

**HERITAGE ASSESSMENT FOR SCHEDULED HERITAGE BUILDING:
RUTHERFORD HOUSE (FORMER) AT 38 MICHIE STREET**



PROPERTY INFORMATION

Temporary 2GP Scheduled Heritage Building Reference No:	BX015
Address:	38 Michie Street, Belleknowes, Dunedin
Located within a Heritage Precinct:	No
HNZPT List Reference & Description:	N/A
Heritage Covenant:	No
Building Use at Time of Record:	Private residential
Condition of Property:	Building not known to be at risk due to condition

SUMMARY OF HERITAGE SIGNIFICANCE ASSESSMENT

Historic/Social	Meets criteria
Spiritual/Cultural	Does not meet criteria
Design	Meets criteria
Technological/Scientific	Does not meet criteria

RECOMMENDATION:

The building meets one or more of the significance criteria from Policy 2.4.2.1.b and is recommended for inclusion in Appendix A1.1 of the 2GP.

RECOMMENDED PROTECTION

[Tick]	Features	Details
✓	Building envelope	Entire external building envelope
✓	External/ancillary elements	Concrete block/timber fence to road boundary.
	Internal elements and/or rooms	Not considered as part of this desktop assessment. Owner may nominate interior elements for protection.
	Excluded elements	

STATEMENT OF SIGNIFICANCE

The former Rutherford house at 38 Michie Street demonstrates heritage significance. The mid twentieth century dwelling demonstrates a high level of design significance as an early design by prominent Christchurch architects Warren & Mahoney, part of a small body of their work in Dunedin. The former Rutherford House reflects a move towards creating a New Zealand architectural identity. The house has been published and is recognised for its place in the evolution of Warren & Mahoney's residential architecture and has retained a high level of architectural integrity. The dwelling also has historic and social significance as the former home of Dr Ian and Margaret Rutherford.

The house is not comparable to scheduled heritage buildings within Dunedin because mid twentieth century dwellings are underrepresented on the schedule. Additionally, there are a small number of buildings in Dunedin that are known to be designed by Warren and Mahoney. It compares on a regional level with recognised heritage places of similar period and design quality.

HISTORICAL SUMMARY

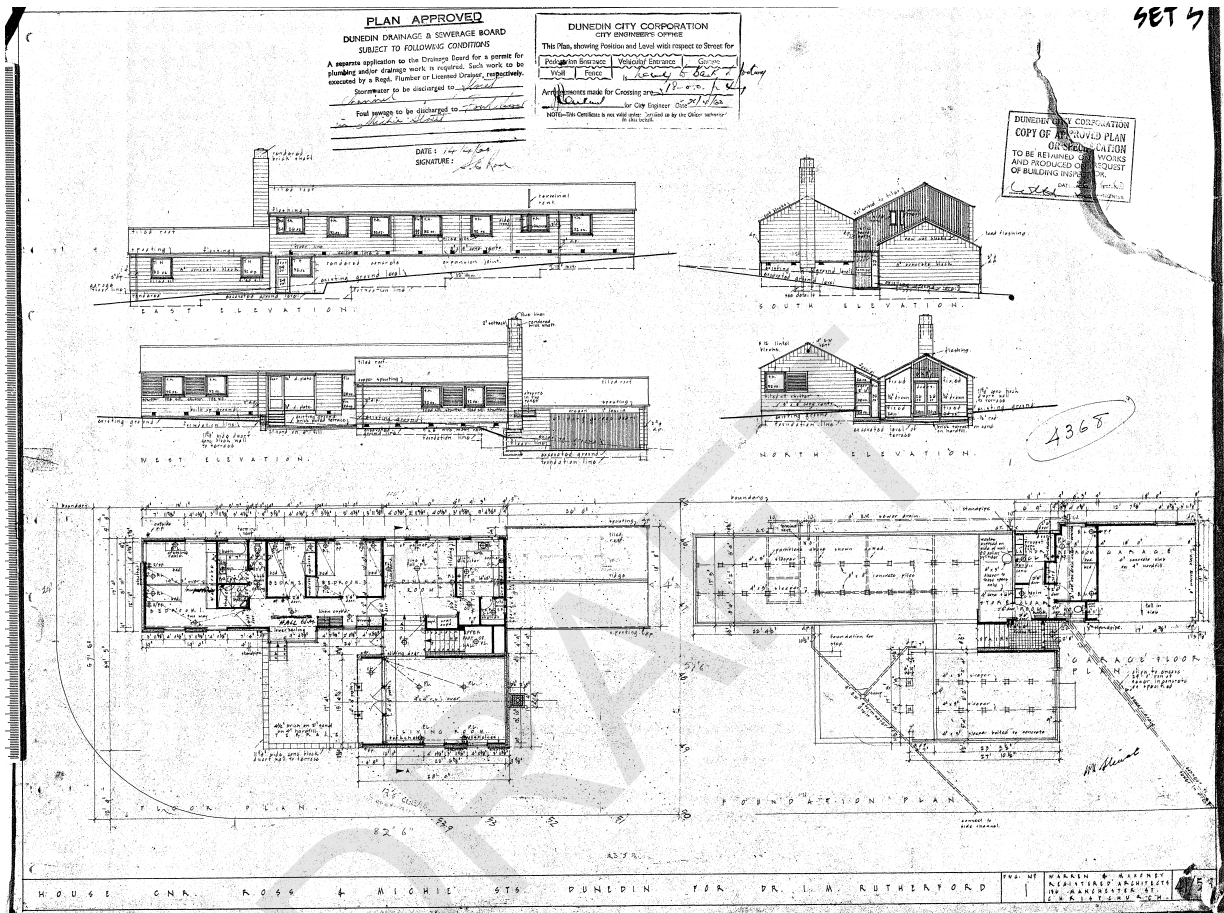
Architectural Period	Modern (1955-1975)
Style	Modernist
Era/Date of Construction	1959
Architect/Designer/Builder	Warren & Mahoney, architects; Stewart & Kingston, builders
Historic Use & Cultural Associations	Former home of Dr and Mrs Rutherford
Primary Construction Materials	Concrete block, timber cladding, concrete tile roofing; timber shutters and brick chimney
Notable Architectural Characteristics	Unpainted concrete block, paired gable form, mid-century aesthetic

Previous site development

Deposit Plan 6117, dated May 1946, shows a stone house on the subject lot; Katherine Begg was then the owner. The two-storeyed dwelling in which Miss Begg lived had been occupied by members of the family since c.1870. The house was demolished after Katherine Begg's death in 1957, which then allowed the

council to complete the Ross Street widening. The property was subdivided to its current extent in March 1959 (DP 9504); the first title for the lot was issued to Dr Ian Marshall Rutherford in September of the same year.

House design and construction



Architectural drawing, April 1960. DCC.

Before they built their new house in Belleknowes, Margaret (formerly Barclay, nee Begg) and Ian Rutherford lived in Highgate, Roslyn. The couple had married in 1945 at the home of Margaret Barclay's parents in Ross Street. Margaret's father James was brother to Katherine Begg, which thus establishes a long-standing family connection with the site. Margaret Begg's first husband, Dr Beauchamp D'Epinay Barclay, died in 1939.

The Rutherford House is one of Warren & Mahoney's early houses, epitomising the form, plan, and materials of the practice's early work. Research has thus far been unable to establish how the Rutherford's came to choose Christchurch based Warren and Mahoney as the architects for their house, at a time when they were unlikely to be widely known.

The site is located on the corner of Michie and Ross Streets and is arranged within three connected gabled forms; the arrangement of the dwelling's three forms creates a garden space at the northwest of the site and a driveway in the southwest corner. The interior layout demonstrates a distinctly post-war approach domestic architecture; Warren and Mahoney's plans show a living room separated from a

kitchen and dining room by a stair hall giving access to a lower level on which is located the main entry to the house, as well as a bedroom, laundry, toilet and cloakroom, and two-car garage. Beyond the main living rooms on the principal floor are three bedrooms and bathroom facilities, all of which open off a hallway that widens to form a seating area and entry to a courtyard garden. There is a tall chimney on the gable wall at the south end of the living room.



DCC Geocortex

The building is distinctly mid twentieth century in its external appearance. Primary materials comprising unpainted concrete block, concrete tile roof, and timber joinery. A small area of vertical timber cladding is used on the external face of the rear kitchen wall. Subtle architectural detailing and elements, such as the louvred window shutters, enhance the pared back but crafted aesthetic. Architectural historian Michael Findlay argues that the Rutherford House ‘carries the strong imprint of Maurice Mahoney and Miles Warrens’ rethinking of New Zealand domestic modernism, bringing a Scandinavian sensibility to designing houses for the cooler southern cities.¹ Findlay continues, ‘[t]he Scandinavian influence is paired with a sensitivity to local context and the early history of colonial building’ in its scale. In addition, Findlay argues that the loss of, or damage to, many of Warren & Mahoney’s early buildings in the Christchurch earthquakes adds to the significance of the Rutherford House as an intact and early example of the practice’s work.²

Later history and development

The house remained in possession of the Rutherfords and their executors until 1998. The dwelling has had only one other owner since it was built and remains in private residential use. Photographs from 2013 show the dwelling largely retains its architectural integrity both inside and out, with new additions

¹ Jeremy Hansen (ed), *Modern: New Zealand Homes from 1938 to 1977*, Godwit, Auckland, 2013, pp.269-283.

² Hansen, p. 273.; Maurice Mahoney tallied that over 35 Warren & Mahoney buildings were demolished in Christchurch, what he described as ‘almost your life’s work.’ <https://homemagazine.nz/maurice-mahoney/> accessed 5 September 2024.

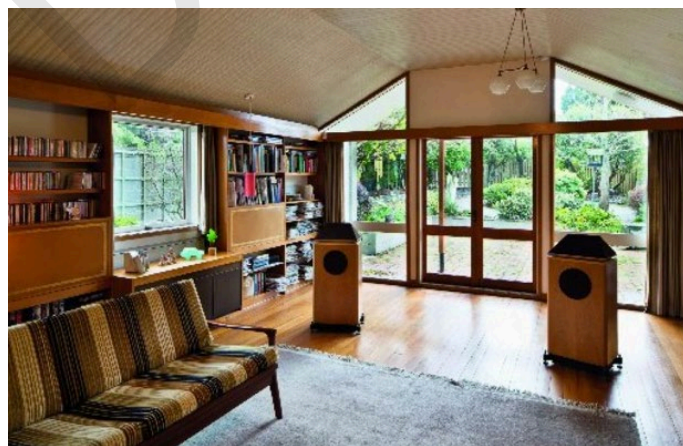
made 'with full understanding of materials and with careful handling of Warren & Mahoney's distinctive imprint.' No substantial alterations requiring building consent are recorded.



<https://www.odt.co.nz/lifestyle/home-garden/slice-scandinavia>



<https://www.odt.co.nz/lifestyle/home-garden/slice-scandinavia>



<https://www.odt.co.nz/lifestyle/home-garden/slice-scandinavia>

Notable people/Themes

Dr Ian Rutherford

Dr Ian Rutherford (c.1904-97) studied medicine at the University of Otago and then qualified as an ear, nose and throat specialist in London, England, in 1933. Rutherford was a house surgeon at Dunedin Hospital by 1939 and lectured in the medical school in the early 1940s. In 1948 Dr Rutherford was appointed chief of the Ear, Nose and Throat Department at Dunedin Hospital; he was also one of the doctors who formed a company to purchase Stafford Hospital, a private facility (est. c.1907), in c.1946.

Warren & Mahoney

Warren & Mahoney are considered one of New Zealand's leading architectural practices. Established in Christchurch in 1955 by Miles Warren, the firm became Warren & Mahoney in 1958 when Maurice Mahoney became joint partner. Best known for large-scale civic works like the Christchurch Town Hall (1966-72), the firm is also known for its distinctive concrete block residential buildings that helped to give rise to the Christchurch School.³ The practice continues to operate, with over 350 staff in over seven locations.⁴

Additional Information on both Miles Warren and Maurice Mahoney is included in Appendix A



Maurice Mahoney and Miles Warren in 1966 (<https://architecturenow.co.nz/articles/maurice-and-national-release/>)

The Early Work of Warren & Mahoney

The Rutherford House is one of Warren & Mahoney's early houses; early works of the practice, namely the three houses discussed below) were for family members or business contacts.⁵

Charles Walker in the introduction to *Exquisite Apart: 100 years of Architecture in New Zealand* describes Sir Miles Warren as 'perhaps the greatest New Zealand architect.'⁶ Warren entered practice in what

³ *Exquisite Apart*, p.53.

⁴ <https://wam.studio/practice>

⁵ Warren & Mahoney, *Warren & Mahoney Architects*, Warren & Mahoney, Christchurch, 1989, p. 6; and Miles Warren, *Miles Warren: An Autobiography*, Canterbury University Press, Christchurch, 2008, p. 46

⁶ *Exquisite Apart: 100 Years of Architecture in New Zealand*, p.13.

Walker describes as the 'heady period immediately after World War 2.'⁷ Andrew Barrie writes 'Miles Warren carried the seeds of W&M's phenomenal growth back to his home town in 1954, returning from Britain with the ideas then percolating around the avant-garde "New Brutalist" movement. Joining forces with Maurice Mahoney, the pair found a point of intersection between the concern for truth-to materials and structural expression that characterized Brutalism, and the low-key, Kiwi-fied commitment to "straightforwardness" that obsessed many young architects here in NZ.

Side-stepping the lightweight, rationalized wooden structures that dominated the thinking of the Group, W&M developed a tectonic and material vocabulary that derived from New Brutalism but reflected the more solid architectural heritage of the Christchurch context.'⁸ 'This vocabulary appeared seemingly fully formed in Warren's first building: the Dorset Street Flats.'⁹ Van Raat writes that these flats were 'perhaps the earliest expression in New Zealand of a model of (sub)urbane apartment design.'¹⁰ Other significant works of Warren's in the early period included the Grigg House (1957-59) and his house and office at 65 Cambridge Terrace (1962).¹¹

Miles Warren writes 'Architects' early houses are the vehicle for all their pent-up, unbuilt, first architectural thoughts.' In his history of the practice the three houses chosen to represent the early years were the RH Ballantyne House (1959), MB Warren House (1960-61), GN Grigg house (1957-1959), all pictured below.¹² Warren does not mention the Rutherford's house in his autobiography.¹³ The Rutherford House (1960) is contemporary to these significant early works, however, located outside of Christchurch.

Warren & Mahoney records that '[t]his was a building type used by the partnership for a number of houses until they were dubbed "pixie" houses, and the style was then promptly abandoned. The forms were in marked contrast to the usual bungalow roof embracing the width of two or more rooms – and, in this respect, they harked back to the early New Zealand cottage with its roof over each room. They also have their own historical significance as they start the breaking up of houses into smaller and smaller components that was to be exploited by Ian Athfield and Roger Walker'¹⁴

Architectural historian Michael Findlay writes that the Rutherford House 'completed a trio of important projects by the then newly formed Christchurch partnership of Warren & Mahoney' (the others being the house for Miles Warren's parents in Fendalton built in 1960 (since demolished), and the Fendalton house of Ronald Ballantyne (1959)). The architectural plans for Ballantyne residence demonstrate a similar arrangement of gable forms (despite using asymmetric gables) to the Rutherford House, and also demonstrates a similar arrangement of interior spaces.

⁷ *Exquisite Apart*, p. 13.

⁸ Andrew Barrie, "Warren & Mahoney in Christchurch 1", Itinerary No. 15, Block: The Broadsheet of the Auckland Branch of the New Zealand Institute of Architects, No. 7, 2008.

⁹ Andrew Barrie, "Warren & Mahoney in Christchurch 1", Itinerary No. 15, Block: The Broadsheet of the Auckland Branch of the New Zealand Institute of Architects, No. 7, 2008.

¹⁰ *Exquisite Apart*, p. 56.

¹¹ *Exquisite Apart*, p. 56.

¹² Warren & Mahoney, *Warren & Mahoney Architects*, Warren & Mahoney, Christchurch, 1989, p. 6.

¹³ Miles Warren, *Miles Warren: An Autobiography*, Canterbury University Press, Christchurch, 2008.

¹⁴ Warren & Mahoney, *Warren & Mahoney Architects*, Warren & Mahoney, Christchurch, 1989, p. 6.

Findlay writes that the 'unpainted concrete block was still considered an aesthetically challenging material, and the low-pitched gables and grey-tiled roofs looked barn-like in comparison to the framed construction and single-pitch roofs used by other modern architects.'¹⁵



Grigg House (1957-1959, Mt Somers, burnt down and rebuilt)¹⁶



Ballantyne House (1959)¹⁷

¹⁵ Jeremy Hansen (ed), *Modern: New Zealand Homes from 1938 to 1977*, Godwit, Auckland, 2013, p. 273.

¹⁶ Warren & Mahoney, *Warren & Mahoney Architects*, Warren Mahoney, Christchurch, 1989.

¹⁷ <https://christchurchmodern.co.nz/warren-mahoney/rh-ballantyne/210-clyde-road/>



Warren House (1960, demolished)¹⁸

Post War Architecture in New Zealand

Rutherford House is recognised as an early work by nationally significant architectural practice Warren & Mahoney. In its form and plan it illustrates the changing architectural philosophies of post war New Zealand architecture.

Marshall Cook writes that in the first half of the century the grand merchants' houses built close to the centres of NZ cities were 'much admired as symbols of grace, stability and permanence' and as 'cultural reference points' for emerging architects, a reference point that was to change in post war New Zealand.¹⁹ The economic slump of the 1930s had wiped out a generation of architects, with practices often reduced to a sole practitioner. In contrast, the post war economic boom saw clients with money and a confident climate for architectural practices resulting in a corresponding burgeoning of ideas and new ways of living. With the arrival of 'Modern architecture' in Auckland in the 1950s, architects turned their back on the first half of the twentieth century to establish the 'new architecture' based on 'principles' – 'of function, structure and planning.'²⁰ Bill Toomath writes of the atmosphere in post-World War Two New Zealand: 'Locally, the mid-1950s proved to be a favourable time to enter seriously into practice – many young architects emerged at that time and remained in the forefront as leaders of the post-war wave. An upsurge in building activity reflected a general confidence in stable post-war conditions.'²¹

The post war years saw a move away from traditional architectural reference points. 1940s-1950s new generation of architects – plan form drew what Marshall Cook describes as a 'sensibility towards spaces that flow and ebb, moving seamlessly from the interior out into the natural environment.'²² Toomath writes that '[a] new building typology was developed based on clarity of structural expression, the use of natural materials and an admiration for sophisticated craft skills'²³ The architecturally designed house became identified with 'the most cosmopolitan, intellectual and liberal New Zealanders who had

¹⁸ <https://christchurchmodern.co.nz/warren-mahoney/m-b-warren/9-queens-avenue/> accessed 5 September 2024.

¹⁹ Charles Walker (ed), *Exquisite Apart*, Balasoglou Books, Auckland, N.Z 2005, p.119.

²⁰ Miles Warren, 'The First Fifty Years' in *Exquisite Apart*, p.17.

²¹ *Exquisite Apart*, p.46.

²² *Exquisite Apart*, p.120.

²³ *Exquisite Apart*, p.122.

inherited the radical humanism of the earlier social idealist. This new residential architecture was meant to empower its users and to provide an authentic expression of our advancing society.’²⁴

The new architecture was reflected in the materials, forms, and plans of the post war dwellings. Clients ‘accepted the fresh forms and ways of living in houses that we presented to them.’²⁵ Toomath continues, ‘[a] primary post-war goal was to make enjoyable surroundings for people, offering a better quality of life in their daily environment. Through open planning and the continuity of interior space, we proposed informal modes of social interaction and a liberating expansiveness.... Wide openings and ground level floor gave easy access to outdoors.’ Architects held to the discipline of ‘rationality, simplicity and clarity in design, often verging on a modest aesthetic minimalism. Technically we had absorbing interest in the expressive use of indigenous materials – timber and concrete, raw and precast.’²⁶

Regional styles developed. Tony Van Raat writes of modern architecture in the South Island 1950s and 1960s work reflected a ‘mix of inherited traditions animated by the architectural concerns of their time and by their own particular personalities.’²⁷ Dunedin and Christchurch architects, including Miles Warren Peter Beaven, Paul Pascoe, Don Donnithorne, EJ McCoy and John Allingham showed the influence of ‘ideas about climatic response, social tradition and individual habits.’²⁸ Marshall Cook describes the new form as ‘[s]imple, shed-like roof dropped like a mothering cloak over the whole container of family life.’²⁹

ASSESSMENT OF HERITAGE SIGNIFICANCE

HISTORIC/SOCIAL

To a lesser degree, the dwelling demonstrates values within this criterion. The house has historic and social significance as the former home of Dr Ian and Margaret Rutherford, for its association, through Margaret Rutherford, with the Begg family, and for the contribution both families made to Dunedin’s medical and civic life.

SPIRITUAL/CULTURAL

The building does not demonstrate heritage values within this criterion.

DESIGN

The mid twentieth century dwelling demonstrates high heritage values within this criterion. Designed by noted Christchurch architects Warren & Mahoney, the house represents an early example of the practice’s Modern Regionalism and part of a small body of work completed by the practice in Dunedin. The building is comparable with the local work of Ted McCoy, as well as the designs produced by other firms linked to the Christchurch School, such as Peter Beaven, and the architects of Auckland’s Group Architects. The house has been published and is recognised for its place in the evolution of Warren &

²⁴ *Exquisite Apart*, p.122.

²⁵ *Exquisite Apart*, p.46.

²⁶ *Exquisite Apart*, p.47.

²⁷ *Exquisite Apart*, p.53.

²⁸ *Exquisite Apart*, p.122.

²⁹ *Exquisite Apart*, p.122.

Mahoney's residential architecture. In views from the street and the published images of the interior, the dwelling retains a high degree of authenticity and integrity.

TECHNOLOGICAL/SCIENTIFIC

The building does not demonstrate heritage values within this criterion.

REFERENCES

Andrew Barrie, "Warren & Mahoney in Christchurch 1", Itinerary No. 15, Block: The Broadsheet of the Auckland Branch of the New Zealand Institute of Architects, No. 7, 2008.

<https://nzhistory.govt.nz/files/documents/womens-suffrage-sheet-156.pdf>

Evening Star 8 October 1934, p. 9; 6 March 1935, p. 8.

Otago Daily Times 5 June 1939, p. 12; 11 December 1946, p. 8; 28 January 1949, p. 6; 7 December 2013 (available online).

M Findlay in *Modern: New Zealand Homes from 1938-1977* (ed. J Hansen) Random House, Auckland, 2013.

<https://my.christchurchcitylibraries.com/warren-and-mahoney/>

<https://www.nzia.co.nz/explore/news/sir-miles-warren> accessed 4 September 2024.

<https://www.nzia.co.nz/explore/news/2018/architecture-profession-mourns-passing-of-maurice-mahoney> accessed 5 September 2024.

Charles Walker (ed), *Exquisite Apart*, Balasoglou Books, Auckland, N.Z 2005, p.119.

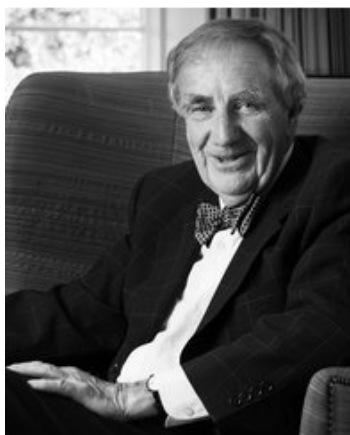
Miles Warren, *Miles Warren: An Autobiography*, Canterbury University Press, Christchurch, 2008.

Warren & Mahoney, *Warren & Mahoney Architects*, Warren & Mahoney, Christchurch, 1989

Date Initial Assessment Completed	9 December 2022	Author	AM
Date Peer Reviewed	4 January 2023	Reviewer	HB
Date Peer Reviewed	22 July 2024	Reviewer	MM
Date Confirmed Completed	19 July 2024		
Date Revised	6 September 2024. Additional information.		

APPENDIX A – SIR MILES WARREN & MAURICE MAHONEY

Sir Miles Warren



Miles Warren (<https://warrentrust.org.nz/sir-miles-warren>)

Warren & Mahoney write:

Sir Miles Warren, the first New Zealander to be knighted for services to architecture, passed away on 9 August 2022 at the age of 93. Born in Christchurch in 1929, Sir Miles' achievements throughout his career leaves a lasting imprint on the aesthetic of New Zealand's architecture.

In 1955, Sir Miles Warren began a long and successful partnership with Maurice Mahoney. Together, they created the practice known to this day as Warren and Mahoney. The partnership and firm proceeded to design many buildings regarded as the benchmark of New Zealand modernism including Christchurch College (now known as College House), the Dental Nurses School, and the Harewood Memorial Gardens Crematorium.

In 1974, Sir Miles was awarded a CBE and in 1985 he was knighted for his services to architecture. Sir Miles was given the country's highest honour in 1995, when he was admitted to the Order of New Zealand. In 2003 he was named one of ten inaugural 'Icons of the Arts' by the Arts Foundation of New Zealand.

Sir Miles was best known for his work on the Christchurch Town Hall. Designed when Sir Miles was just 35, the Town Hall is a masterpiece of national and international significance, and recently won 'Enduring Architecture' recognition at the 2021 New Zealand Architecture Awards.

Outside of his hometown, Sir Miles spearheaded the design of the award-winning Michael Fowler Centre, and Parliament House, both in Wellington.³⁰

Warren's New Zealand Institute of Architects' Obituary records:

³⁰ <https://wam.studio/news/sir-miles-warren-a-lifetime-dedicated-to-architecture> accessed 4 September 2024; <https://www.nzia.co.nz/explore/news/sir-miles-warren>

Born in Christchurch in 1929, Sir Miles Warren began his working life at the age of 16 in the office of Cecil Wood. After initially studying architecture via correspondence at the Christchurch Atelier, he moved to Auckland to complete his studies, then travelled to England in 1953. There he worked with the London County Council and was, in his own words, "extraordinarily fortunate to be sitting right in the middle of the birth of Brutalism". Influenced by his first-hand experience of the work of Scandinavian architects such as Finn Juhl, Sir Miles returned to New Zealand "brimful of ideas" and began designing some of his most iconic buildings.

Sir Miles started his design practice in 1955, beginning with the design of two houses in Timaru in that year. In 1956 he designed the Dorset Street flats in Christchurch, and in 1958 he began a long and successful partnership with Maurice Mahoney, winning a large contract to build the Dental Training School. Their practice became known as Warren and Mahoney and the pair's work is regarded as the birth of the 'Christchurch School' of architecture, which melded the solidity of New Brutalism with the lightweight vernacular of the Group Architects.

During the next decade, the practice created buildings such as Christchurch College (now College House), the Harewood Crematorium (awarded an NZIA Gold Medal in 1964), the office and flat at 65 Cambridge Terrace, the Wool Exchange, the Chapman block at Christ's College and the Canterbury Students Union, all widely regarded as part of the nation's architectural heritage. But it was winning the high-profile competition for the Christchurch Town Hall (1966-72) that cemented their position among New Zealand's premier firms.

Commissions in the decade leading up to 1974 included the New Zealand Chancery in Washington, the Civic Offices in Rotorua and the Michael Fowler Centre in Wellington. As Sir Miles himself engagingly remembered the latter commission: "In 1975 I had a telephone call from Mayor Michael Fowler. 'Hi Miles, would you accept a commission to design our new Wellington Town Hall'. 'Most certainly,' says I, 'what's the brief'. 'The same as Christchurch but better'. 'How long have we got to prepare the sketch plans?' 'Six weeks'. Apart from attendant jollities that was about it."

In 1976 Sir Miles purchased a house at the head of Lyttelton Harbour in partnership with his sister Pauline and her husband John Trengrove for the purpose of creating a large garden together. The house and grounds at Ōhinetahi became a lifelong passion for the keen gardener and remains one of New Zealand's best formal gardens.

Warren and Mahoney became a multi-textual practice during the building boom of the 1980s, producing a series of design-led office blocks as well as commissions such as Whanganui Collegiate auditorium, St Patrick's Church in Napier and the Rotorua Civic Centre. The Television New Zealand Network Centre in Auckland was described by Sir Miles as "technically the most complex brief undertaken by the partnership" and marked the end of the excesses of the eighties.

After establishing the F M Warren Scholarship in Art History at the University of Canterbury in 1994, Sir Miles retired in 1995 but remained active as an advocate for architectural education and a patron of the arts. The Warren Trust was established in 2006 and over the last decade has given generously to promote architectural education to both the architectural profession and the wider public in New Zealand. The trust sponsors the Institute's annual architecture writing

awards. In 2012 Sir Miles gifted Ōhinetahi as an endowment to the Ōhinetahi Charitable Trust to ensure it remained open to the public in perpetuity.

Offices and awards

Sir Miles is a Past President of the Canterbury Branch of the New Zealand Institute of Architects, was a Member of the Council of the Institute, and Chairman of the Education and Registration Authority. Sir Miles was made a Fellow of the New Zealand Institute of Architects in 1965, awarded the NZIA Award of Honour in 1987 and the NZIA Gold Medal in 2000. Warren & Mahoney won NZIA Gold Medals (now New Zealand Architecture Awards) in 1959, 1964, 1969 and 1973.

Other awards and distinctions

Sir Miles was made a CBE in 1974, knighted in 1985 and was awarded the Order of New Zealand in 1995. In 2001 he received an Honorary Doctorate from the University of Auckland, and in 2003 he received an Icon Award from the Arts Foundation of New Zealand. He was an active Member of a number of other professional and artistic organisations, including the Canterbury Society of Arts and the Theatre Royal Christchurch Charitable Management Committee.³¹

Maurice Mahoney



NZIA

NZIA's obituary of Maurice Mahoney is recorded below:

'Maurice Mahoney, one of New Zealand's most distinguished post-war architects, has died in Christchurch aged 89.

Mahoney, who passed away on 31 October, formed with Sir Miles Warren one of the country's most successful and prolific architectural partnerships. Under their leadership, the firm of Warren & Mahoney designed many of the country's most significant buildings from the 1960s through the 1980s.

³¹ <https://www.nzia.co.nz/explore/news/sir-miles-warren> accessed 4 September 2024.

Notable projects from this period include College House in Christchurch, an icon of New Zealand Modernism, and Christchurch Town Hall and the Michael Fowler Centre in Wellington, which set a high bar for New Zealand public buildings.

Tim Melville, President of the New Zealand Institute of Architects, said Mahoney was a meticulous architect who demonstrated an impressive command of the technical aspects of complex projects.

“Maurice was an outstanding practitioner who, calmly and without fuss, made a great contribution to the architecture of his city and country.”

“He was enormously respected by his peers, and the Institute was pleased to award him an inaugural Distinguished Fellowship in 2017 in recognition of his career achievement.”

Sir Miles Warren has also praised the ability and skill of his long-time practice partner.

“I admired the way Maurice put things together with such great clarity and precision, his expert draughtsmanship and his ordered approach to design problems.” – Sir Miles Warren

Mahoney was born in London and trained in architecture at the Christchurch Architectural Association’s Atelier. After working with a number of Christchurch firms, he joined with Sir Miles Warren in 1958 to establish what would come to be seen as a seminal New Zealand architecture practice, Warren & Mahoney.

Mahoney retired from professional practice in 1992 but his architectural activity did not stop then. After the Christchurch earthquakes the home he had designed for his own family in 1966 was demolished. Mahoney re-designed the house and had it rebuilt.

In 2017 Mahoney received an Enduring Architecture award for 18 Butler Street, a Christchurch mirror-glass-clad house for a family member that shared some of the characteristics of the commercial buildings which Warren & Mahoney was working on more than a generation ago.³²

³² <https://www.nzia.co.nz/explore/news/2018/architecture-profession-mourns-passing-of-maurice-mahoney>