UNIVERSITY OF OXFORD

# The Pitt Rivers Museum Conservation Plan

May 2012
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**THE PITT RIVERS MUSEUM, OXFORD**

**CONSERVATION PLAN**

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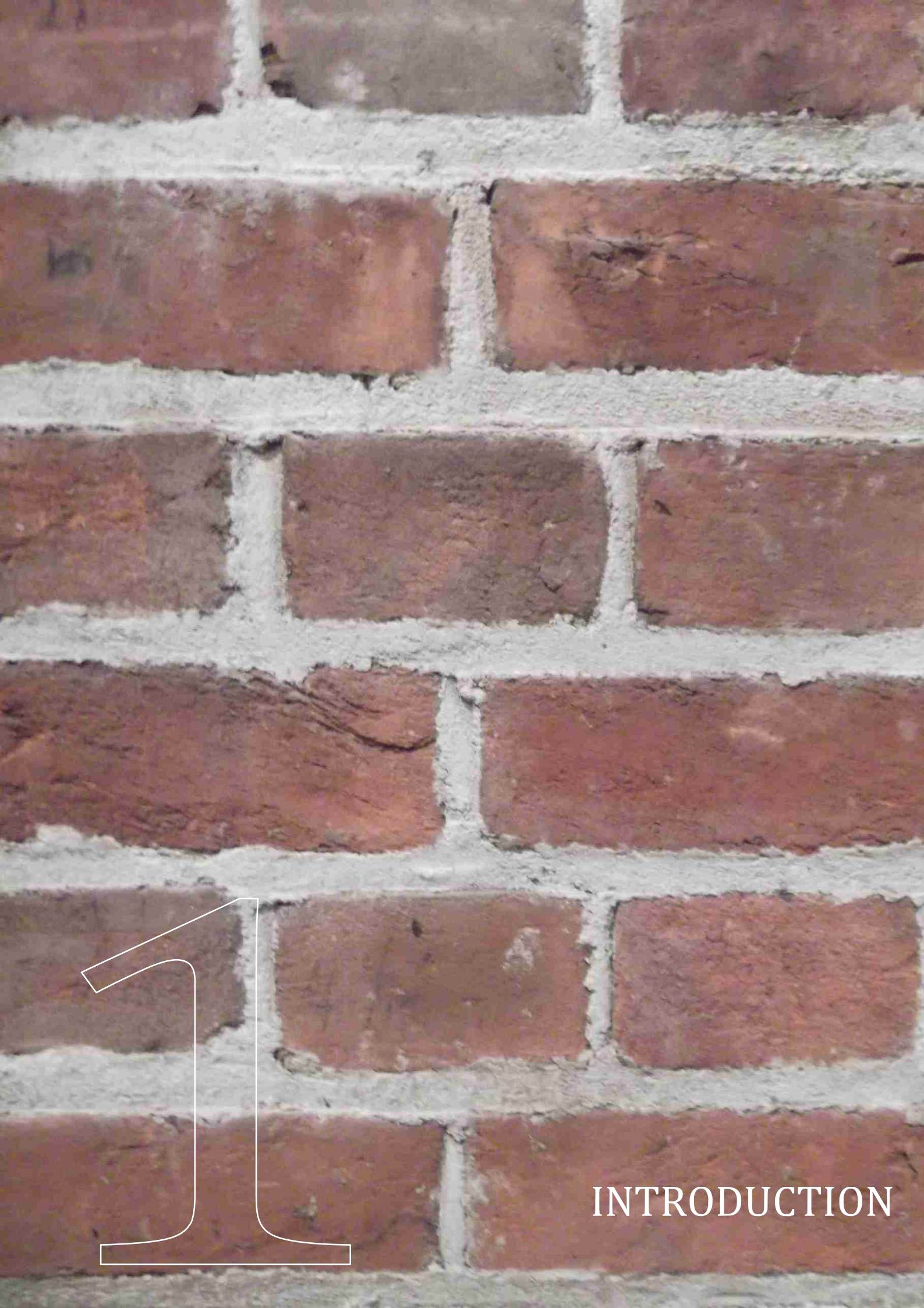

# 1 INTRODUCTION

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# 1 Introduction

The Pitt Rivers Museum was constructed in 1885-6 by Symm to a design by T.N. Deane. It was built as an extension to the adjacent University Museum, whose original design took into account the probability of eastwards expansion, in order to house the ethnographical and archaeological collections of Lieutenant-General Augustus Henry Lane-Fox Pitt Rivers. The building was heavily extended by Pringle Richards Sharratt in 2005-6, creating a new research facility centred on the Balfour Library. The Pitt Rivers Museum continues to fulfil its original function as a leading anthropological museum based around Pitt Rivers' collection.

## 1.1 Purpose of the Conservation Plan

The University has an unrivalled portfolio of historic buildings, of which it is rightly proud. It has traditionally taken a thorough, holistic approach to building conservation, seeking to understand all the varied factors that make historic buildings significant to their diverse stakeholders, and using this to inform necessary change. It has become clear that this approach is vital to the conservation culture of an institution where so many of its historic buildings that are valued for their function also have extensive historical or architectural significance. This Conservation Plan represents the continuation of this tradition of seeking to understand what makes the University's buildings cherished assets, and of seeking ways to conserve these most important features for the enjoyment of future generations.

The success of this approach is such that it has now become codified in government policy: First in March 2010's *Planning Policy Statement* 5: *Planning for the Historical Environment* then in its replacement, March 2012's *National Planning Policy Framework* (hereafter: NPPF). NPPF provides useful guidance on approaching the conservation of heritage assets, and postdates the University's existing literature. NPPF defines a heritage asset as:

'*A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).*'

This designation clearly applies to the Pitt Rivers Museum.

The purpose of this Conservation Plan is to update the Pitt Rivers Museum's conservation policy to take into account the new guidance provided by NPPF. It will be of use both for informing responsible regular maintenance and in the preparation of future planning applications, as specified in NPPF paragraph 128.

The Conservation Plan should form the basis for the Pitt Rivers Museum's Conservation Policy and exists as part of an ongoing process. It will be renewed and updated at least every five years or following any major alterations or legislative changes.

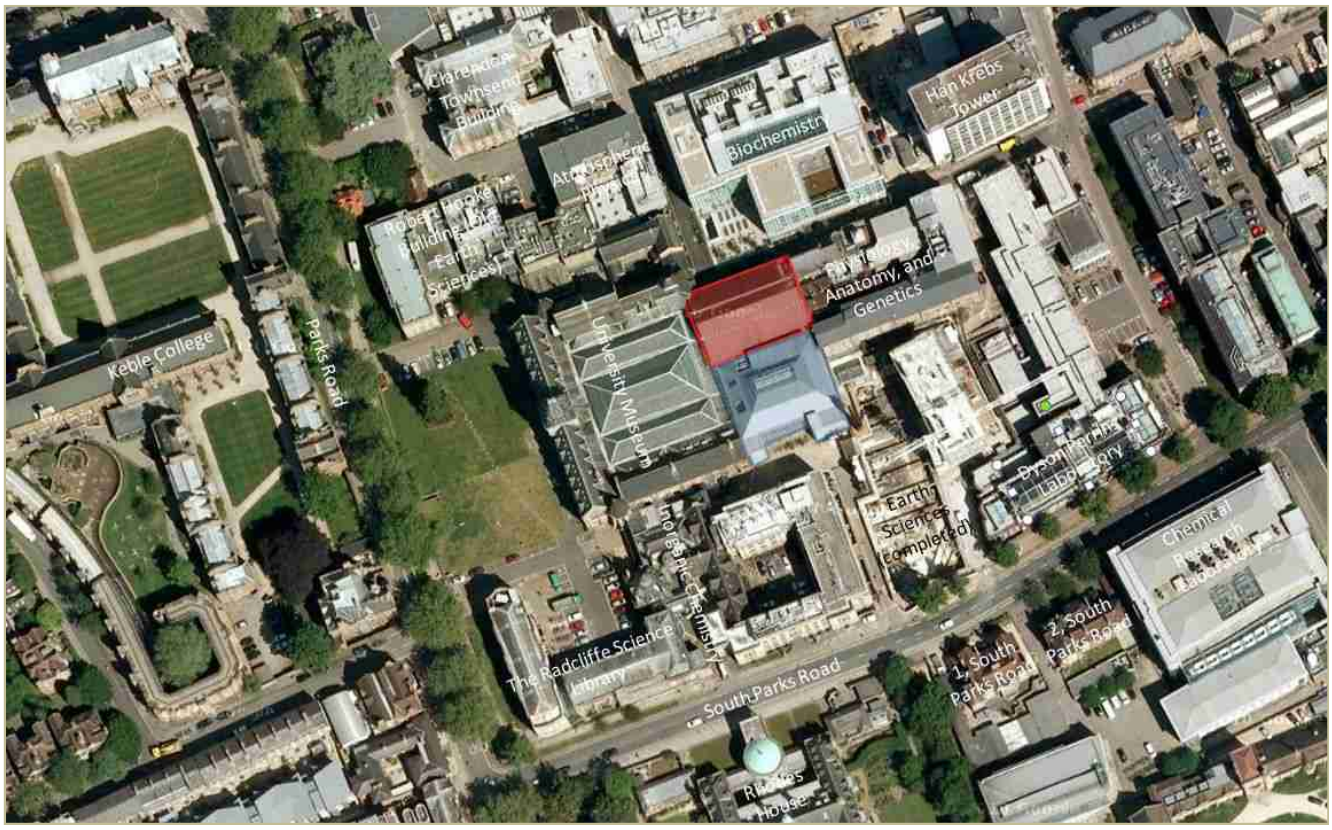


**Figure 1. Map showing the Pitt Rivers (listed portion highlighted in red, unlisted portion highlighted in blue) and the surrounding area, orientated with North at the top of the image**

## 1.2 Scope of the Conservation Plan

The Conservation Plan will cover the interior and exterior of the Grade-I-listed portion of the Pitt Rivers Museum. This includes the original 1885-6 T.N. Deane structure but not the 2005-6 extension nor the Physiology, Anatomy, and Physics Building to the east (see **Figure 1** and **Appendix 1**). It is located on the border of the Central (City and University) Conservation Area, which traces the eastern boundary of the University Museum.

The plan is not a catalogue and to facilitate its practical use will concentrate only on the most vulnerable aspects of significance, suggesting how they should be approached and conserved in the future. A brief list of the most significant architectural features can be found in **Appendix 3** and should be referred to when planning any repair or alteration work.

## 1.3 Existing Information

A Conservation Plan has not previously been composed for the Pitt Rivers Museum; however, there are various forms of existing information available:

The listed building description (**Appendix 1**) is the logical starting point for this plan. The Pitt Rivers Museum was not explicitly included in the original listed building description for the University Museum, but was highlighted in a 2007 amendment designed to consolidate its

listed status. Typical of more-detailed modern list descriptions, this document both lists the main features of the building and gives a brief summary of its importance.

Various planning applications have been made throughout the building's history, providing a fragmentary indication of the changes that have occurred over time.

There are several published books and articles that examine the development of 19th-century architecture in Oxford, as well as the work of T.N. Deane. These publications provide an important resource for studying this building and works of this period in Oxford. Equally, the Pitt Rivers Museum has undertaken an admirable volume of research into its own history which is freely available online.[1]

The plan draws on statutory guidance from NPPF prepared by HM's Department for Communities and Local Government in March 2012.

## 1.4 Methodology

The Conservation Plan is a document that assesses the current and predicted conservation needs of the Pitt Rivers Museum and attempts to address them with a view towards maintaining or increasing the significance of the heritage asset. Its formulation to supersede any existing literature is a response to the requirements of NPPF, and it is prepared in accordance with the policies contained therein.

## 1.5 Constraints

The Pitt Rivers Museum and its environs are subject to various constraints imposed by Oxford City Council:

- CP.3 – Limiting the Need to Travel: New development will be limited to accessible locations on previously developed sites.

- HE.9 – High Building Areas: Planning permission will not be granted for any development within a 1,200 metre radius of Carfax which exceeds 18.2m in height, except for minor elements of no bulk.

- TR.3, TR.11, TR.12 – Car Parking Standards: The City Council will not allow any significant increase in the overall number of car-parking spaces in the Transport Central Area or development that provides an inappropriate level of car-parking spaces. It will attempt to reduce the level of non-residential car parking.

- The City of Oxford Smoke Control Order No. 2: It is an offence to emit smoke from the chimney of a building, from a furnace, or from any fixed boiler if located in a designated smoke control area.

[1] e.g. http://history.prm.ox.ac.uk/timeline.php, accessed 8th February 2012.

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# 2

# UNDERSTANDING THE SITE

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# 2 UNDERSTANDING THE SITE

## 2.1 History of the Site and University[2]

The site of Oxford has had sporadic settlement since the Neolithic period. Bronze Age barrows have been found in the University Parks (linear barrow cemetery) and in the Science Area (double-ditched barrow). Oxford has had a continuous history of occupation since at least the 8th Century AD. The University of Oxford itself has a long-standing tradition of exceptional education. Able to trace its roots to the 11th Century, it is known to be the oldest university in the English-speaking world.

The site upon which the Pitt Rivers Museum now stands is situated in the northeast of the city of Oxford. This area was developed in the 19th Century, notably with the construction of the Keble College on the western side of Parks Road in 1868-70 and the University Museum in 1855-60.

The 91-acre site now occupied by the Pitt Rivers Museum, the University Museum, the Science Area, and the University Parks was purchased by the University from Merton College in stages between 1853 and 1864. The first plans for the University Parks were presented to the University in June 1863, but these were rejected, and it was not until 1865 that £500 was allocated for the purchase of trees and shrubberies. Even before this point the space allocated to the Parks was diminished by the allocation in 1853 of 4 acres in its southern portion (followed by another 4 acres in 1854) for the University Museum (1855-60), and this southern expanse underwent near-continuous development throughout the second half of the 19th Century.

Soon after its construction the University Museum was extended with: the construction of the original Clarendon Physics Laboratory (now embedded within the Robert Hooke (Old Earth Sciences) Building) on its northwest side in 1867-69 (extended in 1946-58); the construction of the Pitt Rivers Museum on the east in 1885-86; the addition of Jackson's Radcliffe Science Library to the south in 1898-1900 (extended in 1933-34); and the extension of the Department of Zoology (now housing Atmospheric Physics) and Stevenson and Redfern's Morphology Laboratory to the north in 1898-1901.[3]

Further science buildings were constructed in this precinct from the last quarter of the 19th Century. Many of these were originally free-standing, but continued development has created an increasingly interconnected science precinct in the area. The near-continuous history of development in the area has created a crowded space at the south of the Park precinct. It is the main centre for the study of sciences within the University, and is now known as the University Science Area.

[2] A short chronology of the Pitt Rivers Museum can be found in **Appendix 2**.
[3] A brief overview of the development of the Science Area can be found in **Annexe 1**.

## 2.2 History of the Pitt Rivers Museum

The mid-19th Century was a period of flux and expansion for the city and University, as highlighted by the 1852 Royal Commission on the State, Discipline, Study, and Revenues of the University and Colleges of Oxford. A manifestation of this *zeitgeist* was the hosting of the 1847 Conference of the British Association for the Advancement of Science in Oxford and the subsequent 1849 decision of Convocation to establish a School of Natural Sciences and the related formation of the Museum Committee. Henry Acland, Reader in Anatomy (later Regius Professor of Medicine), was the main proponent of a natural history museum for the exhibition of 'all the materials explanatory of the structure of the earth, and of the organic beings placed upon it.'[4]

The University Museum was constructed 1855-60 by Lucas Brothers of London to a design by Benjamin Woodward and Thomas Newenham Deane. The original competition design brief specified that the rear elevation should be left open for extension (**Figure 2**). With this in mind, the eastern elevation was left with a blank, buttressed façade, described by the *Building News* as 'as ugly a piece of architecture as was ever designed.'[5] From the earliest stages it was assumed that the University Museum would expand outwards within the site and from as early as 1863 there were complaints about a lack of space.

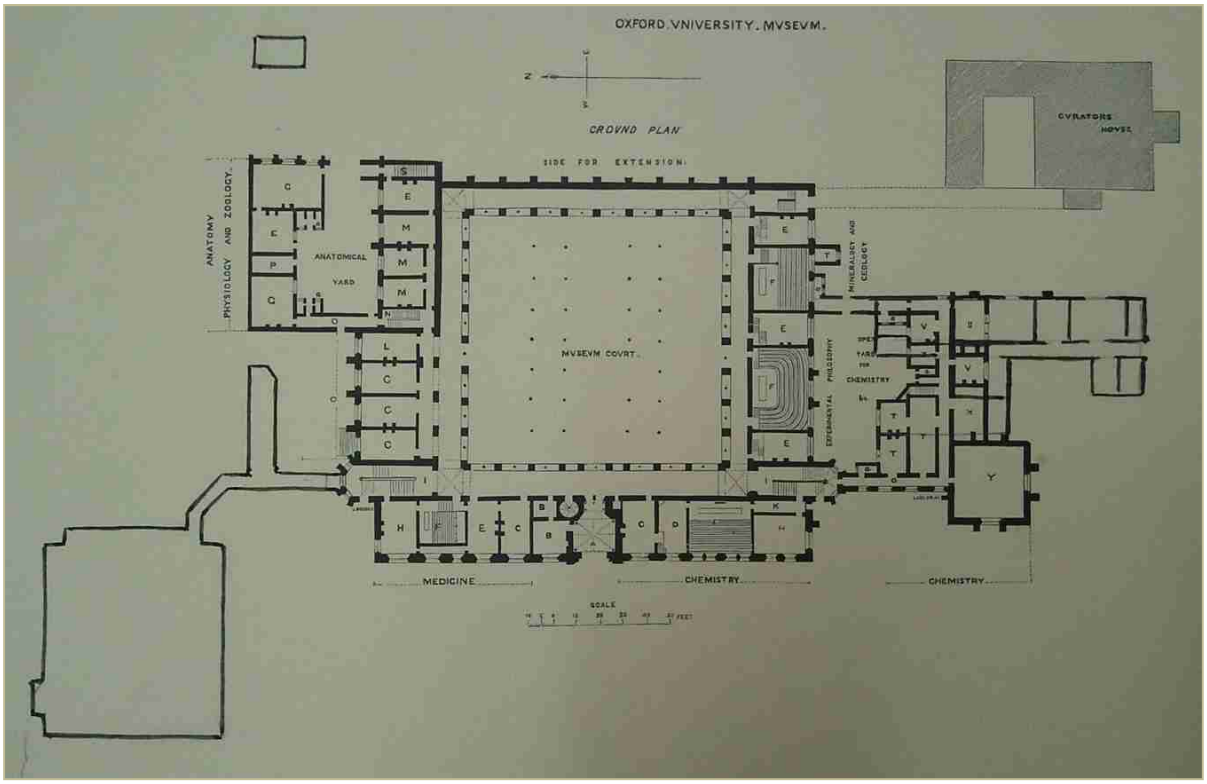


**Figure 2. Plan of the University Museum c.1872 with additions inked on. Note the eastern elevation is labelled 'SIDE FOR EXTENSION.'**

[4] Tyack, G., *Oxford: An Architectural Guide* (Oxford, 1998) 217.
[5] *Building News* VI (21st January 1859) 59.

Lieutenant-General Augustus Henry Lane-Fox Pitt Rivers (1827-1900) was an avid collector of anthropological and ethnographic material.[6] He began his collection with firearms in 1851, when he was part of a commission tasked with investigating the desirability of introducing the rifle to the British army.[7] He developed his collection partly through his overseas travel as an active army officer (for instance, he served in the Crimean War, 1853-56) but also, to a much greater extent, from auction houses and dealings with his fellow members of the Anthropological Institute in London.[8] Initially the collection was kept in Pitt Rivers' private house in London (Brompton Crescent to 1867, then Upper Philimore Gardens), which was filled to capacity. Pitt Rivers returned to active military service in 1874, which prompted him to give his collection over to public management and the same year his first loan collection was displayed in the South Kensington Museum, which had opened in 1872 (Victoria and Albert Museum from 1899). It was moved to the Bethnal Green Museum (Bethnal Green Museum of Childhood) before returning to South Kensington in 1878, the same year in which Pitt Rivers published a revised catalogue of his collection. Pitt Rivers found himself unexpectedly wealthy when he inherited his great uncle's estate in 1880, and he began the formation of a second collection, offering his first collection to the South Kensington Museum. His offer was refused and he set about finding a new home for the collection, finally settling upon Oxford University, which accepted the gift in 1882.

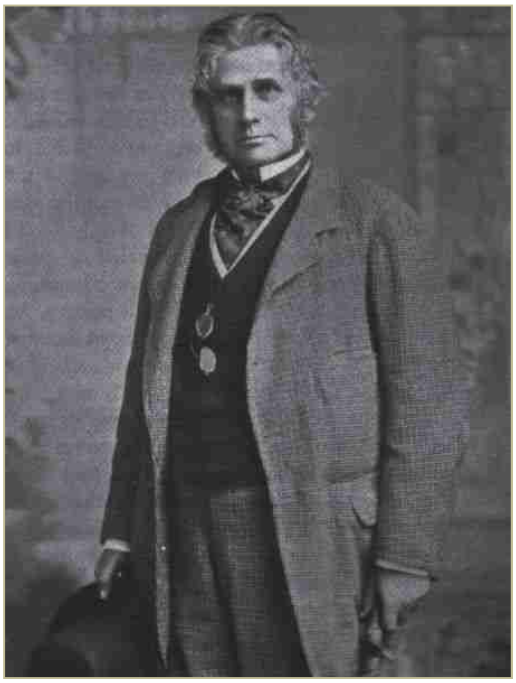

**Figure 3. A.H. Lane-Fox Pitt Rivers**

Pitt Rivers donated his collection on two conditions: that it should have a dedicated building; and that someone would be appointed to lecture on it. In 1883, the University drew up its terms of acceptance of the collection and appointed E.B. Tylor as Reader in Anthropology, the first academic post in Anthropology created in Britain. On 20th May 1884, Pitt Rivers donated his collection, some 20,000 objects, to the University. T.N. Deane was employed to

[6] The addition of Pitt Rivers to his name commemorated his unexpected inheritance of the Rivers estate from his great uncle, the 6th (and final) Baron Rivers, in 1880. He retired from the army in 1882 with the title of Lieutenant-General.

[7] Bowden, M., *Pitt Rivers: The life and architectural work of Lieutenant-General Augustus Henry Lane-Fox Pitt Rivers, DCL, FRS, FSA* (Cambridge, 1991) 44, 47.

[8] Pitt Rivers joined the Ethnological Society of London in 1861. This society soon underwent a schism between polygenecist physical anthropologists (who formed the Anthropological Society in 1863), such as J. Hunt and R. Burton, and Darwinist ethnologists, such as T.H. Huxley and Pitt Rivers. The anthropologists were increasingly marginalised and in 1871 the societies were rejoined to the advantage of the ethnologists as the Anthropological Institute of London (Pitt Rivers being instrumental in its formation). The term 'anthropology' gained scientific legitimacy as it was absorbed by the ethnologists. Throughout the 1860s the Ethnological Society had shifted its influence towards archaeology under the influence of J. Lubbock, something that would go on to influence Pitt Rivers extensively; *Ibid*, 46-48; http://history.prm.ox.ac.uk/collector_pittrivers.html, accessed 13th February 2012.

design an extension to house the collection, completing the plans by November. T.N. Deane (1828-1899) was a Cork-born, Dublin-based architect of some renown. He had worked on the University Museum, though it is generally accepted that the architectural success of that building was down to the creative genius of his junior partner, Benjamin Woodward, with Deane distinguishing himself instead by his considerable business skills. After Woodward's death in 1861, Deane was the architect of choice for the University in the area around the University Museum (e.g. Museum Gate Lodge, the Clarendon Laboratory, the Pitt Rivers Museum, possibly Museum Lodge), working in an uninspired gothic which lacked Woodward's flair.

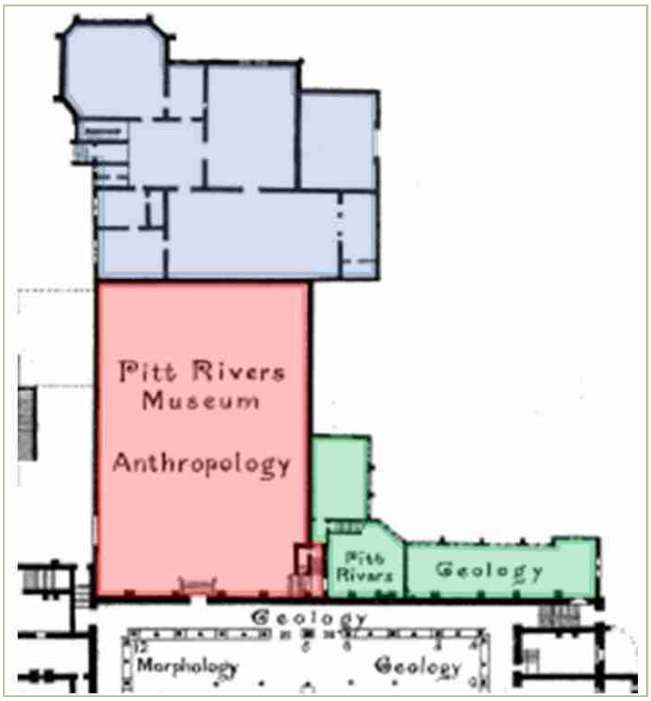


**Figure 4. Plan of the Pitt Rivers Museum in 1893 (red), North at the left-hand side of the image. The rear (eastern) elevation of the University Museum is at the bottom of the image. Human Anatomy (blue), built 1893, extends from the eastern end of the Pitt Rivers Museum. The rooms to the south of the main portion of the Pitt Rivers Museum (green) are 1891-2 additions**

Throughout 1885, Pitt Rivers' collection was transferred from South Kensington Museum to Oxford and Henry Balfour was employed to catalogue and eventually display the collection. By 1888 he had catalogued 1,500 items and he was appointed curator in 1890, a post he would hold until his death in 1938.

The Museum was constructed to Deane's design by Symm in 1885-86. As well as Pitt Rivers' collection, ethnological and some archaeological artefacts from the Ashmolean and the University Museum were transferred to the Museum. Display work was begun and the Court (ground floor) was opened to the public in 1887 and the Upper Gallery in 1888. The Lower Gallery was used as a workspace and remained closed to the public until 1892.

In 1891-2 a curator's office and a work room were constructed along the southern façade of the Pitt Rivers Museum (**Figure 4**). A Geology Department extension was constructed southwards from the Curator's Office in 1892; this would eventually be acquired by the Pitt Rivers Museum and become the Balfour Library (1948-2004). Human Anatomy was constructed as a distinct but connected building, obscuring the length of the eastern façade, in 1893.

The building was originally naturally lit with a partially-glazed roof, which was a persistent maintenance issue (**Figure 5**). It was first renewed in 1894-5, before being overhauled in 1915 (the roof was packed with asbestos which has since been removed). The roof was repaired in 1926 but a gale removed part of it in November 1928. It was further repaired in 1937 and painted over during the Second World War. A new roof was fitted in 1951 and this was repaired in 1958. The roof was overhauled again in 1964, including repairing the brick work on the gable ends. It was finally boarded over in 1976. Venetian blinds were installed over the large windows on the gable ends in 1979 and for the first time there was no natural light in the Museum, bringing it in line with the modern experience. The roof was replaced with a slate roof without rooflights in 1998-2000 (necessitating the closure of the majority of the Museum), and fitted with external galvanised-steel, high-level maintenance walkways in 2009.

**Figure 5. The interior of the Museum in 1915, looking eastwards**

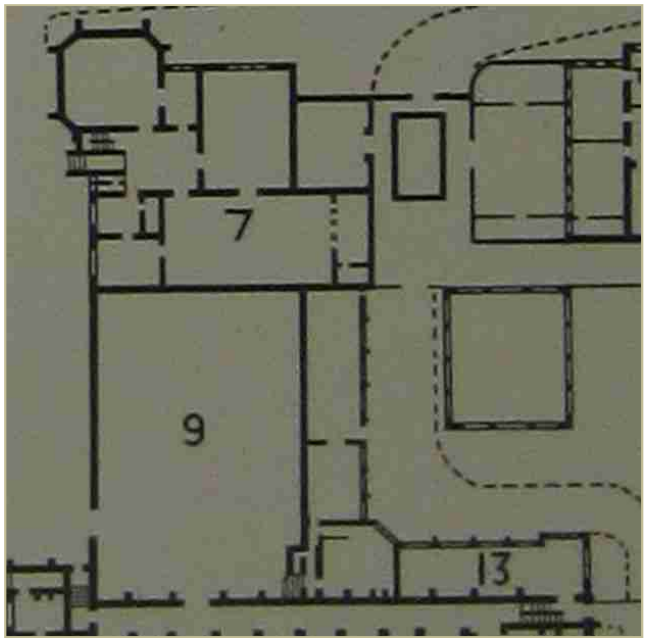


**Figure 6. Plan of the Pitt Rivers Museum (labelled '9') in 1907, North at left-hand side of image. Compare with Figure 4, note that offices have extended across southern façade and 'Green Shed' has been constructed in yard space**

Following its construction, space was immediately at a premium within the Museum and it was rapidly filled with display cases. Complaints about a lack of space, notably from Balfour, were a regular occurrence from 1929 onwards. New wall cases and exhibition cases were installed in 1899, followed by further cases in 1902. Extra wall cases were installed in the Upper Gallery in 1904, 1925-6, 1927, 1928, 1934, and 1936. The Lower Gallery was closed in 1921 for new wall cases, ultimately remaining closed for at least four years, though further cases were installed in 1928. The Court received new cases in 1930, 1931, 1934, 1935, and 1936. Security was first identified as an issue when there was an attempted theft in

1914, precipitating the installation of new locks in 1915. There have presumably been several further phases of case installation and replacement since. Further security was added to the cases of the Court in 1934 and, following the theft of a netsuke, a small strong room was installed in 1964.

The first electric lighting was installed in the Curator's office and workshops in 1902. In 1904 the British Medical Association, who held evening meetings within the Museum, paid for the main building to be lit. Lack of space was a constant pressure and in 1906 the offices and workshops were extended along the length of the southern façade (**Figure 6** and **Figure 7**). In 1915 the 'Green Shed,' built for Engineering Science in 1907, was assigned to the Pitt Rivers Museum. New heating pipes were installed in the main building in 1926 but had immediate and persistent problems.

In 1932 a large collection of objects was transferred from the Indian Institute Museum (which had been under threat of closure for some years since Lord Curzon's condemnation of it in 1909) putting further pressure on space. In 1935 new sheds were built alongside the southern elevation and office spaces were reallocated in order to provide some additional storage space. New storerooms and workrooms were constructed above the workshops in 1939. It was at this point that the first plans to relocate the Museum were drawn up by the curator (1939-63), T.K. Penniman. Space was such an issue that one of Penniman's reasons for not moving the collection out of Oxford during the Second World War (other than the obvious potential for damage in transit) was that the empty space would just be too tempting for other

**Figure 7. Photograph 1937, facing west. Southern elevation of Pitt Rivers Museum on right-hand side of image. 'Green Shed' on left-hand side**

**Figure 8. Photograph c.2003 facing northwest. Compare with same area in Figure 7**

departments.[9] In 1947 it was possible to move some of the Museum's stored objects into a space in the basement of the Examination Schools, and in 1947-48 the Museum was able to occupy the old Geology extension, along the eastern façade of the University Museum, which was reopened as the Balfour Library.

The 1950s saw limited changes within the Museum, with laboratories being constructed in 1953 and 1954, and a new garden being laid out in 1954. A new kitchen was added in 1959. An offsite storage space was opened at 18, Parks Road in 1963 in order to alleviate some of the pressures on space. Further storage was provided above the workshops in 1968. Further offsite storage was provided in the huts behind 1, South Parks Road in 1971, where a conservation laboratory and textile store were also provided in 1972.

The Court was transformed in 1963-64 by the construction of a temporary exhibition area at its western end, opened in 1965. This involved removing two of the original iron columns and blocking off a large portion of the Court, drastically altering the view from the main entrance.

Penniman's plans to relocate the Museum to a larger site were resurrected in 1964, and in 1966-67 Pier Luigi Nervi and Messrs. Powell and Moya designed a 35-foot-high (90 feet at its apex) concrete rotunda for a site between Banbury Road and Norham Gardens. This would have involved the conversion and demolition of a number of Victorian villas of some significance, including 56-64, Banbury Road and 1-11, Bradmore Road, which met with some opposition.[10] Despite successful planning applications, these plans were eventually abandoned due to a lack of funds. In 1972, the Upper gallery was closed for the temporary storage of objects from 18, Parks Road; it remained closed to 1995. Pressures on space were reduced somewhat when an offsite store at Osney was constructed in 1973 and 60, Banbury Road (now part of Kellogg College) was assigned to the Museum. The collections stored in the basement of the Examination Schools were transferred to the Osney store in 1978 after it was fitted with central heating.

Smoke detectors and alarms had been fitted to the Museum in 1964 and in 1978 an investigation was undertaken regarding the feasibility of providing fire escapes from the galleries. An external fire escape was fitted to the Upper and Lower Galleries in 1980.

In 1981-2 the doorway on the north façade was utilised as the main entrance whilst the University Museum was closed for renovations, rendering the usual entrance inaccessible. In 1982 an air-conditioned store was established for the storage of photographs. The Museum held a centenary exhibition in 1984 and in 1985 a shop was established at the western end of the Court. The shop was reorganised in 1990. Electrical rewiring of the Museum was undertaken in 1993.

The Upper Gallery had been closed to the public since 1972. In 1990 office accommodation was removed from this area and in 1995 it was reopened to the public, excluding the eastern end, which was reopened in 2002.

[9] *Pitt Rivers Museum Annual Report*, 1960.
[10] Hinchcliffe, T., *North Oxford* (London, 1992) 206.

In 1997 a schedule of improvements was drawn up in order to bring the Museum in line with the Disability Discrimination Act, 1995.

In the early 21st century plans were put into place to replace the *ad hoc* development of ancillary buildings along the southern extension of the Museum with a single consolidated extension. In 2004 planning permission was granted for a new store adjacent to the Dyson Perrins Laboratory to replace the historic store being targeted for demolition. In 2005 the old Geology Wing (Balfour Library), the 'Green Shed,' offices, the original stair tower, and a workshop along the southern elevation of the Museum were demolished and work on the extension was begun. The extension was completed in 2006 and opened in 2007. The extension now contains a new set of stairs and a lift connecting the galleries and the Court, as well as the Balfour Library, working areas, lavatories, and a temporary exhibition space. It returned to a single site much of the activity that over the course of the 20th century had become spread over three sites on Banbury Road.

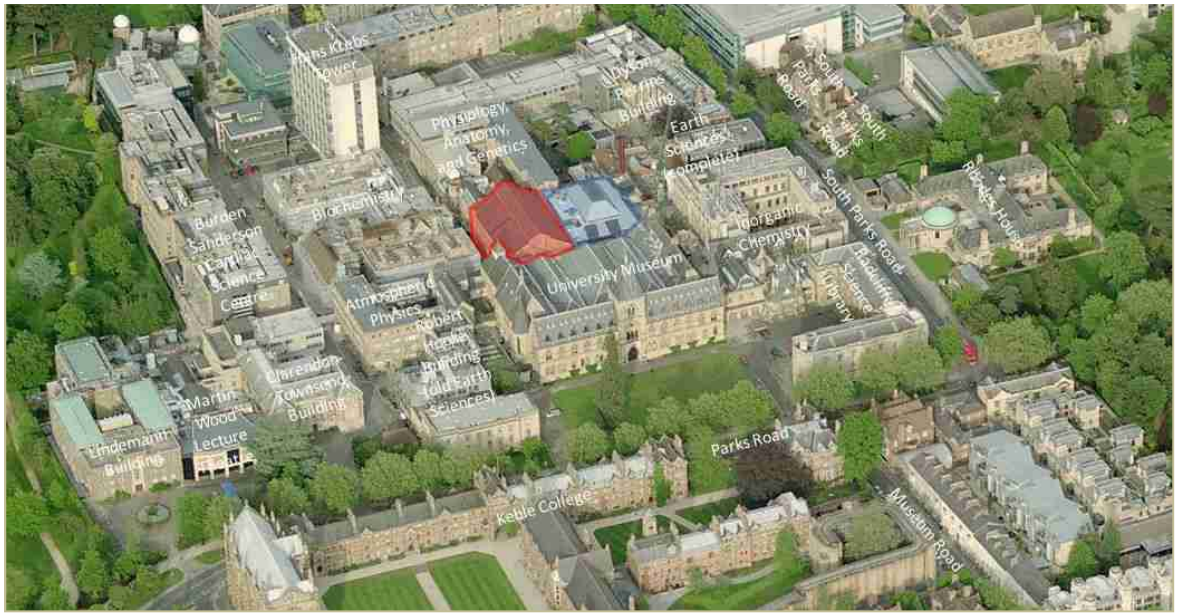


**Figure 9. The Pitt Rivers Museum, orientated with north at the left-hand side of the image. The Grade-I-listed portion of the building is highlighted in red and the unlisted portion in blue**

In 2008 further alterations were undertaken in the Court. These involved removing the 1963-65 temporary exhibition space, restoring the original open view of the Court down the steps from the main entrance. Two original iron columns, removed in 1963-65, were reinstated and the education area at the western end of the Lower Gallery was established. A large entrance area, level with the University Museum's floor, was installed, with wide steps down to the floor level of the Pitt Rivers Museum. The shop was rearranged and a platform lift installed at the southern end of the new raised entrance area, allowing wheelchair access to the Court and lifts from the main entrance from the University Museum.

Today the Pitt Rivers Museum continues to fulfil its original function as a public museum for the display of archaeological and ethnographic objects centred on Pitt Rivers' collections.

# 3 SIGNIFICANCE

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# 3 SIGNIFICANCE

NPPF paragraph 128 specifies that in assessing planning applications:

'*Local planning authorities should require an applicant to provide a description of the significance of any heritage assets affected including any contribution made by their setting*.'

The significance of the Pitt Rivers Museum has been publically recognised by its designation as a Grade I listed building in 2007 (see **Appendix 1**). The building is on the outside edge of the Central (City and University) Conservation Area which outlines the eastern elevation of the adjoining University Museum.

## 3.1 Architectural and Aesthetic Significance

Externally, the Pitt Rivers Museum is of limited architectural significance. It is entirely obscured on all but the northern elevation: this is plain brick and, whilst of a high standard, does not compare favourably with the adjacent University Museum. It is designed in an understated, functional gothic, which must have contrasted starkly with the grandeur of the University Museum when first constructed. Historically the external elevations have been deemed functional rather than aesthetically distinguished: The northern elevation was boxed in by Physiology (and now the New Biochemistry Building) when first constructed; the eastern elevation was obscured by the connecting Anatomy Building constructed in 1893; and the southern elevation was concealed by practical workshop and storage buildings in 1891-92 and 1906, and by the new extension in 2005-7.

The interior spaces are the most significant elements of the Pitt Rivers Museum, possessing illustrative and aesthetic value. Discounting the modern extension, the interior consists of essentially a single large, open court with an ambulatory created by the galleries which run along all four sides at the first- and second-floor levels. The interior brickwork is finer than that of the exterior but, discounting the gable ends which are dominated by their blocked windows, is almost entirely obscured by display cases. The metalwork is of some significance and dominates the eye if one looks upwards from the Court (certainly more so than the plain, painted timber ceiling). The vista from the entrance (**Figure 10**) has some impact and aesthetic value, dominated by the dense arrangement of cases and the totem pole, and it is positive that this has been restored (2008). From the eastern and western ends of the galleries, the view down into the Court (e.g. **Cover**) is stunning. Once again, most striking from this view is the dense arrangement of


**Figure 10. The view from the main entrance**

cases in the Court. The arrangement of the cases on the south and north sides (long sides) of the galleries is such that only brief glimpses of the Court are seen through the gaps between the high, vertical members of the display cases (*h*-shaped cases with the back facing outwards towards the void).

The verticality of the space is striking: one looks up from the Court and can see the galleries stacked upwards towards the sharply-pitched ceiling. The effect is more that of a library than a cathedral, though the atmosphere is more energetic than either. The workman-like nature of the design and construction is masked effectively by the manner in which the space is dressed and filled. The cases and exhibits, combined with the attractive metalwork, dominate the eye. The lighting (a relatively new development) is of particular significance, drawing out the impact of the exhibits and creating a unique, enclosed atmosphere, consciously distinct from the adjacent, and equally effective, University Museum. The atmosphere in general is a positive experience, with visitors moving freely about the space and exhibiting clear fascination and enjoyment as a rule.

**Figure 11. Top, the Indian Institute Museum on Broad Street, c.1898. Bottom, the University Museum at some point in the late 19th Century. Note the density of the displays, a common feature of the period preserved in the Pitt Rivers Museum**

The success of the space is at most only partly architectural and it is, in fact, the placement of the cases and their interaction with the space that is the most striking aspect of the heritage asset. The cases are bespoke, high-quality constructions of timber and bronze that bear relation to similar late-Victorian cases in the Victoria and Albert Museum and the British Museum. It is these cases, combined with the sense of display, the distinctive artificial lighting (since 1979), and certain key objects (the totem pole that focuses the east-west vista, the hanging sailing boat with outrigger, and other objects displayed out-of-case) that constitute the distinctive aesthetic experience of the Pitt Rivers Museum, creating its memorable haunting atmosphere.

## 3.2 Historical and Cultural Significance

The Pitt Rivers Museum is of outstanding international significance for its collections, which are wide-ranging in their geographical scope and type. This collection's importance is also historic, reflecting through its display and make-up a 19th-century approach to the conceptualisation of human history and culture, tempered by modern anthropological theory. This method of understanding has parallels with other disciplines, chiefly the natural sciences.

The Pitt Rivers Museum as an institution is itself significant in the history of anthropology and the scientific study of archaeology. Its exhibits have gone through periods of unpopularity, being deemed 'old fashioned' in the 1960s, but are now respected for their authenticity and illustrative value as an example of the late Victorian museum experience (e.g. **Figure 11**).

It is interesting that, whilst the Museum is now prized by its visitors as an exemplar of an unaltered 19th-century institution, it has of course changed substantially over the last 130 years, both in terms of the space itself (e.g. the loss of natural lighting) and the categorisation and display of the collections:

'*The Museum's reputation, historically speaking, is of an institution preserved in amber…*[in fact, the Museum can be shown to be] *the least moored, stable, or pre-constituted entity imaginable.*'[11]

The makeup and design of the displays has altered in line with developments in anthropological theory:

'*The Pitt Rivers Museum a century ago…was an attempt to reproduce salient material aspects of human history in a relatively small space. Different types of objects – baskets, musical instruments, or spears – were arranged in groups according to form or function rather than geographical provenance. A number of these groups formed series, starting with the development of cultural groups from simple to more sophisticated stages in a historical hierarchy. The displays are no longer arranged in these series. Although many objects are still grouped according to their form or function, 'typologically', the sets of objects have been altered, as has the intellectual purpose behind them. Today the displays show different cultural solutions to common problems, and the diversity of human creativity and belief systems without recourse to outdated theories of cultural hierarchy.*'[12]

Beyond their academic significance, many of the objects in the collection are also of religious significance to peoples from across the globe and this carries with it the obligation to sensitive display, interpretation, and storage. The collections themselves are of international

[11] O'Hanlon, M., 'Foreword' in Gosden, C., Larson, F., and Petch, A., *Knowing Things: Exploring the Collections of the Pitt Rivers Museum* 1884-1945 (Oxford, 2007) xvii-xviii.
[12] Gosden, C., Larson, F., and Petch, A., *Knowing Things: Exploring the Collections of the Pitt Rivers Museum* 1884-1945 (Oxford, 2007) 2-3.

significance and now number over 300,000 objects, grown from a founding collection of 20,000.

The Pitt Rivers Museum is positioned as though it were a wing of the Natural History Museum, one of the most celebrated works of Victorian design, bringing together leading figures from the world of architecture, applied art, and manufacture, as well as symbolising an important episode in the cultural and religious history of the 19th century.

The architecture of the Pitt Rivers Museum itself is significant primarily for the spatial experience of the main Museum Court (a capacious, galleried hall spanned by elegant roof trusses). This experience is, however, only partly architectural. The real sense of wonder and event one feels entering the main Court is generated by its profuse, dense display, and atmospheric lighting (**Section 3.1**). In this building the cultural significance of the collections combines with the spatial experience of the Museum in a way that is rare, creating a total work of art.

### 3.3 Significance as a museum, research, and teaching space

The Pitt Rivers Museum continues to fulfil its original function as an ethnological and archaeological museum based around Pitt Rivers' initial donated collection. The 2005-7 extension has returned the research and teaching functions, which became disbursed throughout the 20th century, to the original site. The Museum welcomes huge numbers of visitors (e.g. 115,509 in the three months May to July 2009), many of whom are school children on organised visits.[13] The atmosphere in the museum is particularly welcoming and in 2005 it was awarded the *Guardian* newspaper's Family-Friendly Museum Award jointly with the University Museum. The *Guardian*'s panel aptly described the typical experience of the Museum:

'*The Pitt Rivers is a worthy winner. If you go to the museum on a Sunday afternoon, you can hardly see the floor for families - from toddlers to grandparents - sprawled all over it, working together, doing jigsaws, drawing, tracing ... it's as if the museum belongs to the young visitors. It's rare to get such open, unstructured events in a museum, which also appeals to all ages.*'[14]

The *Guardian*'s experience is in line with the Museum's underlying philosophy as a place for enquiry and exploration:

'*Some young children…have been fascinated by the open fretwork metal grates in the floor of the Museum and spend their time dropping pencils through into the dark space beneath. Different people react in unexpected ways to the possibilities provided by the Museum, which is part of the excitement of the place. And investigating the depths of the heating grates, while*

[13] *Pitt Rivers Museum Annual Report*, 2008-9.
[14] *The Guardian*, 5th July 2005: http://www.guardian.co.uk/travel/2005/jul/05/travelnews.kidsinmuseumscampaign, accessed 16th February 2012.

*definitely not encouraged by the attendants, fits within the general contemporary ethos of the Museum as a place of exploration, imagination, and experiment.*'[15]

With the modern extension, the Museum is a primary teaching space for the undergraduate degree in Archaeology and Anthropology, and the Balfour Library (some 45,000 documents) is a collection of international significance in its own right.

The Museum continues to operate successfully in its original function, as a public museum and, with its new extension, exceeds its original abilities as an exemplary learning environment.

## 3.4 Significance of external elevations

**Figure 12. Dorothy Hodgkin Road looking westwards. Northern elevation of the Pitt Rivers Museum on the left-hand side of the image. Rear elevation of University Museum in centre**

The architectural impact of the exterior of the Pitt Rivers Museum is minimal. The northern elevation is the only exposed side. It is perfectly pleasant but of no great significance. It consists of seven windowless bays of yellow brick; blind arcades but for the easternmost bay which holds a large lancet doorway. Originally the elevation would have been closed in by Physiology to the north, its plainness beside the gothic grandeur of the University Museum perhaps a matter of economy. The elevation is now boxed in on Dorothy Hodgkin Road, facing onto the New Biochemistry Building. The Pitt Rivers Museum appears as a short run

[15] Gosden *et al.*, *op. cit.,* 2.

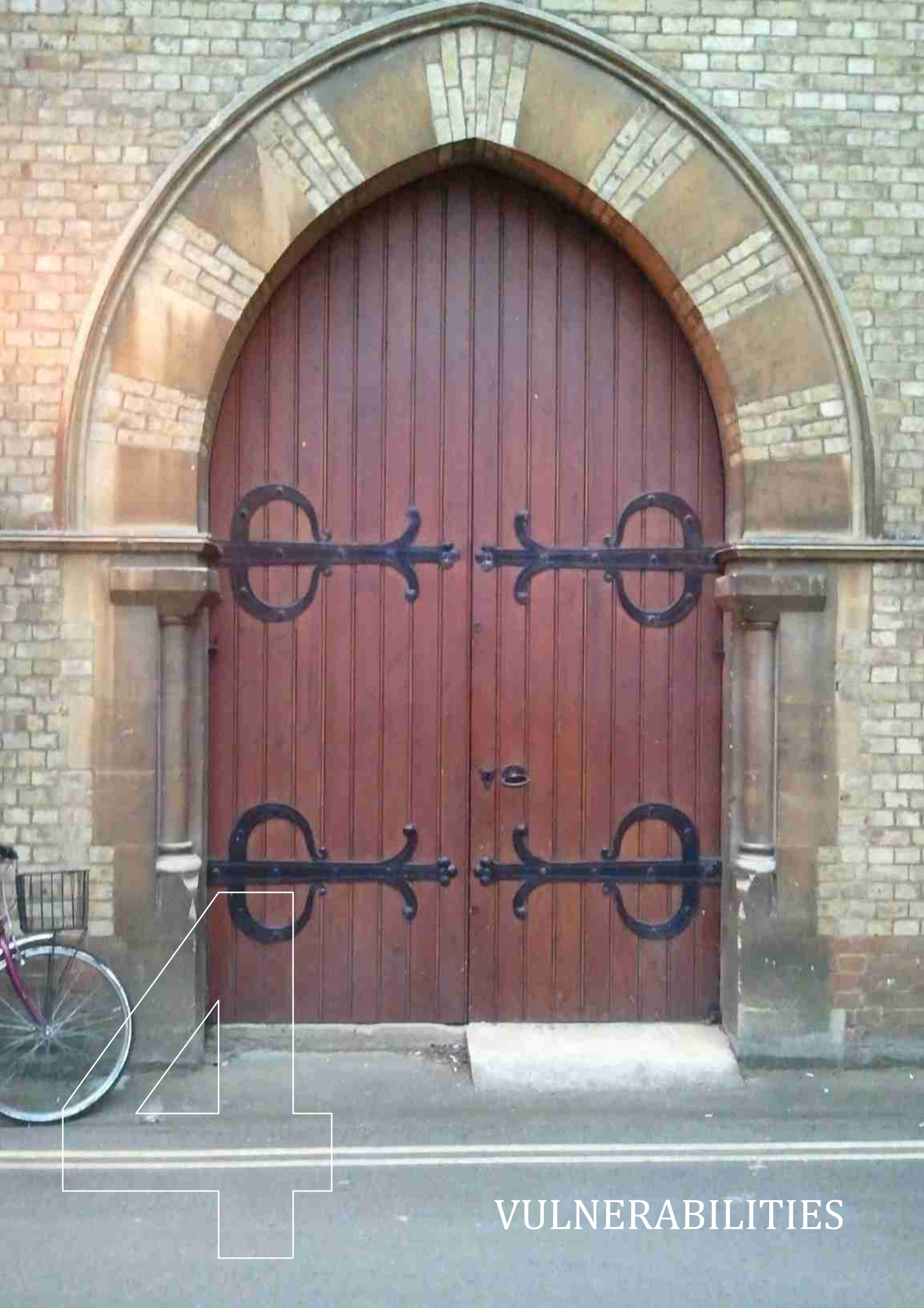
of brick between the angle of the rear of the University Museum and the adjoining stone of H.W. Moore's Anatomy Building to the east, and is not readily identifiable by the uninitiated. The character of this space is somewhat confused, with a mismatch of heterogeneous buildings bordering a tarmac road, which is at odds with the pleasant, modern courtyard in the centre, which is unfortunately too overlooked to be particularly effective.

## 3.5 Archaeological Significance

The University Parks and Science Area have a rich and relatively-continuous history of occupation as indicated by: Bronze Age barrows (late third millennium BC), with evidence for Iron Age infilling of the double-ditched barrow in the Science Area; ring ditches suggesting Iron Age settlement; Roman earthworks; a Roman burial and several ditches near the Lindemann Building; mediaeval (post-1066) ridge and furrow, suggesting an intensive agricultural use in this period; Civil War earthworks; and post-mediaeval field boundaries. The Clarendon Laboratory's foundation trenches occupy some 4 m-deep trenches which formed part of Oxford's Civil War defences.

Two Oxford Archaeology trial trenches of 2005, in land adjacent to the Pitt Rivers Museum, did not find a great deal of material (mostly post-mediaeval garden material and a Victorian quarry pit); however, considering the wealth of nearby archaeological material, it is possible that there is some significant material, with potential evidential value, preserved on the site.[16]

[16] Bedford, W., *Land adjacent to Pitt Rivers Museum, Oxford.* (Project Report, Oxford Archaeological Unit Ltd., 2005) Published online: http://library.thehumanjourney.net/482/ accessed 15th February 2012.



# 4 VULNERABILITIES

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# 4 VULNERABILITIES

The Pitt Rivers Museum continues to fulfil much the same function as it was originally designed to, that of an ethnological and archaeological museum based around Pitt Rivers' founding collection and with related research and teaching provision. The Museum is an architecturally-neutral space but, since improvements to access and ventilation in 2005-8, is well suited to its original and current usage. The continued use of the Pitt Rivers Museum in this manner is paramount to its significance and to its relationship with the adjacent Grade-I-listed University Museum. The Pitt Rivers Museum has retained its significant character because the building has remained in use and, along with its collection, has been maintained and cared for.

Current usage funds the upkeep and conservation of the heritage asset, ensures its continued existence, and is central to its significance. The usage is intimately linked to the significant features of the building and does not threaten its significance. The heritage asset's Grade I listing ensures that any future alterations operate within the constraints of an accepted understanding of the building's significance as a heritage asset. Whilst some limited change into the future will be inevitable in order to maintain the active use of the heritage asset, the unique character of the building should be respected in any future plans.

## 4.1 Accessibility

The ability of the Museum to be accessed and enjoyed by as wide an audience as possible is central to its significance. The significance of the heritage asset is lessened if any person who wishes to legitimately use and enjoy the building is hampered in doing so by inadequate access. The original design of the building does impose some limitations on accessibility, but great efforts have been undertaken to improve the situation in recent years. Since 2008, there is level access from the main entrance into the shop/information point area and from here a platform lift to the Court level, meaning that all users can enter through the same entrance. From the Court level there is access to the lift in the new extension which provides level access to the Lower and Upper galleries. There are disabled lavatories in the extension and an induction loop in the lecture theatre.

The unique nature of the Museum does offer some difficulties. The significant and unique nature of the densely-packed exhibits, especially within the Court, means that circulation spaces are necessarily narrow. The original heating grilles on the floor of the Court provide potential difficulties for visitors using walking sticks.

'*...the very qualities that make the Museum so special and well-loved may present problems for our visitors. It can be difficult to move freely around the cases. The dim lighting, essential for the conservation of these objects, can make it almost impossible to read some of the smallest labels*.'[17]

[17] Pitt Rivers Museum Accessibility Statement; http://www.prm.ox.ac.uk/pdf/Access.pdf, accessed 16th February 2012.

Torches and magnifying glasses are available upon request and staff are very willing to help visitors as required. Inclusivity is a clear tenet of the institution.

A fully-level entrance experience is possible through the extension, but the engaging vista of the densely-packed Court from the raised entrance through the University Museum is an important element of the experience of the Pitt Rivers Museum. Unfortunately the original design of the University Museum hampers its own accessibility, meaning that all users cannot enter through the same entrance: The steps and narrow entrance of the University Museum mean that disabled access is through the arcaded link corridor to the south of the University Museum main building and from here there is an internal corridor and then a lift to the main court. So whilst all users can enter the Pitt Rivers Museum through the same entrance and move freely about it, this is somewhat limited by the fact that entrance to the Pitt Rivers Museum is necessarily through the University Museum and this is not accessible for all users.

## 4.2 Maintenance

### 4.2.1 Exterior Elevations and Setting

The northern elevation of the Museum is relatively plain, but attractive and of some significance. It is constructed in rough, golden-coloured bricks and consists of a series of blind arcades rising to a corbel table formed by bricks set on edge It has some impact on the character of its immediate surroundings. It has aged well, though it has been repaired in places and the eastern chimney has been replaced with an incongruous modern, brick affair (**Figure 13**). All other elevations are now obscured except for the gable ends which rise above the height of the adjacent, abutting buildings. The sharply-pitched roof is of some significance, and is the most visible and striking external aspect from a distance. The galvanised-steel walkways do have a limited negative impact on the appearance of the roof, but this is more than compensated for by positive impact it has on the maintenance of the far-more-significant internal conditions.

**Figure 13. The northern elevation looking southeast**

The landscape setting of the building has changed substantially throughout its existence. The University Museum was built in open parkland but the setting had already developed to some extent by the time the Pitt Rivers Museum was constructed a quarter of a century later in 1885-6. As mentioned above, development and expansion quickly obscured all but the northern elevations and the setting immediately outside the northern elevation feels built up, almost industrial. Whilst this area was never open (the old Physiology Building was built just

prior to the Pitt Rivers Museum in 1884-85 and blocked in the northern façade) it was originally towards the northern boundary of a less developed, gated precinct made up of wide paths, gothic buildings, and green, open space (**Figure 14**): a setting that would contrast starkly with the density of the modern Science Area.

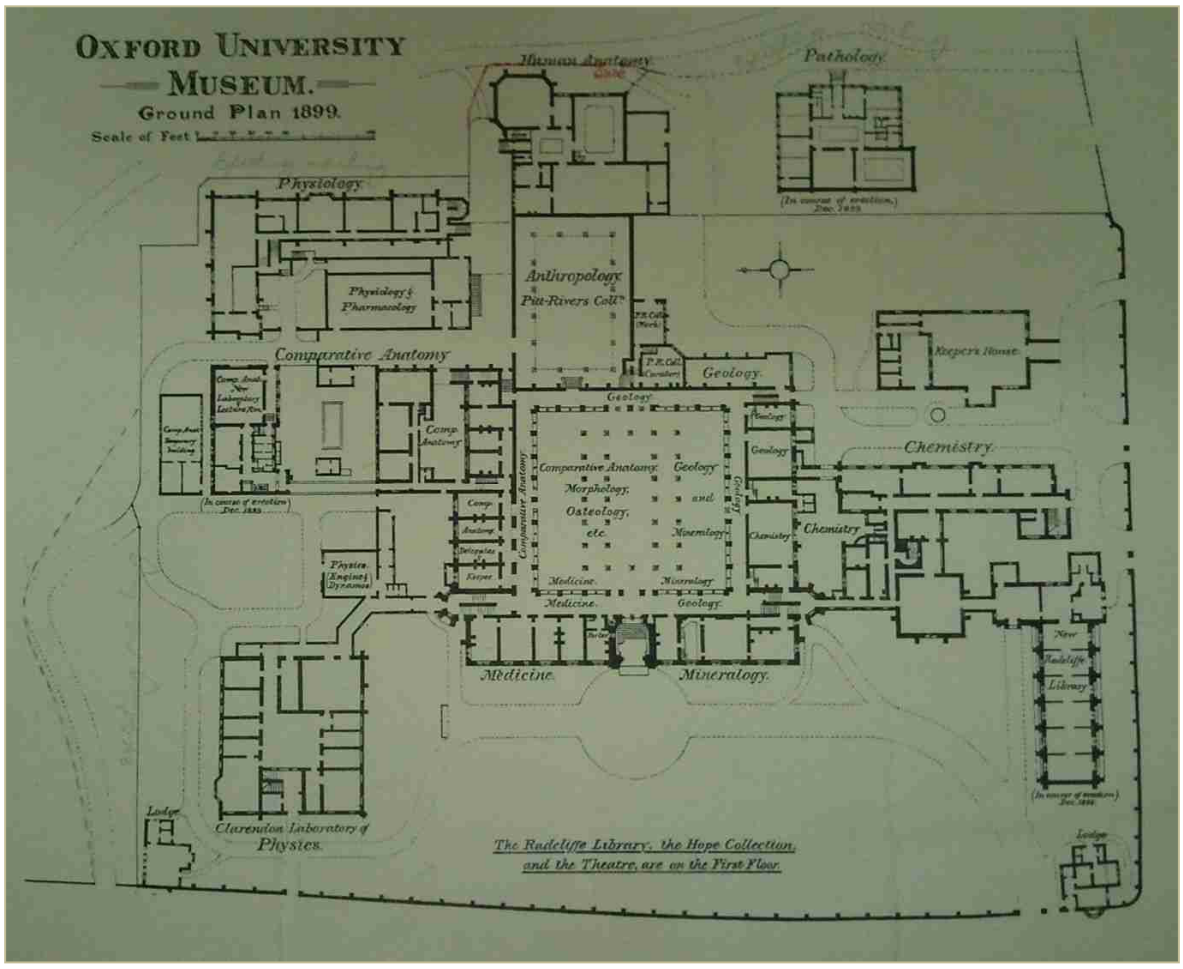



**Figure 14. Plan showing the Pitt Rivers Museum (labelled 'Anthropology: Pitt Rivers Coll.') and its setting in 1899. Compare with Figure 2, which shows a similar area c.1872, prior to the construction of the Pitt Rivers Museum, and Figure 9 which shows the development of the Science Area today**

### 4.2.2 Interior Spaces

As mentioned above, the experience of the interior is the most significant aspect of the Pitt Rivers Museum. This is only in part an architectural experience, but there are significant architectural elements that make a contribution, notably the metal columns and exposed decorative trusses. These are probably in iron (there has been some suggestion that they may constitute early examples of structural steel, but there is no confirmation of this or any reference in contemporary material). The spandrels with their quatrefoil decoration, which dominate much of the vertical view of the space, are of particular note. The interior brickwork is finer than that on the exterior, feeling more finished, but is obscured in most places by fitted cabinets. The original flooring, tile over concrete, is extant and attractive. Within the 2006 extension is preserved the northern elevation of the University Museum and

here it is possible to trace the line of the roof of the 1890s lean-to extensions, as well as, charmingly preserved in staining, the line of the fireplace and chimney of the old curator's office (**Figure 15**).

As noted above, the collections and their cases are of greater significance than the architectural features. The interior features are in regular use and for the most part experience greater human interaction than the external structure of the building and there are more vulnerable to vandalism, accidents, and general wear and tear. Some of these issues should be mitigated assuming adequate security and maintenance regimes are in place, but ultimately these significant elements will have limited lifespans. These lives can be lengthened as much as possible through regular, adequate monitoring and maintenance.

As a Grade I listed building, any alteration, or repairs made with non-original materials, will require listed building consent.

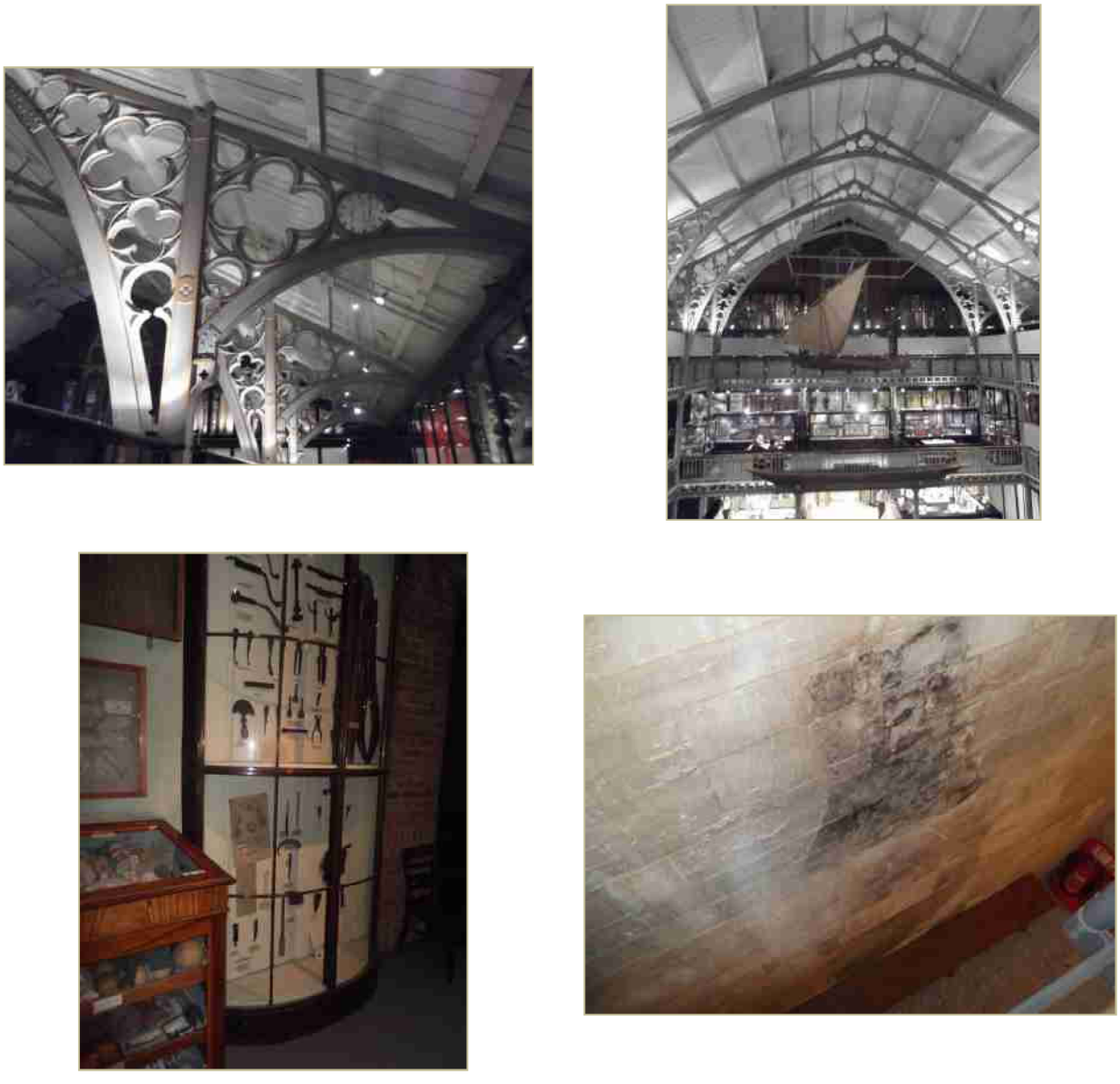


**Figure 15. Top left, quatrefoil spandrel. Top right, view of metal work across the main space. Bottom left, cases beside exposed brickwork on gallery. Bottom right, line of chimney in the old curator's office, now corridor of the 2006 extension**

#### 4.2.2.1 Cases and their arrangement

The cases in the Court and galleries are of some significance. They have been acquired in various stages throughout the history of the building. There are various styles of cabinets representing different stages of acquisition, though they are all of a complementary character. Some early cases are marked by their manufacturers (e.g. 'F.SAGE. SHOP-FITTER') and it has been suggested that they may have been acquired second hand from a shop display, though it is equally likely that a shop-fitting firm was simply commissioned to make cabinets for the Museum. Modern cases built into the walls of the 2008 entrance plinth are contemporary in design, but complement the colour and character of the period cases.

The cases in the Court are arranged in a dense pattern (e.g. **Cover**), making full use of the space and creating a labyrinthine atmosphere, encouraging exploration. Equally, along the galleries cases are seemingly crammed into every available portion of space, now even rising onto the gable ends. This dense arrangement of displays was a common feature of late 19$^{th}$-century museums (e.g. **Figure 11**) and the arrangement of crammed display cases alongside larger, uncased objects is not dissimilar to that visible in early photographs of the contemporary Indian Institute Museum (1884-1949) on Broad Street.

Objects are densely packed within the cases, giving them an unusual cluttered appearance. Artefacts are ordered typologically, showing different approaches to common problems, rather than being based on crude hierarchies of social development as they were originally. For the most part, original handwritten labels replace the text panels found in most museums, adding to the period atmosphere of the space.

**Figure 16. Left, cases in the Court. Right, cases on the Lower Gallery**

#### 4.2.2.2 Uncased objects

As well as the cases, there are a variety of uncased objects which add to the unique character of the Pitt Rivers Museum. Most notable are the totem pole at the eastern end of the Court, which rises to the height of the Upper Gallery, and the sailing boat with outrigger which hangs from a frame on the western end of the ceiling. Various paddles and staves are suspended horizontally on the underside of the Upper Gallery, forming a unique ceiling to the Lower Gallery (**Figure 17**). These display objects add substantially to the character of the space, adding to the sense of dense cramming engendered by the display cases, and are central to the unique aesthetic appeal of the Pitt Rivers Museum.

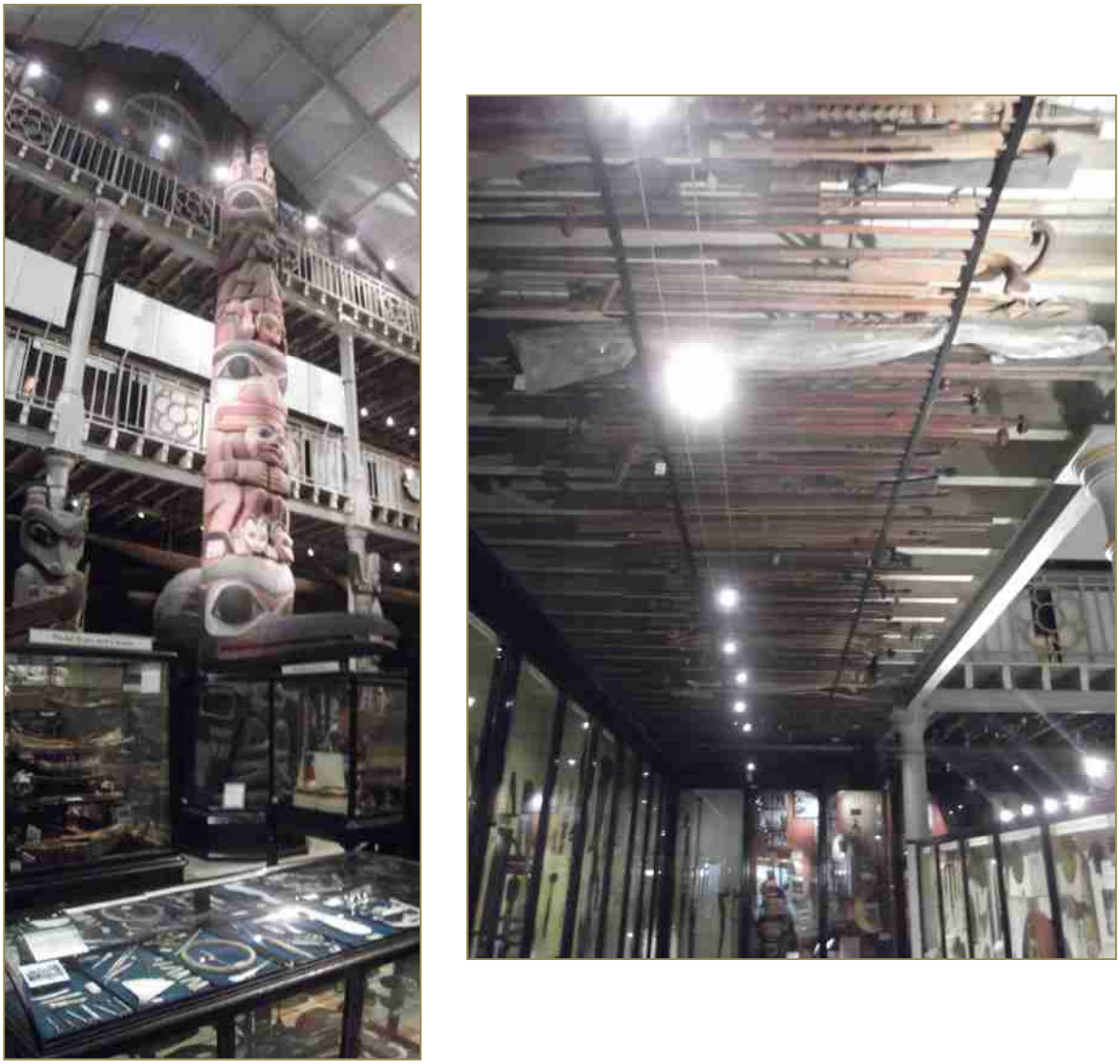
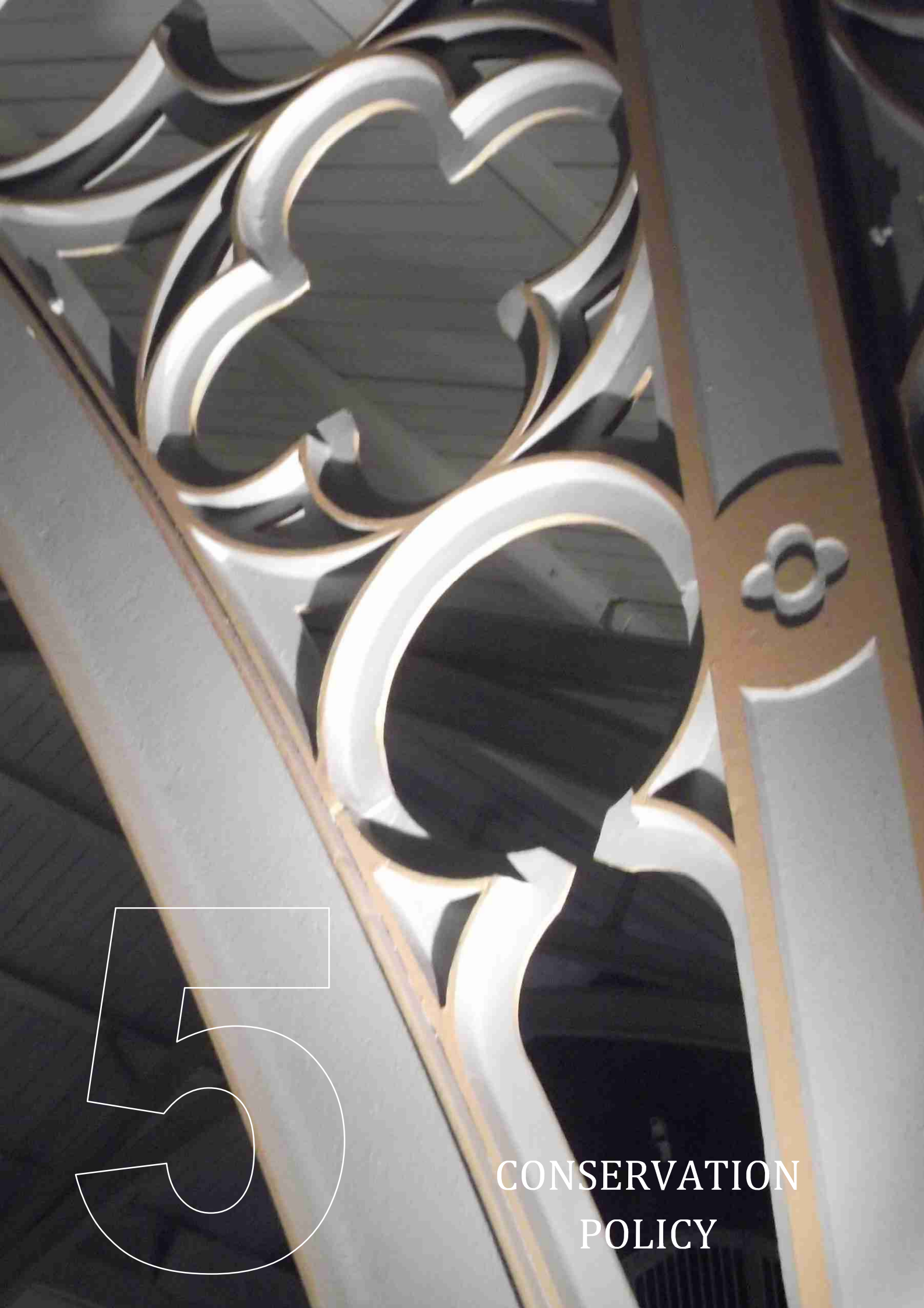


**Figure 17. Left, the totem pole in the Court. Right, suspended objects on the underside of the Upper Gallery**



# 5

# CONSERVATION POLICY

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# 5 CONSERVATION POLICY

Having established the significance of the Pitt Rivers Museum as a heritage asset, and having identified ways in which the significance of the Pitt Rivers is vulnerable to harm, it is necessary to recommend policies to reduce the probability of such harm occurring, and thereby conserve the significance of the site. In essence, these policies set parameters for managing the fabric of the site.

The Conservation Plan is intended to be an active tool for the regular maintenance and long-term management of the Pitt Rivers Museum. It needs to be reviewed regularly, and revised as appropriate to take account of additional knowledge and changing priorities.

## 5.1 The Pitt Rivers Museum's continued use a public museum, teaching space, and research facility is important to its historical and continued significance. Permit, in line with NPPF paragraphs 131, 132, 133, and 134, alterations intended to facilitate its continued use in this way

The continued use of the Pitt Rivers Museum as a public museum and educational facility based around Pitt Rivers' original collection and following its particular method of characterisation represents an important aspect of its overall significance. The building was designed to be used and enjoyed rather than to serve as a static monument, with the architecture itself being relatively plain and secondary to the functional significance of the building. Limited alterations will inevitably be required to allow it to retain this significance in line with modern standards and requirements (for instance, environmental condition standards for the storage of collections). If alteration is required in the future it should be permitted with the following provisos:

- Any alterations must be sympathetic to the Pitt Rivers Museum's significance as a heritage asset and, in line with NPPF paragraph 134, any proposals that involve 'less than substantial harm to the significance' should deliver 'substantial public benefits.' In line with NPPF paragraph 132, any proposals that involve 'substantial harm or loss' should be 'wholly exceptional.'

- Any changes should: '…preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset' (NPPF paragraph 137).

### 5.1.1 In order to ensure that the Pitt Rivers Museum can operate to modern standards, and that its significance can be maintained by making access as wide as possible, special concern should be applied to ensuring that disabled access is adequate

Ensuring that the heritage asset can be enjoyed as widely as possible will have a major positive impact on its significance. As noted in **Section 4.1**, access to the building has been treated as a priority in recent years and is currently good but the nature of the space presents some difficulty in improving it further. Access will remain a major concern in any plans developed for the site; a vigorous effort should be made to improve access to the site in any

future plans, with the University seeking to exceed its statutory obligations and always viewing this as part of an ongoing process.

**5.2 Note that the Pitt Rivers Museum is a Grade I listed building and ensure that appropriate consents are obtained for works to the interior and exterior of the building**

In order to ensure the heritage asset's significance, alterations may be required in the future, and due to the listed status of the building, even minor routine repairs may need consent. Alterations to unlisted portions of the buildings should take into account their impact on the significant sections. Caution should be applied in order to ensure that any statutory duties are fulfilled. In cases of doubt **Estates Services should be contacted in the first instance**, and if necessary they will refer queries on to Oxford City Council.

**5.3 Ensure proper consultation in advance of any work to the building with the Local Authority Conservation Officer (through Estates Services) and any other interested parties**

It is important to guarantee that the best advice is obtained at an early stage of any proposal to alter any part of the building in order to ensure that the significance of the building is respected.

**5.4 Refer to this Conservation Plan when considering repairs or alterations in any space**

The Conservation Plan gives an overview of which aspects of the building are significant or vulnerable. Where original or significant material is extant, repairs should be carried out using the same materials and techniques and should not affect the significance of the asset without providing substantial public benefits in line with NPPF paragraph 134.

**5.5 Any redevelopment needs to respect the character of the surrounding area and the Pitt Rivers Museum's location adjacent to listed buildings, most notably the University Museum**

The Pitt Rivers Museum is attached to the University Museum, being initially constructed as an extension to the larger building, and whilst they are now distinct institutions they have a complementary relationship. The University Museum is by far the more architecturally-important building, and any alterations undertaken to the Pitt Rivers Museum must bear in mind the effects they might have on the adjacent museum. The impact of the nearby, grade-II-listed Inorganic Chemistry Laboratory and any other significant buildings should also be borne in mind.

**5.6 Items of particular concern**

**5.6.1 The collections and their layout**

It is clear that the particular significance of the Pitt Rivers Museum is related to the importance of the collections and their unique layout, combined with the inclusivity and interactivity encouraged by the curatorial team, rather than to the architectural experience alone. The density and arrangement of the displays, combined with the unusual lighting of the

space, provide an atmosphere of late-19th-century authenticity (despite the space having been naturally lit until the 1970s), which feels genuine and an exhibit in its own right rather than dated. This is despite the fact that the Museum has changed greatly over the past 130 years, both physically in terms of its displays and the underlying principles dictating their characterisation. This character has been diminished in the past (e.g. the introduction of the temporary exhibition space at the western end of the Court in the 1960s) but is currently in a sound state. The arrangement and use of the space is the responsibility of the curatorial staff, who have an excellent understanding of these concerns and seek to maintain and enhance the significance of the space on these grounds.

## 5.7 Conservation of specific factors contributing to overall significance

The Pitt Rivers Museum possesses various internal and external features of some significance (**Sections 3.1**, **3.2**, and **3.3**). An effort should be made to identify and conserve original architectural features and keep these in use where possible in line with **Section 5.1**; however, it is accepted that all materials have a natural lifespan and some degree of change must be permitted to keep the building safe, usable, and generally fit for function. Some materials will have a very long life expectancy if given routine maintenance; others are impermanent and may need periodic replacement. Within the framework of understanding and valuing what is present in the building a degree of ongoing change is inevitable.

### 5.7.1 Any alterations to be made to the interior elevations, galleries, and associated metalwork will respect their significance and contribution to the significant configuration and experience of the space

The most significant feature of the Pitt Rivers Museum is the experience of the interior of the building. A visitor's perception of the space is formed by a combination of the architecture, the lighting, the configuration of the cases, and the collections themselves (notably the totem pole and suspended boat). The interior elevations are for the most part obscured by the displays, though where visible the fair-faced brickwork is attractive. The view upwards from the Court, scanning along the galleries and up to the arches and their decorative spandrels, and ultimately to the plain, timbered ceiling is aesthetically significant and defines the setting for the dense and significant displays. Any alterations that are planned that may affect these elements will only be undertaken with a full understanding of and respect for their character in line with **Section 5.1** and **5.1.1**.

### 5.7.2 Any alterations to be made to display cases will respect their significance and their contribution to the significance of the space

The displays cases have been installed in regular phases since 1899. The earliest cases are typical of those present in contemporary late Victorian museums (e.g. **Figure 11**), their dense arrangement a response to the constant pressures on space throughout the development of the institution. The cases are attractive and the older ones of some significance in their own right, with the newer cases being fabricated to imitate and complement the older. The cases, combined with the sense of display, are integral to the aesthetic experience of the Pitt Rivers Museum. The curatorial staff are responsible for the configuration of the displays and do so

with an understanding of for their importance to the significance of the visitors' experience of the building. This should continue and any alterations planned in the future should only be done so within the context of a full understanding of and respect for their contribution to the character of the space in line with **Section 5.1** and **5.1.1**.

**5.7.3 Any alterations to be made to the northern elevation and roof will respect their significance**

The northern elevation is the only exposed elevation. It faces onto the area around Dorothy Hodgkin Road, which has a somewhat confused character, which despite being an open court feels cramped (**Section 3.4**); however, the elevation itself, despite its plainness, is a pleasant example of late Victorian gothic. Consideration could be given to improving the setting as part of the continuing development of the Science Area. Objectively, the exterior of the heritage asset is far less significant than the interior, but even so, any future alterations that do affect the northern elevation and roof will be undertaken with a full understanding of and respect for this significance and character in line with **Section 5.1** and **Section 5.1.1**.

**5.8 In the vein of NPPF paragraph 110, efforts should be made to ensure that the Pitt rivers Museum's contribution to climate change is as minimal as is feasible for a building of its age, size, materials, and use. Any proposals for alterations should assess the feasibility of incorporating low and zero carbon technologies**

Ensuring that the building is sustainable will be crucial to its long-term survival and significance. As stated in NPPF paragraph 110, development should seek to 'minimise pollution and other adverse effects on the local and natural environment.'

**5.9 A disaster recovery plan will be prepared for the building and will be regularly reviewed to keep it up to date**

This is a unique building containing collections of particular value and academic significance. It is imperative for the safety of the building and its collections that a clear and up-to-date disaster recovery plan exists.

**5.10 If during any subsequent renovations or alterations any excavation work is carried out beneath the Pitt Rivers Museum or the surrounding area, an archaeological assessment will be made of the potential for significant finds, and if appropriate an archaeologist will be given a watching brief as excavation takes place**

There is some potential for significant material across the site (**Section 3.5**), and should any excavation work be carried out, an assessment of the archaeological potential should be made. This should include at least a desk-based assessment, but possibly geophysics and trial trenching. A watching brief will almost certainly be required for any excavation.

**5.11 A good practice of routine recording, investigation, and maintenance will be enacted and sustained. Such an approach will minimise the need for larger repairs or other interventions and will usually represent the most economical way of retaining an asset**

**5.11.1 Estates Services (or its agents) will ensure that a senior member of staff has responsibility for the administration and recording of a routine maintenance programme for the building**

All buildings need to be routinely maintained if they are to stay in good condition. This requires a detailed maintenance programme and, critically, someone who is responsible for ensuring that routine operations are carried out. A proper record of the repair and maintenance work in a maintenance log is a useful management tool. Such information will be recorded in the Estates Management software package *Planon*.

**5.11.2 The Conservation Plan will be circulated to all senior staff who work in the Pitt Rivers Museum and to all other members of the University who have responsibility for the building or its contents**

The value of the heritage asset needs to be appreciated by all senior staff managing or working in the building. Only in this way will the heritage asset be properly treated, repaired, and maintained.

**5.11.3 The Conservation Plan will be made available to Oxford City Council, English Heritage, and any other party with a legitimate interest in the building**

The Conservation Plan is intended to be a useful document to inform all parties with a legitimate interest in the building.

**5.12 The Conservation Plan will be reviewed and updated from time to time as work is carried out on the building or as circumstances change. The recommendations should be reviewed at least at five-yearly intervals**

Policy changes, building alterations, or other changes of circumstance, will affect the conservation duties and requirements of the building. The policy recommendations in the Conservation Plan will inform the future of the building and should be a useful tool for people carrying out maintenance work or where more significant alterations are being considered. The recommendations need to be kept up to date if they are to remain relevant.

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# 6

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## 6.4 Other Documents


- Listed building description courtesy of English Heritage (see **Section 6.5**).
- Historical plans, documents, photographs and correspondences courtesy of Estates Services and Oxford University Archives (Ref: PM3).
- Additional historical plans, documents, photographs and correspondences courtesy of the Pitt Rivers Museum and Oxford University Museum of Natural History.
- Estates Services, *Oxford University Museum: Conservation Plan* (November 2011): http://www.admin.ox.ac.uk/media/global/wwwadminoxacuk/localsites/estatesdirectorate/documents/conservation/University_Museum.pdf, accessed 15th October 2012.
- Pitt Rivers Museum Accessibility Statement; http://www.prm.ox.ac.uk/pdf/Access.pdf, accessed 16th February 2012.
- *Pitt Rivers Museum Annual Report* (various years).
- Pringle Richards Sharratt Architects, *Pitt Rivers Museum, Oxford: Conservation Statement* (February 2008).
- RPS Group Plc., *Pitt Rivers Research Centre: Conservation Statement and Impact Appraisal* (June 2004).


## 6.5 Websites


- Bing Maps: http://www.bing.com/maps/?showupgrade=1, accessed 29th February 2012.
- English Heritage Listed Buildings Online (listed building descriptions): http://list.english-heritage.org.uk/, accessed 29th February 2012.

- English Heritage Viewfinder: http://viewfinder.english-heritage.org.uk/, accessed 29th February 2012.
- Google Maps: http://maps.google.co.uk/maps?hl=en&tab=wl, accessed 29th February 2012.
- The Guardian Newspaper: http://www.guardian.co.uk, accessed 16th February 2012.
- Heritage Gateway (HER Records): http://www.heritagegateway.org.uk/gateway/CHR/, accessed 29th February 2012.
- Oxford Archaeology Archive: http://library.thehumanjourney.net/, accessed 29th February 2012.
- Oxford City Council Planning Department: http://public.oxford.gov.uk/online-applications/, accessed 29th February 2012.
- Estates Services Conservation Management Plans: http://www.admin.ox.ac.uk/estates/conservation/conservationmanagementplans/, accessed 1st March 2012.
- Pitt Rivers Museum website: http://www.prm.ox.ac.uk/, accessed 16th February 2012.
- The Relational Museum Project: http://history.prm.ox.ac.uk/, accessed 13th February 2012.


## 6.6 Image Credits

- Cover and chapter covers: Estates Services photographs.
- Figure 1: Adapted from Google Maps (see **Section 6.5**).
- Figure 2: Courtesy of Oxford University Archives.
- Figure 3: From Wikipedia.org: http://upload.wikimedia.org/wikipedia/en/7/71/A-H-Pitt-Rivers.jpg, accessed 29th February 2012.
- Figure 4: Adapted from plan by A. Robinson (1893) published in Acland and Ruskin (1893) (see **Section 6.3**).
- Figure 5: Photograph by H.W. Taunt (1915).

- Figure 6: Courtesy of Oxford University Archives.
- Figures 7: Courtesy of the Pitt Rivers Museum, Oxford. From *Oxford* 1937 (Publication of the Oxford Society, Oxford, 1937).
- Figure 8: Courtesy of the Pitt Rivers Museum, Oxford.
- Figure 9: Adapted from Bing Maps (see **Section 6.5**).
- Figure 10: Estates Services photograph.
- Figure 11: Top, courtesy of Indian Institute Library. Bottom, courtesy of Oxfordshire County Archives.
- Figures 12 and 13: Estates Services photograph.
- Figure 14: Courtesy of Oxford University Archives.
- Figures 15, 16, and 17: Estates Services photographs.

# 7

# APPENDICES

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# 7 APPENDICES

## Appendix 1 Listed Building Description

# List entry Summary

**This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.**

**Name:** THE UNIVERSITY MUSEUM AND PITT RIVERS MUSEUM

**List entry Number:** 1081534

### Location

THE UNIVERSITY MUSEUM AND PITT RIVERS MUSEUM, PARKS ROAD

The building may lie within the boundary of more than one authority.

| County | District | District Type | Parish |
|---|---|---|---|
| Oxfordshire | Oxford | District Authority | |

National Park: Not applicable to this List entry.

**Grade:** I

**Date first listed:** 12-Jan-1954

**Date of most recent amendment:** 25-Jun-2007

# Legacy System Information

The contents of this record have been generated from a legacy data system.

**Legacy System:** LBS

**UID:** 245725

# Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

# List entry Description

### Summary of Building

Legacy Record - This information may be included in the List Entry Details.

## Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

## History

Legacy Record - This information may be included in the List Entry Details.

## Details

612/5/114A PARKS ROAD 612/6/114A The University Museum and Pitt Rivers 12-JAN-54
Museum (Formerly listed as: PARKS ROAD THE UNIVERSITY MUSEUM)

GV I University Museum of 1855-60 by Sir Thomas Deane (1792-1871) and Benjamin Woodward (1816-1861); abutting to the rear the Pitt Rivers Museum of 1885-6 by T N Deane & Son.

MATERIALS: UNIVERSITY MUSEUM principally of Bath (Box Ground) stone with detailing in Red Bristol sandstone and Hornton Ironstone; tower cornice in Irish Mountain limestone; arch of porch in red Irish Limestone, green marlstone from Hornton and white Italian marble; slabs of Portland stone in the spandrels; Caen stone bases and caps to the arcade. Other materials include cast iron, slates, and 12 x12 inch glass slates. PITT RIVERS MUSEUM of yellow brick with some red stone; slate roof.

EXTERIOR: The main UNIVERSITY MUSEUM comprises a façade reminiscent of a Flemish cloth hall, with side wings which together form three sides of the spectacular glazed hall which houses most of the main exhibits. The façade, in smooth buff ashlar with some banded detailing in reddish-brown ashlar, runs north-south and facing west. It is of two storeys, with triangular dormers and ventilators piercing the grey-green slate roof. At the centre is a tall, three-storey, tower with a steeply-pitched hipped roof; at the base of the tower is the main door. This, and the six bays of windows along the façade to either side (the first-floor windows more complex and regularly spaced than those below), is in an interpretation of the Early English style. About a third of the windows, and the door surround, are richly carved with naturalistic detail executed by the Irish O'Shea brothers and their nephew Edward Whellan (who were dismissed before their work was completed). Set back behind both rear corners of the façade are angular stair turrets with tall, conical, roofs.

The PITT RIVERS MUSEUM, a large pitched-roof hall, is windowless to the north where the wall carries tall, blind, arcades and is pierced by a single, gothic, doorway. To the east it abuts the Human Anatomy building, while to the south the angle between it and the University Museum is infilled by the Pitt Rivers extension and a new staircase (neither included in the listing), both completed c2007.

INTERIOR: UNIVERSITY MUSEUM: The double-volume glazed court, 110 by 110 feet, is divided into five bays by iron columns and the arched roof they support on a A:B:A:B:A rhythm, with the wide central bay being taller than those to either side. The court is

surrounded by a two-storey brick-and-stone arcade which provides circulation. Throughout the University Museum, and especially its public spaces, the carved decoration (some again by the O'Sheas, the remainder completed by 1910), the incorporation of geological specimens, and most of all the innovative and highly ornamental cast iron work of the glazed hall (by F A Skidmore of Coventry) form exhibits in their own right. For instance, the stone columns of the arcades, most with the type of stone and its source inscribed on its base, incorporate exhibit and structural component while their capitals, carved with thistles, daisies, ivy and honeysuckle, serve as an encyclopaedia of nature. So too the slender cast-iron shafts whose wrought iron capitals are formed into leaves of palm, oak, chestnut and sycamore. Set against the columns supporting the ground-floor arcade are life-size statues of eminent scientists (identified in Pevsner).

Set around the glazed court are what were originally rooms for professors and students, lecture rooms, a library, stores for collections, a dissecting room, and a porters' mess room. Some of these were originally double height and open to the roof (and in these instances the roof trusses were generally given a decorative treatment), although incrementally since the later C19 these have generally been subdivided horizontally by inserted floors serviced by new staircases. Throughout these rooms there is much rich decorative work: carved and painted woodwork, painted walls and ceilings, door furniture, carved stone fireplaces, and cast iron grates. Of particular note is the upper part (now the Director's Office) of the former Geological Lecture Room with geologically-themed gable-wall murals of 1859-60 by the Revd Richard St John Tyrwhitt (1827-95), vicar of St Mary Magdalen's in Oxford and a friend of Ruskin.

The PITT RIVERS MUSEUM is a gabled building of seven bays with nave and an aisle to either side created by round cast iron piers with decorative trusses. Two galleries, at first- and second-floor level run around the main open hall. Access to the galleries is via a staircase in the south-west corner of the building, while the hall itself is entered via a connecting door from the University Museum. Here, at the front of the museum, there is a shop and a display area inserted in the later C20; these areas are not of special interest.

HISTORY: The University Museum in Parks Road derives from an initiative of 1847 to create a science building and museum of natural history as finally the conservative museum introduced Natural Science to the curriculum. A meeting in 1849 determined that the planned museum should house 'all the materials explanatory of the organic beings placed upon the globe'. The driving forces behind this movement were David Williams, Warden of New College, and Dr Henry Ackland, Professor of Clinical Medicine, the latter a friend of John Ruskin with whom he travelled with Millais to Scotland in 1853, the year when the final part of Ruskin's 'Stones of Venice' appeared. Ruskin's beliefs, in the Gothic style - or rather the Italian Gothic one - and in the supreme influence of the workman's hand and of nature as a source of inspiration, probably influenced the selection of a design by Benjamin Woodward for the museum and its decorative treatment. A site was bought in 1854, and the building went up between 1855 and 1860. As architectural historian Howard Colvin has observed, this was what would today be called a centre for scientific studies and, besides a large area for displaying specimens, provided lecture rooms, laboratories, dissecting rooms and a library.

Attached to the south side of the original museum is the octagonal former Chemistry Laboratory, modelled on the Abbot's Kitchen at Glastonbury Abbey (separately listed). The arcaded link which connects the two is of 1901. Behind the Chemistry Laboratory was the large curator's house; this was demolished in the 1950s.

In 1885-6 the Pitt Rivers Museum was added north-east of the museum to house the collections of the pioneer archaeologist and anthropologist General Augustus Henry Lane Fox Pitt Rivers which he had given to the University in 1884. The gift was made on condition that a museum was built to house it, and someone appointed to lecture on anthropology. The architect was T N Deane & Son. It was enlarged in 1907.

SOURCES: J Sherwood and N Pevsner, The Buildings of England, Oxfordshire (1974), pp.280-2; H Colvin, Unbuilt Oxford (1983), 125-34; B Haward, Oxford University Museum: Its Architecture and Art (1991); T Garnham, Oxford Museum: Deane and Woodward (1992); M Bowden, Pitt Rivers (1991); C Murray, Exploring England's Heritage: Oxfordshire to Buckinghamshire (1994), F. O'Dwyer, The Architecture of Deane and Woodward (1997), cap.5; 85-6; A Stanley and C Newall, Pre-Raphaelite Vision: Truth to Nature (2004), 162.

SUMMARY OF IMPORTANCE: The University Museum in Parks Road was built between 1855 and 1860 as a science building and museum of natural history as finally the study of science at Oxford was given importance. Designed by Benjamin Woodward, and probably heavily influenced by John Ruskin, the building comprises a main façade which resembles a Flemish cloth hall with a spectacular glazed exhibition hall behind. Throughout the museum the carved decoration, the incorporation of geological specimens, and most of all the innovative and highly ornamental cast iron work of the glazed hall form exhibits in their own right. Behind is T N Deane & Son's Pitt Rivers Museum of 1885-6, added to house the collections of the pioneer archaeologist and anthropologist General Augustus Henry Lane Fox Pitt Rivers. Together this forms one of the most significant and carefully detailed museum complexes of the mid-late C19, as well as being a seminal monument to Oxford's scientific awakening.

## Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: SP 51483 06927

## Map

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## Appendix 2 Chronology of the Pitt Rivers Museum

| | |
|---|---|
| 1827 | Augustus Henry Lane-Fox Pitt Rivers is born |
| 1847 | Conference of the British Association for the Advancement of Science is held in Oxford and the first moves to form a scientific centre are made |
| 1849 | Convocation decides to establish a School of Natural Sciences and the Oxford Museum Committee is formed |
| 1850 | It is estimated that £50,000 will be required for the construction of the University Museum. An appeal for funds from the University Chest is denied |
| 1852 | The University Commissioners recommend the building of a museum |
| 1853 | The University appoints a Delegacy to advance the construction of the University Museum |
| 1853 | Four acres of the University Parks is acquired for the site of the University Museum from Merton for £4,000 |
| 1854 | £30,000 is made available for the University Museum, from the profits of the University Press |
| 1854 | In May a further four acres are acquired for £3,600 |
| 1854 | The competition to design the University Museum is held and Deane and Woodward win in December |
| 1855 | Work on the University Museum begins in June |
| 1858 | The Chemistry Laboratory of the University Museum is occupied in October |
| 1860 | The famous Wilberforce-Huxley debate on Darwin's theories is held in the Hope Library of the University Museum in June |
| 1860 | The University Museum is made available to Members of the University in October |
| 1861 | Benjamin Woodward dies of consumption |
| 1863 | First complaints voiced about lack of space in University Museum |
| 1872 | Pitt Rivers' first loan collection was displayed in the South Kensington Museum (later the Victorian and Albert Museum) |
| 1874 | The Pitt Rivers collection moved to the former 'Brompton Boilers,' relocated in Bethnal Green – now the Bethnal Green Museum of Childhood |
| 1878 | The Pitt Rivers collection moves back to the South Kensington site |
| 1878 | Revised version of Pitt Rivers' catalogue of his collection published |
| 1878 | Deane and Woodward becomes T.N. Deane and Son, as T.M. Deane is made a partner in the firm |
| 1880 | Pitt Rivers inherits estate of Rushmore and begins development of a second collection |
| 1880 | Pitt Rivers offers his first collection to the South Kensington Museum but it is refused |
| 1882 | Oxford University accepts the collection |
| 1883 | Terms of acceptance of donation from Pitt Rivers drawn up by a Committee of members of the Convocation |
| 1883-1884 | E.B. Tylor is appointed Reader in Anthropology with effect from January 1884. This was the first academic post in Anthropology in Britain |
| 1884 | Accepted foundation date for Pitt Rivers Museum |
| 1884 | Deed of gift signed by Pitt Rivers, donating collection to the University, on 20th May |

| | |
|---|---|
| 1884 | T.N. Deane's plans for the Pitt Rivers Museum are completed in November |
| 1885 | Work begun on moving the founding collection from South Kensington Museum to Oxford. Henry Balfour employed to catalogue and eventually display ethnographic collections |
| 1885-6 | The Pitt Rivers Museum is added as the new Ethnography Wing to the northeast of the University Museum by Symm to a design by T.N. Deane, in order to house the Pitt Rivers collection |
| 1886 | Transfer of ethnographical and some archaeological artefacts from the Ashmolean and University Museum to the Pitt Rivers Museum. Displays work at the Pitt Rivers Museum is begun |
| 1887 | Ground floor opened to general public, staff, and students |
| 1888 | Henry Balfour reports that 1,500 objects have been catalogued |
| 1888 | Upper Gallery of the Museum opened to the public |
| 1890 | Balfour appointed Curator of the Pitt Rivers Museum |
| 1890 | Lower Gallery remains closed to public as it is used as workspace for displays elsewhere |
| 1891 | Pitt Rivers gives a lecture on his collection |
| 1891-2 | New curator's office and a work room constructed |
| 1892 | New Geology extension to south of Pitt Rivers Museum constructed, eventually to become the Balfour Library (1948-2004) |
| 1892 | All the display spaces, including the lower gallery, are opened for the first time |
| 1893 | Human Anatomy is built to the rear of the Pitt Rivers Museum |
| 1894-5 | Glazed roof renewed |
| 1898-1901 | Totem pole from Masset, British Columbia, Canada, acquired |
| 1899 | A new wall and new exhibition cases installed |
| 1900 | Lieutenant-General Augustus Henry Lane-Fox Pitt Rivers dies |
| 1902 | Balfour purchases new exhibition cases |
| 1902 | Electric light installed in Curator's office and workshops |
| 1903 | Further repairs carried out on Museum roof to prevent leaks |
| 1904 | Electric lighting installed in the Museum, paid for by the British Medical Association, which was holding evening meetings in the Museum at the time. A commemorative plaque was installed in 1905 but this has since been removed |
| 1904 | Further wall cases installed in the Upper Gallery |
| 1905 | Magdalen College provides an annual grant of £50 to support the Museum |
| 1906 | Workshop and offices extended along the south side of the Pitt Rivers Museum (between Anatomy and the Curator's office) |
| 1907 | The 'Green Shed' built for engineering Science, this is later incorporated into the Pitt Rivers Museum |
| 1913 | Exeter College provides some funds for the collection of specimens |
| 1914-18 | The Great War hampers work in the Museum due to lighting regulations, materials shortages, and high labour costs |
| 1914 | First recorded attempted theft from the Museum |
| 1914 | Department of Social Anthropology established |
| 1915 | New locks fitted |
| 1915 | The 'Green Shed' becomes part of the Pitt Rivers Museum |
| 1915 | The Museum roof is overhauled and repacked with asbestos (since removed) |
| 1917 | Edward Tylor, Professor of Anthropology, dies. Part of his collection is |

| | |
|---|---|
| | donated to the Museum, with the rest coming into its possession upon the death of his wife, Anna, in 1921 |
| 1921 | Part of the Lower Gallery is closed so new wall cases could be fitted |
| 1925-6 | Upper gallery closed for installation of new wall cases, Lower Gallery remains closed |
| 1926 | Plague of rats damages collections |
| 1926 | Museum roof repaired and new heating pipes laid (though these experience immediate problems) |
| 1927 | Further cases installed in the Upper Gallery |
| 1928 | New exhibition cases in Upper and Lower Galleries |
| 1928 | A severe gale rips off part of the Museum roof and damages some cases in the Upper Gallery |
| 1929 | The heating remains a problem and Balfour complains of a lack of space |
| 1930 | New cases erected around pillars and other places in the Court |
| 1931 | More new cases installed |
| 1932 | A large collection of objects is transferred from the Indian Institute and Balfour again complains about a lack of space in the Museum |
| 1934 | New cases added to the Court and Upper Gallery and further security added to the cases in the Lower Gallery, Balfour again complains about a lack of space |
| 1935 | New cases added in the Court |
| 1935 | New sheds built alongside southern elevation of Museum and office space reallocated to provide additional storage space |
| 1936 | New exhibition cases added to the Upper Gallery and Court |
| 1937 | Glass roof repaired due to leak |
| 1938 | Henry Balfour dies and leaves his library to the Pitt Rivers Museum |
| 1938 | Glass roof overhauled, including the installation of a ventilating fan |
| 1938 | Some objects on open display are glassed in and curtains are provided for some light-sensitive objects |
| 1938 | Heating and drainage systems modernised in work rooms and Curator's office |
| 1939 | Problems still experienced with heating in the Court due to the glass roof. Anti-war protection is provided, including painting the glass roof |
| 1939 | Penniman draws up the first plans to develop the Museum by relocation or extension |
| 1939 | New store rooms and working rooms created above the workshop |
| 1947 | Museum stores moved from Museum House to the basement of the Examination Schools |
| 1947 | Work undertaken to restore overcrowded cases in Lower Gallery to better reflect Pitt Rivers' original ideas |
| 1947-48 | The Geology Department vacates its extension and this is reopened as the Balfour Library and offices |
| 1951 | New glass roof fitted and whole building rewired |
| 1953 | Laboratory for analysis of specimens set up |
| 1954 | Second laboratory built within entrance lobby |
| 1954 | New garden set up at rear of Museum |
| 1958 | Building work carried out on office area |
| 1958 | Roof repaired |
| 1959 | A new Museum kitchen is built |

| | |
|---|---|
| 1963 | Off-site store opened at 18, Parks Road |
| 1963-5 | New temporary exhibition area established 1963; finished 1964; opened 1965 |
| 1964 | Plans for new museum continued |
| 1964 | A small strong room is installed in response to the theft of a netsuke |
| 1964 | Smoke detectors installed throughout the museum buildings |
| 1964 | Roof overhauled and brickwork on gable ends improved |
| 1966-67 | New Museum proposed in Banbury Road, designed by Pier Luigi Nervi and Powell and Moya (abandoned in 1970 due to lack of funds) |
| 1968 | Planning permission is granted for alterations to provide additional lavatory accommodation |
| 1968 | Further storage provided above workshop |
| 1969 | Small service lift installed |
| 1971 | Extra storage space given in huts behind 1, South Parks Road |
| 1972 | Conservation Laboratory and Textile Store established in temporary accommodation to the rear of 1, Parks Road |
| 1972 | Upper Gallery used for temporary storage of items from 18, Parks Road (remains closed to 1995) |
| 1973 | Storage established at Osney and 60, Banbury Road allocated to the Museum |
| 1974 | A storage hut to the south is converted to use for research, with temporary planning permission renewed in 1978, 1983, and 1988 |
| 1976 | The Museum's glazed roof is boarded over |
| 1976-77 | Construction undertaken on Balfour Building, behind 60, Banbury Road |
| 1978 | Items stored in the basement of the Examination Schools are transferred to the Osney stores after central heating is installed |
| 1978 | Investigation undertaken regarding providing fire escape to the galleries |
| 1979 | Venetian blinds installed over large windows at S and N sides of Museum. For the first time there is no natural light in the Museum |
| 1980 | Fire escape fitted to Lower and Upper Galleries |
| 1981-82 | Entrance provided via north side of Court as the University Museum is closed for renovation |
| 1982 | Air-conditioned store for photographs established |
| 1982 | Roof repaired and workshop extension roof reslated |
| 1984 | Centenary exhibition held in January |
| 1985 | Museum shop established |
| 1986 | Balfour Building completed |
| 1990 | Office accommodation removed from Upper Gallery |
| 1990 | Second opening cut into Museum's temporary exhibition area and shop reorganised |
| 1993 | Electrical rewiring undertaken |
| 1995 | Upper Gallery (closed since 1972), excluding east end, reopened in May |
| 1997 | Schedule of improvements to bring the Museum in line with the Disability Discrimination Act, 1995, is drawn up |
| 1998-2000 | Replacement of roof and rooflights with a new slate roof and the provision of two dormer air intake vents and wall intake vents. Most of the Museum is closed to public until March 2000 |
| 2001-2002 | Part of the Banbury Road Balfour Building's public displays are closed to make way for a new conservation laboratory and textile store |
| 2002 | East end of Upper Gallery (closed since 1972) reopened |
| 2004 | Planning permission is granted for a new store adjacent to the Dyson Perrins |

| | |
|---|---|
| | Laboratory to replace the store being demolished by the upcoming Pitt Rivers extension |
| 2005 | Demolition of old Geology Wing, "Green Shed," offices, and workshop to make way for new Pitt Rivers Extension |
| 2006 | Pitt Rivers extension completed |
| 2007 | Pitt Rivers extension opened |
| 2008 | Alterations to temporary exhibition area and shop to provide level access, a platform lift, information area and shop, involving removing modern (1960s) fabric and the reinstatement of cast metal columns (removed in 1965) and arrangement of display cases forming an education area on first floor |
| 2008 | Planning permission granted for hanging sign outside Pitt Rivers extension |
| 2009 | Listed building consent granted for two external galvanised-steel, high-level walkways and ladders to maintain high-level louvres |

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## Appendix 3 Checklist of Significant Features

This checklist is intended for the use of those working or planning work on the site or buildings. It highlights features of architectural significance within the Pitt Rivers Museum; these may be original features or new additions that nevertheless contribute positively to the character of the building. As this is a Grade I listed building any repair or alteration work to factors that contribute to the significance of the building will require listed building consent in order to avoid prosecution under the Planning (Listed Building and Conservation Areas) Act, 1990. **If planned work will likely affect any of the aspects featured in the list below advice should immediately be sought from the Building Conservation Team at Estates Services.**

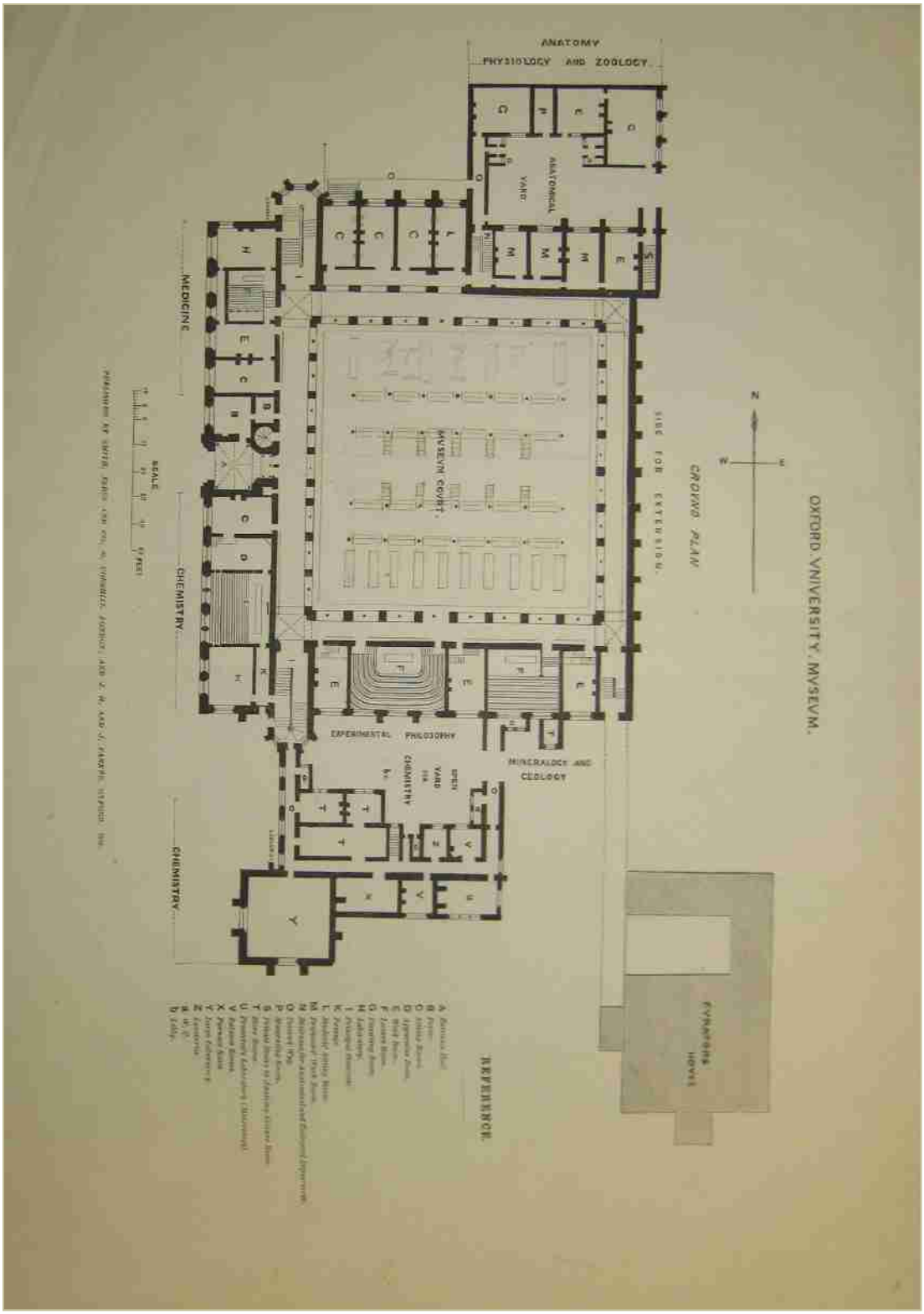
The checklist lists both general significant features that affect the building as a whole and which should be held in mind if working in any space, and specific features of particular significance that should receive special regard if working in these particular spaces. The Further Information column refers to the relevant page reference in the Conservation Plan proper.

| **The Pitt Rivers Museum, Building # 220** | | |
|---|---|---|
| **SIGNIFICANT FEATURE** | ✓ | Further Information |
| | | |
| **General:** | | |
| External elevations and roof | | p. 17, 23, 27-29, 32-33, 42 |
| Internal brickwork | | p. 23-24, 33-34, 41 |
| Northern elevation of University Museum | | p. 14, 20-21, 42 |
| Metalwork, notably columns, galleries, arches and spandrels | | p. 23-24, 33-34, 41 |
| Original flooring materials | | p. 33 |
| Cases, collections, and uncased objects | | p. 17-18, 25-27, 35-36, 41-42 |
| | | |
| **Specific Features:** | | |
| **External Elevations** | | |
| -Brickwork in general | | p. 17, 23, 27-29, 32-33, 42 |
| -Blind arcades and door/doorway on northern elevation | | p. 17, 23, 27-29, 32-33, 42 |
| -Corbel layer | | p. 17, 23, 27-29, 32-33, 42 |
| -Gable ends including windows | | p. 17, 23, 27-29, 32-33, 42 |
| -Roof | | p. 17, 23, 27-29, 32-33, 42 |
| | | |
| **Interior** | | |
| -Brickwork including gable ends | | p. 23-24, 33-34, 41 |
| -Northern elevation of University Museum | | p. 14, 20-21, 42 |
| -Archway to University Museum | | p. 14, 20-21, 42 |

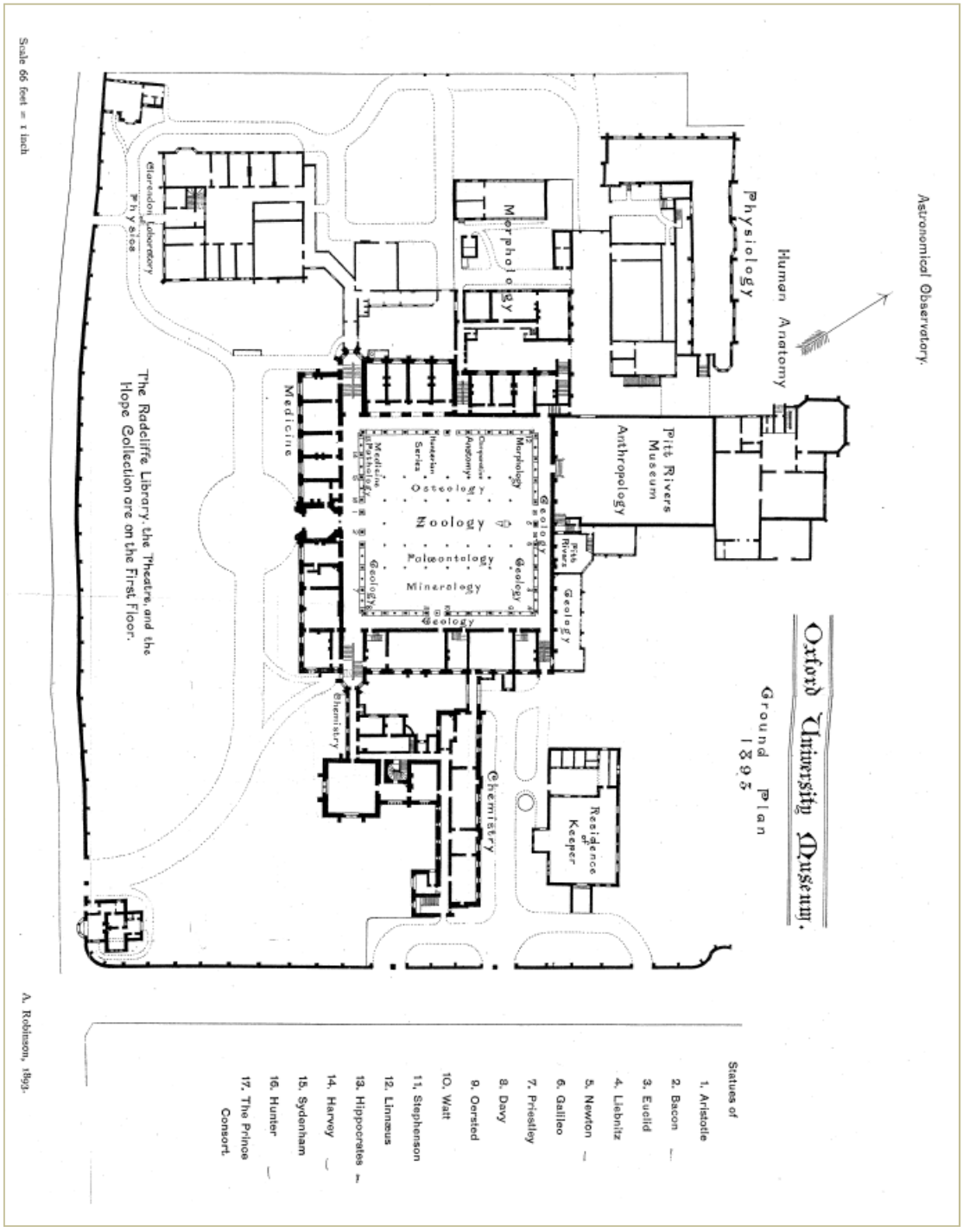
| | | |
|---|---|---|
| -Metal columns and stone bases | | p. 23-24, 33-34, 41 |
| -Metalwork on galleries | | p. 23-24, 33-34, 41 |
| -Metal trusses, arches, and associated spandrel decorations | | p. 23-24, 33-34, 41 |
| -Original flooring tiles | | p. 33 |
| -Display cases and uncased objects | | p. 17-18, 25-27, 35-36, 41-42 |
| | | |

**PRIOR TO UNDERTAKING ANY REPAIRS OR ALTERATIONS ON THE ABOVE-LISTED ARCHITECTURAL FEATURES, CONTACT THE CONSERVATION TEAM AT ESTATES SERVICES ON (01865) (2)78750**

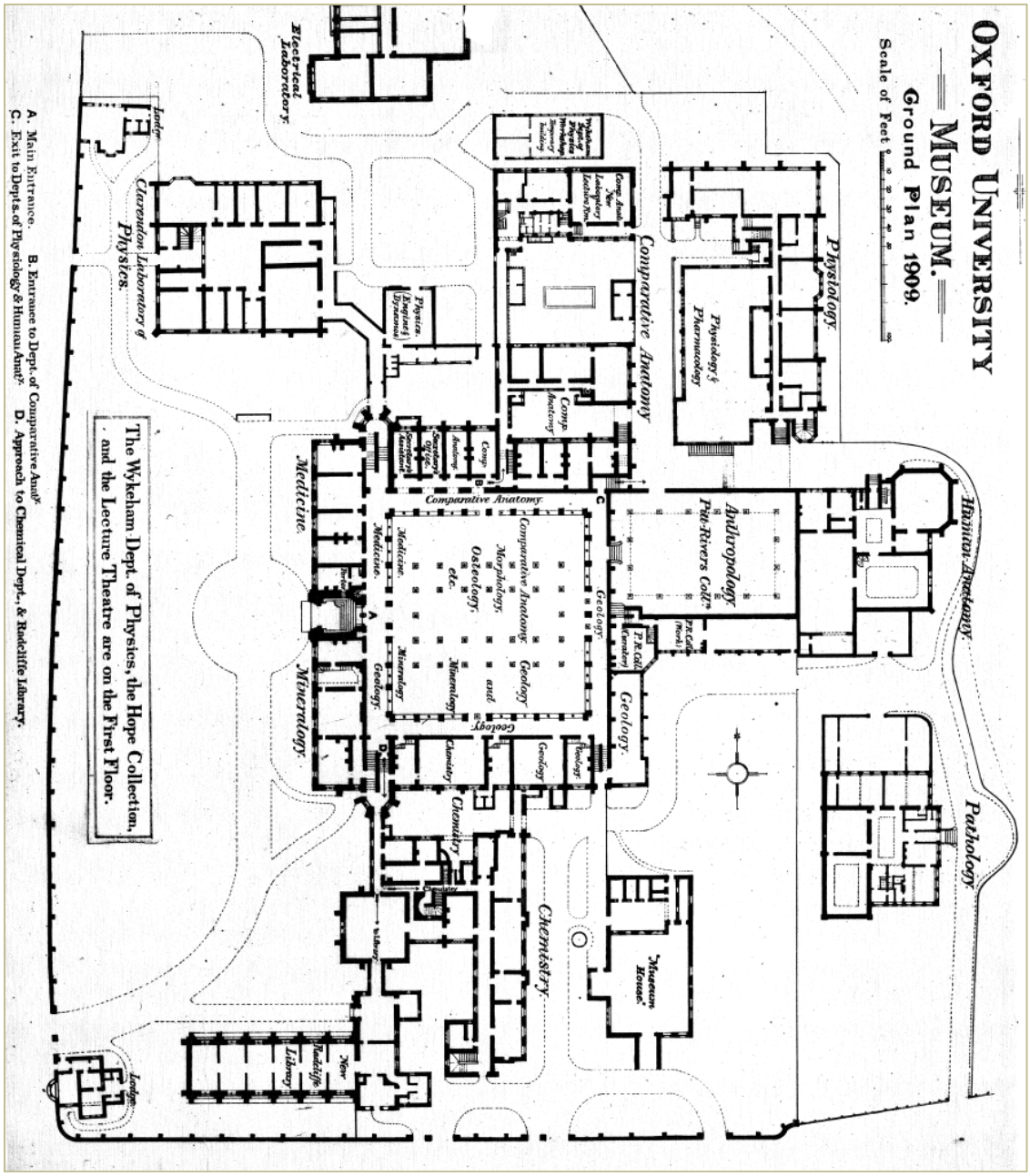
## Appendix 4 Historic Plans



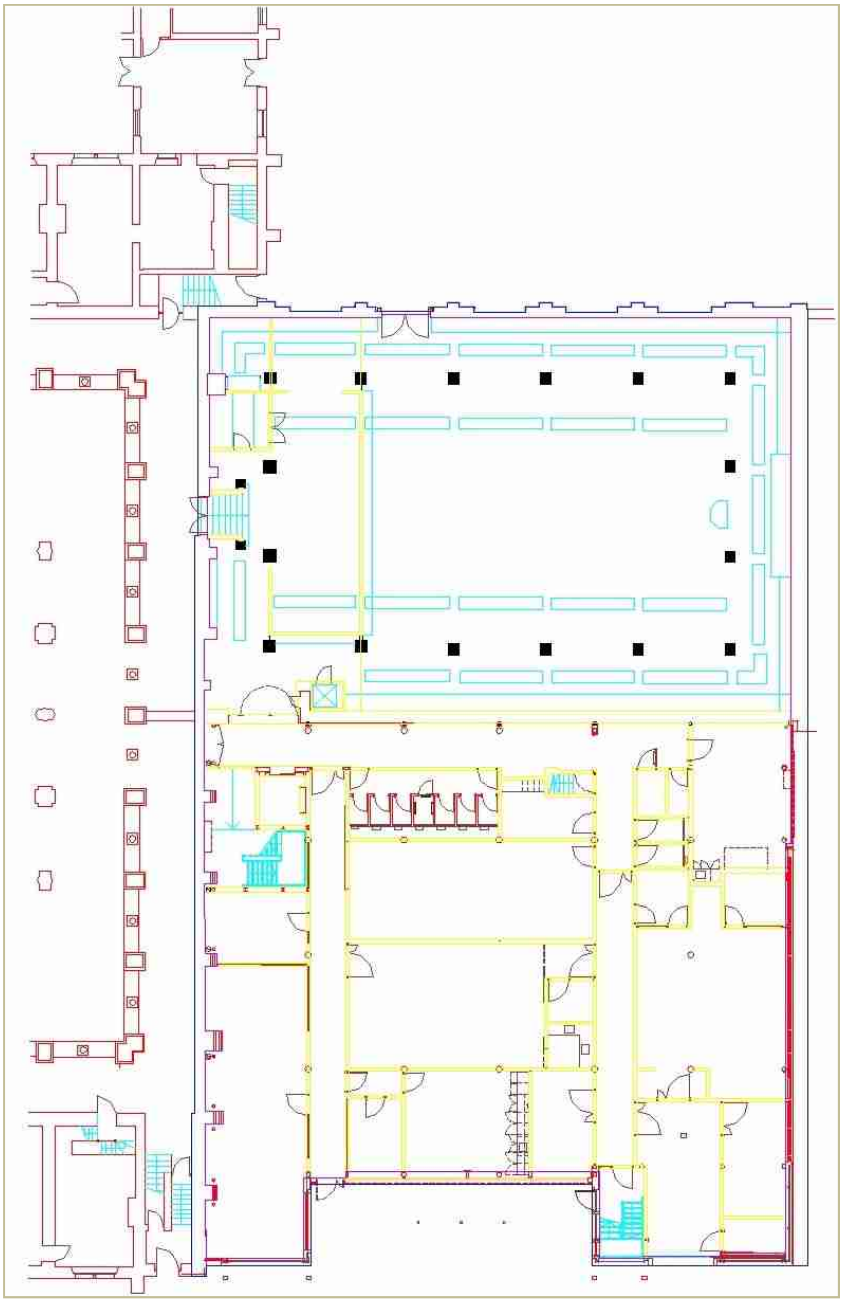

**Original constructed plan of the University Museum dating to 1859**




**Plan of 1893 showing the Pitt Rivers Museum as an extension of the University Museum orientated with north at the top of the image**




**Plan of 1909 orientated with north at the top of the image**



**Contemporary ground-floor plan of the Pitt rivers Museum and extension orientated with north at the top of the image**


# 8

# Annexes

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# 8 Annexes

## Annexe 1

### Development of the University Science Area

- Deane and Woodward's University Museum was built in a neo-Gothic style in 1855-60.
- The original Clarendon Physics Laboratory was constructed to the northwest of the University Museum in 1867-69. This was extended in 1946-58 but the structure has since been enveloped by the Earth Sciences building.
- The Observatory was built to the northeast of the area in 1873-75, and expanded with a lecture room and library in 1877-78.
- The original Inorganic Chemistry Laboratory was extended in 1877-79, and enclosed within the courtyard of the later departmental buildings constructed 1954-60.
- The original Physiology Laboratory was built to the northeast in 1884-85 (and a new wing added in 1907).
- The Pitt Rivers Museum was constructed to the east of the University Museum in 1885-86.
- Human Anatomy was constructed immediately to the east of the Museum in 1891-93, and rebuilt in 1954-56.
- Thomas Graham Jackson's Radcliffe Science Library was constructed to the south of the University Museum in 1898-1900 and subsequently extended in 1933-34.
- The Department of Zoology (now housing Atmospheric Physics) and Stevenson and Redfern's Morphology Laboratory were constructed to the north of the University Museum in 1898-1901.
- The Pathological Laboratory was constructed in 1899-1901. This building was handed over to Pharmacology in 1927.
- The School of Forestry and Rural Economy was constructed to the east in 1906-8, and extended in 1912.
- The Townsend Building was built as the Electrical Laboratory in 1908-10.
- The Dyson Perrins Laboratory to the south of the Museum was constructed in 1913-16. This was extended northwards from its eastern end in 1940-41.
- The Sir William Dunn School of Pathology was constructed at the furthest eastern end of the site in 1926, and was extended by Sir Leslie Martin in 1967-9

- The New Clarendon Laboratory (now the Lindemann Building) was built to the north of the Townsend Building in 1939.

- Physical Chemistry was constructed to the east of the site in 1939-40, and extended in 1958-59.

- Physiology was constructed to the east of the Electrical Laboratory in 1949-53.

- Microbiology was constructed to the northeast of the Museum in 1959-60.

- The Pharmacology Building was constructed directly to the east of the Museum in 1959-61.[18]

[18] All these dates are reliant upon: Pevsner, N., and Sherwood, J., *Buildings of England: Oxfordshire* (Oxford, 1974) 277-9; and Howell, P., 'Oxford Architecture, 1800-1914' in Brock, M.G., and Curthoys, M.C., (eds.), *The History of the University of Oxford,* Vol. VII (Oxford, 2000) 763-777.

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