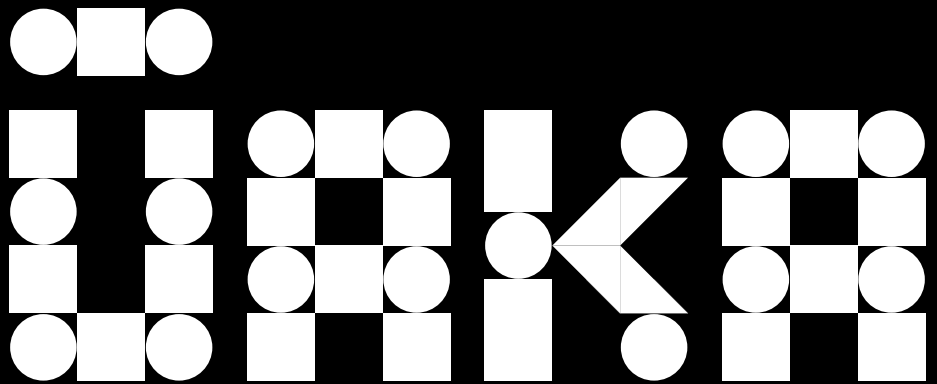


Te Ūaka  
The Lyttelton  
Museum



Te Ūaka is the name gifted to Lyttelton Museum by Te Hapū o Ngāti Wheke referring to a landing place, a place of arrival, or a berthing or a mooring place for a watercraft. Ōhinehou, the Lyttelton township nestled in Whakaraupō/Lyttelton Harbour on Te Pataka o Rakaihautū/Banks Peninsula was customarily used for such a purpose, so the name befits our Museum and the activities of our proud port town.

Te Ūaka acknowledges the migration of people to this place, starting in the 14th century with Waitaha, then Ngāti Māmoe and, later, Ngāi Tahu, and then moving through to the British colonial era to more recent arrivals. We will tell their stories of exploration - how and why these people came to be here.

Te Ūaka also means to become firm. Another cultural characteristic we will celebrate in Lyttelton's Museum. The objects, stories, ideas and attitudes that have been brought and shaped here over the centuries have woven together with this special place to create an independent and proud community. For our brand, we have incorporated the T and U of our name to form a whare waka, a shelter for waka, just as the Museum provides shelter for taonga and their stories.

Our Museum will acknowledge the achievements of the people of this harbour across many generations, and it will tackle some of the difficult stories that need to be told. Te Ūaka will explore Lyttelton's past with the intent to inform Lyttelton's future, and it will welcome today's new arrivals with a unique insight into just what makes this port town so special. We invite you to join us on our journey.



01.

**For decades Lyttelton Museum has been a centre of lifelong learning and a source of enjoyment for locals and visitors alike.**

In 1965, respected historian Baden Norris (QSO, NZAM) was perusing historic copies of the Lyttelton Times in the local library when he came across someone's decomposing fish and chip dinner lodged between the pages of his intended research material.

Incensed, Baden wrote to the Council about the state of Lyttelton's historical assets. He suggested that, if an area could be found, the port town might, someday, boast its own museum. The idea quickly gained public support, and the Council made space available in a former Shipping Company headquarters on Hawkhurst Road.

Lyttelton Museum officially opened its doors in 1969. Through the dedicated efforts of a team of local volunteers and donors, the Museum's collection grew, as did the organisation. Baden served as the Curator of Lyttelton Museum, while simultaneously working in the port and later as Curator of Antarctic Collections at Canterbury Museum. In 1980, the Museum moved to the former Merchant Navy Centre at 2 Gladstone Quay. For the next three decades it continued to develop and thrive within the historic brick building.

Then, in September 2010, the devastating magnitude 7.1 earthquake struck, causing significant damage to the premises and forcing the Museum to close. The 6.3 magnitude February 2011 earthquake followed, damaging the building beyond hope of repair.

With the collection at risk, the Lyttelton Volunteer Fire Brigade and staff from the Air Force Museum of New Zealand staged emergency recovery operations, rescuing the precious artefacts. Sadly, the building was demolished, leaving the community without its much-loved Museum.

As careful stewards, our committee was happy to make the decision to rebuild in 2016. As you read through these pages and learn more about just how important it is to reinstate this Museum, we invite you to join our journey and be part of Lyttelton's next chapter.

02.

- 01. Baden Norris (Founder and long-time Curator) outside the damaged Lyttelton Museum building (formerly the Mission to Seamen) prior to its demolition in 2011. Photographer Roy Montgomery.
- 02. Members of the Lyttelton Volunteer Fire Brigade rescue collection items from 2 Gladstone Quay, 2011. Photographer Michael Davies.





Dr Kerry McCarthy.

# Safeguarding Our Taonga

We've developed a bold new vision to safeguard and share the precious taonga of the Whakaraupō/Lyttelton Harbour. Te Ūaka will be a purpose-built museum for the 21st century, firmly grounded in the heart of Lyttelton. It will be a central place where the harbour's many stories can be woven together and shared – a touchstone for the community now and in future generations.

**"We know what a huge achievement it was to get the Museum off the ground and keep it running – we have great respect for the people who did that. Now, we see an enormous opportunity to bring the new Museum well and truly into the 21st century.**

**Our aim is to retain something of what made the old Museum special – it's not your everyday museum – and that reflects what Lyttelton is all about. Te Ūaka will have that spark of difference, passion and excitement that makes Lyttelton, Lyttelton."**

*- Dr Kerry McCarthy, President of the Lyttelton  
Historical Museum Society Incorporated*

## Sharing Stories of Lyttelton

Te Ūaka will educate and inspire through our collections, our people and our narratives. There are many stories to share of the arrivals and departures, beginnings and endings, ebbs and flows of this special place.

Six key themes have been identified to tell the stories of Whakaraupō. Each is intrinsic to Lyttelton's identity, and will underpin how Te Ūaka presents stories and objects in exhibition displays.

On the following pages, experts and friends of the Museum who have a special connection to each of these core themes share their insights into Lyttelton's taonga.

# Our Themes

Mana Whenua	04
Colonial Canterbury	06
Antarctica	08
Lyttelton By Nature	10
Lyttelton Local	11
Maritime	12



# Mana Whenua

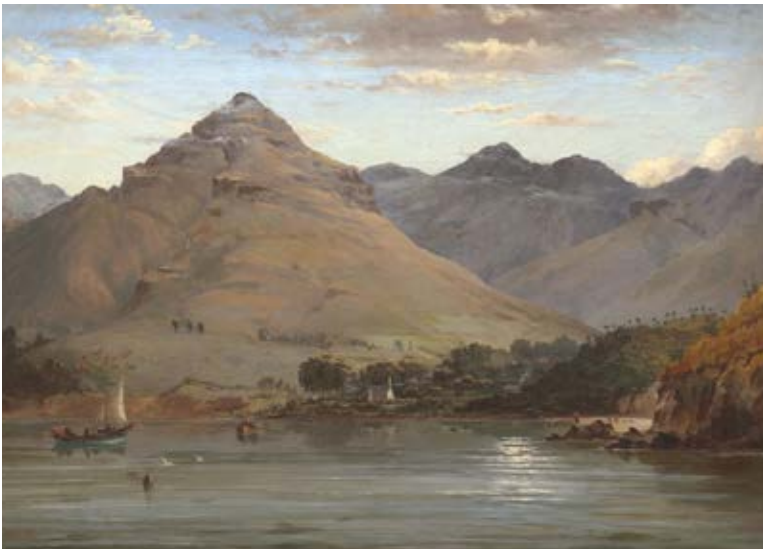
01.



**“Having a community Museum is vital to the protection of our cultural heritage. There are many stories that have not been told well in the past. There are nuances in the narratives that are important to Māori and need to be shared to be better understood.”**

– Donald Couch

02.



Te Ūaka

- 01. Rāpaki Marae citizenship ceremony, 6 February 2013. Photo supplied by Christchurch City Council from the collection of Christchurch City Libraries on Flickr. CC BY-NC-SA 2.0.
- 02. Rāpaki, oil on canvas, 1877 by John Menzies Gibb. Canterbury Museum collection 1964.56.1
- 03. Hone Taare Tikao, 1850? – 1927. Hone Taare Tikao moved his family to Rapaki in the mid 1880's; he was Upoko, The Head of Ngati Wheke after the construction of the first whare named Te Wheke until his death in 1927.



Donald Couch  
Portfolio holder for Cultural Heritage and  
Identity Committee on behalf of the Ngāti  
Wheke Rūnanga

Te Ūaka will be a space to share taonga and korero relating to Mana Whenua, to explore and honour the area's Māori heritage. The threads of Mana Whenua histories will weave through all the narrative themes of the new Museum.

The Museum committee feels privileged to have a strong relationship with the Rāpaki community, Te Hapū o Ngāti Wheke, and is working in close consultation with them on planning for the new Museum and its displays. There is a Ngāti Wheke representative on the Museum's management committee.

The Museum's te reo name Te Ūaka was recommended by the Ngāti Wheke Cultural Identity and Heritage Committee led by Donald Couch. He says names are important.

"Ngāi Tahu has had its challenges; our grandparents followed the Pākehā way and mostly lost the language. There's a new respect for our Māori heritage that is represented in names such as Te Ūaka – 'The place of arrival, or landing place'. We came because of the fish and our people have a long history here. The stone fish traps can still be seen in the mudflats and the traditional waka ama are still in use today."

### Whakaraupō Māori History 1250–2020

A Cultural Narrative has been developed by the Rāpaki community, providing a guide for the Museum to lead and inform the telling of Mana Whenua stories.

#### I. Waitaha AD 1250–1450

The first people to settle in Aotearoa came from Polynesia during this era, and were once called moa-hunters. Remains of moa have been found at archaeological sites in Norwich Quay, Lyttelton.

#### II. Ngāti Mamoe AD 1450–1650

Known as the Little Ice Age, populations declined in Te Wai Pounamu/The South Island and increased tensions led to the construction of fortified pā. Pounamu was discovered and became a valuable resource for trade.

#### III. Ngāi Tahu AD 1650–1800

In the 17th century, the people who were to become Ngāi Tahu moved south. Te Rakiwhakaputa left his son, Wheke, in Rāpaki and the hapū became Ngāti Wheke. Another son, Manuhiri went to Ōhinetahi/Governors Bay and built his pā Te Pā Whakatakataka there.

#### IV. Te Ao Pākehā: AD 1800–1996

Before the Treaty of Waitangi in 1840, the first Pākehā contacts were with sailors, sealers and whalers. The incoming European settlers had an insatiable demand for Māori land. Māori were promised land reserves at Rāpaki, with 346 hectares set aside in Title to the Hapū o Ngāti Wheke, while Ngāi Tahu land rights in Pūrau were eventually extinguished. Despite all encroachment during this period, in Rāpaki 90% of the land is still in Māori ownership.

#### V. Rangatiratanga: AD 1996–2020

Following the 1996 Te Rūnanga o Ngāi Tahu Act and the the Ngāi Tahu Crown Settlement Act 1998, Rāpaki officially became one of 18 Ngāi Tahu Papatipu Rūnanga. It continues to grow a number of cultural, health, educational and environmental programmes for Rāpaki descendants.

03.



# Colonial Canterbury

02.

01.



Lyttelton was once home to the largest prison in New Zealand. Between 1868 and 1913 thousands of men and women served time at Lyttelton Gaol. Seven were executed. The prisoners contributed significantly to the establishment of the town – labouring on building sites and cutting the first roads.

This bust was carved by an unknown prisoner using Lyttelton's distinctive red volcanic rock. Several similar carvings once lined the road over the hill to Sumner, a road that was largely built with prison labour.

Whoever she is, this woman's worn features are a haunting reminder that not everything went smoothly in New Zealand's early years, and that many of our towns are literally built on the sweat of those who fell foul of the colonial dream.



- 01. Stone carving. Maker and date unknown. Lyttelton Museum ref. 2983.1.
- 02. View of Lyttelton Port from Reserve Terrace ca.1885. Lyttelton Museum ref. 14985.148.
- 03. Longuit House, Lyttelton 1900. Lyttelton Museum ref. 11901.1.





Dr Geoffrey W Rice  
New Zealand historian and Emeritus Professor of History at the University of Canterbury. Author of a number of books, including *Lyttelton: Port and Town* (Canterbury University Press, 2004).



The onset of colonialism in Aotearoa/New Zealand brought about irrevocable changes to this country in every conceivable way. Within the theme of Colonial Canterbury, Te Ūaka will seek to provide clear and candid narratives to acknowledge the past which has helped to form our present.

**"The name Lyttelton literally means 'little town', and, although Lyttelton was actually named after the chair of the Canterbury Association, Lord Lyttelton, the name fits perfectly since the steep hillside site prevents it from growing beyond the size of a small town."**

### The Key to Canterbury

"Founded by Captain Joseph Thomas, surveyor for the Canterbury Association, in July 1849, Lyttelton was the 'key to the door' for early colonial Christchurch and Canterbury. The sheltered port was the entry point for thousands of European immigrants during the 19th century, all dreaming of a new place to call home.

### First Port of Call

Lyttelton was the site of many 'firsts' in the history of Canterbury, including: the first bank, first custom house, first post office, first gaol, first hospital, and first newspaper, the *Lyttelton Times*, which was Christchurch's leading daily paper until the 1930s. Lyttelton was the largest settlement in Canterbury up until Christchurch overtook it in 1854. A vital and bustling hub for coastal shipping of goods, and a main port of entry for travellers from Te Ika a Maui/the North Island (via the ferry) and overseas.

### The Throat of Canterbury

The railway tunnel joining Christchurch and Lyttelton was completed in December 1867 and became known as the 'throat' of Canterbury, through which all imports and exports passed. Lyttelton grew in economic importance, with grain stores and wool stores. For over a century before the road tunnel was built, Lyttelton was an important railway hub, employing hundreds of men on the railways and on the wharves. From the 1880s, the graving dock made it a ship repair centre, with Andersons Engineering and boat-building yards beside the slipway.

### Learning from Our Past to Inform the Future

The earthquakes deprived Lyttelton of most of its historic brick and stone buildings, the churches, the old post office, most of the pubs, the borough council offices, the shipping offices, the Harbour Light cinema, and more.

Throughout the colonial period, Mana Whenua went through continual adjustment, trading, integrating, separating, adapting and working to keep their harbour communities strong, particularly at Rāpaki. Although sometimes confronting, this period in our history must be acknowledged and understood to appreciate the journey that was made by those who arrived here and made Lyttelton home."

03.



# Antarctica

01.

- 01. Ernest Shackleton's ship *Nimrod* prepares to depart from Lyttelton for Antarctica, 1 January 1908, Lyttelton Museum ref. 418.3.
- 02. Mounted Emperor penguin in a glass display case. Collected ca. 1910. Lyttelton Museum ref. 23.1.
- 03. Dogs being trained on Quail Island in preparation for Scott's *Terra Nova* expedition to Antarctica, 1910, Lyttelton Museum, ref. 14985.44.





David Kennedy  
Head of the Christchurch Antarctic Office,  
ChristchurchNZ

02.



Legend has it that in the 1920s nearly every house in Lyttelton had a mounted penguin in a case like this one – a special sort of local status symbol, connecting our town to one of the biggest international stories of the day.



03.

“Worsley, Scott, Shackleton, Hillary. With Antarctic artefacts, we can walk in the footsteps of the early 20th century polar explorers. They were global superstars, the astronauts of their day – and Lyttelton was Cape Canaveral. With glory or demise at stake, it took incredible bravery for the men that ventured into the icy unknown from the first fragile sailing ships.

Lyttelton was the New Zealand base for most of Scott and Shackleton’s famous voyages of exploration and sacrifice. Alongside their men, they spent intense final weeks here, preparing to depart the known world for years at a time. There was work to do, repairing and readying their ships for the journey south, packing provisions and hosting official visits, but there was also time to relax and enjoy some Lyttelton hospitality.

The Nimrod Expedition, which earned Sir Ernest Shackleton his knighthood, was farewelled from Lyttelton with great fanfare on New Year’s day, 1908 by an estimated 50,000 Christchurch and Lyttelton locals (close to the entire population), all captivated by the courage and heroism of the explorers.

Local Lyttelton men joined the famed expeditions, and several crew members who had been with the ships since they left England liked the town so much that they made Lyttelton their permanent home after their exploring days were over.

Of the two New Zealand ports that enable access to that most inaccessible continent, one is Christchurch International Airport and one is the Lyttelton Sea Port. Antarctica is in Lyttelton’s blood, and the connection continued through the 1957-58 International Geophysical Year, and Operation Deep Freeze era to the present day, with research ships from many national programmes still choosing Lyttelton as their base. The port of Lyttelton remains a key logistics hub, but the steam and sail of old has been replaced with high tech, ice-capable research and cargo vessels.

Our Antarctic connection is a unique part of our history as an Antarctic Gateway City. Departing Lyttelton, the polar explorers travelled to an unknown continent, sometimes with tragic consequences. Their exploits continue to inspire the adventurers and scientists of today.”

Te Ūaka will shed new light on these epic voyages, their local impact, and the myriad ways the connection with the icy continent continues to inspire our local community and our international visitors following in the steps of the heroic explorers.



# Lyttelton by Nature

“While our human history is young, our natural history is aeons old and its lasting legacy is all around us.”



**Hugh Wilson**  
Botanist, author of *Natural History of Banks Peninsula* (2013), Reserve Manager of Hinewai Reserve. Photo supplied.

Museum committee trip to Quail Island, 1996.



Te Ūaka

“Equally important to the human narrative of our region is the telling of the stories of the ecology of Whakaraupō/Lyttelton Harbour. The special nature of the Harbour must not be forgotten – it must be celebrated and shared. A museum allows us to connect with the passage of time and track the changes in our place in the world.

## Te Ao Maori

The architectural design of Te Ūaka provides window views to key locations in Whakaraupō. The natural world seen through the eyes of Mana Whenua will be a strong presence in this theme.

## Landscape

It is unimaginable to picture Canterbury without the Peninsula. From the monotonous winding coastline and flat plains to the steep hills, there is an amazing juxtaposition of totally different environments. The result of a progression of volcanic activity and erosion, the volcanic history of the Harbour area is exceedingly interesting.

## Plant Life

At one point the area was forested from side to side and top to bottom. Banks Peninsula is the ‘southern limit’ for some plant life, the climate cut-off point for certain species such as the nikau palm (the only palm species endemic to mainland New Zealand). Human settlement had a huge impact on the ecology, with the arrival of Polynesians followed by Pākehā resulting in the clearing of the forest for settlements and farmland.

## Bird and Sea Life

Since human habitation occurred, around half the bird species originally here have been lost, including four species of moa, the Haast’s eagle, and the native swan pouwa. While land birds such as kākā, kākārīki and kōkako were heavily impacted, none of the coastal birds were affected.

Sea birds are integral to the harbour area, with huge populations of spotted shags, petrels and sooty shearwater. Fortunately many endangered species are now thriving, including kererū, hawks, fantails, the shining cuckoo and tūi. The Harbour’s marine life is rich with penguins, fur and leopard seals, orcas and a multitude of fish life.

The old Museum was a wonderful education and science resource for locals, tourists and visitors. The way museums interpret the natural environment and people encourages us to better relate and cooperate with others. The collection items allow us to connect with our past like nothing else. Much like the environment, without our heritage we are nothing. It is vital to protect and share artefacts. A museum enables us to educate and engage people with our natural treasures.”

# Lyttelton Local



**Andrew Turner**  
Deputy Mayor and Councillor for Banks  
Peninsula Ward, Christchurch City Council



Artists on wharf at Lyttelton, 1956. Lyttelton  
Museum ref. 65371.

"The Museum collection is a wonderful reflection of the lives, times and stories of Lyttelton's inhabitants. No other Museum could be better placed to share and celebrate the fascinating history of this special town. Also, the important relationship with Rāpaki that is grounded in strong shared values of culture and history.

For as long as it has existed, Lyttelton has been known for its interesting characters. It's a very different place from Christchurch city – colourful, but gritty and grainy at the same time. There's a juxtaposition between the port and town that is integral to its personality, which both creates and attracts original thinkers. A melting pot of influences, its past and present is heavily influenced by creative, bohemian, theatrical, well-travelled, diverse and industrious people.

It is so important that the Lyttelton Museum continues to exist. The collection speaks to Lyttelton's strong collective identity. We would lose some of our sense of self and the collection would lose its sense of place if it was not able to be presented and shared with the community and our visitors within a Lyttelton setting.

Lyttelton's special character is evident in its buildings and homes – this was even more so before the earthquakes. A beautiful physical mirroring of its history, the cottages tell their own stories of domestic life in the same way as commercial buildings tell us about the business life of the town. Locals are proud of the relationship with Antarctic travellers that continues to this day, with Antarctic-bound ships still a common sight in the harbour.

Lyttelton people are known for their openness and inclusivity. This is an offshoot of the town's maritime roots – a traveller will always be well received and made welcome. So many families in Lyttelton have a similar story, of the local girl who lived there all her life and met a seafarer who jumped ship to begin a new Lyttelton family.

A small town like Lyttelton can tell its story so well through its museum, drawing out exactly what makes it unique, in a very different way to other larger museums. It is vital the collection, particularly its Lyttelton Local artefacts, are able to remain in Lyttelton, where they belong."



# Maritime

01.





**Joanne Laing**  
Marine Pilot, Lyttelton Port Company and fifth generation Lytteltonian

As New Zealand's first woman marine pilot, and one of a family of seafarers, Joanne is uniquely qualified to appreciate the importance of Lyttelton's maritime history.

"My father worked in the shipping office in Lyttelton, my mother's father was a ship engineer, and my father's father was a Kinsey & Co ship agent. I spent my childhood as many people did in those days – sailing in the harbour. My father was very good friends with Baden Norris and was a founding member of the Museum committee.

Lyttelton is here because of the port. It's integral to Canterbury and it's an exciting place with history happening all around us all the time. Everyone used to sail during my childhood. A few Lyttelton locals still make their living as seamen, fishermen and stevedores, of course many of our businesses are in some way associated with the port.

The graving dock at Lyttelton (a listed historic place officially opened in 1883) is one of only two in New Zealand. Servicing ships up to 120m in length, a huge variety of vessels from fishing boats to super yachts still come there to be surveyed for maintenance and repairs.

Due to the multitude of seamen, wharfies and fishermen that were the backbone of Lyttelton's economy and society, the port was the source of a variety of international visitors, some of whom stayed and settled in Lyttelton. There was a sense of sibling rivalry with nearby Christchurch – the inhabitants of which were playfully nicknamed 'flatlanders', 'townies' or 'swamp-dwellers', while Lytteltonians' referred to themselves as 'village people'."

In pre-European times, Whakaraupō was a sheltered harbour and important mahinga kai (food gathering) place. Today, Te Hapū o Ngāti Wheke hold Mana Whenua and mana moana over Whakaraupō, and are key partners in the Whaka Ora Healthy Harbour plan to restore and protect the Harbour area.

Lyttelton has its own identity and character which are an outcome of our seafaring roots. In Te Ūaka we will celebrate this vibrant aspect of our heritage, which remains integral to Lyttelton to this day.

02.



Diving was considered a daring occupation in the early decades of the 20th century – which was perhaps no great surprise since it required a massive suit like this one, and faith in some fairly primitive breathing gear. Lyttelton Harbour Board's early divers worked underwater at great depths for more than an hour at a time to inspect damaged wharves and hulls, retrieve lost equipment and investigate accidents. The longest serving was former Navy man John Canning, who worked the murky depths for 22 years, many of them in this suit.

01. Two fishermen, Stump Jones (left) and Joe Wheeler (right), with their chicken 'Captain Ahab' (also known as Henrietta), on their boat the *Pegasus Wake*, 1962. Lyttelton Museum ref. 10732.1.
02. A Lyttelton Harbour Board diver in a Siebe Gorman diving suit similar to one in Lyttelton Museum's collection, ca. 1950. Lyttelton Museum ref. 9783.1.

# Education and Public Programmes

01.







Liza Rossie  
Principal of Governors Bay School and  
long-time supporter/ex Committee Member  
of Lyttelton Museum

02.



03.



Te Ūaka will play a vital role in shaping the community's identity, supporting researchers, local and international visitors, schools, universities and community groups to connect, learn and understand our heritage.

The new Museum will offer exciting and innovative exhibitions, programmes and events to encourage active participation in Lyttelton's heritage. Intended as a shared facility, it will be a site of collaboration with like-minded community groups, artists, researchers and education providers. Taonga will be safe, valued and shared.

Over the last ten years, with support from our extended team of volunteers, and without a physical building, we have actively contributed to, and collaborated with, the community in curating a range of exhibitions celebrating Lyttelton's history, including:

- LocalEyes Exhibition
- The Women of Lyttelton Gaol
- When Death Jumped Ship – the 1918 Influenza pandemic
- Ka Awatea – The Time of Awakening – new museum site activation project
- Lyttelton By Rail
- A Place Apart – Life in the Ōtamahua Quail Island Leper Colony
- St Saviour's at Holy Trinity – An Anglican Church Once More for Lyttelton
- Through the Glass Ceiling – women's suffrage and Lyttelton
- At Home with the Grubbs – a Lyttelton early colonial family
- Lyttelton Road Tunnel 50th Anniversary Celebration
- Service and Sacrifice: Lyttelton Stories from World War One
- Festival of Lights – annual historic slideshows for the street festival

### Education through Interaction

The 160 schools and thousands of school children and tertiary students based in Canterbury will have ready access to the Museum's education programmes, specially developed to teach young people a nuanced and inclusive perspective on Whakaraupo/Lyttelton's unique place in Aotearoa's history.

Liza Rossie, Principal of Governors Bay School, says school groups will benefit through place-based learning inquiry at the Museum. "Time, continuity and change are key strands of the New Zealand social studies curriculum. Students will be able to learn about the relationships between people and events in our area through time."

As a former Museum committee member and volunteer for many years, with a Master's degree in local history, Liza understands the importance of linking the past with the present and future. "We are surrounded by an incredible amount of exciting and important history right here in our backyard. The links to historic sites such as the Bridle Path, Grubb Cottage and Māori heritage make the value of having a locally-based museum integral to the Lyttelton Harbour community. Heritage is part of wellbeing – people must

01. Local Lyttelton tamariki painting the steps as part of a mural based on te taiao/the natural world designed by Amber Moke. The bottom two steps represent the moana/ocean and the children painted ika/fish, waka/boats or anything relating to the moana/ocean.
02. John Fenton, one of the Museum's founding members held an exhibition and ropework demonstrations at the Museum cabin in July 2019.
03. Children on a historic walk above Lyttelton, possibly Waitangi Day commemoration, ca 1950, Lyttelton Museum, ref. 7250.1.

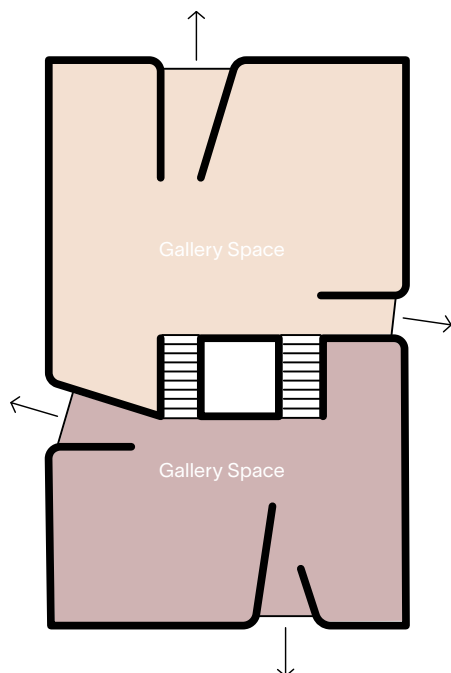
# Project Details

This vibrant community  
deserves a museum that  
stretches some boundaries,  
and sets the bar for heritage  
buildings of the future.





## Plan View



Sight lines towards historical places in the surrounding landscape drive the layout of the building. Darker exhibition spaces radiate around a central core, separated by glimpses of sunlight and views in between.

## A special brief - with a thousand stories to be told

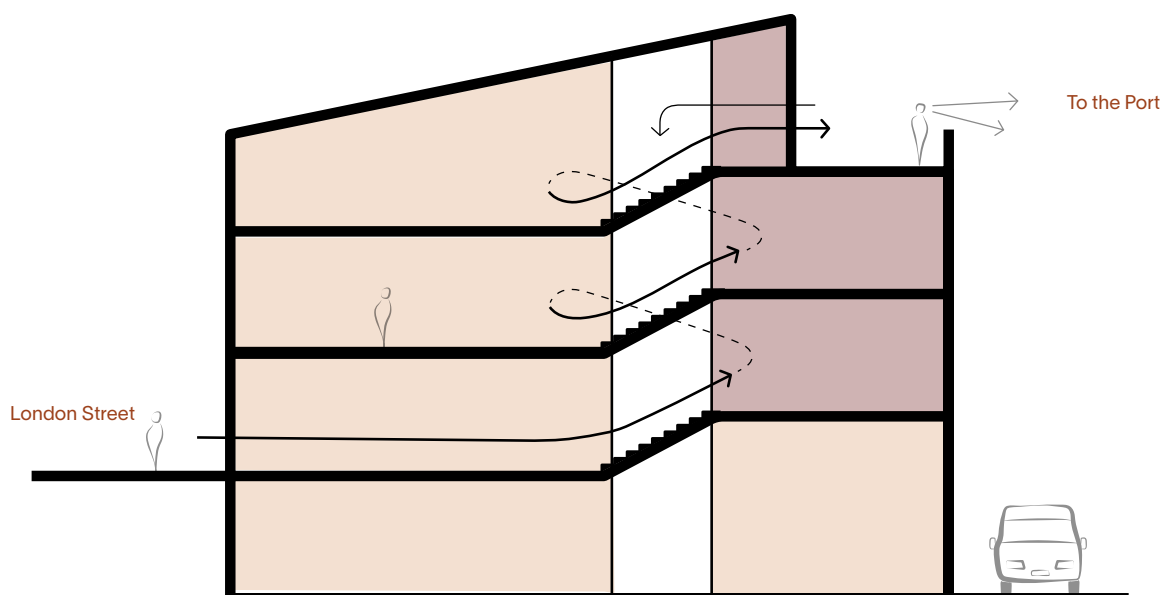
We're planning to have more space, for more exhibitions than ever. Displays that inspire curiosity, that educate and cause us to pause and reflect on where we've been and where we're going next. With your help, we will build a world-class museum to showcase and celebrate our heritage and stories for our community and our visitors.

Te Ūaka building is a reflection of Lyttelton, its unique community and its surroundings. Bold and brave, the building references the influences of the natural and urban landscape, maritime history and our cultural heritage, and it supports the stories the Museum artefacts and exhibitions will tell.

Following the preparation of a Concept Design by award-winning architects Warren and Mahoney, the Museum Committee undertook a series of stakeholder presentations of the proposal with our own members and a number of local community groups including Te Hapu o Ngāti Wheke. From this process the Committee received an overwhelmingly positive response which gave us the confidence to proceed to the Preliminary Design stage with our shared aspirational vision, which is strongly rooted in our sense of place, our past, and our future.

Mana Whenua input from the early days of building design is reflected in the combined welcome and protection of the building, and in the materials intended for use in the fitout. An aluminium or weathered Corten steel façade, draped over the building's form, will feature a woven taniko cut out pattern along its trailing, cloak-like edge. A carved ngutu (entrance), and still to be determined Mana Whenua cultural works throughout the building, are key parts of the design.

## Section View



A split level design helps to encourage vertical circulation throughout the building. Half a flight of stairs is less daunting to a visitor than a full flight, and will help to encourage piecemeal exploration of the museum. Climbing is an integral part of the story of Lyttelton and the settlement of Christchurch. Wrapping the stair around a central lift ensures that those who are unable to climb easily are able to experience the same journey through the building.



Te Ūaka



"Celebrating Lyttelton's heritage is about creating opportunities for people to connect with the stories and people of the place. It is about improving Lyttelton's legibility and finding ways to strengthen its identity. Providing memories of specific buildings and activities that stood in the town centre will be critical to rekindling a post-earthquakes sense of place.

The Lyttelton Museum is integral to local landscape and heritage interpretation. Its collections (much of which has been salvaged and stored) of local social and maritime, and international maritime, military and naval history are of local, national and international significance and are a tangible link to the past. It has been a valued part of the Lyttelton community for many years, regularly hosting school and other groups, in addition to tourists and locals."

– From the Lyttelton Master Plan (page 70)



## Site Context



### Central, Strong, Inviting and Connected

A key feature of the brief was for the building to embed Mana Whenua in its architecture, offering welcome, shelter and visual connections to the local landscape and histories. Close work with Ngāti Wheke has strongly influenced the design of the entry area to the Museum from London Street and the threshold has been carefully planned as a place for welcoming and gifting.

The site is at the heart of Lyttelton on London Street next to the Library. This prominent location in the town centre will enable more locals, school groups, visitors, researchers and community groups to access and enjoy the Museum. The basement level will provide collection storage, meeting spaces and a workshop.

The building will be a point of interest in itself. With a striking design that makes a statement. The industrial nature of the building materials reflect Lyttelton working life and the design makes a practical use of the site sitting on a slope.

The cladding of weathered steel, harks back to Lyttelton's origin as a port town, a safe harbour and economic hub for shipping, and as an entry and exit point for Canterbury. This provides both a sense of history and of modernity.

**The Lyttelton Design Review Panel commended the striking design by architects Fiona Short and Alexandra Smith of Warren and Mahoney in a number of comments:**

- the relationship established with Mana Whenua, Ngāti Wheke, at the early stages of development
- a spatial arrangement that is resonant of both tikanga and its location in Te Whakaraupō; and
- the development of a bold contemporary architectural statement for the township and community of Lyttelton.



### A Design to Enhance the Experience

The Museum can be thought of as an 'inside out museum', says Graeme Finlay, Chair of Warren and Mahoney and a Principal of the Christchurch studio. "The history is actually all around you, in the nearby homes and commercial buildings, the very streets you walk, the views you take in from London Street, the harbour Lyttelton shelters within, and the design actively encourages visitors to explore nearby. The building very intentionally assists with the telling of the narrative of Lyttelton and its origins far beyond the four walls of the building itself."

The building's upward energy is striking, and the interior is likewise unexpected, with a staircase leading up through alternating half-floor levels. This easy transition between the levels encourages the visitor to pause and reflect at each point, and take in the artefact displays in context with the sites viewed through the windows. Moving through the building is an active participation in a journey through our history.

The museum team and Mana Whenua have a narratives-based approach to history, reflected not only within the three-storey Museum building, but in the thoughtfully plotted window angles giving pivotal viewpoints from the building up to the hills, over the water, and across the town. This building really captures what Lyttelton is all about. It absorbs and reflects the local urban and natural environment.

Key window viewpoints recognise Te Whakaraupō/ Lyttelton Harbour landmarks, histories and cultural heritage sites such as:

- The Port
- Ōtamahua/Quail Island
- London Street
- Ripapa Island
- Lyttelton Timeball Station
- Pilgrim's Rock
- The Lyttelton Gaol site
- Upham Clock Tower
- Lyttelton Catholic and Public Cemetery
- The Bridle Path
- Te Ahu Pātiki/Mount Herbert and Sign of the Packhorse
- Lyttelton Graving Dock.

The design is both striking and challenging, but Lyttelton has always been known for breaking the mould and challenging convention.

### Economic Revitalisation

"I love the idea that one of the first new buildings to be built in Lyttelton after the earthquakes is a community owned building housing something of value for the community. As a Lyttelton local, I was absolutely delighted when Council made the decision to contribute the site for the rebuild of the Museum on London Street. This is an excellent outcome for the community."

*- Andrew Turner, Christchurch Deputy Mayor and Councillor for Banks Peninsula Ward*

With the support of the Lyttelton Community Board, we approached the Christchurch City Council, who generously gifted the land at 33/35 London Street, as the site for the future Museum.

The economic value of having a museum in the town centre cannot be underestimated as we emerge from the effects of the Canterbury earthquakes and, more recently, the COVID-19 pandemic. The local economy will benefit from the attraction of visitors to come and wander, spend time and money and enjoy our wonderful town. The Museum will play a huge part in providing an additional attraction, a new building, and in encouraging commercial activity.

South Elevation





# Help Secure a Lasting Legacy for Lyttelton

The amount we need to raise to  
build Te Ūaka, Lyttelton's new  
Museum is \$9.9M.

Te Ūaka will allow Lyttelton and its visitors to enjoy and learn from our unique collection and fascinating narratives.

Help us to ensure that the experiences and lessons that have shaped us are not lost to the mists of time. It is imperative that Te Ūaka is realised as soon as possible and to do this we need your financial support.

## Our Gift Chart

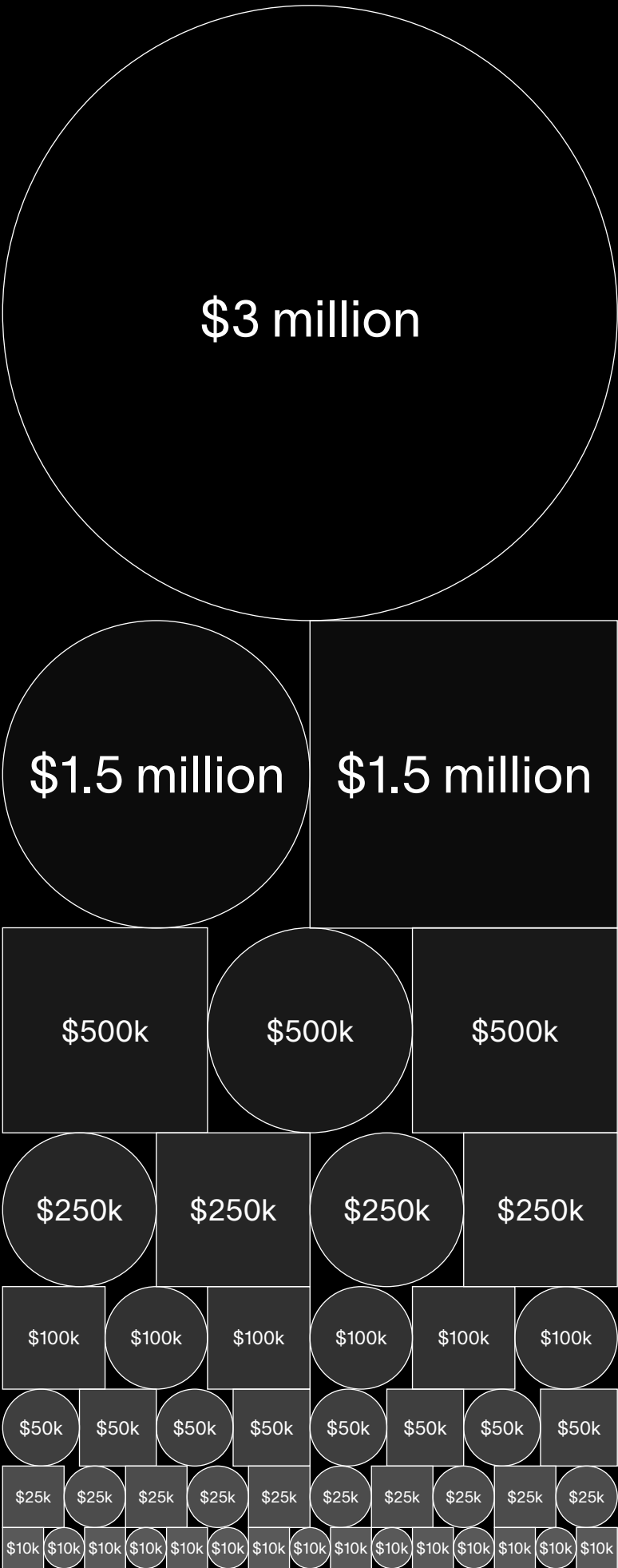
The figures opposite indicate the value and number of contributions we are aiming to secure to ensure the success of this project. We have developed a series of special acknowledgements to recognise supporters of the new Museum building, which will be discussed personally with each donor.

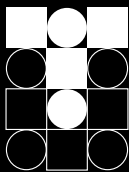
Albion Square opening, 8 November 2014. Photograph Lyttelton Museum.



Donations made to this project may qualify for the 33.3% tax rebate, up to the taxable income of the donor. We recommend contacting your financial advisor for professional advice about how you choose to give, and how that giving is affected by the rebate.

Some people prefer to manage their giving by making annual pledges over a specific period, for example three years. We welcome this approach.





# Te Ūaka The Lyttelton Museum

## Contact Us

For more information or to discuss ways to support Lyttelton's new Museum, please get in touch.

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