

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,
25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH**

Canterbury College (from 1958, Canterbury University), founded in 1873, was New Zealand's second university after Otago. From 1876 a college campus was developed on the city block circumscribed by Worcester, Hereford and Montreal Streets and Rolleston Avenue. By the mid-twentieth century this had blossomed into a remarkably architecturally homogenous Gothic Revival complex. By the mid-1950s the university's increasing roll required a move to a larger campus and between 1957 and 1974 the University re-located to the Ilam campus. In 1976 the University's former city site was transferred to the Arts Centre of Christchurch Trust Board to be used for a variety of arts-related activities.

The first buildings at Canterbury College were designed by prominent 19th century Canterbury architect Benjamin Mountfort, who envisaged a Gothic Revival campus on the Oxbridge model. These included the **Clock Tower Block (1877/1879)**, **College Hall (1882)**, **Classics Building (1888)**, **Mechanical Engineering Building (1891)** and **Biology – Observatory Block (1896 and later)**. These buildings are closely associated with the early days of Canterbury College, founding professors such as John Macmillan Brown and Alexander Bickerton, and early students such as Ernest Rutherford and Āpirana Ngata.

The Canterbury College Board was also responsible for establishing the first public secondary schools in the province. These institutions were initially co-located with the College on the city site. **Christchurch Girls High School (1877 and later)** proved so popular that it had to relocate within a few years to Cranmer Square. The building was then occupied by the **School of Art**, an institution which had a nationwide reputation by the interwar period. **Christchurch Boys High School (1881 and later)** however remained alongside Canterbury College until 1926. Boys High has particular associations in this period with long-serving headmaster Charles Bevan Brown.

In spite of Mountfort's initial vision, the campus largely grew piece-meal until WWI. Early twentieth century additions included the **Electrical Engineering Building (1902)**, **Hydraulic Engineering Laboratory (1906 and later)** and the **Chemistry Building (1910)**. Prompted by a growing roll and supported by positive college revenues, Board member and prominent architect Samuel Hurst Seager initiated a major campus expansion and rejuvenation in 1913. This was intended not only to add significant floor space, but also to architecturally re-align the campus with Mountfort's early Gothic Revival buildings. Over the next decade, architects Collins and Harman executed at least seven new buildings and altered many others. These included the **Hydraulic Engineering Laboratory (1914)**, **Men's Common Room (1916)**, **Registry (1916 and later)**, **Library (1916)**, **North and South Quadrangles (1916-17)**, **West Lecture Theatre Building (1917)**, **Physics Building (1917)**, **Biology (1918)** and **Electrical Engineering Extension (1923)**. These buildings have particular associations with the second generation of academics at Canterbury such as James Hight in History, and Robert Scott who bestrode the large School of Engineering. Not long after the conclusion of this growth period, Canterbury's students also gained a dedicated facility with the opening of the **Students' Union (1929 and later)**.

Although parts of Canterbury College/University remained on the town site until the mid-1970s, the intercession of the Great Depression, WWII, and the 1949 decision to relocate to Ilam prevented further permanent development of the campus, and the quads filled with prefabs. One exception was the Registry Office, designed in more contemporary idioms in 1957 and 1966. This is one of the few built reminders of the later phase of the University's occupation.

As a result of the 2010 and 2011 Canterbury earthquakes, all but one of the eighteen heritage buildings at the Arts Centre sustained significant damage and were subsequently deemed unsafe. A repair, seismic upgrade and conservation programme was developed and has steadily progressed since 2012 with the 1916 Registry building the first on the site to be re-opened in 2013. In 2016 with the re-opening of the Chemistry building two University of Canterbury departments, music (in part) and classics, returned to the original central city university site.

As part of the ongoing restoration of the buildings, and of the complex as a viable centre of the arts in the 21st century, the Arts Centre of Christchurch have worked together with Ngāi Tahu to integrate the cultural significance of this place to Ngāi Tūāhuriri, into the shared story of the site. This work has included the development of a cultural narrative for the site (<https://www.artscentre.org.nz/about-us/this-is-our-place-turangawaewae/>), the design by Ngāi Tūāhuriri weavers of a series of paved Ngā Whāriki Manaaki-woven mats of welcome, as well as the adoption of the revised name Te Matatiki Toi Ora The Arts Centre.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 545
*CLOCK TOWER BLOCK AND SETTING, FORMER
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25
HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH : CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Clock Tower Block has high historical and social significance as the oldest surviving element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has connections with many prominent

New Zealanders, but is associated particularly with Nobel Prize-winning physicist Ernest, Lord Rutherford and houses the Rutherford's Den interpretation and education centre within it.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877 and was later extended to the east in 1879.

As the college's focal point and main entry, the block contained lecture theatres, the offices of academics and until WWI, the college registry. As the oldest remaining building on the site, it has particular associations with two of the three founding academics, John Macmillan Brown and Alexander Bickerton. Macmillan Brown (1845-1935) was appointed first professor of Classics and English in 1874, becoming Professor of History, English and Political Economy in 1879. More than any other person, he was responsible for creating Canterbury College. Ernest and dedicated, he took his duties seriously and was admired as a teacher and an educational pioneer, but the heavy workload took its toll and he retired at fifty in 1895. He is remembered in the Macmillan Brown Centre, the University of Canterbury's New Zealand and Pacific library and research facility. Bickerton (1842-1929), the first Professor of Chemistry (1874) and later physics, was a different sort of man. Known as Bicky, he was warm and charismatic, and an entertaining and popular lecturer. His unconventional and outspoken views in relation both to science and social issues brought him into conflict with the College's Board however, and he was dismissed in 1902.

Although many students have passed through the Clock Tower Blocks' tiled foyer, the building is today most associated with Nobel Prize-winning physicist Ernest Lord Rutherford (1871 - 1937), who commenced his scientific career as a student at Canterbury College in the 1890s under the inspiring direction of Bickerton. 'Rutherford's Den', an educational experience, occupies a number of rooms in the building. Other prominent Canterbury alumni who studied at Canterbury College in this early period include Kate Edger, the first woman to gain a degree in New Zealand, Māori leader Sir Āpirana Ngata, Helen Connon who became the first woman in the British Empire to win a degree with honours.

After a century on its central Christchurch site, the University of Canterbury completed a gradual relocation to a new suburban campus at Ilam in the mid-1970s. After a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board, Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that time and is a leading tourist attraction. In addition to Rutherford's Den, the Clock Tower Block contains the Arts Centre's administration and a popular café. Prior to the earthquakes, the café was the well-known Le Café.

The building was severely damaged in the Canterbury Earthquakes and remained closed until the repair, seismic upgrade and restoration of the building was completed in 2016.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Clock Tower Block has high cultural significance as the oldest remaining portion and a key part of the former central city campus of the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. Its early date reflects the importance the cultural value the colonists placed on education. The university was based in this location for a century, during which time many thousands of students passed through its doors. Two of the University's most notable alumni were contemporaries. Nobel Prize-winning physicist, Ernest Rutherford, commenced his scientific career at Canterbury College in the 1890s. His private study/laboratory in the Clock Tower Block formed the focus of 'Rutherford's Den', an educational experience commemorating Rutherford and his achievements. Sir Āpirana Ngata who was awarded a Te Makarini Scholarship studied at Canterbury College completing a BA in political science in 1893 becoming the first Māori to complete a degree at a New Zealand university. The university was very early in admitting women scholars and the first women to gain a degree in New Zealand, Kate Edger and the first woman to gain an honours degree Helen Connon were Canterbury alumni. The University's successor on the town site, the Christchurch Arts Centre, provided premises and display, performance and retail space for a wide variety of arts-related organisations prior to the earthquakes and continues as Te Matatiki Toi Ora The Arts Centre to host a variety of uses post-earthquakes including, arts related enterprises, retail and commercial uses, venues and University of Canterbury tenancies. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Clock Tower Block has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as the building which established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent Gothic Revival architect in England. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

The first masonry building on the Canterbury College site, the Clock Tower Block was completed in 1877 and extended to the east in 1879. Envisaged as the beginning of an Oxbridge-style college, the Gothic Revival building was designed as a gatehouse and features a tiled grand entry and a decorative clock tower set with Canterbury's arms. One common tenet of the Gothic style is the manner in which the exterior reflects the use of the interior. The Clock Tower Block's windows consequently express both the stairs and the tiers of the lecture theatres contained within. The basalt building with its limestone facings set the style for the campus, with all later buildings either initially designed or later altered to be compatible with Mountfort's vision.

The Clock Tower Block was badly damaged by the Canterbury Earthquakes and was subsequently partially deconstructed. Restoration, repair and strengthening was concluded in 2016. It remains not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Clock Tower Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. It has the capacity to reveal information on Victorian masonry construction. The restoration of the building has the capacity to reveal information on the state of 21st century seismic strengthening technologies and techniques applied in Christchurch following the earthquakes.

CONTEXTUAL SIGNIFICANCE

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

The Clock Tower Block has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard, close to the Rolleston Avenue corner. It adjoins the former College Hall to the west, and former engineering school buildings to the east. Its northern elevation is set back from Worcester Boulevard, allowing a large paved forecourt and lawn areas with established trees. The southern elevation opens into the North Quadrangle. The wider setting of the Clock Tower Block is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Clock Tower Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. Facing Worcester Boulevard, the Clock Tower Block is an important city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Clock Tower Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Clock Tower Block and its setting are of high overall heritage significance to the Christchurch district including Banks Peninsula as the oldest surviving element and a key part of the complex of buildings that housed Canterbury University College (later the University of Canterbury). The building has high historical, social and cultural significance as the site of the

University of Canterbury between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has connections with many prominent New Zealanders, but is associated particularly with Nobel Prize-winning physicist Ernest, Lord Rutherford, Sir Āpirana Ngata, Kate Edger and Helen Connon. The Clock Tower Block has high cultural significance as a key part of the former central city campus of the University of Canterbury. Its early date reflects the importance of the cultural value the colonists placed on education. The university was based in this location for a century, during which time many thousands of students passed through its doors. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as the building which established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The Clock Tower Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. Following its restoration, it has the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site at the Rolleston Avenue/Worcester Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Clock Tower Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File: Arts Centre

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 01/12/2014

UPDATED NOV 2023

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 548
*GIRLS' HIGH SCHOOL/SCHOOL OF ART BLOCK AND
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Girls' High School/School of Art Block has high historical and social significance for its association with both female secondary and art education. The block initially housed Christchurch Girls' High School, and then the Canterbury College School of Art (later the School of Fine Arts). Since the late 1970s it has been a part of Te Matatiki Toi Ora The Arts Centre.

Christchurch Girls' High School, Christchurch's first secondary school for females and one of the first in New Zealand, opened in purpose-built premises adjacent Canterbury College in

September 1877. The school proved so popular however that the new building was almost immediately too small. As a consequence Girls' High relocated to Cranmer Square in 1881.

The former Girls' High School building was occupied in 1882 by the newly-formed School of Art (later the School of Fine Arts), an autonomous division of Canterbury College. Trade and Craft-based training was a significant aspect of the School's work in its early decades, and indeed did not cease entirely until the 1950s. Classes (for example) were conducted for students of architecture, stone carving and embroidery. From the 1920s however fine arts (and particularly painting and drawing) developed a higher profile at the School, which as a consequence became the most well-regarded art faculty in New Zealand through the middle decades of the twentieth century. Under director Archibald Nichol (1920-28), painting and drawing assumed a more central place and a distinctive regional style of painting emerged, typified by artists such as Bill Sutton, Rita Angus and Evelyn Page. This placed the School at the forefront of art in New Zealand, a status it maintained until after WWII. A Diploma of Fine Arts was introduced in 1929. The School became a full university department in 1950.

Despite several extensions, the School of Fine Arts was overcrowded in the post WWII period and in 1957 it became the first department of the University of Canterbury to move to the new campus site at Ilam. The former School of Fine Arts block was then primarily utilized by the University Library. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that date, and is a leading tourist attraction. As part of the Arts Centre prior to the earthquakes the former School of Fine Arts Block operated as a function and teaching space, with rooms dedicated to former teachers and/or students Bill Sutton, Elizabeth Kelly and Francis Shurrock. The building also contained the long-standing Annie's Wine Bar and Restaurant, as well as commercial and arts administration tenancies. The building had been structurally strengthened in 2007/2008, prior to the Canterbury earthquakes, and consequently sustained less damage than most other buildings at the Arts Centre. The building was repaired, seismically upgraded and restored, re-opening in 2018. Its use as a venue for functions and teaching spaces continues, with a hospitality outlet re-established, facing the south quad.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Christchurch Girls' High School/School of Art Block has high cultural significance as a tangible reminder of the importance placed on the education of girls by the early colonists and as a societal culture reflection of the significance of fine arts training. It was the home of the Canterbury College School of Art between 1882 and 1957.

The School of Art (later the School of Fine Arts) opened in 1882 in the former Girl's High building with 91 day and evening students. Although fine arts were always part of the curriculum, trade and craft-related training was a major part of the School's function in its early decades, and in fact did not cease entirely until the 1950s. As part of the Arts Centre of Christchurch, the Girls' High School/School of Art Block maintained a cultural function as a public venue and continues post-earthquakes as a mixed-use building, with spaces whose function continues to benefit arts and community groups. As part of the regeneration of the

complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Girls' High School/School of Art Block has high architectural and aesthetic significance for its association with leading Canterbury architects Thomas Cane and Samuel Hurst Seager; as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

Thomas Cane (1830-1905) practised in England before coming to New Zealand in 1874. In 1875 he took over from Benjamin Mountfort as Provincial Architect. After the abolition of the provinces in 1876 Cane became architect to the Education Board. In this capacity he designed a large number of school buildings, including in 1878 the new Girls' High School in Christchurch. This basalt and limestone Gothic Revival style building repeated a number of features from Mountfort's recently completed building (1877) for Canterbury College. The timber fleche on the roof was intended as a bell tower, but was never employed as such.

When the new School of Art moved into the former Girls' High building in 1882, its spaces were reordered for its new use. In 1893 Cane, who was by then a member of the School of Art's teaching staff, designed an addition on the north elevation for trade and craft classes and the fine arts Life Room. Although Gothic Revival, with its heavy window canopy, buttresses and crenellated parapet this has quite a different appearance to his 1878 building. Cane left the School late in 1893 and was replaced by architect Samuel Hurst Seager.

Samuel Hurst Seager was an innovative designer, at the forefront of architectural and planning theory and practice in New Zealand in the decades either side of 1900. He was particularly well-regarded as a domestic specialist. Although Seager was prepared to design houses to meet his client's requirements and is known for his Queen Anne inspired villas and 'Old English' Domestic Revival mansions, his personal interest was in developing a distinctively New Zealand architectural style. He also had a particular belief in the potential of good design to change and improve society. To these ends he introduced the Arts and Crafts bungalow to Canterbury at the turn of the century, and spent much of the remainder of his career developing and refining this house type.

During the 1890s the teaching of trade classes at the School of Art continued to grow, placing ever increasing demands on accommodation. In 1902 Seager made an addition to the quadrangle elevation of the School. In a similar style to Cane's 1893 addition, this new building provided additional space for trade teaching on the ground floor and fine arts on the first floor. The addition was constructed in brick but re-faced with stone in the 1915-17 period by official Canterbury College architects Collins and Harman as part of an extensive expansion and redesign of the College site. This programme was intended both to provide additional facilities and have the campus accord more completely with Benjamin Mountfort's original Gothic Revival-Oxbridge vision. In the later years of the University of Canterbury's occupation of the site, the quadrangles filled up with temporary buildings to accommodate the expanding post-war student population, and the Seager/Collins and Harman building was later unsympathetically altered. Following the removal of this addition, the stonework of the façade

required extensive repair and replacement and stonemason F Toohey was commissioned to carve some quirky contemporary capitals.

Generally however, little alteration was made to the block during the long period it spent as the function area for the Arts Centre. It was earthquake strengthened not long before the Canterbury Earthquakes of 2010 and 2011, and consequently sustained less damage than other buildings on the site. Following a programme of restoration, repair and strengthening it re-opened in 2018.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Girls' High School/School of Art Block has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, woodwork and plasterwork. It has the capacity to reveal information on Victorian masonry construction. The seismic upgrade carried out in the late 2000s and the post-earthquake work have the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Girls' High School/School of Art Block has high contextual significance on its site, and within its setting and broader context. The block is located at the intersection of Rolleston Avenue and Hereford Street. The building has its principal elevation to Rolleston Avenue, but also has elevations to Hereford Street and the South Quadrangle. The principal entry is from the south off Hereford Street. The building adjoins the West Lecture Block to the north and sits close to the Chemistry Block to the east. The wider setting of the Girls' High School/School of Art Block is shared by the nineteen scheduled heritage buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Girls' High School/School of Art Block includes the listed and unlisted Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. The Girls' High School/School of Art Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and as such is a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Girls' High School/School of Art Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Girls' High School/School of Art Block has high overall heritage significance to the Christchurch District including Banks Peninsula for its association with both female secondary and art education. The block has high historical and social significance having initially housed Christchurch Girls' High School, and then the Canterbury College School of Art (later the School of Fine Arts). Since the late 1970s it has been a part of Te Matatiki Toi Ora The Arts Centre. The former Christchurch Girls' High School/School of Art Block has high cultural significance as a tangible reminder of the importance placed on the education of girls by the early colonists and as a societal culture reflection of the significance of fine arts training. It was the home of the Canterbury College School of Art between 1882 and 1957. The block has high architectural and aesthetic significance for its association with leading Canterbury architects Thomas Cane and Samuel Hurst Seager; as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage. The block has high technological and craftsmanship significance as a Gothic Revival building featuring fine stonework, woodwork and metalwork. Its post-earthquake restoration has the capacity both to reveal information on Victorian masonry construction and state of the art seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site on the Rolleston Avenue/Hereford Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Girls' High School/School of Art Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File

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The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 11/11/2014

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 547**

***CHRISTCHURCH BOYS' HIGH SCHOOL AND SETTING,
FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,
25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Boys' High School building has high historical and social significance as the first home of Christchurch Boys High School between 1881 and 1926, and part of the Canterbury College/University site from then until 1974. Since the late 1970s it has been part of Te Matatiki Toi Ora The Arts Centre.

Until the early 1870s, Christ's College was the only significant institution of secondary education in Christchurch. After Canterbury College was established, Christ's College maintained its collegiate department and there was competition between the two bodies for matriculated students. Canterbury College's academics were also of the opinion that those

pupils of Christ's College that moved on to become students of Canterbury College were insufficiently prepared for the curriculum. They therefore recommended to their Board of Governors that Canterbury College establish its own high school to contribute pupils directly into the tertiary institute.

Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest secondary school for boys. The role grew relentlessly through the early twentieth century, reaching 554 in 1923. Although the original building was extended on a number of occasions and temporary classrooms added, the small site was unable to accommodate the burgeoning number of pupils. As a division of Canterbury College, Boys' High also competed with the College for space, and in the early twentieth century lost part of their grounds to the expanding School of Engineering. Christchurch Girl's High School had relocated in 1882, but it was not until 1926 that Boy's High was finally able to move to more to a larger site at Riccarton.

For 37 of the 45 years that Boys' High spent on the Canterbury College site, the institution was led by its second headmaster Charles Bevan-Brown who built a high reputation for his school. He retired in 1920, and marking the end of an era, died shortly after the school's relocation.

After the old Boys' High School was vacated the building was immediately occupied by the Departments of Economics, Biology, Geology and Forestry, and parts of the Department of Education and School of Engineering and later the Department of Psychology.

In 1926, the Big Room of the former Boys High Building was taken over by the Canterbury College/University of Canterbury Drama Society to become The Little Theatre, one of New Zealand's seminal contemporary performance spaces. In 1920 Canterbury College appointed New Zealand's first professor of education, the charismatic James Shelley. On arrival from England, Shelley founded the Canterbury College Drama Society. Encouraged by the audiences who attended his play readings, Shelley and the Drama Society opened the 200 seat Little Theatre (later renamed the Shelley Theatre) in 1927. After Shelley's departure in 1936 to become first Director of Broadcasting, the theatre went into momentary decline. In 1941 however, renowned crime author and theatre producer Ngaio Marsh took over as director, and the theatre enjoyed a second heyday. During the 1940s Marsh directed a string of ground-breaking productions of Shakespeare which toured New Zealand and Australia after their presentation at the Little Theatre. Marsh departed for England in 1949, and the theatre was burnt out in 1953.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that date and is a leading tourist attraction. The Boys High School building was occupied for much of this time by the Galleria, a number of small art and craft outlets, a bookshop and a popular café. The building sustained serious damage in the Canterbury Earthquakes. In 2015-16 the building re-opened following extensive repair, strengthening, restoration and upgrade work, including the installation of a lift. The building now primarily functions as a boutique space for a variety of independent retailers but also hosts a community exhibition space and an exhibition on the restoration of the former Canterbury College complex.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Christchurch Boys' High School section of the Arts Centre of Christchurch has high cultural and spiritual significance as the original home of that secondary school, as the one-time home of theatre space for The Little Theatre which for twenty six years fostered theatre culture in Christchurch and provided a training ground for a generation of New Zealand actors as well as other departments of the University of Canterbury and as a central part of Te Matatiki Toi Ora The Arts Centre.

In recognition of the cultural and spiritual significance of the original Christchurch Boys' High building for staff and students, a replica of its most important space – the Assembly Hall or 'Big Room' was recreated in the new school at Riccarton. The distinctive triple arch of the entrance was also reproduced in the new building with the original trachyte pillars. Since the late 1970s, the Boys' High School has served as part of Te Matatiki Toi Ora The Arts Centre, a focus for artistic and cultural activity in the city containing a number of small outlets for the products of arts and craftspeople. This function continues post-earthquake as a retail cluster for boutique enterprises. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Christchurch Boys' High School has high architectural and aesthetic significance for its association with prominent early Christchurch architect William Armson and the architectural firm of Armson, Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

After Canterbury College made the decision to establish a boys' high school in 1877, prominent Christchurch architect William Armson was commissioned to design an appropriate school building. Construction commenced in early 1879 and the school opened in May 1881. Armson drew elements from the neighbouring Early English Gothic Revival buildings of Canterbury College (1877/1879) and Christchurch Girls' High School (1877), designed by Benjamin Mountfort and Thomas Cane respectively, to make his own compatible but distinctive contribution to the wider site. Like these buildings, the Boys' High School is constructed in basalt and limestone. The most distinguished of the interior spaces was the first floor 'Big Room' or assembly hall, with its gothic rafters.

William Barnett Armson (1834-83) was born in England and undertook his architectural training in Melbourne. Arriving in Dunedin in 1862, Armson worked there and in Oamaru, before moving to Christchurch in 1870 where he established a reputation as one of New Zealand's leading commercial architects. He designed fourteen buildings in Hereford Street alone over the next decade, the Fisher's Building and the Excelsior Hotel in High Street, the original part of Christchurch Girls' High School in Cranmer Square, and the original part of the Christchurch Public Library – all now demolished. Other notable Armson buildings in Christchurch included

The Christchurch Boys' High School building, the only significant Armson building remaining in Christchurch post the Canterbury Earthquakes.

The continually growing roll of the school saw major extensions to the rear in 1891, to the west in 1896, and again to the rear in 1913. These additions, executed by Collins and Harman in a similar style to Armson's building, more than doubled the size of the school.

After serving his articles with William Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the late nineteenth and early twentieth century, Armson, Collins and Harman was one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903 until the late 1920s. During this time they transformed the campus. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Christchurch Boys' High exited the Canterbury College site in 1926 and the College took the former school building over. No major alteration was made until the Little Theatre in the former assembly hall on the first floor was completely gutted by fire in 1953. Refurbishment of the building was completed in 1955. After the Christchurch Arts Centre took over the former buildings of Canterbury College in the mid-1970s, minor alterations were made to fit the Boys' High building for its new role as gallery, studio and retail space. The building was significantly damaged in the Canterbury Earthquakes and has been repaired and upgraded as part of Te Matatiki Toi Ora The Arts Centre's major programme of restoration and seismic upgrade.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Boys' High School has high technological and craftsmanship significance for what it may reveal about 19th century masonry construction, materials, fixtures and fittings and as an ornate Gothic Revival structure with evident craftsmanship in the basalt and limestone stonework. In the wake of the Canterbury Earthquakes the building has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

CONTEXTUAL SIGNIFICANCE

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

The Boys' High School has high contextual significance on its site, and within its setting and broader context. The large building is located on Worcester Street to the east of the Engineering block and facing the Registry across the Arts Centre's market square. Highly visible, the school is a landmark building. To the rear is the former Boy's High gymnasium. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The

extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Boys' High School includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Boys' High School has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Christchurch Boys' High School is of high overall heritage significance to Christchurch including Banks Peninsula as the first home of Christchurch Boys High School between 1881 and 1926, and part of Canterbury College from then until 1974. The building has high historical and social significance. Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest secondary school for boys. After Boys' High relocated to a new site in Riccarton the buildings became part of Canterbury College/University of Canterbury. During this period the building housed The Little Theatre, where James Shelley and Ngaio Marsh undertook their pioneering productions, and other University departments. In 1976, the whole site was transferred to the Arts Centre of Christchurch Trust Board and has been an integral part of Te Matatiki Toi Ora The Arts Centre. The building has high architectural and aesthetic significance for its association with prominent early Christchurch architect William Armson and the successor architectural firm of Armson, Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The former Boys' High School has high technological and craftsmanship significance for what it may reveal about 19th century masonry construction, materials, fixtures and fittings and as an ornate Gothic Revival structure with evident craftsmanship in the basalt and limestone stonework. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Boys' High School has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

W. Gardner et al. *A History of the University of Canterbury 1873-1873* Christchurch: University of Canterbury, 1973.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 546
*COLLEGE HALL AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

College Hall (also known as the Great Hall) has high historical and social significance as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has served as the principal place of assembly on the site for more than 120 years, and has witnessed innumerable graduations, lectures, examinations and performances in that time.

Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882.

For nearly a century, the University employed College Hall for official occasions, performances, lectures, examinations and graduations. Many prominent New Zealanders studied at Canterbury during this time including Nobel Prize-winning physicist Ernest Lord Rutherford, Kate Edger, the first woman to gain a degree in New Zealand, and Māori leader Sir Āpirana Ngata.

Between 1957 and the mid-1970s, the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that date, and is a leading tourist attraction. College Hall was re-christened The Great Hall and became an important meeting and performance venue for Christchurch. The building was damaged in the Canterbury Earthquakes. The Great Hall was the first building The Arts Centre of Christchurch committed to restoring and was reopened in 2016 following an extensive programme of repair, strengthening and restoration.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The College Hall has high cultural and spiritual significance as the space where for more than a century the key rituals and ceremonials of Canterbury College and its successor the University of Canterbury were performed. Graduations took place there until the 1940s. Consequently it was considered the cultural and spiritual heart of the former campus, and contains commemorative plaques to many prominent former students and staff including Ernest Rutherford and a bust of Helen Connon (1860-1903), the first woman to graduate from Canterbury with a BA, and an early principal of Christchurch Girl's High School. A plaque also commemorates the architect B W Mountfort. A large WWI memorial stained glass window (1938) is also a central feature. Because it was considered special, the Hall was not regularly used for lectures until after WWII. During the tenure of the Te Matatiki Toi Ora The Arts Centre, College Hall has been one of the city's leading small performance venues. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

College Hall has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

College Hall was conceived as part of the Clock Tower Block (1877-79), but financial constraint delayed construction until 1882. As with the Clock Tower Block, the Gothic Revival Building drew on Oxbridge models. The distinctive elements of the exterior of the basalt and limestone building include buttresses, large segmental-arched windows and a turret at the southern end. The interior features a coffered barrel-vaulted ceiling, panelling and a baronial carved stone fireplace. Mountfort's original buildings for Canterbury College, including College Hall, set the style for all subsequent buildings on the site, which were designed or redesigned to accord with Mountfort's vision. The building is not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings.

College Hall was damaged by the Canterbury Earthquakes of 2010 and 2011. Following the 4 September 2010 earthquake the turret was removed for safety reasons as well as preservation considerations. Restoration and strengthening began in 2012. This was a comprehensive programme of work which involved the installation of a significant concrete and steel strengthening system being retrofitted into the building, whilst remaining essentially invisible upon completion. The heating and lighting of the building were also upgraded. The turret, which had been removed as a precautionary measure following the September 2010 earthquake, was reinstated and work on the building was completed in 2016.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

College Hall has high technological and craftsmanship significance for what it can reveal of 19th century construction methodologies, materials, fixtures, fittings and decorative practices. It is an ornate Gothic Revival building featuring fine stone carving, stained glass and woodwork. It has the capacity to reveal information on Victorian masonry construction. The WW1 memorial window sustained little damage during the earthquakes due to earlier strengthening work. It was removed and restored off-site whilst the major earthquake repair work was undertaken on the building. The window was reinstated in 2015 with an isothermal system to protect the window from the exterior. The restoration of College Hall has the capacity to reveal information on the state of seismic strengthening technologies and techniques in Christchurch both pre and post-earthquakes.

CONTEXTUAL SIGNIFICANCE

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

College Hall has high contextual significance on its site and within its setting. The building is located at the intersection of the section of Worcester Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented north-south, with the long elevation along Rolleston Avenue. The northern elevation is set back from Worcester Boulevard, allowing a lawn and established trees. The building adjoins the Clock Tower Block to the east, and the former classics building to the south. The principal entry is from the North Quadrangle. The wider setting of College Hall is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of College Hall includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. College Hall is a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

College Hall and its setting have high overall heritage significance to Christchurch including Banks Peninsula as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has historical and social significance having served as the principal place of assembly on the site for more than 120 years, and has witnessed innumerable graduations, lectures, examinations and performances in that time. The building has high cultural and spiritual significance as the space wherein for more than a century the key rituals and ceremonials of Canterbury College and its successor the University of Canterbury were performed. Consequently it was considered the cultural and spiritual heart of the former campus. During the tenure of Te Matatiki Toi Ora The Arts Centre, College Hall has been one of the city's leading small performance venues. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as an ornate Gothic Revival building featuring fine stone carving, stained glass, encaustic tiles and woodwork. It has the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The building has high contextual significance in relation to its site at the Rolleston Avenue/Worcester Street corner, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. College Hall has archaeological significance because it has the potential to

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

REFERENCES:

Christchurch City Council Heritage File

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 551**

***CLASSICS BUILDING AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Classics Block has high historical and social significance as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building originally served the College's Classics Department, but also housed the History Department for a short period. For a short period of time during

the Arts Centre period it housed the Canterbury Branch of the New Zealand Institute of Architects.

Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882. The Classics Block was added to the rear of the Hall in 1888, and signalled a move to house the College's departments separately. The Professor of Classics at this time (1880-1912) was Cambridge-educated Francis Haslam. A firm believer in the value of student life, Haslam was the first advocate of residential halls and an early promoter of student sport, founding the College rugby club. His successor (1912-26) Hugh Stewart, an unconventional and inspirational teacher, served with distinction in WWI and was much decorated. The Department remained in its original premises for over seventy years.

Between 1957 and 1974 the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. After the School of Engineering moved to Ilam in 1960, a general reassignment of accommodation took place on the town campus. The sciences shifted across to the former engineering buildings, Classics moved into the former Biology Block and History expanded from the West Lecture Theatre Building into Classics' former home.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that date, and is a leading tourist attraction. During this period the Classics Block was functionally divided with the ground floor rooms servicing the Great Hall, and the first floor offering office space. The building was damaged in the Canterbury Earthquakes and remained closed until a programme of repair, strengthening and restoration was completed in 2017.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Classics Block has high cultural significance as a part of the original set of buildings purpose-built for Canterbury College, later the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. The university was based on its city site for a century, during which time many thousands of students passed through its portals. Classical learning was considered an integral part of 19th century culture and education, and was therefore one of the primary subjects taught at Canterbury College from its establishment. It was a compulsory subject until WWI. The construction of a dedicated space for Classics reflects its elevated status at the time. The University's successor on the town site, Te Matatiki Toi Ora The Arts Centre, provided premises and display, performance and retail space for a wide variety of arts-related organisations, and is a leading tourist attraction. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Classics Block has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which helped established the architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

The Classics Block was added to the southern end of College Hall in 1888, and was designed in the same Gothic Revival style as Mountfort's earlier buildings on the College site, which were intended to recreate an Oxbridge environment. The small building sits side-on to the Hall, and is distinguished by its first floor lecture room. This has alternating bands of red brick and white limestone and is engraved with classical mottos. Considerable alterations to the courtyard elevation, including a porch supported on a short arcade, were completed by Collins and Harman in 1917 as part of an initiative to redesign the College site to accord with Mountfort's original vision. The building is not only a central feature of the former Canterbury College site, but also one of Christchurch's defining Gothic Revival buildings. The Classics Block was badly damaged by the Canterbury Earthquakes and underwent repair, restoration and a seismic upgrade before re-opening in 2017. The comprehensive programme of work included the insertion of concealed steel earthquake strengthening structures, the retiling of the roof in new Welsh slate and lead and restoration of the historic brickwork. The building has been upgraded with toilet and kitchenette facilities.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Classics Block has high technological and craftsmanship significance for what it can reveal of 19th century construction methodologies, materials, fixtures, fittings and decorative practices. It is an ornate Gothic Revival building featuring fine stone carving and woodwork. It has the capacity to reveal information on Victorian masonry construction. The post-earthquake restoration of the building has the capacity to reveal seismic strengthening technologies and techniques of the time.

CONTEXTUAL SIGNIFICANCE

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

The Classics Block has high contextual significance on its site and within its setting. The building is located on Rolleston Avenue close to the intersection of the section of Worcester

Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented east-west and has elevations to Rolleston Avenue and the North Quadrangle. The building adjoins College Hall to the north and the West Lecture Rooms to the south. The wider setting of the Classics Block is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Classics Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. The Classics Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and is therefore a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Classics Block and its setting have high overall heritage significance to Christchurch including Banks Peninsula as an early and key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance having originally served the College's Classic's Department. During the Arts Centre period it has housed the Canterbury Branch of the New Zealand Institute of Architects. The Block has high cultural significance as part of the original set of buildings purpose-built for Canterbury College, New Zealand's second university and one of its leading tertiary institutions. Classical learning was considered an integral part of 19th century culture and education, and was therefore one of the primary subjects taught at Canterbury College from its establishment. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the established architectural style of Canterbury College, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring ornate stone carving and woodwork. Its restoration has the capacity both to reveal information on Victorian masonry construction and seismic strengthening technologies and techniques. The building has high contextual significance in relation to its site on Rolleston Avenue, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Classics Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 06/11/2014

UPDATED: Nov 2023

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

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

**CHRISTCHURCH DISTRICT PLAN– SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 550**

***MECHANICAL LABORATORY AND SETTING, SCHOOL OF
ENGINEERING, FORMER CANTERBURY COLLEGE, 2
WORCESTER STREET, 25 HEREFORD STREET, 39
HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Mechanical Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building also has high significance as the School of Engineering's first purpose-built building, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained its own premises (later the Mechanical Engineering Laboratory) in 1891.

During WWII the Canterbury College Industrial Development Department (CCIDD), one of four special research and development branches established by the government in the main centres, employed the engineering school workshop (in the Mechanical Engineering building) and the College Gymnasium to do valuable work in radar development.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. After the Sciences relocated, the buildings were occupied in turn by the Humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers since that date and is a leading tourist attraction. Prior to the earthquakes the Mechanical Engineering Laboratory was the home of Southern Ballet. The building was severely damaged in the Canterbury Earthquakes and along with the Hydraulics Building is one of two stone buildings on the site that remains unrepaired. Due to a lack of funds the decision was made to temporarily prop and mothball the building as an interim measure until funding is secured in the future. This work was completed in 2023 and allows the building to remain dormant for up to 25 years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Mechanical Laboratory has cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as the first purpose-built building for the School of Engineering, of which it remained a part for seventy years. As part

of the Arts Centre of Christchurch, the building provided premises for the Southern Ballet Theatre until the Canterbury earthquakes. Southern Ballet was founded in 1974 to offer a higher level of training, and opportunities for performance, for younger dancers. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Mechanical Laboratory has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter in England, a prominent Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

Mountfort envisaged the buildings of Canterbury College as a Gothic Revival/Oxbridge-type complex, arrayed around quadrangles. The first masonry building on the Canterbury College site, the Clock Tower Block, was completed in 1877 and extended to the east in 1879. The 1891 building for the new School of Engineering was effectively a further extension to the east, and reiterates many of the Clock Tower Block's details. Through to the 1920s, all permanent buildings on the Canterbury College campus were either initially designed or later altered to be compatible with Mountfort's original vision.

The Mechanical Laboratory was badly damaged by the Canterbury Earthquakes and remains unrepaired. The building has been secured with significant external bracing and awaits future restoration.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Mechanical Laboratory has high technological and craftsmanship significance for what it can reveal of 19th century construction methodologies, materials, fixtures, fittings and decorative practices. It is a Gothic Revival building featuring detailed stonework. It has the capacity to reveal information on Victorian masonry construction. The current bracing of the building has the capacity to reveal information on the propping and securing of buildings post-earthquake in Christchurch.

CONTEXTUAL SIGNIFICANCE

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

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

The Mechanical Laboratory has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard, towards the Rolleston Avenue corner. It is sandwiched between the Clock Tower Block proper to the west, and the Hydraulic Engineering Laboratory to the east. Its northern elevation is set back from Worcester Boulevard, behind an area of lawn and trees. The southern elevation opens onto the North Quadrangle. The wider setting of the Mechanical Laboratory is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Mechanical Laboratory includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. As an effective extension of the Clock Tower Block, the Mechanical Laboratory is a landmark building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Mechanical Laboratory is of high overall heritage significance to Christchurch including Banks Peninsula as the first purpose-built premises of the School of Engineering, for its association with first and long-standing school head Robert Scott, as a part of Canterbury College/Canterbury University for eighty years, and (under the aegis of the Arts Centre) as the home of high profile dance school, Southern Ballet. The building has high architectural and aesthetic significance for its association with leading Canterbury architect Benjamin Mountfort, as a building which maintained the established architectural style of Canterbury College, and as a remaining part of Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring fine stonework in basalt and limestone. It has the capacity to reveal information on Victorian masonry construction. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Mechanical Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 24/11/2014

Updated: Nov 2023

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

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

**CHRISTCHURCH DISTRICT PLAN– SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 549
*BIOLOGY AND OBSERVATORY BLOCK AND SETTING,
FORMER CANTERBURY COLLEGE, 2 WORCESTER STREET,
25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Biology and Observatory Block has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The Block served the College's Biology Department between 1896 and 1960, and the Classics Department in the following decade. It also housed the Townsend Observatory. It has particular associations with the second and third Professors of

Biology, Charles Chilton and Edward Percival, who between them headed the department for almost all of the sixty five years it occupied the block.

In 1891 Canterbury College was presented with an equatorial telescope by elderly resident James Townsend. The telescope had previously been installed in Townsend's home in Park Terrace. The Astronomical Society made its funds over to the College with the expectation that they would be employed in the construction of an observatory to house the instrument. Nothing happened however until the new Professor of Biology Arthur Dendy also began campaigning for a new laboratory to replace his sub-optimal premises in the Clocktower Block. In 1895 the College Board decided to integrate the observatory and Biology into a single building. The new Biological Laboratory and Townsend Observatory was completed in 1896. The ground floor contained a main (undergraduate) laboratory, a senior laboratory and a preparation room. The first floor contained a lecture room to accommodate fifty, a store and the professor's room – signalled by the bay window facing Hereford Street.

In 1918 an addition was made to the eastern elevation of the Biology building, filling the angle between it and the new Physics building (1917). This primarily accommodated the Botany division of the Biology Department, and included a greenhouse on the roof. Botany and Zoology however did not become separate departments until 1954.

From 1903 to 1959, the Biology Department was headed by only two men, Professors' Chilton and Percival. Charles Chilton (1860-1929) was one of the first Canterbury students to be appointed to a professorship at the institution. From a humble background as a pupil teacher, he completed an MA at Canterbury in 1881 and a DSc at Otago in 1893 before studying medicine at Edinburgh. He practised as an ophthalmic surgeon in Christchurch, before taking over from Dendy as Professor of Biology in 1903. His field was marine biology, and he published extensively on crustaceans – although he was also responsible for establishing the mountain field station at Cass. He served as College Rector between 1921 and 1928. After Chilton retired in 1929, his place was taken by Edward Percival (1893-1959). A marine biologist like his predecessor, Percival gained an international reputation for his work on fisheries, although he also made great strides in New Zealand taxonomy generally. After Zoology was separated from Biology in 1954, Percival headed that department until his death. The University of Canterbury's Edward Percival Marine Laboratory at Kaikoura was established as a memorial to his work.

Between 1957 and 1974, the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. After the School of Engineering relocated to Ilam in 1960, the science departments including Zoology and Botany shifted across into the vacated accommodation. The Classics Department, in turn, shifted into the former Zoology and Botany spaces. Classics put their internationally-regarded collection of antiquities, the Logie Collection, on display in this space.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers for over thirty years, and is a leading tourist attraction. The Biology Block was occupied by artists' and musicians' studios and galleries. The Townsend Observatory with its preserved 1864 T. Cook and Sons telescope however continued as part of the University – the only portion of the town site to remain so until the relocation of the music and classics departments post-earthquake. The Block was severely damaged by the Canterbury Earthquakes of 2010 and 2011. Mountfort's Biology–Observatory building suffered partial collapse when the Observatory tower fell into the South Quad. The telescope was destroyed,

but elements were recovered and incorporated into a new restored instrument. The rebuilt telescope was returned to the reconstructed tower in 2022 and continues to be used as an educational tool. The Biology and Observatory buildings were repaired, strengthened and restored and along with the Physics building became part of the newly created Observatory Hotel which opened in 2022. The Hotel offers boutique accommodation in 33 unique rooms.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Biology and Observatory Block has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The Block was the home of the biological sciences at Canterbury for sixty five years. It also had a short life as the home of Classics. Under the aegis of the Christchurch Arts Centre, the Block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Biology and Observatory Block has high architectural and aesthetic significance for its associations with leading Canterbury architects Benjamin Mountfort and Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College that Mountfort established in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage.

Benjamin Mountfort (1825-1898) was trained in the office of Richard Carpenter, a prominent English Gothic Revival architect. He arrived in Canterbury in 1850 and embarked upon a career which saw him become New Zealand's leading exponent of the Gothic Revival style. His most lauded projects included the Canterbury Provincial Government Buildings, Canterbury Museum and a number of buildings at Canterbury College.

Mountfort was the first architect engaged to design for Canterbury College, and his original Gothic Revival – Oxbridge vision has guided development on the wider site through to the present day. Beginning with the temporary building popularly known as 'The Old Tin Shed' in 1876, Mountfort's stylistically homogenous buildings for the College included the Clock Tower Block (1877 and 1879), College Hall (1882), Classics (1888) and Mechanical Engineering (1891). The Biology-Observatory building of 1896 was his last contribution to the campus, completed two years before his death. The building reiterates many devices that Mountfort had employed in his earlier buildings on the site, but the round observatory tower was a new opportunity and features vestigial machicolations.

Collins and Harman/Collins and Son were the official Canterbury College/University architects from c1903 until the institution relocated to Ilam. During this period the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. In 1918 they inserted the Botany Laboratory into the somewhat awkward space between the Biology Laboratory and their newly completed Physics building. The façade facing the South Quad links the Biology and Physics buildings over a very short interval. Collins and Harman handled the challenge of reconciling the two buildings by inserting an arcaded stair and a tourelle. As an extension of the Biology building however, Physics and Botany had no internal connection.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The Block was severely damaged by the Canterbury Earthquakes. Mountfort's Biology–Observatory building suffered partial collapse when the Observatory tower fell into the South Quad. The Biology and Observatory Block was repaired, strengthened and restored to accommodate a boutique hotel. The Observatory Tower was restored; rebuilt in concrete and reclad with the original stone.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Biology and Observatory Block has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone. The two buildings have the capacity to reveal information on late Victorian and Edwardian masonry construction. The restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques post-earthquake in Christchurch.

CONTEXTUAL SIGNIFICANCE

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

The Biology and Observatory Block has high contextual significance on its site, and within its setting and broader context. The L-shaped block is located on Te Matatiki Toi Ora The Arts Centre's Hereford Street frontage. It has significant elevations to Hereford Street, the carpark/boiler house space and the South Quadrangle. The block neighbours the Chemistry building to the west and adjoins the Physics building to the north. The wider setting of the block is shared by the nineteen scheduled buildings and spaces that comprise the former

campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Biology and Observatory Block includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Biology and Observatory Block presents a substantial façade to Hereford Street, and as such is a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Biology and Observatory Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Biology and Observatory Block has high overall heritage significance for Christchurch including Banks Peninsula as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury), New Zealand's second university and one of its leading tertiary institutions, between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The block has high historical, social, and cultural significance initially as the home of the biological sciences at Canterbury for sixty-five years and has particular associations with the two professors (Chilton and Percival) who headed the department during this time. It also housed the Townsend Observatory for over a century. For a comparatively short period in the 1960s and 1970s, the block was also the home of the Classics Department. Under the management of the Christchurch Arts Centre, the block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. The block has high architectural and aesthetic significance for its associations with leading Canterbury architects Benjamin Mountfort and Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College that Mountfort established, and as a key remaining part of Christchurch's Gothic Revival heritage. The block has high technological and craftsmanship significance as a Gothic Revival block featuring fine stonework. It has the capacity both to reveal information on Late Victorian and Edwardian masonry construction and state-of-the-art seismic strengthening technologies and techniques following its post-earthquake restoration. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Biology and Observatory Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 28/11/2014

UPDATED: NOV 2023

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 554
*ELECTRICAL ENGINEERING LABORATORY, SCHOOL OF
ENGINEERING AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Electrical Engineering Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building also has high significance as part of the School of Engineering complex, for its association with the School's first head, Robert Scott, and as the site of New Zealand's first television transmission.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. Scott was keen to add electrical engineering to his School's curriculum, and was able to leverage his personal friendship with Prime Minister Richard Seddon to obtain a government subsidy for a new building. The Electrical Engineering Laboratory was designed to Scott's specifications, and included a new office for him. It was completed in 1902.

In 1951-52 the first on-air television transmissions in New Zealand took place in a laboratory on the ground floor of the Electrical Engineering Lab. This was a decade before the NZBC began telecasts. The test transmissions were sent as part of a project for training electrical engineers in the use of vacuum tubes. Although the transmission range was not great and no entertainment was broadcast, public interest was high and up to thirty enthusiasts acquired receivers to receive the signal.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. After the Sciences relocated, the buildings were occupied in turn by the Humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers for over thirty years, and remains a leading tourist attraction. The Electrical Engineering Laboratory became (along with the Mechanical Engineering Laboratory) part of the home of Southern Ballet Theatre. The small laboratory where the experimental television transmissions had been made in the early 1950s, was appropriately converted into a small theatrette, which later became the Cloisters Cinema. The building was severely damaged in the Canterbury Earthquakes and was repaired as part of Te Matatiki Toi Ora The Arts Centre's extensive programme of restoration and seismic upgrade, being completed in 2023. The building now houses a venue space at ground level and the first floor is part of a Health Technology Centre which extends via a new sky bridge to the Electrical Engineering Extension building.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Electrical Engineering Laboratory has cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the early buildings constructed for the School of Engineering, of which it remained a part for sixty years. As part of the Arts Centre of Christchurch, the building provided premises for the Southern Ballet Theatre until the 2011 earthquake. Southern Ballet was founded in 1974 to offer a higher level of training, and opportunities for performance, for younger dancers. Another long-standing Arts Centre tenant, the Academy Cinema, expanded its operations into the ground floor theatre in 1986, which it rebranded as Cloisters. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Electrical Engineering Laboratory has high architectural and aesthetic significance for its association with Canterbury architects Cyril Mountfort and Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

Cyril Mountfort was a son of prominent Christchurch architect Benjamin Mountfort and worked with his father during the 1880s and 1890s. After Benjamin's death in 1898, Cyril took his practice over. He was also appointed official Canterbury College architect in place of his father, but was succeeded in this position by Collins and Harman in 1903. Cyril Mountfort's best known buildings included the Church of St Luke the Evangelist, Christchurch, now demolished and St John's Anglican Church, Hororata.

The Electrical Engineering Laboratory was designed by Cyril Mountfort to the specifications of Professor Scott and the College Board. Although it was the first building at Canterbury College to be built with the assistance of a government grant, economy was a prime consideration. The building was planned and initially commenced as a single storey structure but was completed in 1902 as a two-storey structure. Straightened finances limited the Gothic decoration however, and Mountfort's plan for a stone building was rejected in favour of plain brick.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the prominent architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when the campus as it appears today

took form. In 1916 the western elevation of the Electrical Engineering Laboratory was clad in stone and an arcade/cloister added. The arcade roof cuts across the ground floor windows. The other, more obscure elevations of the building remained as exposed brick.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). As the official Canterbury College architects from 1903, they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure it was one of the two oldest architectural firms in New Zealand.

The Electrical Engineering Laboratory was damaged by the Canterbury Earthquakes and repaired as part of Te Matatiki Toi Ora The Arts Centre's major site wide programme of restoration and seismic upgrade. The building has been repaired, restored and seismically upgraded. The modern sky bridge, which connects the building to the neighbouring Electrical Engineering Extension building at first floor level, was designed by Warren and Mahoney as part of the post-earthquake repair programme completed in 2023.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Electrical Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of late Victorian/early Edwardian construction, materials, fixtures and fittings. It has the capacity to reveal information on Edwardian masonry construction, in both brick and stone. It also has specific innovative design features that relate to its role in the teaching of electrical engineering which prescribed aspects of its design. The building contained a magnetic room that was built without the use of iron. All the fittings were brass and copper. The restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques post the 2010/11 earthquakes in Christchurch.

CONTEXTUAL SIGNIFICANCE

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

The Electrical Engineering Laboratory has high contextual significance on its site and within its setting. The building is located at right angles to and connected with the Mechanical Engineering building, with the principal (western) elevation facing into the North Quad, and the rear into an alley. The Men's Common Room sits adjacent to the short southern elevation. The wider setting of the Electrical Engineering Laboratory is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the

former Canterbury College itself, the broader context of the Clock Tower Block includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. As a significant element of Te Matatiki Toi Ora The Arts Centre, the Electrical Engineering Laboratory is a landmark building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Electrical Engineering Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Electrical Engineering Laboratory is of high overall heritage significance to the Christchurch district, including Banks Peninsula as an early part of the School of Engineering of Canterbury College/Canterbury University for eighty years and subsequently Te Matatiki Toi Ora The Arts Centre. The building has high historical and social significance for its association with first and long-standing School of Engineering head Robert Scott and as the site of New Zealand's first television transmission. Under the management of the Arts Centre of Christchurch the Electrical Engineering Laboratory became (along with the Mechanical Engineering Laboratory) part of the home of Southern Ballet Theatre. The building has high cultural significance as one of the early buildings constructed for the School of Engineering, of which it remained a part for sixty years and for its later role within the Arts Centre complex as the home of high-profile dance school Southern Ballet. The building has high architectural and aesthetic significance for its association with Canterbury architects Cyril Mountfort and Collins and Harman, as a building which was adapted to maintain the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage. The Electrical Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of late Victorian/early Edwardian construction, materials, fixtures and fittings and has the capacity to reveal information on Edwardian masonry construction in both brick and stone. It also has specific innovative design features that relate to its role in the teaching of electrical engineering. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Electrical Engineering Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 24/11/2014

UPDATED NOV 2023

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 553**

***HYDRAULIC LABORATORY, SCHOOL OF ENGINEERING AND
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Hydraulic Laboratory has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building also has high significance for its association with the teaching of hydraulic engineering, for its association with the Canterbury College School of Engineering, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887, and was New Zealand's first university-based engineering faculty. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. The scale of the school at the time of Scott's retirement in 1923 is testament to his vision, strong will, and support from the College Board.

After Scott had successfully overseen the addition of electrical engineering to his School's curriculum in 1902, he then sought to revive the teaching of civil engineering. This had lapsed following the departure of Edward Dobson in 1892. Initially taught by part-time lecturers, the programme soon necessitated additional accommodation. Scott lobbied government again and was successful in obtaining a grant on the grounds that the Engineering School's work was of national importance. The Hydraulic Engineering Laboratory was completed to Scott's specifications in 1906. An additional two floors were added to the single storey building in 1913-14 as a consequence of changes to the course regulations requiring more laboratory time (and therefore space) for the students.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the science departments. After the sciences relocated, the buildings were occupied in turn by the humanities. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that date Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers and is a leading tourist attraction. The Hydraulic Laboratory was adapted to become the home of the Court Theatre in 1976. The Court Theatre was one of the anchor tenants of the Arts Centre and was a major force in its transitioning new use from a University to a centre for the arts organisations. The company was founded by Yvette Bromley QSM and Mervyn Thompson in 1970 who served as Co-artistic Directors for the first three years of the company. During the first eighteen months of its existence, The Court had three venues. The first was *The Stone Chamber of the Canterbury Provincial Council Chambers*. The next four years (September 1972 – February 1976) were a period of relative stability. The Court Theatre was housed at The Orange Hall on Worcester Street. In 1976 it moved to the Arts Centre where it remained until the 2011 earthquake cycle. Following the earthquakes the Court Theatre Company moved to Addington,

operating from a temporary facility from December 2011 until a new central city purpose-built facility was completed in 2025.

The Hydraulic Laboratory building was severely damaged in the Canterbury Earthquakes and along with the Mechanical Laboratory Building is one of two stone buildings on the site that remains unrestored. Due to a lack of funds the decision was made to temporarily prop and mothball the building as an interim measure until funding is secured in the future. This work was completed in 2023 and allows the building to remain dormant for up to 25 years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Hydraulic Laboratory has high cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the buildings constructed for the School of Engineering, of which it remained a part for sixty years. As part of the Arts Centre of Christchurch, the building provided premises for the Court Theatre, Christchurch's professional theatre company. Founded in 1971, the Court opened at the Arts Centre in 1976 and remained there until the 2011 earthquake. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Hydraulic Laboratory has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage.

The first part of the Laboratory was designed by official College architects Collins and Harman and commenced in 1905. The single storey building was Gothic Revival in style, but instead of the usual gabled slate roof had a flat concrete roof with a substantial parapet concealing a large water tank to run the various items of hydraulic machinery in the laboratory beneath. The building was completed in 1906, but not fully equipped until 1910. By this time Scott was agitating for a larger facility. Scott's wish was granted in 1912 when course changes requiring more laboratory time for students necessitated the addition of two floors to the building. The additions were again designed by Collins and Harman in the Gothic Revival style, in consultation with Scott, and completed in 1914. The tank stayed in-situ and was incorporated into the low middle floor. The top floor contained a lecture room, workshop, departmental library and other spaces. The architects and Scott disagreed about the specifications of the columns required to support the third floor, and Scott had more substantial timber columns installed than the architects had required.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the prominent architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when the campus as it appears today took form. The Hydraulic Laboratory additions are considered to mark the commencement of this programme.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903. During this time they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

In the post-war period, the tank was removed from the first floor, freeing up the space for other uses – mainly offices. Offices were also inserted into the roof space at this time, and a substantial addition made in the alley at the rear. After the Court Theatre moved in in 1976, more substantial alterations were undertaken to prepare the building for its new role. The building sustained considerable damage in the Canterbury Earthquakes, and has been stabilised and mothballed, due to a lack of funds, for restoration at a future date. The building remains closed to the public.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Hydraulic Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of early 20th century construction, materials, fixtures and fittings as a Gothic Revival building, and for the specific technological features that were incorporated into the building to allow it to be used for hydraulic engineering. The building is constructed of basalt and limestone and reveals the craft of the stonemason. It has the capacity to reveal information on Edwardian masonry construction. The stabilisation of the building has the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The original use of the building for the purposes of teaching and experimenting with hydraulic engineering required that certain features be incorporated into its design. The building originally had a large tank to enable the operation of various items of hydraulic machinery (such as pumps and pelton wheels) in the laboratory below. The expelled water was collected in an underground tank below the nearby lawn and pumped back up into the header tank. To support the heavy header tank, the first floor consisted of concrete and steel girders on steel columns.

CONTEXTUAL SIGNIFICANCE

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

The Hydraulic Laboratory has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard. It is attached on its western side to the Mechanical Laboratory, and on its southern elevation to the Electrical Engineering Extension. The northern elevation overlooks Worcester Boulevard but is separated from it by an area of lawn. The eastern elevation looks over an area of lawn to the Boys High School building. The wider setting of the Hydraulic Laboratory is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block consisting of Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Hydraulic Engineering Laboratory includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving built heritage precinct. As a large and decorative building facing the major thoroughfare of Worcester Boulevard and comprising part of the Te Matatiki Toi Ora The Arts Centre, the Hydraulic Engineering Laboratory is a landmark building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Hydraulic Laboratory is of high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance for its association with the Canterbury College School of Engineering, the teaching of hydraulic engineering, and the School's first head, Robert Scott. It also has high historical and social significance for its association with the Court Theatre. The building has high cultural significance as part of the School of Engineering for sixty years, and subsequently part of the Arts Centre, providing premises for high profile theatre company the Court Theatre. The building has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College, and as a remaining part of Christchurch's Gothic Revival heritage. The Hydraulic Engineering Laboratory has high technological and craftsmanship significance for what it may reveal of early 20th century construction, materials,

fixtures and fittings as a Gothic Revival building, and for the specific technological features that were incorporated into the building to allow it to be used for hydraulic engineering. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Hydraulic Laboratory has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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Christchurch City Council Heritage Files

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The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

<http://my.christchurchcitylibraries.com/court-theatre/>

REPORT DATED: 25/11/14

Updated: Nov 2023

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

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

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 565**

***CHRISTCHURCH BOYS' HIGH SCHOOL GYMNASIUM AND
SETTING, FORMER CANTERBURY COLLEGE, 2 WORCESTER
STREET, 25 HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Boys' High School gymnasium has high historical and social significance as an integral part of the first home of Christchurch Boys High School between 1908 and 1926, and part of the Canterbury College from then until 1974. Since the late 1970s it has been part of Te Matatiki Toi Ora The Arts Centre , where it has served as a cinema, live theatre and performance venue.

Christchurch Boys High School opened on a site adjacent to Canterbury College in May 1881. The new school proved popular, and by 1897 could claim to be New Zealand's largest secondary school. The role grew relentlessly through the early twentieth century, reaching 554 in 1923.

Although the original school site was just an acre, it was not until 1902 that a further acre to the rear of the school was purchased – allowing the extension of the school grounds through to Hereford Street. In 1906 Boys' High old boys began fundraising to provide a purpose-built gymnasium for their former school. Their donation was matched by the government and the new facility was completed in 1908. It served the school until its departure from the Canterbury College site in 1926. As the largest space at Boys' High it was also used for assemblies and classes. The gymnasium was retained as such after Canterbury College expanded into the former Boys' High premises, except for a period during WWII when it was used by the Electrical Engineering Department (under government direction) as a workshop for radar development.

Between 1957 and the mid-1970s the (by then) University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that time Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers, and is a leading tourist attraction. The Boys' High School gymnasium was adapted in 1976 to become the Academy, the city's leading art-house cinema for over thirty years.

The building sustained damage in the Canterbury Earthquakes of 2010 and 2011. It was one of the first buildings on the site to be restored and strengthened, and reopened in 2014 as the new home of the experimental theatre company the Free Theatre. Founded in 1979, The Free Theatre was based in the West Lecture Block of the Arts Centre from 1982 until the 2011 earthquakes. They were later based in The Gym at the Arts Centre from 2014-18 at which time they relocated to alternative premises and their over thirty-year tenure at the Arts Centre came to an end. The Gym remains part of the overall leasable spaces at Te Matatiki Toi Ora The Arts Centre .

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Christchurch Boys' High School Gymnasium building has high cultural and spiritual significance as part of the original and spiritual home of that secondary school, and as a part of Te Matatiki Toi Ora The Arts Centre . In 1976 the Boys' High School Gymnasium became part of the Arts Centre of Christchurch, a focus for artistic activity in the city since that time. From 1976 until the Canterbury Earthquakes of 2010-11, the Gymnasium was occupied by the Academy, the city's longest running art house cinema. Following its post-quake restoration, the building became the new home of another long-standing Arts Centre tenant, experimental performance company The Free Theatre, until 2018. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Christchurch Boys' High School Gymnasium has high architectural and aesthetic significance as a work of leading Canterbury architectural practice Collins and Harman, official Canterbury College architects between 1903 and the late 1920s, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

The Boys High School building (1881) was originally designed by William Armson, and extended by his firm - Armson, Collins and Harman - in 1891 and 1896. Given this history and the fact that Collins and Harman also became the official architects to Canterbury College in 1903, it was inevitable that the firm would be given the opportunity to design the new gymnasium for Boys' High in 1906/07. The most distinctive features of the basalt and limestone building are its long lantern and its ogee-arched windows. This is the only building on the Canterbury College site to have such windows, but Collins and Harman employed them on other major Christchurch buildings the firm was working on at this time such as the administration building at Christchurch Hospital.

After serving his articles with William Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the late nineteenth and early twentieth century, Armson, Collins and Harman were one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closed it was one of the two oldest architectural firms in New Zealand.

In 1955 the five courts and swimming pool located between the gym and the school building proper were enclosed by Canterbury College to provide additional space. The interior of the Gymnasium was altered significantly in 1976 to allow the insertion of the Academy Cinema. The windows and lantern were blocked out. Post the 2010-2011 Canterbury Earthquakes however, the subsequent restoration and seismic upgrade removed both the 1955 additions and 1976 fit-out to reveal the original elevations and interior spaces. A modern canopy in steel and glass designed by Warren and Mahoney Architects has been constructed over the swimming pool site.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Boys' High School Gymnasium has high technological and craftsmanship significance as a Gothic Revival structure featuring elements of decorative stone work in basalt and limestone (the original crest over the main entrance door has now been re-carved). It has the capacity to reveal information on Edwardian masonry construction as well as Edwardian building methodologies, materials, fixtures and fittings. As a consequence of the Canterbury Earthquakes of 2010 and 2011, the building also has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

CONTEXTUAL SIGNIFICANCE

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

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

The Christchurch Boys' High School Gymnasium has high contextual significance on its site, and within its setting and broader context. The building is located at the rear of the Boys' High School building itself, separated from it only by the sites of the former swimming pool and fives courts. The principal elevation of the building faces the site of the former Boy's High tennis court to the south. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Boys' High School Gymnasium includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving built heritage precinct.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Boys' High School Gymnasium has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Christchurch Boys' High School Gymnasium is of high overall heritage significance to Christchurch including Banks Peninsula as part of the first and (subsequently spiritual) home of Christchurch Boys High School between 1908 and 1926, and part of Canterbury College from then until 1976 when it came under the Arts Centre of Christchurch. The building has high historical and social significance for its use as the Boys' High Gymnasium and since 1976 it has been part of Te Matatiki Toi Ora The Arts Centre. For over thirty years it become the Academy, the city's leading art-house cinema. The former Christchurch Boys' High School Gymnasium building has high cultural and spiritual significance as part of the original school and for its use as the Academy, the city's longest running art house cinema and as home of another long-standing Arts Centre tenant, experimental performance company The Free Theatre, until 2018. The building has high architectural and aesthetic significance as a work of leading Canterbury architectural practice Collins and Harman, official Canterbury College architects between 1903 and the late 1920s, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance for its capacity to reveal information on Edwardian masonry construction and as a consequence of the Canterbury Earthquakes of 2010 and 2011, the building also has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Boys' High School Gymnasium has archaeological

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

REFERENCES:

Christchurch City Council Heritage Files

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W. Gardner et al. *A History of the University of Canterbury 1873-1873* Christchurch: University of Canterbury, 1973.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

<http://www.artfilms.co.nz/page-about-us.php>

REPORT DATED: 21/11/2014

UPDATED: NOV 2023

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 560**

***CHEMISTRY BUILDING AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Chemistry Building has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building was constructed for the University's Chemistry Department. During the Arts Centre period it has provided office, studio and gallery spaces.

In 1902 Canterbury College's founding professor and its first science teacher Alexander Bickerton was dismissed. His replacement was Dr W. P. Evans, one of his former students. Bickerton had taught for the duration of his career in the College's original building, the large corrugated iron structure known as the Old Tin Shed. By the early twentieth century however this facility was inadequate for this purpose and Evans set about campaigning vigorously for a dedicated new building for what was the largest department at the College. The foundation

stone for the new Chemistry Block was laid in June 1909, and the building was opened in February 1910. It contained a mix of laboratories, offices and ancillary rooms across its four floors.

The Chemistry Department continued to grow, and in 1930 became the first College department to have three academic staff. By the 1940s there were four staff, and the College decided to build a large new Chemistry building on the site of the Students' Union – much to the chagrin of the Students' Association. Planning for the new Chemistry building was arrested however by the decision in 1949 to relocate the campus to Ilam. The department then had to make do in its existing quarters until the migration of the School of Engineering to the new site in 1960 allowed all the sciences (including Chemistry) to relocate to the vacated buildings. The former Chemistry Building was then occupied by humanities departments.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that time Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of artists, arts and community-related organisations and hospitality providers, and is a leading tourist attraction. Once the university had relocated the Chemistry Block was adapted to provide studio, gallery and workshop space for artists, and some office space. One well-known tenant through the 1980s and 1990s was the Environment and Peace Information Centre (Epicentre), a focus for the city's peace movement during this period. Other longer term tenants included engineer Endel Lust, architect Stuart Ross, and the Canterbury Office of the Royal Forest and Bird Society and Art and Industry which was founded in 1999 to provide a meeting ground for industry, public funders, and contemporary visual artists in the city. The building was damaged in the Canterbury Earthquakes. The repair, restoration and seismic upgrade of the building was completed in 2016 and the University of Canterbury returned to their original central city site with the relocation of music and classics students from the UC College of Arts to the former Chemistry Building at Te Matatiki Toi Ora The Arts Centre .

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Chemistry Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The building was occupied exclusively by the Chemistry Department for more than forty years. It also has cultural significance for the various artists, creative industries and community organisations which occupied its spaces prior to the earthquakes and for its continuing link to the University of Canterbury due to the current tenancy of the UC classics and (in part) music programmes. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Chemistry Building has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a substantial building which reinforced the Gothic Revival architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Collins and Harman were the official College architects from c1903 to the end of the 1920s. During this period they implemented an extensive expansion and redesign of the College site, intended both to provide additional facilities and have the campus accord more completely with Benjamin Mountfort's original Gothic Revival-Oxbridge vision. The Chemistry Block was the most substantial expression of the programme to that time. It consists of a sub-basement, two full floors and an attic level. The asymmetrical south quad façade focuses on a pavilion-roofed tower, a device the architects also employed at Nazareth House, a large Catholic institutional building that they were constructing at this time. Many elements of the block (such as the oriel window and the segmental-arched doorway) are quotations from other buildings on the site. In spite of this however, the regular form and larger areas of glazing in the building mark a stylistic transition to a later more Collegiate Gothic.

The original interior of the building was designed in close consultation with Dr Evans. It consisted of large amounts of well-lit and easily accessible space suitable for teaching laboratories. The building also included offices and ancillary spaces. Subdivision to accommodate the growing department took place as early as the 1930s, and continued throughout the remainder of the university's occupation. The attic, which had been primarily storage space, was converted to research laboratories and offices in the 1940s. Seismic upgrade and some minimal refitting took place during the first thirty years of the tenure of the Arts Centre, including the division of one of the ground floor former laboratory spaces into small studios. The building was damaged by the Canterbury Earthquakes of 2010 and 2011. In 2016 the work to repair, strengthen and restore the building was completed. The work was completed with the University of Canterbury secured as the tenant enabling the building to be custom-designed for the university's use. The University of Canterbury's music (in part) and classics programmes relocated from the Ilam campus to the former Chemistry building along with the James Logie Memorial Collection of Classical Antiquities. The redesign of the first floor included an exhibition space where the Logie Collection is able to be on permanent display as part of the UC Teece Museum of Classical Antiquities. The building has undergone a degree of alteration to enable its use by the university including updated infrastructure; data, lighting and heating, as well as the opening up of some spaces through the removal of original walls.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Chemistry Building has high technological and craftsmanship significance for what it may reveal of early twentieth century construction, materials, fixtures and fittings and as a Gothic Revival building featuring decorative stone work in basalt and limestone. It has the capacity to reveal information on Edwardian masonry construction. The post-earthquake restoration has the capacity to reveal information on seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Chemistry Building has high contextual significance on its site, and within its setting and broader context. The building is located on Hereford Street close to the intersection with Rolleston Avenue. The building is oriented east-west and has main elevations to Hereford Street and the North Quadrangle. The building adjoins the School of Art Block to the west and the Biology-Observatory Block to the east. The wider setting of the Chemistry Building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Chemistry Building includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Chemistry Building presents a substantial façade to Hereford Street, and as such is a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Chemistry Building has high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Christchurch Arts Centre from that time to the present day. The building has high historical and social significance having been constructed for the University's Chemistry Department. As part of Te Matatiki Toi Ora The Arts Centre it has provided office, studio and gallery spaces for various artists, creative industries and community organisations and post-earthquake houses University of Canterbury programmes which have returned to the central city site. The

Chemistry Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The Building was occupied exclusively by the Chemistry Department for more than forty years. It also has cultural significance for the various artists, creative industries and community organisations which occupied its spaces prior to the earthquakes and post-earthquake as home to part of the University of Canterbury's Arts Department including the purpose designed space for the UC Teece Musuem of Classical Antiquities. The building has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a substantial building which reinforced the Gothic Revival architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building featuring decorative stonework. It has the capacity both to reveal information on Edwardian masonry construction and state-of-the-art seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Chemistry Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

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REPORT DATED: 28/11/2014

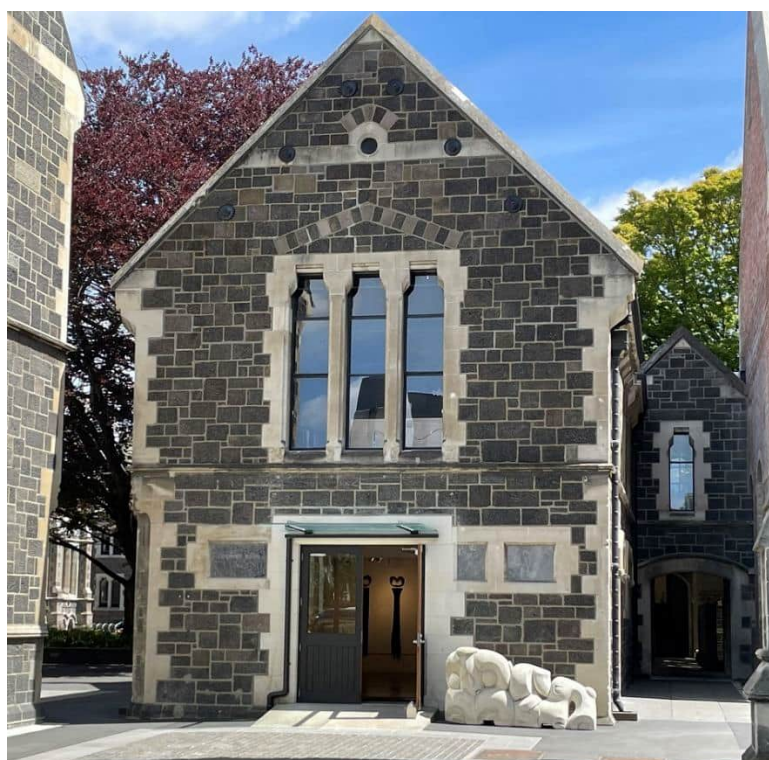
UPDATED: Nov 2023

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 564**

***MEN’S COMMON ROOM AND SETTING, FORMER
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25
HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Men's Common Room has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building was originally constructed as the Men's Common Room, but spent most of its University life as the librarians' tearoom. Following the departure of the university, the uses of the building have included a craft studio, café and gallery.

In 1915 the timber cottage that had served as the Men's Common Room since 1889 was demolished to make way for the campus redevelopment that was being undertaken at that

time. A diminutive free-standing building was constructed to the south of the Electrical Engineering building to take its place. The ground floor contained toilets, and the first floor the replacement common room. This use was maintained only until the new Students Union was opened in 1929. During the 1930s the building served as office for the student periodical *Canta* (founded 1930). Prominent poet Denis Glover was editor for much of the decade. After spending the war years as the drawing office for the Engineering School, the former Common Room served the remainder of its university life as the librarians' tearoom.

Between 1957 and the mid-1970s the University of Canterbury carried out a gradual relocation to a new suburban campus at Ilam. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that date Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers, and is a leading tourist attraction. The former Men's Common Room was variously occupied by craft studios and in later years a café. The building sustained damage in the Canterbury Earthquakes. The two-storey Common Room was repaired, seismically upgraded and restored to its original open plan design. The spaces remain part of the overall venue portfolio of the Arts Centre. In 2024 the space is occupied by Te Whare Tapere established to support and share the work of Māori artists in Ōtautahi Christchurch.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Men's Common Room has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. As first the Men's Common Room and then the office of student periodical *Canta*, the diminutive building was a focus of student life and culture in the inter-war period. The 1930s were, in particular, a period of artistic growth and political activism at Canterbury College. Well-known poet, the mercurial Denis Glover served as *Canta* editor during much of that decade. As part of the cultural and economic life of the Christchurch Arts Centre, the building has housed a number of craft studios, a café, a theatre company and in 2024 Ta Whare Tapere 'a multidisciplinary, indigenous house of storytelling' (Juanita Hepi <https://www.artscentre.org.nz/visit/te-whare-tapere/>). As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Men's Common Room has high architectural and aesthetic significance for its associations with leading Canterbury architectural practice Collins and Harman, as a building which, despite its small size and intended use maintained the architectural style of Canterbury College that B. W. Mountfort had established forty years before, and as a remaining part of Christchurch's Gothic Revival heritage.

Collins and Harman were the official Canterbury College architects from c1903 to the end of the 1920s. During this period the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The programme was at its peak during the years of WWI when several new buildings were completed. The Men's Common Room was a small part of this intensive phase of reconstruction. Boxed in by other larger and more decorative buildings, it was intended to contribute to the whole rather than make a statement by itself. It was completed in 1916.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The Men's Common Room sustained damage in the Canterbury Earthquakes of 2010 and 2011. It subsequently underwent a programme of restoration and seismic upgrade, returning the space to its original open plan design.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Men's Common Room has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early 20th century masonry construction methods, materials, fixtures and fittings. The post-earthquake restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Men's Common Room has high contextual significance on its site, and within its setting and broader context. The rectangular building is located in the South Quadrangle. Although free-standing, the building is only separated from its neighbouring buildings (Physics and Electrical Engineering) by narrow alleys. Arcades link it to both the nearby Library and the Engineering Block. The proximity of its neighbours means that only the southern and eastern facing elevations are clearly visible. The wider setting of the block is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Men's Common Room includes

the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Men's Common Room has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Men's Common Room is of high overall heritage significance to Christchurch including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and the Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance as first the Men's Common Room and then the office of student periodical *Canta*. This diminutive building was a focus of student life and culture in the inter-war period. For most of the remainder of its university life, the building served as the librarians' tearoom. Following the departure of the university, the uses of the building have included a craft studio, café and gallery and remains a leasable venue. The Men's Common Room has high cultural significance as part of the culture of university student life first the Men's Common Room and then the office of student periodical *Canta* and as part of the cultural and economic life of Te Matatiki Toi Ora The Arts Centre, the building has housed a number of craft studios and a café and more recently Te Whare Tapere. The building has high architectural and aesthetic significance for its associations with leading Canterbury architectural practice Collins and Harman, as a building which maintained the architectural style of Canterbury College that B. W. Mountfort had established forty years before, and as a remaining part of Christchurch's Gothic Revival heritage. It has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early 20th century masonry construction methods, materials, fixtures and fittings. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Men's Common Room has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

Te Matatiki Toi Ora The Arts Centre, <https://www.artscentre.org.nz/whats-on/> (April 2024)

REPORT DATED: 17/11/2014

Updated: April 2024

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 562**

***REGISTRY AND SETTING, FORMER CANTERBURY COLLEGE,
2 WORCESTER STREET, 25 HEREFORD STREET, 39
HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT JANUARY 2015

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Registry has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The first purpose-built registry in New Zealand, the building served as the College's administrative centre for sixty years. The development of the building illustrates the growth of the university in the post-war period. Following the departure of the university the building has primarily continued to be used as office space.

For the first forty years of Canterbury College's existence, its administrative staff worked from offices in the Clock Tower block. By WWI the staff had both increased in number and were sharing their cramped quarters with academic staff. As part of his redesign of the College campus, Samuel Hurst Seager planned to provide the registry with more space by pushing out the ground floor of the Clock Tower block. This was however unacceptable to George Mason, the College Registrar, who insisted on a new building for himself and his staff as part of the campus redevelopment that he was overseeing. At this time student numbers had grown significantly necessitating a parallel increase in administrative staff. As a consequence, a large new free-standing Registry was constructed at the corner of Montreal and Worcester Streets in 1916. Only a decade after the building's construction, a large addition was made to the western elevation. Further additions were considered in the 1940s, but not progressed. Although the university was well-advanced with its plans to relocate to Ilam by the late 1950s, a burgeoning student population led to the construction of the Registry Office in 1957 and its extension in 1966.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that time Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related and other community organisations and hospitality providers, and is a leading tourist attraction. A major tenant of the Registry was the Family Planning Association.

The Registry sustained considerable damage in the Canterbury Earthquakes of 2010 and 2011 but was the first structure on the site to be fully restored. Since 2013 it has been leased as office space.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Registry has high cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. For sixty years, the building was the administrative hub for Canterbury College/University. It contains the board room where the College Board (now the University Council) met during this time. Since the mid-1970s, the building has served as part of Te Matatiki Toi Ora The Arts Centre, a focus for artistic activity and cultural life in the city. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Registry has high architectural and aesthetic significance as a major element of the campus rejuvenation plan executed by leading Canterbury architectural practice Collins and Harman during WWI, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, the noted architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when several new buildings (including the Registry) were completed.

Seager initially proposed that the Registry continue in their existing premises, the Clock Tower block, with additions. The registrar however pushed for a new building. This was completed in 1916 by Collins and Harman. As they did with the free-standing Library - completed the same year - the firm adopted a more contemporary Tudor Gothic style for the building. The greater areas of glazing that are characteristic of the style lend themselves more readily to an office environment. In addition to large mullioned windows, the building also features a boardroom with a panelled ceiling and a large carved stone fireplace. A comparatively early addition (1926) to the western elevation of the Registry was executed by Collins and Harman in the same Tudor Gothic style as the original building.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished) and the Nurses' Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The registry was structurally upgraded in the 1990s but the building did sustain damage in the Canterbury Earthquakes of 2010-2011. The structural upgrade and repairs included full replacement of the chimney elements and removal of the internal first floor link between the Registry and Registry Office (1957/1966).

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Registry has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone. It has the capacity to reveal information on early twentieth century masonry and concrete construction methodologies, materials, fixtures and fittings and stone mason and carpentry internal craftsmanship. In the wake of the Canterbury Earthquakes of 2010 and 2011, the building now has the capacity to reveal information on the state of seismic strengthening technologies and techniques in the early twenty first century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Registry has high contextual significance on its site, and within its setting and broader context. The large building is prominently located at the corner of Worcester and Montreal Streets, to the north of the Registry Office and Student Union, and well to the east of the majority of the former Canterbury College buildings. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of Registry includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Registry is a landmark structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Registry is of high overall heritage significance to Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance having served as the College's administrative centre for sixty years. During the tenure of the Arts Centre, a hub for artistic endeavour in the city, the building has continued to provide office space. The Registry has high cultural significance as the former administrative hub of Canterbury College/University and as part of Te Matatiki Toi Ora The Arts Centre, a focus for artistic activity and cultural life in the city. The building has high architectural and aesthetic significance as a major element of the campus rejuvenation plan executed by leading Canterbury architectural practice Collins and Harman during WWI, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The Registry has high technological and craftsmanship significance for the capacity it has to reveal information on early twentieth century masonry and concrete construction methodologies, materials, fixtures and fittings and stone mason and carpentry internal craftsmanship. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Registry has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 24/11/15

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 555**

***LIBRARY AND SETTING, FORMER CANTERBURY COLLEGE, 2
WORCESTER STREET, 25 HEREFORD STREET, 39
HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT 09/01/2015

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Library has high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. During the tenure of the Arts Centre it has served primarily as an art gallery used by both the Robert McDougall Art Gallery and the University of Canterbury School of Fine Arts, and post-earthquakes as a dealer gallery.

Canterbury College was in urgent need of a purpose-built library for book storage and independent study by the time one was proposed as part of the campus redevelopment master plan in 1913. Significant fundraising was undertaken by the College's academics themselves in order to bring the project to fruition. The building was open for the 1916 academic year. At the time of completion the Library held 4,000 volumes. It had capacity for another 5,000 on its shelves and 20,000 in storage, which was regarded as more than adequate at the time. With

a huge increase in student numbers and a boom in academic publishing during the twentieth century however, the library facilities rapidly became inadequate. By the early 1970s, the University Library held more than 300,000 volumes, and storage venues and subsidiary libraries were distributed across the campus, including the former School of Art building. Replacement facilities were proposed a number of times, but never executed. The person who oversaw the library during this challenging period was Librarian Clifford Collins. Under the administration of the Arts Centre, the librarian's former tearoom (the Men's Common Room) was known as the Collins Block.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Since that time Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers, and is a leading tourist attraction. The former Library was converted to serve as a contemporary annex to the McDougall Art Gallery in 1988. Later it became the SOFA Gallery, an extension of the School of Fine Arts at Ilam. The building sustained damage in the Canterbury Earthquakes. It was repaired, strengthened and restored as part of Te Matatiki Toi Ora The Arts Centre's restoration programme. When the building reopened in 2017 it was leased to a private art gallery – The Central Art Gallery.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Library has high cultural significance as a significant tangible element of societal culture in terms of education and research facilities and in its later use as gallery space the importance of the culture and philosophy of visual arts within a community and as one of the key buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. At the time of its construction, the want of a purpose-built facility for independent student study and book storage was keenly felt by Canterbury College, and much fundraising was carried out by the College's academics themselves in order to expedite the project. For nearly sixty years, the building remained at the intellectual heart of the university, although its facilities were considered inadequate for much of this time. Prior to the earthquakes, the building has housed an art gallery associated both with the McDougall Art Gallery and the Canterbury University School of Fine Arts. Post-earthquakes it continues to function as a gallery. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Library has high architectural and aesthetic significance as a central element of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

In 1913 Canterbury College Board member and former School of Fine Arts staff member, noted architect Samuel Hurst Seager, produced a comprehensive new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager's principal concern was to redesign the campus and its buildings to make it more consistent with the stone Gothic Revival-Oxbridge vision established by Benjamin Mountfort forty years before. Collins and Harman, the official Canterbury College architects from c1903 to the end of the 1920s, were charged with the task of bringing the proposal to reality. The reconstruction programme was at its peak during the years of WWI when several new buildings (including the Library) were completed.

Seager proposed that the new College Library should be centrally located and richly embellished to reflect its central place in the intellectual life of the institution. In order to facilitate the first aim, both the existing men's and women's common rooms were cleared away, and the new building inserted in their place. With its arcades linking east and west to neighbouring buildings, the Library effectively created two separate quadrangles, a spatial conceit which does much to foster the Oxbridge atmosphere. To achieve the second aim, Collins and Harman selected a more contemporary Collegiate/Tudor Gothic style for the building, with the opportunities this provided for a bolder, larger-scaled building with greater areas of glazing. Both principal elevations contain large Tudor-arched windows; the main north elevation also has two large bay windows. The roof is embellished with cresting and the gables are surmounted with large foliar finials.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Towards the end of its university life, the historic interior of the Library was stripped out to permit the insertion of mezzanine floors. These floors are no longer extant. The Library sustained damage in the Canterbury Earthquakes and was restored to retain its original space and features. The basement of the building that had historically been used for storage and as a rehearsal space now contains the heating system for the library and nearby buildings.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Library has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone and fenestration detail. It has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings. The restoration has the capacity to reveal information on seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Library has high contextual significance on its site, and within its setting and broader context. The large free-standing building is located in the centre of the former Canterbury College campus, and divides the North and South Quads. Short arcades to the east and west connect the Library to its neighbours, buildings which originally contained the Men's and Women's Common Rooms respectively. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Library includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Library is a landmark structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Library is of high overall heritage significance to Christchurch, including Banks Peninsula, as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance as for nearly sixty years the building remained at the intellectual heart of the university, providing space for book storage and display, and for independent study - although its facilities were patently inadequate for these purposes for much of this time. During the tenure of Te Matatiki Toi Ora The Arts Centre the building has housed an art gallery space firstly for the Robert McDougall Art Gallery, then the University of Canterbury School of Fine Arts, and later a private gallery. The Library has high cultural significance as a significant tangible element of societal culture in terms of education and research facilities and in its later use as gallery space the importance of the culture and philosophy of visual arts within a community and as one of the key buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. The building has high architectural and aesthetic significance as a central element of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as a key part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic

Revival heritage. The Library has high technological and craftsmanship significance as an ornate Gothic Revival structure featuring fine stone work in basalt and limestone and fenestration detail. It has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings. The restoration presently underway will have the capacity to reveal information on the state of seismic strengthening technologies and techniques at this time. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Library has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage Files

G. Strange *The Arts Centre of Christchurch: then and now* Christchurch: Clerestory Press, 1994.

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

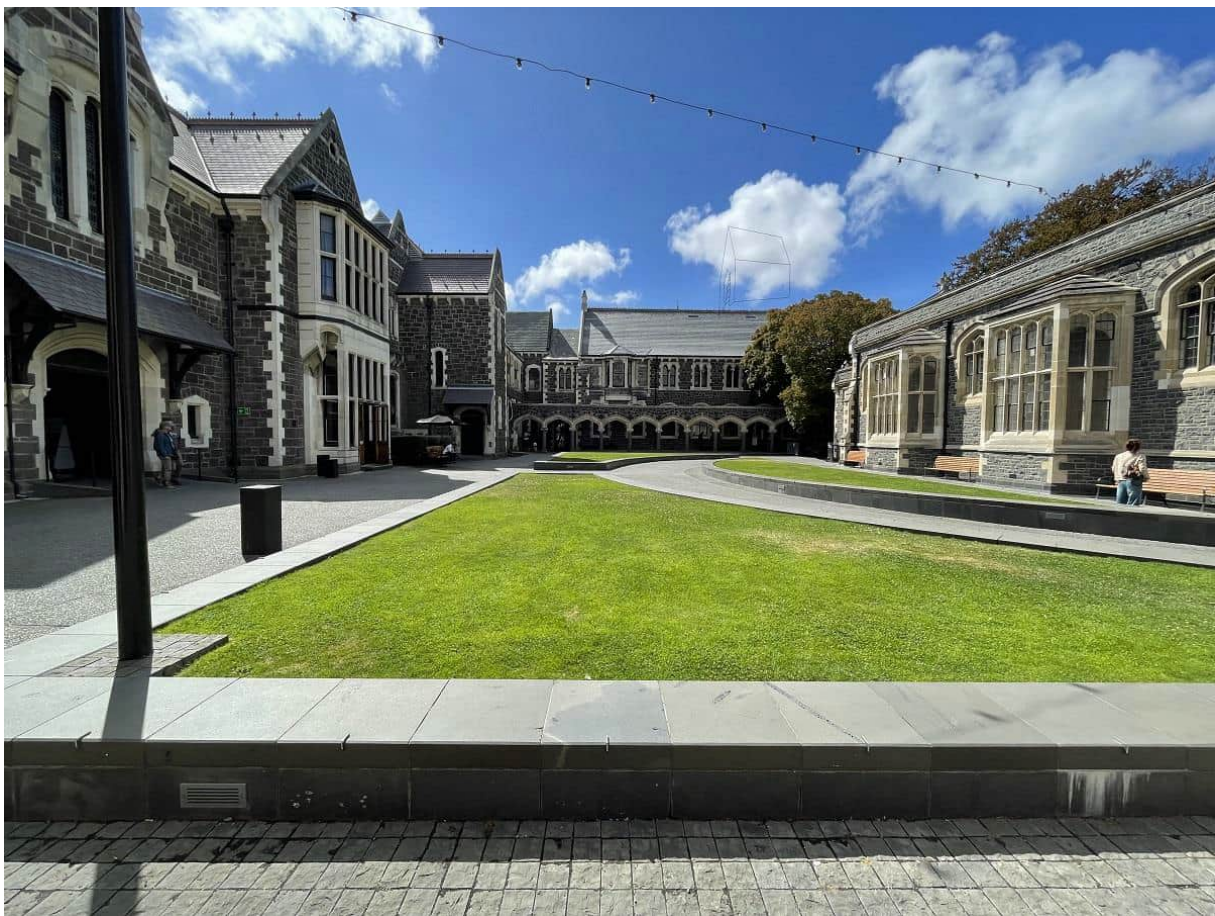
REPORT DATED: 17/11/2014

UPDATED: NOV 2023

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UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 561
NORTH AND SOUTH QUADRANGLES AND SETTING, FORMER
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25
HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The North and South Quadrangles have high historical and social significance as a key element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day.

As part of a re-envisioning and expansion of the Canterbury College campus in the WWI period by architects Samuel Hurst Seager and Collins and Harman, the North and South Quadrangles were created in c1940, and a number of photographs show that the North Quadrangle was predominantly grassed with a relatively central axis that curved to provide two paths to access each end of the library building. These paths were later removed and replaced with a diagonal path from the clock tower to the east end of the library. The two areas of grass created were built up and kerbed. C2000 the eastern grassed area was removed to temporarily install a pool as part of an Art and Industry biennale exhibition – this however became a permanent feature as a reflection pool. The north quad has had very little planting and had a perimeter garden on the north east. The South Quad was mainly grassed with paths around the perimeter along the edge of each of the buildings. It contained a number of significant trees of which only the large copper beech now remains. These grassy open spaces did much to foster the Oxbridge atmosphere that the architects were seeking to engender. A site-wide landscape plan was developed and implemented post-earthquake.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The North and South Quadrangles and the arcades that surround them have high cultural significance as a component of the complex of buildings and spaces created for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. Architect Samuel Hurst Seager was a firm believer in the power of design to change society's habits and thinking. By re-envisioning the Canterbury College campus, Seager and fellow architects Collins and Harman were seeking to create an Oxbridge-type environment that would both link the College with its historical forebears and provide a stimulating atmosphere for intellectual enquiry. The inclusion of Ngā Whāriki Manaaki woven mats of welcome on the threshold from Hereford Street and outside the observatory tower in the South Quad references the presence of Ngāi Tūāhuriri in the landscape and supports the wider bi-cultural narrative being expressed in the site post-earthquakes. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The North and South Quadrangles and the arcades that surround them have high aesthetic significance as key elements of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for its association with leading Canterbury architectural practice Collins and Harman, and as an important part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

Architect Benjamin Mountfort conceived Canterbury College as an Oxbridge-type environment with small quadrangles. Although the College was not in a position to execute this vision in Mountfort's lifetime, the small spaces between the various college buildings were treated as and called quadrangles. In 1913 Canterbury College Board member, former School of Fine Arts staff member and former Mountfort pupil, the prominent architect Samuel Hurst Seager,

produced a new master plan for the College site. Although the provision of additional accommodation was an important part of this proposal, Seager was equally concerned with redesigning the campus and its buildings to make them more consistent with Mountfort's Gothic Revival-Oxbridge vision. Collins and Harman, the official Canterbury College architects from c1903, were charged with the task of bringing the proposal to reality. A major component of Seager's vision and Collins and Harman's execution was the creation of two formal enclosed quadrangles around which the College buildings would be arrayed. What would become the North and South Quadrangles emerged as older buildings, essentially of a temporary nature, were removed and new buildings on their margins completed. The reconstruction programme was at its peak during the years of WWI when several new buildings were completed.

The North Quadrangle, with the main entrance, was the showpiece quad. In order to complete the illusion of an Oxbridge college in this space, partial arcading was added to the frontages of Electrical Engineering, Classics and as part of the new Library in 1916-17. The arcades have large pointed arches supported on heavy basalt columns with sculpted capitals. These arches disguise the fact that the arcades have flat concrete roofs. The South Quadrangle, by contrast has only the Library arcades on its northern side.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, now demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

As part of the site wide landscape plan post-earthquakes the North Quad was re-designed to reflect the design of the quad following the completion of the library in 1916, with raised lawns reflecting the earlier design, whilst the South quad has a raised lawn, the remaining copper beech tree and two Ngā Whāriki Manaaki, paved woven mats designed by local Ngāi Tūāhuriri weavers Reihana Parata and Morehu Flutey-Henare. The Ngā Whāriki Manaaki sit in the forecourt area in front of the Observatory Tower and at the threshold to the South Quad from Hereford Street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Quadrangles have limited technological and craftsmanship significance but do have the ability to reveal changes in landscape practice overtime including planting. Underground wells added in the south quad post-earthquakes provide water supply for a new heating system that reveals twenty-first technology in this regard. The arcades that sit on the perimeter areas of the quads have technological and craftsmanship significance for their masonry construction and stonemasons detailing in the arches and capitals.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Quadrangles have high contextual significance on their site, and within their setting and broader context. The roughly square North Quad is entered through the Clock Tower Block and is the campus's principal outdoor space. Arcading lines the eastern end, and part of the southern and western ends. The larger and greener South Quad is separated from the North Quad by the Library and its arcades. It contains a scheduled mature copper beech tree. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Quadrangles and Arcades includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Quadrangles and Arcades are landmark structures and spaces.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Quadrangles and Arcades are of high overall heritage significance to Christchurch including Banks Peninsula as key elements of the complex that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The North and South quadrangles and the arcades around them have high historical and social significance through the re-imagining of the Canterbury College campus by Samuel Hurst Seager and fellow architects Collins and Harman. The North and South Quadrangles have high cultural significance as a component of the overall complex. Architect Samuel Hurst Seager was a firm believer in the power of design to change society's habits and thinking and with the architects of the time sought to create an Oxbridge-type environment that would both link the College with its historical forebears and provide a stimulating atmosphere for intellectual enquiry. The inclusion of Ngā Whāriki Manaaki in the South Quad references the presence of Ngāi Tūāhuriri in the landscape and supports the wider bi-cultural narrative being expressed in the site post-earthquakes. The quadrangle spaces and arcades have high architectural and aesthetic significance as key elements of the campus rejuvenation plan proposed by Samuel Hurst Seager in 1913, for their association with leading Canterbury architectural practice Collins and Harman, and as an important part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The Quadrangles have limited technological and craftsmanship significance but do have the ability to reveal changes in

landscape practice overtime including planting. The arcades that sit on the perimeter areas of the quads have technological and craftsmanship significance for their masonry construction and stonemasons detailing in the arches and capitals. The quadrangle spaces and arcades have high contextual significance in relation to their sites, their shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Quadrangles have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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Christchurch City Council Heritage Files

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The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

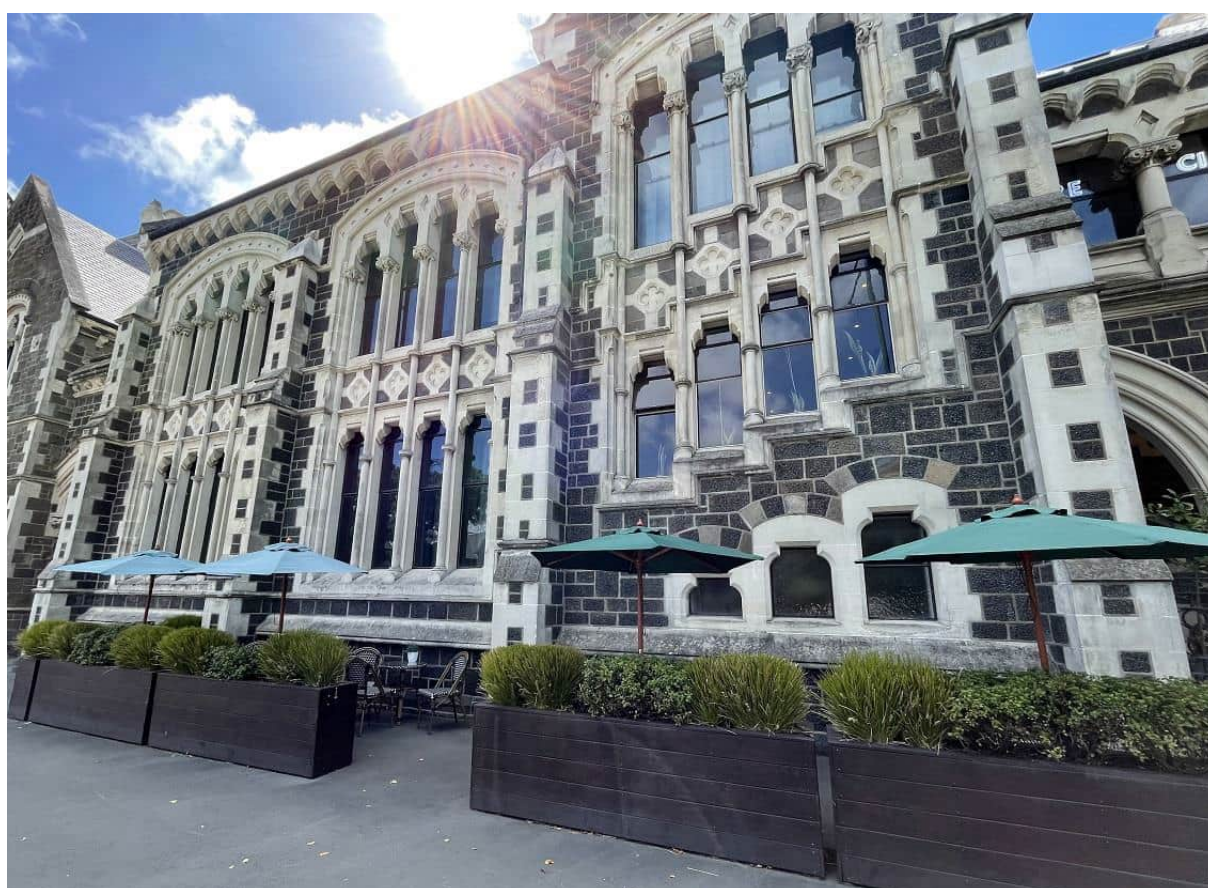
REPORT DATED: 01/12/2014

UPDATED: JAN 2024

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 557
*WEST LECTURE BLOCK AND SETTING, FORMER
CANTERBURY COLLEGE, 2 WORCESTER STREET, 25
HEREFORD STREET, 39 HEREFORD STREET, 30
WORCESTER STREET, 40 WORCESTER STREET,
CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL FEBRUARY 2024

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The West Lecture Block has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building originally contained two lecture theatres and the History Department. It has close associations with two prominent history academics, Professor

Sir James Hight and Alice Candy. During the Arts Centre period it has housed the University Theatre.

Canterbury University College was established in 1873 as New Zealand's second university after Otago. Lectures were held in the public library before a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, the College's first permanent building, followed in 1877. College Hall was intended to be part of this initial development, but due to financial constraint was not added until 1882. The Classics Block was added to the rear of the Hall in 1888, and signalled a move to house the College's departments separately. A growing student population at Canterbury College in the Edwardian period led to a major programme of campus expansion and rejuvenation during WWI. The West Lecture Block, to the south of Classics, was completed in 1917 to supplement existing lecture theatres in the Clock Tower Block. The new lecture rooms were principally used by the History Department, who remained there for more than fifty years. Until the completion of the Student Union in 1929, the building also contained the Ladies Common Room and bike shed.

The two academics most connected with the West Lecture Block were James Hight and Alice Candy. A former Canterbury student, Dr (later Sir) James Hight (1870-1958) returned to the University to lecture in 1901. In 1909 he was appointed Professor of History, and remained in the position until 1949. Hight was held in high regard by staff and students and was appointed Rector in 1928 and served on the College Board and Senate of the University of New Zealand. Hight also proved an able and popular administrator. Since the Arts Centre took over the former Canterbury College campus, the West Lecture Theatre Block has been known as the Hight Block in recognition of his connection with it. Hight is also commemorated in the name of the central library building at Canterbury University at Ilam.

Alice Candy (1890-1977) was a pioneering woman academic who lectured in history from 1921 to 1948. She and Hight were in effect the History Department in these years. The couple apparently made a good team, with Candy's extroversion and teaching ability balancing out the Professor's reserve. Hight's external responsibilities were such that Candy assumed a good deal of the department's teaching and administrative responsibilities.

Canterbury College/University of Canterbury was based on its city site for a century, during which time many thousands of students passed through its doors. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related organisations and hospitality providers since that time, and is a leading tourist attraction. During this time the lecture theatres in the West Lecture Block were removed and replaced with the University Theatre and residential apartments. The building was damaged in the Canterbury Earthquakes of 2010 and 2011. An extensive repair, restoration and seismic upgrade project was required to secure the building for future use. The building reopened in 2019 with the boutique cinema Lumière, on the ground and first floor, and a residential apartment on the upper floor.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The West Lecture Block has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury, New Zealand's second university and one of its leading tertiary institutions. The Block was occupied principally by the History Department during this time. It also has cultural significance for the thirty-year tenure of experimental theatre company the Free Theatre. The ground floor lecture theatre in the West Lecture Block was converted in the early 1980s to become the University Theatre, a venue exclusively occupied by the Free Theatre, an experimental theatre company founded in 1979. The residential apartments in the upper floors were used in part for the Centre's Artists in Residence programme. The residential accommodation on the upper floor remains for use as a creative residence for artists, scientists and other academics. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The West Lecture Block has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a building which reinforced the architectural style of Canterbury College, and as a remaining and integral part of Christchurch's greater Gothic Revival heritage.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

Collins and Harman were the official College architects from c1903 to the end of the 1920s. During this period they implemented an extensive expansion and redesign of the College site, intended both to provide additional facilities and have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The Western Lecture Block was built between 1915 and 1917 as a part of this scheme. The major feature of this building is the Rolleston Avenue elevation with its large segmental-arched windows that echo those in Mountfort's neighbouring College Hall and Classics Block. These windows step up in the southern-most bay to reflect the tiers of the lecture theatres inside. Another prominent feature is the external stair that curves up from Rolleston Avenue under a twin-arched porch.

The interior of the building was extensively altered after the Arts Centre assumed control of the complex in late 1970s. The ground floor lecture theatre was adapted to become the University Theatre, and the first and second floors were transformed into residential apartments. The Western Lecture Block was badly damaged by the Canterbury Earthquakes. In order to repair and restore the building the interior of the building was stripped and a structural system was inserted into the building before it was reconstructed. A lift was installed to improve accessibility to the building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The West Lecture Block has high technological and craftsmanship significance as a Gothic Revival building featuring elements of stone carving. It has the capacity to reveal information of early twentieth century masonry construction. The post-earthquake restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The West Lecture Block has high contextual significance on its site, and within its setting and broader context. The building is located on Rolleston Avenue close to the intersection of the section of Worcester Street known as Worcester Boulevard, and Rolleston Avenue. The building is oriented east-west and has elevations to Rolleston Avenue and the North Quadrangle. The building adjoins the Classics Block to the north and the Arts School Block to the south. The wider setting of the West Lecture Block is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Classics Block includes the Victorian houses of Worcester Boulevard, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. The West Lecture Block is part of a highly visible and continuous Gothic Revival elevation facing the Botanic Gardens and as such is a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The West Lecture Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The West Lecture Block has high overall heritage significance to Christchurch including Banks Peninsula as a purpose-built element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) for over a century, and since that time

Te Matatiki Toi Ora The Arts Centre. The Block has high historical and social significance as it has housed lecture rooms occupied principally by the history department, a woman's common room, an experimental theatre and residential space over time. The building originally contained two lecture theatres and the History Department. It has close associations with two prominent history academics, Professor Sir James Hight and Alice Candy. The West Lecture Block has high cultural significance as one of the buildings purpose-built for Canterbury College and was occupied principally by the History Department during this time. It also has cultural significance for the thirty-year tenure of experimental theatre company the Free Theatre. The Block has high architectural and aesthetic significance for its association with leading Canterbury architectural firm Collins and Harman, as a building which was designed to reinforce the architectural style of Canterbury College established by B. W. Mountfort, and as a remaining and integral part of Christchurch's Gothic Revival heritage.

The West Lecture Block has high technological and craftsmanship significance as a Gothic Revival building featuring elements of stone carving. It has the capacity to reveal information of early twentieth century masonry construction. The post-earthquake restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time. The Block has high contextual significance in relation to its site on Rolleston Avenue, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The West Lecture Block has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File

The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

REPORT DATED: 10/11/2014

UPDATED: NOV 2023

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 558**

***PHYSICS BUILDING AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Physics Building has high historical and social significance as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building was the home of the College's Physics Department from 1917 to 1960, and has particular associations with first Professor of Physics, Dr Clinton Farr.

An independent chair of physics was created at Canterbury College in 1911. The first incumbent was Dr Clinton Farr, who had previously been attached to the Engineering School. Professor Farr worked from the College's original building, the Old Tin Shed, until a new Physics Laboratory was constructed adjacent the Biology Laboratory in 1917. This contained

a lecture room and a large general laboratory on the ground floor, eight small laboratories and private rooms on the first floor, and storage in the attic.

Clinton Coleridge Farr (1866-1943) was a leading scientific figure in Australasia during the early years of the twentieth century. Born and educated in Australia, Farr came to New Zealand in 1898 to carry out a magnetic survey of the southern latitudes. He lectured part time in physics and surveying at the Canterbury College School of Engineering from 1904 until his appointment as Professor of Physics in 1911 - a position he retained until his retirement in 1936. Despite inadequate funding and a heavy teaching workload, Farr was considered a pioneer in his subject and carried out valuable research in a number of areas. He was also fondly remembered by his students as one of the College's 'characters'.

Under Farr's successor, Frederick White, the department commenced research on the ionosphere. During WWII the expertise of the department and the equipment used for this research were employed in important war work facilitating radio communications across the South Pacific. Radio waves transmitted from the department were bounced off the ionosphere to a receiver in the former School Master's House in Belfast. This enabled calculation of the best time of day and wavelength for radio communication, preventing messages being lost through atmospheric disturbance. White was seconded for war work with the Australian government, and stayed on to become head of the Commonwealth Scientific and Industrial Research Organisation (CSIRO).

Between 1937 and 1952, the Physics basement housed the National Radiation Laboratory. The Laboratory was founded in Wellington in 1933, but transferred to Christchurch four years later because of a lack of suitable accommodation. The new location provided fruitful opportunities for collaboration, but eventually the Lab outgrew its basement quarters and shifted off site. It remained in Christchurch however.

Between 1957 and 1974 the University gradually moved its departments to the Ilam site. After the Engineering School moved to their new complex at Ilam in 1960, the sciences relocated into the vacated space. Physics subsequently occupied a large, prefabricated building in the court in front of the former Electrical Engineering Extension. The English Department in turn shifted into the former Physics building. The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers since that time, and is a leading tourist attraction. One of the long-term tenants of the building was the Physics Room, a contemporary art gallery. Damaged in the Canterbury earthquakes of 2010-2011 the building was part of the site wide repair and structural upgrade programme for the Arts Centre. The repair of the Physics building was completed in 2022 when the building re-opened, along with the Biology and Observatory buildings, as part of the Observatory Hotel, a boutique hotel made up of 33 rooms across the three buildings.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Physics Building has high cultural significance as one of the buildings purpose-built for Canterbury College, later the University of Canterbury - New Zealand's second university and

one of its leading tertiary institutions. The building was the home of the Physics Department of forty years, and the English Department for another decade. Under the management of the Christchurch Arts Centre, the Block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. From 1996 a significant tenant was The Physics Room, a contemporary art gallery run by a charitable trust. The Physics Room returned to Te Matatiki Toi Ora The Arts Centre in 2019 and is currently based in the Registry Additions building. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Physics Building has high architectural and aesthetic significance for its association with leading Canterbury architectural practice Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College established by Benjamin Mountfort in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage.

Collins and Harman were the official Canterbury College architects from c1903. Between 1913 and 1923 the firm implemented an extensive building programme that was designed not only to provide additional accommodation, but also have the campus accord more completely with Mountfort's original Gothic Revival-Oxbridge vision. The stone-clad Gothic Revival Physics Building was completed as a free-standing structure in 1917, but linked with Mountfort's nearby Biology and Observatory Building the following year by the insertion of the new Botany Laboratory. All three buildings are stylistically similar. One unusual original characteristic of the Physics Building was the large boiler house chimney set against the eastern elevation. This was partially clad in stone in an attempt to conceal it. It was removed when a new boiler house was constructed in the 1950s.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), now demolished, and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

The repair, restoration and seismic upgrade of the Physics Building following the Canterbury Earthquakes was completed with the end use of a boutique hotel established. The former teaching spaces are now configured as individualised hotel rooms with ensuite bathrooms.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Physics Building has high technological and craftsmanship significance as a Gothic Revival structure featuring stone work in basalt and limestone. It has the capacity to reveal information on early twentieth century masonry construction, building methodologies, materials, fixtures and fittings externally and internally. The restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Physics Building has high contextual significance on its site, and within its setting and broader context. The block is located on the east side of the South Quadrangle. It has two significant elevations: the west, which overlooks the South Quad; and the east, which partly sits behind the new workshop and plantroom. The building adjoins the Botany Building to the south, and is close to the Men's Common Room to the north. The wider setting of the block is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Physics Building includes the Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the similarly Gothic Revival buildings of Canterbury Museum and Christ's College. Together these places comprise the city's most significant surviving heritage precinct. The Physics Building is a significant city landmark; its visibility has been enhanced post earthquakes by the less intrusive replacement of the boiler house and the significant removal of vegetation, which concealed much of the eastern elevation.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

ASSESSMENT STATEMENT

The Physics Building has high overall heritage significance for Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury), New Zealand's second university and one of its leading tertiary institutions, between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance as the home of the College's Physics Department from 1917 to 1960, and has particular associations with first Professor of Physics, Dr Clinton Farr. Between 1937 and 1952, the Physics basement housed the National Radiation Laboratory. The Laboratory was

founded in Wellington in 1933, but transferred to Christchurch four years later because of a lack of suitable accommodation. The Physics Building has high cultural significance as one of the buildings purpose-built for Canterbury College. The building was the home of the Physics Department for forty years, and the English Department for another decade. Under the management of the Christchurch Arts Centre, the Block has had cultural significance for the various artists, creative industries and community organisations which occupied its spaces over the thirty years to 2011. The building has high architectural and aesthetic significance for its association with leading Canterbury architectural practice Collins and Harman, as a block which maintained and reinforced the architectural style of Canterbury College established by Benjamin Mountfort in the 1870s, and as a key remaining part of Christchurch's Gothic Revival heritage. The building has high technological and craftsmanship significance as a masonry Gothic Revival building featuring fine stonework which has the capacity both to reveal information on early twentieth century masonry construction, methodologies and materials as well as twenty-first century seismic strengthening technologies and techniques. The block has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Physics Building has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900

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Christchurch City Council Heritage Files

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The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

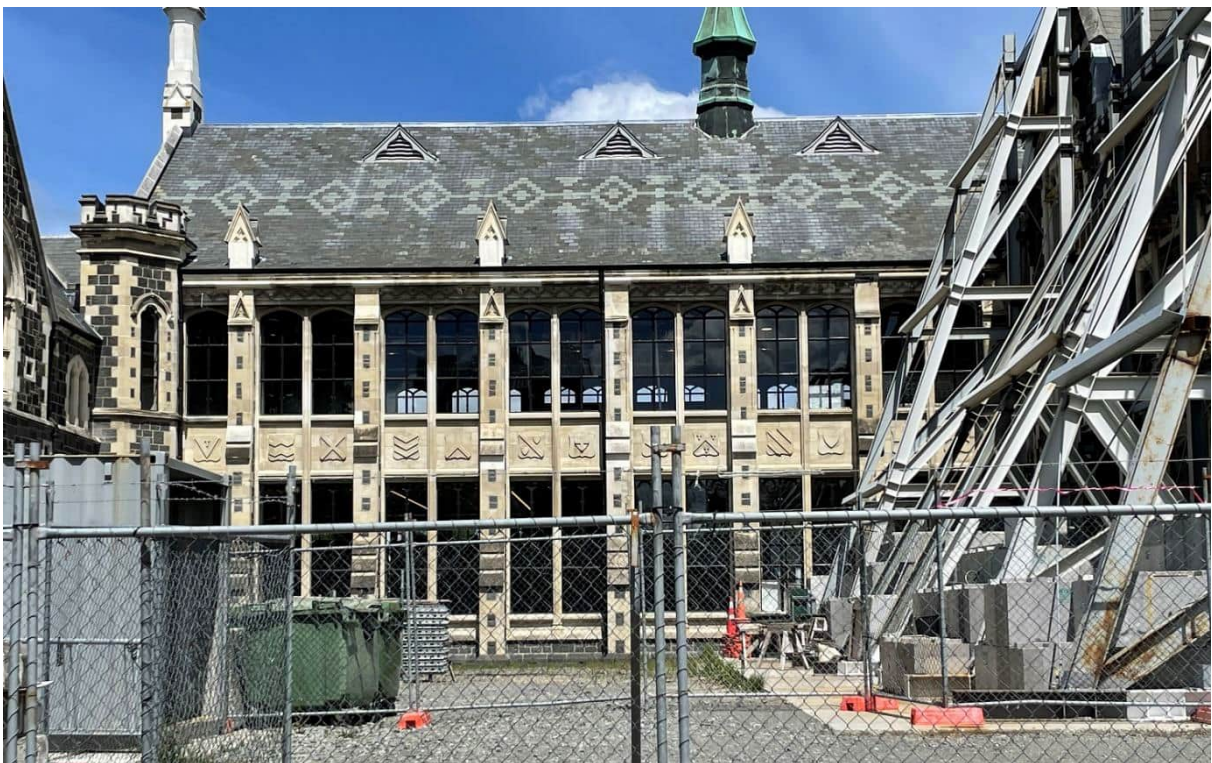
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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 556
*ELECTRICAL ENGINEERING EXTENSION, SCHOOL OF
ENGINEERING AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2023

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Electrical Engineering Extension has high historical and social significance as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building also has high significance for its association with the teaching of engineering, for its association with the Canterbury College School of Engineering, and for its association with the School's first head, Robert Scott.

Canterbury University College was established in 1873 as part of the University of New Zealand, an association of tertiary institutions. Lectures were held in the public library before

a 'temporary' timber and corrugated iron structure was constructed on the Worcester Street site in 1876. The Clock Tower Block, intended to be Canterbury College's first permanent building, followed in 1877.

The Canterbury College School of Engineering was founded in 1887, and was New Zealand's first university-based engineering faculty. Initially the School was supervised by Professor of Mathematics Charles Cook, and had two part-time staff members, former Canterbury Provincial Engineer Edward Dobson, and the General Manager of the Addington Railway Workshops, Robert Julian Scott. In 1889 New Zealand Railways offered Scott a head office position in Wellington. In order to retain his services, the Canterbury College Board of Governors made him the full-time permanent head of the School.

Robert Julian Scott (1861-1930), a cousin of Robert Falcon Scott, was educated at the School of Mines in London, and came to New Zealand in 1881 to join the NZ Railways. Scott was a gifted engineer and dominated the School of Engineering for three decades. Under his energetic leadership, it became the most advanced engineering school in the British Empire. Like the School of Art, the School of Engineering was an autonomous institution and had a trade focus. Apprentices continued to receive training there until the 1940s. Initially the School also shared the premises of School of Art, but gained the first part of its own premises (later the Mechanical Engineering Laboratory) in 1891. The scale of the school at the time of Scott's retirement in 1923 was testament to his vision, strong will, and support from the College Board.

After WWI there was a great increase in student numbers. Electrical Engineering in particular suffered from severe space constraints. In 1920 Scott managed to persuade the government to recognize the Canterbury school as the national school of engineering. This gave it funding for building extensions, newer equipment and a larger annual grant. The building extension money was employed to construct what was the last significant new building on the Canterbury College site, the Electrical Engineering Extension. Amongst other functions, this large building contained four large laboratories for electrical and mechanical engineering, and a drawing and design office. Its opening in 1923 coincided with Canterbury College's fiftieth jubilee celebrations and Scott's retirement. It was unpopular with the neighbouring Boys High School however as it extended across part of their already constrained grounds.

The University of Canterbury gradually shifted to a new suburban campus at Ilam between 1957 and 1974. After the School of Engineering relocated to its new site in 1960, their buildings were occupied by the Science Departments. 'Room D', the largest lecture theatre on the town campus was constructed on the first floor of the former Electrical Engineering Extension. After the Sciences relocated, the buildings were occupied in turn by the Humanities.

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related and community organisations and hospitality providers since that time, and is a leading tourist attraction. The Electrical Engineering Extension and the Hydraulic Laboratory were adapted to become the home of the Court Theatre during this time. The Court Theatre was one of the anchor tenants of the Arts Centre and was a major force in its transitioning new use from a university to a centre for the arts organisations. The company was founded by Yvette Bromley QSM and Mervyn Thompson in 1970 who served as Co-artistic Directors for the first three years of the company. During the first eighteen months of its existence, The Court had three venues. The first was *The Stone Chamber of the Canterbury Provincial Council Chambers*. The next four years (September 1972 – February 1976) were a period of relative stability. The Court Theatre was housed at The Orange Hall on Worcester Street. In 1976 it moved to the Arts Centre

where it remained until the 2011 earthquake cycle. Following the earthquakes The Court Theatre Company moved to Addington, operating from a temporary facility there from December 2011 until a new central city purpose-built facility was completed in 2025.

Damaged in the Canterbury earthquakes of 2010-2011 the Electrical Engineering Extension building was part of the site wide repair and structural upgrade programme for Te Matatiki Toi Ora The Arts Centre . The building reopened in 2023 as part of the Health Technology Centre which also extends via a new sky bridge to the first floor of the neighbouring Electrical Engineering Laboratory building.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Electrical Engineering Extension has high cultural significance as one of the buildings constructed for Canterbury College, later the University of Canterbury - New Zealand's second university and one of its leading tertiary institutions. It also has cultural significance as one of the buildings constructed for the School of Engineering, of which it remained a part for fifty years. As part of the Arts Centre of Christchurch for the last forty years, the building provided premises for the Court Theatre, Christchurch's professional theatre company. Founded in 1971, the Court opened at the Arts Centre in 1976. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The Arts Centre.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Electrical Engineering Extension has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as the last significant Gothic Revival building to be constructed on the Canterbury College site, and as a significant remaining element of Christchurch's distinctive Gothic Revival heritage.

The Electrical Engineering Extension was designed by official College architects Collins and Harman and constructed by contractor P. Graham and Sons. The opening of the building in 1923 marked not only the College's fiftieth jubilee, but also the end of the major programme of expansion and rejuvenation that Canterbury College had undertaken over the previous decade. Unbeknown to those at the time, it was also to be the last of the College's Gothic Revival buildings, and indeed the last significant building to be constructed by Canterbury College on their town site.

The Electrical Engineering Extension links two earlier Collins and Harman buildings, the Hydraulic Laboratory (1913) and Boys High School extensions (1896/1913). Rather than reiterate the earlier type Gothic of these structures, Collins and Harman employed the flattened arches and greater glazing of Tudor Gothic, the later form of Gothic then in vogue, and one eminently more suitable for a modern educational building. The firm had used the style to great effect on their College Library (1916), but the Engineering Extension is more derivative

and less successful. A false tower and a copper-clad fleche were added in an attempt to bridge the stylistic gap between the Engineering Extension and Boys High.

The firm that later became Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909 now demolished) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903. During this time they transformed the campus. In 1928 the firm's name was officially simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

During the forty years of occupation by the School of Engineering, comparatively little modification was made to the building. After the School relocated in 1960, a large lecture theatre (known as Room D) was inserted into the first floor. After the Court Theatre moved in in 1976, further substantial alterations were undertaken to prepare the building for its new role. The Electrical Engineering Extension building was damaged by the Canterbury Earthquakes and repaired as part of Arts Centre's major site wide programme of restoration and seismic upgrade. The building has been repaired, restored and seismically upgraded. The modern sky bridge which now connects the building to the neighbouring Electrical Engineering Laboratory building at first floor level was designed by Warren and Mahoney Architects.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Electrical Engineering Extension has high technological and craftsmanship significance as a Gothic Revival building. Finely constructed of basalt and limestone, the building reveals the craft of the stonemason and has the capacity to reveal information on early twentieth century masonry construction, materials, fixtures and fittings externally and internally. As a building of the post-WWI period however, the Engineering Extension also has the capacity to reveal information on the beginnings of modern structural systems. Internally steel columns and beams are evident. The restoration has the capacity to reveal information on the state of seismic strengthening technologies and techniques at the time.

CONTEXTUAL SIGNIFICANCE

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

The Electrical Engineering Extension has high contextual significance on its site and within its setting. The building is located off the section of Worcester Street known as Worcester Boulevard. It is attached on its north elevation to the Hydraulic Engineering Laboratory, and on its north east corner to the Boys High School. There are two principal elevations, the north and south. The northern elevation overlooks a semi enclosed courtyard area; the south, the new 2016 workshop and plantroom which replaced the former boiler house. The wider setting

of the Engineering Extension is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their setting constitute the Canterbury College Heritage Place. Beyond the environment of the former Canterbury College itself, the broader context of the Engineering Extension includes the Victorian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the Gothic Revival buildings of Canterbury Museum and Christ's College. These places comprise the city's most significant surviving heritage precinct. As one of the largest single buildings on the former Canterbury College site and facing the major thoroughfare of Worcester Boulevard, the Electrical Engineering Extension is a landmark building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Electrical Engineering Extension has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Electrical Engineering Extension is of high overall heritage significance to Christchurch, including Banks Peninsula as an element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance for its association with the Canterbury College School of Engineering and the School's first head, Robert Scott as well as the Court Theatre. The building has high cultural significance as part of the School of Engineering for sixty years, and part of the Arts Centre, providing premises for high profile theatre company the Court Theatre. The building has high architectural and aesthetic significance for its association with prominent Canterbury architectural practice Collins and Harman, as the last significant Gothic Revival building to be constructed on the Canterbury College site, and as a significant remaining element of Christchurch's distinctive Gothic Revival heritage. The building has high technological and craftsmanship significance as a Gothic Revival building, revealing the craft of the stonemason and information on early twentieth century masonry construction. As a building of the post-WWI period however, the building also has the capacity to reveal information on the beginnings of modern structural systems. The restoration has the capacity to reveal information on the state of contemporary seismic strengthening technologies and techniques. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Electrical Engineering Extension has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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The Arts Centre Centre Te Matatiki Toi Ora: <https://www.artscentre.org.nz/> (Nov 2023)

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 254**

***STUDENTS' UNION AND SETTING, FORMER CANTERBURY
COLLEGE, 2 WORCESTER STREET, 25 HEREFORD STREET,
39 HEREFORD STREET, 30 WORCESTER STREET, 40
WORCESTER STREET, CHRISTCHURCH***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL MARCH 2025

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Students' Union has high historical and social significance as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. For nearly fifty years the Students' Union served as the social centre of the campus for both students and staff. During the tenure of the Christchurch Arts Centre, the building has remained in a similar use as a popular restaurant, bar and music venue.

The Canterbury College Students' Association was founded in 1894, but did not have any premises of its own for nearly forty years. Male and female students had their own separate common rooms during this period, but there were no co-educational social facilities. In 1923 the Association proposed a substantial purpose-built Students' Union, but did not possess the resources to undertake the ambitious project. In 1926 however Canterbury College purchased the private dwelling known as *Llanmaes* on the corner of Hereford and Montreal Streets, and made it available to the Association for use as a Union.

Llanmaes was originally built for merchant John Lewis in 1882. After briefly serving as the rooms of Doctor Colin Graham Campbell, the house was purchased in 1904 by Charles Chilton, the newly appointed Professor of Biology. Chilton owned the property until 1911 when he sold it to widow Eliza Vincent.

After acquisition by Canterbury College, the house served briefly as the College Rector's home before being altered and extended to open as the Students' Union on 8 October 1929. The new facilities provided a focus for and a significant boost to student social, sporting and intellectual life on campus, which flourished from the 1930s. Although the men's and women's common rooms remained segregated, they had at least been consolidated into the same building, and there was now the opportunity to mix in the Tea and Reading Rooms. A Senior Common Room was also part of the complex, the first time College staff had had such a space. The opening of the building initiated a daily ritual whereby the majority of students and staff would converge on the building for morning tea. This continued until the 1950s when student numbers made it unfeasible.

The burgeoning student population resulted in plans for a large new extension in the early 1940s, but this proposal was quashed by the decision of the College in 1946 to build a large new Chemistry building on the site. The Students' Association protested their impending dispossession, and eventually received assurance that suitable alternative accommodation would be provided. Planning for the Chemistry building was arrested in turn when in 1949 the decision was made to relocate the campus to Ilam. With a stay of execution, the Association made substantial new additions to the Union in 1951 and 1956. A 1954 fire had damaged much of the interior and the construction in 1955–1956 added a dining room and three meeting rooms

The University fully transferred to the Ilam campus by the mid-1970s and after a period in limbo while its future was debated, the site, in 1976, was transferred to the Arts Centre of Christchurch Trust Board. Te Matatiki Toi Ora The Arts Centre has provided premises and display, performance and retail space for a wide variety of arts-related and other community organisations and hospitality providers since that time, and is a leading tourist attraction. The former Students' Union found new life as the Dux de Lux, a very popular vegetarian restaurant, bar and music venue particularly for many local bands. The building sustained serious damage in the Canterbury Earthquakes and remains the only building on the site not mothballed or repaired in 2025.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Student's Union has high cultural significance as the centre of student collegiality at Canterbury College (later the University of Canterbury) between its opening in 1929 and the relocation to Ilam in the mid-1970s. The completion of the building provided a boost to student life on campus, which expanded significantly during the 1930s. Many clubs and societies had their genesis in this period. As part of the Christchurch Arts Centre, the former Students' Union continued in its role as a place for conviviality as the popular bar, restaurant and music venue, the Dux de Lux. As part of the regeneration of the complex following the Canterbury earthquakes the Arts Centre and mana whenua have worked to integrate a bi-cultural understanding of the site into its story. Ngāi Tūāhuriri shared the cultural narrative of the site which has been integrated into the landscape and the revised name Te Matatiki Toi Ora The

Arts Centre. One of the three Ngā Whāriki Manaaki on the site sits on the threshold from Hereford Street alongside the former student union building, which will be a main access point to the building once it has been repaired.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Students' Union has high architectural and aesthetic significance as in part a rare Christchurch domestic work by significant New Zealand architect F. W. Petre, as an early example of the Old English/Tudor Revival style in the city, for its sympathetic extensions by leading Canterbury architectural practices Collins and Harman and Trengrove, Trengrove and Marshall, and as a part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage.

In 1882 prominent architect F. W. Petre designed a dwelling, *Llanmaes*, for Christchurch merchant John Lewis. It is not known why Lewis employed the Dunedin-based Petre, but the architect's new convent for the sisters of Our Lady of the Missions in Barbadoes Street was completed the same year. Petre selected a half-timbered Old English/Tudor Revival-style for *Llanmaes*. This was a newly-fashionable style in the United Kingdom in this period, but *Llanmaes* is likely to have been one of the first appearances of this style in Christchurch. It was to be another decade before the Old English style became popular in domestic architecture, in particular under the influence of architects such as Hurst Seager, Maddison and the England Brothers. Petre is known to have designed at least two similar houses in Dunedin around the same time as *Llanmaes*. Lewis's home is the only known dwelling by Petre in Christchurch.

Francis Petre (1847-1918) was born in Lower Hutt and trained in London as a naval architect, engineer and architect before returning to New Zealand in 1872. He set up office in Dunedin in 1875 as an architect and civil engineer. It is for his Roman Catholic churches and his pioneering use of concrete that Petre is most recognised. His church buildings include St Joseph's Cathedral, Dunedin (1878-86), Sacred Heart Basilica (now Cathedral of the Sacred Heart), Wellington (1901), St Patrick's Basilica, Oamaru (1894 and 1903) and the Cathedral of the Blessed Sacrament, Christchurch (1904-05 now demolished).

After Canterbury College purchased *Llanmaes* in 1926, official College architects Collins and Harman carried out extensive alterations and additions to adapt it to become the new Students' Union. The house was extended to the north and west in a similar style. These alterations were completed in 1929. Trengrove and Marshall extended the house for a second time in the mid-1950s. Despite the changing architectural discourse in the twentieth century and the long period over which the Collins and Trengrove alterations took place, they are remarkably sympathetic to and well-integrated with Petre's original design.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) now demolished, and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). The firm served as the official architects of Canterbury College from c1903 until the late 1920s. During this time they transformed the campus. In 1928 the firm's name was simplified to Collins and Harman.

The firm continued until 1993 as Collins Architects. At the time of its closure, it was one of the two oldest architectural firms in New Zealand.

After the Christchurch Arts Centre took over the former buildings of Canterbury College in the mid-1970s, the Students' Union was altered internally to become the Dux de Lux. The building was significantly damaged in the Canterbury Earthquakes and remains unrepaired in 2025.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Students' Union has technological and craftsmanship significance as a rare surviving example of a Victorian masonry domestic building in Christchurch. It has the capacity to reveal information on Victorian masonry construction, materials, fixtures and fittings. If one compares all three major sections of the building (1883, 1929 and 1955) it may also have the capacity to reveal information on how building techniques and materials changed over this time.

CONTEXTUAL SIGNIFICANCE

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

The Students' Union has high contextual significance on its site, and within its setting and broader context. The large free-standing building is located at the prominent corner of Hereford and Montreal Streets, to the south of the Registry, and well to the east of the majority of the former Canterbury College buildings. The wider setting of the building is shared by the nineteen scheduled buildings and spaces that comprise the former campus of Canterbury University College/Canterbury University. The extent of this setting is the city block circumscribed by Worcester, Hereford and Montreal Streets, and Rolleston Avenue. Together the items and their common setting constitute the Canterbury College Heritage Place. Beyond the immediate environment of the former Canterbury College itself, the broader context of the Students Union includes the predominantly Victorian and Edwardian houses of Worcester Boulevard and Hereford Street, the Botanic Gardens, and the predominantly Gothic Revival buildings of Canterbury Museum and Christ's College. The Art Deco West Avon former apartment building is a particularly prominent neighbour. Together these places comprise the city's most significant surviving heritage precinct. The Students' Union is a landmark structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Students' Union has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Students' Union is of high overall heritage significance to Christchurch including Banks Peninsula as an important element of the complex of buildings that housed Canterbury University College (later the University of Canterbury) between the 1870s and the 1970s, and Te Matatiki Toi Ora The Arts Centre from that time to the present day. The building has high historical and social significance as it was for nearly fifty years the home of the Students' Association which served as the campus's social hub, a use which continued well after the university had departed in the guise of the popular bar and restaurant, the Dux de Lux. The development of the building illustrates the growth of the university through the mid twentieth century. The Student's Union has high cultural significance as the centre of student collegiality at Canterbury College (later the University of Canterbury) between its opening in 1929 and the relocation to Ilam in the mid-1970s. As part of the Christchurch Arts Centre, the former Students' Union continued in its role as a place for conviviality as the popular bar, restaurant and music venue, the Dux de Lux. The Students' Union has high architectural and aesthetic significance as in part a rare Christchurch domestic work by significant New Zealand architect F. W. Petre, as an early example of the Old English/Tudor Revival style in the city, for its sympathetic extensions by leading Canterbury architectural practice Collins and Harman, and as a part of the former Canterbury College campus, a major contributor to Christchurch's distinctive Gothic Revival heritage. The Students' Union has technological and craftsmanship significance as a rare surviving example of a Victorian masonry domestic building in Christchurch. It has the capacity to reveal information on Victorian masonry construction, materials, fixtures and fittings. If one compares all three major sections of the building (1883, 1929 and 1955) it may also have the capacity to reveal information on how building techniques and materials changed over this time. The building has high contextual significance in relation to its site, its shared setting within the former Canterbury College Heritage Place, and as a landmark component of the wider heritage precinct in the western central city. The Students' Union has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on site, including that which occurred prior to 1900.

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