

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
CATHEDRAL SQUARE AND SETTING – 99, 100, 105
CATHEDRAL SQUARE AND ADJACENT ROAD RESERVE,
CHRISTCHURCH

Cathedral Square was set aside by the Canterbury Association as a reserve in the original plan for the city. The Square was laid out in a Maltese Cross form at the centre of Edward Jollie's plan for Christchurch in 1850 and was originally known as Ridley Square. It became known as Cathedral Square from 1851, although it was not until 1864 that foundations were laid for the construction of a cathedral.

From about 1877 much of the activity that had been associated with Market/Victoria Square moved to Cathedral Square. From this time until the end of the twentieth century, Cathedral Square functioned as the city's transport hub, served by horse-drawn carriages, horse-drawn and then electric trams, and buses. In 1879 the new Government buildings were also built in the Square. Through much of the twentieth century, the Square also served as a major social nexus and was the centre of movie-going in the city.

Cathedral Square has been redesigned over the years to reflect its shift from a transport centre to a central public space. The closure of the road in front of the Cathedral in 1965, and the road in front of the Post Office in 1972, led to remodelling in 1973-1974 to create a large paved pedestrian space for concerts, public speaking (including the well-known Christchurch Wizard) and market stalls. At the turn of the twentieth century, the Square was again reorganised and repaved. The treatment and function of the Square has consistently been a major topic of debate in the city.

The square holds key monuments that relate to the founding and history of the city including the Godley Statue - currently being repaired following the Canterbury Earthquakes - the Citizens' War Memorial, Four Ships' Court and plaques to Ngai Tahu and the Pre-Adamite settlers. Cathedral Square has high overall significance to Christchurch, including Banks Peninsula, due to its historical and social, cultural, architectural, contextual and archaeological heritage values.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 106
CHRISTCHURCH CATHEDRAL, 100 CATHEDRAL SQUARE,
CHRISTCHURCH**



PHOTOGRAPH : M.VAIR-PIOVA, 5/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

ChristChurch Cathedral has high historical and social significance for its association with the Anglican settlement of Christchurch and its first Bishop, H J C Harper, and its role as the seat of the Bishop of Christchurch.

The Cathedral was planned by the Canterbury Association as the physical and symbolic heart of the city. Originally named Ridley Square, the city's main square was known as Cathedral Square from 1851. No concrete plans were put in place however until the project was taken in hand by new bishop Henry Harper in 1858. It was primarily due to Harper's persistence that the Cathedral was seen through to completion. Plans for the building were commissioned from Sir George Gilbert Scott, a leading British Gothic Revival architect with experience in designing for the colonies. It was the only church designed by Scott in New Zealand. British architect Robert Speechly was brought out to supervise construction, and the foundations were laid in 1864 but construction stalled in 1865 due to lack of money. The project recommenced in 1873 with leading Canterbury architect, Benjamin Mountfort as

supervising architect, and the Cathedral was consecrated in 1881. It was not until 1904 however, a full forty years after commencement, that the building was finally completed.

ChristChurch Cathedral was damaged in the Canterbury Earthquakes of 2010-2011. The building suffered particularly in the event of 22 February 2011 when the tower and spire collapsed. The 13 June 2011 event badly damaged the west elevation with its iconic rose window; this collapsed in the December 2011 event. On 9 November 2011 the Bishop of Christchurch, Victoria Matthews, deconsecrated the Cathedral to allow "make safe" work on the site to begin. On 15 December 2012 all work was halted by a High Court judgment which granted an application for judicial review of the decision to demolish made by the Diocese of Christchurch. In early December 2013, the Supreme Court rejected the bid to halt demolition of the Cathedral. Controversy over its future still continues. The Cathedral Community currently worships at the Transitional Cathedral in Latimer Square which opened August 2013.

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.

ChristChurch Cathedral has high cultural and spiritual significance for its former role as the cathedral church of the Anglican diocese in Canterbury, for its civic role as a venue for important cultural events, and as the physical and metaphorical heart of the city.

As the Canterbury province's Anglican Cathedral, the building was at the heart of Anglican spiritual and communal life in Canterbury for 130 years. Reflecting this role, many of the building's features were gifted, often to commemorate loved ones. These elements included plaques, stained glass windows, furnishings, and bells. The windows (all but one) and the bells have been retrieved but the plaques and other commemorative elements remain in the building. As a large building located at the physical heart of the city in front of its major civic space, and connecting with its spiritual function, the Cathedral has also served as a symbol for the city as a whole, a venue for cultural performance and civic occasion, and an important tourist attraction.

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 Cathedral has high architectural and aesthetic significance as an important design by leading British Gothic Revival architect Sir George Gilbert Scott, with alterations and additions by a number of noted Christchurch architects including Benjamin and Cyril Mountfort, Paul Pascoe and Alun Wilkie.

Scott (1811-1878) was a prolific Victorian architect, producing many churches and other religious buildings. His best-known works include London's Albert Memorial and St Pancras Railway Station. The construction of ChristChurch Cathedral was supervised initially by Robert Speechly and then by well-known Canterbury Gothic Revival architect Benjamin Mountfort. Mountfort remained true to the essence of Scott's design but made significant changes during the course of construction, including the addition of balconies and pinnacles to the tower. He also supplemented the building's decorative detailing. Notable fittings

designed by Mountfort included the font, pulpit, bishop's chair, and Bishop Harper's memorial. Following Benjamin Mountfort's death in 1898 his son Cyril took over his father's role. By 1904 the Cathedral was complete.

In 1962 choir accommodation and a vestry were added to the chancel by Paul Pascoe. Pascoe had been appointed to the position of Cathedral Architect on the death of his predecessor R. S. D. Harman in 1953. A controversial addition by Alun Wilkie, the Cathedral Visitor's Centre, was opened by the HRH the Queen in 1995. The Centre was built to help accommodate the more than 300,000 visitors who visited the Cathedral annually. In 2000 a standalone columbarium, a place to house the ashes of the dead, was built in the grounds to the south. Although the Cathedral has suffered damage following the earthquakes and has been partially deconstructed in some areas, it still retains its architectural and aesthetic significance.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

ChristChurch Cathedral has high technological and craftsmanship significance for the quality of its masonry construction and the accomplishment of the constructional and applied decoration. The ornate interior scheme, which included stained glass windows and decorative tiles, was designed by Benjamin Mountfort. In the early 2000s a programme of structural strengthening was designed and implemented by Holmes Consulting. This work employed the latest design technology of that 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.

ChristChurch Cathedral has high contextual significance on its site, in its Cathedral Square setting and within a wider inner city context. The Cathedral is located at the eastern end of Cathedral Square, surrounded on three sides by grassy plots containing mature trees, and on the fourth by a large public space. The setting of the Cathedral is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch. This setting, which extends a block down the Square's intersecting streets in each direction, contains a number of listed heritage items. These include the Citizen's War Memorial to the north, the Godley Statue and its plot to the west, and the plaques outside the former Chief Post Office. The wider context of the Cathedral includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. It also includes the intentional vista down Worcester Street to the frontage of Benjamin Mountfort's Canterbury Museum, which physically and metaphorically unites two pillars (the spiritual and educational) of the Canterbury Associations' plan for their Canterbury Settlement. Although damaged and without the presence on the skyline that it previously had, the Cathedral remains one of the city's most important landmarks.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The ChristChurch Cathedral is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The building was commenced in 1864.

ASSESSMENT STATEMENT

ChristChurch Cathedral and its setting are of high overall significance to the Christchurch District including Banks Peninsula as the Cathedral for the Canterbury Anglican Diocese and one of the city's most important landmarks. The Cathedral has high historical and social significance for its association with the settlement of Christchurch as an overtly Anglican initiative and its first Bishop H. J. C. Harper, and its role as the seat of the Bishop of Christchurch. The Cathedral has high cultural and spiritual significance for its former role as the Cathedral church of the Anglican Diocese in Canterbury, for its civic role as a venue for important cultural events, and as the physical and metaphorical heart of the city. The Cathedral has high architectural and aesthetic significance as an important design by leading British Gothic Revival architect Sir George Gilbert Scott, with alterations and additions by a number of prominent Christchurch architects including Benjamin and Cyril Mountfort, Paul Pascoe and Alun Wilkie. The Cathedral has high technological and craftsmanship significance for the quality of its masonry construction and the accomplishment of the constructional and applied decoration. The Cathedral has high contextual significance as the eponymous major feature of Cathedral Square, and as the city's defining central landmark. The ChristChurch Cathedral is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 105
GODLEY STATUE, GODLEY PLOT AND SETTING - 105
CATHEDRAL SQUARE, CHRISTCHURCH**



PHOTOGRAPH: PRE-EARTHQUAKE



PHOTOGRAPH: M.VAIR-PIOVA, 5/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Godley Statue and Godley Plot have high historical and social significance as a monument to John Robert Godley (1814-61), the acknowledged ‘Founder of Canterbury’, and as one of the earliest public statues erected in New Zealand.

As Resident Chief Agent for the Canterbury Association, Godley arrived in Christchurch in April 1850, along with his wife and infant son. He was on hand to welcome the immigrants aboard the First Four Ships, which arrived in Lyttleton in December 1850, but left the colony

permanently two years later. After his premature death, the Canterbury Provincial Council resolved to erect a statue to his memory using public funds in October 1862. The designated site, opposite the proposed Anglican cathedral in Cathedral Square, was chosen specifically so Godley would be standing at the heart of the Canterbury settlement, and facing the building which most fully manifests his vision. Provincial Superintendent William Sefton Moorhouse unveiled the sculpture on 6 August 1867. Responsibility for the statue eventually passed to the Christchurch City Council.

The statue and site were formally recognised in the 1873 Christchurch Cathedral Square Act, which stated that the monument should not be interfered with. Although in the same year the Act was repealed and replaced with the Christchurch City Reserves Act, it too acknowledged that an area was to be recognised as the Godley Plot. However, despite this recognition, the statue was moved to the north side of the Cathedral in 1918, its original position compromised by the construction nearby of a tram shelter in 1907. The tram shelter was demolished in 1931, following a lengthy court case about the legality of the Council decision to move the statue, and Godley was returned to his original location in 1933. The Godley Plot remains a separately designated land title. It was originally vested in the Crown, but was later vested in the Citizens of Christchurch. The site is clearly delineated by a tree at each of its four corners.

The 1998-2000 revitalisation of Cathedral Square integrated the Godley statue and plot in its design. The statue fell in the earthquake of 22 February 2011 and sustained significant damage. Time capsules dating from 1918 and 1933 were subsequently found in the plinth. The statue is currently being repaired and will be reinstated in 2015.

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 Godley Statue and Godley Plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. When the bronze sculpture was unveiled on 6 August 1867, a public holiday was declared for the citizens of Christchurch to commemorate the 'founding father of Canterbury'. During the 1930s restoration the *Press* ran almost daily updates of progress along with a re-run of the lengthy account of the unveiling in 1867. A small civic ceremony was held in 1933 to mark the return of the statue to its original site.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Godley Statue has high aesthetic significance as a work of art by the noted Victorian Pre- Raphaelite sculptor Thomas Woolner. It is the only example of Woolner's work in New Zealand. Woolner was widely recognised for his sculpture in Britain due to the realism and sensitivity of his work. The Godley statue was Woolner's first commission for an over-lifesize bronze and is seen as a milestone in his career. Woolner was elected to the Royal Academy in 1875 and was the Academy's Professor of Sculpture from 1877-1879.

The statue was shaken from its plinth during the 22 February 2011 earthquake and sustained significant damage. The statue has been removed from the Square and is currently being repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Godley Statue has high technological and craftsmanship significance because of its association with the sculptor Thomas Woolner, and the techniques and materials used in its construction.

The statue was cast in bronze at the Coalbrookdale Foundry in England. Current research suggests that the metal used for the statue was from guns captured at Sebastopol during the Crimean War of 1854-1856. The sculpture was made using the 'lost wax' method of bronze casting. It was made in several sections as evidenced by visible joints, such as those in the cloak. The pedestal by the mason William Brassington is made of dressed stone blocks cemented together.

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 Godley Statue and Godley Plot have high contextual significance in their Cathedral Square setting and within a wider inner city context. The statue is centrally located in the midst of the Godley Plot, a small bolt-shaped parcel defined by four large lime trees. The statue and plot are located in front of ChristChurch Cathedral, with the statue facing the building, but axially sited to be visible from Worcester Street. The setting of the statue and plot is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch city. This setting, which extends a block down the Square's intersecting streets in each direction, contains a number of listed heritage items. These include the Citizen's War Memorial to the north and the ChristChurch Cathedral itself. The wider context of the statue and plot includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. It also includes Worcester Street, which not only visually links ChristChurch Cathedral and Canterbury Museum as a composition, but also metaphorically unites two pillars (the spiritual and educational) of Godley and the Canterbury Association's plan for their Canterbury Settlement. There are also other, later, figurative sculptures in the vicinity of Worcester Street. (Absent from its pedestal, the statue is not currently a landmark but will again be such when it is reinstated.)

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 Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Although the statue was originally erected on the site in 1867, it was moved in 1918 and not returned to the site until 1933.

ASSESSMENT STATEMENT

The Godley Statue and Godley Plot are of high overall heritage significance to the Christchurch district, including Banks Peninsula. The statue and plot have high historical and social significance as a monument to John Robert Godley, 'Founder of Canterbury', and as one of the earliest public statues in New Zealand. The statue and plot have high cultural significance because of the esteem in which Godley is still held for his instrumental role in the establishment of Canterbury. The statue has high aesthetic significance as the only New Zealand work of noted Victorian pre- Raphaelite sculptor Thomas Woolner. The statue has high technological and craftsmanship significance because of its association with Woolner, and because of the particular techniques and materials used in its construction. The statue and plot have contextual significance for their compositional and representational relationship with Cathedral Square, the Cathedral, Worcester Street and Canterbury Museum. The Godley Statue and Godley Plot are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 98
CATHEDRAL SQUARE AND SETTING – 99, 100 & 105
CATHEDRAL SQUARE AND ADJACENT ROAD RESERVE,
CHRISTCHURCH**



PHOTOGRAPH : M.VAIR-PIOVA, 15/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Cathedral Square has historical and social significance as a central component of the Canterbury Association's original plan for Christchurch, a principal urban design feature of Christchurch City, as the site of Christchurch's Anglican Cathedral, as a focus for civic activity, and as the city's transport and entertainment hub for a century.

The space that was to become Cathedral Square was one of four central city squares laid out by Canterbury Association surveyor Edward Jollie in 1850 as part of his plan for Christchurch. Three of the squares were named for the so-called Marian Martyrs Latimer, Cranmer and Ridley, who were executed by Queen Mary for their refusal to accept the authority of Rome. The fourth square was designated a market.

Ridley Square, at the centre of the city, was laid out in a Maltese cross form. At the centre of the cross was a reserve intended for the settlement's main school, Christ's College. In 1851 however, the decision was made to build the settlement's Anglican cathedral on the site. The square was thereafter known as Cathedral Square. The reserve was transferred to the Anglican Church in 1855, and 1857 a formal land swap with Christ's College took place. In 1862 the eastern side of the Square was reserved for the new cathedral, with the remainder of the square transferred to the province.

Construction of the ChristChurch Cathedral began in 1864 and the nave was consecrated in 1881. From the late 1870s, much of the commercial, governmental and other activity that had been located in and around Market Square also moved to Cathedral Square. The century-long role of the Square as a public transport hub began in 1878 when the city's tram service was opened. The following year the opening of the Chief Post Office signalled a century of government department occupation. Through much of the twentieth century, the Square also had a major entertainment function, serving as the centre of movie going in the city. By the mid-1930s there were eight picture theatres in its vicinity.

Cathedral Square has been redesigned a number of times over the years to reflect changes in function, transport provision and tastes in urban design. The closure of the roads in front of the Cathedral and Post Office in 1965 and 1972 respectively led to a major remodelling in 1973-1974. This created a large paved pedestrian space for gatherings, concerts and markets. The Square also took up a role as a space for public speaking, most notably by the Wizard of Christchurch. At the turn of the twenty first century, the Square was again reorganised and repaved. The treatment and function of the Square has remained a major topic of debate in the city.

Prior to the Canterbury Earthquakes of 2010-2011, Cathedral Square was the city's main civic space. In the aftermath of the quakes, this use ceased. More recently however, it has resumed its role as a venue for events and artistic endeavour.

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.

Cathedral Square has high cultural and spiritual significance as the premier civic space in the city and as the location of the city's Anglican Cathedral. The square holds monuments and works of art that commemorate key individuals and events in the history of the city including the Godley Statue and Godley Plot (although the statue is not currently on its site), the Citizens' War Memorial, the Four Ships Court, the Chalice, and plaques to Ngai Tahu and the Pre-Adamites. The Square has also been the location for many civic and other events including funerals, parades, protests, rallies, celebrations and regular ANZAC commemorations. The physical centre of Christchurch, it continues to function as the symbolic heart of the city.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Cathedral Square has architectural and aesthetic significance as an urban space with a cruciform shape that historically defines the centre of the city. Although the built architectural

frame of the open space has largely gone due to the Canterbury Earthquakes of 2010-2011, the Square is still defined by heritage buildings that remain around its edges including the former Chief Post Office, the former Government Buildings and the deconsecrated Cathedral in the eastern section. There are several heritage and protected trees in the Square – including the four Limes that define the Godley Plot, the large Planes on the Cathedral plot, and the trees of the Four Ships Court. Since the 1860s Cathedral Square has been a space for public art and memorial structures.

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.

Cathedral Square has craftsmanship significance in relation to its buildings and monuments which exhibit a high level of craftsmanship. These include the Godley Statue and the Citizens' War Memorial. The Square is currently paved in a grid pattern with sets of grey granite and bluestone.

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.

Cathedral Square has high contextual significance in central Christchurch. The Square is located at the heart of the city, at the intersection of Worcester and Colombo Streets. The item and its setting are contiguous. They consist of the Maltese Cross-shaped Square itself and the sections of street that intersect it one block in each direction. The item and setting contain a number of listed heritage items including the Godley Statue and Godley Plot, the ChristChurch Cathedral and the Citizens' War Memorial. There are also a number of prominent unlisted items including the various plaques in and around Four Ships Court, the Chalice sculpture and the Cathedral's columbarium. Despite the losses of the Canterbury Earthquakes of 2010-2011, there are still a number of heritage buildings in the Square's immediate vicinity, including the former Government Building and the former Chief Post Office. The wider context for Cathedral Square is the Canterbury Association's 1850 plan for Christchurch, an area which today encompasses the central city. The Square links with the other central city squares (Cranmer, Latimer, Victoria), terminates one end of the city's main ceremonial boulevard (Worcester) which links it with the educational quarter and Hagley Park, bisects the city's 'main' street (Colombo) and provides an axial centre from which the city radiates. Cathedral Square is a significant landmark in Christchurch.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Cathedral Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human

activity on the site, possibly including that which occurred prior to 1900. The Square contains a recorded archaeological site (M35/489) relating to a burial site uncovered in 1995.

ASSESSMENT STATEMENT

Cathedral Square and its setting are of high overall significance to the Christchurch district, including Banks Peninsula as a central component of the Canterbury Association's original plan for Christchurch. The Square has historical and social significance a principal urban design feature of Christchurch City and as the site of Christchurch's Anglican Cathedral, as a focus for civic activity, and as the city's transport and entertainment hub for a century. The Square has high cultural and spiritual significance as the city's premier civic space and the locus of Anglican worship in the Canterbury diocese. The Square has architectural and aesthetic significance as an urban space with a cruciform shape that historically defines the centre of the city. The Square has craftsmanship significance in relation to its buildings and monuments which exhibit a high level of workmanship. The Square has high contextual significance in relation to the heritage items that it contains and those it neighbours, and - more broadly - in the central city as the axial centre of Christchurch's original 1850 plan, bisecting or terminating what were the main commercial and ceremonial thoroughfares. Despite the damage of the Canterbury Earthquakes, it retains its landmark significance. Cathedral Square is of archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 107
*CITIZENS’ WAR MEMORIAL - 100 CATHEDRAL SQUARE,
CHRISTCHURCH***



PHOTOGRAPH : M.VAIR-PIOVA, 5-12-2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Citizens' War Memorial has high historical and social significance as the city's principal memorial to those Canterbury men and women who lost their lives in war.

The project to erect a monument was begun in 1920 with the formation of the Citizens' War Memorial Committee. Delays in securing a site however meant that the monument was one of the last World War I memorials to be unveiled in New Zealand when it was dedicated in

1937. The memorial was funded by public subscription. Sculptor William Trethewey designed the memorial in 1933, in collaboration with architects Hart and Reese. Following lengthy discussions about an appropriate site the Chapter of ChristChurch Cathedral offered the use of land to the north of their building. Although it sits on church land, the memorial is owned and maintained by the Christchurch City Council. The inscription on the memorial reads 'In grateful remembrance of the sons and daughters of Canterbury who fell in the Great War 1914-18. Give peace in our time O Lord'. Following World War II further inscriptions were added. The memorial commemorates all those from Canterbury who died in war, as distinct from the city's Bridge of Remembrance, which commemorates all those from Canterbury who fought in war. Regular ANZAC commemorations took place at the site until 2010. The Canterbury Earthquakes of 2011 however damaged the memorial. This and the proximity of the damaged ChristChurch Cathedral made public access impossible. The site is now securely fenced.

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 Citizens' War Memorial has high cultural and spiritual significance as a memorial to those from Canterbury who gave their lives during war. The memorial was built to commemorate World War I, but a further inscription was added after World War II. The symbolic nature of the design enables it to apply generally to wartime sacrifice. The memorial also has spiritual significance due to its association with the Cathedral, and the Dean and Chapter of the day who were influential in planning the design of the monument. The large cross in the design reflects the involvement of the church in the project and the relationship between the memorial and the Cathedral.

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 Citizens' War Memorial has high architectural and aesthetic significance as a monument designed (in 1933) and subsequently executed by local sculptor William Thomas Trethewey in collaboration with architects Hart and Reese. Trethewey was largely self-taught but he did undertake some study with the noted Christchurch wood carver, Frederick Gurnsey, at the Canterbury College School of Art, and in 1914 he studied life modelling under Joseph Ellis in Wellington.

The monument comprises six figures flanking a central cross, mounted on a Portland Stone base with concrete foundations. The figures are symbolic with the seated central figure, Sacrifice, representing grief; St George, on the right facing the Cathedral, representing valour; on the other side, holding a torch, is Youth. Next to St George is Peace, holding an olive branch and a dove. Alongside is Justice, blindfolded and holding scales. The figure at the top has no name and is breaking the 'sword of battle'. The whole monument has a strong message of peace and grief rather than triumphant victory. Trethewey was also responsible for the sculptural pieces at the Centennial Exhibition held in Wellington in 1940, and the Captain Cook statue in Victoria Square.

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 Citizens' War Memorial has high technological and craftsmanship significance for the sculptural work of William Trethewey, the bronze casting by Burtons Foundry in England, and the creation of the base in Portland stone left over from the construction of Auckland Museum.

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 Citizens' War Memorial has high contextual significance its Cathedral Square setting and within a wider inner city context. The west-facing memorial is located in a grassy plot, part of the grounds of and immediately to the north of ChristChurch Cathedral and its visitors centre. The setting of the memorial is Cathedral Square, the Maltese Cross-shaped square at the heart of Christchurch city. This setting, which is a heritage item in its own right, extends a block down the Square's intersecting streets in each direction, and contains a number of listed heritage items. These include the Godley Statue and its plot, and ChristChurch Cathedral. There are also a number of other public works of art in the Square including Neil Dawson's prominent *Chalice*. The wider context of the Citizens' War Memorial includes those few remaining heritage buildings that surround the Square, including the former Chief Post Office and the former Government Building. The prominently located memorial is a city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Citizens' War Memorial has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Citizens' War Memorial and its setting are of high overall heritage significance to the Christchurch district, including Banks Peninsula. The Memorial has high historical, social, cultural and spiritual significance as the city's principal memorial to those Canterbury men and women who lost their lives in war, for its Christian symbolism and for its close relationship with ChristChurch Cathedral. The Memorial has high architectural and aesthetic significance as an important art deco sculptural group, and the most outstanding work by talented local sculptor William Trethewey. The Memorial has high technological and craftsmanship significance for Trethewey's fine sculptural work, the bronze casting by Burtons Foundry, and the Portland Stone pedestal. The Memorial has high contextual significance as a major element of Cathedral Square and for its high-profile location adjacent ChristChurch Cathedral. It is consequently part of a heritage place that plays a significant

role in defining Christchurch's identity. It has high landmark significance in its own right. The Citizens' War Memorial has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

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Thelma Strongman *From Plain to Square: The Architectural History of Cathedral Square, Christchurch, as an Urban Space, 1850-1974* MA thesis, University of Canterbury 1994

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

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