

ENVIRONMENT

Our Environment

Christchurch City Council's Environmental Newsletter

CHALICE: LOOKING BACK, LOOKING FORWARD

Trees buried deep under Cathedral Square now take on a dramatic new form above ground. Neil Dawson's Chalice sculpture incorporates leaves of trees that once covered parts of the city. A wandering Waimakariri River wiped out the forest more than one thousand years ago.

Chalice was unveiled on 7 September 2001. Since then it has become a Christchurch focal point and a gathering place for local people as well as visitors.

Neil Dawson's brief for the project was to commemorate the new millennium and Canterbury's 150th anniversary, and to reflect the theme *Looking Back, Looking Forward*.

Already well known for his public art works, especially those overseas, the Christchurch artist was keen to incorporate native leaves in the Cathedral Square sculpture. That was the easy part. Research into leaf shapes was followed by artistic adaptation then formidable engineering challenges to make the concept work. The whole project took almost three years and cost \$400,000.

Neil Dawson commissioned Lucas Associates to provide appropriate species for Chalice. The 54 native species initially identified were from the totara and houhere ecosystems described in *Indigenous Ecosystems of Otago Christchurch* booklets. He chose the leaves of nine species: mapou, kowhai, mahoe, totara, karamu, titoki, ngaio, maratata and koromiko.

Di Lucas then provided real samples. "The leaves are Neil's interpretation of the species, as artist, they are not a botanical interpretation," she says. "Gorgeous though, aren't they?"

The sculptor then had to work the leaves into a pattern fitting a hexagonal form. There is a smooth transition from solid base to the delicate tracery of the top leaves. The further back you are the more detail you see.

Each of the nine chosen leaf patterns is repeated in the sculpture at various levels, and "fattened" depending on height. A total of 42 aluminium leaves are bolted to the frame now embedded

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CHRISTCHURCH

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in 25 cubic metres of concrete. Numerous experts were called in to provide logistical advice.

The sculpture's inverted conical shape and height -18 metres - also resembles a tree. Says Neil Dawson: "Its shape and design works with the natural foliage around it and the metallic-blue interior plays with the sky."

The various leaf shapes repeated in the sculpture complement the geometric features of the Cathedral, architecture, windows and tiles. Chalice is also an inversion of the Cathedral spire. "It is designed to complement the Cathedral - not steal anything from it," the artist points out.

The shape represents expansion and growth into the 21st century and makes references to the aquifers under the Canterbury Plains, the gush of water and the beam of light. These references to water and light are accentuated by the sculpture's blue interior, especially at night when Chalice is filled with artificial light.

Neil Dawson says any large sculpture in a public place should retain some mystery and be interpreted in many different ways. Chalice achieves this.

How did the name Chalice evolve? The artist begins by saying that his work is not a sculpture of a chalice, it's a piece of

sculpture that's called Chalice. "I wanted to produce something that had a spiritual quality to it and I see our forest as being a sacred vessel." At night especially, the illuminated leaves of Chalice create a real presence.

Neil Dawson always tries to produce works that connect with people and says he is delighted at the way the sculpture has been embraced by all age groups. Letters and cards have poured in from the very young to the very old. As well as being a real talking point the art work has become a spontaneous place for people to gather. Many placed flowers placed at its base after the September terrorist attacks in the United States.

Is Neil Dawson happy with Chalice? "I'm absolutely thrilled. It's been a journey and, as with all art objects, you begin with a feeling, with a sense of what it's going to be and hold on to that thought throughout the whole of the production."

Commissioned by the Turning Point 2000 Trust, Chalice has been gifted to the City Council for the people of Christchurch.

Note: *Indigenous Ecosystems of Otautahi Christchurch* booklets are available from the Parks and Waterways Unit at the City Council offices, and service centres, from \$11 - \$14.50.

Jennie Hamilton

TOP CONSERVATION AWARD FOR COLIN MEURK

Christchurch ecologist Dr Colin Meurk has been awarded a top conservation award, the Loder Cup.

Presenting the cup, Minister of Conservation Sandra Lee congratulated Colin for "being at the forefront of the greening of Christchurch, ensuring that sound science is translated into practical action on the ground. Colin is the leader and instigator of so much ecological restoration work, both in a professional and personal capacity, and the results are outstanding."

George Loder (Lord Wakehurst) donated the Loder Cup in the 1920s to recognise individuals and groups who protect our native flora and improve our knowledge about it.

Colin Meurk shares Loder's passion for celebrating our native plants. "I want to connect people with the native environment," he says. "Nature is all around us if we just open our eyes and look. Life's lessons for survival on this planet are to observe nature at work and to understand the whole natural cycle - birth, growth, death, natural regeneration."

Fascinated by "nature at work", Colin has studied some of New Zealand's most remote and pristine environments, including sub-antarctic islands and high country tussock grasslands. Recently, he has turned his attention toward urban landscapes, seeing a huge need to protect and restore the lowland areas where most people live and work.



Photo courtesy Chrissie Williams

Successful restoration means raising people's awareness, and for Colin this starts at home with the plants and ecology that make Christchurch special. "Did you know," he says, "that Christchurch has about 400 native plant species - an extraordinary number when you compare it with our National Parks, which have 400-700 native species within their boundaries." To help us celebrate the natural treasures at our doorstep, he recommends reading the Christchurch City Council booklet, *Christchurch Naturally*, which draws

connections between the diverse landscapes of the City: the coast, wet and dry plains, the Port Hills, and the urban area.

Colin's restoration efforts include the 1990s sesqui-centennial plantings around Christchurch, work with the Tuahiriri runanga at Kaipoi pa, design for Otukaikino, and planning a City walkway. In addition to his published work, he has given numerous public talks, offered policy advice, visited schools and universities, and become involved in ecological research and planning.

While pleased with these successes, Colin is quick to point out that restoration work is by no means complete. There is an urgent need, he says, to protect our tussock grasslands, which he sees as New Zealand's version of the North American prairie grasslands. "The area at McLeans Island contains one sixth of Christchurch's biodiversity, and this is the last chance to preserve a panoramic sweep of the Canterbury Plains."

Accepting the Loder Cup and thanking those whose support contributed to his success, Colin declared "botany was the winner on the day."

It is the second consecutive year that this prestigious award has gone to a Canterbury recipient. Last year it was awarded to Jorge Santos, Manager of Motukarara Nursery.

Rachel Barker and David Hide

LESSONS FROM OUR WASTE

You could probably use the word “heaps” to describe the amount of waste seen on a visit to the city’s landfill. The same word could be used to describe the opportunity for schools to link the study of waste to a learning experience outside the classroom through the Council’s Environmental Education Programme.

This offers schools a range of issues-based programmes that provide real-life hands-on learning opportunities to meet achievement objectives, particularly for the science, social studies and technology curriculum areas. The programmes also address the aims of the *Guidelines for Environmental Education* providing learning experiences **in** and **about** the environment and encouraging students to take positive action **for** the environment by taking personal responsibility for dealing with waste issues. Two of these programmes are featured below.

‘Big Waste of a Day Out’

This full-day programme provides teachers and students with the opportunity to take a look at the big picture about waste through experiencing what happens from the kerbside rubbish collection through to the reuse, recycling and recovery of materials collected, and the disposal of residual waste. Co-ordinated and accompanied by a trained teacher, the programme takes in three sites - the Bromley Refuse Station, the landfill at Bottle Lake Forest and the Recovered Materials Foundation (RMF) in Parkhouse Road.

Viewing incoming refuse with a critical eye as it is compacted and transported out to the landfill for disposal, visiting the recycling centre and taking a step-by-step look at the process of commercial compost production are

all part of the big day out. So too is experiencing a little shock value at the landfill and being wowed at the RMF by the myriad of locally-made products which have used materials recovered from the waste stream ...

The day is packed with hands-on learning activities and fun environmental games to create an awareness of the city’s waste issues, to challenge student’s values and attitudes and to provoke some concern for taking action to resolve some of the issues. In keeping with the theme of waste reduction students are asked bring a litter-free lunch on the day, adding more fun and challenge to the learning experience.

The ‘Big Waste of a Day Out’ is available to year 7-13 students, is limited to one class at a time, and must be undertaken by bus transport. It is a great day out!



Hands-on Worms!

Students from Woodend School (left) are treated to a fun, hands-on learning experience during their visit to the Bromley Refuse Station and compost facility. Reusing plastic drink (PET) bottles and newspaper, their challenge was to make worm farms to accommodate the worms’ needs for air, moisture, protection from light, and the right amount and type of food.

As part of their experience the students learned how composting and worms are helping to improve the environment. They also had the opportunity to compare the process of worm composting to that of the commercial compost production with an on-site tour of the plant and the various stages of this process.

Janice Beaumont

Environmental Education Programme Coordinator

Waste-related Environmental Education Programmes for Learning Experiences Outside the Classroom

Sites Available for Visits

Bromley Refuse Station and compost facility

Litter, reducing waste, packaging, recycling, composting(worm and garden) packaging, renewable and non-renewable resources, refuse centres

Landfill at Bottle Lake Forest Park

Urban waste disposal, rubbish dumps

Recovered Materials Foundation

Resource use, recycling

(Please note: visits to the RMF are only available through the ‘Big Waste of a Day Out’ programme)

Wastewater Treatment Plant

Sewage disposal – where it all ends up!

Pages Road, Bromley

All programmes are led by experienced educators and provide hands-on experiences.

Bookings are essential!

To make a booking for:

- All Waste Sites - Contact Chris Duggan or Gill Pontin by phone 384 9347 or 384 0816 or by fax 384 4291
- The Big Waste of a Day Out - Contact the environmental education team by phoning Janice Beaumont 371 1298 or Abi Wightman 371 1782 or fax them on 371 1987.

'OUR CITY' CELEBRATES SUCCESSES

The historic Municipal Chambers building looked as eye catching as any debutante for its latest coming out party. The event was a celebration of the first stage of its restoration and the 2001 Christchurch City Council Environmental Awards.

With a new entrance, freshly painted interior and sweeping backdrop images, the 1887 building relaunched as 'Our City – Past, Present and Future' reopened its doors for the evening on September 28 .



Situated at the corner of Worcester Boulevard and Oxford Terrace, it formerly housed the Christchurch Visitors' Centre. When 'Our City' reopens permanently to the public mid-2000, it will showcase the city's natural and built environment and act as a forum for debate, said Cr Anna Crighton at the celebration.

Mayor Garry Moore praised all those involved for their vision and the building's revamped interior which retains its staircase, stained glass windows and other special architectural features.

The former council chamber in the red-brick landmark provided the perfect setting for this year's Environmental Awards.

Top award for the built environment went to The Peterborough in Montreal Street. Originally the Teachers' Training College, the building has been transformed into 37 apartments. Little change has been made to the principal facades and intent of the internal layout. The two wings formed a natural courtyard which, with the retention of two protected trees, has been retained as a green space by creating an underground car park for residents' cars.

The Peterborough was described as an excellent example of best practice in the conservation and reuse of a heritage building. Architect Stewart Ross praised developer Robert Brown for being prepared to invest in the heritage building.

Certificates were awarded to the Christ's College Day Boy Houses in Gloucester Street, designed by Sir Miles Warren, and Christchurch Polytechnic Rakaia Centre, designed by Athfield Architects.

Premier award for the natural environment went to Halswell Quarry Park. It recognises the unique development of the Halswell quarry site as a recreation reserve, a wildlife habitat and an educational resource. The spectacular quarry face has been retained and a small lake created to form a water barrier, which will help attract wildlife to the area. A major planting programme has seen about 250,000 plants and shrubs planted, including an area of indigenous Canterbury wetland plantings.

Important historic buildings from the quarry days are being retained and conserved, and the once noisy rock face is now a quiet amphitheatre facing expansive picnic areas.

Six individual areas are being developed to represent the special character and beauty of Christchurch's Sister Cities: Adelaide, Christchurch (England), Gansu Province, Kurashiki, Seattle, and Songpa-Gu (Korea). Trees and shrubs from these cities have been planted.

Certificates in the natural environment category were awarded to Te Kura Kaupapa Maori O Te Whanau Tahi in Lyttelton Street and the Travis Wetland Trust.

The City Council's award for services to the environment was presented to John Taylor, a name synonymous with horticulture and parks in the Christchurch urban and surrounding environments.

His contribution to horticulture and parks administration, as a practical innovator and educator, has been immense over the last 60

years. From humble beginnings as a 15-year-old trainee at the Christchurch Botanic Gardens, John went on to study horticulture at the Royal Botanic Gardens and Kew, and the equally prestigious Arnold Arboretum and New York Botanical Gardens.

Among his many achievements John has been Assistant Curator of the Botanic Gardens, a senior lecturer at Lincoln University helping to initiate the parks recreation administration course and examiner and national moderator for oral and practical examinations for the Royal New Zealand Institute of Horticulture. He has also been President of the Kew Guild, President of the Canterbury Horticultural Society, President of the Royal New Zealand Institute of Horticulture, and Co-ordinator of the New Zealand Garden Exhibit at Expo 90 in Japan.

John was a key figure in the establishment of the Friends of the Christchurch Botanic Gardens and promotion of the Christchurch sister cities' gardens at the Halswell Quarry Park. He was awarded the MBE for services to horticulture and parks administration in 1979.

Certificates in the service to the environment category were awarded to Trees for Canterbury and the Travis Wetland Trust.

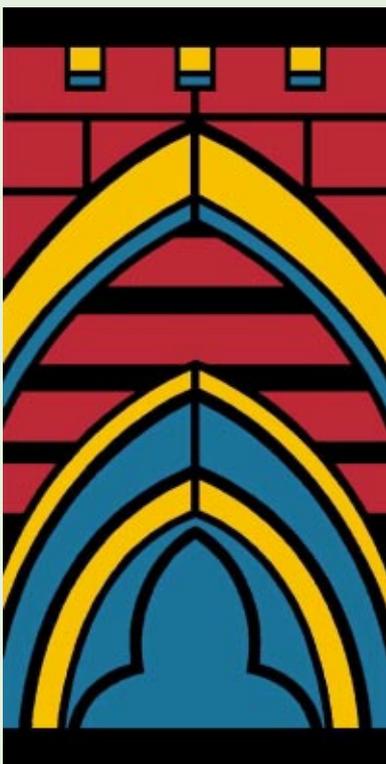


BANNERS DEPICT CHRISTCHURCH'S BUILT HERITAGE...

A new series of banners has been placed throughout the city. The first banner depicts the bell tower of St Michael and All Angels Church, which was designed by leading Gothic Revival architect Benjamin Mountfort and constructed in 1860-1861. This year is the 150th anniversary of the founding of the 'Mother Church' of the Canterbury settlement.

The other banners also illustrate elements of the Gothic Revival style of architecture that characterises Christchurch. Two depict elements from the Christchurch Arts Centre – the Clock Tower block, also designed by Mountfort in the 1870s, and the cloisters of the North and South quads that Samuel Hurst Seager designed.

The fourth banner (below) shows the constructional polychromy (decoration using different coloured stone) of one of the lancet-arched windows at the Canterbury Museum, another Mountfort creation.



HERITAGE PROJECTS RECOGNISED IN ANNUAL AWARDS

Restoration of the Lyttelton Times-Star buildings fronting Cathedral Square and Gloucester Street has been described as a vital linchpin in inner city revitalisation.

The project received the Retention award in the recent Hagley-Ferry mead Community Board Heritage Awards. It was presented to Derek Anderson, chairman of the Christchurch Heritage Trust, which is restoring the two landmark buildings.

"The Heritage Trust has demonstrated its long-term commitment to the retention of our city's built heritage, not only with the purchase of the buildings, but in finding a use to ensure their long-term viable reuse for the future," according to the citation. Both buildings had been earmarked for demolition.

The Victorian and Edwardian facades of the buildings are currently being restored as part of the project which will soon see the upper floors leased for backpacker accommodation. Shops will be on the ground floor.

This year's awards were held at the historic McLeans Mansion owned by the Christchurch Academy. The grand historic building in Manchester Street was itself the focus of a battle for survival in the 1980s.

Chair of the judging panel, Cr Anna Crighton said the awards were an opportunity to publicly recognise specific projects, and those who made important contributions to preserving Christchurch's heritage.

The Conservation and Restoration Award went to Ulli and Heiner Schwertheim for restoration of their villa in Sumner. They have demonstrated that our older domestic heritage can be conserved and still meet the demands of 21st century living. The owners described the villa as a practical and much loved home.

Collins Consulting was the recipient of the Christchurch Star award for its innovative commercial restoration and reuse of 159-161 High Street. It is one of 16 shops with



The Lyttelton Times building undergoing restoration

first floor accommodation in the Edwardian Duncan's buildings, designed by the Luttrell brothers in 1905.

The judging panel were impressed with the ingenious entrance way and lift to the first floor, which meant eliminating a stairway. The building's original fabric and fittings had been reused wherever possible.

The Education and Awareness award went to long-time

heritage campaigner Frances Ryman. She has been involved in many projects to raise awareness of heritage through education. She is currently writing a history of her home, Engelfield House, and the life of William Guise Britten who first lived there.

Pupils from Room 10 at Christchurch East School received this year's children's award. Their projects on specific buildings such as the Arts Centre, Museum and former Government Buildings showed a great understanding of heritage buildings.

The Sumner Masonic Lodge received the Good Caretaker award. Its hall was described as having one of the finest original Masonic Lodge interiors in Canterbury. "All credit must go to the Lodge for being outstanding caretakers of this building and significant piece of Sumner social history," the citation said.

A new pre-1850 award went to Dr Terry Ryan, Kawai Kaitiaki, Whakapapa Ngai Tahu, and City Council Senior Heritage Planner Jenny May for their work in the First Peoples project. This had increased understanding of Maori and Europeans who had settled in Christchurch before official European settlement. A heritage trail, eye-catching interpretation panels and a brochure were each important elements of the project.

Anna Crighton's personal award for service to heritage went to well-known heritage advocate Jennie Hamilton for her committed involvement in numerous heritage issues - from advocacy work, to projects to save buildings such as the Nurses' Memorial Chapel and former Sydenham Methodist Church.



NCW HAS STRONG ENVIRONMENTAL FOCUS

A giant mural with its sweeping hills and barren grandeur was the centrepiece of the National Council of Women's exhibition of art, photography and poetry.

The 7 metre acrylic painting by Edith van Haandel included the James K. Baxter quote: "These bare hills have their own non human beauty. A country made for angels, not for men." The mural was snapped up by Christchurch Mayor Garry Moore at the opening in August.

While other works in St Matthews Church and hall in Cranford Street may have varied in scale and form, all reflected the deep attachment many local people feel for Christchurch's expansive backdrop.

The subject of the exhibition – "A celebration of the rural Port Hills as glimpsed from urban places" was no idle invention. It was designed to support a committed campaign to protect the Port Hills from further urban encroachment. In particular it wanted to support the City Council's stance when developers of Montgomery Spur decided to contest the Council's decision not to rezone the Spur.

Exhibition organiser Peggy Kelly, who is also chair of the NCW's environment committee, said: "We wanted to create an opportunity for people to demonstrate how they love and value our rural hills. Fifty two local artists contributed work, a lot of it new."

The committee is also investigating the idea of an "intervisibility analysis" which involves taking photographs of sightings of the Spur from commonly viewed points around the city and plotting these on a map.

Peggy and the environment committee also initiated the 'Think Fencing' project. The colourful information kit, developed in conjunction with the City Council and Keep Christchurch

Beautiful campaign, encourages residents and developers to think carefully about what sort of fence they should choose or whether any fence is needed at all. Its easy-to-read, informative style has been a hit with Christchurch people and the kit 'Thinking About Fencing?' is currently into its third reprint.

The project has now been handed over to the Christchurch Beautifying Association and kits are available from the City Council offices, service centres and many garden centres.

The NCW committee also threw its weight behind the Summit Road (Canterbury) Protection Bill. "Like that of the Summit Road Society and many other submitters, the NCW view is that the Bill does not afford the protection the Summit Road deserves in 2001," according to Peggy Kelly.

The National Council of Women has been lobbying Government and other institutions for more than 100 years to achieve its objectives. These include:

- To unite organised societies of women for mutual counsel and co-operation, and all that makes for the good of humanity. (The Christchurch branch includes representatives from 35 women's organisations, and individual members.)
- To promote the spiritual, moral, civil and social welfare of the community.
- To work for the social, legal and economic development of women.
- To collect and redistribute information of service to the community.

Shared concern among women's groups ensures the NCW's voice will continue to be heard at local and national level.

Jennie Hamilton

STUCK IN A TRAFFIC JAM?

Freedom to travel is part of the quality of life we enjoy in Christchurch. Our cars have given us unparalleled mobility and convenience for travel.

However, we face a transport crisis in the future if we continue on the road we are currently travelling. We are investing too little public money in our transport system, and many say in the wrong places, while all the time we are using our cars more and more.

By 2011 traffic congestion will be three times worse than in 1996. Vehicle emissions of carbon dioxide, a major greenhouse gas, have increased by 43 per cent over the past 10 years. At the same time travel has become more difficult for those who walk, cycle or use public transport.

This has led to City Council staff providing significant assistance to Environment Canterbury in drafting a new Regional Land Transport Strategy. Public submissions are

now being reviewed and the strategy is likely to be adopted in March 2002.

It puts much more effort into promoting walking, cycling and public transport. Other key elements include introducing education and marketing programmes to help people understand that there are sometimes better ways to travel than by car.

The strategy also recognises the need to continue developing a select network of key roads to minimise congestion on main corridors. Land use is seen as a tool to assist in achieving goals but effects will be long term.

Copies of the draft strategy can be viewed on the web at www.ecan.govt.nz/Buses-Transport/buses-transport-homepage.html.

Stuart Woods
Transportation Policy leader

RICCARTON HOUSE GRAND LEGACY OF THE DEANS FAMILY

Early recognition of the architectural and social importance of this home of the pioneering Deans family, and its surroundings, has undoubtedly contributed to their exceptional state of preservation.

Riccarton House provides important physical evidence of the growing prosperity and changing needs of one of the earliest European families to settle in Canterbury. The house, cottage, bush and landscaped setting form a significant heritage landscape. The buildings themselves have a strong landmark quality in relation to the Avon River and Riccarton Bush. Unique construction materials and methods, and particularly fine interior detailing also distinguish Riccarton House.

The house is now administered by a trust, which provides increased public access and greater community involvement in the interpretation and preservation of the house and bush. Riccarton House also plays an important educational role, providing the opportunity to see what early life in the colony was like.

Scottish immigrants William and John Deans established their farm in 1843 at Putaringamotu. This fertile stretch of native bush and river they were to name Avon after a favourite boyhood haunt, was a *mahinga kai* (food gathering area) of Ngai Tahu.

By 1850 'Riccarton Farm' was flourishing with various crops, orchards and vegetables, along with Southdown sheep and Shorthorn cattle. Tragedy struck when William drowned on a voyage to Australia to buy sheep.

John returned to Scotland to marry his fiancée, Jane. However, one year after returning to their cottage on the plains John died, leaving Jane with their baby son, John II, and responsibility for the land and assets.

House built in three stages

Jane played a pivotal role in the development of the estate and conservation of the native bush, and commissioned the first (1856) and second (1874) stages of the house. John II made the final additions in 1899-1900.

The first two stages were designed by local builders, firstly James Johnston and then Mr Malley. The England Brothers, premier domestic architects, gave Riccarton House its dominant architectural character when they designed the final stage. At more than twice the size of the original dwelling, the 11-bedroom house with its large reception

areas, formal dining room, parlours, attic space and servants quarters, accommodated the growing Dean family.

Uniquely for the time, the hall panelling, stairwell and doors were made of oak, from the trees grown on the property from acorns brought out in the 1840s and '50s. In 1902, soon after the house was completed, John II died aged only 48.



Conservation and restoration

Deans' descendants lived in Riccarton House until 1937. Ten years later the Christchurch City Council purchased the house and 13 acres of grounds in recognition of their heritage significance. The Deans family had gifted fifteen acres of Riccarton Bush to "the people of Canterbury" 33 years earlier.

In 1992 conservation of the house began. The exterior of the house had remained in near original condition but many unsympathetic changes (mainly cosmetic) had been made to the interior. Re-roofing in timber shingles and the installation of fire protection and security systems were followed by interior restoration, redecoration and furnishing. The most recent changes to the house have involved repainting the exterior in period colours based on original 1900 finishes.

Riccarton House has been open to the public throughout the restoration process and craftsmen trained in traditional materials and methods have been employed.

The importance of the house is recognised by the Christchurch City Council, which lists it in the City Plan as a Group 1 heritage item. The Historic Places Trust Pouhere Taonga also registers the dwelling as a Category 1 Historic Place.

The grand house and its unique setting are an enduring legacy of the Deans family and a reminder of its contribution to Canterbury.

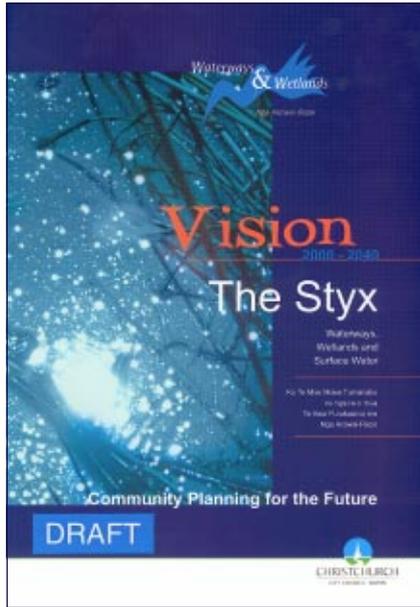
Amanda Ross
Assistant Heritage Planner

STYX RIVER: A LIVING LABORATORY

Early Christchurch botanist Leonard Cockayne (1855-1934) lived near the Styx Mill Reserve. On his Dilcoosha property, Dr Cockayne planted more than 1200 plant species from the South Island and other parts of the world before he moved to Tarata, his New Brighton experimental gardens. "He was always very keen on gardening and wanted to see what would grow here," said Dennis Hills, Chairperson of the Styx History Group.

The Vision for The Styx, developed in 2000 by the City Council's Water Services Unit in partnership with the community, highlights a vision of the whole Styx system of waterways and wetlands as a living laboratory.

It is planned to have an on-site research centre which will include a laboratory, facilities for class and student visits, library, interpretation facilities and plant nursery. Research organisations including Canterbury and Lincoln Universities will be able to set up research projects for the river and its environs. The interests of people living in or visiting



the area are promoted by the "Guardians of the Styx".

A website is also planned along with joint projects with communities in other areas to compare and contrast the Styx River and its surroundings with other riverine ecosystems.

Other visions outlined in the report are:

- To achieve a viable springfed river ecosystem.
- To create a "Source to Sea" experience through the development of an urban national reserve.
- To establish The Styx as a place to visit.
- To foster partnerships.

Three books on the Styx are currently being researched. The first, a general history/information book should be published next year. It will be followed by a collection of reminiscences of long-time residents in the area and stories of some of the families – including the Cockaynes – who settled in the Styx catchment before 1900.

Jennie Hamilton

Auckland teacher Julia Tu'ineau is working on the Styx project this year after receiving a Royal Society of New Zealand Teacher Fellowship...

In February I looked forward to a beautiful river to study, masses of knowledge to absorb, and freedom from the tyranny of daily pressure that is a schoolteacher's usual lot.

Environmental studies, now promoted by the Ministry of Education, is a vehicle for integrating maths, sciences, arts, social sciences, outdoor education etc. to help children to identify their place, and to give them research tools. To describe how the river and its environs can be made accessible for primary and secondary students, I have



checked websites, visited schools, and travelled most of the river's length by foot or canoe.

Now that tertiary students (four to date) are basing projects on the Styx, I accompany them sometimes. We have dragged a red canoe over and around the upper Styx to learn about changes in land use. In September we made a kayak trip from Janet Stewart Reserve to Heyders Road during which I discovered the difficulty of exiting a kayak in deep water. I hope the future gives me opportunities for further experiences – of a drier nature.

Julia Tu'ineau
Teacher Fellowship

A GREEN LIST

Restoring our native environment

For those wanting to do their bit to restore the native environment in their gardens and stream boundaries, a number of useful guides are available through Christchurch City Libraries. Many of these have been published by the Christchurch City Council specifically for Christchurch and are full of useful information for the authentic restoration of our own back yards.

Christchurch Naturally: discovering the city's wild side (578.993CHR)

Helping nature heal: an introduction to environmental restoration (333.7 HEL)

Streamside planting guide: what to plant and how to maintain native plants along freshwater streams by Colin D Meurk (333.916 MEU)

Waterway enhancement: restoring Christchurch's waterways and wetlands, published by Water Services Unit, Christchurch City Council (333.9162099383 WAT)

Indigenous Ecosystems of Otautahi Christchurch. Set 1, The plains of Riccarton-Wigram & Spreydon-Heathcote by Diane J Lucas (581.993 LUC)

Indigenous Ecosystems of Otautahi Christchurch. Set 2, The coastal plains of Hagley-Ferrymead & Burwood-Pegasus by Diane J Lucas (581.993 LUC)

Indigenous Ecosystems of Otautahi Christchurch. Set 3, The plains of Shirley-Papanui & Fendalton-Waimairi by Diane J Lucas (581.993 LUC)

Indigenous Ecosystems of Otautahi Christchurch. Set 4, The Port Hills of Christchurch City (581.993 IND)

Indigenous Ecosystems of the Lyttelton Harbour Basin: a guide to native plants, their ecology and planting (581.993 IND)

Please note: some of these items are only available for use in the library.



Christchurch City Libraries
Te Whare Pukapuka Aa Iwi Otautahi