

RECONSTRUCTION: CONVERSATIONS ON A CITY

CHRISTCHURCH ART GALLERY
TE PUNA O WAIWHETU

Government Buildings
N.E.
Nov. 29, 1861



Cover: **Government Buildings, Christchurch, N.Z., from N.E. Nov. 29, 1861** (detail) 1861.
Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass negative.
Collection of Canterbury Museum 1944.78.121

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GALLERY CONTRIBUTORS

CURATOR: KEN HALL

EDITORS: SARAH PEPPERLE, DAVID SIMPSON

DESIGN: PETER BRAY

TEL: (+64 3) 941 7300

FAX: (+64 3) 941 7301

EMAIL: INFO@CHRISTCHURCHARTGALLERY.ORG.NZ

CHRISTCHURCHARTGALLERY.ORG.NZ

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Ko Tautahi te tūpuna

Ko Ngāi Tūāhuriri te iwi

Ko Ōtautahi tēnei

E mihi nei

E tangi nei

Ki te whai ao

Ki te ao mārama

Tihe i mauri ora!

Ka ngunguru

Ka rū, te whenua

Ko Ranginui ki runga

Ko Papa–tua–nuku ki raro

Ko Ruaumoko te pēpi

E kore e whānau mai ana

Ki te ao mārama

Ka ngū, ka rū

Tūturu whakamāoa kia tīnā!

Haumi e

Hui e ... taiki e!

Tēnā koutou, tēnā koutou,

Tēnā koutou katoa.

E kui mā, e koro mā, tēnā koutou

E ngā taua, e ngā poua

E ngā mana

E ngā reo

E ngā waka

E ngā kārangatanga maha

Ngā iwi ahi kā pura o tēnei takiwa

Ō Ngai Tūāhuriri

Te iwi rā waho o tāwāhī tau iwi kē

Haere mai

I raro i te korowai o te rangimarie

Nā te aitanga te rukuwai rāua

Ko ngā Pākihi Whakatekata o Waitaha

Hangaia te huarahi o te rongō mārei roa

Ki Poutini

Atua o te pounamu

Hei pounamu, hei pounamu

Te Waipounamu!

Tautahi is the ancestor

The tribal confederation, Ngāi

Tūāhuriri

This is Ōtautahi, ‘Christchurch’

Welcome

Embrace our tears,

Celebrate our triumphs

Onward

Into the world of light

Let there be life!

Murmuring

Shaking, shifting

The heavens above

Mother earth below

Ruaumoko, the child

Recumbent still, within the womb

Unseen in the world of light

Shaking, reverberating

Let us remain united!

As a single entity

Under a common cause!

Greetings

To one and all

Our esteemed elders

Matriarchs and patriarchs

Bastions of dignity and power

United nations and entities

Representing all peoples

The home people resident here

Keeping the flame alive

Within this realm of Ngāi Tūāhuriri

Welcome intrepid newcomers

Gather with tenacious fortitude

Under the mantle of peace and good will

The progeny of Rukuwai

And the illusive sands of Waitaha

Creates an illustrious pathway

To Poutini

Guardian of the pounamu

As pounamu

Te Waipounamu!

This mihi has been provided by Te Ngāi Tūāhuriri Rūnanga, which represents the collective interests of the whānau and hapu who descend from the tūpuna (ancestor) Tūāhuriri, and who hold the manawhenua (tribal authority) for much of Christchurch. Ngāi Tūāhuriri are one of the eighteen Papatipu Rūnanga that make up Te Rūnanga o Ngāi Tahu, known as Ngāi Tahu (the iwi).

TUI MAREE FALWASSER AND ANDREA LOBB



WE MAY LIVE WITHOUT HER AND WORSHIP WITHOUT HER, BUT WE CANNOT REMEMBER WITHOUT HER.

JOHN RUSKIN ON ARCHITECTURE, FROM *THE SEVEN LAMPS OF ARCHITECTURE*, 1849

RECONSTRUCTION: CONVERSATIONS ON A CITY

FOREWORDS

Since our closure to the public in February 2011, Christchurch Art Gallery has adopted a more flexible approach to all we do. On the exhibitions front, we've expanded our **Outer Spaces** programme into the wider city with individual works of art and off-site exhibitions shown where and when we can. A major presentation of great local interest has been **Reconstruction: Conversations on a City**. First displayed on a series of free-standing display boards on Worcester Boulevard between 23 June and 14 October, it garnered a lot of attention and I believe galvanised opinions about the pasts of our city. Its publication here in this format is the result of many, often forthright, requests from people asking us to extend its life and reach.

Christchurch faces enormous challenges connected to rebuilding and we hope the gathering of images and commentaries within these pages will continue to provide opportunities to reflect on the city's past, the different places it has been and on how much particular dreams and values have been given form in our built environment. We can note that the recent earthquakes are the latest in multiple layers of, often city-sanctioned, destruction of the past.

Works reproduced have been sourced from public and private collections throughout the country. A number of the Gallery's valued staff have contributed to the success of this publication, and I'd like to thank all for their commitment to this project. I'd also like to acknowledge generous funding support from Transitional City and The Warren Trust, which made the exhibition and publication possible. We are grateful to Ngāi Tahu who provided the opening mihi in a publication that we hope will cause even more people to look and linger and think.

JENNY HARPER
DIRECTOR, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

Tracking the story of Christchurch/Ōtautahi through images like stills from a historical documentary that spans 164 years, this gathering of drawings, paintings, photographs, plans, maps and prints offers a compelling visual account of how this place came to be. In acknowledging loss it also considers starting points, and in reconstructing aspects of our architectural past (while making no claim to being comprehensive) it offers up much that we might not have known or seen. Thoughtful texts from a range of commentators invite broader discussion and provoke questions. Can a city be rebuilt as a cultural city, a place of genuine attractiveness, quality and interest, if it undervalues its heritage?

KEN HALL
CURATOR, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

See: Ken Hall, 'Laying out foundations', <http://christchurchartgallery.org.nz/bulletin/168/laying-out-foundations/>

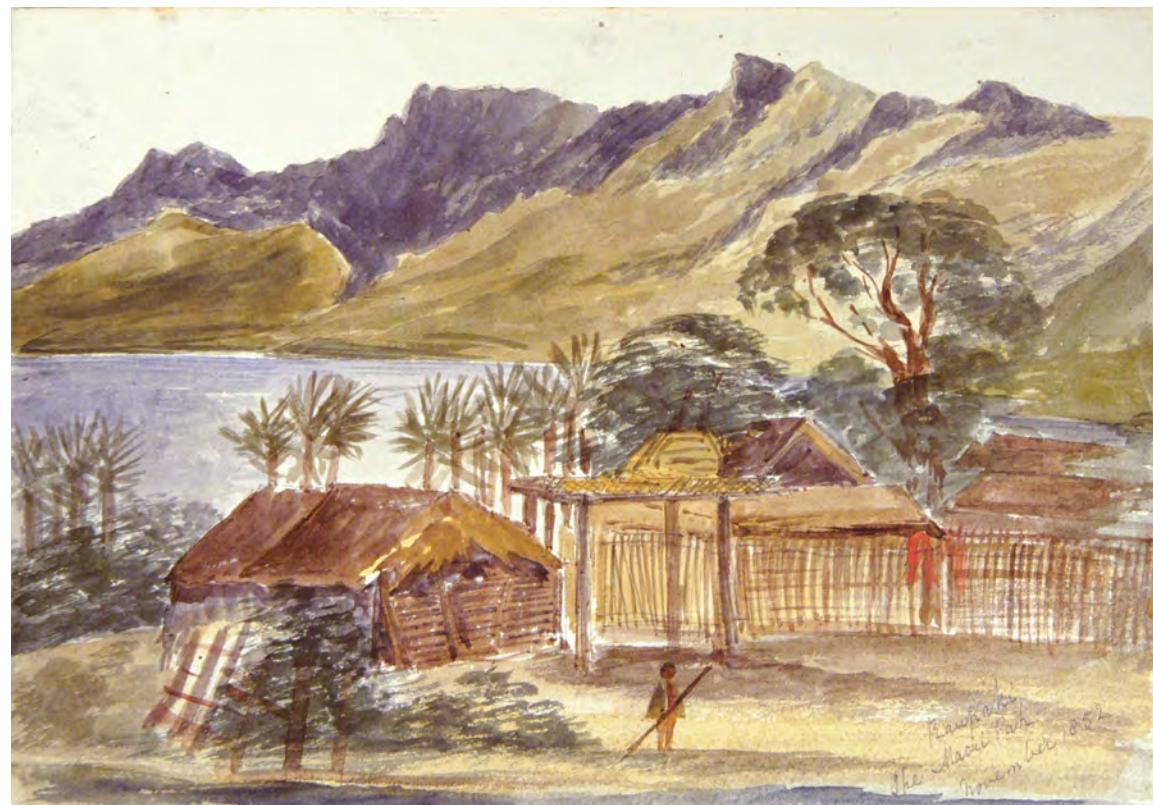
Left: Christchurch Town Hall, High Street, 10 September 1857 [Mountfort & Luck Architects] 1857. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass negative. Collection of Canterbury Museum 1944.78.352

TANGATA WHENUA FIRST PEOPLES

Ngāi Tahu Māori in greater Christchurch found abundant mahinga kai (resources) and settled around and in present day Christchurch. William Fox's watercolour sketches show the Māori kāinga (village) of the rangatira (chief) Rakiwhakaputa (incorrectly named by Fox).

Rakiwhakaputa went from this kāinga near Kaiapoi, north of Christchurch, to claim a beautiful bay through the laying down of his rāpaki (waist mat) on the beach. The bay named after this event – Rāpaki – is still home to his descendants and their marae today. This bay is found in Lyttelton Harbour / Whakaraupo, the once bountiful harbour, and Rakiwhakaputa settled his people there to catch the prized pioke (rig).

TUI MAREE FALWASSER AND ANDREA LOBB



Clockwise from top left:
The Maori Settlement, Purau Bay, Port Cooper 1850. Richard Aldworth Oliver (England 1811–1889). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased with assistance from the Olive Stirrat Bequest 1983

Rakawakaputa, P. Cooper Plains. 1848. Te Rakawakaputa, Kaiapoi Wataputa 20 Decr 1848. Wataputa on Canterbury Plain. Jan 1849 1848–9. William Fox (England/New Zealand 1812–1893). Watercolour. Dr T.M. Hocken's Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc A432

Scene on the Horotueka or Cam/Kaiapoi Pa/Canterbury 1855. Charles Haubroe (New Zealand active 1850s). Watercolour. Collection of Canterbury Museum 1951.15.5

Rakawakaputa, P. Cooper Plains. 1848. Native wata or storehouse at Wataputa Canterbury Jan. 1851 1848–51. William Fox (England/New Zealand 1812–1893). Watercolour. Dr T.M. Hocken's Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc 12.774a

Raupaki [Rapaki] the Maori Pah, November 1852 1852. Sir Frederick Aloysius Weld (England/New Zealand/Australia/Straits Settlements 1823–1891). Watercolour. Collection of Canterbury Museum 19XX.2.1242



EARLY SETTLEMENT

Cantabrians have often displayed a reverse sensibility when charting their journey towards permanent settlement – as Wheeler’s photograph (top left) and its caption demonstrate, it is near impossible to separate these images from notions and rival claims about the first or oldest building in the settlement. Thus what was initially conceived as temporary accommodation, to be superseded as quickly as possible by the owner or builder, becomes evidence of continuous occupation and an instant embedding as ‘aboriginal’ – as noted in the caption of A.C. Barker’s 1862 photograph (centre right).

The roughly hewn totara slab hut seems to count for more than the first formally designed wood or stone building in this search for permanence. This persistence reminds us that it is likely that the very first buildings to be built by Europeans on the plains would have succumbed to vermin, fire, wind and water long before anyone had time to set up an easel or pull out a sketchbook. Such were the unfamiliar vicissitudes of early settlement in new colonial environments – a state of being that will resonate with the current inhabitants of Christchurch.

DR ROY MONTGOMERY



Clockwise from top left:
The first house on the plains – situated on the Riccarton Estate of John Deans, Esq., inhabited by the Messrs. Deans, 1843, 7 years before arrival of first four ships – still standing 1885. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph, from Canterbury Pilgrim Album. Barry Hancox Collection

House and Tents occupied by Mr Godley 1852. James Edward Fitzgerald (England/New Zealand 1818–1896). Watercolour. Collection of Canterbury Museum 1938.238.31

Riccarton. Messrs Deans’ Station. Canterbury, 1848 1848. William Fox (England/New Zealand 1812–1893). Watercolour. Dr T.M. Hocken’s Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc A783

Deans. Sept 12 1848. Walter Baldock Durrant Mantell (England/New Zealand 1820–1895). Pencil. National Library of New Zealand, Alexander Turnbull Library E-334-014

House in which Mr Godley first resided, on the plains at Riccarton, on the Deans Estate – 1852 1885. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph, from Canterbury Pilgrim Album. Barry Hancox Collection

Aboriginal cottages in Cathedral Square, Christchurch, N.Z. Photo’d Oct 29 1862 6.30 A-M 1862. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

GODLEY'S CANTERBURY: A UTOPIAN DREAM

When Canterbury's founder John Robert Godley left New Zealand in 1852, his farewell speech displayed pride in what the settlement had already become. Lyttelton, where he and his family lived for a short while, was already taking shape, though the town of Christchurch was still just a few wooden huts scattered across swampy scrubland. Godley acknowledged his own idealism; even under present-day scrutiny he appears to have been one of the more admirably principled leaders of his time. Many regretted his leaving. He was also on honourable terms with local Māori; it is interesting to learn of a presentation made upon his departure from an (as yet) unknown local Ngāi Tahu rangatira (chief) of the highly symbolic gift of a taonga pounamu (greenstone treasure). There is something here yet to be understood in connection with this city's foundations – perhaps to do with rightful expectations and relationships.

The degree of regard in which he was held by the Canterbury colonists is also plainly manifest in A.C. Barker's August 1867 photograph of the unveiling of Godley's memorial statue, by Pre-Raphaelite sculptor Thomas Woolner, in Cathedral Square. The idea of foundations laid, a city born out of one person's carefully constructed dream, remains potent even now – particularly when it may be reasonably said that many of us owe at least a part of our existence to this idea.

KEN HALL



Top: John Robert Godley (1814–1861) c.1848. Unknown photographer. Daguerreotype photograph. John Robert Godley Memorial Trust

Bottom: Unveiling the Godley statue, Christchurch N.Z. Aug. 6, 1867 1867. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass negative. Collection of Canterbury Museum 1944.78.52

Opposite: Lyttelton from the water 1852. William Howard Holmes (England/New Zealand 1825–1885). Ink. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased with assistance from the Olive Stirrat Bequest 1987



‘When I first adopted and made my own the idea of this colony, it pictured itself to my mind in the colours of a Utopia. Now that I have been a practical coloniser, and have seen how these things are managed in fact, I often smile when I think of the ideal Canterbury of which our imagination dreamed. Yet I have seen nothing in the dream to regret or to be ashamed of, and I am quite sure that without the enthusiasm, the poetry, the unreality (if you will), with which our scheme was overlaid, it would never have been accomplished.’

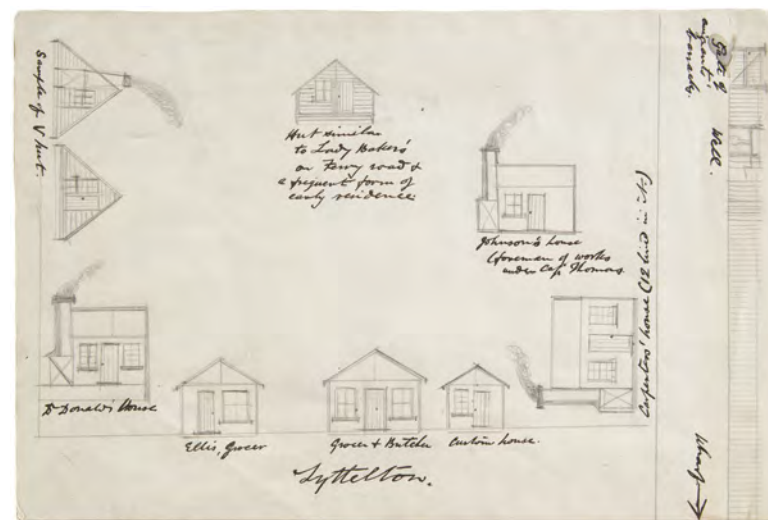
JOHN ROBERT GODLEY, UPON LEAVING CANTERBURY IN 1852

LYTTELTON: FIRST IMPRESSIONS

The origin of Lyttelton is impressionistic. The 1849 sketch map (opposite) by young Assistant Surveyor Edward Jollie, which predates his plans for both Sumner and Christchurch, was the result of doodling in a Canterbury Association Surveyor's field book. The orderliness of settlement is expressed in the street layout and the lengthy list of civic amenities, all gently absorbed into the soft wash of topography and water. A shoreline 'esplanade' reflects the hope that the town will retain some civility, as it must host a growing port.

The later images relay a mood of simplicity; making a township is like being on a camping expedition. The purity of shapes fits with an ethos of puritan modesty. Pale-toned claddings, picket fences, portable design and grassy surrounds evoke a lightness of being on undulating ground. No steep, roughly folded and shadow-bathed terrain here! While depictions of Lyttelton as cousin to Christchurch have changed over time – from cheap and cheerful to chilled and cheeky, perhaps – the underlying readability has remained. Little boxes on a hillside, there are lots of them now, a constellation that belongs to everyone who stops to look up from the shore.

DR ROY MONTGOMERY



Top: **Camping out, Lyttelton, Jan 11th 1851** 1851. William Fox (England/New Zealand 1812-1893). Watercolour. Dr T.M. Hocken's Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc 14.415

Centre: **Untitled [Town of Lyttelton and Holy Trinity Church]** c.1852. Sir Frederick Aloysius Weld (England/New Zealand/Australia/Straits Settlements 1823-1891). Watercolour. Collection of Canterbury Museum 19XX.2.1247

Bottom: **Lyttelton** 1880. Unknown artist. Pencil on paper. Hocken Collections Uare Taoka o Hākena, University of Otago Acc 11.548a

Opposite: **Black Map 297, Plan of Lyttelton, Port Victoria, September 1849** 1849. Edward Jollie (England/New Zealand 1825-1894). Ink and watercolour. Archives New Zealand Christchurch Office CAYN 23142 CH1031/180 297

B.M.297





BUSINESS CENTRE, LYTTLETON N.Z., 5.5.23.

LYTTLETON: ON SECOND GLANCE

Despite the rustic simplicity conveyed by images of an infant Lyttelton, its life to date is best described as ‘grubby’. D.L. Mundy’s photograph (right), frequently juxtaposed with the scorched earth views of the town from a similar aspect following the ‘great fire’ of 1870, shows the township and waterfront as a construction site, largely ungardened, a place characterised by dirt rather than decoration.

John Gibb, perhaps unwittingly, continues the theme (far right). His renaissance treatment of the harbour waters quickly shifts from Mediterranean idyll to the mercantile murk of the industrial age. Small wonder that women complained that the sheets were never clean as they brought in the washing.

R.P. Moore’s bending of the ‘bottom street’ (above), as Norwich Quay was widely known throughout the twentieth century, into the town’s business centre reflects a double distortion. The business centre for locals was anything but this stretch of road, unless your transactions involved the wants and needs of sailors. Self-respecting women of the town avoided the lower precinct. A further distortion is evident. While the title of the photograph suggests a window on the commercial hub of the town, close inspection shows masonry and iron in a sea of mud. The male bystanders are in all probability bemoaning the state of the roads after a decent downpour.

DR ROY MONTGOMERY

Top: **Business centre, Lyttelton N.Z., 5.5.23** 1923. Robert Percy Moore (New Zealand/Australia 1881–1948). Silver gelatin photographic print (contact print from the Cirkut camera negative). National Library of New Zealand, Alexander Turnbull Library Pan-1734-F

Right: **Lyttelton** 1867. Daniel Louis Mundy (England/ New Zealand/Australia 1826–1881). Albumen photograph. Barry Hancox Collection

Far right: **Lyttelton Harbour, N.Z., Inside the breakwater** 1886. John Gibb (Scotland/New Zealand 1831–1909). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the Lyttelton Harbour Board 1989





Above:
On the Sumner Road, Canterbury, N.Z., Jan ?, 1851 1851. William Fox (England/New Zealand 1812–1893).
 Watercolour. Dr T.M. Hocken's Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc 4,27445a

Near Sumner 1890. Petrus van der Velden (Netherlands/New Zealand/Australia 1837–1913). Charcoal. Collection of
 Christchurch Art Gallery Te Puna o Waiwhetu, presented by the family of A.F. Nicoll 1960

Right: **Rapanui [Shag Rock], Opawaho – Otakaroro/Heathcote – Avon River's estuary, severely damaged in
 the quake of 2011, Feb 22** 1988. Mark Adams (New Zealand b.1949). Photograph. Collection of Christchurch Art
 Gallery Te Puna o Waiwhetu, purchased 2011



MIHI AND TANGI TO RAPANUI

Tuia ia runga
 Tuia i raro
 Tuia i roto
 Tuia i waho
 Tuia i te aho tangata i takea mai i Hawaiki nui
 Hawaiki roa, Hawaiki Pamamao
 Eke panuku
 Eke Tangaroa ki te ihu tai moana
 Te Tai Karoro
 Aue, taukiri ko Rapanui!
 Tangi ana te mapu ki tuahangata
 E Rapa' e
 Te riu o ngā rohe
 Te tohu whenua rangatira
 Mōu tai ata
 Mō mātou tai ahiahi
 Hotuhotu nei e...

Unite all above
 And below
 Within and
 Without
 From the ancestral thread of ancient Hawaiki
 Magnanimous, extensive and distant
 Travel swiftly
 Upon the tides of Tangaroa to Te Ihu Tai Moana
 The waterway of prolific sea fowl
 And to you, Rapanui, resplendent and resolute
 Now comes this devastation of our fallen hero
 Oh Rapa'
 The demarcation
 Symbolic of noble lands
 For you the morning tide
 For us the eve
 Our hearts torn asunder...

TUI MAREE FALWASSER AND ANDREA LOBB

SUMNER: A SEASIDE TOWN

Surveyor's plans for Sumner were laid out in 1849 – after Lyttelton and before Christchurch – but the refined colonists' town drawn up by Edward Jollie (opposite page) never eventuated. Nor did Felix Wakefield's plans to reclaim Sumner's foreshore to become a port. Henry Sewell, replacing Godley as the Canterbury Association Agent in 1853, found on his first visit 'a mere uncultivated flat with 2 or 3 cottages [but a] remarkably fine sea beach' and noted 'bones of whale, signs of a whaling neighbourhood'. D.L. Mundy's photograph (right) shows George Day's boarding house, where Sewell dined with notables, including Wakefield, who were there on business or 'taking a Seaside holiday'. Impressed by an enormous fresh cod served in two styles, Sewell also enjoyed 'salt beef and a very good stew of mutton', followed by plum pudding 'with condiments of cream and sugar, farther specimens of the privations of a Colonist's life'.

A taste for seaside living and relaxation saw Sumner gradually fill with a mixture of humble cottages and baches, as well as more substantial homes; and for weekend visitors an array of tearooms and hotels. A notable architectural development from 1902 to 1914 was The Spur, a cohesive garden suburb on Clifton Hill consisting of eight Arts and Crafts style wooden bungalows designed by Samuel Hurst Seager. By 1923, when R.P. Moore visited Christchurch with his panoramic camera, the hills that Henry Sewell had found 'quite bare, and [with] a wild, desolate look' were starting to be populated.

PETER HANSEN AND KEN HALL

Right: **Black Map 293, Plan of Sumner, November 1849, sheet 1** (detail) 1849. Edward Jollie (England/New Zealand 1825–1894). Ink and watercolour. Archives New Zealand Christchurch Office CAYN 23142 CH1031/180 1

Below:
[**Road to Sumner, Day's Hotel**] c.1869. Daniel Louis Mundy (England/New Zealand/Australia 1826–1881). Albumen photograph. Barry Hancox Collection

Sumner N.Z. 1923. Robert Percy Moore (New Zealand/Australia 1881–1948). Silver gelatin photographic print (contact print from the Cirkut camera negative). National Library of New Zealand, Alexander Turnbull Library PA6–470



SUMNER: CHANGING LANDSCAPE, CHANGING ROLES

Sumner in the early period was less a getaway and more a gateway for Christchurch; the road completed between Lyttelton and Sumner in 1857 providing vital access by land to the plains. Timber milled on Banks Peninsula for building the houses and business premises of early Christchurch was shipped up the Avon and Heathcote rivers, with a pilot to assist ships in negotiating the treacherous Sumner Bar. Ferrymead in 1863 became the location of New Zealand's first railway. The following year Felix Wakefield parcelled Sumner into sections which he sold as part of the planned Wakefield Town. The opening of the Lyttelton rail tunnel in 1867, however, resulted in reduced dependence on the arduous road between the port and Sumner, and Wakefield's planned commercial centre was halted in its development.

An 1888 tramway extension over the Heathcote drawbridge brought invigoration to the area as well as to city dwellers. In 1923, the year in which R.P. Moore created his memorable panoramas (below), the historian Johannes Andersen reflected that Sumner 'instead of being a business centre ... became a holiday resort [for which] it is eminently suited on account of its warm sheltered position, its rocky and sandy foreshore, its hilly surroundings and neighbouring bays'. Despite the challenges resulting from the recent earthquakes, including loss of homes and heritage, the eastern seaside suburbs will remain for the city a breathing space and vital for diverse recreational pursuits.

PETER HANSEN AND KEN HALL

Right: **Ferrymead Station Christchurch Railway, N.Z., Dec. 8 1863** 1863. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection



Centre top: **Fisherman's Hut, Redcliffs** c.1889. Edith Munnings (New Zealand 1867–1939). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by G.E. Munnings and C. Munnings, Christchurch 1970



Centre bottom: **Sumner Landscape** 1994. Kees Bruin (New Zealand b.1954). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1995



Far right: **Cottages, Taylors Mistake** 1942. Francis A. Shurrock (England/New Zealand 1887–1977). Wood engraving on paper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2003



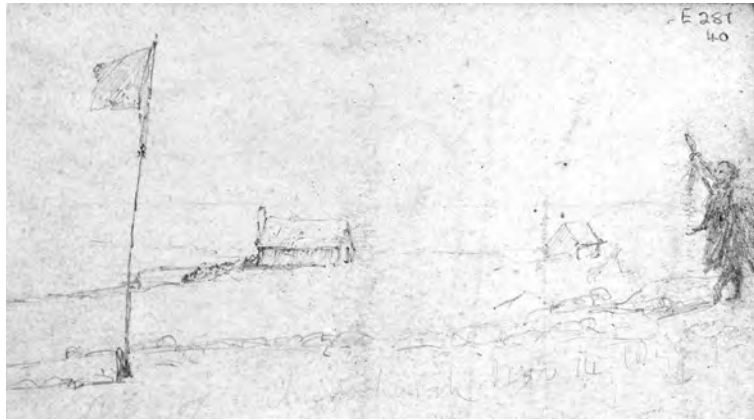
Bottom: **Sumner from Clifton Hill 1923 #2**. 1923. Robert Percy Moore (New Zealand/Australia 1881–1948). Silver gelatin photographic print (contact print from the Cirkut camera negative). National Library of New Zealand, Alexander Turnbull Library PA6-141



CHRISTCHURCH: THE FIRST SURVEY MARKER

The first survey mark of the city of Christchurch was recorded in the place now known as The Bricks by the Ōtākaro / Avon River. How poignant, this drawing of a place of such significance to Ngāi Tahu Māori of Christchurch and Banks Peninsula – once the home of an important ancestor Tautahi (from whom Christchurch is named – Ōtautahi).

Included in this sketch (right) is a Māori witness to the place, perhaps to the event? He carries a taiaha (weapon). Is he challenging the loss of this taonga (treasured place) and asserting tino rangatiratanga, the right to authority of this area? Or is he bringing mana (honour) to the symbol of this new settlement, and hope for partnership with this Treaty partner?



TUI MAREE FALWASSER AND ANDREA LOBB

CITY PLAN

From the Southern Alps, waters flow across the Waimakariri gravel outwash plain to emerge as springs forming a band of wet lower plains. They once supported lush kahikatea forest on heavy soft soils. From around a thousand years ago, these lands and waters have been lived and foraged in, gardened and paddled around, first by Waitaha.

Within these wet plains, Captain Thomas selected a 1000 acre (400 ha) town site, centred on a major meander of the Ōtākaro / Avon River alongside drier dune and gravel lands. He foresaw a river-focused town with a wonderful water supply and river-based transport. Edward Jollie's grid (right) included an extensive length of the Avon, as well as mahinga kai (food-gathering places) and the former Tautahi pā. The forest had gone; instead fern, flax and raupo reigned. This 1850 map shows banks and main stream channels; extensive wetlands were recorded on another 'black map'.

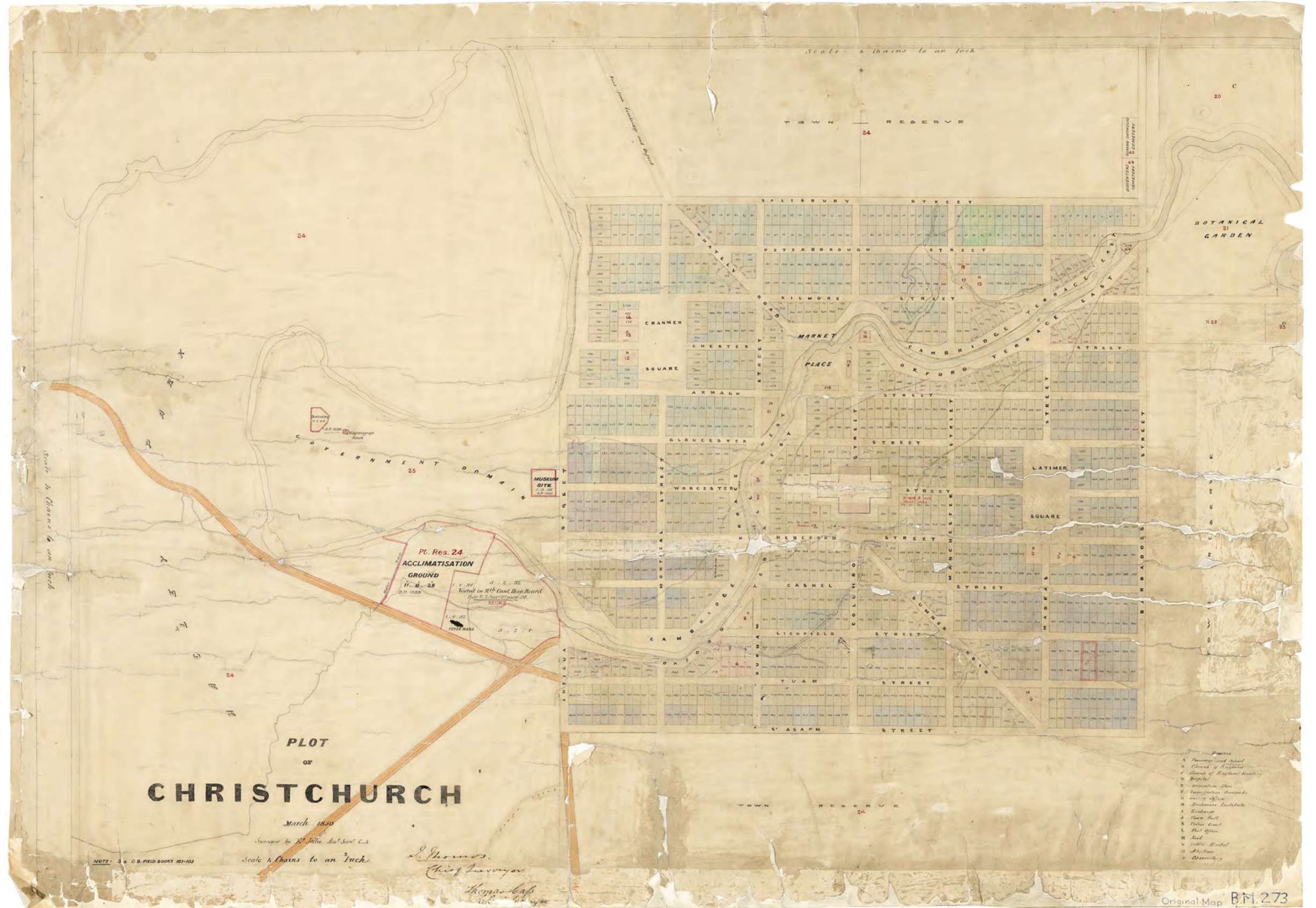
The town's design sought the 'greatest health for the greatest number', with extensive parkland and development confined within a central grid. Town reserves (for future urban expansion) plus park greenbelt and then rural land lay beyond. From this, an internationally recognised model garden city emerged.

Beyond the Avon, waters were considered a nuisance and hence capped, drained, piped and hidden. Located over a former spring-fed stream, Christchurch Art Gallery Te Puna o Waiwhetu loosely translates as 'water in which the stars are reflected'. The quakes have reminded us of the underlying character and patterning of these lands.

DI LUCAS

Above: **City of Christchurch Nov 14 1849** 1849. Walter Baldock Durrant Mantell. (England/New Zealand 1820-1895). Pencil on paper. National Library of New Zealand, Alexander Turnbull Library E-281-q-040

Right: **Black map 273, Plot of Christchurch, March 1850** 1850. Edward Jollie (England/New Zealand 1825-1894). Ink and watercolour. Archives New Zealand Christchurch Office CAYN 23142 CH1031 item 273/3



ACROSS THE PLAIN

Vistas of beautiful and rich whenua (land) would call to Māori and, generations later, to the new Pākehā settlers arriving in Lyttelton and then reaching the summit of the Bridle Path. Ancestral waters and mountains of Ngāi Tūāhuriri stretch out before them, and remain today as the fabric of the cultural landscape within which Christchurch sits. Whānau sitting there, and looking here, see their ancestral places and kāinga (settlements). The landscape of Papatūānuku (earth mother) and of culture remain.

TUI MAREE FALWASSER AND ANDREA LOBB



Top right: **Canterbury Plains** 1856. John Turnbull Thomson (England/New Zealand 1821–1884). Watercolour. Given by the Hall-Jones family, Invercargill, Hocken Collections Uare Taoka o Hākena, University of Otago Acc 92/1296

Right: **The plain around Christchurch** 1852. James Edward Fitzgerald (England/New Zealand 1818–1896). Watercolour. Collection of Canterbury Museum 1938.238.37

Bottom: **Canterbury Plains, New Zealand** c.1855. Maclure, Macdonald & Macgregor, London. After Edmund Norman (England/New Zealand 1820–1875). Lithograph. National Library of New Zealand, Alexander Turnbull Library D-001-032



CHRISTCHURCH CITY: STARTING POINTS

Many people will see beginnings here – the formation of roads with cottages taking their places in neat rows on the frontages, and hedges and fences starting to demarcate plots of land.

The flag flying above the Land Office (most recently the site of Our City O-Tautahi) declares English law to be in force and, a decade after the town's official beginnings, the roof of the iconic architectural manifestation of colonial government, the Provincial Council Buildings, offers A.C. Barker the opportunity to make the first elevated views of central Christchurch's flat terrain. The photograph reproduced here takes in Durham Street in the foreground (the tip of the Provincial Council Building's roof and a pile of construction timbers are also visible), with Gloucester Street cutting through the centre of the frame, and the location of today's Christchurch Art Gallery indicated by the cottages beyond, facing onto Montreal Street.

But other people will see endings here – an end to relationships with the land that were based in kinship, blood and tradition, rather than pounds sterling and section titles. And an end to access to the land, waterways and wetlands that had sustained the Waitaha, Ngāti Mamoe and Ngāi Tahu people for many generations.

DR KERRY MCCARTHY

Left: **The Church and Parsonage, Christchurch, New Zealand. Dec. 14 1852** 1852. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Ink on paper. Collection of Canterbury Museum 1949.29.18

Christchurch, December 1852 1852. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Watercolour. Dr T.M. Hocken's Collection, Hocken Collections Uare Taoka o Hākena, University of Otago Acc 11,702

Right: [Christchurch, view looking west from Canterbury Provincial Council Buildings (Durham Street in foreground) towards corner of Gloucester and Montreal streets] 1859–60. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

A RECOLLECTION

In 1864 the silent huddle of V-huts below was a fragment of Christchurch's recent past, abandoned by its immigrant tenants in favour of more permanent dwellings, and frozen for the future in the muted tones of A.C. Barker's primitive, probably home-made, glass negative.

Barker's daughter, Lizzie, was born in his family's V-hut in 1851, on the site currently occupied by Rydges Hotel. In contrast to the frosty stillness of Barker's photograph, Lizzie recalled walking to Milford (near Papanui) on a hot day in 1855 in the company of her governess, Miss Ann Bowen. The summer air was alive with grasshoppers, and dozens became trapped in the underskirts of Miss Bowen's rosebud-patterned dress as the pair played hide and seek in the head-high bracken that lined the track. Hunting for wild berries as they walked, Miss Bowen described her time living in a V-hut in Hagley Park, dining so frequently on (the now extinct) native quail that she grew thoroughly tired of the meat.

Photographs bring the past into the present, but photographic technology shapes the mood of this encounter, and Barker's sombre record of archaic colonial structures creates quite a different impression of Christchurch's first decades than does his daughter's noisy, bright and energetic evocation of childhood.

DR KERRY MCCARTHY



Below left: **A.C. Barker, Christchurch N.Z., Nov 28 1864** 1864. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass plate negative. Collection of Canterbury Museum 1944.78.41

Below right: **V-huts at Milford, near Papanui, 30 November 1864** 1864. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Opposite page, clockwise from top left: **Gould & Miles, Christchurch, N.Z., Jan. 28, 1859** 1859. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

H. Fuhrmann, Bedding Factory, Christchurch c.1868. William Sherlock (attributed) (England/New Zealand 1846–1910). Albumen photograph. Barry Hancox Collection

Corner of Colombo and Gloucester streets, Christchurch undated. Unknown photographer. Carte de visite albumen photograph. Barry Hancox Collection

Arch in honour of Prince Alfred, High St., Ch.ch. N.Z. Ap. 22, 69 1869. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Oxford Terrace, between Hereford and Cashel streets (Canterbury Standard Printing Office at left) undated. James Elsbee (England/New Zealand c.1810–1885). Albumen photograph. Barry Hancox Collection



WOODEN CHRISTCHURCH

By 1861 Christchurch had a population of around two thousand and its principal streets were starting to fill with gabled timber commercial buildings. Many of these had a Gothic or 'Old English' character, with extensive use of half-timbered gables, decorated barge boards and, in the case of Thomas Gee's shop on the corner of Colombo and Gloucester streets, an arcade of pointed arches (centre right). Even the 'Welcome' arch (below) for the visit of Prince Alfred in 1869, with its prominent finials, evokes the Gothic.

James Edward FitzGerald, editor of *The Press* from 1861, argued passionately for street architecture of the highest standards, since 'every man, woman, and child amongst us ... is compelled to contemplate these objects. Insensibly they operate on his mind, and help to form his taste and mould his judgement.' Architecture's role as a social art was clearly recognised in early Christchurch. False shopfronts, a feature of many colonial towns, were dismissed by FitzGerald as 'show, pretension, architectural deceit'. In contrast, the gable was 'the noblest form in architecture'. By 1869 FitzGerald was already regretting the disappearance of 'the one class of buildings which most awaken my feeling of the beautiful ... those small unpretending tenements which were built by the early colonists; some of them not ungraceful in their proportions; all of them possessing the beauty of simplicity and truth, devoid of vulgar pretension, tawdry vanity, and inappropriate ornament.'

IAN LOCHHEAD

TRANSPLANTED DREAMS: PROVINCIAL COUNCIL BUILDINGS

The Canterbury Provincial Council Buildings were Christchurch's first public buildings and established the architectural character of the nineteenth-century city. Commissioned by the first Provincial Superintendent, James Edward FitzGerald, and designed by Benjamin Mountfort, the buildings were as up-to-date as any government buildings in the British Empire, although the modest scale and timber construction of the first stage reflected the fledgling nature of the Canterbury settlement. The incongruity of the buildings in the open expanse of Christchurch's unformed urban landscape reflected the colonists' confidence and ambitions for Canterbury's future. The Gothic Revival style of the buildings was an assertive statement of the settler population's British origins, but also expressed a belief in Canterbury as a 'Better Britain'.

Barker's sequence of photographs shows the architectural evolution of the complex, as the initial timber design was succeeded by the north wing with its multicoloured stone tower, the first example of Victorian constructional polychromy in Australasia. The building's growth provided a measure of the development of Canterbury as governmental revenues and activities increased. In June 1863 *The Press* reported that the Provincial Buildings were 'by far the noblest and most instructive buildings which we have yet seen in this part of the world'.

IAN LOCHHEAD



Far left: **Design for Provincial Council Chamber and Government Offices, Province of Canterbury, New Zealand** 1855. Benjamin Woolfield Mountfort (England/New Zealand 1825–1898). Drawing. Collection of Canterbury Museum 19XX.2.324

Top left: **Christchurch Government Buildings 5.45 a.m. Dec 16 1858** 1858. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Centre left: **Government Buildings, Ch.ch. Jan. 7, 1859** 1859. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Bottom left: **[Government Buildings, Christchurch, Sep. 27 1861]** 1861. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Above: **Government Buildings, Christchurch, N.Z., from N.E. Nov. 29, 1861** 1861. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass negative. Collection of Canterbury Museum 1944.78.121

PROVINCIAL COUNCIL BUILDINGS: GOTHIC ACHIEVEMENT

The booming Canterbury economy of the early 1860s received permanent expression in the Stone Council Chamber and Refreshment Rooms of the Provincial Council Buildings, erected to Mountfort's designs in the mid 1860s. Stone for the buildings included basalt from the Halswell quarry, sandstone from Governor's Bay and limestone from Weka Pass. According to *The Press*, the buildings 'exemplify the perfect manner in which the [Gothic] style adapts itself to all our requirements when treated ... as a real living development for our every-day wants' – clear recognition of the adaptability of the Gothic Revival to colonial conditions. On its completion, the Stone Council Chamber was Christchurch's most impressive building and towered over its humble wooden neighbours.

The interior – with its richly carved decoration executed by William Brassington, multicoloured tile panels, brilliantly coloured stained glass windows and patterned and painted timber vault – exemplified the aesthetic principles of High Victorian Gothic design. It was then, and it remained until 22 February 2011, one of New Zealand's outstanding architectural spaces. In the evolving Christchurch cityscape, the Provincial Council Buildings provided a new dimension of scale and permanence, as well as a powerful statement about the origins of Canterbury's political institutions. When the English novelist Anthony Trollope visited Christchurch in 1872, he thought the buildings looked 'as though one of the smaller and prettier [Cambridge] colleges had been transplanted thither from the banks of the Cam'.

IAN LOCHHEAD

The 22 February 2011 earthquake and subsequent year of seismic activity severely damaged all parts of the Canterbury Provincial Council complex. The most devastating aspect was the collapse of Mountfort's Stone Council Chamber and damage to, and resulting loss of, the Chamber's furniture, stained glass windows, carved stonework and other decorative elements. The Chamber has now been stabilised at sill height and a careful programme of deconstruction to make safe and retrieve materials from the Provincial Council Buildings is in progress. This work is being supervised and undertaken by a team experienced in heritage work and spread over a number of disciplines including archaeologists, historians, conservation architects, engineers, stonemasons and a construction team.

JENNY MAY

Top: Ceiling, Canterbury Provincial Council Building, Christchurch, New Zealand. Photograph: Ric Hayman

Bottom: Portrait of Benjamin W. Mountfort (1825–1898) c.1860. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Photograph from glass negative. Collection of Canterbury Museum 5279

Opposite: Provincial Council Chamber 1865. Daniel Louis Mundy (England/New Zealand/Australia 1826–1881). Albumen photograph. Barry Hancox Collection



HEREFORD STREET: MARKING TRANSITION

Barker's photograph of Shands Emporium on Hereford Street (centre right) is a rare remnant of Christchurch's early years as a frontier town built of timber. Closely constructed timber buildings were a fire risk at a time when fire was used for heating, lighting and cooking. They were also less permanent, while buildings of brick and stone set an architectural standard that attested to the settlement's material and economic progress.

From the 1860s, Hereford Street was Christchurch's commercial precinct. Here, banks, lawyers and insurance offices converged, eager to show their prosperity with architecturally designed buildings in solid materials. Photographs of the city from the 1860s to 1880s demonstrate the transition from timber to masonry and the shift in architecture styles from rudimentary colonial to Gothic Revival and Classical forms.

D.L. Mundy's photographic studio (bottom right) on the corner of Oxford Terrace and Hereford Street was a landmark building in its day, but by the 1880s the two-storey timber building was dwarfed by newer masonry neighbours. Shands Emporium, however, survives as one of the oldest commercial buildings in Christchurch. It was built around 1860 as solicitors' offices on land owned by European settler John Shand. The near-adjacent New Zealand Trust and Loan Building also survived until the February 2011 earthquake, but it was demolished soon after. Constructed in stages from 1866, the brick and stone building by Benjamin Mountfort was the oldest surviving example of Venetian Gothic Revival architecture in Christchurch.

DR CHRISTINE WHYBREW



Top: **Hereford St. Ch.ch., N.Z. Oct. 19, '71** 1871. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Centre: **[Hereford Street, Christchurch, looking east from near corner of Oxford Terrace]** c.1872. Unknown photographer (active Christchurch 1870s). Albumen photograph. Barry Hancox Collection

Bottom: **No. 36. Christchurch [Hereford Street, looking east from Cambridge Terrace]** c.1884. Unknown photographer. Messrs F. Bradley & Co., active Christchurch 1870s–90s. Albumen photograph. Barry Hancox Collection

Opposite: **[Corner of Hereford Street and Oxford Terrace, Christchurch, looking north, 22 April 1869]** 1869. Daniel Louis Mundy (England/New Zealand/Australia 1826–1881). Albumen photograph. Barry Hancox Collection

PAGES FROM AN ALBUM: GATHERING ACHIEVEMENT

Pride in the evolving public and commercial architecture of Christchurch in the 1860s is clearly documented in these pages from an album of photographs embellished with botanical decorations. In the growing city every building made an impact, irrespective of whether it was a single-storey shop or a large stone church. The completion within a few months of one another in 1865 of the Durham Street Methodist Church, designed by Melbourne architects Crouch and Wilson, and Maxwell Bury's St John's Anglican Church in Latimer Square transformed the city's ecclesiastical architecture. The completion of the Canterbury Provincial Council Buildings later the same year did the same for public buildings.

Mountfort's gabled timber Town Hall in High Street, built in 1857, was quickly overshadowed by the construction of S.C. Farr's new stone Town Hall alongside in 1863. The juxtaposition of photographs of Mountfort's Italianate Christchurch Club (1859–60) with the Provincial Council Buildings perhaps unconsciously comments on the seats of political power in early Christchurch. Meanwhile, Christchurch's wooden past was being replaced by its stone and brick future.

IAN LOCHHEAD



New Zealand. Christchurch. 1860s. Unknown photographer, unknown artist. Twelve carte de visite albumen photographs with coloured ink drawing on two loose album pages. Barry Hancox Collection

Below left:

1. South side of Cashel Street, looking west from High Street corner
2. Provincial Council Buildings
3. Christchurch Club, Latimer Square
4. North side of Cashel Street, looking east from High Street corner
5. Durham Street Methodist Church
6. St John's Anglican Church, Latimer Square
7. High Street between Cashel and Lichfield streets, showing first and second Town Hall

Below right:

1. Barnards' Horse Repository, Cashel Street
2. Collins's Hotel (later Perry's Occidental Hotel), Hereford Street
3. Bird's eye view towards Victoria Bridge and Avon River
4. The Shades, Hereford Street
5. View from Colombo Street towards Victoria Bridge and Durham Street

VICTORIA SQUARE

Victoria Square and its immediate surrounds were once associated with the early Waitaha settlement of Puari. For local Māori it was one of the principal mahinga kai or food gathering areas in Christchurch. Originally called Market Square, it was named for the weekly farmers market that started there in 1853 on a triangular parcel of land directly across the Avon River from the present Town Hall. Many local Māori came to Market Square to sell their produce; early accounts of the market indicate that it was a lively event with horses and dogs accompanying sellers. Until the 1870s this was the central hub of the city and contained a variety of buildings and businesses including the post office, police station and jail, immigration barracks, a skittle alley and hotels.

In 1897, to mark Queen Victoria's Diamond Jubilee, Market Place was renamed Victoria Square. Despite being divided by Victoria Street, the two halves were developed into a park-like setting. Statues, a fountain and floral clock were added later. The Christchurch Town Hall, which sits to the north above the river, was opened in 1972. Designed by Sir Miles Warren and Maurice Mahoney in a Brutalist form, the Town Hall was one of the largest civic building projects to be undertaken by the city council. In the late 1980s Victoria Square was re-landscaped; the road was closed and the Crowne Plaza designed by Warren and Mahoney was built across the space creating an amphitheatre.

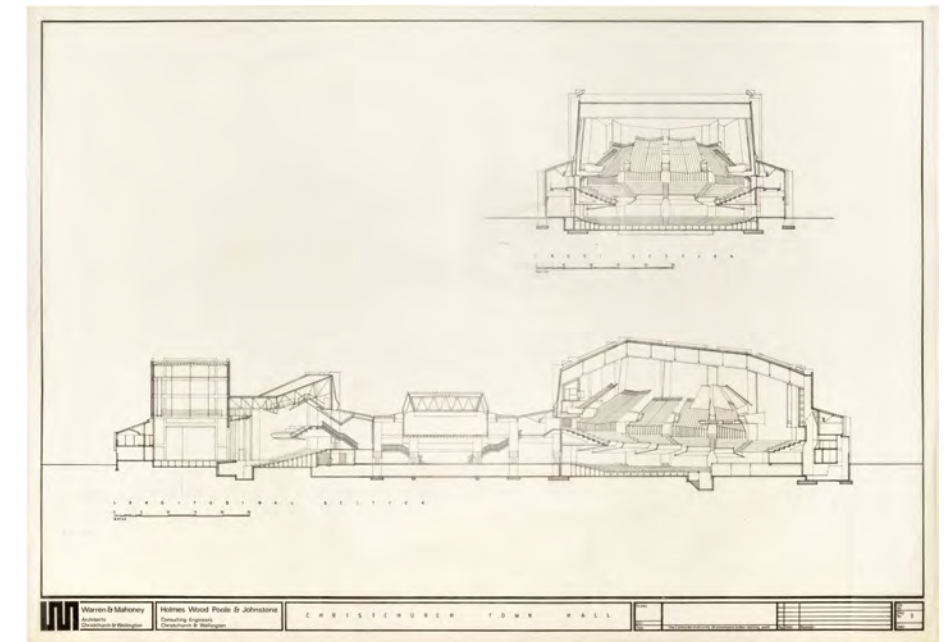
Following the devastating earthquakes of 2011, Victoria Square's perimeter has changed markedly. At present, the Town Hall remains standing; the loss of the Crowne Plaza Hotel has opened the area to the north-west once again, providing an opportunity for reconsideration of this urban space.

JENNY MAY

Top: [Christchurch, view north east from Provincial Council Buildings, showing construction of second Papanui Bridge (opened as Victoria Bridge 1864)] c.1862–4. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Centre: **Town Hall Longitudinal Section** 1975. Warren and Mahoney. Ink on tracing paper. Macmillan Brown Library, University of Canterbury MB 1421, folder 20.3.3

Bottom: **Christchurch Town Hall, Christchurch** 1966. Sir Miles Warren (New Zealand b.1929). Warren and Mahoney. Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by Sir Geoffrey Palmer 2009

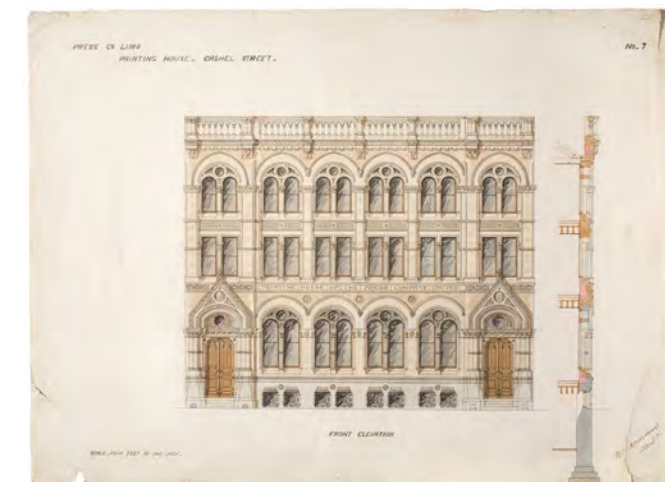
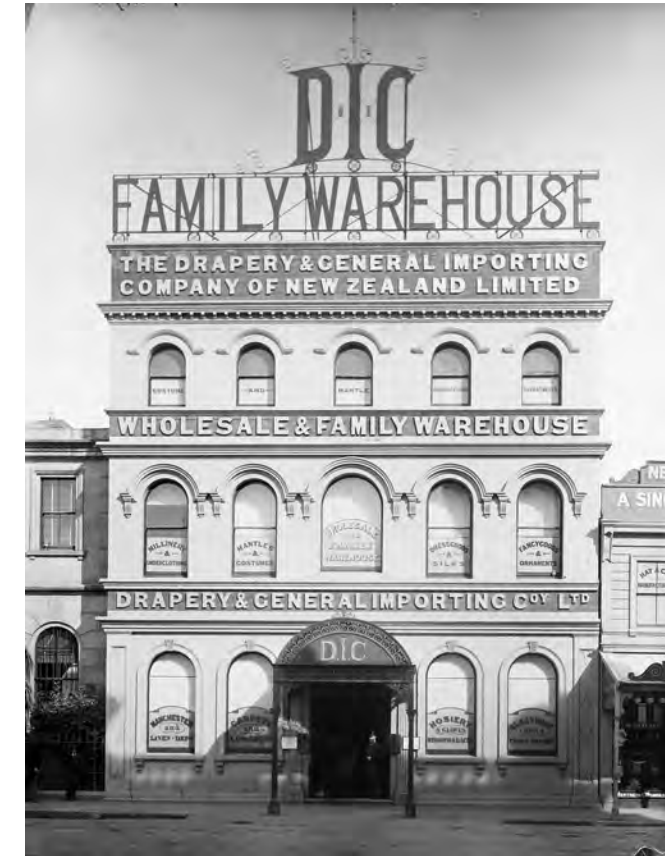


ITALIAN RENAISSANCE CHRISTCHURCH

Christchurch artist Bill Sutton once observed that it was possible to discover almost the entire history of Western architecture simply by walking the streets of his own city. During Sutton's visit to Italy in 1974, when he painted this watercolour of the Colosseum in Rome, he recognised many familiar motifs. The Italian Renaissance style was widely adopted for commercial façades during the second half of the nineteenth century, and Christchurch was no exception. Windows crowned with alternating triangular and segmental pediments, visible in Piranesi's etching of the Curia Innocenziana in Rome, could equally be found on High Street in the 1880s. Similarly, the superimposed arched windows of the DIC Department Store in Cashel Street were a familiar motif in Italian architecture.

The belief that all possible architectural styles had already been invented was pervasive during the nineteenth century, and the architect's role was to find the most appropriate model and adapt it to contemporary use. What architecture sometimes lost in terms of innovation it gained from the recognition that classically regulated architecture acknowledged the value of a sense of scale based on human proportions.

IAN LOCHHEAD



CASHEL STREET: A COMMERCIAL CENTRE

In the immediate foreground of this photograph (above) of Cashel Street between the Avon River and Colombo Street, taken in about 1900, is the former Guthrey Centre, originally built in the Italian Renaissance style for Anderson's Foundry in 1881. Next to it is the 1895 Ballantynes store designed by J.C. Maddison, and opposite is the classically inspired Press Company Printing House designed by Armson, Collins & Harman in 1892.

At one time these buildings were among a group of late Victorian and early Edwardian masonry buildings designed to complement each other in terms of scale, form and material. They expressed an architectural confidence in the development of the city that is belied by an image almost void of population.

This view no longer exists, but the recording of it is vital to the memory of our ever-changing urban landscape; a landscape affected by both natural and human disasters. The Ballantynes building perished in a fire of 1947 and the former Press Company Printing House and Guthrey Centre were demolished as a result of the February 2011 earthquake.

The Cashel Mall 'Re:START' shopping precinct has now replaced this view. Shipping containers have been used in a variety of designs to create a temporary commercial precinct as an immediate urban design response to a disaster.

JENNY MAY

Clockwise from top left:
Colosseum from the south, Rome, 5 January 1974 1974. William Alexander Sutton (New Zealand 1917–2000). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gift of the artist 1989

D.I.C. [Drapery Importing Company] Family Warehouse, Cashel Street, Christchurch c.1885. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011519

Cashel Street, Christchurch looking east c.1900. J.M. Marks (New Zealand active 1900s). Silver gelatin photograph. Alexander Turnbull Library 1/1-000371-G

Press Company Printing House, Cashel Street, Christchurch, front elevation c.1892. Armson, Collins & Harman, active Christchurch c.1870–1933. Pen and wash on paper. University of Canterbury, Macmillan Brown Library, Armson & Collins Collection MB1418/137714

2902 – High Street, Christchurch 1884. Burton Brothers, active Dunedin 1867–98. Albumen photograph. Barry Hancox Collection

Veduta della Gran Curia Innocenziana 1752. Giovanni Battista Piranesi (Italy 1720–1778). Etching. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1981

THE ITALIANATE STYLE

New Zealand's European settlers brought with them a knowledge of the history of Western architecture. Brent Wong's painting *Recession* (right) captures the oddity of architectural styles which had their origins far away – in time and place – being used to create a built environment in the settlers' new land. But by the time Louise Henderson painted this view of Manchester Street in 1929 (below), central Christchurch had the tight cityscapes typical of European cities.

The predominant style for commercial buildings in central Christchurch from the late nineteenth century was Italianate. The style embraced routine commercial buildings, like the former Adams Cycle Works on High Street (Collins & Harman, early 1900s; opposite top), and monumental public buildings like the Government Buildings on Worcester Street (J.C. Maddison, 1911–14; opposite bottom). The Cycle Works building demonstrated that architectural merit alone never made an old building significant. Its origins illustrated the importance of cycling in Christchurch. Later it became the premises of a major business, Para Rubber, and then, as Highpara Apartments, an early Christchurch example of recycling and of efforts to revive an inner city sapped by the growth of suburban malls; a tangible reminder that was lost when the building was demolished after the earthquakes. The Government Buildings survived and will be the future city's main reminder of the importance of the Italianate style in Christchurch.

JOHN WILSON

Top: *Recession* 1969–70. Brent Wong (New Zealand b.1945). Acrylic on hardboard. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by Peter Stuyvesant Trust, London 1971

Bottom: *Manchester Street, Christchurch* 1929. Louise Henderson (New Zealand 1902–1994). Oil on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Dame Louise Henderson Collection, presented by the McKegg Family 1999

Opposite top: *From The Physics Room* 2011. Doc Ross (New Zealand b.1955). Pigment ink photograph. Collection of the artist

Opposite bottom: *Government Building, Christchurch*. Joseph Clarkson Maddison (England/New Zealand 1850–1923). Ink and watercolour. Archives New Zealand Head Office Wellington ref: pwd accession w000, 27 049



VENETIAN GOTHIC

Among Australasian cities, Christchurch was exceptional in the early date and number of its Venetian Gothic commercial buildings. Of these, Fisher's Building on the corner of High and Hereford streets (opposite), designed by W.B. Armson in 1880, was the best known example, but the earliest was Benjamin Mountfort's 1866 New Zealand Trust and Loan Company building in Hereford Street (see page 32).

The vogue for Venetian Gothic had been stimulated by John Ruskin's book *The Stones of Venice* (1851–3), and by the 1860s buildings in the style were appearing throughout Britain. It provided a Gothic alternative to the uniformity of the Italian Renaissance style, and Venice's history as a city state founded on trade gave it added validity. Although backward looking, the style allowed for innovation, and Mountfort's Twentyman and Cousins store in Cashel Street (1875 and 79) made extensive use of concrete and iron columns. The pairing of Armson's New Zealand Loan and Mercantile building (1881) and the smaller J. Lewis offices (1877) in Hereford Street (below right) brought the architecture of the Grand Canal to Christchurch in spectacular fashion. Tragically, not a single example of the city's outstanding collection of Venetian Gothic buildings has survived.

IAN LOCHHEAD



Top left: **Ca D'Oro, Grand Canal, Venice, 30 May 1974** 1974. William Alexander Sutton (New Zealand 1917–2000). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gift of the artist 1989

Top right: **Firenze – Campanile del Giotto – Dettaglio – finestrone** c.1884. Compagnia Rotografica, active Florence 1880s. Albumen photograph from album compiled by Samuel Hurst Seager, 1880s. Collection of Christchurch Art Gallery Library

Bottom: **2920 – Hereford St, Christchurch** 1884. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011541

A BROKEN CORNER: FISHER'S BUILDING

The urban form of the city of Christchurch is based on a grid pattern. High Street intersects this grid, creating a long south-east vista and a number of triangular corner sites. The architects of Christchurch responded to these sites with buildings that addressed the corners, each creating a commanding landmark.

Triangular in form and sited on the intersection of High, Hereford and Colombo streets, the Fisher's Building (later Hanafin's) was carefully designed to reflect the site's urban form. It was constructed for the Reverend T.R. Fisher, a Wesleyan minister, successful businessman and local philanthropist who emigrated from Scotland to New Zealand around 1870.

Designed by architect W.B. Armson in 1880, Fisher's was a splendid example of Venetian Gothic architecture. It was once part of a precinct of fourteen buildings designed by Armson in classical Italianate and Venetian Gothic styles. Prior to the earthquake of February 2011, this was Armson's only surviving work in this precinct.

The building was beautifully detailed with a decorative stone parapet, window detail and ground-floor roundel detail. Its corner status was emphasised by an original iron bull-nosed verandah. Examples of the stonework and decorative iron that survived were retrieved during the demolition.

JENNY MAY



Top: **2903 – High and Hereford Streets, Christchurch** 1884. Burton Brothers, active Dunedin 1867–98. from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011594

Bottom: **Armson Building, Corner of Hereford Street and High Street, July 2011** 2011. Murray Hedwig (New Zealand b.1949). Digital photographic print. Collection of the artist

IN THE SHADOW OF THE CATHEDRAL

The medieval cities of Europe grew up in the shadow of the great cathedrals at their centres, and even today the weekly markets in cities like Freiburg in Germany still take place beneath the cathedral's walls. Samuel Prout's watercolour of the porch of Regensburg Cathedral (right) illustrates the way in which cathedrals have traditionally gathered the citizens of cities under their sheltering walls. The Canterbury Association's vision of Christchurch was modelled on this medieval concept of a city in which a centrally located cathedral spread its beneficent influence over the whole community, and indeed, in recent decades markets in Cathedral Square had become a regular feature.

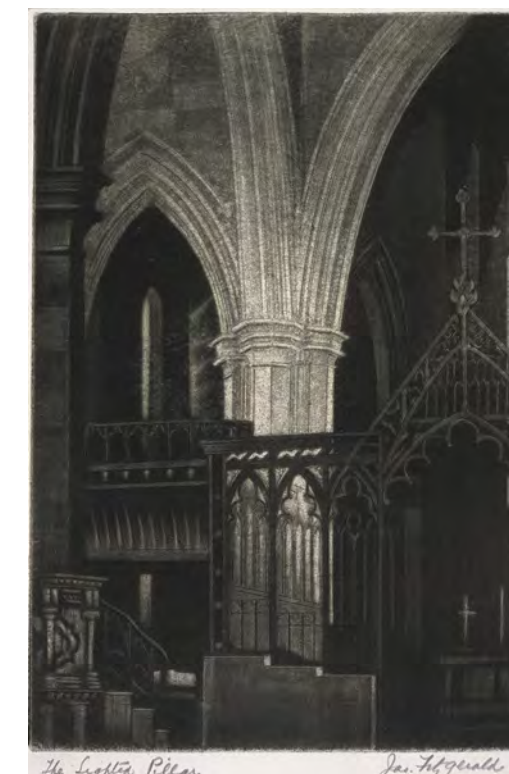
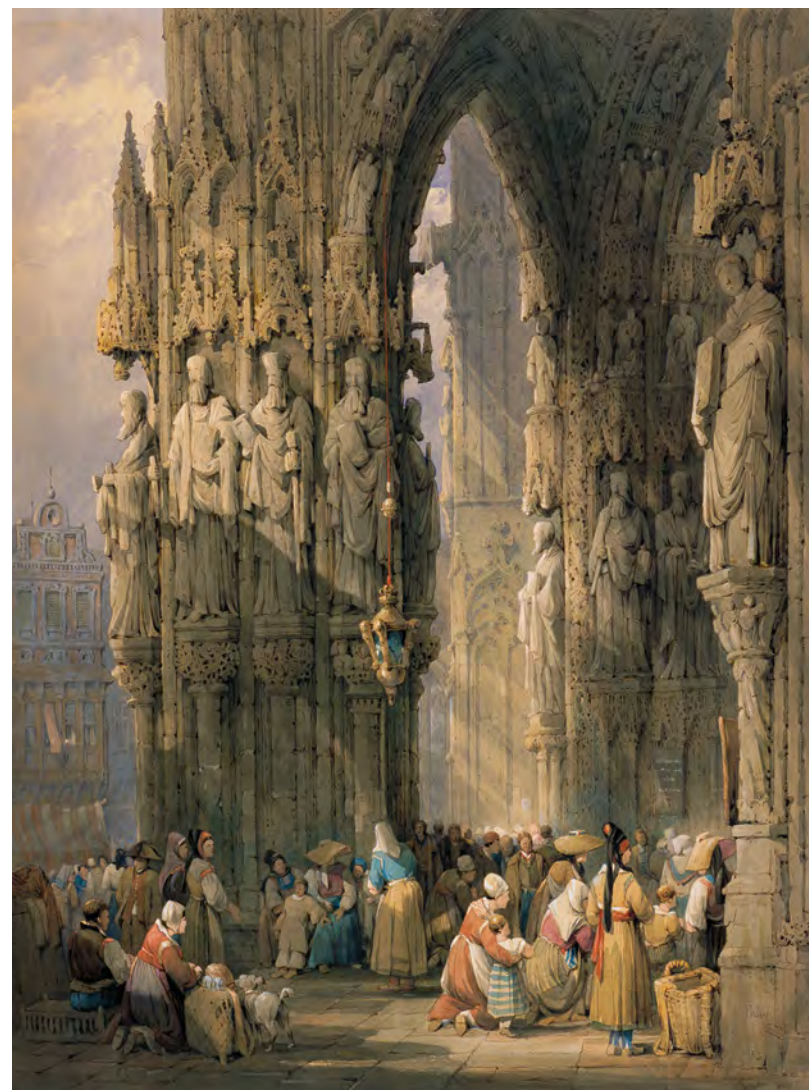
The absence of a western porch in George Gilbert Scott's design for Christ Church Cathedral (below) was remedied in 1894 with a gabled addition designed by Mountfort, the supervising architect of the cathedral. Although this hid from general view the carved tympanum and blind arcading of Scott's west façade, there was the gain of Mountfort's impressive west doors with their scrolling strap hinges. Whether as the backdrop to the Wizard's regular fulminations or to public demonstrations on such causes as nuclear disarmament or celebratory civic gatherings, Christ Church Cathedral has become, during the 130 years since its consecration, inseparable from the city's image of itself.

IAN LOCHHEAD

Right: **The Cathedral of St Peter, Regensburg Porch on the west facade** c.1823. Samuel Prout (England 1783–1852). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Heathcote Helmore Bequest 1965

Bottom left: **1402 – Christchurch Cathedral, west door** c.1882–4. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011574

Bottom right: **International Day for Nuclear Disarmament, Cathedral Square** 1983. David Cook (New Zealand b.1959). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1987



CHRIST CHURCH CATHEDRAL: TOWERING ACHIEVEMENT

The consecration of Christ Church Cathedral on All Saints Day in 1881 marked the culmination of the founding phase of Canterbury's history. From its establishment in 1850 as an Anglican settlement under the auspices of the Canterbury Association, the lack of a cathedral in Christchurch's central square was a cause of ongoing frustration.

In 1864 George Gilbert Scott's design arrived in Christchurch, and although Scott's preferred timber arcade was rejected in favour of a more conventional masonry structure, the foundations were laid. By 1865 funds had run out, and when the novelist Anthony Trollope visited in 1872 he could only lament 'the empty space with all the foundations of a great church laid steadfast beneath the surface'. Less than a decade later, the nave and tower were complete. As supervising architect, Mountfort directed the building programme and remodelled the spire in accordance with a request of the donors.

Barely a month after the consecration the spire suffered earthquake damage. Although repaired it was again damaged in 1888, the revised and strengthened design being completed in August 1891. The intrepid Bishop Julius displayed both faith and courage by being hoisted to the top of the tower to lay the final brick. From the moment of its completion, Christ Church Cathedral became the city's defining landmark.

IAN LOCHHEAD

Left: **Bishop Julius being hoisted to lay the coping stone on Christ Church Cathedral spire, 5 August 1891** 1891. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph. Barry Hancox Collection

Centre: **Bishop Harper, Christ Church Cathedral, unidentified Māori woman and native plants, from album of watercolours** c.1885. Unknown artist. Watercolour, pen and mixed media. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Lawrence Baigent/Robert Erwin bequest 2003

Right: **The Lighted Pillar** 1931. James Fitzgerald (New Zealand 1869–1945). Etching and aquatint. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2001

THE ROSE WINDOW: A MEDIEVAL ART REVIVED

One of the great glories of Christ Church Cathedral was its western rose window, 7.62 metres in diameter. Stained glass depicted the Lamb of God at its centre with the Hierarchy of Angels in the radiating spokes and cinquefoils. Designed by the cathedral's supervising architect, Benjamin Mountfort, it was executed by the leading English stained glass studio, Clayton & Bell of London. Its intense colours and stylised design demonstrated how far nineteenth-century artists and designers had advanced in recovering the decorative arts of the Middle Ages. Mountfort not only developed a comprehensive programme for the stained glass of Christ Church Cathedral, but oversaw the furnishing of the completed building, and himself designed the pulpit, font and bishop's throne.

While Gilbert George Scott's Christ Church Cathedral was being constructed in New Zealand, Scott himself was overseeing the restoration of Christ Church Cathedral at Oxford, England. Christ Church was the Oxford college of John Robert Godley, the 'founder' of Canterbury whose statue stood in front of Scott's cathedral, and the New Zealand city was named after Godley's college. In a further parallel with New Zealand, Scott's restoration at Oxford included the insertion of a rose window in the east wall of Christ Church (below), and this too was filled with stained glass made by Clayton & Bell.

IAN LOCHHEAD



Top: **Christ Church Cathedral, Christchurch Cathedral Square** c.1882. Unknown photographer. Albumen photograph. Barry Hancox Collection

Bottom: **Rose Window, Christ Church Cathedral, Oxford** c.1870-6. George Gilbert Scott (England 1811-1878). Stained glass window. Photograph: Martin Beek (England b.1958). Collection of Martin Beek

Opposite: **The Lamb of God and the Hierarchy of Angels** c.1881-2. Benjamin Woolfield Mountfort (England/ New Zealand 1825-1898), Clayton & Bell, London. Stained glass rose window, Christ Church Cathedral. Photograph 1998: Stephen Estall (New Zealand b.1945). Collection of Stephen Estall



A DAMAGED ICON

The tower of Christ Church Cathedral toppled in a magnitude 6.3 earthquake on 22 February 2011. On 13 June 2011 the rose window in the west wall collapsed after two sizeable aftershocks. The two distinctive features which made the cathedral one of New Zealand's most instantly recognised and loved buildings were shattered. Although significantly damaged, by far the greater part of the building remained standing. Despite further damage from aftershocks on 23 December 2011, many international and local experts have continued to assert the technological and financial feasibility of fully reinstating the building. After being issued a 'Section 38' under the Canterbury Earthquake Recovery Act, in early March 2012 church authorities nevertheless announced their decision to take the cathedral down to a height of two to three metres, the 'most aggressive' level of deconstruction considered. Options presented for retaining and rebuilding this icon have generated much public discussion and some heated debate. Significant portions of the cathedral remain visibly intact.

Implied in the ensuing exchanges are the beginnings of a broader debate about the responsibilities attached to ownership of heritage buildings, particularly those of national and international significance. Is there a public good attached to the preservation of heritage architecture? If so, how should public policy reflect this? How might the immediate needs of temporary ownership be best accommodated to protect the long-term social, environmental and economic benefits to national identity and future generations by preserving a city's built heritage? The way in which we attempt to address these questions will be an expression of some of our most fundamental cultural values.

LORRAINE NORTH



Top: Christ Church Cathedral, Rubble and Steel, July 2011 2011. Murray Hedwig (New Zealand b.1949). Digital photographic print. Collection of the artist

Centre: Christ Church Cathedral, east view, Red Zone, 24.5.2012. Photograph 2012: John Collie (New Zealand b.1964)

Bottom: Ruth Dyson at Rally for the Cathedral 26.5.2012 2012. Doc Ross (New Zealand b.1955). Pigment ink photograph. Collection of the artist

Opposite: Christ Church Cathedral, 5.21pm, 13 December 2011, view from helicopter looking north-east (ten days before 23 December earthquake) 2011. Ross Becker (New Zealand b.1951). Photograph. Courtesy of BeckerFraserPhotos

EAST OF THE CATHEDRAL

Until the beginning of the twentieth century, churches were the most conspicuous buildings in Christchurch. Views over Christchurch were not quite like views of late medieval London, with its forest of spires and towers, but in the 1881 view (right) looking south-east from the cathedral two churches stand out. Trinity Church, designed by Benjamin Mountfort for the city's Congregationalists, was built in 1874. The requirements of the Congregationalists were different from those of the Anglicans for whom Mountfort designed most of his churches. He cleverly adapted his favoured Gothic style to meet those requirements and gave the city one of its most charming and innovative Gothic churches. When a group of Presbyterians broke away from St Andrew's Church in the 1870s, they asked Samuel Farr to design them a church of their own. He came up first with a Gothic building. When that proved too expensive to build, he adapted the design to a Classical style and inadvertently made an architectural statement about the differences between Anglicans (who never departed from Gothic) and 'nonconformists'.

Twenty-five years after the 1881 photograph was taken, the tram sheds and small wooden commercial building in the foreground were replaced by the imposing Government Buildings, a sign of the city's transition from colonial simplicity to architectural maturity in the early twentieth century.

JOHN WILSON



Below left: 2914 – Trinity Church, Christchurch 1884. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011551

Below right: 1447 – St Paul's – Christchurch c.1882–4. Burton Brothers, active Dunedin 1867–98. Albumen photograph. Barry Hancox Collection

Opposite: [Christchurch view from cathedral spire, looking south east] 1881. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph. Barry Hancox Collection



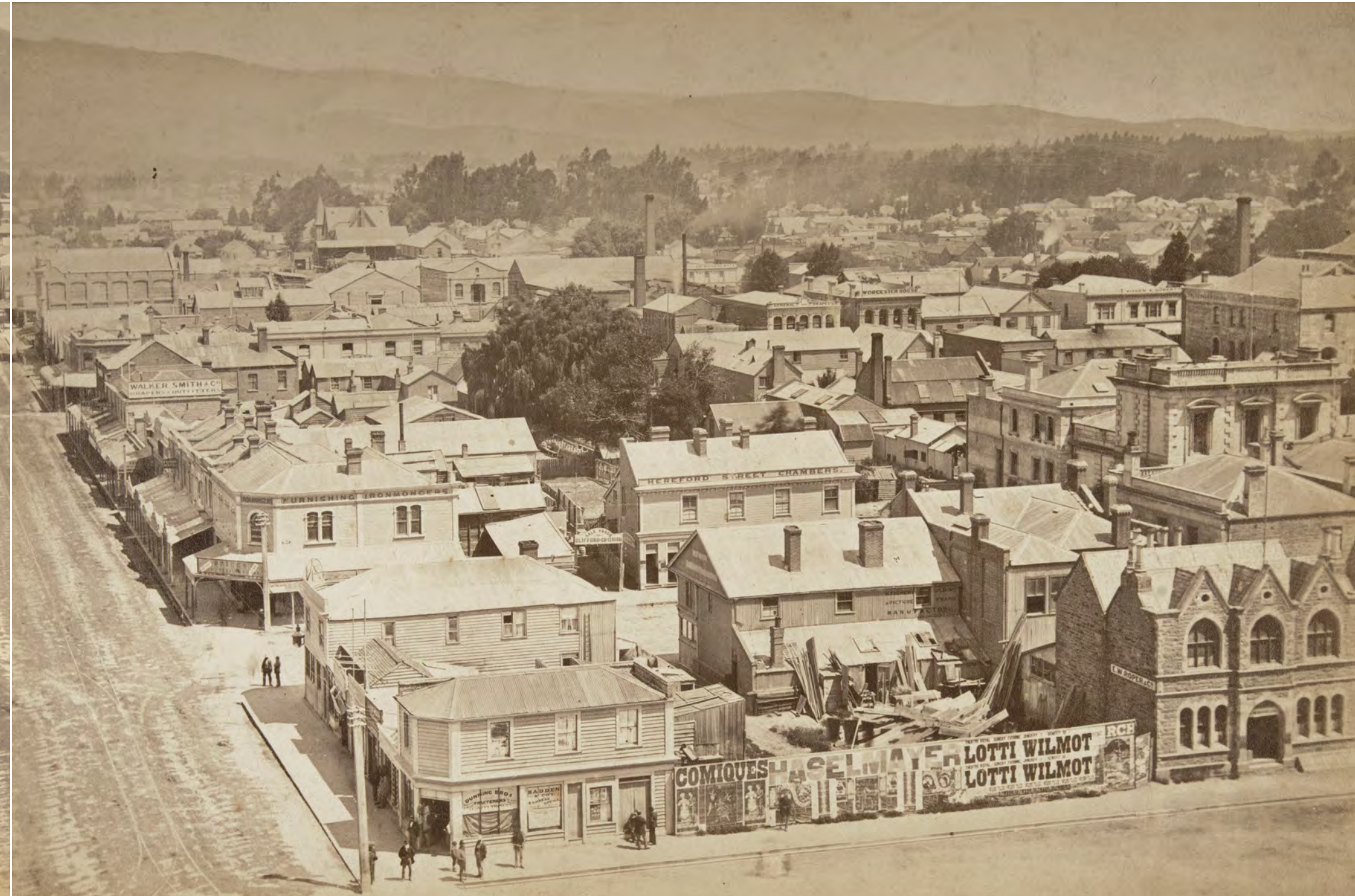
SOUTH OF THE SQUARE

Fisher's Building on the corner of High and Hereford streets, shown above left in construction, is perhaps the only building in Edmund Wheeler's panorama that will be known to viewers today. Although the buildings may not be familiar, the pattern of the street grid, dense inner-city built environment and view south to the Port Hills make this streetscape definably Christchurch.

Wheeler's panorama records an earlier period of occupation, showing the buildings and structures that preceded those standing at the time of the recent earthquakes. Although the city's buildings have been renewed and replaced, remnants of earlier times often exist below the surface. Archaeological sites are defined in New Zealand law as built structures erected prior to 1900 and sites of pre-1900 human occupation. Given the early and dense settlement of central Christchurch, it is not surprising that the 'red zone' is a rich field for archaeology.

Under a consent process administered by the New Zealand Historic Places Trust, archaeologists have been monitoring earthworks for the demolition of buildings in the central city and in other parts of Christchurch and Canterbury. Discoveries include rubbish pits revealing the everyday objects used by former inhabitants and underground structures including concealed basements, wells and furnaces. The aftermath of the Canterbury earthquakes is one of the largest archaeological projects ever undertaken in New Zealand and is providing a wealth of information on life in early Canterbury.

DR CHRISTINE WHYBREW



Above: [Christchurch view from cathedral spire, looking south and south east] (details) 1881. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photographs. Barry Hancox Collection



Christchurch N.Z. 1923 - No. 1

Photo by A. P. Moore
80 Mann
Wellington
All Rights

IN THE CATHEDRAL SQUARE

Cathedral Square was established as Christchurch's central business area in 1879 with the opening on a south-west site of the Government Buildings and General Post Office, designed in an Italianate style by Colonial Architect W.H. Clayton, and combining Classical and Venetian Gothic elements.

At the turn of the twentieth century a renewed confidence in the province's economic stability and future could be seen in the architecture of the Square. The cathedral (begun in 1864) was completed in 1901 and dominated its centre. Warner's Hotel (1900–1), the former Lyttelton Times Building (1902–3), the Regent building (1904), The Press Building (1909) and the Government Buildings (1911) were all part of the architectural response to this prevailing optimism. The scale and form of these substantial masonry buildings also clearly defined the Maltese Cross shape of Cathedral Square and its intersecting streets.

The sense of cohesive urban form provided by these buildings began to be eroded in the last quarter of the twentieth century. Post-quakes, it is, ironically, the two buildings that reinforced the notion that the Square was the central business area – the former General Post Office and the Government Buildings, designed by J.C. Maddison in an Italian High Renaissance palazzo style, that remain in their original form. Little else now remains to define the perimeter or provide a sense of the historical form of Cathedral Square.

JENNY MAY

Top: **Christchurch NZ 1923. No.1** [view of Christchurch city from the cathedral tower] 1923. Robert Percy Moore (New Zealand/Australia 1881–1948). Silver gelatin photographic print (contact print from the Cirkut camera negative). Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by Mark Strange and Lucy Alcock 2011

Opposite left: **[Cathedral Square, Christchurch]** c.1886. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011561

Opposite Right: **Homage to Pierre Finch Martineau Burrows, 1842–1920** 1977. Eileen Mayo (England/Australia/New Zealand 1906–1994). Screenprint and relief print. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2011

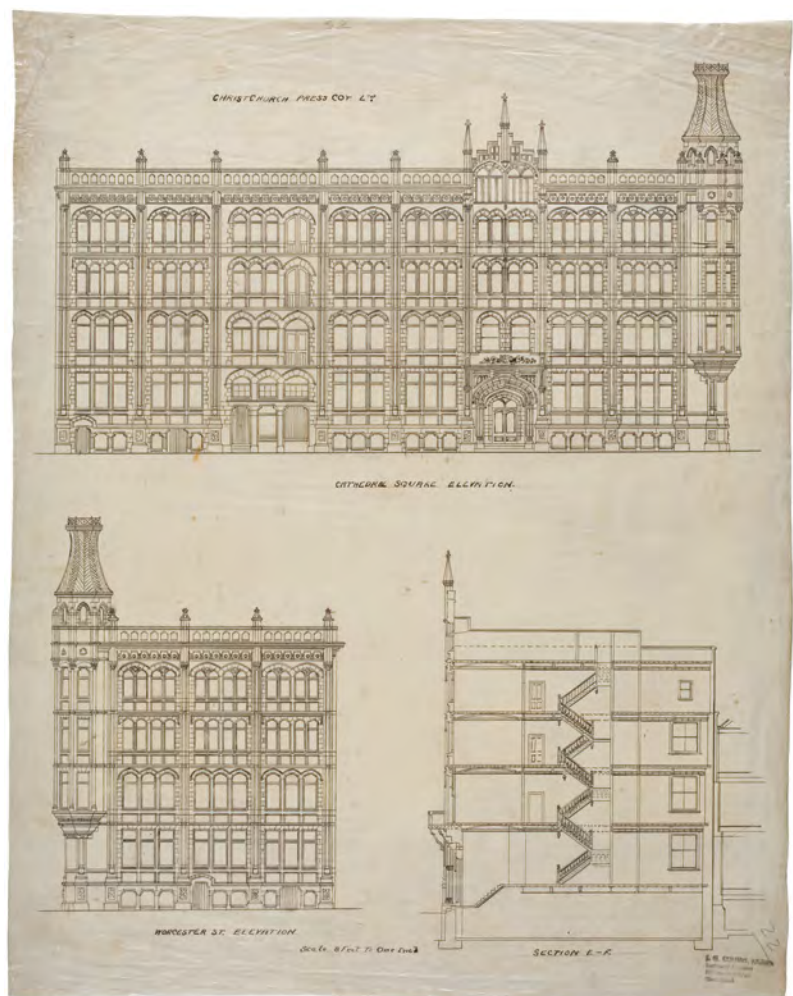


THE PRESS BUILDING

From its foundation by James Edward FitzGerald in 1861 *The Press* was a powerful advocate for the Gothic Revival in Christchurch, so it is hardly surprising that in 1909 the newspaper's new building in the Square continued this tradition. Directly opposite J.C. Maddison's contemporaneous Renaissance palazzo design for the Government Buildings, it demonstrates that in the first decade of the twentieth century historical styles were still seen as valid for large-scale public and commercial buildings. In fact, Gothic remained an acceptable style for newspaper offices at least until 1922 when Howell and Hood's Gothic skyscraper won the Chicago Tribune Tower competition.

J.G. Collins's perspective view betrays little sign that The Press Building was, in reality, a reinforced concrete structure. The façades are made up of repetitive bands of lancet windows, pinnacles punctuate the skyline along the balustrade and the corner oriel tower is supported on a cluster of columns at street level. Collins was to continue Christchurch's tradition of Gothic Revival design well into the twentieth century; his later designs included the Sign of the Takahe and buildings for Canterbury College, now the Arts Centre of Christchurch.

IAN LOCHHEAD



Top: **The Press, perspective of new building** c.1906. John Goddard Collins (New Zealand 1886–1973), Collins & Harman. Pen and wash on paper. University of Canterbury, Macmillan Brown Library, Armonson & Collins Collection MB1418/31564

Bottom: **The Press Building, elevation** c.1906. John Goddard Collins (New Zealand 1886–1973), Collins & Harman. Pen and wash on paper. University of Canterbury, Macmillan Brown Library, Armonson & Collins Collection MB1418/137708

Opposite: **Untitled** 2001. Doc Ross (New Zealand b.1955). Silver gelatin photograph (printed 2011). Collection of the artist



CHANGING CORNERS

For many years the short stretch of Colombo Street leading from the southern side of Cathedral Square through to the 'triangle' where High Street begins at the corner of Hereford Street was known as 'the bottleneck'. Pedestrians, cyclists and trams, then cars and buses, funnelled through the bottleneck moving between High Street or Colombo Street and the Square. Until the 1960s, two buildings defined this choke-point in city life. To the east was the Classical Bank of New Zealand, designed in 1866 by Melbourne architect Leonard Terry. Its construction in a town wedded to Gothic provoked one of the city's earliest architectural controversies. The building was demolished just short of its one hundredth birthday. The United Service Hotel to the west, built in 1884–5 to the design of local architect T.S. Lambert, made it to 1990, just past its centenary.

Well before the earthquakes, every building in Arthur Hipwell's 1923 etching (centre right) and James Fitzgerald's 1935 watercolour (opposite), with the sole exception of the cathedral, had been demolished. The losses included the distinctive tower of the Crystal Palace theatre, one of several movie theatres that made Cathedral Square the centre of Christchurch film-going. Through the middle decades of the twentieth century, as depicted in these artworks, Christchurch was close to being a city of ideal human and harmonious scale.

JOHN WILSON



Top: [Morten's Buildings, Christchurch] c.1886. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011518

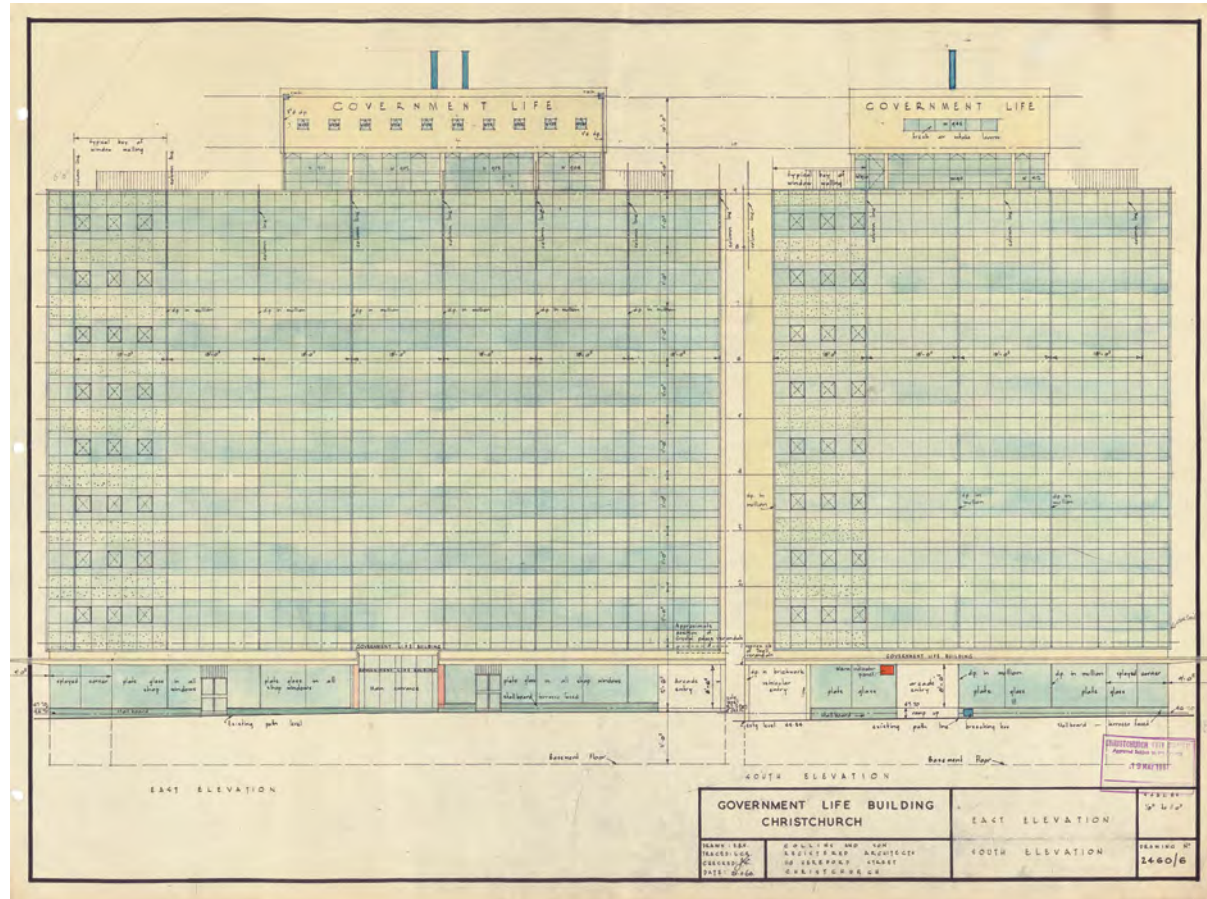
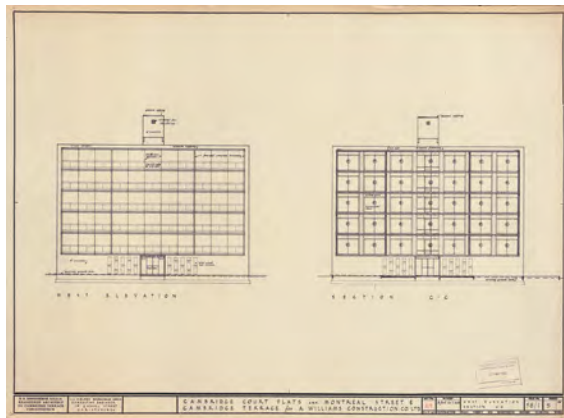
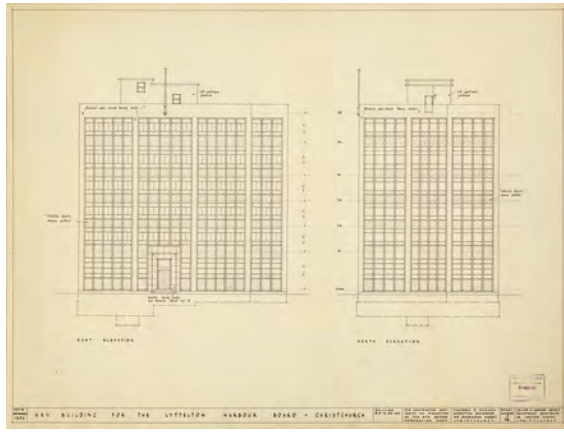
Centre: The Bank of NZ Corner Chch 1923. Arthur Hipwell (New Zealand 1894–1964). Etching. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1995

Bottom: 1457 – Christchurch, Bank of New Zealand, Hereford Street c.1882–84. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011611

Opposite: View of Cathedral Square from Hereford Street 1935. James Fitzgerald (New Zealand 1869–1945). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1997



JAS. FITZGERALD. 1935



MOMENTS OF TRANSITION

In 1960, the cathedral still dominated its Square. Surrounding it were buildings of different ages but complementary styles, none more than five storeys high. In that year, the Square was a beautifully balanced architectural space. The first new building to disrupt the Square's harmony of scale was a building many in Christchurch came to hate – the bulky, nine-storey Government Life Building, the city's first with a glass curtain wall. The building, designed by J.K. Collins and completed in 1964, replaced an earlier Government Life Building designed in 1893 by his grandfather, J.J. Collins. That the workmen completing the upper levels of the building in Brian Brake's photo (centre) are looking down on the cathedral emphasises the new building's impact.

Peter Mardon's 1963 watercolour framed the Government Life Building, then under construction, between two of the city's notable older buildings, the United Service Hotel (demolished in 1990), left, and the Bank of New Zealand (demolished in 1963), right. Mardon's painting captured the city at one of its key moments of transition. A second wave of demolitions twenty years later, depicted in Doris Lusk's 1982 painting *Finale*, completed the transformation of Christchurch from the late Victorian/Edwardian city that survived more or less intact until the 1960s to the modern city that was ravaged by the earthquakes.

JOHN WILSON



From left:
Street Corner, Christchurch 1963. Peter Mardon (New Zealand b.1937). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1963

Funeral in the Cathedral 1983. David Cook (New Zealand b.1959). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1987

Construction work above Christchurch's Cathedral Square c.1963. Brian Brake (New Zealand 1927–1988). Gelatin silver print. Museum of New Zealand Te Papa Tongarewa E.005447/22. Gift of Mr Raymond Wai-Man Lau 2001

Finale 1982. Doris Lusk (New Zealand 1916–1990). Acrylic on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1982

THE MODERN STATEMENT

The moment the modern movement became mainstream in Christchurch was when one of the city's oldest architectural practices decided they would design a modern nine-storey office block for a prominent site in Cathedral Square. Collins & Son's activity on the site dated back to the previous century; the new offices replaced an Italian Renaissance Revival building Collins & Harman designed in 1893. Despite its avowed modernity, the Government Life Building completed in 1964 was something of a compromise. The two primary elevations made use of the quintessentially International Style glass curtain wall – a continuous, glazed façade that separated the wall's function of enclosure from the structural frame behind. However, in the other two elevations, not visible from the Square and exposed to north and western sun, the structural frame was carried to the edge of the building envelope and filled with brick. To the purist, it was simply a new iteration of an old-fashioned stylistic façadism that was at odds with modernist principles.

Such adulteration was unacceptable to the younger generation of architects. By 1960 the young guns of Christchurch architecture were beginning to explore an unequivocal and consistent vocabulary of directly expressed load-bearing white-painted concrete block and exposed concrete beams and floor slabs which gave birth to the Christchurch School of post-war modernism.

DR JESSICA HALLIDAY

Top left: **Lyttelton Harbour Board, East and West elevation** 1956. Hollis & Leonard, active New Zealand 1932–c.1968. Christchurch City Council Archives, CCCPlans Lyttelton-HB-10-0

Bottom left: **Cambridge Court Flats, corner of Montreal Street and Cambridge Terrace. West Elevation including Section CC** 1962. Don E. Donnithorne (New Zealand b.1926). Christchurch City Council Archives, CCCPlans Cambridge-Court-27-0

Top right: **Government Life Building, East and South Elevation** 1960. Collins & Son, active New Zealand c.1870–1993. Christchurch City Council Archives, CCCPlans Government-Life-11-1



SHIFTING REFLECTIONS

Time has been compressed in the visual record that we now own. Many events – and not just recent ones – have turned artist and photographer into historian. Not all would have necessarily sought this; however, the archival impulse attached to acts of documentation and depiction has regularly been knowing and intentional. A.C. Barker, an at times perceptibly melancholic observer of the world and its passing show, reveals a motivation not so far from that seen nearly 120 years later in the works of William Dunning and David Cook.

The work of all three attests to the determined artist's eye; each set on observing and conveying a moment that others may not have readily seen. The images also express something about a disjointed, shifting sense of present and past: the work is their meeting point. Barker's *How the world wags in 1866* (opposite) also offers a further unexpected echo of our present dislocation. Who would recognise this corner of Cathedral Square, posters and playbills fencing an empty lot, as the site upon which the Regent Theatre building – poignantly mirrored in Dunning's painting – once stood?

KEN HALL



Top: *Newspaper Seller, Hereford Street* 1983. David Cook (New Zealand b.1959). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1987

Bottom: *Reflection* 1979. William Dunning (New Zealand b.1959). Egg tempera on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the artist 2011

Opposite: *'How the world wags in 1866'. Posters on the south-east corner of Cathedral Square, 10 January 1866* 1866. Dr Alfred Charles Barker (England/ New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

THE IMPRINT OF MEMORY

Buildings are not just about bricks and mortar. Buildings are about collective memories; the intangible; the sense of place; family, friends and community and the feeling of belonging that this invokes. They are the tangible objects that speak of a community's culture, its history, its aspirations, its desires, its future and its changes.

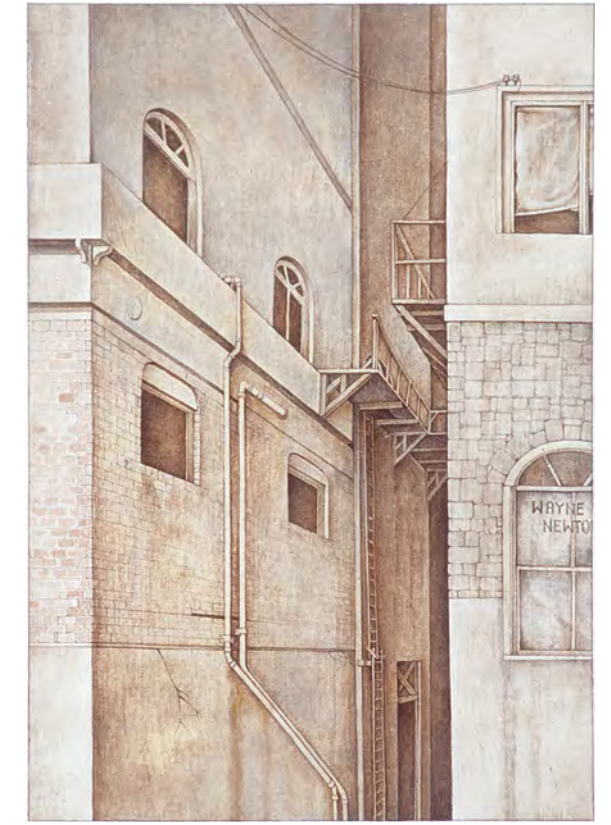
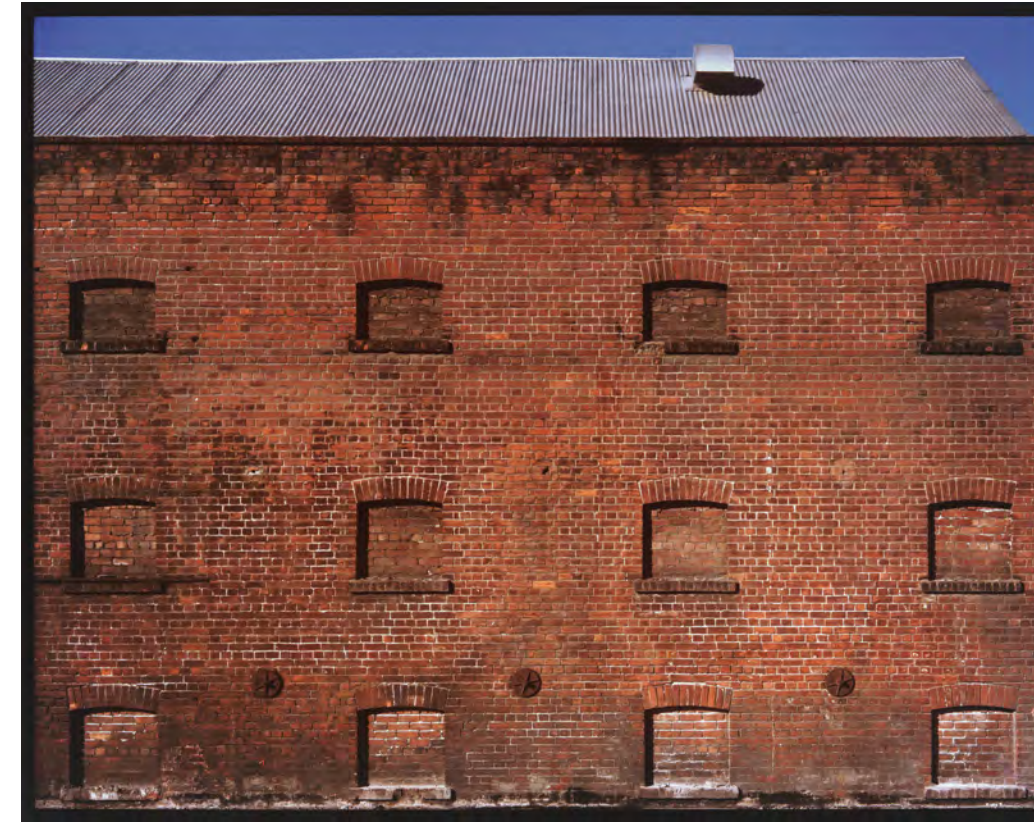
Drawings, paintings and photographs often provide us with a different view to that which we see on the ground. They are also a personal view of the unnoticed, modest and yet evocative detail, such as in Bill Sutton's *Private Lodgings* (below right). Sutton has concentrated on the abstract patterns made by the shapes of the building's features and the effects of the street lighting. Sutton's influence can be seen in Murray Hedwig's photograph *Façade with windows* (opposite top left), which concentrates on the geometric regulatory of form.

Ivy Fife (right) captures a 1960s piece of social history, a moment in time, and a record of an area by focusing in colour on a small brick Georgian building by architect Cecil Wood, as though it has just caught her eye – an unintentionally prophetic view, as this is now a rare survivor in the area.

JENNY MAY

Top: *Towards Worcester Street from St Elmo Courts* c.1960. Ivy Fife (New Zealand 1905–1976). Ink and gouache on paper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2012

Bottom: *Private Lodgings* 1954. William Alexander Sutton (New Zealand 1917–2000). Oil on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu



Top left: *Façade with windows* 1977. Murray Hedwig (New Zealand b.1949). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu

Top right: *Monument to a Gough Empire* 1977. Sam Mahon (New Zealand b.1954). Oil on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, donated from the Canterbury Public Library Collection 2001

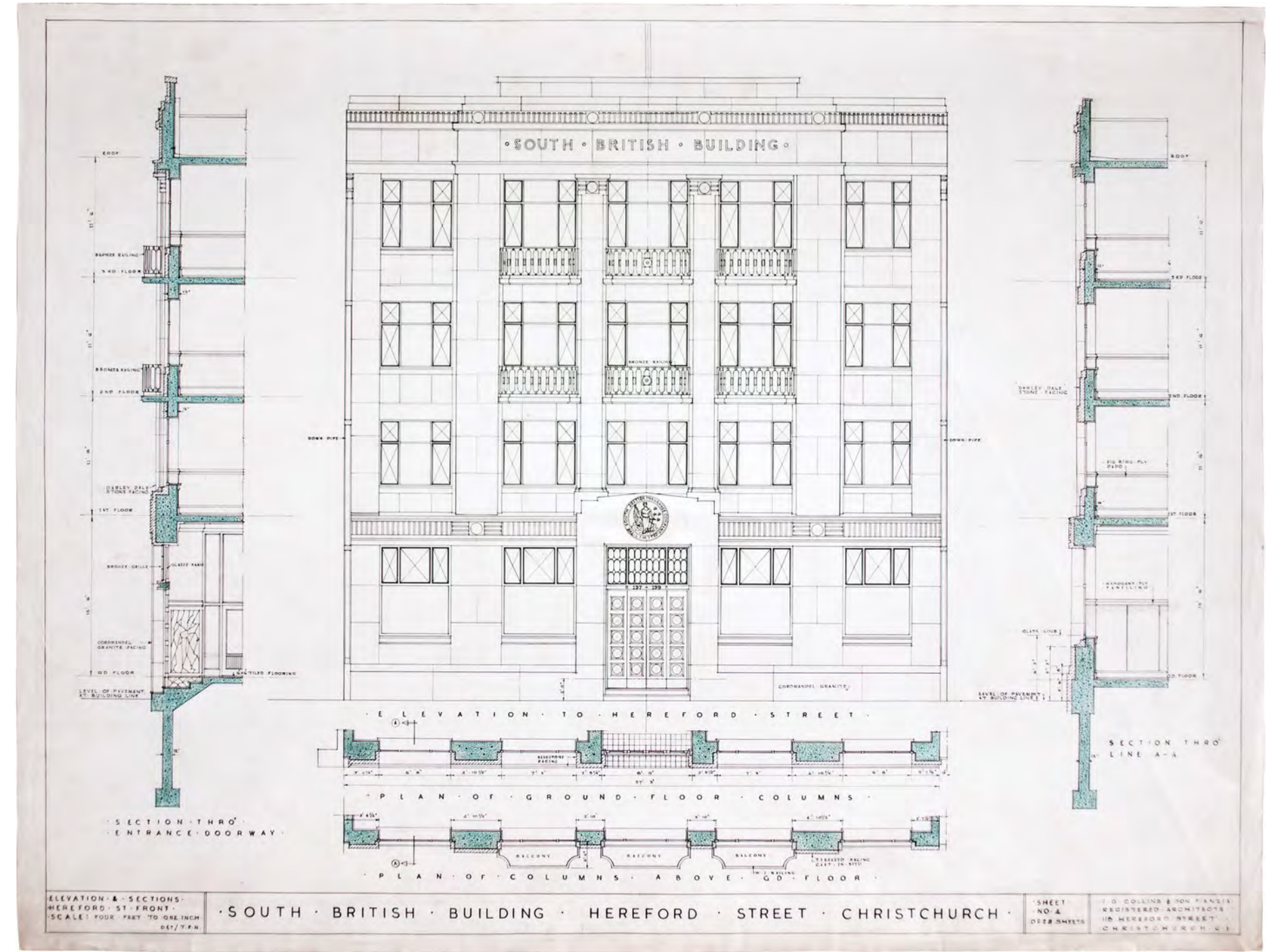
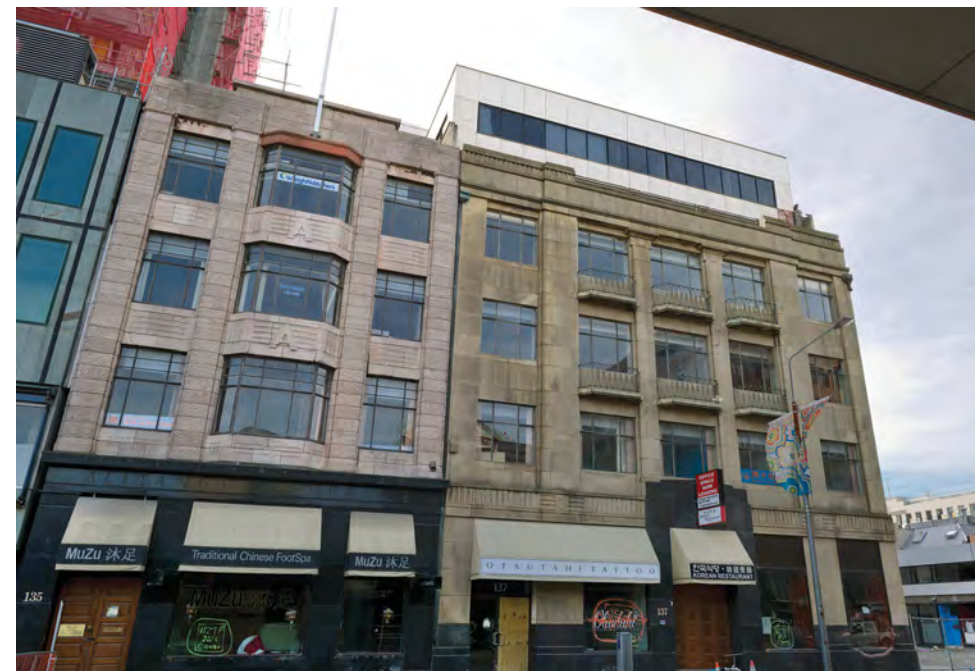
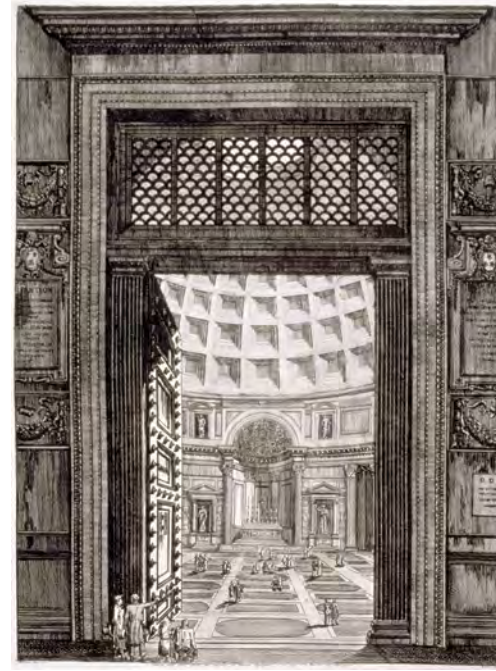
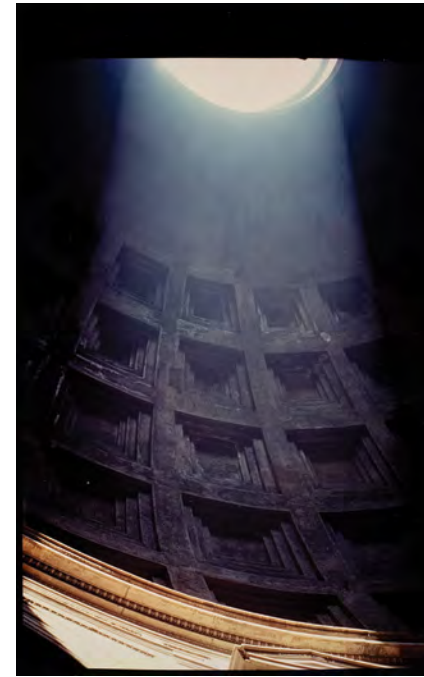
Bottom: *Door to Nowhere, Lichfield Street, behind the Majestic Centre, July 2011* 2011. Murray Hedwig (New Zealand b.1949). Digital photographic print. Collection of the artist

137 HEREFORD STREET: STRIPPED CLASSICISM

Architecture can be valued for its rich associations across time and space. A large door surmounted by an ornamental grill sparks the recollection of a distant Classical masterpiece with a monumental bronze precedent. The Classical allusions and broader associations of Collins & Son's building for the South British Insurance Company, however, extend beyond its entrance.

The pared-back, geometric motifs of the main elevation may be subtle Style Moderne-influenced adaptations of traditional ornamentation, but the primary elements find their origins in the Classical language of architecture: columns with capitals supporting an entablature and an additional frieze between ground and first floors. Designed in 1942 to be in keeping with an earlier adjacent building by the same practice, by the time it was completed in 1954 its understated grace was severely out-of-date. Nonetheless, it sustained the firm's long-standing approach of designing buildings with consideration for their context. They had an association with this stretch of Hereford Street that dated back to W.B. Armson's long string of Venetian Gothic buildings of the 1870s and early 1880s. While the styles and architectural concerns shifted over time, the architects drew on a practice that thoughtfully considered the ways in which architecture was symbolic of commercial prosperity and reflected cultural traditions and aspirations.

DR JESSICA HALLIDAY



Top left: **The Pantheon** 180. Neil Dawson (New Zealand b.1948). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Lawrence Baigent / Robert Erwin bequest 2003

Top right: **Veduta della gran Porta del Pantheon di Marco Agrippa** 1822. Luigi Rossini (Italy 1790–1857). Engraving. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1998

Bottom: **135, 137 Hereford Street**. Photograph 2012: John Collie (New Zealand b. 1964)

Opposite: **South British Insurance Building, 137 Hereford Street, Christchurch** 1942. J.G. Collins & Sons, active Christchurch c.1870–1993. Pen and wash on paper. University of Canterbury, Macmillan Brown Library, Armson & Collins Collection MB1418/137755

COMMERCIAL CONFIDENCE

The area of land surveyed by Captain Joseph Thomas and his assistant Edward Jollie for the city of Christchurch remains in the same plan form today – a grid pattern of streets around a central square with Victoria Street and High Street cut on the diagonal, creating to the south-east of Cathedral Square a long vista with a series of landmark corners.

It was this street pattern that shaped the early urban development within the city and equally shaped these significant architectural responses on the High Street intersections: Fisher's, Strange's, the former ANZ (seen in R.P. Moore's photograph, right) and A.J. White's buildings (seen in J.M. Marks's, and Archibald Nicoll's images, bottom left and centre). These all created a sense of scale and architectural confidence within this area of the city's late nineteenth and early twentieth century commercial hub.

In 1897 a clock tower was erected on the intersection of High, Manchester and Lichfield streets to mark Queen Victoria's Jubilee. By the 1920s this had become something of a traffic hazard, and in 1930 it was relocated to Victoria Street where it still stands.

Doc Ross's evocative image (opposite right) of the former Strange's building that housed the Java Café emphasises the commanding urban presence these corner buildings had. As a result of the earthquake all have been demolished, leaving these significant urban spaces open to future debate.

JENNY MAY

Above: **Intersection of High, Manchester and Lichfield Streets, Christchurch, 8 May 1923** 1923. Robert Percy Moore (New Zealand/Australia 1881–1948). Silver gelatin photographic print (contact print from the Cirkut camera negative). National Library of New Zealand, Alexander Turnbull Library Pan-0458-F

Left to right:
Tuam Street, Christchurch c.1900. J.M. Marks (New Zealand active 1900s). Photograph. National Library of New Zealand, Alexander Turnbull Library 1/1-000465-G

Industrial Area (Tuam Street, Christchurch) c.1930. Archibald Nicoll (New Zealand 1886–1953). Oil on canvas board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2004

Java c.1999. Doc Ross (New Zealand b.1955). Silver gelatin photograph. Collection of the artist



LOST CHURCHES: THE SUNDAY BUILDINGS

In the late nineteenth and early twentieth centuries each public and semi-public building in Christchurch had an identity more sharply defined than today, associated with a particular time in the week. Churches were the Sunday buildings, and the only ones permitted to open on that day. They grew in ever greater numbers throughout the inner city and boroughs from the 1860s to the 1920s, swelled by the demand from both conformist and nonconformist church goers.

Most had huge attendances at services, frequently in excess of 200 people, held on Sunday mornings and evenings, and often in the afternoons as well. Such was the demand that in some instances churches were already too small soon after completion. In 1878 when the Sydenham Wesleyan church (later Sydenham Heritage Church) opened its doors it was unable to accommodate the congregation, and within a year a large gallery had to be added to overcome the problem.

NEIL ROBERTS



Top: 2923 – Wesleyan Church, Christchurch 1884. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011538

Centre: 2915 – Baptist Church, Christchurch 1884. Burton Brothers, active Dunedin 1867–98. Albumen photograph. Barry Hancox Collection

Bottom: Sydenham Church (category II heritage number 313), Colombo Street, Sydenham, Christchurch 2010. Doc Ross (New Zealand b.1955). Pigment ink photograph. Collection of the artist

Opposite: Holy Trinity Church, Avonside 1873. Benjamin Woolfield Mountfort (England/New Zealand 1825–1998). Watercolour. On loan to Christchurch Art Gallery Te Puna o Waiwhetu, collection of The Church of the Most Holy Trinity, Anglican Parish of Avonside



TREASURES IN STAINED GLASS

The art of stained glass reached its zenith with the great medieval cathedrals of Europe, and experienced a rebirth during the nineteenth-century Gothic Revival in British architecture, where leading figures such as A.W.N. Pugin sought to re-establish the ‘true principles’ of glass painting. Significantly for New Zealand, the Gothic Revival coincided with the British settlement of this country, providing Canterbury with many superb examples of stained glass by the leading Victorian studios.

The 1865 window from Holy Trinity Church in Lyttelton (opposite right) carries the mosaic-like quality of medieval glass, and was almost certainly designed by the influential revivalist architect William Butterfield (the church was destroyed by earthquakes but the window survives). The exquisitely coloured *Faith, Hope, Charity and Patience* window from St Peter’s Anglican Church in Upper Riccarton (opposite left), is attributed to the London stained glass studio Clayton & Bell, makers of some of the earliest windows for Christ Church Cathedral. Another St Peter’s window, by Joseph Bell & Son (right), is *Christ blessing a child*, a memorial to Harry Sedgwick Beard who died in 1863 at eleven months.

Canterbury’s wealth of stained glass also includes many top examples from the Arts and Crafts movement, as well as mid-century treasures such as the jewel-like *Christ and the Children* (opposite bottom left) by Whitefriars in Middlesex, removed from St Mary’s Church, Merivale prior to demolition.

Despite the earthquakes, most of Canterbury’s stained glass heritage has been saved; where damage has occurred it can be repaired.

STEPHEN ESTALL

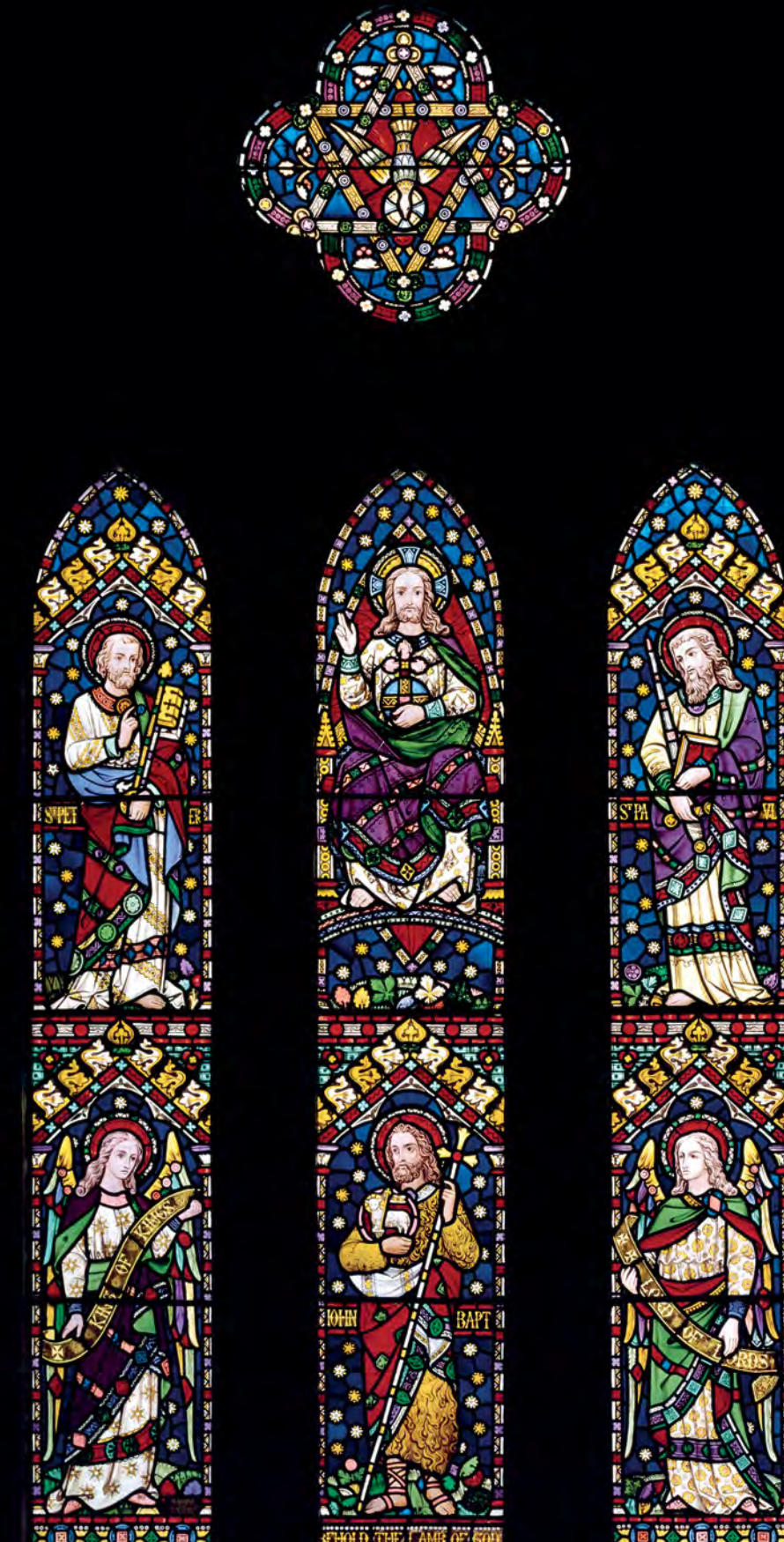
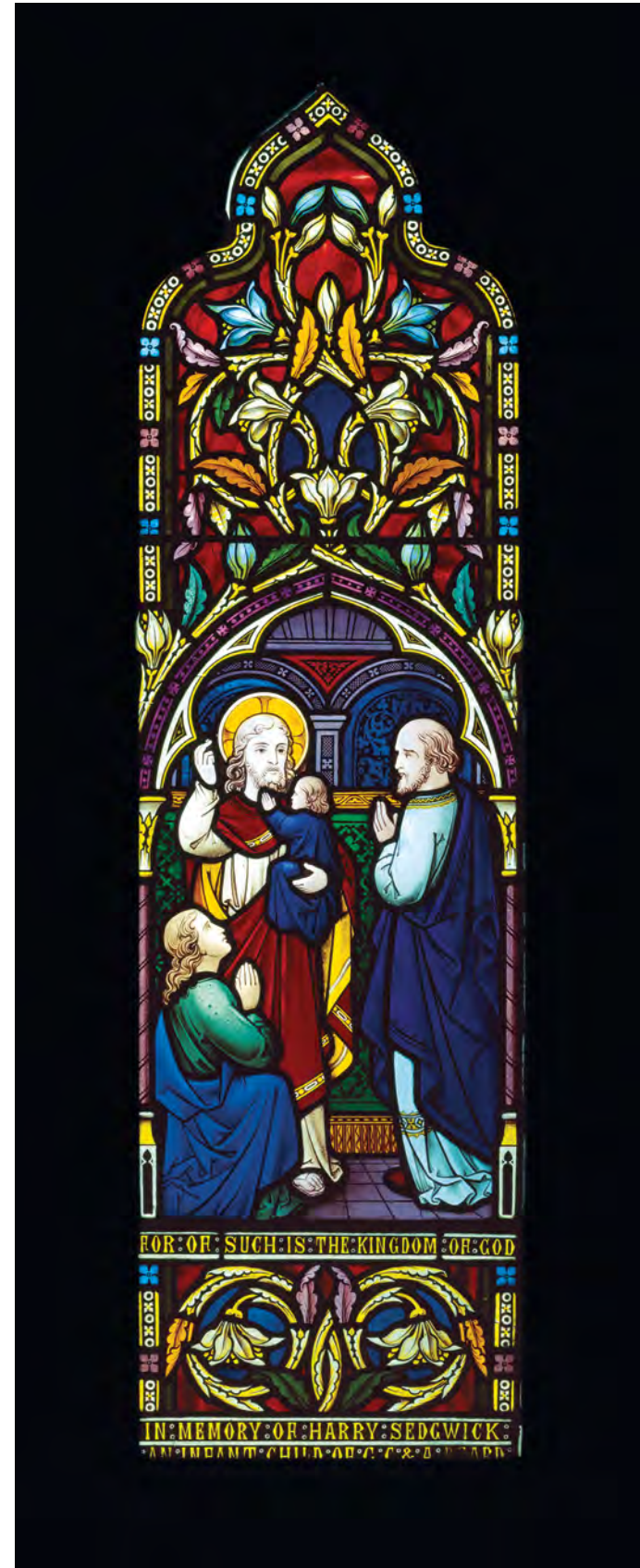
From left to right:
Christ blessing a child c.1865. Joseph Bell (England 1810–1895), Joseph Bell & Son, Bristol. Stained glass window, St Peter’s Anglican Church, Church Corner, Upper Riccarton

Faith, Hope, Charity and Patience c.1876. John Richard Clayton (England 1827–1913); Alfred Bell (England 1832–1895), Clayton & Bell, London. Stained glass window, St Peter’s Anglican Church, Church Corner, Upper Riccarton

Christ and the Children 1949. E. Liddall Armitage (England 1887–1967). James Powell & Sons / Whitefriars Glass England. Stained glass window. The Anglican Church of St Mary, Church Lane, Merivale, Christchurch

The Risen Christ seated in majesty with St Peter and St Paul the Apostles and St John the Baptist c.1865. William Butterfield (England 1814–1900), Alexander Gibbs & Co., active London 1858–1915. Stained glass window, Anglican Church of the Most Holy Trinity, Lyttelton

Photographs 1996: Stephen Estall (New Zealand b.1945). Collection of Stephen Estall



CATHEDRAL OF THE BLESSED SACRAMENT

Canterbury's first Roman Catholic church was built on land provided in 1864 by the Provincial Government on Barbadoes Street on the south-east margin of the city. The site demonstrated the marginalisation of non-Anglican denominations in early Christchurch, but the construction of the Cathedral of the Blessed Sacrament between 1900 and 1905, to designs by Francis Petre, powerfully asserted the Roman Catholic presence in the city. Petre's French-inspired, Neoclassical design also proudly asserted denominational difference. The building's construction on such a grand scale and in record time also put pressure on the city's Anglicans to complete Christ Church Cathedral, its consecration taking place only four months before that of its Roman Catholic counterpart.

Petre's training as an engineer rather than as an architect is reflected in some of the unresolved features of his design, but the Basilica's luminous interior with its impressive colonnade and polychromed zinc ceiling domes created an undeniably impressive space. Unlike Christ Church Cathedral, which has been surrounded by the tall buildings of the central city, the Cathedral of the Blessed Sacrament still dominated its sector of the city. As a consequence, the deconstruction of its dome has created an even greater void on the city's skyline than the loss of Christ Church Cathedral's spire

IAN LOCHHEAD



Above: **The Roman Catholic Cathedral, Christchurch** c.1917. Unknown photographer. *Christchurch, New Zealand: a pictorial souvenir of the Dominion's garden city*, Lyttelton Times Co. Ltd, Christchurch

Right: **Support Structure, Cathedral of the Blessed Sacrament, Christchurch** 2011. Tim J. Veling (New Zealand b.1980). Chromira digital C-type print on Fuji Crystal Archive paper. Collection of the artist





Opposite top left: **The Gate of Kirkham Priory, Yorkshire** 1807. James Sargant Storer (England 1797-1837); after John Whichelo (England 1784-1865). Engraving. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Sir Joseph Kinsey bequest



Opposite bottom left: **Elgin Cathedral, Nave** c.1875-78. James Valentine (Scotland 1815-1879), James Valentine & Sons, active Dundee, Scotland 1852-1950s. Albumen photograph. Private collection, Christchurch



Opposite right: **Jedburgh Abbey, looking across the nave, 979 J.V.** c.1875-8. James Valentine (Scotland 1815-1879), James Valentine & Sons, active Dundee, Scotland 1852-1950s. Albumen photograph. Private collection, Christchurch



Left: **The Colosseum, Rome** undated. Unknown artist. Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased with assistance from the Ballantyne Bequest 1971



Bottom left: **Columns and Window, Catholic Cathedral, June 2011** 2011. Murray Hedwig (New Zealand b.1949). Digital photographic print. Collection of the artist



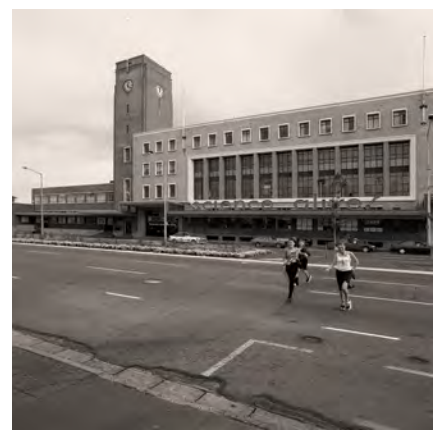
Bottom right: **Ruins of Temple of Apollo Sossianus, Rome, 20 Jan 1974** 1974. William Alexander Sutton (New Zealand 1917-2000). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gift of the artist 1989

‘In a country so new that it is completely devoid of any historical associations in the past ... as I have found myself in places never before trodden by man’s foot, I have wondered what the general effect will be on the rising generation here ... It seems to me that the rising generation will miss much. The Historic imagination, in their case, will have next to nothing to feed on. Life will be intensely practical, in the healthiest conditions of climate, but prosaic ... there must be, I fancy, much wanting.’

ARCHDEACON HENRY WILLIAM HARPER, 1868

‘It is a great drawback on our colonial life that the land in which we [the settlers] live has for us no history, no appeals from the past in names, customs, or monuments; no struggles, disappointments, or triumphs; no mute but eloquent witnesses confront us to bear testimony to the stirring deeds of other times ... We lack those ties to the past, without which we shall be too apt to concentrate too much of our thoughts and aspirations on the mere immediate present; and thus narrowing our field, we shall miss the broad outlook over the past, which like a grand picture serves to refresh us for endurance.’

BENJAMIN WOOLFELD MOUNTFORT, 1885



CHRISTCHURCH'S RAILWAY STATIONS

Locomotive No.1, also known as *Pilgrim*, left Ferrymead wharf on 1 December 1863 for a return journey to Christchurch, the launch of New Zealand's first public railway. Officials and passengers onboard were thrilled to be travelling at a top speed of 64kph, faster than anyone in the country had until that time. At Moorhouse Avenue – the end of the line – simple wooden sheds providing storage and modest rain cover soon required upgrading, particularly with the 1867 opening of the Lyttelton Rail Tunnel, and as tracks gradually extended to nearby towns.

In 1876–7 Canterbury Provincial Railway's chief engineer James Godfrey Warner designed a new station for Christchurch (above left and right). The impressive brick building was described at the time as 'modern and Venetian Gothic', making strong use of the Gothic arch for the windows and entrance way. Not many decades passed before it, too, was found to be inadequate, and in 1938 the Department of Railways published a new proposed station designed by Wellington architect William Gray Young, who had already achieved outstanding success with his design of Wellington Railway Station. Young's design for Christchurch was modelled on Dutch Modernist architecture, particularly the work of W.M. Dudok, massing brickwork forms into dramatic asymmetrical blocks including a tower – an astounding proposal for 1930s Christchurch. Construction was delayed by the Second World War and its financial aftermath, and the station finally opened in 1960, by which time the heyday of the railway had already passed.

STEPHEN ESTALL

Left: **Queen's Visit** 1954. Ivy Fife (New Zealand 1905–1976). Oil on board. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch Art Gallery Trust Collection

Top right: **Christchurch Railway Station** undated. Edmund Richard Wheeler (England/New Zealand 1842–1933), E. Wheeler & Son. Albumen photograph. Barry Hancox Collection

Bottom centre: **Moorhouse Ave** c.1999. Doc Ross (New Zealand b.1955). Silver gelatin photograph. Collection of the artist

Bottom right: **Moorhouse Ave** 2010. Doc Ross (New Zealand b.1955). Pigment ink photograph

ELEVATING SPIRES

The colony had among its first settlers a number of able architects. However, it was Benjamin Mountfort who was to set the stylistic tone of Christchurch firmly in the Victorian Gothic Revival idiom. The aspirations held by the early colonists for the development of the city were well expressed in Mountfort's early designs, such as Canterbury Museum, the Provincial Council Buildings and his proposed Supreme Court design of 1867 (top left).

Variants of Victorian Gothic with towers, spires, deep gables and wonderful decorative masonry elements were used in the designs of the early commercial, religious, government, institutional and educational buildings. Cranmer Square was flanked at each end by Gothic inspired educational buildings – the Normal School (1874, designed by Samuel Farr) and Christchurch Girls' High School (1878, designed by W.B. Armson). The Girls' High School (later The Cranmer Centre) was an early earthquake casualty in 2011.

The Christchurch Normal School was the first such school in New Zealand. (A 'normal' school was an environment where teacher trainees could observe experienced teachers in a classroom situation.) In the 1980s the complex was converted to high-quality apartments.

JENNY MAY



Left: **Proposed Supreme Court, Christchurch** 1867. Benjamin Woolfield Mountfort (England/New Zealand 1825–1898). Watercolour. Collection of Canterbury Museum 1925.160.1

Bottom left: **2933 – Girls' High School, Christchurch** 1884. Burton Brothers, active Dunedin 1867–98. Photograph from silver gelatin dry plate negative. Museum of New Zealand Te Papa Tongarewa C.011536

Right: **1446 – Normal School, Christchurch** c.1882–4. Burton Brothers, active Dunedin 1867–98. Albumen photograph. Barry Hancox Collection

THE MUNICIPAL CHAMBERS / OUR CITY O-TAUTAHI

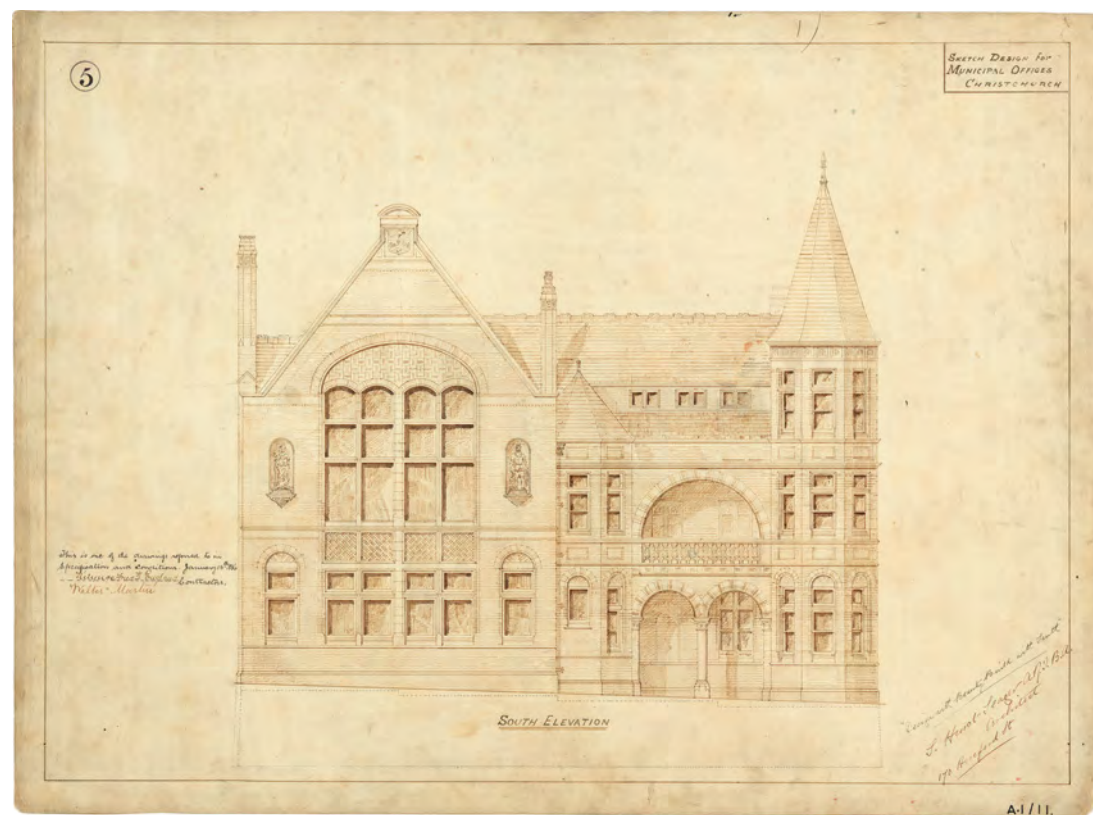
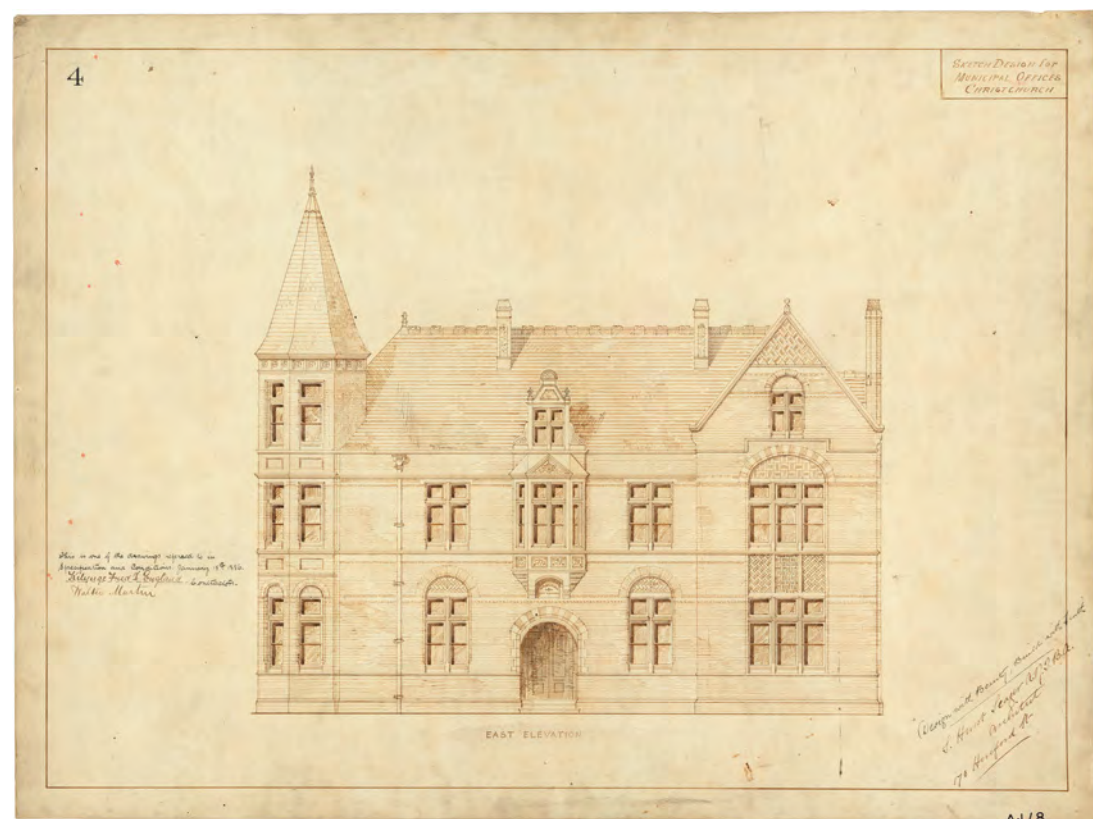
The former Municipal Chambers, the city council's only purpose-built home, was the result of a competition won by architect Samuel Hurst Seager in 1885. Seager had only recently returned from studying in England and touring Europe, where he had become familiar with the latest trends in architecture; he submitted his work under the motto 'Design with Beauty: Build with Truth'.

Seager's Queen Anne style design was highly criticised for being asymmetrical and not in keeping with the prevailing aesthetic of the more conventional Gothic and Classical styles of the developing city. Despite this criticism, and after a review of its structural suitability, the work progressed and it opened in 1887.

British sculptor George Frampton designed the two terracotta allegorical figures of Industry and Concord (below) for the principal façade. According to the *Lyttelton Times* of the day, these figures were not of the 'classical type so much in vogue until recently, but are attired in modern costumes of rustic fashion, such as may be worn by gleaners in the harvest field'.

The building was severely affected by the 2011 seismic events. It has been secured while engineering solutions are considered and features, including the terracotta figures, carefully removed and stored.

JENNY MAY

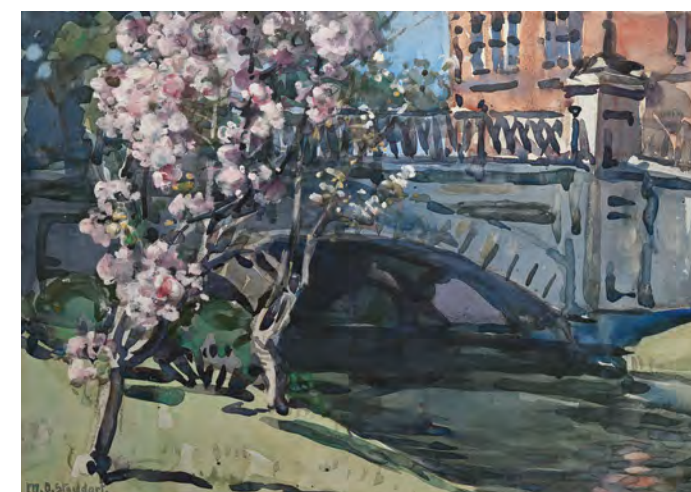
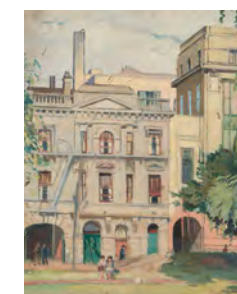


RIVERSIDE PRECINCT: A CONTROVERSIAL PRESERVATION

The Clarendon building has long been the focus of celebration and controversy for Christchurch residents. A hotel was first established on this site in 1859, becoming known as the Clarendon in 1866 after the then British foreign secretary, the Earl of Clarendon. The original timber building was modified and extended a number of times, until it was replaced by a new three-storey masonry building in 1903 (below, top left). Designed by Christchurch architect J.C. Maddison in the Renaissance Revival style, the Clarendon continued its reputation as the finest hotel in Christchurch, hosting royalty and famous international figures, including the Beatles during their 1964 tour of New Zealand.

The Clarendon later became the first example of façadism in Christchurch. A proposal in the 1980s to demolish the hotel to make way for a high-rise office block was met with strong opposition from Christchurch residents who valued the hotel's architectural and social significance. The developer agreed to retain the original Worcester Street façade and two-thirds of the Oxford Terrace façade with a new seventeen-storey tower behind. While many were pleased that some of the character of the historic streetscape was preserved, others were more cynical about the juxtaposition of old and new forms. This was memorably articulated by Christchurch artist Bill Sutton, who remarked that the final structure looked 'like a boy with his trousers down around his ankles'.

DR CHRISTINE WHYBREW



Opposite left: **Industry and Concord** c.1882. **George James Frampton** (England 1860–1928). Terracotta. Photographs: Emily Fryer

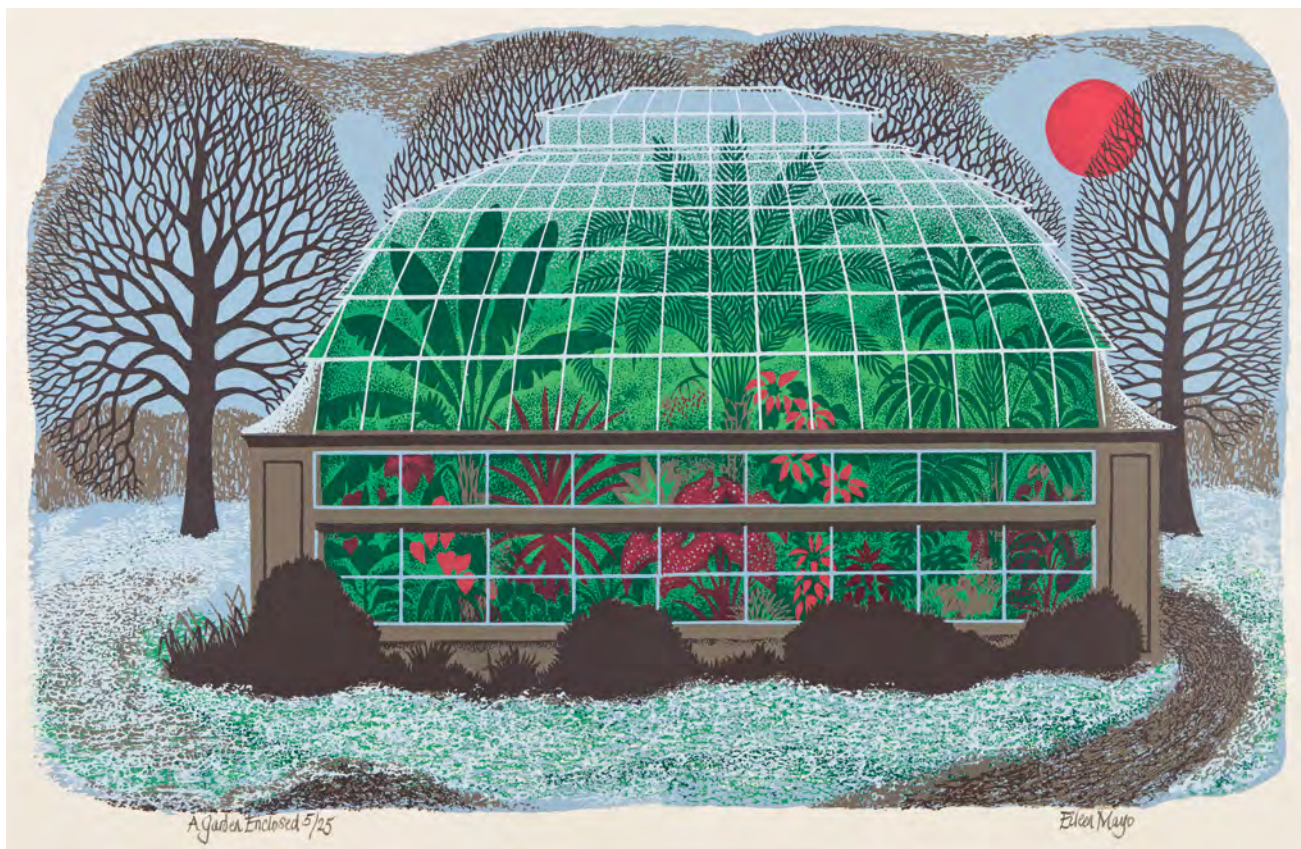
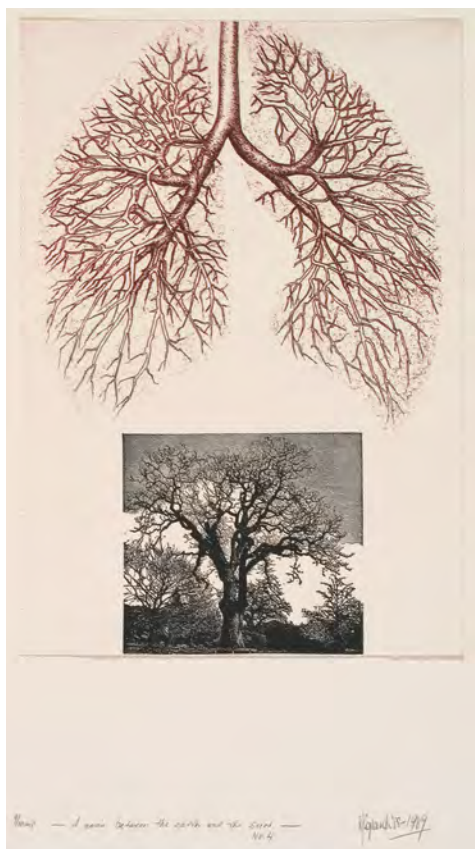
Opposite right: **Architectural plans for the Municipal Chambers, south elevation and east elevation** 1886. Samuel Hurst Seager (England/New Zealand 1855–1933). Pen and wash on paper. Christchurch City Council Archives, Architectural Plans

Below, clockwise from left: **The Clarendon Hotel, Christchurch** 1903. Unknown photographer. From *The Weekly Press*, 27 May 1903, p.57. Christchurch City Libraries Heritage Images Collection CCL PhotoCD 7, IMG0055

Clarendon Hotel, Oxford Terrace c.1940. Cecil Kelly (New Zealand 1870–1954). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1999

Support Structure, Former Municipal Chambers, Christchurch 2011. Tim J. Veling (New Zealand b.1980). Chromira digital C-type print on Fuji Crystal Archive paper. Collection of the artist

Blossom, Worcester St Bridge undated. Margaret Stoddart (New Zealand 1865–1934). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1969



TREES ARE LUNGS

‘We have a chance now of making a healthy and pleasant town of Christchurch; and we ought not to commit in a new country the old-world mistake of leaving no lungs for a town which will soon become populous. ... We are living in a climate more like that of France than that of England; – the French are wiser than we are in providing glimpses of vegetation in the centre of towns as an antidote against the effects of a hot summer sun upon weary and feverish populations. Let us look a little to the future.’

LYTTELTON TIMES, JANUARY 1858



TOWARDS THE MUSEUM

Olivia Spencer Bower’s watercolour (right) documents a cityscape that has now been irrevocably changed. Painted from the roof of the former Government Life Building in Cathedral Square, it also evokes A.C. Barker’s photographs of the unformed city taken from the roof of the Provincial Council Buildings in the early 1860s. In a flat city, high vantage points have always been particularly prized. The Canterbury Museum, designed by Mountfort in 1869, was the first of the city’s cultural institutions to have a permanent home. The completion of the Rolleston Avenue façade and entrance porch in 1877 added another strategically located Gothic Revival public building to an emerging urban conversation. The flèche, on the axis of Worcester Street, reinforced the connection with Christ Church Cathedral, and the simplified rose window above the museum’s entrance echoed the greater rose window on the cathedral’s west front.

With the construction of the first Canterbury College buildings adjacent to the museum between 1877 and 1881, and the ongoing development of Christ’s College to the west, the city’s most important Gothic Revival precinct was in place. According to British journal *The Builder* in 1906, it was this ‘group of buildings which ... give a special cachet to Christchurch.’ Over a century later, it is hard to disagree.

IAN LOCHHEAD



Opposite, clockwise from left:

A union between the earth and the sun No. 4 1989. Denise Copland (New Zealand b.1952). Etching, photoengraving. Collection of Christchurch Art Gallery Te Puna o Waiwhetu

A garden enclosed 1980. Eileen Mayo (England/Australia/New Zealand 1906–1994). Screenprint. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2005. Reproduced courtesy of Dr Jillian Cassidy

Across the Plains c.1930–1. Viola Macmillan Brown Notariello (New Zealand/England 1897–1981). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, gifted to the Gallery by Antonietta Baldacchino and Felicity Brichieri-Colombi, 2007

Winter, Hagley Park 1932. Alfred H. Cook (New Zealand 1905–1976). Etching. Christchurch Art Gallery Trust Collection

This page, clockwise from top:

Towards the Museum c.1970. Olivia Spencer Bower (New Zealand 1905–1982). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1972. Reproduced courtesy of the trustees of the Olivia Spencer Bower Foundation

Statue of William Rolleston c.1925. Steffano Webb (New Zealand c.1880–1967). Photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu

Entrance to Canterbury Museum 1926. Robert E. Wells (New Zealand 1905–2006). Gelatin silver print. National Library of New Zealand, Alexander Turnbull Library PAColl-0001-2-1-110

Canterbury Museum 1930s. Roland Searle (New Zealand 1904–1984). Silver gelatin photograph. Museum of New Zealand Te Papa Tongarewa, purchased 1999 with New Zealand Lottery Grants Board funds O.020596

CANTERBURY COLLEGE / THE ARTS CENTRE OF CHRISTCHURCH

On 8 June 1853 the Canterbury Association's agent, Henry Sewell, stood at the west end of Worcester Street and 'sketched out in imagination, a handsome central street, running through the City, terminated at one end by the College and its gardens – the Cathedral in the central Square'.

With the consecration of the Christ Church Cathedral and completion of the College Hall in 1881, Sewell's vision had become a reality. As the buildings of Canterbury College evolved over the next 46 years their Gothic Revival character, which Mountfort established with the Clock Tower Block and College Hall, was adhered to with remarkable consistency, creating a unique collection of buildings organised around internal quadrangles. The Cloisters, completed in 1917, gave added unity to the north and south quadrangles, spaces in which time seems to have stood still and where the intrusions of the modern city are excluded.

Until the 1950s all the architects who added to the site subordinated their ambitions for stylistic innovation to the greater benefits of a visually unified architectural ensemble through consistent use of materials and a shared design language. Since the departure of the University of Canterbury to its Ilam campus and the establishment of the Arts Centre of Christchurch the site has become the city's most loved, and fiercely defended, heritage precinct.

IAN LOCHHEAD



Top: **Boys' High School, Christchurch** undated. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph. Barry Hancox Collection

Centre: **1409 – Canterbury College, Christchurch** c.1882–4. Burton Brothers, active Dunedin 1867–98. Albumen photograph. Barry Hancox Collection

Bottom left: **Canterbury College** undated. William Stratford Percy (Australia 1872–1946). Etching. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2002

Bottom right: **Arts Centre** c.1999. Doc Ross (New Zealand b.1955). Silver gelatin photograph. Collection of the artist

Opposite: **The Cloisters, Canterbury College, Christchurch** c.1933. George Chance (New Zealand 1885–1963). Gelatin silver print. Museum of New Zealand Te Papa Tongarewa, purchased 1991 O.031178

THE ARTS CENTRE OF CHRISTCHURCH: TREASURES THAT REMAIN

The Great Hall, or College Hall, is a landmark building within the Arts Centre of Christchurch and an imposing feature in the surrounding Gothic Revival streetscape. Probably Benjamin Mountfort's best interpretation of collegiate Gothic architecture, the hall was completed in 1882, and was intended as the heart of Canterbury College to accommodate large and important gatherings, including examinations and the conferring of degrees. As part of the Arts Centre of Christchurch, the Great Hall continued its role as a hub for the city, as a venue for music and performing arts events and social gatherings.

Unfortunately it sustained major damage in the recent Canterbury earthquakes. The turret at the southern end of the building shifted significantly in the earthquake of 4 September 2010, and the movement of the turret and tower compromised the southern wall of the hall. To prevent further damage the turret was temporarily removed in December 2010. This precaution saved the building from major damage in subsequent aftershocks, but the Great Hall still suffered in the earthquake of 22 February 2011.

The restoration and repair programme is underway and will include removal of the roofing slates to allow the addition of plywood, concrete and steel strengthening. While restoration is slow, painstaking and costly, the building will eventually be returned to its role as the heart of the Cultural Precinct.

DR CHRISTINE WHYBREW

Below left: **Christchurch, College and Museum** 1880s. Edmund Richard Wheeler (England/New Zealand 1842–1933). Albumen photograph. Barry Hancox Collection

Below right: **Adaptation, Rolleston Avenue, Christchurch** 2012. Tim J. Velling (New Zealand b.1980). Archival pigment print on Hahnemuhle photo rag. Collection of the artist

Opposite: **The Great Hall, Canterbury University, Christchurch** undated. Unknown photographer. Photograph. New Zealand Railways Photographs, National Library of New Zealand, Alexander Turnbull Library 1/1-024975-G



THE WINDING ŌTĀKARO / AVON RIVER

The site selection for Christchurch anticipated the beauty of the meandering Avon. Drains were cut to channel water into the river, which was deepened, widened and straightened. Water quality and habitat were largely ignored.

From 1897, the Christchurch Beautifying Association spent forty years nurturing the city's nature and aesthetics. With only utilitarian management occurring, an objective was to beautify the Avon River margins to both create a 'slice of old England' and to establish native plants. From 1898 the Association, led by Leonard Cockayne and Samuel Barker, worked on establishing 'every New Zealand native plant species that could possibly be grown'.

Thomas Edmonds donated the Band Rotunda on Cambridge Terrace and other riverside structures in 1929. The nearby sheltering poplars were replanted a few years later. However, nature was messy. The Association achieved a predominance of smooth lawns down to water's edge, with trees, flower beds and 'room to promenade'. From 1995 the council sought to reverse degradation of riparian and aquatic ecosystems, and their importance to tangata whenua was recognised. The council became widely recognised as leaders in waterway naturalisation, an important contributor to becoming Garden City of the World, and naturalised banks resulted in spectacular wildlife recovery.

With quakes changing our waterways and their containing lands, perhaps we can again let some springs gush freely, with lush wetlands cleansing stormwater before it flows into a nurtured river.

DI LUCAS

Right: **Spring by the Avon** 1925. Margaret Stoddart (New Zealand 1865–1934). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by the Friends of the Robert McDougall Art Gallery 1982

Opposite: **The Avon at Dallington** 1948. Russell Clark (New Zealand 1905–1966). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1996



CONTROVERSY

There is perpetual contention
Between the guardians of the dwelling house and the demesne.

Shall the garden be a paradise,
And the inside of the cottage a shambles?

Or contrariwise, the garden a wilderness,
While we preserve the image of a Dutch interior?

While one cries out ‘The wash-up waits!’
The other murmurs wistfully ‘The lawns! The lawns!’

Tell me now, what is your dream –
The neatest apartment in Knightsbridge?
Or in a deep glade of Eden a booth of green boughs?

URSULA BETHELL (1874–1945), FROM *A GARDEN IN THE ANTIPODES*,
LONDON, 1929



Clockwise from top left:
Sod house, Spreydon c.1867. Unknown photographer. Carte de visite albumen photograph. Barry Hancox Collection

Untitled [A house in Hereford Street] 1934. William Alexander Sutton (New Zealand 1917–2000). Watercolour on paper. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1995

Untitled [Taylor's Mistake] 1959. William Alexander Sutton (New Zealand 1917–2000). Oil on canvas. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, William A. Sutton bequest 2000

Domestic architecture, Christchurch (white house) 1976. Laurence Aberhart (New Zealand b.1949). Silver gelatin photograph. Museum of New Zealand Te Papa Tongarewa O.003232

Domestic architecture, Christchurch (grey house) 1976. Laurence Aberhart (New Zealand b.1949). Silver gelatin photograph. Museum of New Zealand Te Papa Tongarewa O.003210

Godley House, Diamond Harbour c.1913. Margaret Stoddart (New Zealand 1865–1934). Watercolour. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased with assistance from the Olive Stirrat Bequest 1990

AFFORDABLE HOUSING

In this country, the debate over the state's role in the provision of housing finds its origins in the history of European settlement of New Zealand. The first Canterbury settlers stepped off ships into specially constructed, although provisional, immigration barracks in Lyttelton. Once they made it over the hill to Christchurch, however, they were at the mercy of the market. During that first decade the initial crude V-huts were gradually replaced with small, rudimentary, plain timber cottages and houses, which sprouted amongst the tussock.

In the twentieth century, the failure of the market to provide good quality, secure, affordable housing resulted in a range of government responses. From 1935, the detached, single-family house on a comfortable section became the primary typology of the state house. Although designed from an established vocabulary, each dwelling was conceived with care to avoid creating deadening uniformity in newly constructed suburbs.

Lee Cunliffe's meticulous, eerie, trailer park landscape devoid of inhabitants (below right) now seems unnervingly prescient. It foreshadows the government's misjudged attempt to correctly assess and appropriately respond to the requirements for temporary housing following the 22 February earthquake, conjuring up the more than 349 unused campervans that populated the Canterbury Agricultural Park in April 2011.

DR JESSICA HALLIDAY



Top: [View looking west from Canterbury Provincial Council Buildings towards Montreal Street] 1859–60. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

Bottom: **The trailer park at the end of the world** 2007. Lee Cunliffe (United States/New Zealand b.1981). Oil on board. Collection of the artist

Opposite: **Residential Red Zone – Eveleyn Couzins Avenue – March 2012** 2012. John Collie (New Zealand b.1964). Photograph. Collection of the artist

CROSSROADS

City building, colonial architecture past. City deconstruction, contemporary European architecture present. What of the tangata whenua do these images speak? Ngāi Tūāhuriri and Ngāi Tahu tūpuna (ancestors) shared this place with settlers, traded with the settlers and celebrated the important moments of the growing city, especially with the visit of the Queen's representative (below). Ngāi Tūāhuriri whānau are still here. Is it time for the city to reflect this?

TUI MAREE FALWASSER AND ANDREA LOBB



Top: [View up High Street from corner of Hereford and Colombo Streets] 1869. Daniel Louis Mundy (England/New Zealand/Australia 1826–1881). Albumen photograph. Barry Hancox Collection

Bottom: Ap. 23, 1869. Kaiapoi Maoris [Group of Māori from Kaiapoi outside Dr Barker's house, Christchurch, ready for procession to welcome the Duke of Edinburgh (Prince Alfred) 23 April 1869] 1869. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Glass negative. Canterbury Museum 1944.78.242

Opposite: Adaptation, corner of Colombo and Hereford Streets, Christchurch 2011. Tim J. Veling (New Zealand b.1980). Archival pigment print on Hahnemuhle photo rag. Collection of the artist



Christchurch Art Gallery would like to thank the local experts, historians and advisors who have contributed to the informative and thought-provoking texts of **Reconstruction: Conversations on a City**. Every effort has been made to ensure accuracy in facts and dates, however we would welcome correspondence if any errors have been made.

STEPHEN ESTALL is a Christchurch-based photographer with a special interest in heritage architecture.

TUI MAREE FALWASSER is a Te Ngāi Tūāhuriri weaver, artistic advisor and passionate Māori advocate.

KEN HALL is a curator at Christchurch Art Gallery Te Puna o Waiwhetu.

DR JESSICA HALLIDAY is an architectural historian with a passion for creating opportunities for New Zealanders to learn about architecture.

PETER HANSEN is a long-time Sumner resident, local historian and member of Sumner/Redcliffs Historical Society.

ANDREA LOBB, Kaiārahi, Mahaanui Kurataiao Ltd, is working on behalf of Te Ngāi Tūāhuriri Rūnanga, Te Hapū o Ngāti Wheke (Rāpaki) Rūnanga, Wairewa Rūnanga, Te Rūnanga o Ōnuku, Te Rūnanga o Koukourārata and Te Taumutu Rūnanga in Christchurch City.

IAN LOCHHEAD teaches Art History at the University of Canterbury.

DI LUCAS is director of Lucas Associates (est. 1979) and undertakes community-, heritage- and environmentally-aware landscape planning and design for urban and rural areas around Aotearoa New Zealand.

DR KERRY MCCARTHY is the former curator of pictorial collections at Canterbury Museum.

JENNY MAY is an architectural historian.

ROY MONTGOMERY is involved in teaching and researching urban planning and planning history at Lincoln University. He has a strong connection with Lyttelton and is a senior firefighter with the Lyttelton Volunteer Fire Brigade.

LORRAINE NORTH has been a producer of independent arts events since establishing Professional Arts Services in 1995 and the Canterbury Arts and Heritage Trust, which she chairs, in 1996.

NEIL ROBERTS is a graduate in Fine Arts and Art History, University of Canterbury and of Christchurch Teachers College. Senior curator and manager of collections at Christchurch Art Gallery Te Puna o Waiwhetu from 1979 to 2006, he is now chairman of the Christchurch Civic Trust.

DR CHRISTINE WHYBREW is a heritage advisor with the New Zealand Historic Places Trust. She received her PhD in Art History in 2010 from the University of Otago for her research into the Burton Brothers photography studio.

JOHN WILSON is a historian and journalist and was founding editor of the Historic Places Trust magazine. He is now working on a new edition of his book, *Lost Christchurch*.



Opposite: *Market Day Ch.ch., N.Z. May 28, 1871* 1871. Dr Alfred Charles Barker (England/New Zealand 1819–1873). Albumen photograph. Barry Hancox Collection

**CHRISTCHURCH
ART GALLERY
TE PUNA O
WAIWHETU
OUTER SPACES**

Outer Spaces is Christchurch Art Gallery's programme of art in the wider city, which includes exhibitions, murals, sculpture, billboards, night-time projections and more. For **Outer Spaces** videos, blogs, maps and news, visit our website or find us on Facebook and Twitter.

Cnr Worcester Boulevard and
Montreal Street, PO Box 2626,
Christchurch 8140, New Zealand
T: (+64 3) 941 7300
T: (+64 3) 941 7301
E: info@christchurchartgallery.org.nz
christchurchartgallery.org.nz

Christchurch
City Council 