

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

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

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

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

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

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

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



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

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

## **CONTEXTUAL SIGNIFICANCE**

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

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

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

### **REFERENCES:**

CCC Heritage files - Victoria Street Bridge

Ti Kouka Whenua, Christchurch City Libraries *Otakaro - Avon River*  
<http://my.christchurchcitylibraries.com/ti-kouka-whenua/otakaro/>

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R Lamb *From the Banks of the Avon River* Christchurch, 1981)

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

**REPORT DATED: 3 FEBRUARY 2015**

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

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

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

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

gives its date of construction as 1974.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

## **CONTEXTUAL SIGNIFICANCE**

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

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

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

## **ASSESSMENT STATEMENT**

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

#### REFERENCES:

J Wilson 'Research report – the watering ramp, Victoria Square' for CCC (Christchurch, 10 February 2005)

*Lyttelton Times* 14 January 1886, p. 4.

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

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**REPORT DATED: 27 NOVEMBER 2014**

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



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

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

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

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

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

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

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

### **CONTEXTUAL SIGNIFICANCE**

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

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

### **REFERENCES:**

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**REPORT DATED: 26 NOVEMBER 2014**

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

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

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

### **CONTEXTUAL SIGNIFICANCE**

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

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

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

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Gavin Stamp *Telephone Boxes* (London, 1988)

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<http://www.heritage.org.nz/the-list/details/1436>

<http://christchurchcitylibraries.com/heritage/photos/disc18/img0037.asp>

**REPORT DATED: 3 FEBRUARY 2015**

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

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

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

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

## **CONTEXTUAL SIGNIFICANCE**

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

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

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

<http://christchurchcitylibraries.com/Heritage/Publications/ChristchurchCityCouncil/ArchitecturalHeritage/PavilionsTemplesFourSquareWalls/>

CCC Heritage Files - Bowker Fountain, Victoria Square;

*New Zealand Herald* 30 July 1921, p. 8; 3 March 1931, p. 10.

*The Press* 27 June 1924, p. 10.

**REPORT DATED: 3 FEBRUARY 2015**

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

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

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

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

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

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

### **CONTEXTUAL SIGNIFICANCE**

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

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

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

## **ASSESSMENT STATEMENT**

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

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E Pryor *Rising of the Phoenix: A Tribute to the Life and Works of William Thomas Trethewey, Sculptor of Christchurch* (Christchurch, 2002)

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'Cook's three voyages' *Te Ara The Encyclopaedia of New Zealand*  
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Mona Gordon 'Captain Cook Memorials – A Centennial Gesture?' *The New Zealand Railways Magazine* (Vol. 4, Issue 2, 1 May 1939, pp. 51-54)  
[http://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov14\\_02Rail-t1-body-d17.html](http://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov14_02Rail-t1-body-d17.html)

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**REPORT DATED: 26 NOVEMBER 2014**

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

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

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

### **CONTEXTUAL SIGNIFICANCE**

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

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

### **REFERENCES:**

<http://www.ccc.govt.nz/cityleisure/artsculture/artinthecity/clocks/floralclock.aspx>

<http://www.teara.govt.nz/en/ephemera/6698/floral-clock-napier>

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

**REPORT DATED: 4 FEBRUARY 2015**

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



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

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

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

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

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

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

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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

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

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

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

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

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

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

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

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

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

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

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

### **CONTEXTUAL SIGNIFICANCE**

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

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

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

### **ASSESSMENT STATEMENT**

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

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

**REFERENCES:**

Christchurch City Council, *Heritage File, – Christchurch Town Hall – 100 Kilmore Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Christchurch Town Hall – 100 Kilmore Street – 2011*

Heritage Management Services – *Conservation Plan for the Christchurch Town Hall - 2010*

<http://christchurchcitylibraries.com/TiKoukaWhenua>

<http://christchurchcitylibraries.com/Art/Architecture/Architects/WarrenAndMahoney>

Christchurch Town Hall – Register of DOCOMOMO NZ

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

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

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