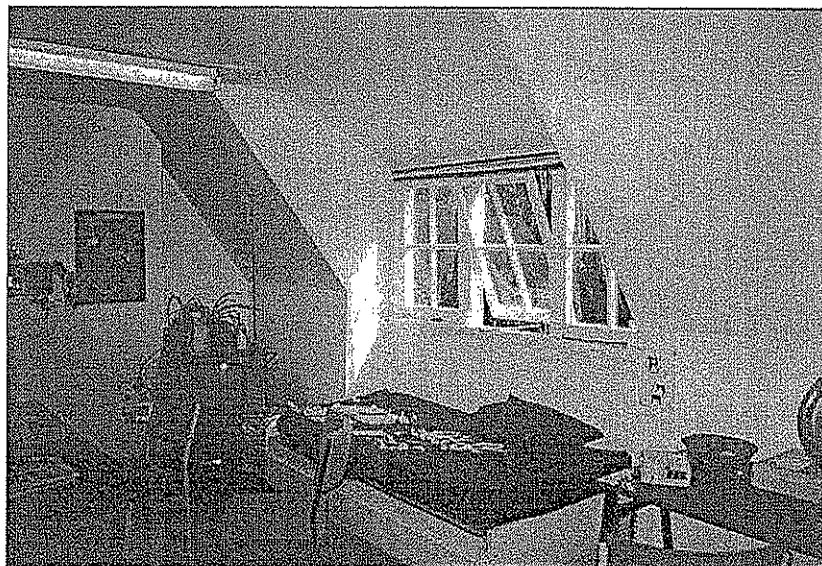
Fireplace, including cast iron register in 2-7 (OF)
Plaster wall surfaces, ceiling, trim, window bay, internal doors (OF)

Considerable
Some

Other Fabric

Kitchen fittings (LF)
Light fittings (LF)

Not relevant
Intrusive



S-1 (STAIRS)

These stairs provided a back entrance to the Council Chamber. They have **some** significance.

Contributing Fabric

Stair treads, pipe handrail, newel post, balustrade, wall surfaces, scrap of original linoleum (OF)	Some
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Other Fabric

Particle board section of floor (LF)	Intrusive
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S-2 (STAIRS)

These stairs provided access to the first floor and the caretaker's flat on the second floor. They have **some** significance.

Contributing Fabric

Stair treads, handrails, wall surfaces, ceiling (OF)	Some
--	------

Other Fabric

Hot water cylinder at first floor level (NHF?)	Intrusive
--	-----------

STATEMENT OF SIGNIFICANCE**HISTORIC
SIGNIFICANCE**

This criteria demonstrates an association with individuals, ideas or events.

Events

The Municipal Chambers is associated with the development of Christchurch as a city. It was the first (and only) civic offices ever constructed by the Council. It has been the scene of many momentous occasions such as the first meeting of the Greater Christchurch Council in 1902, the reading from the balcony of proclamations: of New Zealand as a Dominion in 1907 and of the accession of George V as King in 1910.

Associations

The building has associations with a number of significant persons. Its architect, Hurst Seager, made a significant contribution to the development of Christchurch architecture. He was known for his old English Arts and Crafts styles but was also concerned with developing a local style of architecture. Seager also led a move away from the formality of Gothic Revival to a freer form of architecture typified by the Queen Anne style. Sir George Frampton who was responsible for the terracotta figures was prominent in the 'New Sculpture' movement which advocated the integration of the arts with architecture.

The Municipal Chambers is associated with former Christchurch mayors such as Charles Allison and George Payling; with Ada Wells, the first woman city councillor (1917) and an active campaigner for peace and with Elizabeth (Henderson) McCombs, New Zealand's first woman Member of Parliament and a councillor for 12 years.

The building also has associations with organisations that were subsequent occupiers after the Council moved out. These include the Chamber of Commerce, the Canterbury Promotion Council and, more recently, the Christchurch/Canterbury visitor centre.

AESTHETIC VALUE

Aesthetic significance considers the formal qualities of the fabric and setting. It addresses the design and architectural aspects of the place.

Contextual

The Municipal Chambers has occupied a prominent site on the banks of the Avon River at the corner of Oxford Terrace and Worcester Street for 115 years. It is part of an important historical precinct which includes the Worcester Street Bridge and the Provincial Buildings.

Architectural

The building is a notable example of Queen Anne architecture and marks a significant shift away from the Gothic or Renaissance revival styles which were in common use for civic buildings. The Queen Anne style is characterised by the use of brickwork to provide colour and texture, by asymmetrical planning and elevations, and an irregular massing of form.

The Municipal Chambers is notable for its decorative elements and the manner in which art work is integrated into the composition. The form of the building with its rich textural qualities was also seen as being appropriate for its picturesque setting on the banks of the Avon River.

SOCIAL SIGNIFICANCE *Elements having social significance are able to demonstrate cultural spiritual, traditional or any other sentiment expressed by a group.*

Cultural

Local government has always had an important part to play in the lives of private citizens, being responsible for utilities, roads and other infrastructure. The Municipal Chambers illustrates the role that the Christchurch City Council played in ordering the affairs of the city.

Symbolic

The Municipal Chambers is an impressive building and symbolises the importance of local government activities in the community. This is further emphasised by the use of brick and stone – permanent and solid materials.

Within the building, the Council Chamber in particular is an imposing space, and one that symbolised the importance of Council business.

SCIENTIFIC VALUE *Scientific criteria describe the importance of the place as evidence and the survival of that evidence. It can also provide information regarding past human activity.*

Technological

The building demonstrates many construction techniques of the period and the materials that were used. The polychromatic brickwork, tiled roofs, decorative terracotta work, Oamaru stone window surrounds and stained glass windows in the Council Chamber are particularly notable.

Functional

The Municipal Chambers has value in that it is able to demonstrate an important aspect of past human activity in the late nineteenth and early twentieth centuries.

In subsequent years the building has been used for a number of other purposes such as office space for organisations such as the Canterbury Promotional Council and more lately as an information centre.

Rarity

The Municipal Chambers was the first Queen Anne style building in Christchurch and marked a departure from the prevailing Gothic style of the period. Today it survives as the only complete example of its type. The building is also unusual in its use of materials such as terracotta and wrought iron and in the way it integrates artwork such as sculpture and stained glass into the composition.

The Municipal Chambers is also one of the few commercial buildings designed by Hurst Seager, a man better known for his domestic buildings that were generally designed in Old English or Arts and Crafts styles.

OVERALL RATING

The Municipal Chambers building has high historic significance, aesthetic value, social significance and scientific value. Overall, the building is considered to have *exceptional* significance.

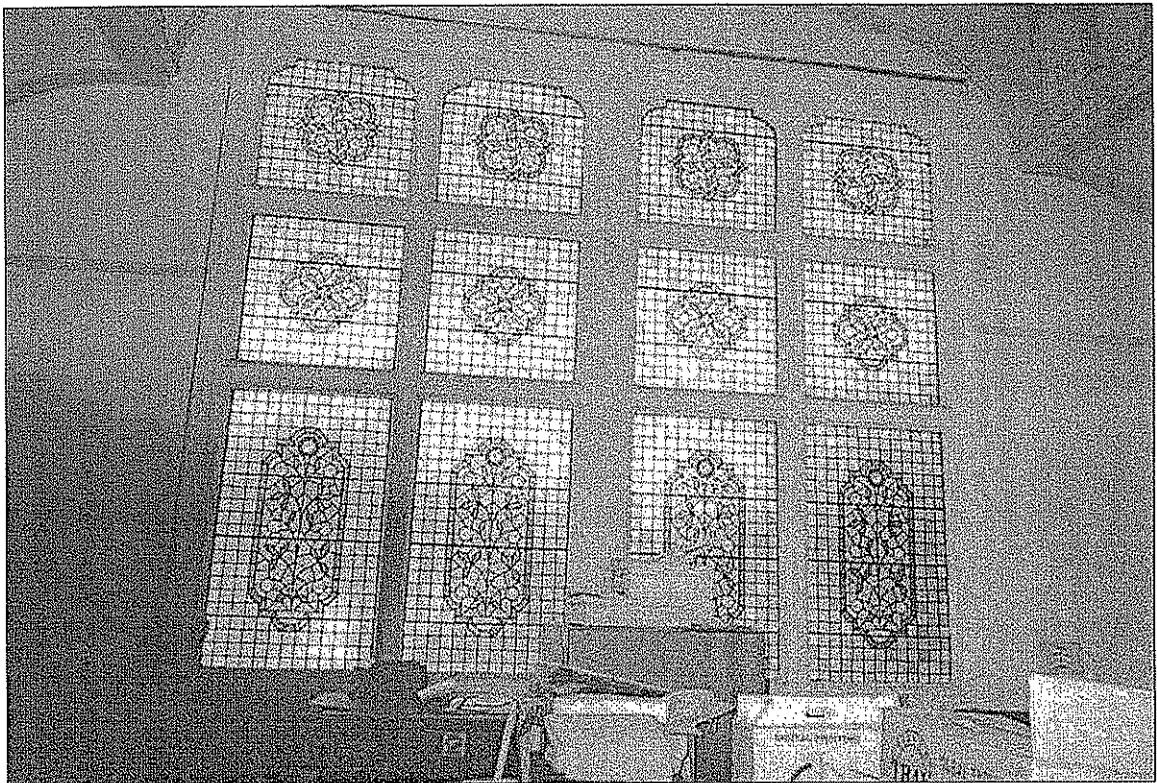


Figure 28: West facing stained glass window in Council Chamber

A FRAMEWORK FOR CONSERVATION POLICIES

CONSTRAINTS ARISING FROM THE STATEMENT OF SIGNIFICANCE

From the Statement of Significance, a series of constraints arise that will influence conservation policies.

- No work should be carried out that removes or conceals evidence of the way the Municipal Chambers may have been formerly used or removes evidence of past events that may have occurred.
- No work should be undertaken that reduces the building's architectural value or aesthetic integrity.
- No work should be carried out that further removes evidence of the earlier form or plan layout of the Municipal Chambers.
- No work should be carried out that conceals or reduces technological evidence such as original construction techniques.
- No work should be carried out that alters or removes significant fabric other than where necessary to ensure continued viability or where deterioration has occurred.

AIMS OF THE BUILDING OWNER

Christchurch City Council promotes the re-use of heritage buildings. *"To work with building owners, developers and community groups to find compatible new uses for under-utilised heritage buildings and heritage buildings at risk of demolition."*²¹ The Municipal Chambers is a building for which the Council is looking for a compatible new use when the building becomes vacant.

Some suggestions for new uses are discussed in the Implementation of Policies section on page 59.

HERITAGE PROTECTION**New Zealand Historic Places Trust**

The Municipal Chambers is registered by the New Zealand Historic Places Trust under section 23 of the Historic Places Act 1993 as a Category 1 Historic Place. This identifies it as a "Place of special or outstanding historical or cultural heritage significance or value".

While registration does not provide the place with any inherent protection, it does mean that under section 93 of the Resource Management Act 1991, any application for a resource consent affecting the place must be referred to the Trust. Should the Trust object to the application, the consent is required to be publicly notified.

Christchurch City Council

The Municipal Chambers is listed in Appendix J of the Transitional District Plan as a Group 1

²¹ *City of Christchurch Heritage Conservation Policy* p11.

Building, App. 1, Section 10, Vol. 3 of the City Plan. Heritage items in this group are considered to be of international or national significance, the protection of which is considered essential.

Specific rules apply to Group 1 and Group 2 Heritage buildings²². In particular:

- 1 Any proposed alterations to the building or additions to the site are considered discretionary activities by Council: that discretion is limited to matters concerning the heritage values of the building.
- 2 Demolition of the building is a non-complying activity.

LEGISLATION

The Resource Management Act

The purpose of the Resource Management Act is "*to promote the sustainable management of natural and physical resources*". As the Municipal Chambers is registered as a Category 1 Historic Place by the New Zealand Historic Places Trust and is listed by the Christchurch City Council, a resource consent will be required for any significant work as per the assessment matters outlined in the City Plan 1.4.1, Section 10, Vol.3.

The Council will consider as a discretionary activity any application to restore or make alterations or additions to all or any part of any scheduled item. Conditions are able to be imposed by the Council in granting a resource consent.

The Building Act 1991 and the New Zealand Building Code

The purpose of the Building Act is primarily to ensure that buildings are "safe and sanitary" for users. If major alterations are proposed to an existing building or if its use changes, requiring alterations, the Building Act requires that the building be upgraded to a standard comparable, as far as possible, with a new building. This applies to means of escape from fire and facilities for people with disabilities.

A building consent will be required for any alterations to Municipal Chambers. If significant work is proposed, upgrading may be required in the following areas in order that a building consent may be granted.

- **Structural Safety**

The Building Act deems a building to be earthquake prone if its ultimate load capacity would be exceeded in a moderate earthquake and if collapse is likely to occur causing injury or death to persons. The Act grants the territorial authority the right to require work to be done to reduce or remove any danger.

It is generally recognised that a greater risk of failure can be accepted for buildings constructed prior to 1976. The New Zealand Society of Earthquake Engineering recommends that older buildings should be upgraded to a standard one-half of that required for a new building. The NZ Historic Places Trust has recently published guidelines for strengthening historic buildings.

²² Christchurch City Council City Plan, 1.3.1 Section 10 Vol.3.

The Municipal Chambers appears to have undergone a limited structural upgrade in 1989. Since the introduction of the Building Act in 1991, regulations for seismic strengthening of buildings have changed and Christchurch City Council has adopted the following policies²³:

- 1 If the building remains unchanged, Council *may require* the building to be strengthened to 10% of the current load requirements.
- 2 If any alterations to the building are proposed which do not involve change of use, Council *will require* the building to be strengthened to 10% of the current load requirements.
- 3 If alterations are proposed which involve change of use of the building, seismic strengthening of between 50% – 66% of a new building will be required, according to Sections 46 and 47 of the Building Act, and the guidelines produced by the NZ Society of Earthquake Engineers.

- **Fire Safety and Egress**

A fire report was not required as part of this commission. It is noted that a sprinkler system has been installed and that alternative means of egress are available from all floors. If the use of the building changes, a fire report would probably need to be commissioned and some subsequent upgrading may be required.

- **Toilet Facilities**

The Building Code sets out the required number and type of toilet facilities, including accessible toilets, depending on the use of the building. If a new use is proposed for the building, the toilet facilities will need to be reviewed.

- **Disabled Access**

Within the Building Code is a requirement that buildings used by the public be made accessible to disabled persons. The ground floor of the building is currently accessible by way of the ramp from Worcester Street and a lift provides access to the first and second floors. The former Council Chamber remains inaccessible and some way may need to be devised to overcome this problem.

PHYSICAL CONDITION OF THE PLACE

The Municipal Chambers has been reasonably well maintained over the years, however, maintenance is now required in a number of areas. A separate Condition Report was commissioned concurrently with this conservation plan and this comments on the condition of the building in greater detail. The condition of the building is summarised below.

- **Structural Condition**

The building is believed to have undergone a limited structural upgrade as part of the last refurbishment in 1989. This appears to have included the provision of concrete shear walls within the office in the southeast corner of the ground floor, unfortunately covering one of the windows in the process, and the installation of steel angles alongside the chimney on the west wall.

²³ Appendix 2 of *Christchurch City Council Heritage Conservation Policy*.

The lift shaft constructed at the same time probably provides additional stiffening to the building. Concerns remain however regarding the structural integrity of the building in the following areas:

Chimneys

The chimneys constitute a substantial mass above roof level and their collapse in the event of an earthquake cannot be discounted. The chimney in the north corner has a pronounced lean towards the south.

Toilet Block

The toilet block on the northwest face appears to have settled differentially with respect to the remainder of the building. This has resulted in cracks in the brickwork and voussoirs to the arch above the window dropping.

Cracks in Walls

Cracks are apparent in a number of locations. In particular, cracks are evident within the Council Chamber, within the walls, ceilings and beams. Cracks have also occurred in the stairwell on the northwest face.

• **Exterior**

Roof Areas

Tiled Areas. Tile fixings are considered suspect with some tiles having already slipped or become loose. Some tiles have been previously replaced either by other tiles or metal sheathing. Elsewhere, crestings have broken and pointing to ridge tiles has deteriorated.

Corrugated Sheeting. The corrugated sheeting has some rust and loose fixings. Paintwork is also flaking.

Fabric Roofing. The edges and laps of the fabric roofing are lifting in some instances.

Chimneys

As noted above, the structural integrity of the chimneys is of concern. Other defects include poorly executed repairs, loss of pointing, weathering of plaster cappings, loose bricks and plant growth. The use of hard cement mortar for repointing has also caused deterioration of the bricks.

Original chimney pots have been replaced with non-matching pots and some chimneys have been either demolished or reduced in height.

Stonework

The stonework comprises Oamaru Stone. In a number of locations the stone has spalled or is crumbling. This is probably as a result of atmospheric pollution depositing debris which is absorbed into and reduces the stone and reducing the stones ability to 'breathe'. Plaster repairs have been undertaken, however, in some instances the stone has continued to deteriorate beneath the plaster, causing the plaster to become drummy.

Brickwork

The brick units are generally sound with only minor weathering being apparent. The pointing has deteriorated and has, in some cases, been replaced with cement mortar. This hard mortar is causing the bricks to weather at an increased rate, as moisture will always exit through the most porous material, in this case, the bricks. On the west face, a grinder appears to have been used to remove graffiti, damaging the fire skin in the process.

Timber Joinery

The timber joinery is generally sound, with decay noted only in the window to the kitchen on the second floor. Paintwork has cracked and is flaking in a number of instances. Mortar pointing between the joinery and stone or brickwork has fallen out. This has been replaced, in some instances, with cement mortar.

Stained Glass

The stained glass windows have been reported on by Graham Stewart, a professional stained glass conservator. Obvious defects include bulging of window sections and damage probably caused by stones. The protective polycarbonate sheets over the large window to the south have been sealed around the perimeter, rendering the window unable to 'breathe'.

• Interior

The interior of the building is generally in good condition with some exceptions. Cracks within the Council Chamber and stairwell have been noted above. Flaking paintwork, probably the result of leaking roofs and gutters is evident in the northwest stairwell, the toilet lobby on the ground floor and the Council Chamber.

Minor defects include damage to applied finishes, missing pieces of balustrade and deteriorating floor coverings. Tiles to fireplaces have been damaged.

CONSERVATION POLICIES

Following on from the assessment and Statement of Significance and taking into account statutory requirements and the aims and aspirations of the building owner, a series of conservation policies can be formulated to guide any proposed work on the Christchurch Municipal Chambers.

PROPOSED USES

Policy 1.1 The Municipal Chambers building should have a viable and useful purpose as a means of aiding its survival.

Commentary

The ICOMOS Charter states that "the conservation of a place is usually facilitated by it serving a socially, culturally or economically viable purpose".

The Municipal Chambers building has not housed civic functions since 1924, however, the building survived because it has remained in public ownership and new uses were found for it. Any future use should be one that allows it perform a viable and useful role

Policy 1.2 The Municipal Chambers building should have a use that is appropriate so as not to detract from its significance.

Commentary

A heritage building should, wherever possible, continue to be used for the purpose for which it was built as a way of maintaining its significance. The Municipal Chambers building should, ideally, have a use that involves civic or governmental functions.

If, however, the building's viability is at issue, other uses should not be precluded as a means of ensuring its survival. The new use should, however, be one that is appropriate to the building. As the building has been substantially modified in the past, the preferred new use will be one that:

- *Requires a minimum of further modification to the building.*
- *Respects and does not require the removal of fabric, particularly that of exceptional or considerable significance.*
- *Does not further compromise the building's architectural integrity or character.*

RETENTION OF SIGNIFICANCE

Policy 2.1 Significant fabric should be retained as a means of preserving overall significance.

Commentary

Fabric that is assessed as being significant contributes to the overall significance of the building and should be retained wherever possible.

- *Exceptional Significance. Preservation of these elements is regarded as essential.*
- *Considerable Significance. These elements should be retained unless extraordinary circumstances require their removal.*
- *Some Significance. These elements should be retained in their present form wherever possible.*
- *Not Relevant. These elements have little significance and generally allow the building to function. They may be retained, providing fabric of greater significance is not obscured.*

Policy 2.2 A regular maintenance regime should be implemented as a means of preserving fabric.

Commentary

A regular regime of repair and maintenance will slow down the processes of decay and is an important weapon in any effort to preserve fabric. The Municipal Chambers building has been reasonably well maintained in the past and this needs to continue on a regular basis. It is recommended that a maintenance plan be prepared and implemented for the building.

Policy 2.3 Remedial and repair work should be carried out as required.

Commentary

Although maintenance has been carried out on the building, further maintenance is now required to ensure the survival of building fabric. Repair and remedial work should aim to preserve as much original fabric as possible. Material should only be replaced where it has ceased to function satisfactorily or where, due to deterioration, it is placing other fabric at risk. Material that has weathered but which is still in sound condition should be respected as evidence of the building's history.

CONSERVATION PROCESSES

Policy 3.1 Work on the building should respect the significance of the individual elements.*Commentary*

Work on the building should be undertaken with due regard to the significance of each element. The building's significance is likely to be diminished if elements are subjected to inappropriate activities.

- *Exceptional Significance. Work on these elements should be restricted to activities of maintenance, stabilisation, repair or restoration to a known earlier state.*
- *Considerable Significance. Intervention should be limited to processes of maintenance, repair or restoration.*
- *Some Significance. A greater degree of intervention may be permitted.*

RECOVERY OF SIGNIFICANCE

Policy 4.1 Where appropriate, consideration should be given to returning the Municipal Chambers building to a known earlier form.*Commentary*

Returning a heritage building to a earlier form can be a means of recovering its significance. In the case of the Municipal Chambers building, some original features have been removed and it is extremely unlikely that they would ever be able to be restored. An example is the Mayor's Room where the installation of the lift has forever compromised this space.

Other features that have been removed such as the chimney on the south elevation could be reconstructed and it is recommended that this occur.

A schedule of work to recover significance is listed in a separate condition report. It is summarised on page 63.

Any return of the Municipal Chambers building to an earlier form should be based on available evidence such as historic photographs and drawings and may involve the following processes:

- *Reconstruction. This involves the use of new material to rebuild an element in its original form.*
- *Removal of Accretions. Accretions are defined as additions to an original building. Accretions acquired by the Municipal Chambers building have tended to detract from its architectural qualities. Accretions listed as being intrusive in the assessment of significance should be removed.*

NEW WORK

Policy 5.1 New work should respect the original building but should be discernible as such.

Commentary

The Municipal Chambers building has to be viable to ensure survival and a new use will need to be found for it. It is accepted that some new work may be required to allow the building to fulfil a new role. This work should, however, respect and be sympathetic to the architectural qualities of a building assessed as having exceptional significance. New work should, however, also be discernible as such on close inspection so as not to confuse new material with the original.

Policy 5.2 Materials and workmanship for new work should be of a standard comparable with the original building.

Commentary

The Municipal Chambers building utilises quality materials such as stone and terracotta and has a standard of craftsmanship not found in more modern buildings. New work should seek to emulate this same quality as a way of ensuring that the intentions of the original architect are respected, along with the skill of the original builders, stonemasons etc.

Policy 5.3 New work should be reversible wherever possible.

Commentary

Where possible, areas subject to intervention should be able to be returned to their present or earlier form at a future date. Significant material that is removed should be stored for possible future reinstatement.

CONSERVATION STANDARDS

Policy 6.1 Appropriate standards should be maintained whenever work is carried out.

Commentary

In order to maintain the integrity of the building all work should conform to principles set out in the New Zealand ICOMOS Charter for the Conservation of Places of Cultural Heritage Value and in accordance with international standards for the conservation of places having cultural significance. In addition, all work should conform to the guidelines outlined in "Guidelines for Altering Heritage Buildings" published by the NZ Historic Places Trust, and to Policy 3.2 of the City of Christchurch Heritage Conservation Policy.

Policy 6.2 Conservation processes and other activities involving intervention should be recorded.

Commentary

A record should be made by photographic or other means of the activities to which the building is subjected and placed in an appropriate archive. This will ensure that a comprehensive account of the building is maintained for future reference. Recording is particularly important in areas where changes are occurring or where fabric is being removed or modified. Specified requirements are outlined in the City Plan 1.3.5 Section 10 Vol 3

CONSULTATION AND REVIEW

Policy 7.1 Proposals for work on the Municipal Chambers building should be reviewed by relevant authorities.

Commentary

Detailed proposals for work on the building should be discussed at an early stage with heritage planners at the Christchurch City Council and with the New Zealand Historic Places Trust to ensure that the work is generally in accordance with the principles as set down in the conservation plan.

Policy 7.2 This conservation plan should be reviewed from time to time and amended as necessary.

Commentary

No conservation plan should ever be considered to ever be a final or completed document. It should be reviewed from time to time and be able to be amended to incorporate new information.

IMPLEMENTATION OF POLICIES

WORKING WITHIN THE HERITAGE CONSTRAINTS

This conservation plan was initiated to assess the significance of the Municipal Chambers building and the site: to identify the work required on the building and to consider appropriate options for its future use.

The ratings identified in the heritage inventory indicate the significance of particular spaces and elements. The policies explain that retention of high value areas and elements is necessary in order to retain the heritage character of the place. New uses will probably make demands on existing fabric and some change and modification is likely to be required.

The policies allow spaces, or elements within the spaces, to be modified so long as the changes are carried out in such a way that the heritage character is retained. In this way the ratings and policies provide a guide indicating where it is appropriate for development to occur. They also indicate which areas and elements should be respected and kept in order to maintain the significance of the building.

The principal façades of the Municipal Chambers and many of the interior spaces have been rated as being of exceptional significance. This means that changes in these areas will be restricted.

USES FOR THE BUILDING

The Municipal Chambers is the only purpose-built civic office built by the Christchurch City Council. Other buildings occupied since by Council have included a Trade and Industry Hall in Manchester Street and lately, the former Millers department store in Tuam Street.

The current tenants are now vacating the Municipal Chambers building and a new use needs to be found for it. There are a number of possible uses to which the building could be put and these include:

Restaurant, hospitality, functions

The idea of converting the building to house a restaurant or to cater for functions has been mooted on many occasions, with the Council Chamber particularly, being an ideal space for such activities. The building is also obviously in an excellent location on the banks of the Avon River and being only one block away from Cathedral Square.

The main disadvantage of locating such activities within any historic building is generally the extent of modification that is usually required. Restaurants need kitchens, cool stores and areas for dish washing, food preparation, incoming goods, rubbish collection and general storage. The Municipal Chambers would have to undergo considerable modification to include these functions and it is likely that heritage fabric would be lost in the process.

The toilet facilities within the building would also have to be comprehensively upgraded with separate facilities for staff and patrons. For these reasons, conversion of the building to cater for hospitality functions cannot be recommended.

Council or Governmental functions

The Municipal Chambers was built to house council functions and it would be appropriate if some such activities were to return to the building. The main chamber is an impressive and dignified space and would make an ideal venue for full council or committee meetings and formal gatherings such as civic receptions or naturalisation ceremonies.

Obvious disadvantages of using the building for council functions include the lack of car parking and its distance from the main council functions in Tuam Street - although it is within walking distance. It is also acknowledged that the main chamber is not accessible to the disabled. In other areas of the building, access is somewhat convoluted.

There may, however, be a number of relatively independent activities within Christchurch City Council which could function perfectly satisfactorily away from the main administrative offices. These may include architectural or engineering disciplines or possibly some community services. There may also be a Government Department that would be an appropriate tenant for the building.

Other Uses

Other uses to which the building could be put include professional offices for architects, accountants, lawyers and the like, accommodation for service organisations or possibly businesses such as travel consultants. An art gallery or similar use may also be appropriate. The second floor could be used for similar activities or used for accommodation purposes. A function such as an Art Gallery would require the building to be adapted to provide adequate lighting, climate control and the like.

RECOMMENDATIONS

The following recommendations are made concerning uses for the Municipal Chambers building.

- The building should remain in Christchurch City Council ownership.
- The possibility of using the building for ceremonial civic occasions and to house some council functions be investigated.
- If this proves not to be feasible, expressions of interest should be sought to use the building as professional offices with the second floor possibly used for accommodation.
- Conversion of the building into a restaurant or similar function should be precluded.

WORK TO RECOVER SIGNIFICANCE

BUILDING EXTERIOR

The exterior of the building is generally in its original form with modifications mostly minor. Changes include removal or lowering of chimneys, provision of an additional entry from Worcester Street and additional windows, particularly on the north face of the building, as a way of recovering significance. It is recommended that the building exterior be returned to its original form wherever possible by removing accretions or reconstructing missing elements.

Within the main entry, evidence was found that the joints in the brickwork may originally have been painted red with a narrow black line then painted over the joints. Further research needs to be carried out to determine whether this is a genuine original detail and whether it was applied to the whole building. If the detail proves to be original, it should be restored in the entry with consideration being given to extending it over the rest of the building.

Similarly, a number of bricks within the decorative panels over the windows and elsewhere were originally painted blue to produce a carefully considered pattern. This detail was included in Seager's sketches and there is little doubt that he considered it to be an important element in the composition. Remnants of this paint and colour are present and should be analysed with a view to the restoration of this feature.

BUILDING INTERIOR

Apart from the entry hall, the ground floor has been extensively modified over the years and now bears only a passing resemblance to its original layout. Recovery of significance may be limited to replacing new walls in the position of original walls where appropriate, depending on the use to which the building is put.

The second floor has also been modified as original walls have been removed. The Mayor's Room, shown on Seager's sketch as a fine panelled room was lost when toilets and a cloak room were installed. The installation of the lift meant that the Mayor's Room was irretrievably lost, other than a remnant now used as a display area. Fortunately, two of the most important spaces in the building, the Council Chamber and the Library have survived generally intact. These two spaces should be returned to their original form as a way of recovering the significance of the place.

The third floor was originally used as caretaker's rooms as was fitted out as such with a bathroom, kitchen and other facilities. Although the bathroom has been removed and the lift well intrudes into one of the bedrooms, the general layout has survived.

A schedule of work suggested as a way of recovering significance is included at the end of this section.

WORK TO REMEDY DEFECTS

The exterior of the building has been reasonably well maintained over the years, however, maintenance work is now required. Areas where work is required include the roof where the tile fixings are thought to be suspect, the walls where stonework is deteriorating and brick pointing is weathering.

The interior of the building was refurbished in 1989 and is generally in good condition. The main defects include flaking paint and damaged paintwork. The stairwell on the south side is in poor

condition and requires additional work.

A full schedule of defects and work required is contained in the Building Condition report, prepared at the same time as this conservation plan, however, the main defects and areas where work is required are summarised in a table that follows this section.

SCHEDULE OF WORK RECOMMENDED TO RECOVER SIGNIFICANCE

Location	Change to Fabric	Recommended Action
Exterior		
<i>Roof Areas</i>		
Chimneys	<ul style="list-style-type: none"> Chimneys have been lowered in height or demolished. Chimneys have been incorrectly rebuilt with loss of detail. Chimney pots have been replaced with non-matching type. 	<ul style="list-style-type: none"> Chimneys should be rebuilt to their original height. Original details should be recovered. New chimney pots should be made to match the original pots.
Tiled Areas	<ul style="list-style-type: none"> Some replacements with non-matching tiles or metal sheet. 	<ul style="list-style-type: none"> Replace non-matching tiles and metal with sheeting with tiles to match.
<i>Walls</i>		
Downpipes	<ul style="list-style-type: none"> Original cast iron downpipes replaced with galvanised. Original brackets broken and rainwater head missing. 	<ul style="list-style-type: none"> Replace galvanised downpipes with cast iron or steel. Construct new brackets and rainwater head.
Bricks	<ul style="list-style-type: none"> Paintwork to bricks to window heads and elsewhere weathered. 	<ul style="list-style-type: none"> Repaint bricks to original pattern and colour.
<i>South Elevation</i>		
Terracotta	<ul style="list-style-type: none"> Background paintwork to figures weathering. 	<ul style="list-style-type: none"> Consider repainting background to figures.
Ramp, steps, entry door	<ul style="list-style-type: none"> Ramp, steps, entry door added to provide disabled access to building detract. 	<ul style="list-style-type: none"> Remove ramp, steps, entry door if possible. It is recognised, however, that this is the only means of disabled access to the building and may need to be retained.
<i>East Elevation</i>		
Finial	<ul style="list-style-type: none"> Finial missing from gable end. 	<ul style="list-style-type: none"> Reconstruct finial from photographic evidence.
Entry	<ul style="list-style-type: none"> Original finish to entry doors stripped. Jointing to brickwork appears to have been painted red with black lines painted over. 	<ul style="list-style-type: none"> Reinstate original finish to doors. Investigate whether joints were originally coloured. Reinstate within entry area if original. Could be extended to whole building if further evidence found.
Windows	<ul style="list-style-type: none"> Sash windows to former Mayor's Room replaced with louvres. 	<ul style="list-style-type: none"> Replace louvres with sash windows.

North Elevation		
Windows	<ul style="list-style-type: none"> • Additional window provided to office, second floor. Services cranked to avoid. • Window to kitchen added. Sill lower than adjacent window. • Sash windows to ground floor toilets replaced with louvres. 	<ul style="list-style-type: none"> • Consider removing window and infilling. Otherwise provide new sashes to match adjacent. Rerun services to avoid cranking. • Provide new sash and frame with sill to line with adjacent. • Replace louvres with sash windows.
Interior		
Ground Floor		
G-1, G-2	<ul style="list-style-type: none"> • Layout. Areas altered as walls removed. • Bay window. Seating detracts. • Services. Track lighting detracts. 	<ul style="list-style-type: none"> • Restore original layout if appropriate. • Remove seating. • Remove track lighting.
G-3	<ul style="list-style-type: none"> • Layout. Areas altered as walls removed. • Services. Track lighting detracts. 	<ul style="list-style-type: none"> • Restore original layout if appropriate. • Remove track lighting.
G-4, G-5	<ul style="list-style-type: none"> • Wall added to create 2 spaces. 	<ul style="list-style-type: none"> • Remove wall.
G-7 Hall	<ul style="list-style-type: none"> • Flooring. Vinyl flooring detracts. • Applied finishes. Handrail painted with acrylic paint. • Services. Uplighting detracts. 	<ul style="list-style-type: none"> • Remove vinyl flooring. Replace with more appropriate or varnish floor. • Remove acrylic paint from handrail and reinstate original varnish finish. • Remove uplights.
G-8	<ul style="list-style-type: none"> • Layout. Areas altered as walls removed. • Services. Track lighting detracts. 	<ul style="list-style-type: none"> • Restore original layout if appropriate. • Remove track lighting.
G-10	<ul style="list-style-type: none"> • Wall between G-10 and G-11 removed and arches constructed. • Wall later inserted between arches. 	<ul style="list-style-type: none"> • Remove arches, reconstruct wall.
G-11	<ul style="list-style-type: none"> • Sliding doors inserted. • Services. Uplighting detracts. 	<ul style="list-style-type: none"> • Remove sliding doors. • Remove uplighting.
First Floor		
1-1 (Library)	<ul style="list-style-type: none"> • Glazed partitions installed. • Padding added to door to Council chamber. • Services. Fluorescent lights installed. 	<ul style="list-style-type: none"> • Remove glazed partitions. • Investigate origin of padding and remove if of little significance. • Remove light fittings.

1-2 (Council Chamber)	<ul style="list-style-type: none"> • Original furniture, gas light fittings, clock above fireplace removed. • Original hearth tiles & fender to fireplace, SW wall replaced. • Partition wall added. 	<ul style="list-style-type: none"> • Depending on use, restore furniture, light fittings, clock. • Provide new tiles, fender to fireplace to match original. • Remove partition wall.
1-3 (Remnant of Mayor's Room)	<ul style="list-style-type: none"> • Vinyl floor detracts. • Skirting boards (probably fibreboard) have acrylic paint finish. • Downlights detract. 	<ul style="list-style-type: none"> • Remove vinyl flooring. Replace with more appropriate or varnish floor. • Replace skirtings with timber and provide varnish finish. • Remove downlights.
1-4 (Stairwell)	<ul style="list-style-type: none"> • Wired glass rooflights detract. • Skirtings have acrylic paint. • Vinyl flooring detracts. 	<ul style="list-style-type: none"> • Research coffered rooflights shown on Seager sketch and reconstruct. • Provide varnish finish to skirting. • Remove vinyl flooring. Replace with more appropriate or varnish floor.
1-7	<ul style="list-style-type: none"> • Layout. Areas altered as walls removed. • Later partitions installed. 	<ul style="list-style-type: none"> • Restore original layout if appropriate. • Remove later partitions.
<i>General</i>		
Fireplaces	<ul style="list-style-type: none"> • Fireplaces to ground floor all removed. • Fireplaces to councillor's room, first floor removed. • Fireplaces to second floor have survived but elements such as grates missing. 	<ul style="list-style-type: none"> • Reinstate fireplaces if evidence of their original style survives. • Provide new grates as required.
Colour Scheme	<ul style="list-style-type: none"> • Interior colour scheme throughout the building generally detracts with cornices, mantelpieces, columns and other details painted blue and red. 	<ul style="list-style-type: none"> • Undertake research to determine original colour scheme with a view to reinstatement. The original colour scheme should be reinstated in the spaces having the greatest significance, ie. the Council Chamber, the Library, and the main hall. Seager's sketches indicate that the ceiling in the entry hall was to be stencilled. It is not known whether this was ever implemented, however, scrapings should be carried out to investigate with a view to restoring.

SCHEDULE OF DEFECTS AND REQUIRED REMEDIAL WORK

Element	Defect	Remedial Work
Exterior Fabric		
<i>Roof Area</i>		
Chimneys	<ul style="list-style-type: none"> One chimney is leaning. Pointing has deteriorated and plant growth has become established. Previous repairs have been poorly executed and cement pointing is causing bricks to erode. 	<ul style="list-style-type: none"> Chimneys should be checked for structural stability. Plant growth should be removed and brickwork repointed as required. Cement pointing should be removed.
Tiled Areas	<ul style="list-style-type: none"> Some tiles slipped. Fixings suspect. Ridge crestings broken, pointing cracked or missing. 	<ul style="list-style-type: none"> Check fixings of all tiles and fix as required. Replace broken crestings, repoint as required.
Other Areas	<ul style="list-style-type: none"> Fabric roofing seams lifting. Paint to corrugated steel flaking. Timber louvres to vents split, paint flaking. 	<ul style="list-style-type: none"> Reseal seams to fabric roofing. Repaint corrugated steel. Repair, repaint vents.
Gutters, spoutings, downpipes	<ul style="list-style-type: none"> Gutter above toilet probably failed causing water ingress. Spoutings bent, incorrectly fixed, overflow. 	<ul style="list-style-type: none"> Repair internal gutter. Repair and refix spoutings. Check downpipes for blockages.
<i>Walls</i>		
Oamaru stone	<ul style="list-style-type: none"> Oamaru stone window surrounds deteriorating with defects including contour scaling, salt damage. Previous plaster repairs drummy. Pointing between stone and window joinery deteriorated. Stonework soiled. Rising damp causing entry steps, piers to exfoliate. 	<ul style="list-style-type: none"> Repair defective stonework by piecing in new stone or plaster repairs. Replace earlier plaster repairs. Repoint joint between stonework and joinery with lime mortar. Clean stonework.. Seal gap between building and paving to prevent water accumulation. Consolidate stone.
Brickwork	<ul style="list-style-type: none"> Rusting fixings causing spalling of brickwork. Arches over toilet windows dropped as toilet block settled. Pointing between brickwork and joinery deteriorated. Pointing weathered. Some pointing previously replaced with cement. 	<ul style="list-style-type: none"> Remove rusting fixings and fill holes. Reconstruct arches over windows. Repoint junction between brickwork and joinery. Remove cement pointing. Repoint as required with lime mortar.

	<ul style="list-style-type: none"> • Brickwork soiled and moss growth. 	<ul style="list-style-type: none"> • Remedy source of moisture. Clean brickwork.
Joinery	<ul style="list-style-type: none"> • Decay in window frame and sash to kitchen, second floor. • Paintwork generally cracked and flaking. • Stained glass to Council Chamber sealed by protective covers, preventing "breathing". • Some windows bulging and panels broken. 	<ul style="list-style-type: none"> • Repair decayed window. • Sand and repaint all joinery. • Replace covers with new that permit air flow. • Repair to windows by specialist. • Provide protective covers to remaining windows.
Services	<ul style="list-style-type: none"> • Drains adjacent to toilets blocked with dampness rising in wall. 	<ul style="list-style-type: none"> • Check all drains and clear as necessary.
<i>Interior</i>		
Ground floor	<ul style="list-style-type: none"> • Generally minor defects including cracks, dampness in walls, flaking paint. 	<ul style="list-style-type: none"> • Check for source of water ingress and remedy. • Repair finishes.
Second floor	<ul style="list-style-type: none"> • Similar defects including flaking paint, damage to varnish finish. • Tiles to fireplace in Library, Council Chamber, damaged. 	<ul style="list-style-type: none"> • Check for source of water ingress and remedy. • Repair finishes. • Repair of tiles by specialist conservator.
Council Chamber	<ul style="list-style-type: none"> • Stone surround to stained glass window. Stone deteriorating behind paintwork and paint blistering. • Numerous cracks in walls, beams, ceilings. • Tiles to fireplace out of alignment. 	<ul style="list-style-type: none"> • Remove paint from stonework using paint remover or gentle blasting technique. • Undertake comprehensive survey of stone and carry out repairs. • Techniques may include replacement of stone, "tile" or plaster repairs. • Repair cracks. • Re-lay tiles.
Stairs S-1	<ul style="list-style-type: none"> • Borer present in timber. • Masonry and skirting damaged. 	<ul style="list-style-type: none"> • Treat timber for borer. • Repair masonry, skirting.
Stairs S-2	<ul style="list-style-type: none"> • Generally poor condition with efflorescence, cracked and drummy plaster, flaking paint and decayed stair tread probably from defective gutters or spouting. 	<ul style="list-style-type: none"> • Repair surfaces and repaint after defective gutter, spouting repaired.

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APPENDIX II SUMMARY OF MODIFICATIONS

The following schedule lists modifications to the buildings that are known or believed to have taken place.

EXTERIOR	DESCRIPTION
<i>Roof</i>	<ul style="list-style-type: none"> Some original ornate chimney pots replaced with straight-sided earthenware pots.
<i>East Elevation</i>	<ul style="list-style-type: none"> Finial missing from gable.
<i>West Elevation</i>	<ul style="list-style-type: none"> Rear lobby extended, roofed over and closed in with a glazed and board & batten wall, with a door to the exterior. (1913) Lobby exterior wall replaced with red brick wall, covered with corrugated steel lean-to roof. (1986) New windows to lobby exterior wall, replacement of red brick wall. (1989) New fire brigade inlet cabinet. (1989)
<i>South Elevation</i>	<ul style="list-style-type: none"> New entrance, stairs and ramp for disabled access. (1970) Redesigned in 1989.
INTERIOR	
<i>Generally</i>	<ul style="list-style-type: none"> Original ceilings strapped and lined with acoustic tiles: these subsequently removed and original ceilings repaired in 1989 refurbishment.
<i>G1 Rate Collectors Room</i>	<ul style="list-style-type: none"> New ramp from here through G7 Safe to G8 Drawing Office. (1989)
<i>G2 Safe</i>	<ul style="list-style-type: none"> Original concrete walls partially removed. New counter and interview room created in the space. (1970) More original walls removed. (1989)
<i>G3 Drawing Office</i>	<ul style="list-style-type: none"> Doorway to spiral staircase bricked up. (1970)
<i>G4 City Surveyor's Room</i>	<ul style="list-style-type: none"> Walls and southwest corner window covered with hardwall plaster system. Replica customwood skirtings and covings added.
<i>G6 Typistes Room</i>	<ul style="list-style-type: none"> Room converted into kitchen with sink and bench. (1970) Sink and bench relocated, new staircase access created to new basement storage area. (1989)
<i>G7 Hall</i>	<ul style="list-style-type: none"> Time capsule located 100mm below top of ground beam, 1700mm in front of centre of entry sidelight.
<i>G8 Inspector's Room</i>	<ul style="list-style-type: none"> Internal partitioning added. (?)
<i>G8 Safe</i>	<ul style="list-style-type: none"> Walls partially removed. (?)
<i>G9 Typistes Room</i>	<ul style="list-style-type: none"> Altered to allow for new lift shaft and machine room. New opening to G2 for lift entry. (1989)
<i>G10 Town Clerk's Room</i>	<ul style="list-style-type: none"> Removal of west wall, replaced by two new columns and timber-framed arch. (1989)
<i>G11 Public Office</i>	
<i>G12-G17 Rear Lobby</i>	<ul style="list-style-type: none"> Extended and converted to boiler room. (1935) Removal of boiler room and equipment. New shower, male toilets and disabled toilet. (1989)
<i>1-1 Library</i>	<ul style="list-style-type: none"> 1970 fireplace cover removed. (1989)
<i>1-2 Mayor's</i>	<ul style="list-style-type: none"> Converted into male and female toilets and coatroom. (1970)

<i>Room</i>	<ul style="list-style-type: none">• Toilets relocated around new lift shaft, original fireplace removed. (1989)
<i>1-7, 1-8, 1-9 Councillors Rooms</i>	<ul style="list-style-type: none">• Councillors rooms turned into a single Committee Room, with kitchen and rear stair access added. Removal of existing toilet. (1970)
<i>Second Floor Flat</i>	<ul style="list-style-type: none">• Turned into offices. Bathroom fittings and service hall walls removed: room turned into photocopy/store room. Fireplace in bedroom removed to allow for new lift shaft. (1989)

**APPENDIX III THE ICOMOS NEW ZEALAND CHARTER FOR THE
CONSERVATION OF HISTORIC PLACES**

PREAMBLE

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and its more recent peoples. These areas, landscapes and features, buildings, structures and gardens, archaeological traditional sites, and sacred places and monuments are treasures of distinctive value. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage for current and future generations. More specifically, New Zealand peoples have particular ways of perceiving, conserving and relating to their cultural heritage.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1966) this charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, tradespeople or professionals, are involved in the different aspects of such work. It aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues. It is a statement of professional practice for members of ICOMOS New Zealand.

Each section of the charter should be read in the light of all the others. Definitions of terms used are provided in section 22.

Accordingly this charter has been adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 7 March 1993.

1 THE PURPOSE OF CONSERVATION

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general, such places:

- (i) have lasting values and can be appreciated in their own right;
- (ii) teach us about the past and the culture of those who came before us;
- (iii) provide the context for community identity whereby people relate to the land and to those who have gone before;
- (iv) provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and
- (v) provide visible evidence of the continuity between past, present and future.

2 INDIGENOUS CULTURAL HERITAGE

The indigenous-heritage of Maori and Moriori -relates to family, hapu and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings.

The Treaty of Waitangi is the founding document of our nation and is the basis for indigenous guardianship. It recognises the indigenous people as exercising responsibility for their treasures, monuments: and sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community, and should proceed only in this context. Indigenous conservation

precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level. General principles of ethics and social respect affirm that such protocols should be observed.

3 CONSERVATION PRACTICE

Appropriate conservation professionals should be involved in all aspects of conservation work. Indigenous methodologies should be applied as appropriate and may vary from place to place. Conservation results should be in keeping with their cultural content. All necessary consents and permits should be obtained.

Conservation projects should include the following:

- (i) definition of the cultural heritage value of the place, which requires prior researching of any documentary and oral history, a detailed examination of the place, and the recording of its physical condition;
- (ii) community consultation, continuing throughout a project as appropriate;
- (iii) preparation of a plan which meets the conservation principles of this charter;
- (iv) the implementation of any planned work; and
- (v) the documentation of any research, recording and conservation work as it proceeds.

GENERAL PRINCIPLES

4 CONSERVATION METHOD

Conservation should:

- (i) make use of all relevant conservation values, knowledge, disciplines, arts and crafts;
- (ii) show the greatest respect for, and involve the least possible loss of, material of cultural heritage value;
- (iii) involve the least degree of intervention consistent with long term care and the principles of this charter;
- (iv) take into account the needs, abilities and resources of the particular communities; and
- (v) be fully documented and recorded.

5 RESPECT FOR EXISTING EVIDENCE

The evidence of time and the contributions of all periods should be respected in conservation. The material of a particular period may be obscured or removed if assessment shows that this would not diminish the cultural heritage value of the place. In these circumstances such material should be documented before it is obscured or removed.

6 SETTING

The historical setting of a place should be conserved with the place itself. If the historical setting no longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

7 RISK MITIGATION

All places of cultural heritage value should be assessed as to their potential risk from any natural process or event. Where a significant risk is determined, appropriate action to minimise the risk should be undertaken. Where appropriate, a risk mitigation plan should be prepared.

8 RELOCATION

The site of an historic structure is usually an integral part of its cultural heritage value. Relocation, however, can be a legitimate part of the conservation process where assessment shows that:

- (i) the site is not of associated value (an exceptional circumstance); or
- (ii) relocation is the only means of saving the structure; or
- (iii) relocation, provides continuity of cultural heritage value;

A new site should provide a setting compatible with cultural heritage value.

9 INVASIVE INVESTIGATION

Invasive investigation of a place can provide knowledge that is not likely to be gained from any other source. Archaeological or structural investigation can be justified where such evidence is about to be lost, or where knowledge may be significantly extended, or where it is necessary to establish the existence of material of cultural heritage value, or where it is necessary for conservation work. The examination should be carried out according to accepted scientific standards. Such investigation should leave the maximum amount of materials undisturbed for study by future generations.

10 CONTENTS

Where the contents of a place contribute to its cultural heritage value, they should be regarded as an integral part of the place and be conserved with it.

11 WORKS OF ART AND SPECIAL FABRIC

Carving painting, weaving, stained glass and other arts associated with a place should be considered integral with a place. Where it is necessary to carry out maintenance and repair of any such material, specialist conservation advice appropriate to the material should be sought.

12 RECORDS

Records of the research and conservation of places of cultural heritage value should be placed in an appropriate archive and made available to all affected people. Some knowledge of places of indigenous heritage value is not a matter of public record, but is entrusted to guardians within the indigenous community.

CONSERVATION PROCESSES

13 DEGREES OF INTERVENTION

Conservation may involve, in increasing extent of intervention: non-intervention, maintenance,

stabilisation, repair, restoration, reconstruction or adaptation. Where appropriate, conservation processes may be applied to parts or components of a structure or site.

Re-creation, meaning the conjectural reconstruction of a place, and replication, meaning to make a copy of an existing place, are outside the scope of this charter.

14 NON-INTERVENTION

In some circumstances, assessment may show that any intervention is undesirable. In particular, undisturbed constancy of spiritual association may be more important than the physical aspects of some places of indigenous heritage value.

15 MAINTENANCE

A place of cultural heritage value should be maintained regularly and according to a plan, except in circumstances where it is appropriate for places to remain without intervention.

16 STABILISATION

Places of cultural heritage value should be protected from processes of decay, except where decay is appropriate to their value. Although deterioration cannot be totally prevented, it should be slowed by providing stabilisation or support.

17 REPAIR

Repair of material or of a site should be with original or similar materials. Repair of a technically higher standard than the original workmanship or materials may be justified where the life expectancy of the site or material is increased, the new material is compatible with the old and the cultural heritage value is not diminished. New material should be identifiable.

18 RESTORATION

Restoration should be based on respect for existing material and on the logical interpretation of all available evidence, so that the place is consistent with its earlier form and meaning. It should only be carried out if the cultural heritage value of the place is recovered or revealed by the process.

The restoration process typically involves reassembly and reinstatement and may involve the removal of accretions.

19 RECONSTRUCTION

Reconstruction is distinguished from restoration by the introduction of additional materials where loss has occurred. Reconstruction may be appropriate if it is essential to the function or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving heritage values are preserved. Reconstruction should not normally constitute the majority of a place. Generalised representations of typical features or structures should be avoided.

20 ADAPTATION

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially,

culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any additions and alterations should be compatible with the original fabric but should be sufficiently distinct that they can be read as new work.

21 INTERPRETATION

Interpretation of a place may be appropriate if enhancement of public understanding is required. Relevant protocol should be complied with. Any interpretation should not compromise the values, appearance, structure or materials of a place, or intrude upon the experience of the place.

22 DEFINITIONS

For the purposes of this charter:

adaptation means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value

conservation means the processes of caring for a place so as to safeguard its cultural heritage value

cultural heritage value means possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity

maintenance means the protective care of a place

material means physical matter which is the product of human activity or has been modified by human activity

place means any land, including land covered by water, and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand

preservation means maintaining a place with as little change as possible

reassemble (anastylosis) means putting existing but dismembered parts back together

reconstruction means to build again in the original form using old or new material

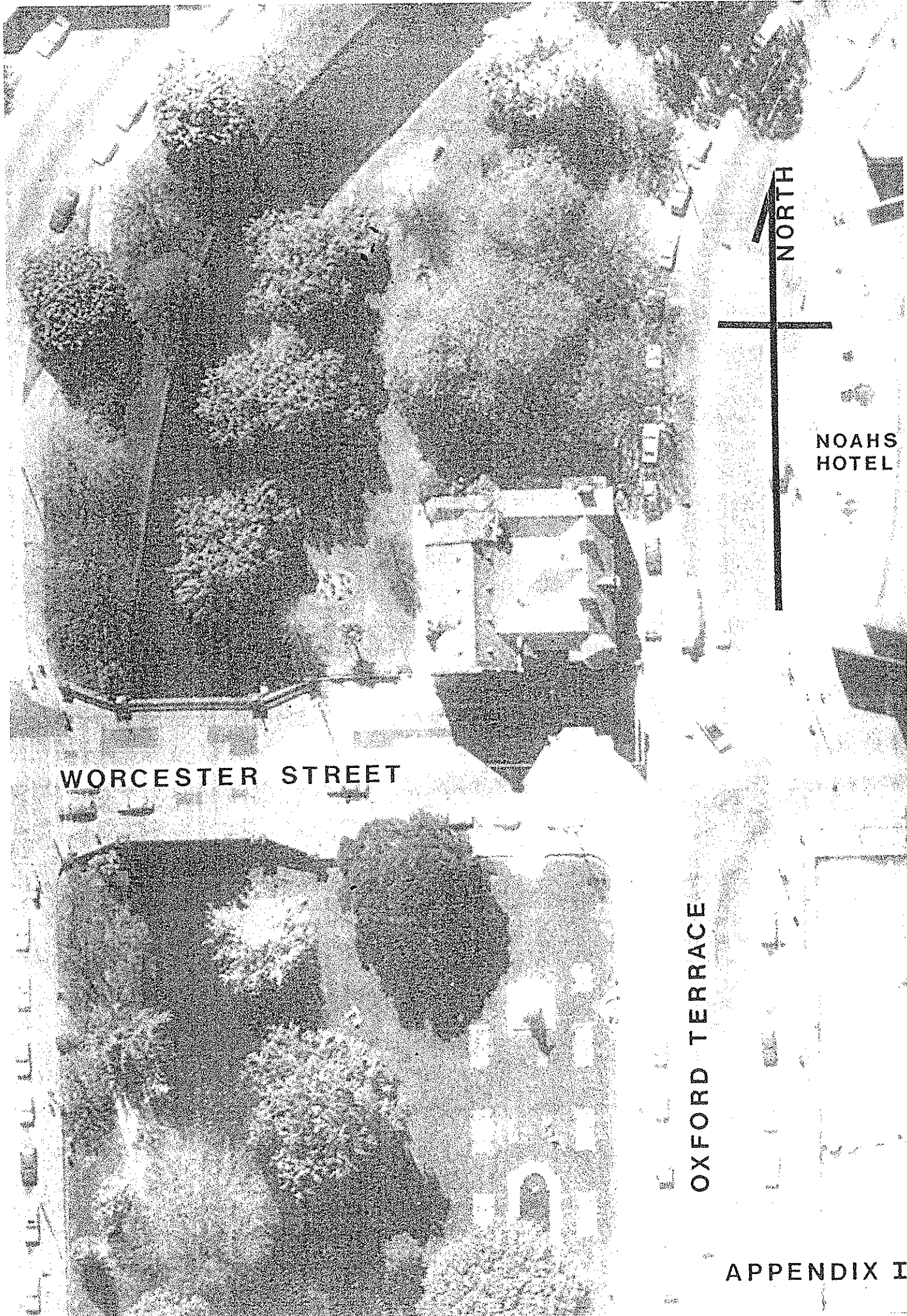
reinstatement means putting components of earlier material back in position

repair means making good decayed or damaged material

restoration means returning a place as nearly as possible to a known earlier state, by reassembly, reinstatement and/or the removal of extraneous additions

stabilisation means the arrest of the processes of decay

structure means any building, equipment, device or other facility made by people and which is fixed to the land



WORCESTER STREET

OXFORD TERRACE

NOAH'S
HOTEL

NORTH

APPENDIX I