

5.0 HERITAGE STATEMENT



Kang Hou Gui, ritual bronze vessel (1977,0404.1)

5.1 British Museum Conservation Plan

The Conservation Plan analyses the historical, cultural, technological and social development of the British Museum. The development of the Museum was driven from its inception by the needs of a rapidly expanding collection of books and artefacts.

A thorough visual survey of the building was carried out in 1999 when the original Conservation Plan was completed. This was supported by a desk study of drawings and other documents from which the historical development of the building was analysed and its significance assessed. For the revision to the Conservation Plan in 2007 only selected areas were re-examined.

From the information gleaned from the detailed studies (as presented in the seven Appendices to this main volume of the Conservation Plan) we describe the history of each room and building, the principal forces and building strategies which have shaped the Museum from its inception and typologies of the more significant details which characterise its development. Though this main section of the Conservation Plan has been rewritten in 2006/07 the Appendices have not been re-written. They remain relevant and should be consulted for the detailed history and significance of any area.

The Plan discusses the various ways in which these significant characteristics might be put at risk and proposes Conservation Policies which will ensure that these qualities are safeguarded or taken into account in any proposals for change. The Plan provides a framework for development which will allow it to continue to respond to the evolving requirements of a modern museum and suggests a means by which the policies might be implemented.

The original Conservation Plan was commissioned in June 1998 and was prepared by Purcell Miller Tritton following the guidelines set out by James Semple Kerr for the National Trust of Australia in 1996.

The Conservation Plan was revised in 2007 to take account of the significant changes at the Museum between 1999 and 2007. The 2007 revision restates the conservation principles which need to be taken into account in evaluating any proposals for change to the Museum’s buildings. The Conservation Plan 2007 does not set out to be prescriptive about what may or may not be done. It attempts to give guidance as to the significance of the various elements that make up the whole and to set out the principles that should be followed when assessing the impact of any proposed change.

There will always be pressure for change if the British Museum is to remain a world class institution. The Conservation Plan 2007 is intended to assist with the decision making over how these changes can be made with the minimum impact on the cultural heritage significance of the Museum buildings.

In its original form the central volume of the Conservation Plan was supported by seven Appendices, each of which studied in detail a sector of the Museum and proposed guidelines for safeguarding the significant features of each room.

In this updated version of the Conservation Plan 2007 the central volume has been revised and expanded to include summary descriptions of each major room and these descriptions now have an increased emphasis on the part which the collections played in their historical development. The information on the collections has been gleaned from a parallel Conservation Study prepared by Marjorie Caygill (the previous Director’s Assistant - now retired) which was produced in December 2000.

This revised Conservation Plan 2007 is designed to be read as a self-contained document, but for a detailed assessment of individual buildings or rooms the original Appendices (which have not been updated) continue to be relevant as working documents.

The Conservation Plan sets out the parameters that need to be taken into account when judging the suitability of the proposal for change to any part of the building. It states the significance of the building as a whole as well as the significance of individual elements within it, and gives guidance on the particular aspects which need to be considered.

The Museum’s policy towards the development and care of the building are embodied in the Conservation Policies of the Plan, and these have been used to help make decisions about all proposed alterations to the buildings.

5.2 Understanding of Sir Joseph Hotung Gallery (Room 33) and Asahi Shimbun Gallery (Room 33a)

By 1894 the freeholds of the properties surrounding the Museum were bought from the Bedford Estate, and this made possible the expansion of the Museum outside its original boundary. A bequest from Vincent Stuckey Lean in 1899 was the catalyst not only for a new extension on the site of the properties fronting onto Montague Place, but also for exploring the possibilities for expansion onto the whole site.

Sir John James Burnet was appointed in 1905 to work up proposals for a new gallery that was to be known as King Edward VII's Galleries and his commission also included the redevelopment of Robert Smirke's old Large Room as a new North Library. At the same time Burnet was also asked to consider the wider possibilities for expansion, and he produced a grandiose scheme in which all but the core of Smirke's quadrangle and south façade were redeveloped with new neoclassical façades facing onto the surrounding streets. Burnet's Edward VII's Galleries need to be seen within the context of his wider proposals.

The north elevation of the Galleries is in Burnet's Beaux Arts style incorporating his characteristic Baroque detailing. At either end are tall pylons connected by a high parapet wall, and set forward of this is a boldly modelled façade of attached Ionic columns contained at either end by square piers. The gallery on the principal floor runs the full length of the wing and is sub-divided by square piers into bays with mahogany cases. On the upper floor is an impressive top-lit Students' Room for Prints and Drawings. This originally continued westwards as a top-lit gallery but this has since been extensively altered.

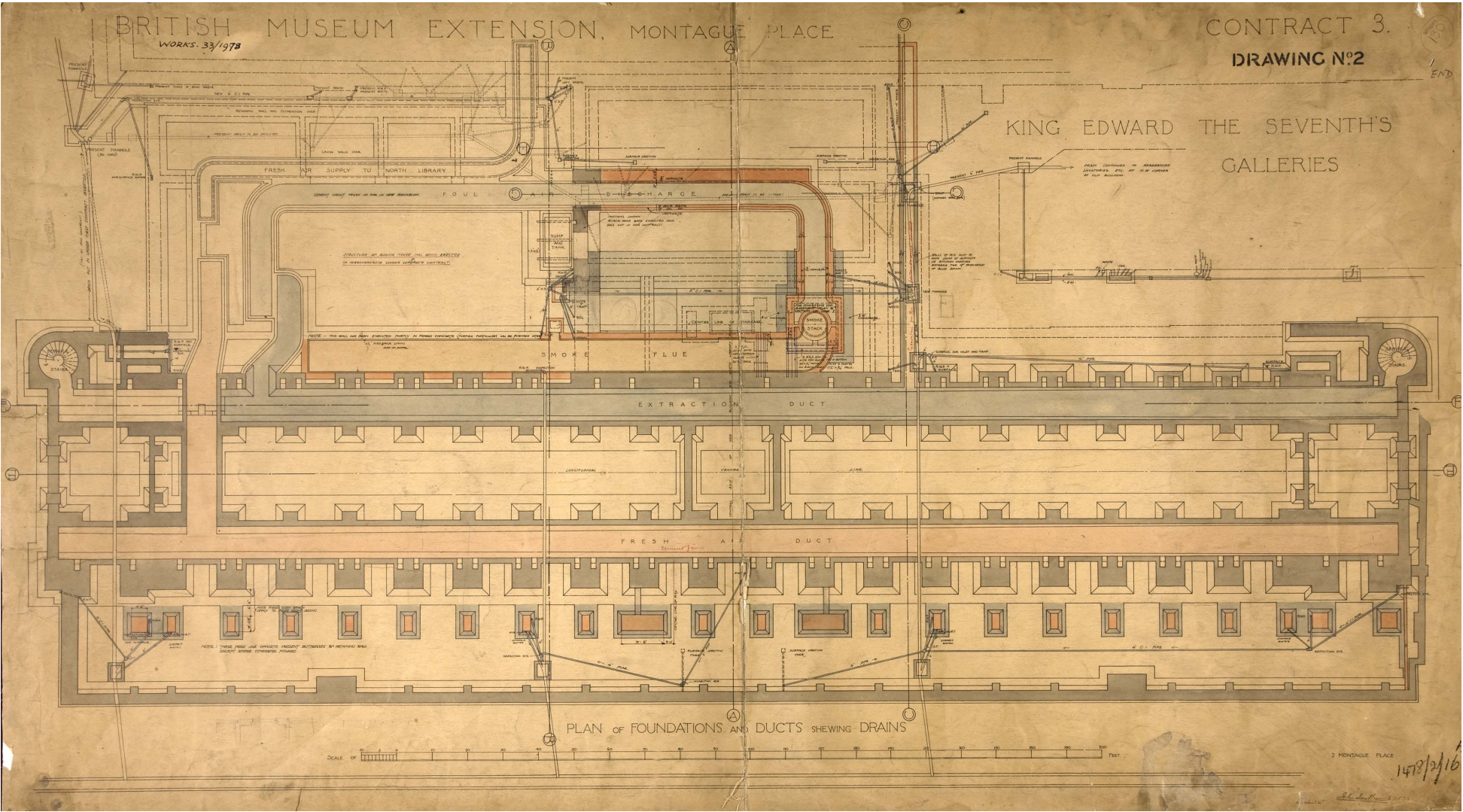
On the centre line and to the south of the galleries is Burnet's North Stair that is paved and panelled with white marble and which provides a memorable sequence of spaces and one of the most impressive lifts in London.

South of this was Burnet's North Library in which Smirke's original Large Room was entirely remodelled. It was now extended a further bay to the north and the structure above was supported by pairs of piers and columns in white and black marble. The orientation was now north-south instead of Smirke's east-west. Within twenty years this room was stripped out and further remodelled.

The upper floor gallery over the link between the North Wing and the King Edward VII Building was remodelled by Burnet with deep ceiling beams and long rooflights. The doors to the staircase to the north and the galleries to the south are modelled in characteristic bold form. This gallery has since been sub-divided.

In 1911-12 the roofs over the north range of the North Wing galleries were stripped out and the original cast iron and timber construction was replaced by a fire-proof structure of steel encased in concrete and with hipped rooflights.

Internally the ceilings are plastered and the beams are supported on vestigial capitals formed of guttae beneath the cornice.



(above) Original drawing showing complex of ventilation tunnels at sub-basement level -1 (note the existing riser shafts that the new proposals intend to reintroduce fresh air to the main gallery above)

The design drawings dated 1908 and 1910 for the gallery and photographs of the construction show a long public gallery much as the room is now, with a circular opening in the floor and column screens to east and west ends. The early sections and elevations of 1908 show that window openings were also proposed for the east and west end walls, but appear never to have been formed. The present brick blocking to the east appears original, and the proximity of No 2 Montague Place would have prohibited any light entering the west.

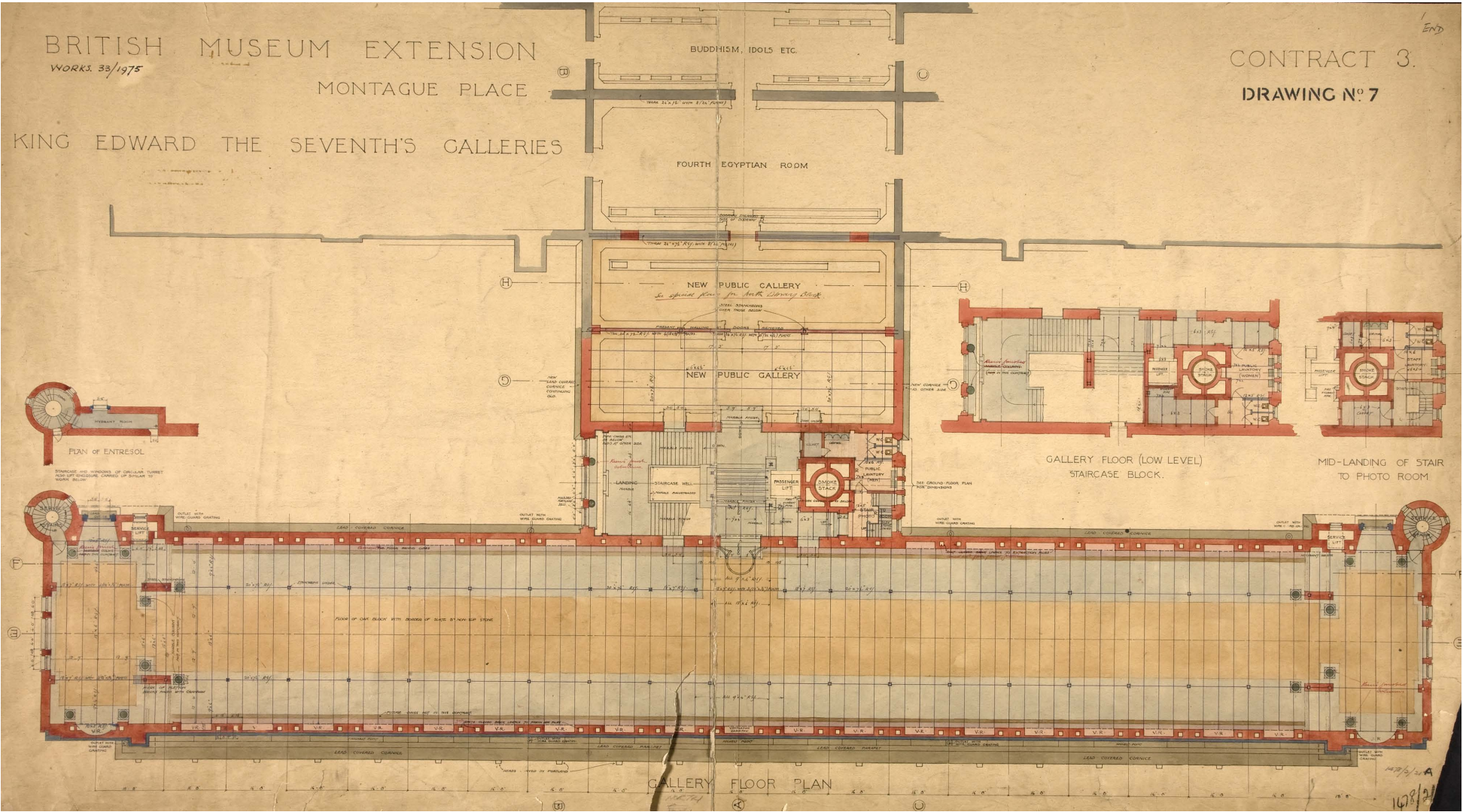
The present arrangement of large metal casements between piers on the north and south sides is the original. The heavy polished plate glass along with that in the lower panes of the south side was probably shattered in the last War and is a replacement of 1992, and fixed with new metal angle glazing beads. Originally the northern windows were fitted with lattice gate grilles covering the lower half of the opening. These were removed in 1992. The top lights of the south side have been fitted with modern opening devices and with roller blinds fitted to the full height of the south windows. There have been inward opening ‘Bostwick’ type grilles 3 inside the central northern opening and these were probably removed in 1992. The brass tracks and pintel holes remain in the marble plinth, but there is no other sign of the grilles.

The panelled mahogany spiral stair and lift doors, the glazed mahogany doors to the North Stair and all of the openings are the original. The bronze glazed doors to the central North Stair opening are an insertion of 1992, replacing former security gates. The glazing is all new Pyran fire resistant glass. The stair crossing of the west opening to the North Stair is an original design feature and appears even on the earliest design drawings of 1908. The doors to the Selwyn and Ellie Alleyne Gallery (‘temporary’ bridge) are a modern replacement pre-1992 for half glazed doors which appear in the construction photograph.

In recent years a wheelchair accessible lift has been provided to the left of the steps leading to the doors to the Selwyn and Ellie Alleyne Gallery with a handrail on the right side. Door furniture is generally new Assa locks and old floor springs. Doors on visitor routes are now on magnetic hold-backs fitted in 1992. The fire equipment doors are a 1992 replacement.

The present painted and gilded plaster wall surfaces date to 1992. Previously gold paper was used. The ceiling design is shown on the construction photographs. The mahogany over marble skirtings are original, shown on construction photographs. This same photograph suggests there was a gilded horizontal band along the walls a little above the door heads with a thin gilded vertical line to either side of the door frames. New duct covers of painted MDF replaced earlier covers to the risers in the window reveals of both elevations in 1992. This was necessary as the exhibits within the Asahi Shimbun Gallery of Amaravati Sculpture (Room 33a) required an air-conditioned environment.

The design drawings of 1908 indicate that marble was originally proposed for the round columns of the screens. That was evidently changed to fibrous plaster to cut costs. The piers all appear as originally built. They are of plastered



(above) Original drawing showing the main gallery layout at level 3 (interestingly the oculus is not shown on this drawing, nor the temporary bridge connecting the gallery to the east stair)

masonry and are described on the design drawings to be built around steel columns erected in the first phase of the building of King Edward VII. The area west of the west column screen was separated from the gallery by a clear glass partition in 1992.

It is understood that the original floor finish was sheet cork (which was later replaced by cork tiles) with a marble border. The cork was replaced in 1992 by the present wood-effect vinyl floor finish.

A circular opening in the floor with solid guarding appears on the design drawings. The present guarding of polished marble appears original. The upper part of the interior lining of painted plaster with raised lettering gives details of the opening of the refurbishment in November 1992.

No trace remains of the original pendant lights shown on construction photographs. The present lighting dates to the refurbishment of 1992, track lights on the sides of the beams.

The upright cases between the walls and the piers are shown on the construction photograph. New cases of the design already installed in the west end were provided for the east end in 1972-73, together with a humidified storage area for lacquer.

The cases in the window reveals are broadly of two types, the designs similar. The majority are of a dark French polish, similar in colour to the upright cases and were installed in 1992. The others are lighter and older (perhaps 1914 but appear to have been made for another location and reused in the present position) and they generally conceal a finned tubular convector heater. The free standing cases are all contemporary with the refurbishment of 1992.

The structure remains largely unaltered. During the 1970s and 1980s there were 'kiosks' built around the east and west columns. The east was a bronze store and the west an Islamic store. The present appearance results from the refurbishment of 1992. The lining of the circular opening in the floor has been appropriated to display the date and details of the refurbishment. The duct covers of the risers in the window reveals have been renewed in painted MDF. The glass partition and draught lobbies across the west column screen and the fitting of fresh air grilles in the western-most window reveals date to this refurbishment. The walls were gilded.



(above) Photograph taken during construction in c.1910 with existing peninsular showcases and pendant lighting fittings evident

5.3 **Significance of Sir Josph Hotung Gallery (Room 33) and Asahi Shimbun Gallery (Room 33a)**

The King Edward VII Building is a fine example of the Beaux Arts Baroque as exemplified by Sir John James Burnet, and the two surviving principal interior spaces, the main gallery (room 33) and the Prints and Drawings Room on the top floor, have survived largely intact. Other spaces have been lost, including his North Library that did not at the time receive universal acclaim. The upper galleries, including those that were re-roofed, are of lesser architectural merit.

Room 33 is reputed to be the longest gallery in Europe. It is certainly an impressive vista. The upright display cases, the spiral stair, lift and mahogany entrance doors are original, the marble border of the floor, the walls, ceiling, and windows are all essentially original and of good quality. The present gold leaf wall decoration replaces the original gold paper. The display cases in the window reveals are slightly incongruous, but in themselves of good quality - and of historical interest as many of them are probably reused from an earlier gallery.

The architectural treatment of the columns, walls and ceiling is significant in its relationship with the North Stairs and the building as a whole.

The conservation guidance with the ‘Conservation Management Plan (2007)’ states the following:

- ***Preserve the original stair, lift and glazed mahogany entrance doors, and the original upright display cases.***
- ***Future services alterations should consider the building as a whole and the use of the existing flues within the north and south walls.***



(above) Photograph taken following completion of the gallery in c.1914 when it was opened by King George V

5.4 Understanding of Selwyn and Ellie Alleyne Gallery (Room 33b)

It was intended that the King Edward VII Building would be joined to a similar wing on the site of the present Montague Street houses, and so the bridge was designed as a temporary expedient to serve until the new wing was completed.

The design drawings for Room 33 dated 1910 show that this temporary bridge was to be built linking the King Edward VII to the East Stair. Construction photographs shows a corridor with sloping or vaulted ceiling in c.1922. The drawings of 1970 show a long corridor with glazed lantern the full length of the bridge and a further lantern over the landing area. The design drawings for the re-cladding of the bridge dated 1991 show that external render was to be removed from most of the walls, leaving the part facing the east wall of the main Museum. It appears that the present iron structure is the original temporary bridge and that it was clad with sand and cement render to the walls and glazed lantern to the roof.

The original external render and glazed roof of the bridge were stripped in 1992 leaving a small area of render at the south end. The lantern at the south end was also removed in 1992. The present painted plaster of the walls and ceiling to the south end - the landing of the bridge - appear to be the original given a further skim in 1992.

The floor appears to be the original steel plate and was covered with modern vinyl sheet in 1992. It seems possible that there is a stone paving beneath the landing at the southern end.

After further refurbishment, the gallery reopened in 2002 as the Selwyn and Ellie Alleyne Gallery. The walls and roof were entirely stripped back to the original steel frame, reclad with an insulated metal panelling to the outside of the walls and roof and the interior of the walls relined with plaster. New display cases were made for the east and west walls and a suspended ceiling inserted. The east wall of the bridge was almost entirely lined with upright display cases. The floor was covered with modern carpet, panel radiators fitted to the west wall with pipes concealed in a new boxed skirting and 4no. small upright display cases arranged along the west wall.

5.5 Significance of Selwyn and Ellie Alleyne Gallery (Room 33b)

The whole of the steel structure and the gantry portals are original, and described on the design drawings of 1910 as a ‘temporary bridge’.

The conservation guidance with the ‘Conservation Management Plan (2007)’ states the following:

- ***It is assumed that the bridge will continue in use.***
- ***Respect the steel structure as designed by Sir John James Burnet.***

5.6 Consultation

The project team has had numerous meetings and presentations to Catherine Bond, Principal Planner (Conservation and Heritage) for London Borough of Camden and Claire Brady, Historic Buildings and Areas Inspector for Historic England throughout the development of the project, and where needed the project team has adjusted the design approach to incorporate their comments and feedback.

5.7 Opening Up and Investigative Works

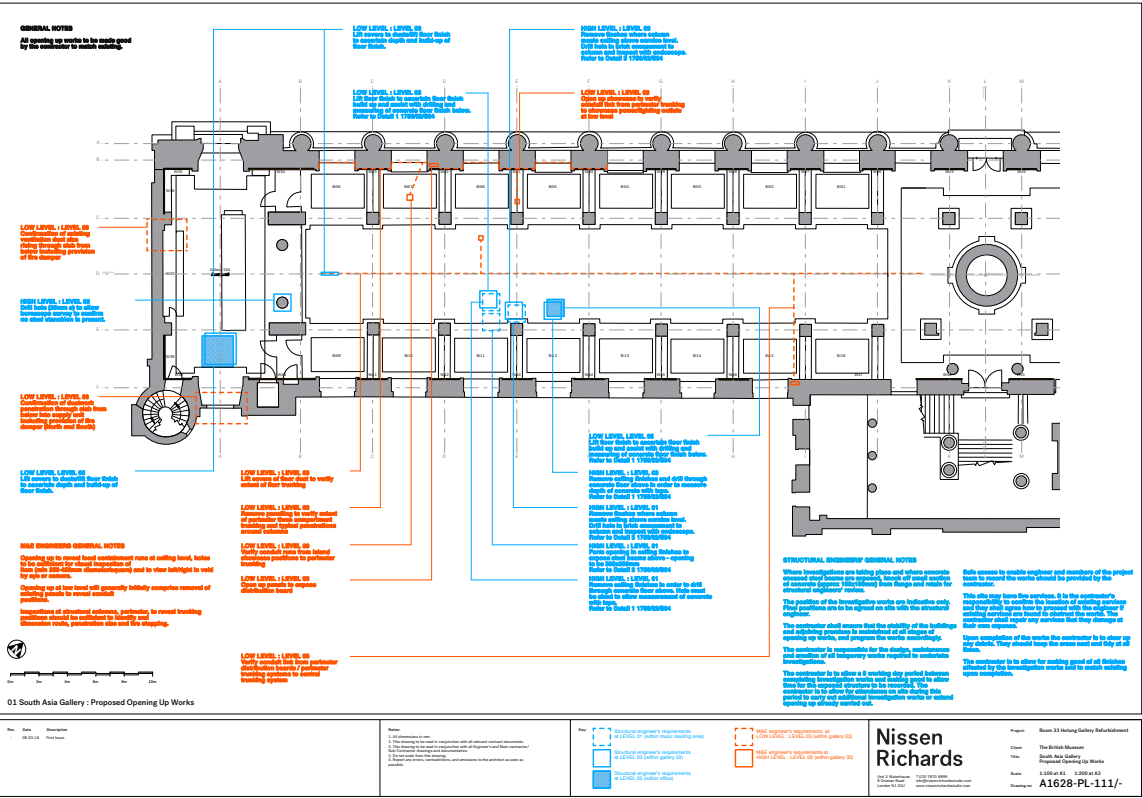
The opening up and investigative works have involved two distinct elements of the refurbishment project: the existing peninsular showcases; and the existing built fabric including structural and building services.

The investigative process informed the overall design and access strategy for the refurbishment of the peninsular showcases, and the works that were undertaken to the sample showcase included:

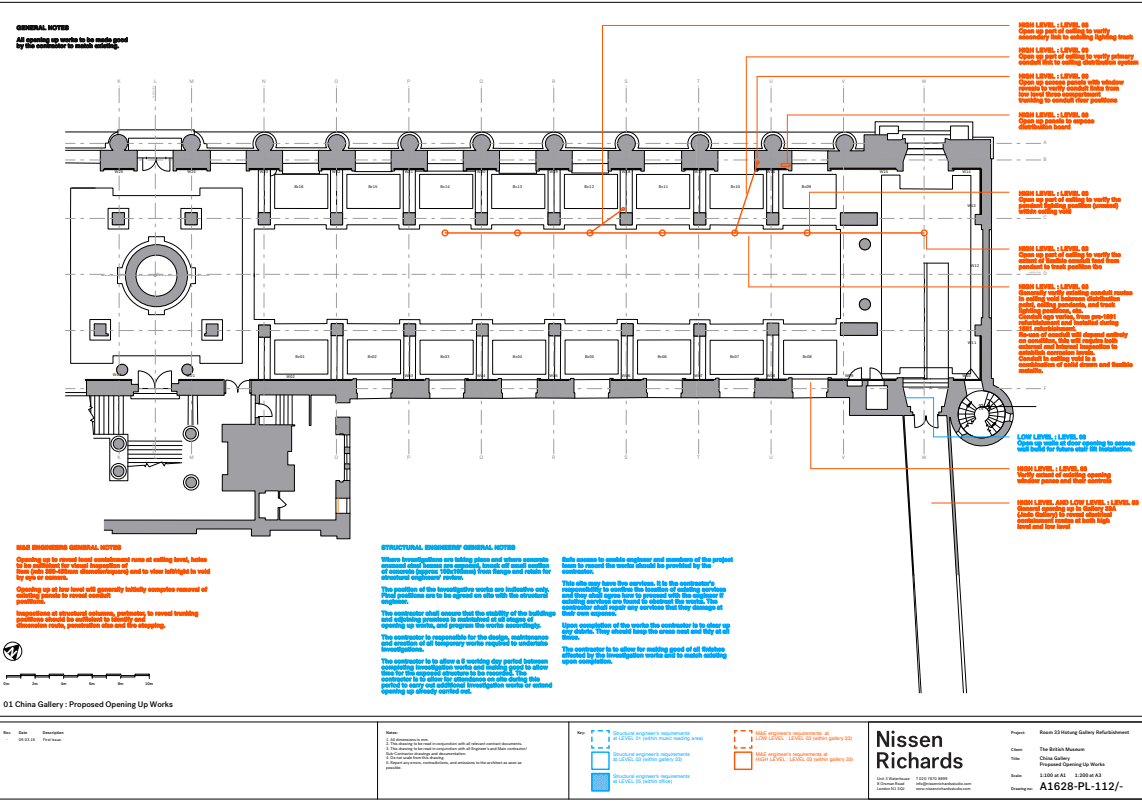
- The careful removal of an existing opening glazed panel and transfer to our bespoke joinery and metalwork specialists (A Edmonds & Co Limited) to undertake precision works to adjust frames to receive 11.5mm laminated security glass and new bronzed steel angles within a rebate to the rear face.
- The careful removal of existing lighting egg crate to the internal soffits and associated light fittings above, investigation of existing electrical conduit runs and feasibility of replacing with new lighting and soffit panels.
- The careful removal of the internal floor panels to investigate the base construction and existing electrical conduit runs, and feasibility of replacing with new floor panel(s) to suit.
- The careful removal of end panels internally to investigate existing electrical conduits runs, and feasibility of replacing with new end panels.
- General investigative and prototype works associated with existing fixed glazed panels to fully understand their construction in order that we may provide a fully accessible frontage to the showcase that would have enormous benefits for the conservation team in their ability to assess objects more easily and with less risk.

In order to gain a wider understanding of the existing structural arrangement and existing building services, a number of locations were identified on drawings A1628-PL-111 and A1628-PL112 that were submitted to the London Borough of Camden and indicated where proposed opening up and investigative works to ceilings and floors were to be undertaken. These works subsequently enabled the project team to have a greater understanding of the existing building as part of the wider refurbishment of the gallery.

Both elements of these investigative works were agreed in principle by the London Borough of Camden and have been successfully completed.



(above) Drawing A1628-PL-111 showing proposed opening up works within the South Asia and Southeast Asia Gallery (Room 33)



(above) Drawing A1628-PL-112 showing proposed opening up works within the China Gallery (Room 33) and Chinese Jade Gallery (Room 33b)

5.8 Heritage Impact Assessment

The assessment of the impact of the alteration on the building and conservation area has been prepared taking into account the information principally contained within:

- British Museum Conservation Plan, 2007
- British Museum Conservation Plan, Appendix B, Sector F: The King Edward Building (Level 3.0), 1999

and also:

- National Planning Policy Framework (NPPF), March 2012.
- National Planning Practice Guidance (NPPG) for the National Planning Policy Framework and the planning system, March 2014.
- Section 4 - Conservation Areas, Planning (Listed Buildings and Conservation Areas) Act 1990;
- Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment, English Heritage (Historic England), April 2008.
- Understanding a Place: Conservation Area Designation, Appraisal and Management, English Heritage (Historic England) Guidance, 2011.
- Historic Environment Good Practice Advice in Planning, Historic England, March 2015:
 - Planning Note 1: The Historic Environment in Local Plans
 - Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment
 - Planning Note 3: The Setting of Heritage Assets

As recommended by NPPF (March 2012), proposals for the alteration or redevelopment of listed buildings or buildings within a Conservation Areas should be considered and be based on an understanding of the site’s significance.

This section provides an assessment of the significance of the Sir Joseph Hotung Gallery (Room 33), incorporating the Asahi Shimbun Gallery (Room 33a) and the adjacent Selwyn and Ellie Alleyne Gallery (Room 33b) in order to identify and to promote the protection and enhancement of significant and character defining features in the heritage asset through the implementation of the proposals for refurbishment and alterations.

A significance assessment has been provided to ascertain what alterations have been carried out to the property historically and what of the historic fabric and features has survived to date. It outlines the findings of the background research, based upon visual inspection of the building and primary and secondary sources of local history and architecture, including maps, drawings and reports, as well as the British Museum Conservation Plan.

The appraisal of the heritage asset has been carried by visual inspection and is also informed by some further investigative works, as well as some assumptions based on previous experience and historical research sources where findings have been limited.

Significance is determined on the basis of statutory designation and professional judgement. Our approach for determining significance builds upon our professional experience and the guidelines contained in two main national documents: the DCMS ‘Principles of Selection for Listing Buildings’ (March 2010) and in the English Heritage ‘Conservation Principles’ (2008).

The first document states that the special interest of a building is determined based on its Architectural and Historic Interest, assessed through the principles of Age and Rarity, Aesthetic Merits, Selectivity and National Interest. (English Heritage) identifies four types of heritage value that an asset may hold: aesthetic value, communal value, evidential value and historical value.

The NPPF suggests that the significance of a place can be assessed by identifying its “aesthetic, evidential, historic and communal values”, corroborating the four values identified by Historic England (English Heritage).

- Evidential Value: relating to the potential of a place to yield primary evidence about past human activity;
- Historical Value: relating to ways in which the present can be connected through a place to past people, events and aspects of life;
- Aesthetic Value: relating to the ways in which people derive sensory and intellectual stimulation from a place;
- Communal Value: relating to the meanings of place for the people who relate to it, and whose collective experience or memory it holds.

In assessing the significance of the building and its internal features, consideration has been given to:

- Intrinsic architectural merit (architectural design, plan form, decoration, craftsmanship, building type and technological innovation or virtuosity);
- Completeness in terms of external characteristics, internal features and plan form; any alterations to the early or period features or layout were considered detrimental to the completeness of the building and therefore to its significance;
- Contribution to the character of the area due to its value as a landmark, or as particular good example of local traditions, or for the space that it defines in term of mass and scale;
- The extent to which the building illustrates important aspects of the nation’s social, economic, cultural or military history and/or close historical associations with important people or events.

The grading system used in order to establish and record the significance of the building’s elements is defined as follows:

- HIGH: Parts or elements of special interest that are fundamental to the design concept of the building and/or parts that play a major role in its ‘historical time line’;

Alteration or removal of features of this level will be strongly resisted.

- MEDIUM: Parts or elements of special interest that are specific to the vocabulary of the building and/or parts that play a considerable role in its ‘historical time line’;

Efforts should be made to retain features on this level, although some degree of flexibility in terms of alteration would be possible.

- LOW: Elements of some or little special architectural or historic interest, but that contribute to the vocabulary of the building as a whole and its historical time line;

A greater degree of alteration or removal would be possible than for items of high or medium significance, though a low value does not necessarily mean a feature is expendable.

- NEUTRAL: Parts or elements which have little or no inherent cultural value but which does not actually detract from the character or appearance of the building or site.

Alteration should be possible to these features.

- DETRIMENTAL: Elements or features which actually detract from the character or appearance of the building or site.

Efforts should be made to remove these features.

5.9 Assessment of Significance

A detailed assessment of the special interest of the King Edward VII Building has already been outlined in this report.

In summary, the principle interior space of the main Sir Joseph Hotung Gallery (Room 33) survives largely intact, and while some later features such as the glazed screen to the Asahi Shinbun Gallery, the window display cases and the introduction of new display cases and other furniture within the central aisle of the gallery may have diminished its original clarity, it still maintains the overall architectural integrity and therefore is considered of **high heritage value**.

The adjacent Selwyn and Ellie Alleyne Gallery (Room 33b) is contained within the ‘temporary bridge’ that connects the main gallery with the east stair. Much of the original fabric has been removed and only the original existing steel structure survives, and therefore is considered of **medium heritage value**.

5.10 Impact Assessment Criteria

This section of the report aims to appraise the impact of the proposal on the special interest of the heritage asset. Furthermore, the assessment considers the impact of the proposed works on the Grade I listed gallery.

The impact assessment on the special interest of the heritage asset also takes into account whether the proposal causes substantial or less than substantial harm by altering or eroding the authenticity and the heritage values identified on the assets.

The following impact assessment has to be read with regard to the significance appraisal which has determined that the special interest of the heritage asset.

For the purpose of assessing the likely impact of the proposed development on the heritage asset, established criteria have been employed.

- NEGLIGIBLE – impacts considered to cause no material change;
- MINOR - impacts considered to make a small difference to one’s ability to understand and appreciate the heritage value of an asset.
- MODERATE - impacts considered to make an appreciable difference to the ability to understand or appreciate the heritage value of an asset.
- SUBSTANTIAL - impacts considered to cause a fundamental change in the appreciation of the asset.

The impact of proposals can also be neutral, beneficial or adverse.

The impact of the proposed development on the identified heritage asset is considered as follows.

We will, here, assess the potential/actual impact of the proposals on the special interest of the listed building. A detailed impact assessment has been carried out for each item of the works proposed. The results have been tabulated on the following pages. This table has been created to clearly show where alterations are proposed in significant areas and how the impact and mitigation assessment has been envisaged.

We consider that the proposed works will not have an adverse effect on the significant fabric and appearance of the main gallery and its setting, nor the character of the Conservation Area and are consistent with the spirit of local policies and national conservation principles, particularly NPPF policy principles guiding the determination of applications for consent relating to all heritage assets.

The proposed alterations will not adversely alter the special interest of heritage asset. The scheme is of high quality design and while the historic fabric is proposed to be altered to some minor extent, the proposed alterations have been carefully designed not to harm significant fabric or significant appearance of the building.

In summary it is considered that the proposed alterations have been carefully designed not to harm significant fabric or the character and appearance of the building and the conservation area. In judging the overall effect of the proposed alterations on the special interest of the heritage asset and the character and appearance of the conservation area, it is considered that the overall impact would be **negligible/ neutral**.

5.11 Summary of the Proposals and Impact Assessment

FLOOR LEVEL	AREA	EXTENT OF WORKS	RATIONAL AND JUSTIFICATION	IMPACT UPON LISTED BUILDING (IMPACT AND MAGNITUDE):	GRADING SYSTEM OF ELEMENT OF WORKS
Level -1	Sub-basement tunnels	Unblocking of existing openings to original glazed brick lined ventilation shafts	The reintroduction of the original passive ventilation system	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33	Refurbishment of existing lighting and electrical services	New electrical services will be provided to replace those that have passed their useful life and will be seamlessly integrated as part of the general refusbishment works of the gallery. New LED lighting will be provided on a newceiling mounted track system that replaces the similar existing arrangement.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33	Refurbishment of existing peninsular showcases	These cases are part of the original historic fabric but require improved conservation, security and accessibility standards. The installation of new securirty glass, locks and seals will enable these standards to be met, and the careful introduction of new opening panels replacing the fixed glazed panels will be undertaken in a seamless manner, as shown in the prototype.	MINOR / BENEFICIAL	MEDIUM
Level 3	Room 33	Removal of existing window showcases	These cases are not part of the original gallery design and were likely to have been relocated from another part of the musuem during the C20th. The existing display cases have considerable lack of conservation, security and accessibility standards and the careful removal will enable a consistent approach to the window bay treatments.	NEGLIBIBLE / BENEFICIAL	LOW
Level 3	Room 33	New segmented orientation frames around existing oculus	The existing oculus is an original opening within the centre of the gallery and is intended to act as a new orientation and gathering space. The introduction of new segmented frames that hold orinationation and introduction text will be fabricated from polished white marble and sit outside the original marble floor surround and within the zone of the new vinyl flooring with concealed fixings.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33	Introduction of new timber decorative panels within each window bay	There is currently a variety of treatments under the windows across the gallery (window showcases, plasterboard and timber panels) and the proposals intend to create a consistent approach while enabling new heating systems to be carefully concealed with heat being delievered in a controlled manner to the space.	NEGLIBIBLE / BENEFICIAL	LOW
Level 3	Room 33 (North)	The reintroduction of the ventilation openings at low level either side of the structural columns that are concealed under the windows	The existing openings will be reused (and unblocked where required) to deliver fresh air from the sub-basement tunnels under the gallery. The fresh air will be delivered to the gallery via new grilles set within existing or new internal window cills.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33 (North)	Installation of new grilles within existing polished marble internal window cills on north elevation	For both environmental and conservation reasons the delivery of warm (or cool) air should be through grilles set horizontally within the internal window cills so that it can counteract the heat loss through the window and guide warm air away from objects. The existing timber cills to the south currently have these horizontal grilles and therefore it is proposed to replicate this arrangement by carefully inserting these grilles within the existing polished marble cills.	MINOR / BENEFICIAL	LOW
Level 3	Room 33 (South)	Replacement of existing timber internal window cills on south elevation with polished white marble to match north elevation	It is believed that the original intention of JJ Burnet was to use the polished white marble throughout the gallery, and therefore it seems sensible to re-establish the equilibrium between both sides of the gallery given that all other architectural details are replicated on both sides.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33 and Room 33a (North)	Refurbishment of existing windows including removal of modern chain actuator opening devices	The current condition of both the window and the opening devices to the high level vents means that these cannot be tightly closed thus leading to excessive heat loss within the winter. As part of a much improved environmental strategy the proposal is to remove the cumbersome opening deveices and refurbish the windows so that they can be tightly closed.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33 and Room 33a (South)	Refurbishment of existing windows including removal of modern chain actuator opening devices and installation of new high level louvres	The current condition and manual operation of the opening devices to the high level vents preventsimpacts on the internal environmental conditions, particularly during peak summer temperatures. The proposals include the replacement of the existing glass within the top level vents with new 'glazed in' louvre boxes that are controlled remotely by a responsive Building Management System thus greatly improving the internal environmental conditions within the gallery while maintaining control over potential ingress of insects and rainfall. The installation of these louvres within the existing window frames would ultimately enable complete removal and reinstatement of the glass if needed, and thus are considered reversible.	MINOR / BENEFICIAL	MEDIUM
Level 3	Room 33 and Room 33a (North)	Introduction of full height window blinds to north elevation	To control internal daylight levels the introuction of new full height window blinds is proposed. These blinds will be retractable and electrically operated to enable cleaning, with the blind box concealed at high level behind the existing bulkhead.	NEGLIBIBLE / BENEFICIAL	LOW
Level 3	Room 33 and Room 33a (South)	Replacement of full height window blinds to south elevation	To control internal daylight levels the replacement of the existing full height window blinds is proposed to match those proposed on the north elevation. These blinds will be retractable and electrically operated to enable cleaning, with the blind box concealed at high level behind the existing bulkhead and as part of the proposed louvre arrangement.	NEGLIBIBLE / BENEFICIAL	NEUTRAL

5.10 Summary of the Proposals and Impact Assessment

FLOOR LEVEL	AREA	EXTENT OF WORKS	RATIONAL AND JUSTIFICATION	IMPACT UPON LISTED BUILDING (IMPACT AND MAGNITUDE):	GRADING SYSTEM OF ELEMENT OF WORKS
Level 3	Room 33 and Room 33a	Replacement of existing 'wood effect' vinyl flooring with new vinyl flooring.	The existing floor build-up will prevent anything other than a like-for-like replacement, and therefore a new 'herringbone timber effect' vinyl sheeting is proposed.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33b	Replacement of existing carpet with new vinyl flooring.	The existing carpet needs replacement and therefore it is considered that a new 'herringbone timber effect' vinyl sheeting will provide a consistent approach throughout all three galleries.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Entrance between Room 33 and Room 33b	Introduction of new entrance portal between Sir Joseph Hotung Gallery(Room 33) & Selywn and Ellie Alleyne Gallery (Room 33b)	The proposal to celebrate the threshold between the galleries will provide a more inviting approach to the Selywn and Ellie Alleyne Gallery that holds an impressive collection of Chinese Jade but is often overlooked. The independent portal linings finished in bronzed metal will sit independently of the existing structure and therefore are considered reversible.	NEGLIBIBLE / BENEFICIAL	LOW
Level 3	Entrance between Room 33 and Room 33b	Replacement of the existing wheelcair lift with new at the entrance between Sir Joseph Hotung Gallery(Room 33) & Selywn and Ellie Alleyne Gallery (Room 33b)	The existing wheelcair lift is extremely large and dominates this part of the gallery. The proposal to replace with a much smaller unit that is discretely mounted on the right side of the existing entrance is considered a much improved solution for wheelchair users to negotiate the existing change in floor level.	NEGLIBIBLE / BENEFICIAL	DETRIMENTAL
Level 3	Entrance between Room 33b and East Stair	Introduction of a new wall lining between Selywn and Ellie Alleyne Gallery (Room 33b) and the East Stair	The use of a new metal wall lining at the entrance to the gallery from the east stair will provide a consistent approach in the treatments at both entrances.	NEGLIBIBLE / BENEFICIAL	NEUTRAL
Level 3	Room 33b	General refurbishment of the Selywn and Ellie Alleyne Gallery (Room 33b)	The modest refurbishment will include the relocation of an existing wall mounted showcase; the relining and redecoration of the existing plasterboard walls; new plasterboard ceilings with integrated lighting, mechanical and electrical services; new flooring; new displays; and new decorative radiator panels will not involve any alterations of the remaining historic fabric within the temporary bridge	NEGLIBIBLE / BENEFICIAL	NEUTRAL

6.0 CONCLUSION



Amaravati drum slab detail (1880.0709.72)

6.1 Conclusion

The proposed refurbishment and redisplay of the Sir Joseph Hotung Gallery (and associated Asahi Shinbum Gallery) and adjacent Selwyn and Ellie Alleyne Gallery will improve the existing extensive collection of objects from China, the Indian Subcontinent and Southeast Asia, while maintaining the architectural integrity of the original main gallery space.

The project will also be able to take the opportunity to improve the existing electrical and mechanical infrastructure, while tackling the larger environmental issue of reducing the carbon emissions of the museum. While the reintroduction of the passive ventilation system will require some minor intervention to the historic fabric, we believe that these proposals will make a huge improvement to the environmental stability of the main gallery space and are relatively inconspicuous, and most importantly, are reversible.

We have considered the proposed alterations to the historic fabric with reference to the Conservation Plan, and consider them to be sensitive to the overall significance of the main gallery space, the King Edward VII Building as a whole, and the surrounding conservation area.

There are inevitably some minor changes to the original historic fabric as well as further changes to non-original fabric, but the design proposals seek to ensure that the historic significance of JJ Burnet’s architecture is maintained. The new works will be undertaken with high quality materials, sensitively designed and carefully installed. We therefore consider that the proposals will have a minimal impact on the significance of the building, are sympathetic in their design approach and create exciting and engaging displays within the existing galleries.

