

# JULIAN HARRAP

— ARCHITECTS —

SIR JOHN SOANE'S MUSEUM  
13 LINCOLN'S INN FIELDS, LONDON WC2

OPENING UP THE SOANE

Supporting Document for  
LISTED BUILDING CONSENT AND  
PLANNING APPLICATION  
STAGE D ARCHITECTS REPORT



December 2009



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Sir John Soane's Museum : Nos. 12, 13 and 14 Lincoln's Inn Fields

## 1.0 INTRODUCTION

This Stage D Report has been prepared specifically to support the application for planning and listed building consent as well as the Museum's Round 2 application to the Heritage Lottery Fund and to summarise the outcome of the development of the project through 2009. The report does not attempt to review or summarise the project as a whole. It is assumed that it will be read in conjunction with the Stage B report prepared by Julian Harrap Architects in August 2008 which for convenience is included in Appendix A.

Whilst developing in depth and detail, the project focus and scope has stood up to the scrutiny of this further development without major changes. This report does not therefore repeat the description of the project background contained in our earlier report, but instead builds on that, highlighting new discoveries and the outcome of design development. The condition of the relevant parts of the building have been examined and a number of specific investigations carried out.

The consultant team responsible for progressing those areas of the project relating to the physical aspects of the buildings of the Sir John Soane's Museum are as follows (see project execution plan for full details):

Architect and Lead Consultant:	Julian Harrap Architects 95 Kingland Road London E2 9AG
Quantity Surveyor:	D R Nolars & Co. 75A College Road Maidstone Kent ME15 6TF
Services Engineer:	The Spencer Clarke Partnership 73 Friern Barnet Lane Whetstone London N20 0XT

Exhibition Designer:	Caruso St John Architects 1 Coate Street London E2 9AG
CDM Co-ordinator	PFB Construction Management Services Limited 62-68 Rosebery Avenue London EC1R 4RR
Structural Engineer:	Hockley & Dawson The Great Barn Smithbrook Barns Cranleigh SURREY GU6 8UH
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Archaeology:	Pre-Construct Archaeology Unit 54 Brockley Business Centre Endwell Road London SE4 2PD
Paint Research:	Helen Hughes Historic Interiors Research & Conservation 5 Fulbrook Mews London N19 5EN
Stained Glass:	Chapel Studios 14 Bridge Road Hunton Bridge Kings Langley Hertfordshire WD4 8RE
Wallpaper:	Mark Sandiford





*The Model Room during Soane's lifetime*

## 2.0 SCOPE OF WORKS

The scope of building work has been developed to help achieve the principal aims of the Opening Up the Soane project.

- To reinstate and open up more of Soane's house-museum to the public, especially his Private Apartments and Model Room, and to make improvements which will help preserve the Museum for future generations and rising visitor numbers.
- To enable more and diverse visitors to benefit through greater participation, audience development, better interpretation, a larger Gallery, access for the disabled and the provision of conservation in action sessions.

The project works and activities are thus mutually supportive. The activities are described in the Museum's separate Activity Plan, whilst this report outlines how the outcome of the team's further research site investigations and our examination of the condition of the building(s) have all informed the design development.

The extent of work necessary in each area has been defined with greater accuracy, but only very minor adjustments have been made to the overall scope of work. Where scaffolding is being erected we have considered what works should sensibly be carried out in order to reduce the need for future scaffolds and where furniture or works of art are being moved, consideration has been given to the remedial work which might follow. The examination of the opportunities to reduce future energy consumption have led to the inclusion of capital works to install green energy equipment (see Section 7 below).

Otherwise the project has stood up to the rigorous re-examination undertaken. The elements described in the Stage 8 report all remain. The new general arrangement plans show each floor level of the whole Museum and indicate all the major physical aspects of the work being undertaken. A summary assessment of the actual extent of work in each area is defined in the in Section 9 below.

Wholly new elements of the works package are :

- Introduction of photovoltaic panels at roof level.
- Introduction of solar powered ventilators atop the staircase rooflights in Nos. 12 and 13.
- Refurbishment of the No. 13 Entrance Hall.
- Conservation and refixing of stained glass panels in the collection, but which had not previously been identified as belonging in the project areas.
- Uncovering and conservation of surviving original wallpaper in the Soane Apartments.
- External decoration and minor repairs to the North Elevation of No. 14.
- Structural repairs to the stone treads of the No. 12 staircase.

There follows a description of the development made in each of the core areas of the project.

## 2.1 Soane Apartments on second floor of No 13

Now the administrative offices have moved out of this area, it has been possible to make a thorough examination of the existing fabric and carry out the investigation works described in Section 5.

All the historical documents have been carefully compared to existing elements as we have developed our designs for the reinstatement of the 1837 arrangement. There have not been any major changes in the designs for the Apartments, but instead there has been considerable development in the detail of the manner in which this will be achieved.



A page from the report on the stained glass elements of the project

The large areas of original wallpaper discovered in the Bath Room (and smaller patches elsewhere) have made it possible to plan to conserve those original survivals and only provide new wallpaper where none survives. At the same time we can now have full confidence that the new replica paper will be an accurate reconstruction.

We have clarified which elements of joinery are Soane and which are later additions and adaptations. One of the most intriguing things to come to light is that the doors in the west wall of the Model Room were swapped round in the 1890s to bring the circular mirrors into the Curators room. It has become clear that most of the later joinery includes salvaged elements from Soane's time and so will need to be very carefully dismantled and the original elements used again. An example of this would be the enlarged window in the north wall, which has been found to incorporate Soane's shutters from the original narrower window.

The detailed study of the stained glass has greatly enriched our knowledge of this important element. It has identified which of the pieces in store belong in each location and what evidence exists for reconstructions where these are necessary. The rich colours of the stained and coloured glass that Soane used will give these rooms much of their individual character, as well as display these important elements of Soane's collection as intended by him.

## 2.2 New Visitor Reception and Shop

When the existing Gallery moves from the ground floor of No 12, it will be possible to reinstate the original paint finishes and to reopen the windows onto the street. The subsequent fit-out of the new visitor entrance and shop is being designed by Caruso St John Architects.

## 2.3 New Exhibition Gallery on the First Floor of No. 12.

The new gallery furniture is being designed by Caruso St John. The investigation works have provided a wealth of information about the detail of this interior, despite it having suffered major post war alterations during which most of the joinery was stripped of its decoration. Sufficient traces of former paint finishes have been found to allow the rich decorative scheme to be reinstated. The discovery of timber panelling on the north and south walls as well as low level panelling around the whole room has influenced the form of Caruso St John's design.

## 2.4 Access for the Disabled

The Museum's aim is to provide full access for ambulant and non-ambulant disabled people and the access arrangements outlined in the Stage B report remain viable.

With the introduction of the new lift, the project will, for the first time, allow disabled people to access all public areas of Nos. 12 & 13 from basement up to second floor and to the research and education facilities in No. 14.

A new internal lift will link Basement, Ground, First and Second floor levels, allowing full access for the ambulant disabled. Access for anyone confined to a wheelchair will be enabled by the platform lift in the area of No 12 which gives access at Basement level. Much of the Basement, which has views up into the Museum at the rear of No 13, will be accessible to full-sized wheelchair users. The virtual tour available in the Rear Kitchen will be a comprehensive alternative tour for the small number of severely disabled people unable to proceed to upper floors. Those who are able and willing to transfer to the special 'sky chair' held by the Museum will be able to access the ground and upper floors in the same way as the ambulant disabled. For the first time there will be a disabled WC provided at Basement level in No.12.





*No. 12 Staircase*

The emergency evacuation of disabled people from all upper floors will use an 'evac chair' wheeled down by trained wardens, whilst escape from the Basement of Nos. 12 and 13 will be by use of the fire safe platform lift. A stair climber will be used to provide vertical circulation to intermediate floors within No. 14 and this will allow disabled access to all the education and research facilities as well as emergency evacuation from the basement of that building.

The design of the new internal lift itself has been progressed considerably and the extent of necessary alterations, particularly to the services which run within the shaft, determined.

In order to ascertain the full implications of using a new car lift set within the shaft formed under Summerson's curatorship, a separate study has been undertaken, looking at both the design of the bespoke lift itself and at the implications of moving the services which are currently located in the shaft.

## 2.5 Conservation Studios

The expansion of the Conservation Studios to occupy the whole of the second floor of No 12 will allow the facilities to be brought up to date and for up to five people to work there at any one time. More conservation will be able to be undertaken on site and the new studios will support the additional conservation work needed in association with the larger exhibitions to be staged in the 60% larger Gallery.

The increase in circulation space around the various tables and equipment will also facilitate the provision of conservation specific visits by arranged groups as outlined in the Activity Plan.

## 2.6 Circulation for Increasing Numbers of Visitors

Only minor modifications have been made to the proposed new visitor circulation routes. Updated plans GA09-12 are included to explain the favoured route up within No 13, through to No 12 at Second Floor level and then down within No 12. This route will nevertheless continue to be informal rather than prescriptive, maintaining the current freedom to roam, which is so much a part of the visitor experience in this house-museum. The plans show that the new arrangements can readily accommodate the anticipated 33% increase in visitor numbers.

The use of the No 12 staircase for regular public circulation will put much greater load on its structure than it has taken historically. The structural engineers have conducted a detailed study of the staircase and developed a design to remove the unsightly propping at Basement / Ground level, replace a limited number of treads and half landings and otherwise repair individual treads as necessary.

The removal of the visitor reception into No 12 frees up the Front Hall of No 13 to return to its original appearance. Our close examination of this area has found that more extensive work than previously anticipated will be necessary to refurbish it and the budget has been adjusted accordingly.

## 2.7 Soane Ante Room

The physical investigation works have greatly informed our knowledge of this small space and helped ensure the build up of a more accurate budget.

Opening up of the floor void found that unfortunately the whole arrangement of curved shelves was removed by Wild. Their reinstatement will need structural connection into the adjacent floor to ensure sufficient strength to support the sculptural objects displayed there. On the other hand the discovery that the two Roundels at either end of the room were not cut when Wild's Adjacent Ante Room was created, but instead simply subsumed into the plaster, has been a most welcome development.



View of Soane's Ante Room

The architectural work has, here and throughout the project, progressed in tandem with the curator's work in considering the many objects which will be newly displayed in this tiny space and how their findings can be adapted to provide the appropriate security.

## 2.8 Wild Ante Room

The adjacent Wild Ante Room is to be retained, but will be altered to allow the reinstatement of the Soane Ante Room, the introduction of the lift and a connection to the Interpretation Room through the New Court Link.

The more significant alteration, which might have arisen through the need to provide support for the reinstatement of the north section of the Shakespeare and Tivoli Recesses, has now been completely avoided. The adopted solution, which cantilevers out from the recesses themselves, avoids any physical interference with the Ante Room.

The high level Wild joinery will all remain intact and the low cabinets, which have been considerably altered in the past, will be moved and reused as far as possible, so that the presence of the Wild interior is retained. Recording work has been undertaken within the Ante Room to assist in planning the more minor alterations as well as to provide a permanent record of the current form.

## 2.9 Catacombs

The Catacombs, lit by the light shaft from the Soane Ante Room above, are fully described and illustrated in the archive material and their reinstatement will follow on from the closing of the door to New Court and the reopening of the light well. The present enclosed arrangement will be transformed into one which communicates with the Ground Floor Museum as well as with the Basement Crypt. A full description of the work is included in the Stage B report in Appendix F.

## 2.10 New Court Link

The new Link across New Court is essential for disabled visitors using the lift to access the Ground Floor of the Museum and its form has been one of the most intense design issues of the project as there is less documentary evidence of the Soane arrangement than in other areas. Following further research and on site investigations, we have determined that the link which survived until the 1890s was a much humbler construction than the idealised curved plan shown in Soane's 1835 Description. A complete options appraisal has been undertaken to consider how best to provide the necessary link in the context of the current project.

It has been concluded that it is not possible to recreate the faceted link building that survived until the 1890s as it would not provide sufficient width for wheelchair users and would not align with the existing openings at Basement level. A series of lightweight bridges have been considered, as these would provide little interruption to the view from the No. 12 Breakfast Room. These have also been rejected as it is not acceptable to take disabled visitors outside and in again on their route to the Interpretation Room and such an external link would also provide additional security concerns for the New Court.

A number of different designs for a two storey enclosed link have been considered and modelled as part of the design study. Their impact on New Court itself, on the Breakfast Room aspect and on the adjacent Wild Ante Room have all been examined in assessing each proposal. The views of the planning authority and English Heritage have also formed part of the discussion of this new element of design. The chosen form is a curved link, formed as narrow as possible, kept well away from the Breakfast Room window and with a simple opening from the Ante Room. Materials have been chosen to make it clear this is a modest new element, not original Soane but nevertheless drawing on Soane's legacy.





Model showing view of New Link building from the No. 12 Breakfast Room



Caruso St John image of the doors at the rear of the Apollo Recess, adapted from the watercolour prepared for Soane's 1830 description

## 2.11 Apollo Recess

The design of the Apollo Recess has been carefully considered in relation to that of the Interpretation Room behind. The intention is to put back the arrangement that formed the backdrop to the Apollo statue and so complete the closure at the west end of the museum behind No 13. This means that Wild's New Picture Room, which is to become the new Interpretation Room must be separated from the adjacent spaces.

The possibility of using the central bookcase as a sliding partition to achieve the recreation of the backdrop, at the same time as allowing access to the Interpretation Room, has been abandoned as it fails to provide a full backdrop to the Apollo Recess or to provide the visual and acoustic separation from the Interpretation activities beyond. It would also be very difficult to avoid unacceptable interventions and increased wear and tear to the original piece of Soane furniture. Instead a new proposal has been developed in conjunction with Caruso St John, to provide a new set of double doors in the position and form of the bookcase that previously occupied the centre of the wall. This will have the added benefit of a lesser impact on the formal interior of Wild's New Picture Room and give greater freedom in the use of that space.

## 2.12 Shakespeare and Tivoli Recesses

Considerable research has been necessary to determine the exact size of the recesses in their original form. Careful study of the written and drawn archive material together with site investigation have led to a clarification of the exact relationship of the outside wall of the recesses to the Wild elements below.

We have examined many options for the structural support of the Recesses with particular reference to their impact on the Wild Ante Room. The first option was to reconstruct the original masonry support down through the Ante Room and Basement store. This was rejected as it would occupy such a large portion of the Ante Room. The second option was to support the recesses with a steel structure spanning across the roof of the Ante





North Drawing Room windows



View of the staircase showing the original niche on the right

Room. Whether this spanned east-west or north-south, it was not possible to avoid alteration to, or removal of, the rooflight, so this too was also rejected. The adopted solution, which cantilevers out from the recesses themselves, avoids any physical interference with the Ante Room.

The cantilever structure will have its principal bearing in the Tivoli Recess floor and then project down to a base within the cupboard at the rear of the Shakespeare Recess, higher than the floor of the recess itself. In this way will be kept clear of Wild's later roof below. The flue from the No 13 fireplace, which originally ran up the northwest corner of the recess structure, but was altered by Wild to snake across the position of the Tivoli Recess window, is now redundant. It will be capped off at lower roof level and so considerably reduce the load on the cantilever structure. The exterior skin will be brickwork in its original form but reduced to a half brick skin.

The services that run vertically through the recesses can all be removed and the interiors put back with all their works of art and the rich programme of stained glass reinstated. The new recesses will again provide intense interludes at the turn of the stairs on each of the main flights, exactly as Soane intended.

## 2.13 North Drawing Room & Stair Niche

The partition between the North and South Drawing Rooms, which spans across the Library Dining Room ceiling below and supports the partition across each of the upper floors, needs structural repair. It has been examined with non-invasive survey methods and found to be in the form of a timber truss. Some physical opening up within the Drawing Room will be needed in due course in order to determine its exact construction and whether the structural connections are themselves in distress. But for the present it is felt that the opportunity provided by the extensive works within the Soane Apartments above can be used to insert a transfer structure at that level and so reduce the load on the partition below.

The stained glass study has included a detailed examination of the three windows in the Drawing Room north wall. The two side windows had a rich decorative scheme of scroll enrichment on their ruby glass, whilst the central venetian window had the same ruby glass in plain form interspersed with white diaper glass. The simplified design in place at the moment will be removed and the complete original scheme reinstated, along with the return of the original hang of works of art, so that this room will once again form the rich complement to the South Drawing Room Soane created.

The back of the stair niche has been found to have no services running through it, so its reinstatement demands only an alteration to the back of the North Drawing Room bookcase.



The works in the No. 12 house will be in Phase 1

### 3.0 PHASING

The various works, whilst separately identifiable, are inextricably interwoven, particularly with respect to the movement of works of art. The phasing of the work has therefore been developed in close consultation with the Museum curators to make sure that wherever possible works of art remain on site and are moved the minimal number of times, as well as that the Museum remains open throughout the works. The work included in the OUTS Project has very little impact on the areas of the Museum currently open to the public. It will be relatively straightforward to separate the public from the works. The disruption to the staff and facilities within the Museum is much greater and the phasing has been developed to try to minimise that disruption. The programme and phasing have both been developed with the rationale that key facilities and staff are only moved once before moving back into their completed spaces. The Museum is also committed to making an appropriate contribution to the Cultural Olympiad and has planned an inaugural exhibition for its new Exhibition Gallery on the theme of *Stadia* to coincide with the Olympics in 2012. Achieving the completion of the new Gallery in time for this has formed a critical path in the overall programme. The division of the works into phases is illustrated in the plan diagram drawing S06/OUTS/GA008.

A new three-phase programme of work has been developed which starts with all the works in No 12. Once the existing Soane Gallery closes in July 2010, the temporary shop will move into the basement Rear Kitchen in No 13 and the Conservation Studio will move temporarily into the empty second floor of No 13. This will allow the contractor an efficient working area for the installation of the new lift and the renewal of services vertically throughout the No. 12 house - as well providing the principal new visitor facilities and the new Exhibition Gallery by July 2012. The separate works to restore the Shakespeare and Tivoli Recesses are also included in this first phase in order to meet the requirements of match funders. The completion of the recesses will allow many works of art to move into their final position within the first phase.

The second phase will comprise the restoration of the Soane Apartments in No 13 together with the related work on the No 13 staircase and in the North Drawing Room. The new Conservation Studios will be available in No 12 so the whole second floor of No 13 will be free for the contractor.

The scaffolding necessary to carry out the works in Phase 1 will be located in the New Court bridging over the Wild & Soane Ante Rooms and the No. 13 Breakfast Room to a footing in the Monument Court. On the completion of the Phase 1 works the scaffolding arrangement will be modified to provide access to the Second Floor level of No. 13, to make the alterations of the North Wall of the Soane private apartments and allow access to the rear elevation of No. 14. The external works will be prioritized at the start of Phase 2 so that the scaffolding can be struck as early as possible.

The final phase will concentrate on the interrelated works at basement and ground floor of no 13. The construction of the link across New Court will require a local scaffold, but the remainder of the work will be internal. This final phase of works is mainly within areas currently open to the public and one of the advantages of dealing with them last will be that other new areas will have been opened.

Phase 1	No 12 Basement to Second Floor Main Lift and Platform Lift No 12 Stairs New Exhibition Gallery Visitor Reception and Shop Tivoli Recess Shakespeare Recess
Phase 2	Soane Apartments Second floor No 13 Windows North Windows No 14 North Drawing Room No 13 Stair Niche
Phase 3	No 13 Ante Rooms Apollo Recess Catacombs New Court Link Interpretation Room







*Detail of the original wallpaper as uncovered*



*Original wallpaper with border*



*Opening up of the floor in the Model Room*



*An extract from the study of the stained glass*

#### 4.0 INVESTIGATION WORKS

A wide range of investigation works have been completed and the findings systematically recorded and fed into the design of the relevant areas.

#### 4.1 Soane Apartments:

Considerable physical investigation has been undertaken in the area of the Soane Apartments at second floor level of No 13.

- **Wallpaper:** Sections of the original red wallpaper have been found under the modern decorations in Soane's Bathroom and Bed Chamber. Some sections are in such good condition that they will be able to be retained in the final scheme as well as provide an example for accurate copying. A piece of early Dutch tile wallpaper has also been found in The Morning Room closet.
- **Floors:** The floor structure has been revealed and the initial calculations show that it is of greater strength than was feared and therefore less invasive measures will be needed to prepare it for public access.
- **Recesses:** A number of the recesses which were part of Soane's original arrangement have now been uncovered. They have generally been faced over with either lath and plaster or sections of softwood timber. The condition of the original recesses varies. The high level boxed out areas to either side of the chimney-breasts in the front and back rooms are in good condition, with all of Soane's original joinery intact. The recess in the corridor outside the Morning Room is in poorer condition and only one small section of its grained lining exists.
- **Stained glass:** The conservation needs of the stained glass collection have been assessed in relation to the intended site for each piece. Further research has been undertaken to determine where unidentified pieces were originally built into the building.





Stained glass panel from Oratory Window.



The double doors which belong in the Book Passage with 16 stained glass panels



Stained glass panel from Bathroom window.



The panelling discovered in the front room of No. 12

- Carpets: Research into the design of Soane's carpets has been completed and sources have been located for manufacturing new copies.
- Joinery: The joinery has been examined both to look at its condition and to assess how its construction informs the collective knowledge of Soane's original arrangements. The original window shutters have been found retained in Wild's new window on the north elevation. The remains of timber linings to the niches which were blocked up have been uncovered.
- The double doors between the current front and back rooms have been confirmed as being the doors formerly across the Book Passage, having had their glass removed and height reduced.
- Bathroom fittings: The original bath panel has been uncovered and will be built into the reconstructed bath fittings. Further joinery, probably associated with the washstand, has been found in the recess to the north of the fireplace.
- Light shaft: The lining of the light shaft has been found to have been of plaster construction rather than timber. The exact position of the light shaft has been confirmed by opening up.

#### 4.2 First Floor Gallery:

- In the front room of No 12 low dado panelling has been found all round the room as well as full height vertical timber panelling between the windows on the south wall and between the doors on the north wall.
- A rich decorative scheme has been uncovered, which will now require further interpretation to define the detail of the exact scheme which should be recreated.



Soane Ante Room Roundel

#### 4.3 Tivoli Recess:

Opening-up works in this location have shown that the original domed ceiling structure appears to have been completely removed when this space was fitted out as a WC in the late 19th century. However, the bell lights were revised by Bolton (1918) in the roof structure of his new WC. Investigations into the wall surfaces have indicated where the east window has been blocked up and that various elements, for example the recesses to the west wall are part of the original arrangement. The depth of floor structure has been determined to assist in the structural design of the replacement north section.

#### 4.4 No 12 Staircase

A detailed survey of the cracking on the stairs has assisted in the analysis of the structure and it is now proposed to remove the propping at low level and repair the stone cantilever staircase.

#### 4.5 New Court

Excavations in New court have found a number of below ground level features which may be part of the original foundations of the link corridor. In conjunction with the archive research, this has helped establish as clearly as possible the profile of the original link. It has confirmed the conclusion of the interrelated design studies that the new link passage will need to be a new rather than reconstructed element.

Drainage runs have been mapped and a CCTV DVD filmed.

#### 4.6 New Lift Shaft

The lift pit has been excavated to a depth of approximately 600mm. This has revealed the construction of the basement floor of No. 12 and the foundation details of the existing masonry walls. The structural engineer is using this information to define the exact method of under-pinning required. The services engineers have reviewed the service runs within the shaft and prepared a specific report on their conclusions, which can be found at Appendix C.

#### 4.7 Soane Ante Room

The roundels on the east and west walls have been sensitively unpicked from the render around them to reveal that, contrary to expectations, they were not truncated when the south wall was remodelled in 1889. The floor above the infilled lightwell down to the basement catacombs was lifted to discover that the structure and lining of this architecture feature had been completely removed by Wild in 1889.

The bookcase in the north recess was removed to examine its construction and reveal the fabric of the building behind the bookcase. The removal revealed that there is a layer of panelling behind which seems to have been hung with Museum objects. The pattern of these agrees with the arrangement of works of art that had been deduced by curators from other sources. The bookcase and panelling were carefully measured and photographed before being put back in position for the present.



## 5.0 STRUCTURAL INVESTIGATIONS AND DESIGN

The stone cantilever staircase in No. 12 has been repaired and strengthened in the past and currently displays a fair amount of cracking in the treads. As it will be subject to much heavier usage on completion of this project, Hockley and Dawson have conducted a survey of the staircase, including mapping the pattern of cracking, in order to aid their structural analysis. They have concluded that the propping at Basement level can be removed if the propped treads and adjacent landing are cut out and replaced. This will allow the stair to return to its original form and be brought into full use.

The New Gallery is to be positioned in the rooms most recently used to house the Research Library. The floors were strengthened to some degree by Summerson in the 1969-70. This work is well documented and is thought quite likely to be sufficient to support the proposed new use. At this stage, and before final layouts are available for the proposed new use, Hockley and Dawson have conducted load calculations based on a 'load trading' scheme under which direct comparison is made between

In order to restore the Shakespeare and Tivoli Recesses to their original depth they need to extend over the Ground Floor Wild Antie Room. The Structural Engineers have considered the options for providing support for the new two-storey brickwork at the back of the recess and in conjunction with JHA have concluded that the best option will be a cantilever structure in the floors of the Recesses, which can support the external brick skin and internal finishes. The base of this structure will be accommodated within the Shakespeare Recess cupboard and so kept clear of the roof of the Wild Antie Room.

Following the recording of the existing foundations in the area of the new lift pit, Hockley and Dawson have established the extent of underpinning necessary to accommodate both the pit and the load of the lift itself.



*intrusive 20th century radiator in front of Gallery window*



*in No. 14 - radiators were recessed into the floor*

## 6.0 BUILDING SERVICES AND ENERGY EFFICIENCY

The building services design builds on the approach established over the last twenty years, to replace intrusive early twentieth century building services with modern building services discretely designed within the Soane interiors. In consultation between the Architect and Building Services Consultants, the key services routes have been agreed. No air conditioning exists or is proposed. The new heating will be zoned where possible so that each heat source has a local thermostat controlling the heat with a motorised valve. There is a very limited requirement for hot water, which will be supplied by local electric heaters heating the water on demand. No air conditioning is proposed at the museum and LED lighting with compact fluorescent spotlights are being considered for the new lighting.

An energy survey report has been prepared for the museum by Chris Prentice of UK NRG Ltd Energy Consultancy. This report identifies the current consumption of gas and electricity at the museum, together with the cost of, and CO<sub>2</sub> emissions from, each type of energy. The energy consumption at the museum is compared favourably to typical museum consumption and to energy consumption benchmarks as published in Good Practice guides for each building type. The museum's electricity consumption is very low, with gas consumption just below the maximum benchmark for good practice.

The report's Energy Saving Action Plan recommends seven actions for saving energy. Two of the actions have since been undertaken: adjusting the boiler timings and preparing an Energy Policy for the museum. The third and fourth, minor modifications to existing lighting will be addressed in the OUS project. Recommendations five to seven are for renewable energy installations: solar PV electricity generation, solar thermal water heating and solar driven rooflight ventilation. The solar thermal water heating has been discounted due to the low hot water demand and the estimated 94 year pay back for this installation. The other types of renewables have been explored further with recommended suppliers who have prepared outline designs and quotations. These proposals now form part of the project and are included in the budget.

An environmental report has been prepared by Julian Harrap Architects, based on the recommendations in the HLF guidance Planning Greener Heritage Projects. The energy survey report forms a significant chapter of that environmental report. Other chapters discuss the use of water both before and after the OUS project, the selection of building materials and disposal of construction waste. This report is included in Appendix D.





*Model of the New Court Link*

## 7.0 PRE-APPLICATION ADVICE

A series of meetings have been held with English Heritage and Camden Conservation officers to talk through the scope of the project and how it will affect the Grade 1 Listed buildings. The officers have responded positively to the basic premise to put back well documented Soane arrangements wherever possible and have agreed that the location of the lift is clearly the only solution to enabling access for disabled people. They welcome the extension of the public areas of the Museum and the increased clarity in the visitor routes that the project will bring along with the reduction in wear and tear at pinch points.

The discussions have concentrated on the areas where the design solution is not a straightforward step to put back Soane's arrangements and where a number of solutions needed consideration.

### Strengthening of Existing Floors

The site investigations and structural assessment by Hockley and Dawson have shown this to be less of a problem than previously thought. The officers favour the adopted approach that limits the disturbance of the existing complex floor construction with its primary, secondary and tertiary elements and jugging infill immediately below the boards.

### New Court Link

Julian Harrap Architects have explained their detailed studies and model of the new link. The parameters, which seek the minimum impact on the view from the No 12 Breakfast Room, for there to be no confusion that the new element is Soane's work and for the new building to build on the tradition of domestic scale buildings that have occupied the courtyard in the past, have all been agreed. The officers' views on the work in progress have been taken into account in developing the adopted scheme, which has now been included in the application.

### Wild Ante Room Interface with the Shakespeare and Tivoli Recesses

As described in 2.12 above the design has developed through a stage where considerable alterations to the Wild Ante Room appeared necessary to the current design within which a solution has been found that keeps Wild's decorative ceiling intact and makes only a simple door opening in its west wall. This area is therefore no longer of principle concern to the listed building authorities.

### Second floor link between Nos 12 & 13

The seemingly conflicting needs of the expanding Conservation Studios and the wish to put back Soane's plan for No 12 have been resolved in an arrangement which ensures that those new partitions that need to be inserted are on original lines and will not preclude a full reinstatement of Soane's plan in the future.

### New Gallery, Shop and Interpretation Rooms

Canuso St John have outlined their approach to the three interiors which will be fitted with modern furniture and fittings to meet their new uses. The officers have highlighted their own parameters for these interiors and their views will be taken into account as the furniture designs develop. It is accepted that further involvement in the discussions about the interface between the listed building and the furniture will be necessary as it is not reasonable for fitting out designs to be finalised at RIBA stage D.



*The OUTS exhibition in the first floor room which will become one of the two new Gallery rooms*

## 8.0 NEW GALLERY, SHOP AND INTERPRETATION ROOM

Caruso St John Architects (CSJ) have been appointed to design the interior furniture for three specific areas. Their separate report is included within this report as Appendix C.

For the new Gallery, CSJ's brief is to develop the design and layout of the specially manufactured display cases and loose furniture for the two rooms.

In the Entrance and Shop, CSJ will be developing the layout and design of the cloakroom cupboard and Shop furniture. For the new Interpretation Room, CSJ are developing the design and method of displaying the interpretation material and will work closely with a specialist interpretation designer to develop the graphic material for this space. CSJ will also be responsible for loose furniture, AV design and computer facilities.

In all three rooms, JHA are responsible for the conservation of the historic fabric, reinstatement of historic decorative schemes and the introduction of new services.



## Sir John Soane's Museum

Stage D Design Report

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Drawn by John Architects

## Three Interiors

The interiors of Sir John Soane's Museum are characterised by an enormous and engaging variety made up of objects, furniture and space. Soane's genius is as much about a splendid organisation of light and space, as it is about a connoisseur's eye for precious objects and an ability to bring seemingly disparate things together. While the Museum undeniably has a wide range of scales and of atmospheres, it is also about a continuity of experience, and a rich whole.

The contribution of the museum designer should be in the same spirit. Our work should provide a seamless mediation between drawings, objects, interpretation, merchandise and the 'room'. Our intervention does not require empty rhetoric about new and old; rather it should achieve a continuity that comes from strong design and from a deep interest in history. The furniture, cabinets and linings required to 'furnish' the two rooms of the new exhibition gallery, the interpretation gallery and the new entrance facilities and shop at No. 12, need to be brought into a balance with their specific positions within the narrative of the Museum, with the material detail of the restored rooms, and finally with their use. These new interventions should have the lightness and wit that characterise the rest of the Museum. We propose a suite of furniture that is able to accommodate the diverse technical and spatial requirements of these facilities, that is able to respond in scale and character to the different qualities of the four rooms, and finally, that together form a family of pieces that are coherent within themselves as well as having a meaningful relationship to the other rooms of the Museum.

Canter St John Architects



## The New Gallery

The exhibition gallery will be moved from its current location and will occupy the two first floor rooms in No 12 Lincoln's Inn Fields. These rooms interconnect with the Drawing Room of No 13 through an opening in the party wall that was formed in 1969-70. It is proposed that a jib door will be incorporated into the new furniture to enable the front rooms and No 12 and 13 to be used together for special events like openings.

Our proposal for the exhibition rooms is to make cabinet galleries fitted out specifically for the display of architectural drawings. A series of crystalline cases line the restored interiors of the two rooms, sitting on the floor and rising to the level of the existing doors and windows. The cases are as high and as broad as possible to accommodate large architectural drawings, like Soane's lecture drawings. The cases could be made in lacquered hardwood and fine metal frames, with ivory coloured interiors. The bases of the cabinets are solid and allow the viewer to lean towards the drawings. In some locations the depth of the lower cabinet could be extended to accommodate the display of small objects or special interpretation. Unlike the existing gallery with its double sided cases, the idea of lining the room with the display furniture is more consistent with how the rest of the Museum is furnished, and allows the visitor to experience the room at the same time as viewing the exhibition. The proposed arrangement of cases and furniture allows for a much more generous space for general circulation and for more flexibility in arranging

exhibitions. A flexible suite of tables and plinths will also be designed to allow the display of models and other three dimensional material. A simple hanging rail will allow paintings and framed works on paper to supplement the work that is displayed within the cabinets.

The exhibition cases will be glazed with 10.5mm, low iron, laminated glass which will achieve relevant MLA standards for security. UV filtration will be integrated into the glass panels. Wherever possible the cases are opened with sliding glazed panels to simplify installation and maintenance. The two narrowest cases have hinged fronts. It is intended that the cases will be sealed and that the solid bases can be used to accommodate trimmer units to control fluctuations in temperature and humidity, when loans require international environmental standards. The cabinets have flexible specialist lighting integrated within their interiors. It is envisaged that dimmable fluorescent lamps under a diffusing layer will be the primary means of lighting the work within the cabinets. Mini tracks will also be provided to allow for spot lighting of three dimensional work. The top of the cabinets incorporate recessed up lights to provide general lighting for the room. Infrastructure will be provided within the cases to accommodate audio visual equipment when required.

Natural light entering through the windows will be controlled with an arrangement of translucent and opaque fabric blinds, as are used elsewhere in the Museum.



01

## The New Entrance Facilities and Shop

The new entrance facilities and shop will be located on the ground floor of No 12 Lincoln's Inn Fields.

We propose that the walls of the shop are lined in shelves, cabinets and glazed vitrines. These are made in lacquered hardwood. The large glazed units have integral lighting. A number of these joinery items have closed shelving at low level, to provide lockable storage for stock. The cabinets and shelf units are designed and positioned so that they have a precise relationship with the architecture of the room, with the shallow wall reliefs and glazed cabinets that are part of Soane's design. The large cabinet, to the east side of the room that accommodates the coat and bag storage has a size and location that is similarly governed by the existing detail of the room. Storage within this unit has been arranged to be as compact as possible, so that the relationship between the unit and the room finds a balance. With No 12 providing entrance facilities prior to beginning the formal visit at No 13, it is proposed to locate the reception facilities at southern doorway of the shop. This avoids crossover between the people beginning their visit, and those completing their visit and exiting from the shop, an important consideration in making the most effective use of the No 12 entrance hall.

Hardwood tables provide additional, flexible display space at the centre of the room. Some of these accommodate plinths, divider units and vitrines to display the full range of the shop's products. It is intended that the room will be naturally lit from the two windows facing Lincoln's Inn Fields, re-establishing a connection with the square that has been absent for more than 15 years. The windows will also be provided with the arrangement of blinds that are used elsewhere in the Museum. A pendant lamp hangs at the centre of the room providing general lighting to the room and spot lighting to highlight elements of the shop display.

Canter St John Architects

01 This view of the South Drawing Room in a 1920s shows how Soane's architecture and furniture has been combined with objects from the collection and with later furniture designed by Butler in the 1920s in a manner that retains the unified interior atmosphere of the Museum.



01



## The New Interpretation Room

The new interpretation room will be located at the back of No 12, in a room designed by James Wild in the 1890s which served as an extension to the Museum and was accessed through an arch that Wild opened in the party wall to the west of the Dome area.

We propose to line the four walls of the Interpretation Room with cabinets and paneling to provide a range of interpretation material and object display. These furniture items are part of the same formal and material family as those proposed for the gallery and for the shop. The depth of each elevation of cabinets is tailored to their use, and responds to the asymmetry of the vaults and of the floor pattern in James Wild's design for the New Picture Room.

The west wall of the Interpretation Room is filled by a new glazed cabinet which will accommodate a large number of small objects from the collection. The design, operation and specification of this unit will be very similar to the cabinets in the Gallery. The north wall will hold an arrangement of hinged panels that will reveal the story of Soane and his museum. In appearance and operation it is intended that these recall the moving planes of the Picture Room. This story will be told using text and images in a static and screen based form, and may also incorporate some key objects. The content underlying this element of the interpretation gallery is currently being developed by the Museum. In due course a graphic designer will join the team to develop the proposals in further detail. The south wall and a central table will provide places to sit and to study in a variety of ways, either a pause in the middle of a visit to the museum, an intensive self directed study of Soane and his collections, or a more formal session led by a member of the museum staff.

The cabinets will have flexible lighting and audio visual equipment integrated within their interiors. The tops of the tall cabinets incorporate recessed up-lights to provide general lighting for the room.

01 Detail of the Picture Room in No 12 showing the south planes open to reveal the Picture Room recesses.



01

## APPENDIX



APPENDIX A

STAGE B ARCHITECT'S REPORT  
(text pages only)

SIR JOHN SOANE'S MUSEUM  
13 Lincoln's Inn Fields, London WC2A 3BP

Architect's Report on Preferred Option Feasibility

The Soane Masterplan Core Project

Julian Harrap Architects  
95 Kingsland Road  
London E2 8AG

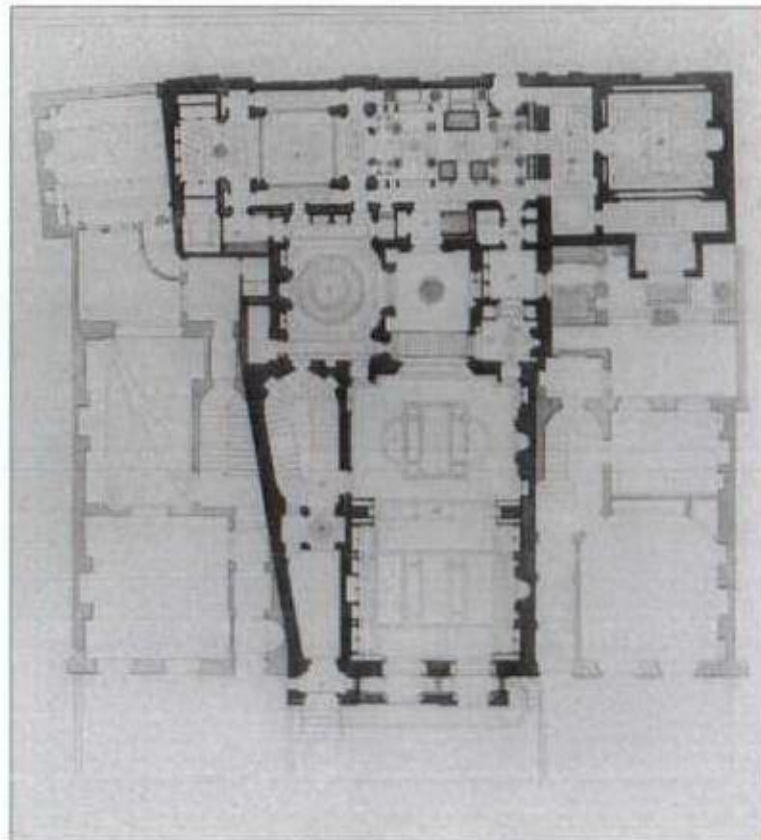
March 2008



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1.2 Background to the work of the past 70 years	3.13 Niche on Staircase to No. 13
1.3 Summary of Post War Works at the Museum	3.14 North Drawing Room
2.0 Background to and Evolution of the Masterplan Core Project	4.0 Structural Engineering
3.0 Description of each element of the project	5.0 Services Design
3.1 Soane Apartments on Second Floor of No. 13	6.0 Cost Report
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3.3 New Temporary Exhibitions Gallery	Appendices
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Ground floor plan of the three houses from the 1835 'Description'



Sir John Soane's three houses at nos. 12, 13 and 14 Lincoln's Inn Fields in 1830

## 1.0 INTRODUCTION

This report provides a summary of the architectural design development for the Sir John Soane Museum Masterplan Core Project. The proposals have been developed in the context of the Client Brief and the Conservation Management Plan, both of which have developed concurrently with the design work. An initial feasibility study was carried out in the Spring of 2007 and the review of that exercise has formed the foundation of the current project.

### 1.1 A brief history of Sir John Soane's Museum

The architect Sir John Soane's house at No. 13 Lincoln's Inn Fields has been a public museum since 1837.

Soane demolished and rebuilt three 17th century houses on the north side of Lincoln's Inn Fields, beginning with No. 12 between 1792 and 1794, moving on to No. 13, rebuilt in two phases in 1807-09 and 1812, and concluding with No. 14, rebuilt in 1824-25. Behind the houses were courtyards and stables which he reconstructed to form his office and museum. Whilst the front parts of both No. 12 & No. 14 were retained as independent houses, their rear rooms and courtyards were absorbed into the 'Museum'. Throughout the period he made continuous alterations, particularly to No. 13, adding more antique objects to his arrangements and seeking always to develop and enhance the poetic effects and picturesque qualities of the contrived architectural setting.

On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane 'began to arrange the books, casts and models in order that the students might have the benefit of easy access to them'. By 1822, when John Britton published the first 'Description' of the museum, Soane's collection was being referred to as an 'Academy of Architecture'. In 1833 Soane negotiated an Act of Parliament to settle and preserve the house and

collection for the benefit of 'amateurs and students' in architecture, painting and sculpture. On his death in 1837 the Act came into force, vesting the Museum in a board of Trustees. A crucial part of their brief was to maintain the fabric of the Museum, keeping it 'as nearly as circumstances will admit' in the state in which it was left at the time of Soane's death in 1837 and to allow free access for students and the public to 'consult, inspect and benefit' from the collections.

Subsequent Curators have interpreted these responsibilities to adhere to Soane's wishes with varying exactitude.

## 1.2 Background to the work of the past 20 years

The present architect has acted for the Museum Trustees during the curatorships of Peter Thornton and Margaret Richardson and during the directorship of Tim Knox. This period amounts to some 18 years of continuous service. It has involved the maintenance of the fabric of the museum, as well as specific contracts connected with upgrading the utilities of the museum and with curatorial improvements: repairs and redecorations, as well as major elements of re-fashioning to restore parts of the fabric to their Soane original and to provide a setting for the rearrangement of the collection and display of reserve objects as originally conceived by Soane. At several stages the architectural appointment has been reviewed as part of a competitive tendering process.

Each of the Curators has brought an individual view of the museum to the challenge of looking after its buildings, and each has stimulated a creative and dynamic policy of improvements, drawing on his or her own particular curatorial experience and background. Peter Thornton brought an immensely scholarly approach, which benefited from his encyclopaedic knowledge of the development of interior decoration during the 18th and 19th centuries. He recognised that the interiors had changed significantly since Soane's death and, as a pioneer of authentic restoration, set out to restore the works of art, colour schemes and layouts of furniture. Although

somewhat ironically he oversaw the largest of the contracts of repair to the exterior of the building, his main interest was always in the quality and authenticity of the visual effect of the way the interiors were presented.

Margaret Richardson brought an inspired creative and educational approach firmly based on documentation and written record, which saw the re-creation of further lost arrangements. It was Margaret Richardson who realised the possibilities in the scheme to bring the three external gallery courtyards back into the museum and who managed to secure the purchase of No. 14, the third of Soane's Lincoln's Inn Fields houses.

Tim Knox has been able to build on the work of his two distinguished predecessors to evaluate and utilise space within the third of the three Soane houses. The opportunity to move and develop the educational resources of the museum into No. 14, particularly the research library and teaching facilities, has enabled a re-evaluation of the use patterns of Nos. 13 and 12 which will now allow the display of more objects and spaces. This will enrich the visitor experience, free up new possibilities for the circulation of increased numbers of visitors throughout the buildings and provide improved interpretation and a new shop.

## 1.3 Summary of post war works at the Museum

The Core Masterplan for the Museum will draw together the work of all three Curators over the period of this architect's tenure as architect to the Sir John Soane's Museum. Indeed it builds on the achievements of all the post war work.

During the Second World War many of the contents of the Museum were taken to Wales for safe keeping and parts of the buildings were damaged in the aerial bombardment of London.

From 1945 it fell to Sir John Summerson, a very distinguished author particularly known for his understanding of buildings of the Georgian period, and his Inspector Dorothy Stroud, to take responsibility for the re-assembly of the whole Museum after the interruptions of the war period.

This established the post war layout of the museum and its contents and enclosures which then formed a basis for subsequent curators to refine and develop as a modern museum.

The post war repairs to the fabric were carried out by Dove Brothers to the best of their abilities, constrained as they were by lack of materials and scarce labour resources. Most of their contracts were of a housekeeping character and inevitably the utility of some of the work undertaken did erode some of the fundamental value and character of the buildings. Under the direction of the Museum's architects, Holford & Partners, very substantial structural works were carried out in No. 12 Lincoln's Inn Fields, including concrete floors, flint brickwork walls and steel framing, much of which would not in any way be considered acceptable today. Similarly, the two rooflights to Soane's office were removed and new metal framed ridged rooflights introduced. The New Picture Room was redecorated in a duck blue colour and the Breakfast Room to No. 13 was grained out. After No. 12 had been brought back into the Museum, breakthroughs were made between Nos. 12 and 13 at first and second floor levels. The Library was set out in the first floor Drawing Room of No.12 with a scheme of re-decoration which included stripping the existing painted joinery and displaying it as varnished pine in an 'blington' fashion.

Peter Thornton undertook further repairs to No. 12 Lincoln's Inn Fields, including to the roof and external elevations. The floors were strengthened to take archival material and the smaller rooms developed as individual offices for a growing number of staff members. On the first floor in No. 13, the North and South Drawing Rooms were redecorated in a version of Turner's patent yellow. A new carpet was woven and the interior of the loggia was redecorated. At ground floor level the Library was redecorated in the third version of Etruscan Red and the ceiling paintings were lined-out in a more pronounced fashion. A small scale, but highly complex contract was undertaken to the Study and Dressing Room, refitting and repairing altered windows, as well as recreating the narrow openings between compartments which had been widened during James Wild's Curatorship of the mid-1890s. The Dome area was repainted and rehung and lighting was renewed in the Colonnade and in the New Picture Room. At basement level, the Monk's Cell was recreated and the coloured glass reinstated in the Monk's Parlour window and doorway. The whole of the exterior envelope





*The restored Pasticcio in Monument Court*

of the Museum was subjected to a detailed survey, which established a sequence of major external repair contracts dealing with the roofs Nos. 12 and 13 with all their various skylights and with the cleaning and repair of the front elevation of Nos. 12 and 13 and the rear elevation of No. 13.

Thomton's introduction of the temporary exhibition gallery in the ground floor of No. 12, designed by Eva Jiróna, has enabled more than 40 exhibitions to be mounted there since it opened in 1995 and made a significant contribution to the profile of the Museum and its Scholarship in the wider world of Museums and Galleries throughout London, Europe and the Americas.

Margaret Richardson brought to the Museum not only a programme of imaginative and creative exhibitions utilising the new gallery, but also a series of ground breaking exhibitions of the work of contemporary architects which spread throughout the presentation rooms of the Museum. Additionally the Old Kitchen on the south side of No. 13 was repaired and furnished so that it could be used for educational purposes as a small lecture or workshop space, for children and adults. The extensive work of safeguarding, repair and renewal of the existing services was executed in phases over a number of years.

In addition, Margaret Richardson initiated a programme of detailed cataloguing of the Museum's collections of drawings and works of art and her Deputy Curator Helen Dorey continued with the detailed research into the evolution of the building which she had begun in the 1980s. All this scholarship enabled the museum to provide support to the great Royal Academy Exhibition on Sir John Soane which was held in 1999.

Margaret Richardson's greatest impact on the fabric of the museum, however, must be the Three Courtyards project which saw the re-creation of the Pasticcio in the Monument Court together with repairs to the Monk's Yard and New Court. The Monk's Yard in the space behind No. 14 was a particular cause for anxiety, as it is furnished with fragments of 14th century masonry rescued by Soane from the north face of Westminster Hall when he was commissioned to re-face that elevation. These mock ruins are an extraordinary and rare survival of material from that period. A scheme was put together which involved the repair, restoration and re-

presentation of all three courtyards reinstating their role as the external galleries Soane had originally planned. New vistas were opened-up which had only been known from archival views prepared by Gandy and Soane's pupils in the 1820. The re-creation of the Pasticcio was an extraordinary challenge involving detailed research, feasibility studies and comparative examination and measurement of different capitals in drawings, surviving fragments of the original pasticcio and on the curtain wall of the Bank of England.

It was one morning in 1996 when sale particulars No. 14 Lincoln's Inn Fields arrived on the Curator's desk. With extraordinary determination and effectiveness she put together a funding package which secured the third of the group of Soane houses back within the control of the museum. While the lease fell in, the property was surveyed and plans made for its restoration and re-integration into the museum. Tim Knox then undertook the direction and implementation of this scheme, adjusting the disposition and arrangement of the new uses to fall in with his developing vision for the new Masterplan of which the Core Project is the subject of the current Lottery Application.

Tim Knox's work is, to an extent, prompted by the achievements of his two predecessors. The Museum's success in raising its public profile has drawn interest from a worldwide audience and is now exposing the Museum to the wear and tear generated by 90,000 visitors a year. The intimate character of the museum has always been treasured as an essential characteristic of its domestic scale. The level of visitors is still increasing and something needs to be done to allow more into the building without diminishing the nature of the visitor experience.





*The new Research Library in No. 14*



*The new Lecture Room in No. 14*

## 2.0 BACKGROUND TO AND EVOLUTION OF THIS PROJECT

During the period of Peter Thornton and Margaret Richardson's curatorships, as the numbers of visitors rose steadily, an increase in the warding staff and some modest adjustment of the entrance arrangements, made it practical to provide an enjoyable visitor experience for numbers up to 50,000 per year. Beyond that level however, serious concentrations of visitors and their attendant baggage, has led to an increasing level of discomfort for the visitors.

The acquisition of No. 14 has allowed the current Director to embark on a comprehensive review of the management of space within the three buildings and to contemplate a significant extension of the areas to which the public might have access. A feasibility study was completed in the spring of 2007 which has formed a basis for the development of the Masterplan for the Museum, of which this project is the central core. The various elements interrelate to provide solutions to many of the issues facing the Museum and will help it to fulfil its responsibility to present Soane's buildings as closely as possible to their arrangement at the time of his death.

Helen Dorey, Deputy Director of the Museum, has undertaken a detailed series of historical studies into all the documentary evidence available concerning each of the principal areas affected by the project. This information is key to the development of the overall plan as well as to specific details in individual spaces. As design work develops, it will become an invaluable source book of facts and images to help ensure the authenticity of all the work.

The historical reports have also been essential to the preparation of the Conservation Management Plan by Kate Clark. The plan deals with the history and significance of the Museum, looking at the complete entity, not just the buildings. It sets out the Museum's policies towards conservation

and makes specific examination of the heritage impact of the current proposals. It should be read in conjunction with this description of the architectural work.

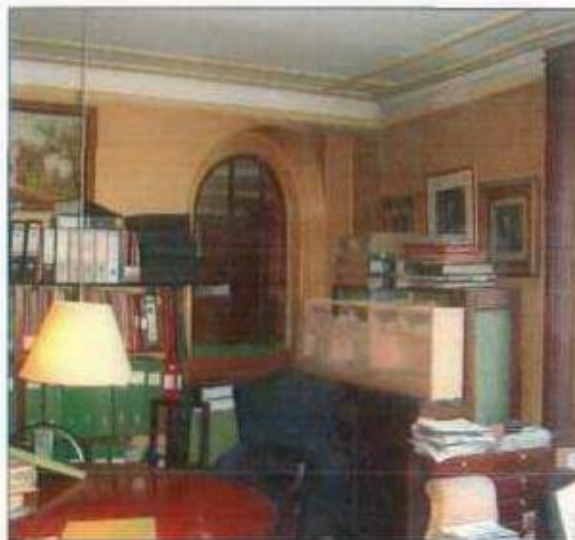
The Museum has also commissioned a number of other reports on aspects of their operations all of which have fed into the proposals as they have developed. Of most relevance to the architectural work has been the Access Strategy and supplementary studies into the operation of devices to assist disabled access and emergency evacuation.



Walter Spiers photo c1911 from the back room looking south. The Book Passage has been removed and the rooms furnished as the curator's apartment.



Walter Spiers photo c1911. Front Room. The fireplace was altered by Wild, who also designed the overmantel.



The Deputy Director's office in the Rear Room, looking towards the former Oratory.



The current Director's office also acts as a repository for furniture and works of art.

### 3.0 DESCRIPTION OF EACH ELEMENT OF THE PROJECT

#### 3.1 Soane Apartments on second floor of No. 13

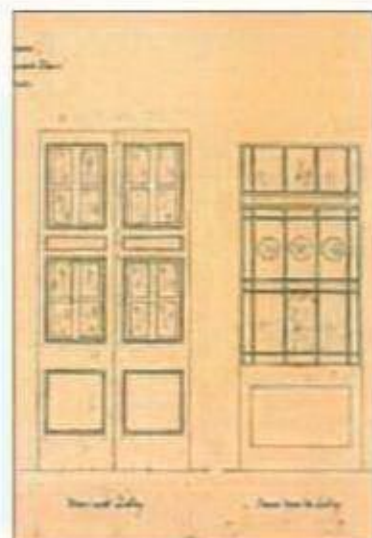
The rooms of the Chamber floor of No. 13 were built by Soane as his private apartments. Although Soane himself continued to use the bedchamber up to the end of his life, it is clear from his inclusion of them in the 'Description' that he allowed visitors to see these rooms. Like other parts of the museum, they were filled with paintings, sculptures, books and stained glass. Even the Bath Room contained a series of paintings and oriental porcelain.

Despite their clear significance as part of the original museum, the back room has been closed to the public since Soane's death and the whole floor since 1893. Successive Curators have altered them severely and they have been used as the offices of the senior staff of the Museum since the nineteenth century. The two front rooms survive in their original volumes, but with the loss of their decorative schemes and a number of notable details. The rear rooms have been knocked into a single volume and the windows to the staircase and rear elevation altered almost beyond recognition. The fascinating panelled shaft or light well, hung with paintings, which once rose from this floor, through the one above, to a skylight in the roof has also been removed. Yet like all areas of the Museum there is a wealth of documentation concerning their design, furnishing and the location of works of art within them at the time of Soane's death.

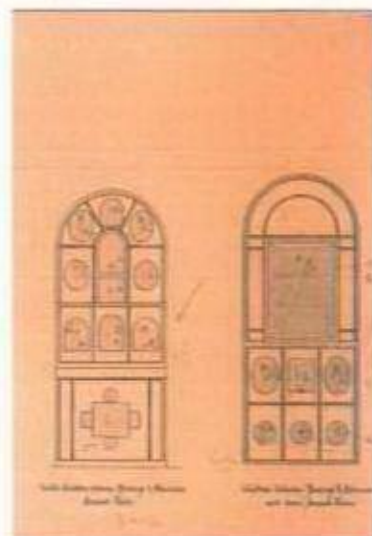
The offices of the majority of the administrative staff of the Museum are in the process of being brought together on the upper (third and fourth) floors of the three houses. This will offer the opportunity to release Soane's second floor interiors for restoration and re-creation in their Soanian form and appearance and to reopen them to the public for the first time in nearly 170 years. This move will greatly enhance the quality of the

Client Brief Key Elements 1

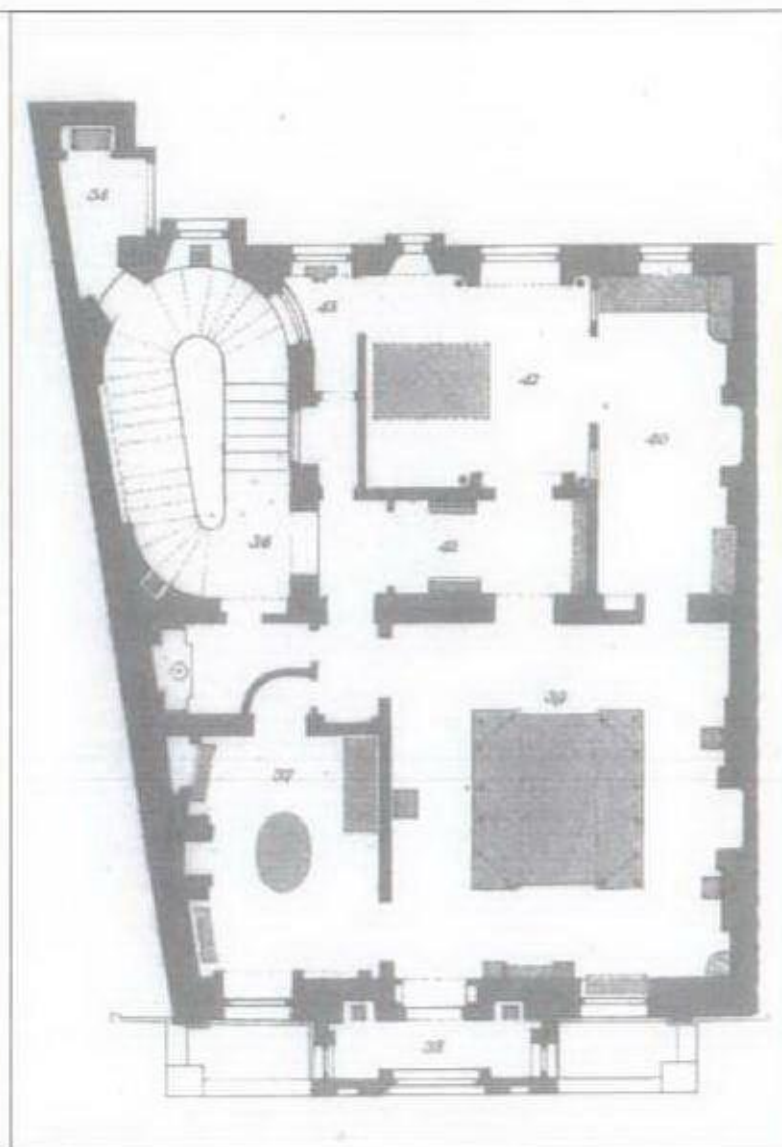




Wild's record drawing of stained glass in the book passage and Bedchamber doors



Wild's record drawing of stained glass in the Oratory



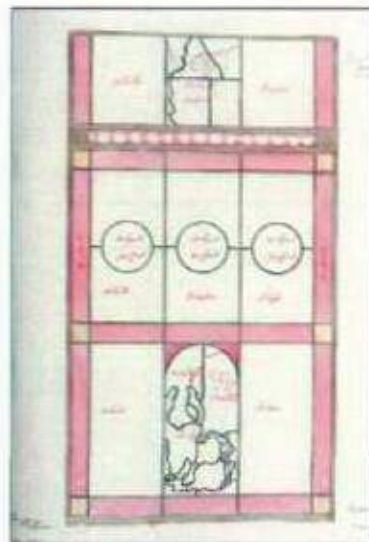
1835 Plan of the Chamber Floor showing the Second Floor layout at the time of Soane's death.  
Key: 37 Morning Room, 39 Model Room, 40 Bath Room, 41 Bedchamber, 42 Book Passage, 43 Oratory

visitor's experience of the whole museum. The arrangement of rooms around Sir John's Bedchamber, including the Oratory, the Book Passage and his Bath Room, will provide an extraordinary insight into the way in which he himself lived in quite modest spaces while devoting the greater part of his house to his collections. Similarly, the Model Room, formerly Mrs Soane's Bedchamber, will be set out in its later arrangement accommodating many of the architectural models of Soane's work, as well as cork models of Roman ruins and white plaster models, conjectural reconstructions of antique buildings by Fouquet.

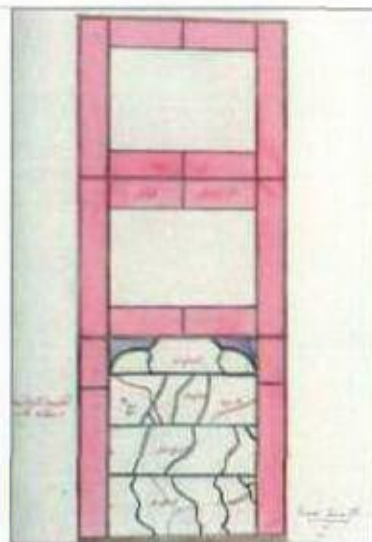
The plan of 1835 is the last surviving plan of the rooms prior to Soane's death and this has been used to establish the basic layout of the apartments. The research has found that most of the doors from these rooms, if they do not survive in situ today, exist elsewhere on this floor or in other locations within the museum. Likewise most of the stained glass has survived and where it has not, is extremely well documented. There are good descriptions as well as watercolour views and engravings of the interiors recording both the decorations and the furnishings, most of which have not survived. Some further evidence may be forthcoming when paint sections are taken and when opening up works and other physical investigations are undertaken. It has already been established that a sample of the Bedchamber wallpaper exists at the V&A Museum. Detailed bills also survive for many elements and these have been analysed in the detailed research reports prepared by Helen Dorey as part of the development of this project.

The reinstatement of these areas will require very careful analysis of all the evidence and meticulous attention to detail. We will then be able to be confident of being able to present them 'as left by Soane' and provide a new insight for visitors into both the domestic arrangements of Soane himself and the life of his wife Eliza. The reinstatement of the Model Room will allow the Pompeian model stand to be restored to its proper size and to display the models as Soane intended as a key element of his concept of the Museum and of the inspiration for his architectural practice. Large numbers of works of art as well as furniture will be able to be put on public display for the first time since 1837. Most of this is currently housed in staff offices.





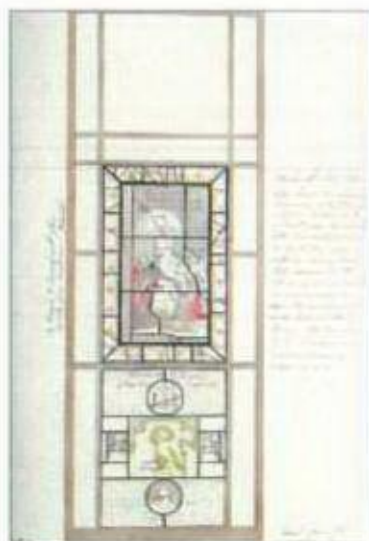
Stained glass for the Bedchamber door



Stained glass for the Oratory north window



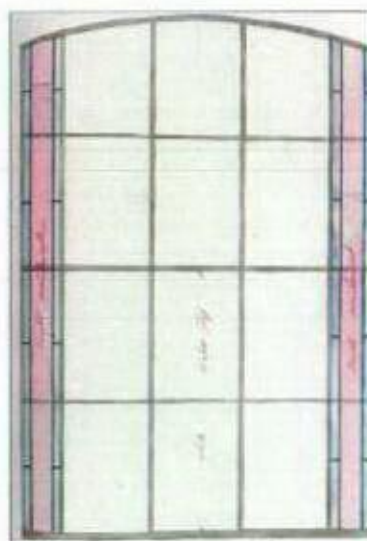
Rear elevation. The lost windows to the Bathroom and Oratory retain their white borders on the exterior



Stained glass for the Bath Room window



Stained glass panel from the Bath Room window



Bedchamber window coloured glass

General repairs will be carried out throughout the 'Chamber Floor', to repair and strengthen floors and ceilings, repair joinery, renew services and redecorate. New partitions will be constructed allowing Soane's Bedchamber, Bath Room, Oratory, Book Passage, Mrs Soane's Morning Room and the small Water Closet all to be reinstated to the layout shown on the plan as published in the 1835 'Description'. On completion of the spaces the furniture, furnishings and works of art, which have for many years been in other parts of the Museum, will be put back to their rightful positions. Replacements for the few missing pieces of furniture and for the furnishings are being sourced by the Museum and so are not covered in this report.

### 3.1.1 North Elevation

The enlarged window on the north elevation will be taken out and the opening reduced to its original size. Its joinery will need careful examination as we know from Wild's 1890's drawings that he incorporated much of Soane's joinery into the enlarged window. The missing openings for three small windows, which gave on to the Oratory, Bedchamber and Bath Room, will be reformed using both the documentary and physical evidence to determine their exact positions and sizes. New double hung sash windows and shutters, will be fitted with a combination of coloured, stained and diaper glass. The vast majority of the stained glass exists in the collection, but the coloured glass will need to be made to match other samples in the collection.

### 3.1.2 John Soane's Bedchamber

Soane's Bedchamber occupied the rear room and was reached through the Book Passage or through the Oratory. The watercolour of 1825 shows a great deal of detail of the decorative scheme which appears to have survived subsequent alterations to the layout of the room and can be used as a reliable reference when combined with the necessary site investigations.



1825 watercolour view of Bedchamber looking west towards the Oratory. Although the layout of the room changed subsequently the decorative scheme survived until after 1837



Photo of the south Drawing Room loggia showing the fluted colonettes



1825 watercolour view of the Bath Room with its mahogany panelling, red wallpaper, fine fireplace and stained glass window



View of the Bath Room fireplace - 1990

The splendid red wallpaper will be remade to match the sample preserved in the V&A Museum. The joinery and plaster mouldings are to be remade to match the descriptions and other similar details in the Museum. The precise colour for the decoration of the joinery, shown blue in the watercolour, and of the ceiling, white in the watercolour and bills, will be chosen after analysis of the paint samples which will be taken. Four new timber colonettes will be constructed, each in a recess, positioned either side of main window and of the door to the Book Passage. Although little detail of these features have been found so far, they are clearly shown on the plans and in the watercolour view. Similar colonettes which exist in the loggia of the South Drawing Room will serve as useful models, although it is likely that the Bedchamber colonettes were simpler.

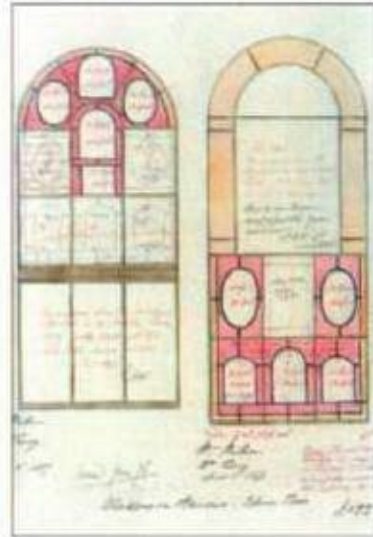
The door into the Book Passage to the south was a glazed door fitted with historic glass, which is still held at the museum. The partition to the Bath Room, which had a window with yellow glass each side of the opening appears not to have been fitted with doors, the Bath Room being very much an integral part of the space.

### 3.1.3 Bath Room

The original bath, with its mahogany panelling could be closed with a flap and after Soane's death this was filled with personal papers and sealed shut for 50 years. Thus the bath itself survived the early alterations to the rest of the room and is shown on a number of post Soane plans. The front panel from the bath was finally fixed to the north wall as a dado in the early twentieth century. The complete assembly will be reconstructed along with the adjacent washstand and all the mahogany panelling. Further research is needed into the plumbing and water heating arrangements used by Soane, although there is no intention to plumb in the new bath. The recess in the south wall, to the right of the door to the Model Room, will be reformed. The decorations of the Bath Room matched the adjacent Bedchamber and can be seen in its own 1825 watercolour.

The opening from No. 14, which leads from the southeast corner of this room, will be marked by the original 'dash filled with mirror glass'.





The stained glass of the Oratory windows



Stained glass panel from one of the oratory windows



East wall of staircase with the existing window and recess of former window into the Oratory

### 3.1.4 Oratory

The Oratory occupied the western portion of the current rear room and can be glimpsed in the 1825 watercolours of both the Bedchamber (see p10) and staircase (see p13). The lost window onto the staircase will be reformed and the adjoining existing window put back to its correct form. Both windows will be fitted with their appropriate coloured and stained glass. The internal decoration of the Oratory matched that of the Bedchamber with red wallpaper, a marbled skirting and probably blue joinery. The door exists in another position in the museum.

### 3.1.5 Model Room

During Eliza's life the front room functioned as her Bedchamber with a Morning Room adjacent, but whilst Soane retained the Morning Room after her death, he re-used the Bedchamber as a setting for his collection of architectural models. The Pompeian Model Stand was designed for this room and there are a number of illustrations showing how the room was laid out, furnished and lit. The opportunity to bring back the model stand, repair it to its original size and display all the models as part of the general public tour will be one of the principal attractions of the newly displayed apartments.

The floor in this room is more flexible than is desirable and will certainly need substantial strengthening to hold the Pompeian Model stand again. Soane's floors have generally been found to be of composite construction of primary, secondary and tertiary beams and joists with a pugging layer beneath the boards (see p27). This hampers easy examination of the secondary and primary structure below and means that opening up will be required to determine an appropriate scheme for strengthening.

The washstand formerly in the southeast corner will be remade and after completion of the relevant research, the room will be redecorated in its distinctive trellis design wallpaper. The door into the Bath Room, currently converted to a glass-fronted bookcase, will be re-opened. The opening between the present front and back rooms originally gave directly onto the Book Passage without a door and stretched up to the ceiling, allowing



The Model Room in 1835 with all the models on the Pompeian model stand



Pompeian model stand in its current truncated form





Model Room. Preparatory watercolour for the Plate in the 1835 'Description' looking north, with the furnished model stand in the centre and the light shaft beyond



Modern photo of the Director's office, the former Model Room

the light from the vertical light shaft in the passage to flood into the Model Room. The current door in this position has been converted from the glazed double doors formerly sited across the Book Passage and is to be returned there. The ceiling, like that in the Bedchamber, appears always to have been a plain white.

### 3.1.6 Mrs Soane's Morning Room:

The Morning Room is less well documented in three dimensional representations, but has many written descriptions and some post Soanian illustrations. It has remained in its original plan form and so the works here are mostly of the nature of general repair, redecoration and refurnishing.



View of the Morning room in 1884. The mirror by the window was later moved to the first floor stair landing and now blocks the North Drawing room west door



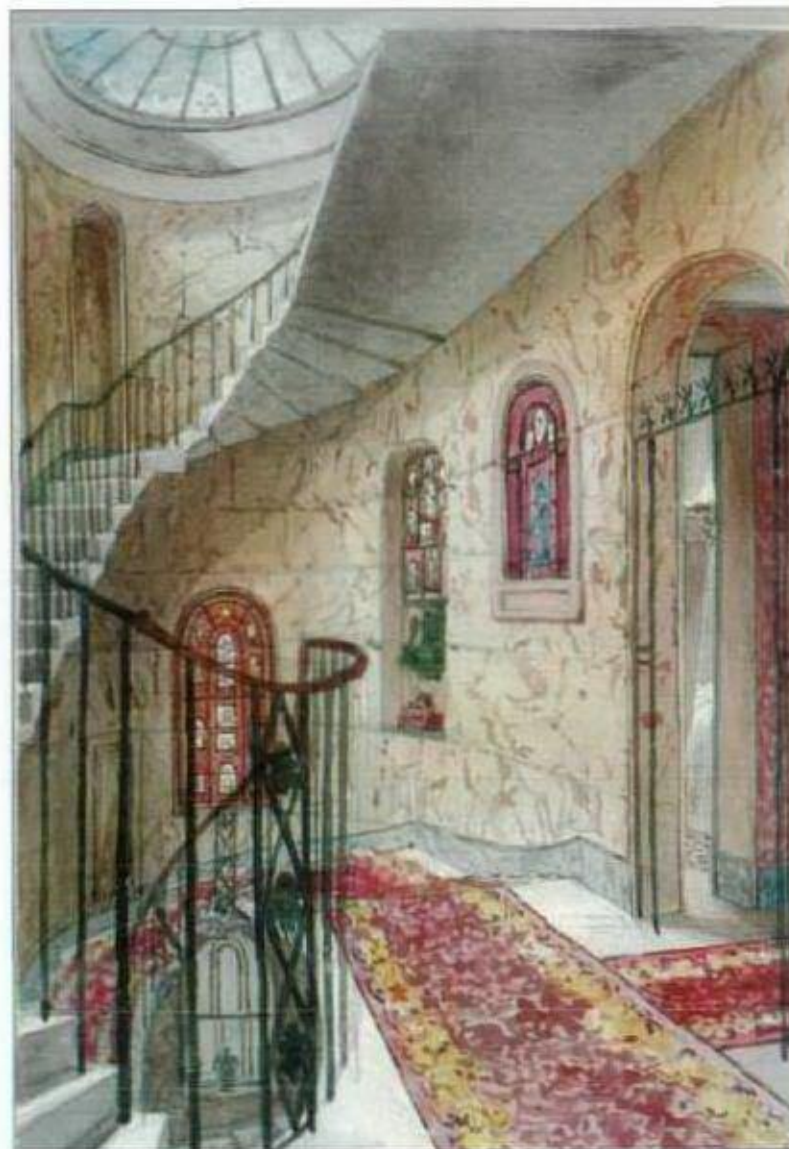
The Morning Room in its current use as the Museum Secretary's office

### 3.1.7 Book Passage, Lobby and WC

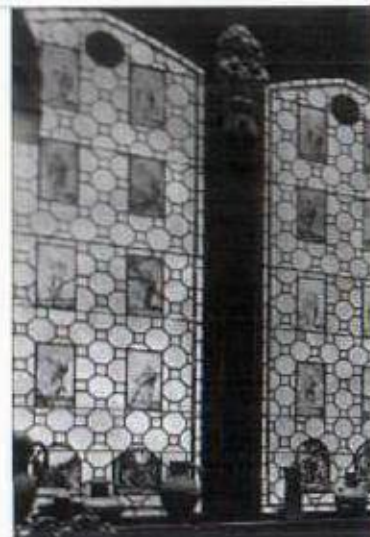
The Book Passage originally formed a small anteroom between the Bed Chamber and Model Room (see plan on p8 & Drwg. 506MR/GA10 in App.3). It is as yet unclear whether the space to the west of its double doors and to the east of the stairway opening was a part of the Book Passage or of the Oratory and so further research will be undertaken into the history of this small space, which also opened to the south into the Lobby to the Morning Room. This opening in the west end of the south wall of the current back office needs to re-opened, together with the niche which terminated the southern end of the lobby. The niche has been covered over with plasterboard but formerly contained a plaster cast from a sculpture in the Vatican Museums.

The double doors across the Book Passage will be restored to their original form. Unfortunately the 16 sepia painted glass panels, which were subsequently moved to the Monks Parlour by Wild were severely damaged in World War II and do not survive. However they were copied from a well known set of engravings and are shown in the early C20 photographs of the Monks Parlour. It is therefore planned to have them re-made in order to present the doors as Soane left them. Evidence suggests that the decorations in the Book Passage again matched Soane's Bedchamber.





1825 watercolour of the staircase with the gated opening into the Chamber Floor and stained glass windows into the Gallery



1911 photo of Monk's Parlour with stained glass from the Book Passage doors



View looking west through the breakthrough to No. 12 with the joinery screen across the former WC

At the eastern end of the Book Passage a vertical shaft projected from ceiling level, through the Third floor volume to a skylight in the roof. The outline of where this has been filled in is still visible in the ceiling of the rear office and the boards on the floor above are separated from the rest of the boards in that room. This shaft brought light down into the passage and also into the Model Room and was hung with works of art which will be able to be put back once it is restored.

The curved partition that divided the WC from the access into the Morning Room will be put back with a pair of doors from the Lobby. It seems likely that the joinery screen currently outside the Morning Room was originally across the end of the curved wall, (it certainly has Soanian details) but this needs further investigation. At present the narrow wheelchair used by the Museum is able to pass through this door and it is our intention to make sure it can still do so once the partition is moved back. The WC fittings were removed when Bolton converted this space to an archive store in the early C20 and subsequently the link into No. 12 was formed through the back wall. Although the breakthrough needs to be maintained, the evidence of the original use of this tiny space will be put back. It will then complete the explanation of how this level was used by Soane. The Delft tiles which are in store will be refitted as well as an indication of the mahogany water closet furniture.

A skylight originally brought light from roof level into this tiny space and, although it has been much altered and cannot be put back exactly as before at the same time as maintaining the third floor link into No. 12, design work will establish the best way to replicate the resultant lighting.

### 3.1.8 Second Floor Main Staircase Landing

The door from the landing into the WC is shown on the 1835 plan as partly closed and it is clear that the current door did not originate here. Further research is needed to establish how best to restore this element.

The opening from the landing into the Book Passage still had an iron gate at the time of Soane's death but further research is needed as to whether it was still in the form shown on the watercolour view of 1825.





Soane Gallery interior with Eva Jirina showcases



Inside of the No. 12 front door, which will be brought back into use



The Soane Gallery with Eva Jirina display cases



Watercolour of the No. 12 Breakfast Room by J M Candy 1798 with the Soane Family at breakfast

### 3.2 New Visitor Entry and Reception<sup>1</sup>

The current entry arrangements, whilst having the attraction of using the original entrance to the House Museum of No. 13 present problems both for the management of visitors and for the conservation of the building and its contents:

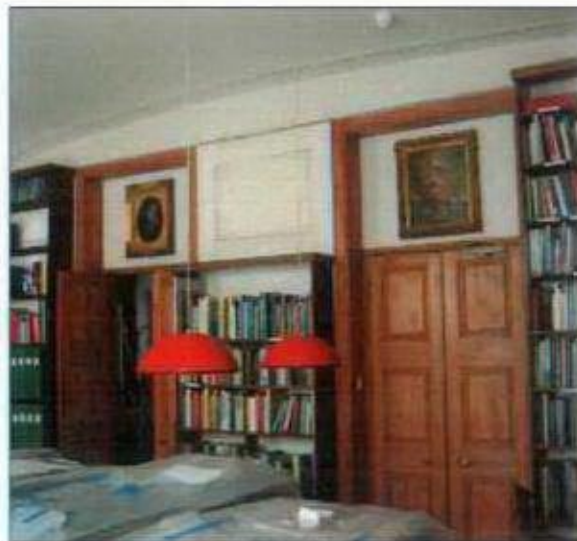
- There is insufficient room and unsatisfactory storage for coats and bags in the entrance hall and their presence there is a potential fire hazard.
- Because of the congestion in the entrance it is very difficult to provide space for the sale of leaflets or guidebooks or indeed for the provision of any introductory information.
- Increasing visitor numbers pose an unsatisfactory risk of increased wear and tear on the hallway and staircase interiors.

It is therefore proposed that the initial point of entry be moved. Visitors will enter through the front door of No. 12. They will be able to leave their bags and coats there and be able to buy a 'Short' or 'New Description' guide. The large front room on the ground floor of No. 12 will serve as combined shop, reception and cloakroom. There will also be some wall panels in the hallway, providing introductory information. Visitors will then go out of No. 12 and into No. 13 and be able to circulate around the Museum on a route (see 3.6 below), which eventually brings them back to the shop and the No. 12 entrance area to reclaim their belongings before leaving. This route is explained graphically on the plans. The arrangement ensures that all visitors will still enter Sir John Soane's house as he intended, through the front door of No. 13, and for the circulation within each of the houses (Nos. 12 & 13) to remain in their historic domestic patterns, whilst allowing the modern communication between the houses to provide greater comfort to the circulation of ever increasing numbers of visitors.

A sketch design for the possible arrangement for the new reception and shop has been prepared and costed by Charles Marsden-Smedley. (See chapter 5 in Business Plan).

<sup>1</sup> Client Brief Key Element 2

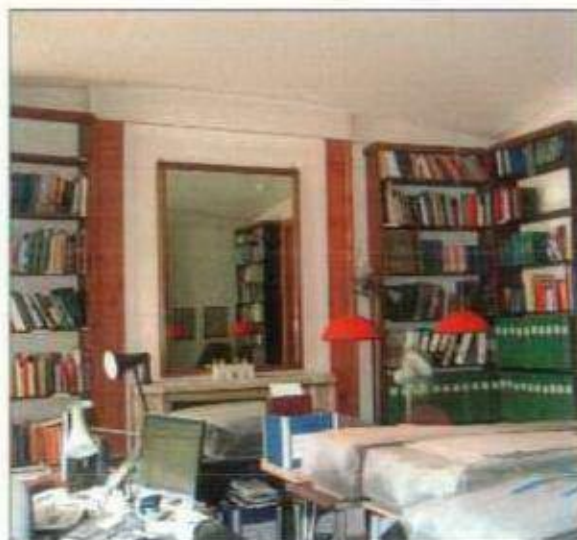




First Floor front room with its stripped joinery and plain decoration



The restored No. 12 Breakfast Room. The door from the lift will be in the far right corner



First Floor front room with its stripped joinery and plain decoration



Window shutter with stripped paintwork and door into proposed lift shaft

In preparation for the new reception in the front room, a new gallery will be created on the first floor. This will allow the muted grey paintwork that accompanied Eva Jiricna's cases to be returned to the Etruscan red of Soane's scheme. This room received thorough attention in 1994/5 when the gallery was created and so will need less attention now than other areas affected by the Masterplan.

The rear room, Soane's Breakfast Parlour before he constructed a new Breakfast Room in No. 13, was also restored in 1994/5. This room will remain largely unaltered except to introduce a concealed door into the lift in the northeast corner where a post Soane door previously existed. The modern false bookcase will be adapted or remade to attach to the new door and continue to maintain the completeness of the interior.

### 3.3 New Temporary Exhibitions Gallery on First Floor No.12<sup>1</sup>

The provision of a temporary exhibition gallery which was so successfully initiated by Peter Thornton and so extensively developed by Margaret Richardson will be further developed through its relocation on the two first floor rooms of No. 12. The move away from tall freestanding cabinets will allow the restored interiors of the new gallery rooms to be readily appreciated at the same time as providing a degree of increase in display space. The approach to the design of the display furniture will be developed in detail during the course of the next stage of the project design. A sketch design for the possible arrangement for the new Gallery has been prepared and costed by Charles Manden-Smedley. (See chapter 5 in Business Plan).

Access to the gallery will be either off the staircase of No. 12 or through the link door between Nos. 12 & 13 in the southwest corner of the South Drawing Room.

These two rooms were extensively refurbished by Summerson in 1970, when he stripped all the historic decoration off the joinery (except within the shutter boxes) painted both rooms a uniform colour and repaired the

<sup>1</sup> Quoted Brief by Soane's J



The entrances to the three houses each have a short flight of steps up to the front door

floors. Further research is needed determine more detail of the original scheme of decoration and physical investigation is needed to ensure the floors are strong enough for the weight of the new cabinets.

### 3.4 New Access for Disabled\*

Although over recent years management procedures have been put in place to provide disabled access to the Sir John Soane Museum as far as is reasonably possible, such access has perforce remained limited. This reorganization of the Museum allows the needs of the disabled to be taken into account as a core element of the project. The entrance arrangements and the re-planning of routes around the Museum have had the needs of the disabled at their heart.

The realisation of this project will allow most disabled people to access all public areas of the Nos. 12 & 13 from basement up to second floor (excepting only the Shakespeare and Tivoli recesses off the stair half landings) and to the research and education facilities in No. 14. The routes around the Museum are shown on the plans 506MP/GA026 to 031. Access for anyone confined to a wheelchair will rely on the use of the special 'sky chair' held by the Museum. This is a narrow wheelchair which can pass through the narrow openings prevalent within this house museum. It is hoped that those who cannot or are unwilling to use the sky chair will still find much of interest to see at Basement level, where it is intended that further 'virtual access' can be provided.

The entrances to each house of the Museum, up a flight of steps to the front door is such an integral part of the Soane design that it cannot be changed. So after assessing a number of options, a solution has been found which allows disabled visitors to descend to basement level via a platform lift in the area of No. 12 and enter through the existing basement entrance (see 506MP/GA026). From there, they will access a new shaft lift serving all floors/levels up to second floor. Although this will bring them into each level at a different point from the able bodied visitor, they will have access to almost every part of the Museum. For the first time there will be a disabled WC provided at Basement level in No.12.

\*Close Bid Key Elements 4, 5, 13 and 17





*View of basement access to No. 12 with the door from the yard straight ahead and the Mess Room to the right*



*The narrow 'sky chair' used within the museum*

The provision of a new internal lift is particularly challenging in a building of this density and intricacy. This aspect of the project has therefore been examined in greater detail than other individual elements in order to have reasonable confidence that it is feasible, cost effective and not damaging to the rest of the Museum. See Appendix 1.

#### 3.4.1 Basement Access

The Basement entrance to No. 12 will be reached via a platform lift to be installed within the front area of that house. A new gate will be formed in the inner area railings to give access to the lift platform which can be lowered by a member of Museum staff on a scissor mechanism. When not in use the lift will rest at the lower level out of sight from street level. This lift will be needed for the emergency evacuation of disabled people from the basement level and so its power supply will be via an inverter to ensure its operation even in a power failure.

#### 3.4.2 Vertical Circulation

The concept of a lift within No. 12 was first put forward by Sir John Summerson and it was he who removed the floors of the original stack of closets at the rear of No. 12 in 1969-70. This was an alteration which removed many of the remnants of the service areas of the house in a manner that would certainly not be permissible within the current approach to conservation. Nevertheless it now offers a good, as is indeed the only, opportunity for providing lift access to upper floors. Summerson intended a lift to run from winding half-landing to winding half-landing without breaking into any of the main rooms of the main floor plans and this would have worked very well for moving the objects and able bodied people vertically throughout the house. However, no lift was actually installed. In the early 1990s the shaft was designated as the main services riser for Nos. 12 and 13 and the floors were reinstated to provide storage spaces and access to services. The closets themselves were not fully reinstated. The current proposals will use the same shaft but provide access for the disabled to each major floor instead of intermediate access to the half-landings of the staircase.

In order to ascertain the full implications of using a new car lift set within the shaft formed under Summerson's curatorship, a separate feasibility study has been undertaken, looking at both the design of the bespoke lift itself and at the implications of moving the services which are currently located in the shaft. This study, included in Appendix 1 of this report, concluded that the lift installation is feasible without detrimental impact on other areas of the Museum.

#### 3.4.3 Circulation around each level (See plans GA 26 to 31)

At Basement level the No. 12 entrance area will be separated from the adjacent Mess Room by a new partition on the line of the existing column. A new ramp will be formed in the thickness of the party wall between No. 12 & 13. From here there is level access throughout the Basement, apart from a shallow step at the east end of the basement South Passage which will be provided with a small removable ramp. The link through to No. 14 will allow wheelchair users into the Basement of that house as well, from which emergency means of escape will use a stair climber to reach the No.14 front door.

At Ground floor level the lift will open directly into the No. 12 Breakfast Parlour, giving access also to the new Reception and Shop, and separately into the Wild Arte Room, which is at a slightly higher level. From the Arte Room, access to the new Interpretation Room and the whole of the Ground Floor of No. 13 will be provided through the reconstruction of the curved link building across the northeast corner of New Court. (See 3.10, p22 below)

At First Floor Level the lift will open into the rear room of No. 12 which will be part of the new Temporary Exhibition Gallery. The existing opening (formed by Summerson) in the southeast corner of the front gallery will allow entry to the South and North Drawing Rooms of No. 13.

At Second Floor level the lift will open directly into the rear Conservation Studio, affording disabled visitors access to this generally private area before they pass through the C20 opening in the party wall between Nos. 12 &





The existing conservation studio



View of the link through from No. 12 into No. 13 at First Floor level

13 into the Soane Apartments of No. 13. They can then reach the Research Library and Adam Study Centre in No. 14 through the doorway out of the southeast corner of Soane's Bath Room.

Recent trials have shown that a stair climber can also be used to provide vertical circulation to intermediate floors within No. 14 and this will allow disabled access to all the education and research facilities. Emergency evacuation from all upper floors will use an 'evac chair' wheeled down by trained wardens, whilst escape from the Basement of Nos. 17 and 13 will be by use of the platform lift.

### 3.5 Conservation Studios<sup>1</sup>

The existing Conservation Studio on the second floor of No. 12 is cramped and doubles as the staff coffee making area. The removal of the models from the large adjacent front room will allow the expansion and renewal of the complete facility. The lift will open directly into the rear room, allowing those travelling by lift a private view of the conservation work in action. It is also proposed that with considerably more circulation space around their working area, the conservators will be able to provide talks or demonstrations of their work to small groups of interested people.

Both Rooms will receive a thorough overhaul before being fitted out with all the conservators' equipment. New partitions will be constructed to allow visitors to pass from No. 13 into the No. 12 stairwell without disturbing the work or environment of the conservators' studios.

### 3.6 Circulation for Increasing Numbers of Visitors<sup>1</sup>

It is one of the major attractions of the Soane Museum that the domestic nature and intimacy of the environment is maintained. As visitor numbers continue to grow this is an increasing challenge. The staircase of No. 13 is a particular problem as it struggles to cope with two way traffic. The expansion of the facilities in No. 12 will allow a greater use of the fine

<sup>1</sup> Client Brief Key Element 8

<sup>1</sup> Client Brief Key Element 9



The front hall today



Watercolour view of the Front Hall in 1834



No. 12 staircase with C20 prapping



No. 12 staircase, upper levels

Soane stair in that house and will so help ease congestion elsewhere. The new circular route will be informal rather than prescriptive, maintaining the sense of a visitor wandering around Soane's private house and Museum at will.

Once visitors have divested themselves of their coats and bags in the No.12 entrance, they will enter No. 13 through the front door. From there they will visit the ground floor Library Dining Room and then the two storey Museum at the back of all three houses. They will rise through No. 13, passing the Shakespeare Recess, visiting the North and South Drawing Rooms, and then passing the Tivoli Recess to reach the Soane Apartments on the Second Floor. From there they will be encouraged to pass through the back of the Water Closet into No. 12 and go down the No. 12 staircase to the first floor Gallery and then down again to exit via the Shop and Reception, collecting their bags and coats, before finally emerging back into the street.

The plans GA26-31 show the principal circulation routes as well as the expected distribution of visitors around the Museum on an average busy day. They show that the Museum will be able to accommodate 98 visitors, excluding groups, quite comfortably with some capacity to admit larger numbers on busy days.

In order to achieve this the staircase in No.12 will need to be brought into regular public use. It is of similar construction to the No.13 stair and is not thought to need major structural work. It will need a detailed examination, structural analysis and general repair. Between Basement and Ground levels a rather unsightly arrangement of structural support, put in several decades ago, will be removed and replaced with a more sympathetic solution. The decorative scheme for the stairwell which was partially re-instated in 1994/5 will be refreshed and extended to the full height of the stairwell.

The overall capacity of the Museum will increase as a result of the extension of the areas open to the public and of the new circulation patterns.





1826 watercolour view of the Soane Ante Room, densely furnished with works of art and with its opening down to the catacombs below



The Wild Ante Room on the left and the Soane Ante Room on the right. Incomplete roundel at high level



The Link passage looking towards the No. 12 ground floor Ante Rooms

### 3.7 Additional WCs<sup>7</sup>

At present there are only three public WCs in the whole Museum. By clearing the former Cast Store in the basement of No. 12, and installing new WCs, this number can be doubled and a full disabled facility provided. The main drainage passes out to Whetstone Park through New Court and so this location will be ideal for relatively straightforward connection.

### 3.8 Soane Ante Room<sup>8</sup>

At the time of Soane's death the ground floor Ante Room adjacent to the Breakfast Room in No. 13 was one of many intense corners of his Museum, displaying a wealth of artefacts as well as linking visually with and providing light to the Catacombs below.

In 1889 James Wild decided to take advantage of the re-negotiation of the lease of No. 12 (which was rented out until 1969) to take back for Museum use the area to the north of the No. 12 courtyard, where he then created the 'New Picture Room'. At the same time, he took from No. 12 an area on the east side of the No 12 courtyard, directly south of the Soane Ante Room and refitted this as a Moorish Ante Room. In doing this he took out almost the whole of the south wall of Soane's Ante Room, blocked this opening to the Catacombs below and relocated most of the artefacts elsewhere. In 1994/5 a link was formed through the south wall of Wild's Ante Room to provide access to the new Soane Gallery.

Although Wild's Ante Room does have value in understanding the post Soane history of the Museum, this is an instance where the imperative to preserve the building as left by Soane over-rides the conventional contemporary reluctance towards restoration. The relocation of the Temporary Exhibition Gallery in No. 12 and the insertion of the lift mean that a link between the two houses is no longer needed or possible here and the recreation of Soane's Ante Room becomes possible. Research has

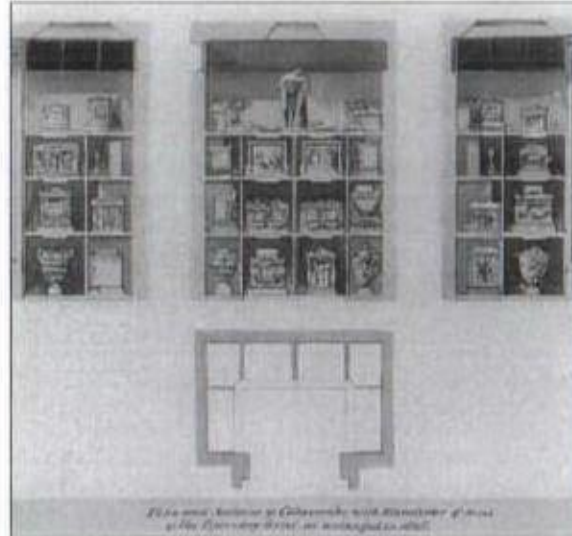
<sup>7</sup> Client Brief Key Element 15

<sup>8</sup> Client Brief Key Element 11

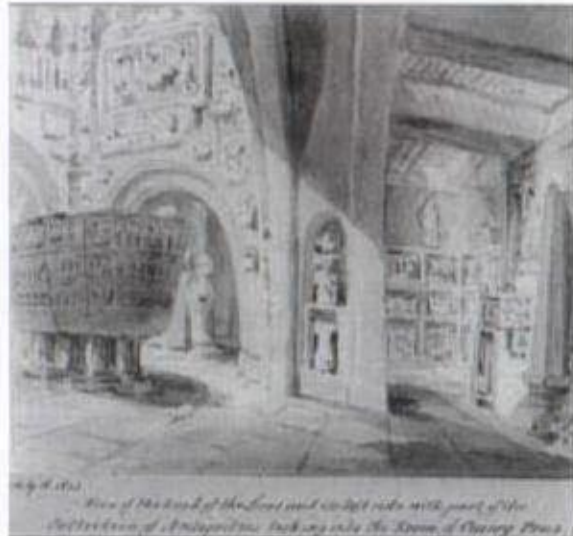




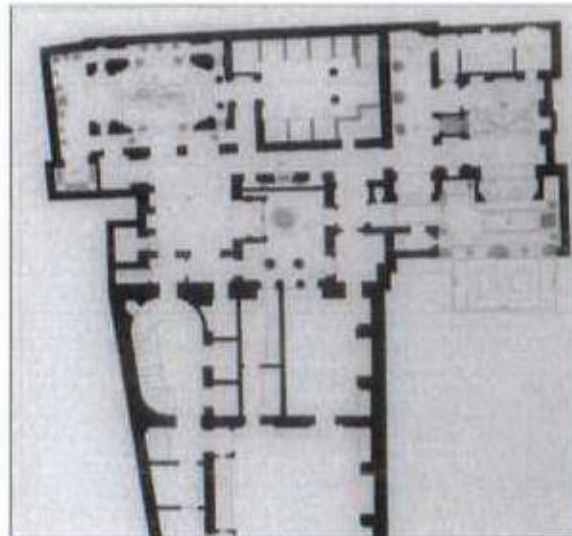
Contemporary view of the Wild Ante Room and Link Passage into No. 12



The Catacombs in 1825



The Catacombs in 1825



Plan of the Basement showing the Catacombs in 1830

found that nearly every artefact from the missing South wall, including the bookcase, is retained in the Museum and can be returned to its rightful place.

The comprehensive records of Wild's alterations as well Soane's plans and the wonderfully evocative 1826 watercolour will combine with physical investigations to allow a very accurate reconstruction. The floor will be lifted in the area of the former lightwell and the convex shelves reformed (if indeed they are not still present under the Wild boarding). Wild appears to have thickened the remnants of the south wall either side of and over the opening into his Ante Room and either to have subsumed the edges of the two large bas relief roundels into his wall or to have cut sections off them. The result has left the rooflight off centre to the volume and the roundels strangely truncated. Physical investigations are needed to reach a final conclusion on how these elements are to be repaired.

The relationship between this space and the adjacent Museum also needs examination, as the 1826 watercolour shows a panelled door and mirrored reveal, neither of which exist at present. What will certainly be achieved is the recreation of the true transitional sequence of spaces between the Breakfast Room and the Dome Area.

The Wild Ante Room will be retained, but will be altered to provide access to the reinstated link across New Court. (See 3.10 below) The low wall cabinets have already been altered on several occasions and will need to be rearranged again. Those on the West wall will be moved to the north and a short new section made to frame the new opening. The high level Wild joinery and ceiling will be retained along with the inner face of the decoration to the opening in the North wall. The cabinets will be used for storage and the room will be used as a passage between the lift and the new Interpretation Room.

<sup>1</sup> Over Roof Key Rooms 12



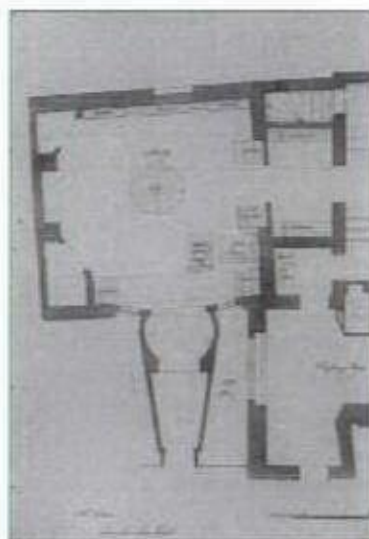
Sketch of the Catacombs c1835



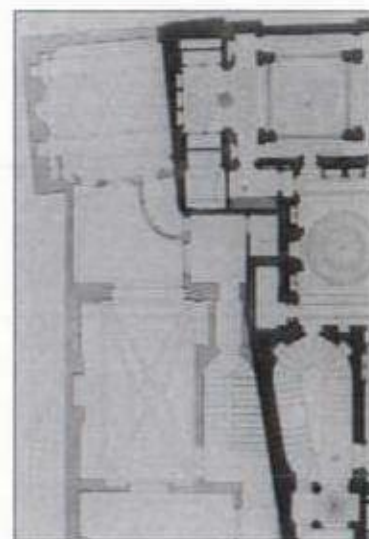
View of the catacombs c1935



Peter Thornton's version of the catacombs



1821 plan of the ground floor showing the design of the earlier link across New Court



1835 Plan of the ground floor showing Soane's Link Passage across New Court



Part Plan of basement 1889 showing Wild's alterations including the removal of the link passage

### 3.9 Catacombs<sup>1</sup>

The title Catacombs is the rather grand description for the small space which previously existed at the south end of the Basement west corridor. Soane's vision of his museum, which encompasses ideas way beyond its true scale, led him to construct this small composition containing 12 Roman cinerary urns, some of which came from the collections of Robert Adam and G. B. Piranesi. The Catacombs are situated adjacent to the Egyptian sarcophagus and are intended to be read as part of Soane's celebration of the art and architecture of death. During Peter Thornton's curatorship the door to New Court, which will now become redundant, was still needed. He therefore formed his almost theatrical representation of the catacomb space in the small chamber beneath the Wild Anteroom just south of the original position of Soane's catacombs.

The arched skylight above Soane's ground floor Ante Room originally cast light through the floor aperture at the west end of the Ante Room to provide borrowed light to the Catacombs beneath. With the recreation of this floor light and the reconstruction of the link across New Court, it will now be possible to close the New Court door and put the Catacombs back to their true Soanian arrangement. These alterations will restore some of the exciting and picturesque original elements of Soane's funereal basement and put many works of art back into their original arrangements. A detailed design exercise will be necessary based on accurate site surveys and opening-up, in order to provide a sound archaeological basis on which the work can proceed. The drawings in the archive show a series of evolving ideas for the space, some including borrowed lights, others showing differing arrangements of exhibits. It will be critical to ensure that design of the restoration is based on a thorough understanding of the historical design development of the Catacombs during Soane's lifetime and the contribution made by each scheme to the definition of the adjoining basement areas.

<sup>1</sup> Clom Brief Key Element III





View of Apollo and the Recess in 1825, before its ultimate scheme of decoration



The Apollo Recess in 1830



Wild's New Picture Room behind the Apollo Recess



The central bookcase from the Apollo Recess, currently in the Soane Ante Room

### 3.10 New Court Link<sup>19</sup>

After his acquisition of No. 14 and relocation of his Picture Room to the rear of No.14 in 1824/5, Soane returned into the lease of No. 12 the ground floor and basement chambers to the north of New Court. He therefore needed to provide a link between those rooms and the rest of the house. He formed a curved link across New Court, which remained until after his death, when at some point it was altered to a more angular profile and then removed completely by Wild in the construction of his New Picture Room and Ante Room.

The reconstruction of this element will allow access from the Basement Ante Room, through the store, direct into the West Chamber. This will allow the arched opening from the Basement West Corridor into the West Chamber to be closed and the dramatic bronze head of Jupiter to be displayed on its original scagliola column in front of it. At Ground Floor it will provide the necessary link from the new lift into the Interpretation Room (New Picture Room) and on to the rest of the ground floor. It therefore forms one of the key elements of the increased disabled access provided by this project.

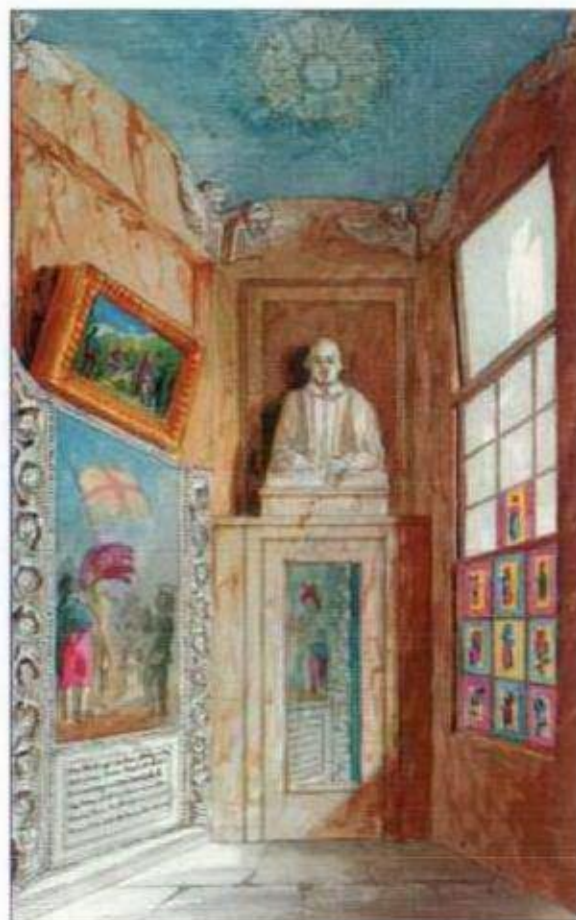
Further historical research will be conducted during the development stage to determine what additional information exists as to its original design and subsequent alteration. A complex design exercise will then be required to ensure the new element is accurately detailed and is complimentary to the environment of both New Court and the adjacent No. 12 Breakfast Parlour.

### 3.11 Apollo Recess<sup>20</sup>

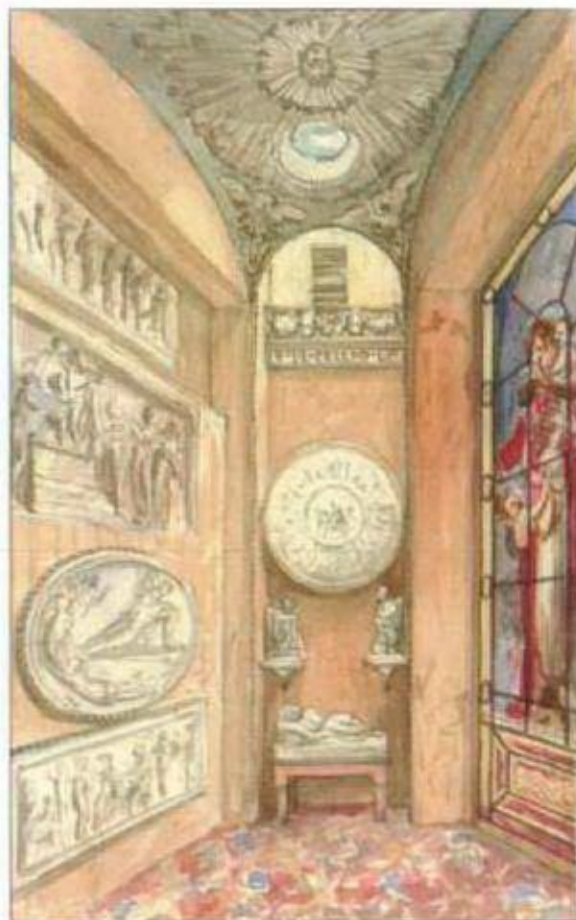
From 1824, when Soane built his Picture Room at the rear of No. 14, he closed off the access to his earlier Picture Room behind No. 12 and formed a carefully conceived recess behind the plaster cast of the Apollo Belvedere which became known as the Apollo Recess. When James Wild formed his New Picture Room in the space of Soane's former Picture Room, he reopened the back of the Apollo recess removing the bookcases

<sup>19</sup> Client Brief Key Demand 6





Watercolour view of the Shakespeare Recess c1830



The Tivoli Recess in 1835

and creating a new arched opening which destroyed the backdrop to the Apollo figure as viewed from the east. The two side bookcases were lost, but the large central bookcase was moved to the altered Soane Ante Room adjacent to Wild's new Ante Room.

The termination of the western end of Soane's Museum was important to his careful management of views and light. There is no doubt that Wild's move has diluted that effect at the same time as removing a working area, almost a small library, from the Museum. By reforming the arch over the original recess, rebuilding the bookcases below and putting back the original works of art above the pedestal bookcases to either side of the central one, the view can be reinstated. However it is still necessary to maintain communication with the room beyond, now to become a dedicated Interpretation Room. The central bookcase, reclaimed from the Soane Ante Room, will therefore be set back further into the room behind and mounted on tracks which will allow it to be pulled shut on certain occasions. The backdrop will thus be provided without a denial of the access. This element will need very careful design development and probably a full scale mock up to ensure a successful re-establishment of the Soanian vistas.

### 3.12 Shakespeare Recess and Tivoli Recess<sup>11</sup>

The fine cantilevered staircase to No. 13 Lincoln's Inn Fields is architecturally enriched by closets and niches on either side of the north facing windows that light the stair between floors. Several of these are much altered and will now be put back to their original form.

As visitors rise from the ground floor of No.13, they pass the Shakespeare Recess. This recess was recreated by Thornton to provide as close a representation of Soane's original tribute to the bard as was possible within the confines of the altered space. A scheme of accurate reconstruction is now proposed. This will involve the recreation of the correct volume of the recess which was truncated by Wild in the very late 19th century. A new bay will be recreated on the north elevation of the closet to increase its depth by some 25%. This will enable the true geometry of the space

<sup>11</sup> Client Brief Key Elements 19 and 10





A glimpse of the Shakespeare Recess on the No. 13 Stair



Door to the WC built over the Tivoli Recess, formerly a niche



Door to the WC on the site of the former Tivoli Recess



The mirror from the Morning Room which currently blocks the North Drawing Room west door



View of the staircase showing the original niche with the Chambers bust



View of the staircase niche with its altered back and adjacent paneling

to be revealed and it will extend upwards to the Tivoli Recess above. The flat unequal sided rectangular dome will sit above the recreated figurative coloured glass window overlooking the roofs of the Museum. This will adjoin the stair with a triangular space capped with a miniature vault while the new extension to the north will contain a cupboard on which will be displayed the cast of Shakespeare's tomb effigy cast by George Bullock in 1814. (See drawings 506SH/SU001 to 003 and 506SH/GA001 to 005 in App 3).

Immediately above the Shakespeare Recess, between first and second floor levels, is a recess of similar proportions currently fitted out as a lavatory but formerly the Tivoli Recess. The plan of this upper recess has been shortened or truncated in the same manner as the Shakespeare Recess below. The need to extend the depth of the space is an absolute requirement of this project and the extension of both recesses will be achieved by constructing an oriel of projecting suspended steel framework to support the new brickwork. The fitting out of the Tivoli Recess will include the recreation of the sunburst ceiling and two circular skylights above as well as the reinstatement of a rich arrangement of works of art by John Flaxman, Sir Francis Chantrey and Thomas Banks, some of the leading sculptors of Soane's day.

The staff WC, which was built over the top of the recess, will become redundant when the new staff offices are provided with their own facilities adjacent to the offices. It can therefore be taken out to facilitate the restoration of the skylights to the Tivoli Recess and the complete external form of the combined construction of the recesses. (See drawings 506TR/SU001 and 506TR/GA001 to 005).

### 3.13 Staircase Niche<sup>11</sup>

As part of the group of picturesque architectural incidents, at the turn of the main stair to No. 13 there is a niche currently containing a portrait bust of George Dance the younger made by JCF Rossi in 1825. The form of the recess is arch headed but it has been compromised in its form by a squint intrusion on one side. Some very slender boarding is thought to conceal

<sup>11</sup> Quoted from Roy Barron 2011





*The North Drawing Room west door*



*North Drawing Room bookcase, the upper portion of which should be an open recess*

screwed barrel heating risers serving the upper rear rooms, but also forms the back of the bookcase in the northeast corner of the North Drawing Room.

This alteration, which is detrimental to the architectural impact of the staircase, will be removed and the original form of the niche between the Shakespeare Recess and the approach to the First Floor Drawing Rooms reinstated. This will provide an appropriate setting for the larger portrait bust, that is Sir William Chambers, originally displayed here.

The removal of the squint intrusion will enable the extent of the damage caused when the pipework was introduced to be determined. The covering to the pipes will be removed and if necessary new pipework will be designed without the intrusion into the niche. The separation between the stairwell and the North Drawing Room bookcase, formed principally by the section of panelling adjacent to the niche, will also need to be examined and may need upgrading to provide suitable fire resistance.

### 3.14 North Drawing Room<sup>14</sup>

The doorway in the southwest corner of the North Drawing Room will be reinstated to allow visitors to enter that room first, as Soane intended, and then move on into the South Drawing Room through the large double doors. Removal of two 1920s bookcases to other locations will enable the reinstatement of the original hang on the east wall. The removal of glazed doors fitted by Bolton to the recess over the two bookcases on the south wall will enable two fine urns also to be replaced in their original positions. The opportunity will also be taken to re-glaze the window with glass of the correct colour and decoration as determined by documentary research and comparison with samples held at the Museum.

<sup>14</sup> Clerk Brief Key Elements 21, para 22



Soane's complex floor structure on the second floor of No. 14



Soane's complex floor structure on the second floor of No. 14



C20 propping to the No. 12 staircase which needs to be replaced



Replacement skylight in the roof of No. 14

#### 4.0 STRUCTURAL ENGINEERING

Structural engineers Hockley and Dawson have an intimate knowledge of the Museum having worked with Julian Harrap Architects here for many years. They will conduct a general structural review of all the areas affected by the Masterplan Core project. They have highlighted the principle structural issues involved in this project and will be making detailed proposals during the project development stage. The key areas of structural design are:

- Strengthening of floors, particularly to accommodate the new Temporary Exhibition Gallery display cases and the Pompeian Model Scand as well as all the new partitions.
- Public use of the No. 12 Stairway and the replacement of the existing rather utilitarian propping between basement and ground floor.
- Installation of the lift, particularly the structural loads imposed on the shaft itself and the construction of the pit.
- Installation of the Scissor lift
- Construction of the new link building passageway across New Court.
- Alterations to the Roof structure to form new rooflight above the third floor of No.13.
- The design of the structure to support the restored Tivoli and Shakespeare Recesses.
- The design of the rail system to support the Apollo recess moving bookcase.

The three houses on the north side of Lincoln's Inn Fields present a largely symmetrical face to the square. The asymmetry of the plan within is complicated by the squint cross walls between nos. 12 and 13, which follow



the line of a building plot, derived from an 18th century watercourse. Structurally the construction of each floor plate is individually adapted to the spans required.

The three houses consist of brick cross walls rising from basement to attic where they project above the roofline as low parapets capped with Portland stone. The front elevations are plain walls of brickwork punctuated by windows sized appropriately to the rooms within. The projecting stone loggia to no. 13 is constructed of solid slabs of Portland stone attached to the original brick elevation behind. Soane raised the height of this feature after his initial phase of construction. The rear elevations are flat brick perforated walls with variable levels of restraint arising from the stair shafts and small rooms adjacent. Each has a freestanding brick tower of closets, which open onto the staircase and into the rear rooms in an alternating fashion. The brick shafts of the staircase contain cantilevered Portland stone stairs with winders and substantial stone landings.

The floor structures are generally made up of primary, secondary and tertiary timbers derived from the traditions of 18th century construction. Beneath these are suspended star vaults and hanging box frames to serve the architecture of the rooms below. The central partition between front and rear rooms are generally constructed of brick nogged studwork with some diagonal bracing arranged in a rather unscientific way. In addition to the landing doorways adjacent to the staircase there are a significant number of large openings between front and rear rooms. The roof structures are conventional mansard pitched structures with the inevitable beam behind the parapet gutter supporting the front slope of the roof.

The brick structures of the houses are generally well constructed with good quality brickwork laid in a moderately hydraulic lime mortar. Tests have shown that the bearing capacity of the plain brickwork and stair shaft towers is good. The structure of the floors was designed to deal with domestic loading and has proved capable of carrying sustained loads of twice that level. However, museum loading which is some three times domestic loading, has lead to significant areas of deflection and distress, particularly at the upper levels of the buildings. This particularly arises because the small rooms, of which the upper parts are constructed, rest on long span beams, which provide the clear spaces for the Piano Nobile rooms below.

Post-war strengthening work involving substantial substitution and replacement of floor structures was undertaken in No. 12. For instance, the floor beneath the Breakfast Room in No. 12 is of reinforced concrete construction and the dividing wall between the front and rear was reconstructed in fletton brickwork with engaged steelwork. Elsewhere, the houses retain their original floor structures and they remain in their original sometimes over stressed form. That is apart from No. 14, where the floor structure above the Piano Nobile has recently been reinforced with steel flitches to overcome excessive deflection arising from the load of the cellular accommodation above.

The museum at the rear of the three houses is structurally rather like a series of plates of emmental cheese under attack by weevils. Such is the extraordinary extent of vertical and horizontal openings in every wall, floor and roof that very little coherent structure remains. This is particularly challenging to the masonry load bearing structure, as it is largely made up of brick walls with timber facings and lintels providing support to suspended timber and stone floors spanning in every direction. Further complexity has been introduced by the Romanisation of the crypt and the creation of a New Picture Room by James Wild in the late 19th century.

The recent work to the east corridor revealed just how fragile some of the remaining structure can be. Here, a wall supporting loads at basement, ground, first and roof level was discovered to be in a state of profound distress. Corseting was necessary to secure and consolidate the structure. Areas of rebuilding were necessary in the basement to overcome the late 19th century introduction of floor pavement lights when restoring the stone structures conceived by Soane.

The approach to structural repairs within the museum has to be opportunistic, taking advantage of windows provided during the course of refurbishment of individual rooms or suites of rooms, as required by the curatorial team. Experience so far gained has provided a very valuable insight into the nature of Soane's structural solutions, but the individuality of each space continues to throw up surprises. The Local Authority has been very supportive of the structural work necessary at the museum and the Structural Engineers will continue to support the work of their professional colleagues whenever required.