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THE NATIONAL TRUST - KNOLE:

# ROYAL OAK CONSERVATION STUDIO

HISTORIC IMPACT ASSESSMENT & DESIGN AND ACCESS STATEMENT

DATE: AUGUST 2021





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KNOLE ROYAL OAK CONSERVATION STUDIO

HERITAGE IMPACT ASSESSMENT AND DESIGN & ACCESS STATEMENT

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I.0 INTRODUCTION AND PURPOSE OF REPORT

This Historic Impact Assessment and Design & Access Statement accompany a Listed Building Application for the re-ordering of the Royal Oak Conservation Studio, at Knole, Sevenoaks, Kent, TN13 1LW.

This report includes:

- An overview of the historical development and significance of Knole and, in particular, the architecture, history and significance of the Great Barn, in which the Studio is located.
- A description of the proposed re-ordering works that includes the rationalisation of the Artefact Store, creation of a new Workshop, removal of the Utility Pod from the upper Studio and creation of new free-standing storage unit.
- An assessment of the proposed works and their impact on the historic fabric/nature of the Great Barn.

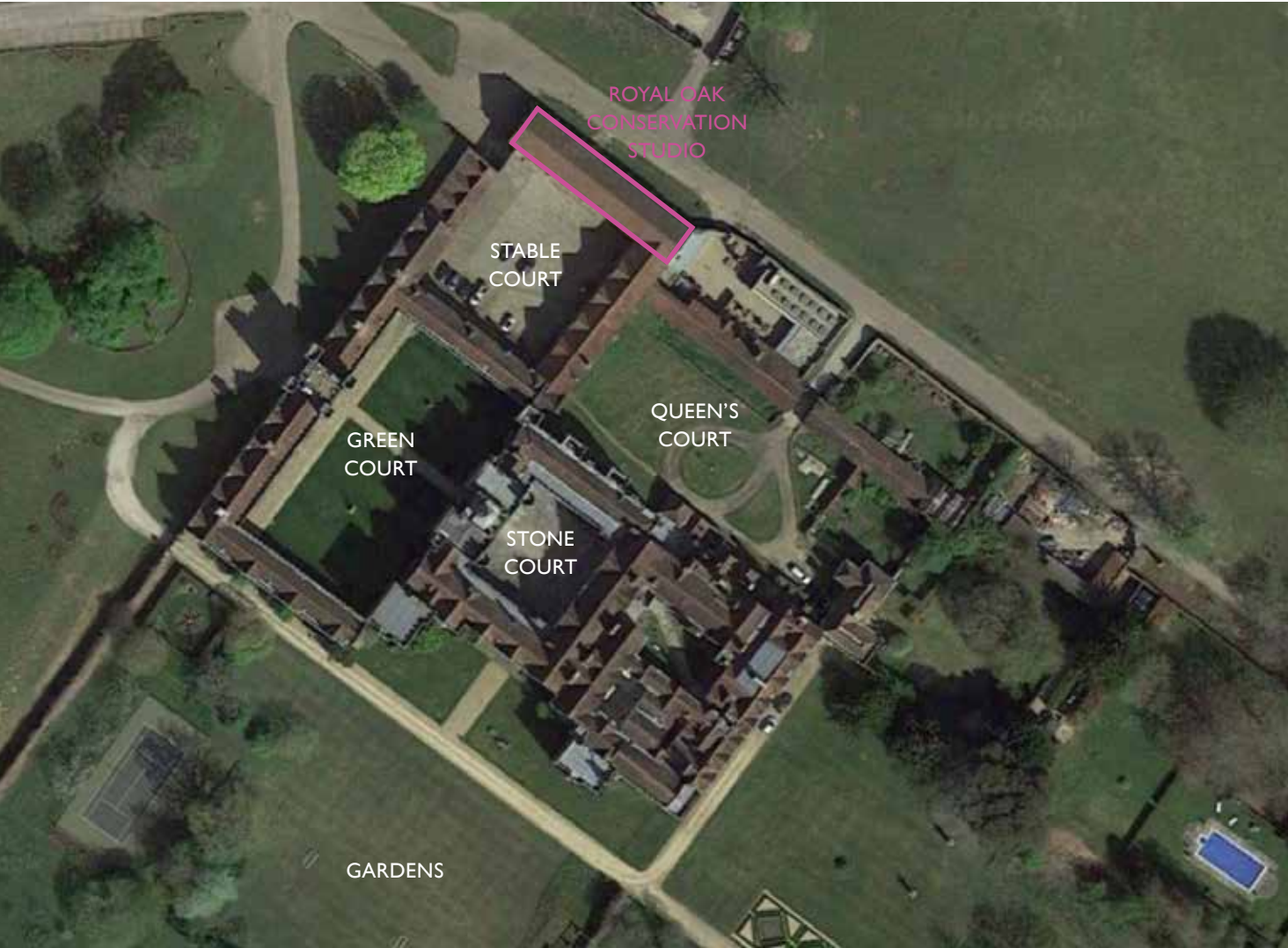
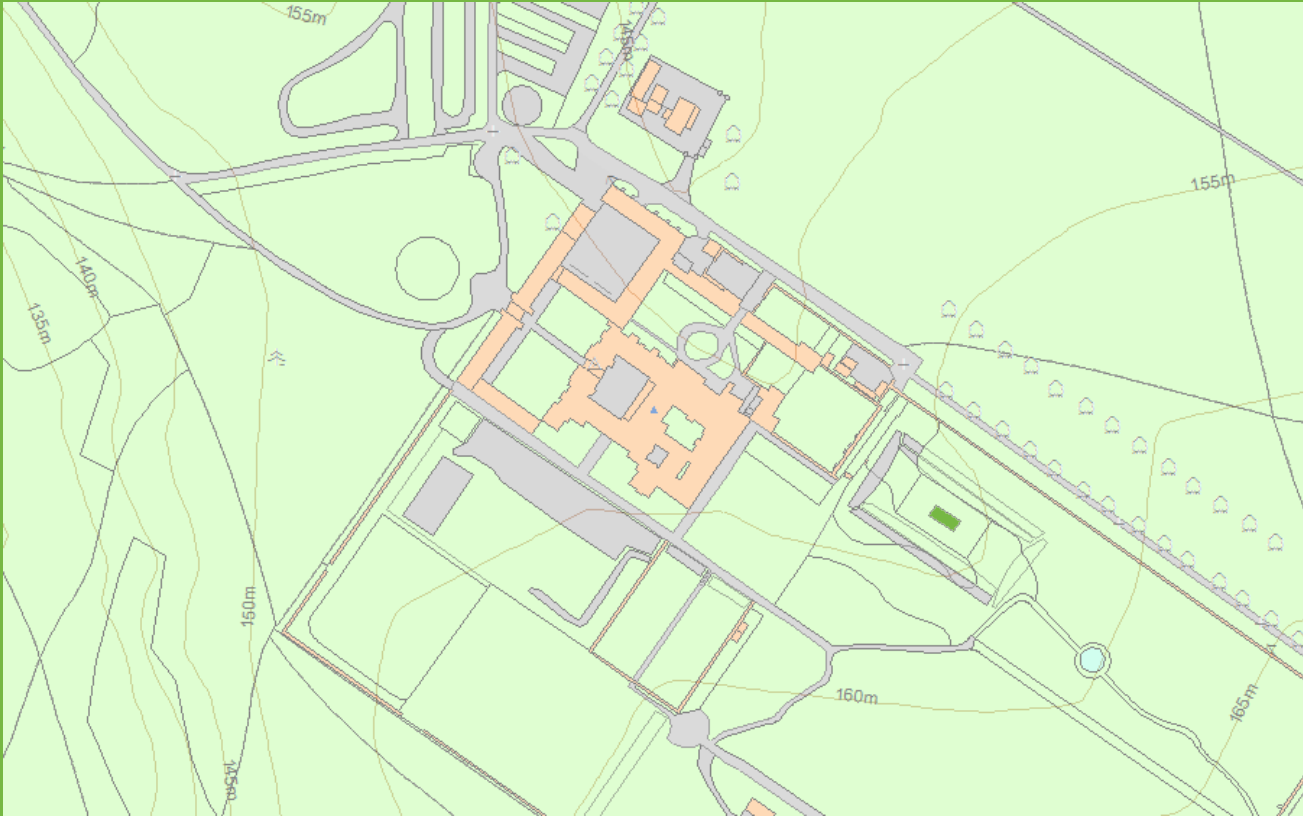


Figure 1.1 (Above): Aerial Photograph of Knole illustrating the location of the Conservation Studio within wider context of the House.

2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING



2.1 HISTORIC ENGLAND LISTING BUILDING DESCRIPTION:

Figure 2.1.0 (Above): Historic England Plan of Knole

Statutory Address: Knole, Knole Park  
The building or site itself may lie within the boundary of more than one authority.

County: Kent  
District: Sevenoaks (District Authority)  
Parish: Sevenoaks  
National Grid Ref: TQ 53968 54190

Details:  
KNOLE PARK I. 1614 Knole TQ 55 SW/4/82 14.4.51 I 2. Seat of Lord Sackville. Late C15 and Jacobean. Built by Thomas Bouchier, Archbishop of Canterbury. Presented to the National Trust together with 52 acres.

References:  
Country Life vol XXXI Nos 772, 826, 862; vol LXIII Nos 134, 197.  
"Knole" by V Sackville-West, 1923. Guide:- A Tipping, 1922. H I Triggs, 1901. J A Gotch, 1894, M Jourdain, 1926.

Listing NGR: TQ5396854190

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

Legacy System No: 172227



## 2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING,

### 2.2 A Brief History of Knole

**1456:** Thomas Bouchier, Archbishop of Canterbury, purchased the Manor at Knole from Sir William Fiennes, Baron Saye and Seal. He paid the sum of £266 for the proterty, which comprised several hundred acres accumulated byt the Fiennes family over the previous century.

Bouchier expanded upon the estate and greatly extended the existing small manor house, that most probably forms the shell of what is now the Old Kitchen. Over the next thirty years he created a comfortable palace, developing the accommodation in several construction phases. By the time of his death the house included, the northern part of the present day East Range, Chapel, and a new Great Hall with Buttery and Pantry at its northern end that link in the Kitchen. The Hall and main living accommodation was arranged around Stone Court and included a large gatehouse to the west, today called Bouchier's Tower.

The Great Barn is first mentioned in 1478 may have been part of Bouchier's construction, reflecting the size of the Estate and the need to store food for his household and animals.

Bouchier died without heir in 1486. He had held Knole as his private property as some assurance during the turbulent political times and the very real possibility he could lose his position, however, in 1480 he transferred ownership to the Church for use by successive Archbishops.

**1486-1538:** Knole continued to be used by Bouchier's successors. John Morton and Henry Deane, did not make any significant changes. Between 1508-1525 Archbishop William Warham, made substantial new additions to the building around Pheasant Court and linking the east range of buildings to the Hall with the construction of the Brown Gallery. By the time of Warham's death the footprint of Knole had been established as it stands today.

The house was a convenient escape from Court and from London and Knole was also used to entertain important guests. Henry VII visited Archbishop Morton and Henry VIII visited during both Warham's and Cranmer's residency. The future Mary I was also resident for six months in 1532, residing away from Court as her father attempted to divorce her mother, Catherine of Aragon.

Cranmer had little time to enjoy Knole, becoming Archbishop in 1533 only 5 years later he gave Knole and the nearby Otford Palace to the acquisitive Henry VIII.

**1538-1605:** Henry did not use Knole to any great extent having acquired a great number of other properties, including Hampton Court which was easier to reach by river from London, although accounts show that he spent about £80 on a range of works to the House. Following Henry's death, Knole remained in Royal hands, but was leased or lent to a variety of individuals, all of whom maintained the existing buildings, but undertook no significant works.

In 1605, Queen Elizabeth I, sold the freehold. The buyer was her Lord Treasurer, Thomas Sackville, Earl of Dorset, who acquired the estate through a complex series of covert transactions, buying out the existing leaseholders through his Secretaries, so as he could not be accused of profiteering from his position.

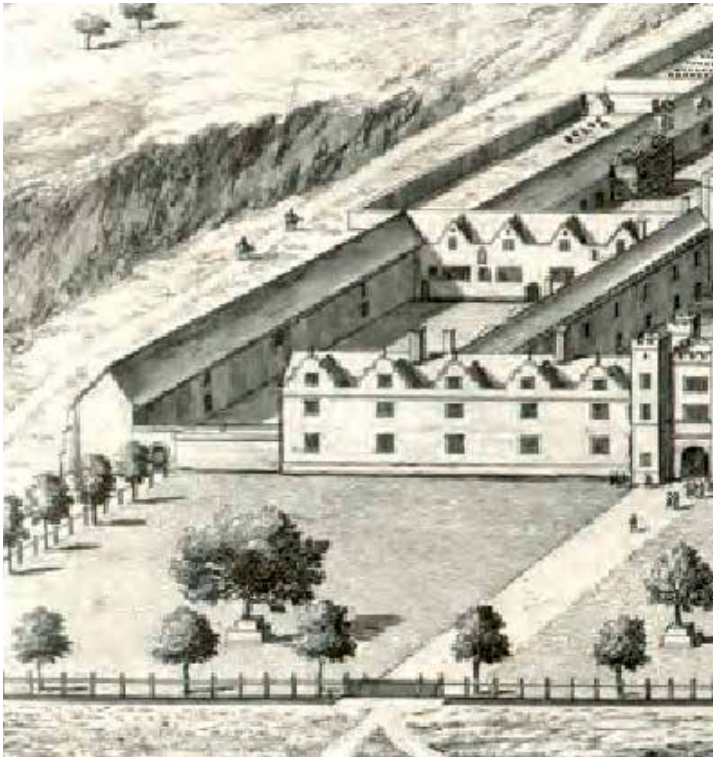
**1605-1608:** Between 1605 and his death in 1608, Thomas undertook an extensive remodelling of the house. He transformed the medieval house, making it a bold statement of his power and wealth. He remodelled much of the existing structure, giving it a unified appearance, using the very best craftsmen of the time.

Bouchier's medieval hall was completely remodelled, with new plaster ceiling and carved screen. The elevation to Stone Court was given a new classically inspired entrance, with false door to create a symmetrical appearance. The south front too was remodelled to create a symmetrical elevation centred on a classically inspired garden loggia. Behind this elevation Thomas and his craftsmen created an impressive suite of State and Family Rooms that are today some of the finest interiors of their period. They include a technically outstanding cantilevered staircase forming a part of the processional route from the Great Hall to the Great Chamber, on the floor above, fine plaster ceilings and outstanding carved fireplaces.

All of the gables on the south and west fronts were given a new fashionable stepped parapet, each crowned with a carved stone leopard, Thomas' emblem.



**Figure 2.2.1 (above):** A bird's eye view of Knole and its gardens engraved in 1707/8 during the time of Lionel, 1st Duke of Dorset. The engraving is one of a set of views of English Houses drawn by Jan Kip and Leonard Knyff in the late 17th and early 18th Centuries. The Stable Court and the Great Barn can be seen in the bottom left corner of the view.



**Figure 2.2.2 (left):** A detail of Jan Kipp's engraving of Knole, showing Stable Court.



## 2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING

**1608-1946:** Thomas Sackville 1st Earl of Dorset died in 1608 and his son, Robert, only outlived him for a few months, everything passing to the 3rd Earl who was a notorious gambler and womaniser. He ruined the family finances. The English Civil War (1642-1651) further impacted upon Knole, the house being sacked by the Parliamentarians and the 4th Earl (1591-1652) was forced to pay enormous fines. The family finances and status were somewhat restored by the marriage of the 5th Earl to Francis Cranfield daughter and heiress of the 1st Earl of Middlesex, who as Lord Treasurer to James I had amassed a considerable fortune. The remarkable contents of his house at Copt Hall, Essex, together with the 6th Earl's (1643-1706) acquisitions from the Royal Collection as Lord Chamberlain, furnished the house with a singularly outstanding collection of Jacobean and Stuart Royal Furniture.

The 7th Earl was elevated to a Dukedom in 1720 and the 2nd Duke (1711-1769) undertook a number of alterations, rebuilding part of the east wing overlooking Queen's Court following a fire, remodelling the second painted staircase on the south front and introducing new furniture and textiles, many in the style of Architect William Kent. The 3rd Duke (1745-1799) added further to the collections with acquisitions made during the Grand Tour and a fine collection of painting by Reynolds and his contemporaries. He, however, made few alterations to the house.

After the death of the 4th Duke in a riding accident, Knole passed to the West family, through his sister Elizabeth who was married to the George 5th Earl de la Warr and lived at the adjacent Buckhurst Park Estate. After a lengthy and expensive legal case her younger son Mortimer inherited Knole. This had a huge impact on Knole's financial footing as much of the land entailed to Knole was absorbed into the Buckhurst Park Estate. It left Mortimer's descendants with a huge house to run on a much reduced income. This, however, has in some ways proved a blessing for the house and its interiors, as successive generations of the Sackville-West family have not been able to make substantial changes to the building. Therefore, the house has remained mostly in as it was in the late Georgian period.

**1946-Present:** The 4th Baron Sackville was persuaded by his nephew Eddy (later 5th Baron Sackville) to hand the house over to the National Trust. Negotiations began with the Trust prior to World War II, but were only complete in 1946. The Sackville-West family remained on in part of the house.

The Sackville-West family remain on, living in a part of the House.

In 2017 a major £20m project to conserve the building fabric and showrooms, create new retail, café, Lecture Room and Conservation Studio was completed by the National Trust designed by Rodney Meville and Partners.

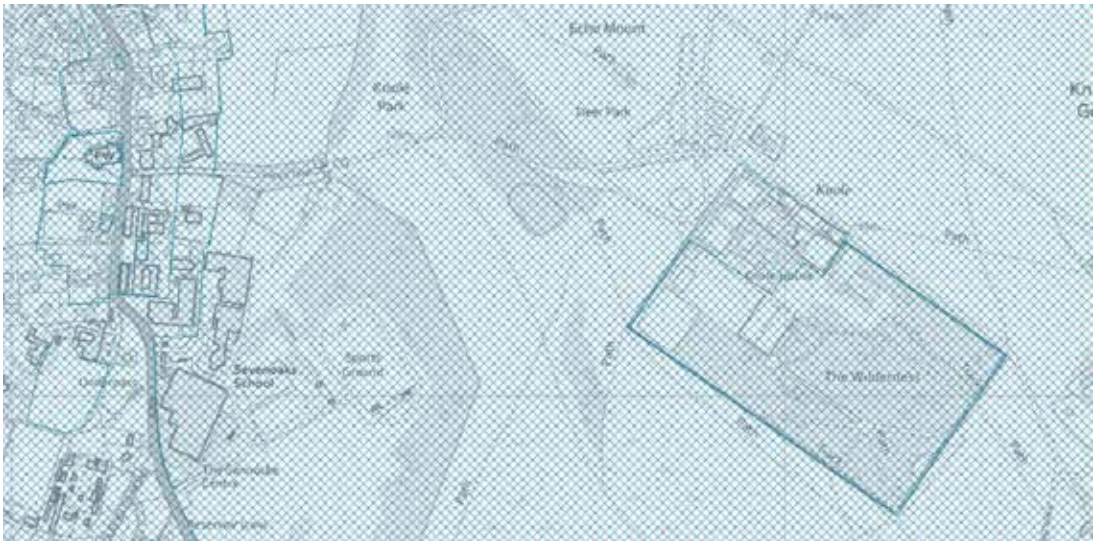


Figure 2.2.3 (above): Archaeological Notification Zone



Figure 2.2.4 (above): Registered Parks and Gardens and Public Footpaths

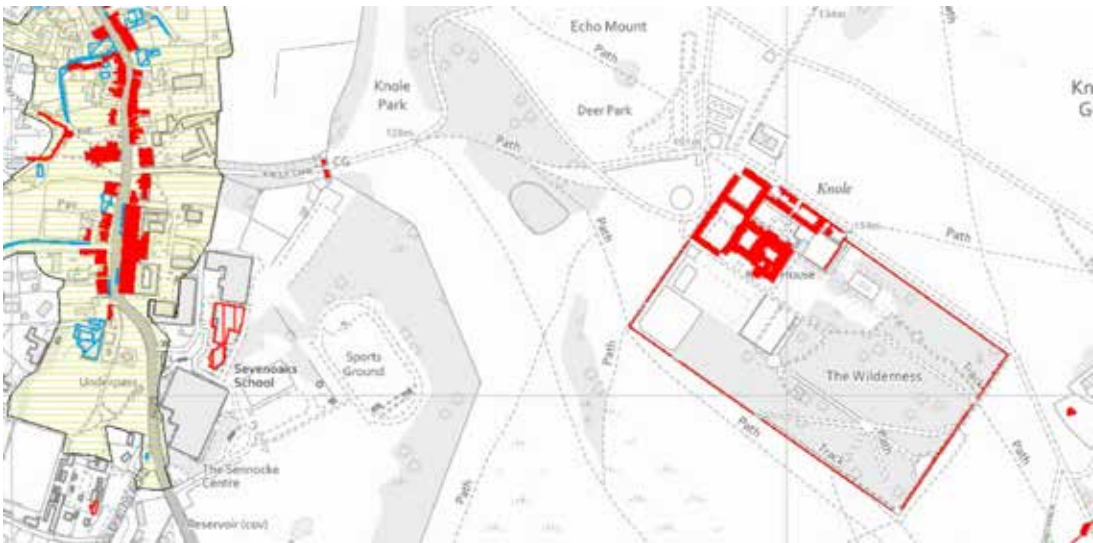


Figure 2.2.5 (above): Listed Buildings (Red), Locally Listed (Blue) and Conservation (Yellow)



Figure 2.2.6 (above): Area of Outstanding Natural Beauty



Figure 2.2.7 (above): Site of Special Scientific Interest - S.S.S.I. - (Red) and Ancient Woodland (Green)



## 2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING, CONTINUED

### 2.3 History of the Great Barn:

The earliest reference to the medieval 'Great Barn' is in 1478, during the time of Archbishop Thomas Bouchier. Although it is possible that the building predates his ownership, it is likely that the impressive structure is part of Bouchier's development of the original manor house into a huge archiepiscopal palace. The Great Barn being part of a range of important service buildings located to the north of the main residence. The scale of the Great Barn illustrates both the status and size of Bouchier's estate, being used to store essential feed and grain for the use of the family, their retinue, household and live stock.

The Great Barn forms the northern range of Stable Court. It uses the existing slope of the land to create an under-croft, the upper level accessed through two large Gothic arched doors in the south façade and the under-croft – most probably originally intended for animals – is entered from a single arched opening in the base of the north elevation facing the park. This northern elevation rises from the surrounding parkland, with a pattern of narrow slit windows, intended to provide ventilation to the upper store they give the elevation a very defence appearance.

In 1887, the Great Barn suffered an intense fire. The medieval timber roof was completely destroyed and the gable walls collapsed. Newspaper reports described the medieval roof burning fiercely for five days fueled by the 250 tons of hay being stored below. Fire crews with horse-drawn steam pumps attracted many spectators.

The Victorian repairs comprised a flat leaded roof, the barn walls capped with a new crenelated parapet, further enhancing the defensive appearance when approached from the Park.

By 1946, when Knole was gifted to the National Trust, the Great Barn was used mostly to garage vehicles, the floor between the under-croft and the upper barn formed with a reinforced concrete slab.

In 2013, the £20 million Heritage Lottery-Funded Inspired by Knole Project was approved to preserve Knole's Grade I-listed buildings and collection and open new spaces for visitors. The National Trust took a lease from the Sackville Family Trusts on the Great Barn to create a fully accessible 21st-century Conservation Studio.

To achieve the accommodation required, the Victorian lead flat roof was replaced with a new gabled structure echoing the original medieval pitch, with the end gables reconstructed in Kentish Ragstone with dressed stone copings and finials.

Architects Rodney Melville and Partners worked with stonemasons to source Kentish ragstone and specialist tilers to create a blend of 65,000 bespoke clay peg tiles to match the surrounding roofscape.

When the studio officially opened in March 2017, its flexible, open-plan work area and soaring ceiling, open to the rafters, was much admired.

Interactive exhibits help convey conservation principles and practices. An environmentally controlled Artefact Store showcases objects awaiting conservation or waiting return to their original homes. The Studio has proved to be a major attraction.



**Figure 2.3.1 (above):** A photograph from 1887 showing the still smoking wreck of the barn, note the charred remains of the medieval roof structure. Once the timber roof structure had been destroyed the stone gable ends collapsed into the barn.



**Figure 2.3.2 (left):** A contemporary view of the north elevation. A new clay tile pitched roof has been added replicating the original roof. The vertical slit window provided ventilation to the grain store behind. The arched opening on the lower floor gives access to the former under-croft. Once used for animals, this floor now provides facilities for the Cricket Club and toilet facilities for Visitors.



## 2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING, CONTINUED



Figures 2.3.3, 2.3.4 and 2.3.5 (above top to bottom): Views of the North, South and East Elevation before the development of the Conservation Studio showing the appearance of the Great Barn with the Victorian flat lead roof and crenelated parapet, giving the barn a more defensive appearance.

Figure 2.3.6 (right): A contemporary view of the east elevation with reconstructed gable end.

Figure 2.3.7 and 2.3.8 (right, top and bottom): Contemporary views of the north and south elevations.





2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING, CONTINUED



**Figure 2.3.9 (top left):** An internal view of the Upper Studio space, showing the fantastic modern roof structure, designed to evoke the appearance of the medieval barn. Note that the noisy pod structure sits within the space, clear of the medieval structure, allowing the volume to be read as one huge barn-like space.

**Figure 2.3.10 (far left):** A view of the public access, which will remain unaltered.

**Figures 2.3.11 (left):** A view of the public display and engagement area at the eastern end of the studio space. This too will remain unaltered and the public will continue to be able to access the studio and see conservation work being undertaken.



2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING, CONTINUED

2.4 ASSESSMENT OF SIGNIFICANCE

Significance can be defined as the sum of the cultural values that make a building or site important to society. The physical fabric, age and aesthetic value combine with more intangible qualities such as communal value, association with historic people and events and former uses to determine the significance of a place.

Cultural significance is unique to each place. The following assessment considers the values outlined in English Heritage's Conservation Principles, Policies and Guidance (2008) which recommends making assessments under the following categories: Evidential, Historical, Aesthetic and Communal Value. These characteristics have been considered when providing the assessments of significance in this section.

The significance of the Great Barn/Studio is assessed using a number of significance ratings: High, Medium, Low, Neutral and Intrusive. The definitions of these ratings are provided opposite. Also provided is a significance plan, which gives a broad understanding of the overall significance for the buildings on the site and in the heritage assets in the surrounding area (See section 2).

This section concentrates on the significant of the Great Barn/Studio alone, for a wider assessment of the building complex and landscape at Knole, please refer to the National Trust's Conservation Management Plan.

2.4.1 Evidential Value

*"The potential of a place to yield evidence about past human activity."*

The Great Barn was built as part of the Medieval Archbishops' Palace complex. The existence of the barn, together with the range of support and service buildings, help to illustrate the life and activity within a great house.

Great Barn is of **Very High Evidential Value**.

2.4.2 Historic Value

*"The ways in which past people, events and aspects of life can be connected through a place to the present."*

The Great Barn as part of the wider Knole complex has strong connections with past people, event and aspects of life throughout the past 600 years, under the ownership of the Archbishops of Canterbury, Tudor Monarchs, important individuals that were lent or leased the house during the time of later Tudor Monarchs and its association with the Sackville and Sackville-West family, many of who have performed nationally and, in the case of the 2nd and 3rd Duke, international roles.

The existance of the Great Barn, as part of the large service range, helps to illustrate the often overlooked aspect of a life in Great House, of the vast network of support spaces, trades people and staff required to run and maintain such an establishment.

The Great Barn is of **Very High Historic Value**.

2.4.3 Aesthetic Value

*"The ways in which people draw sensory and intellectual stimulation from a place."*

The Great Barn in itself is architecturally significant, contemporary with great monastic tithe barns of the medeival period - dispite having lost it medeival timber roof structure. The 2017 construction of a new timber roof was inspired by and restores the original external appearance of the Great Barn. Internally, although clearly modern it gives a great impression of the how the space would have been to the many visitors to the Conservation Studio.

When considered as part of the whole, the Great Barn makes a significant contribution to the complex of buildings at Knole.

The Great Barn is of **Very High Aesthetic Value**.

2.4.4 Communal Value

*"The meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory."*

Again, when considered apart from the whole complex the Great Barn is not well known, having been part of the Private spaces at Knole.

Although highly visible externally, the interior of the structure has only recently become accessible to the wider public. It is unlikely that it has a great communal value.

However, as with the other categories, the Great Barn forms a part of complex of buildings that has great communal value, as a place that forms a part in the collective experience and memory for a wide and diverse group.

The Great Barn is of **High Communal Value**

2.4.5 Notes to Significance Table:

All alterations and amendments to the building should be subjected to an Heritage Impact Assessment comparing the significance of the spaces with magnitude of the proposed intervention, classified as:

- High Beneficial
- Medium Beneficial
- Low Beneficial
- Neutral,
- Low Adverse
- Medium Adverse

The proposed alterations should be considered together with any mitigat-ing or compensatory proposals and classified as above.

Text in *italics* it adapted from the ICOMOS Guidance on Heritage Impact Assessments for Cultural World Heritage Properties: a copy of which can be obtained from their web site [www.icomos.org](http://www.icomos.org)



2.0 OVERVIEW OF THE HISTORY AND SIGNIFICANCE OF THE BUILDING, CONTINUED

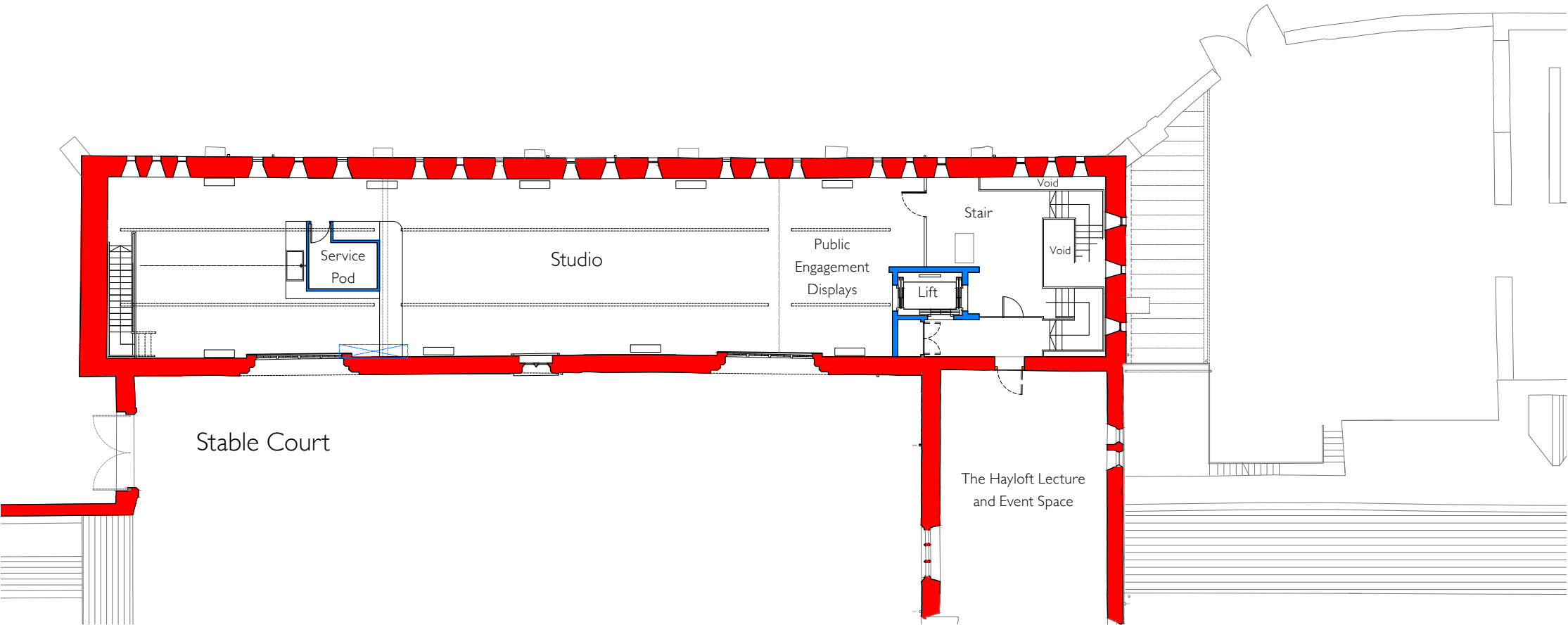


Figure 2.4.1: Significance Plan - Upper Floor Studio Level Plan

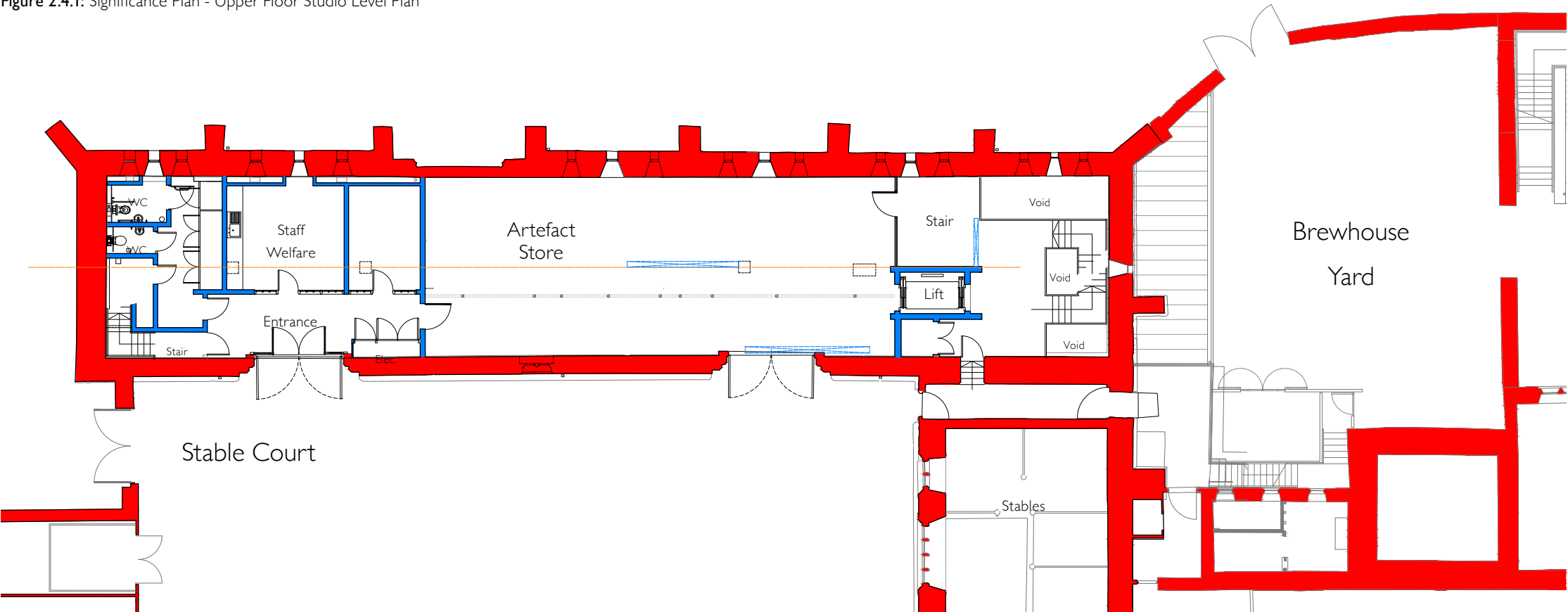


Figure 2.4.2: Significance Plan - Lower Floor Store Room Level Plan

Significance	Definition:
Very High Significance	<p>Spaces with "individual attributes that convey the Outstanding Universal Value of the World Heritage Property."</p> <p>Widely recognised, highly decorative and/or historically significant spaces, that have architectural integrity and/or original function, fittings and furnishings.</p> <p>Highly sensitive to change</p>
High Significance	<p>Spaces that "can be shown to have exceptional qualities in their fabric or historical associations..."</p> <p>Spaces, that have quality architectural decorative features, integrity and/or original function, fittings and furnishing.</p> <p>Highly sensitive but possibly accepting of sensitive and well considered change.</p>
Medium Significance	<p>Spaces that "can be shown to have exceptional qualities or historical associations... That contribute" to the historic character of the building.</p> <p>Spaces that retain their original structure/fabric and/or detailing, but have been subsequently altered, but where the later alterations are considered reversible.</p> <p>Accepting of considered and sensitive change.</p>
Low Significance	<p>Spaces that have "modest quality in the fabric or historical associations..."</p> <p>Spaces that are usually of a later date than the original structure, with modest qualities that do not adversely compromise the reading of spaces or adjacent areas.</p> <p>Accepting of considered changes.</p>
Negligible or Intrusive	<p>"Spaces of no architectural or historic merit..." or that have "an intrusive character"</p> <p>Later spaces or additions that are later to the original structure and not considered to be of the same significance. Spaces or features that have a negative affect or compromise of the reading of spaces, adjacent areas or the building as a whole.</p> <p>Considered change encouraged.</p>



### 3.0 PROPOSED WORKS

#### 3.1 REASON FOR THE PROPOSED WORKS

Emma Schmuecker, Conservation Studio Lead, writes:

*The Royal Oak Foundation have gifted \$4million for the conservation of National Trust collections and development of the Conservation Studio at Knole, enabling a paintings conservation provision.*

*The Conservation Studio and store occupies the Ground and 1st floor of Knole's recently restored and converted 15th century, grade 1 listed barn. The Studio opened in 2017 to engage members of the public in the process of conservation decision making, practical skill and expertise. It showcases the breadth of the National Trust's collections and our cause for conservation. The ground floor includes staff welfare, office and collections store. The first floor is where conservation work takes place, the front section includes a visitor engagement area, with interactive exhibits. The floor is open plan providing visitors an uninterrupted view of conservation in action and architectural elements of the building with its spectacular apex roof.*

*Between 2018 and 2019 the Studio was used to deliver the conservation of Knole's collection and was one project space. Now this project is complete the Studio serves all National Trust properties nationwide and a service is being developed to best serve the needs of the collections. The conservation team is multidisciplinary conserving furniture, paintings, frames, decorative surfaces, ceramics, metalwork and glass.*



**Figure 3.1.1 (above):** A view of the 1st Floor Studio, viewed from the east end of the studio and looking towards the existing Service Pod.

**Figure 3.1.2 (Right):** Members of the Conservation Team in the 1st Floor Studio, looking west towards the public engagement area and entrance from the staircase.





### 3.0 PROPOSED WORKS, CONTINUED

#### 3.2 PROPOSED WORKS:

The Listed Building application is being made to undertake the alterations to the works completed in 2017, described in the following section. These alterations are also subject to Landlords Approval, and the National Trust will be reviewing the proposals with the Sackville Trust.

##### 3.2.1 Ground Floor:

**Artefact Store and Workshop:** The existing Artefact Store on the Ground Floor, will be divided into two sections with a new plasterboard partition stud wall, creating a condensed storage area and a new workshop space. The partition wall will span between the existing concrete floor slab and the modern steelwork of the floor above and will be carefully scribed into the profile of the medieval stone walls.

The store will be fitted with new roller racking, providing the same amount of shelving as the existing store, in a more space efficient way.

The western section of the former Artefact Store will be fitted out as a new workshop area and will contain some specialist conservation equipment, including a spray booth and lining table. The activity in this workshop will be visible to the public from the staircase at the western end, through the existing glazed screen.

All equipment will be free standing or supported from the modern fabric, no fixings will be made to the historic fabric.

A sink and storage unit will be provided in the southeast corner, provided with new modern plasterboard linings, following the precedents established by the original fit out.

The barn doors will be retained to provide access for deliveries, however, they are not insulated and they are not draught-proof, which has caused environmental issues in the existing store. We proposed to fit secondary doors within the Workshop to improve environmental conditions. These will be a proprietary system of bi-fold doors, with thermally broken aluminium frames fitted with insulated aluminium panels instead of the more usual glass. They will not affect the external appearance of the building, as they will be covered by the existing barn doors.

The modern ceiling lining will be removed to accommodate the new partition and allow for the re-planning of services. This lining will be renewed. There is no requirement for addition builders work within the medieval structure, to accommodate services. The proposed spray booth utilises recycled filtered air and does not require a vent to fresh air.

**Storage Area:** The small storage area at the eastern end of the ground floor, comprising 3 sets of double doors, will be removed. The doors restrict the circulation space and more efficient storage will be provided by system furniture. This will have no impact on any of the historic fabric.



**Figure 3.2.1 (left):** A view of the Ground Floor Artefact Store, looking east towards the main entrance stair, the public will be able to view the activities in the new workshop through the glazed screen, seen in the rear of the photograph.

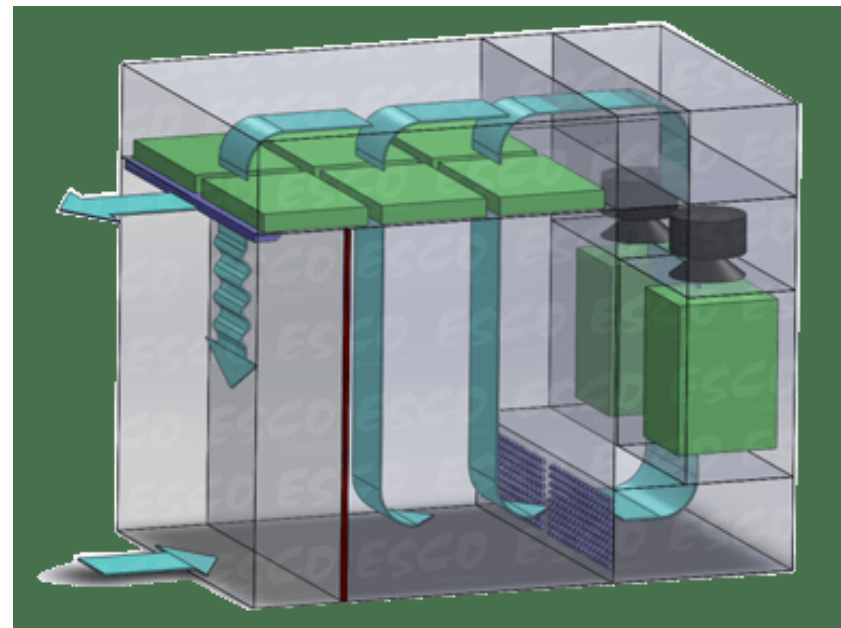
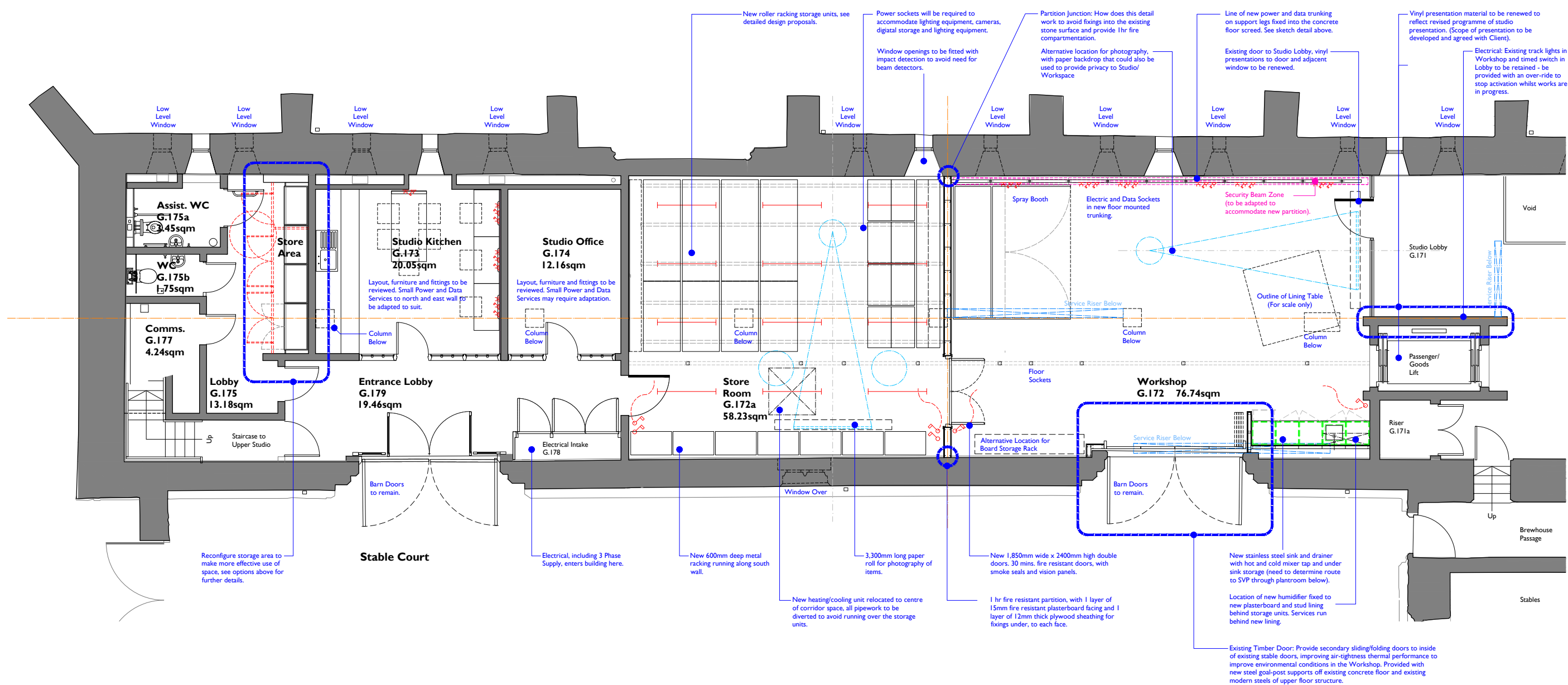
Most of the existing racking will be re-used in the new roller racking to be installed in the new store space.

**Figure 3.2.2 and 3.2.3 (Below Left and Right):** A view of the existing storage area adjacent to the toilets, the doors to the cupboards obstruct access to the toilets and make the space feel cramped. The doors and internal partitions will be removed, finishes to the modern linings made good and new storage unit with tambour fronts provided.





### 3.0 PROPOSED WORKS, CONTINUED



**Figure 3.2.4 (left):** Proposed Plan, showing the existing Artefact Store divided into two space, providing a new workshops space.

**Figure 3.2.5 (Far Left):** The workshop will be provide with a new spray booth for painting conservation.

**Figure 3.2.6 (Left):** The spray booth uses recycled air passed through a filter system so there is no requirement for exhausts or vents to the outside and, therefore, no need for new openings in the historic fabric.



3.0 PROPOSED WORKS, CONTINUED

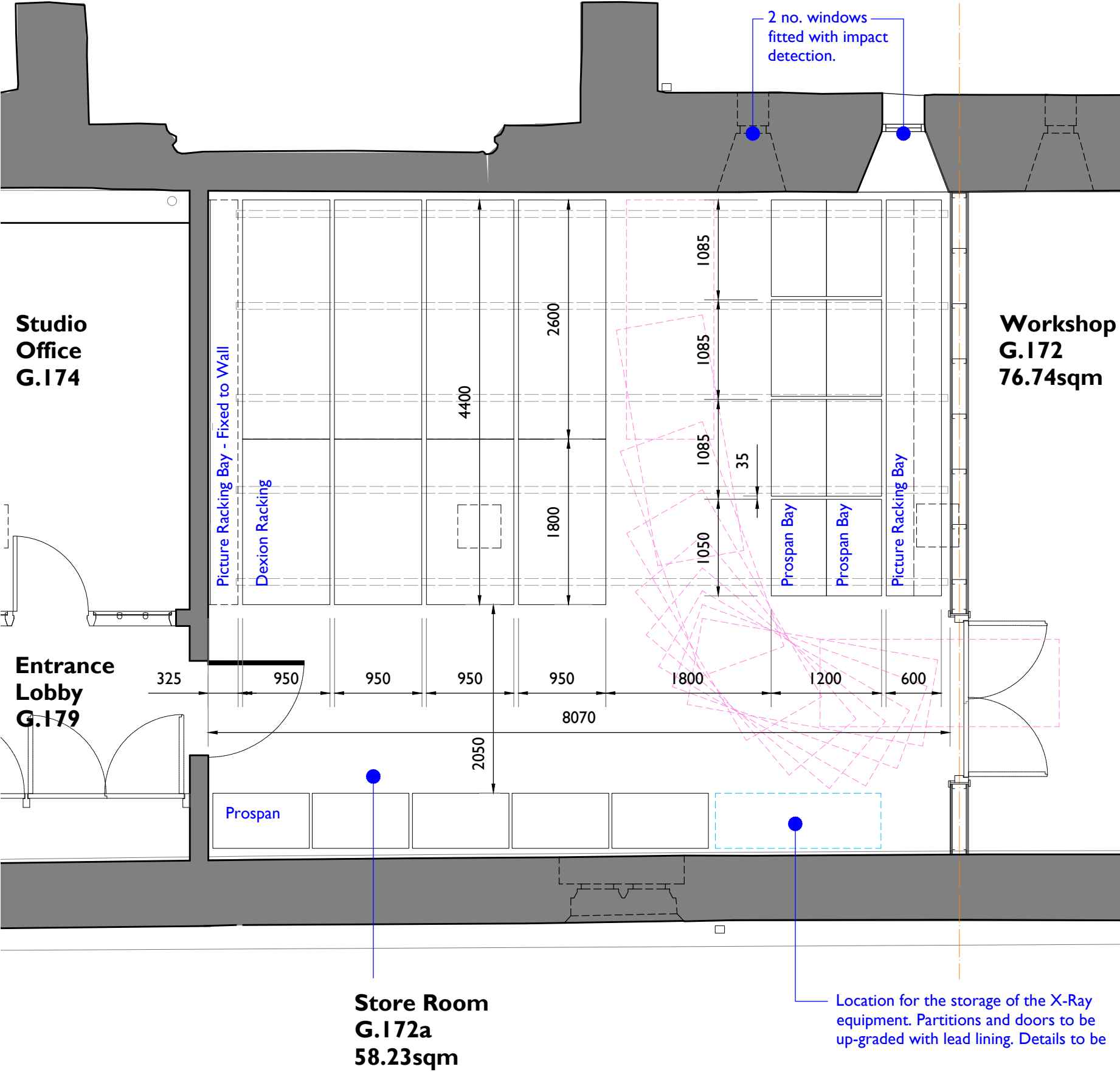


Figure 3.2.7 (above left): The artefact store can be reduced in size by the introduction of roller racking - as the proposed plan illustrated. The racking will sit on the existing concrete floor slab.

Figure 3.2.8 and 3.2.9 (Above): A view of Rackline roller racking and painting storage racks used at Maritime Museum and other museum storage facilities. The new roller racking will be similar to this. It will re-use sections of existing racking from the existing store.



### 3.0 PROPOSED WORKS, CONTINUED

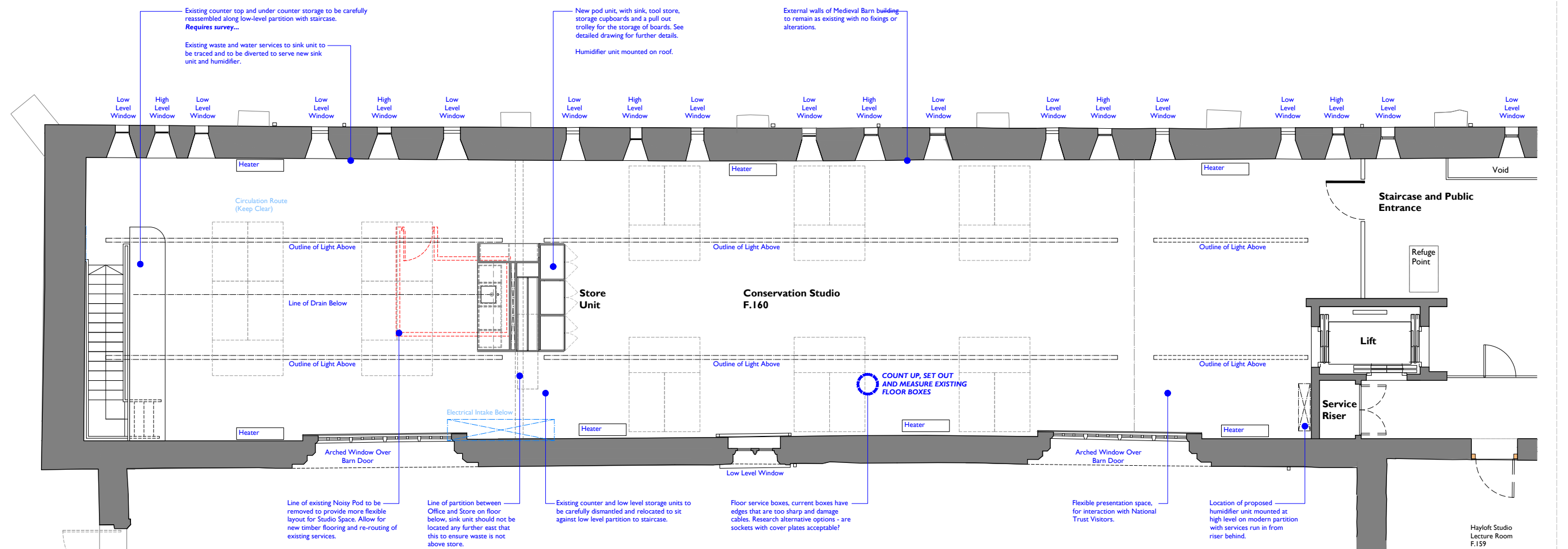
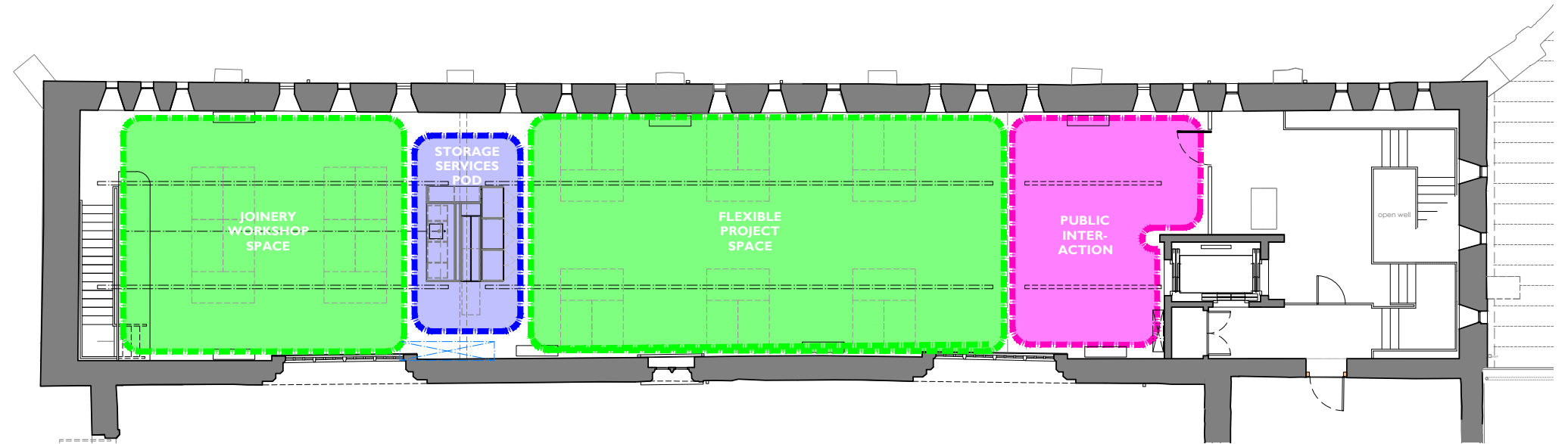
### 3.2.2 First Floor:

It is proposed to remove the Service Pod constructed as part of the 2017 fit out, and repair the modern timber floor.

The pod will be replaced with a new storage unit, incorporating a sink, fridge, microwave and storage for the upper studio space. It will also accommodate new humidifiers, replacing the messy existing mobile units.

The new unit is designed to look like a piece of furniture. Its height and scale has been carefully considered so that it does not detract from the overall impression of the studio and allows Visitors, accessing the building at the west end, to appreciate the scale of the original medieval barn. It will have a neutral colour so that it visually recedes and does not dominate the space.

The positioning of the unit creates a large working space at the east end and a better relationship with the large eastern window, above the barn doors on the south elevation. This will allow more daylight to enter the eastern end of the studio and create a better working environment for the Conservators.

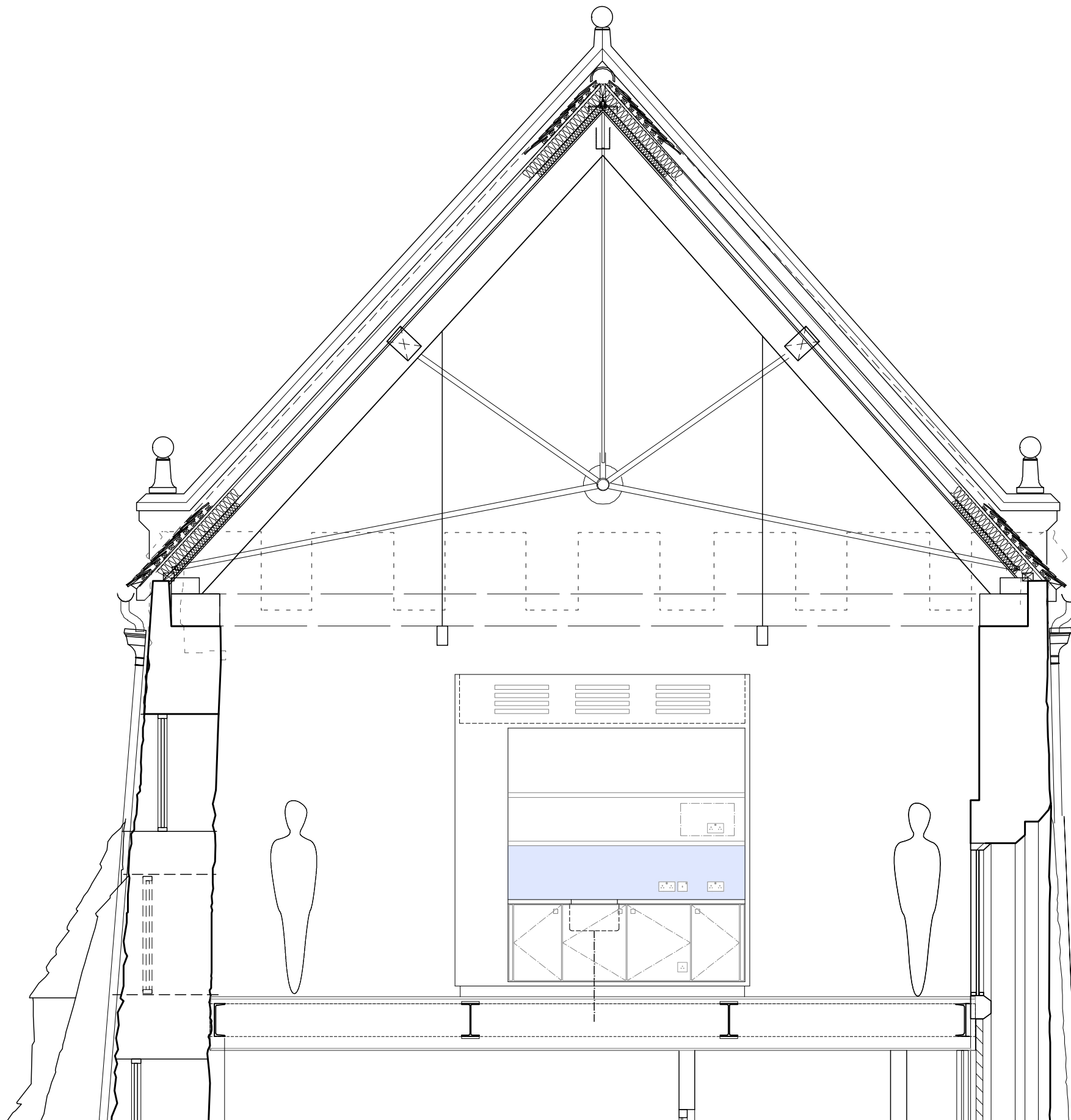


**Figure 3.2.10 (top):** The Upper studio will be re-arranged with new storage unit, space divider to create different flexible works zones.

**Figure 3.2.11 (Above):** The proposed plan for the upper studio.



### 3.0 PROPOSED WORKS, CONTINUED



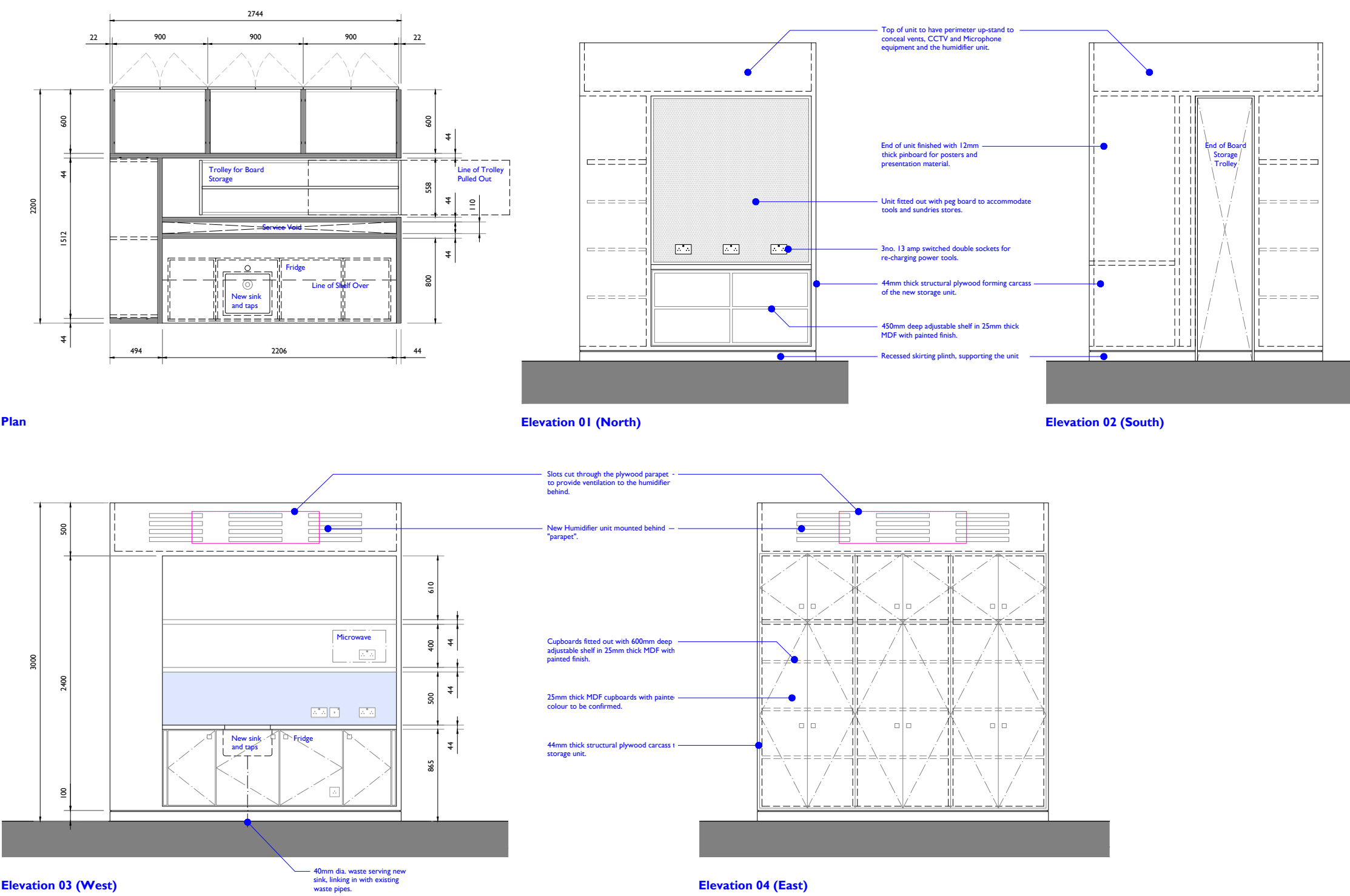
**Figure 3.2.12 (far left):** A section through the Upper Studio, illustrating the location and scale of the new storage unit/room divider within the barn.

**Figure 3.2.13 (Above):** The storage unit will be used to divide the space into two flexible work zones.

**Figure 3.2.14 (let):** The storage unit will simply detailed and neutral in colour and texture so that it does not dominate the space, like this example of inhabited furniture in an industrial space.



4.0 IMPACT ASSESSMENT



**Figure 3.2.15 (top):** One end of the storage unit/room divider will be fitted out with peg board for the storage of tools and sundries. Power sockets will be provided for the charging of wireless tools.

**Figure 3.2.11 (Above):** The rear of the unit will be fitted out with sink, fridge and microwave, for the storage and preparation of materials and chemicals used in conservation projects.



3.0 PROPOSED WORKS, CONTINUED

4.1 ASSESSING THE IMPACT OF CHANGE

Whenever change is proposed, it will be necessary to carry out the process of understanding the impact of potential change, all of which is centred on an understanding of significance. This generally involves a stepped process:

- 01 Identify the areas where change is proposed.
- 02 Review the significance of the built fabric, space and importance of relationships to other spaces and collections.
- 03 Prepare detailed design proposals based on an understanding of significance, retaining the most important elements and carrying out any necessary change to the least important elements.
- 04 Carry out a Heritage Impact Assessment (HIA) to determine the impact that proposed change will have on heritage value.
- 05 Where necessary, alter the proposals or find ways of mitigating potential harm.

Magnitude of Impact	Definition:
High Beneficial	The alterations considerably enhance the heritage asset or the ability to appreciate its significance values.
Medium Beneficial	The alterations enhance to a clearly discernible extent the heritage asset or the ability to appreciate its significance values.
Low Beneficial	The alterations enhance to a minor extent the heritage asset or the ability to appreciate its significance values.
Neutral	The alterations do not affect the heritage asset or the ability to appreciate its significance values.
Low Adverse	The alterations harm to a minor extent the heritage asset or the ability to appreciate its significance values.
Medium Adverse	The alterations harm to a clearly discernible extent the heritage asset or the ability to appreciate its significance values.
High Adverse	The alterations severely harm the heritage values of the heritage asset or the ability to appreciate its significance values.

4.2 IMPACT ASSESSMENT

4.2.1: Division of the Artefact Store and Creation of the Proposed Ground Floor Workshop:

The division of the existing ground floor artefact store into two spaces will not have any impact on the historical fabric of the building. The structure will span between the existing concrete floor and new (2017) steel floor structure to the first floor studio.

This level has already been divided into compartments under a previous scheme, with the upper studio being designed as a space where the original form of the barn can be understood and appreciated.

The space will provide much needed additional workshop facilities and will accommodate items of equipment, such as the proposed spray booth, that if located on the upper floor, would have a negative visual impact on the appreciation of the barn-like space.

The workshop will be visible to the public through glazing from the staircase and, it is hoped, will promote the work of the conservation studio and of conservation in general.

Medium Beneficial	The alterations will provide much needed space and facilities for the conservation of artefacts from across the Trust's collections and help promote the work of the Trust, with minor visual impact or physical impact on the historic fabric.
-------------------	---

4.2.2: Strip out and Remodelling Ground Floor Storage Area:

The existing store adjacent to the Ground Floor VCs are all modern and fit within modern linings to the building. Their removal will have no visual or physical impact on any of the significant features of the building.

Neutral	The proposed alterations have no visual or physical impact on the historic fabric/ structure.
---------	---

4.2.3 Installation of Secondary Doors

The proposed secondary doors will provide enhanced working environment for the Ground Floor Studio and for the conservation of the artefacts.

They will be supported from the modern concrete floor and the new (2017) steel frame with minimal impact on the historic fabric of the building. A modern stone threshold dating from the 2017 refurbishment will need a chase cut into it to accommodate the bottom running track.

The proposed doors will not be visible from the exterior as they will be concealed behind the existing timber barn doors, which will be kept close except during deliveries and dispatch of artefacts to the Conservation Studio.

Low Beneficial	Improved thermal and draught performance will help create a more stable environment for the artefacts and the conservators, without damage to the historic fabric or appearance of the building.
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4.24 Demolition of the existing Service Pod and Creation of New Storage Unit:

The demolition of the existing Service Pod and creation of a new storage unit and space divider will have no impact on the historic fabric of the building.

The design and scale of the unit has been considered to have minimal visual impact and will not inhibit the reading of the upper Studio as a barn-like space, giving an impression what the former Great Barn would have been.

The Storage Unit will afford an opportunity to provide dedicated storage facilities and organisation for the Studio. It will improve upon the functionality and appearance of the existing Noisy Pod arrangement.

The unit will provide two flexible work spaces for Conservators, one with a clear view and opportunity to interact with members of the public. The other a more private space to undertake tests and delicate work, offering Conservators a space where they can concentrate.

Medium Beneficial	The new storage unit will improve upon the appearance and functionality of the Studio, without any impact on the historic fabric.
-------------------	---

4.3 SUMMARY

The Proposed works will provide enhances facilities and environmental conditions for the Conservation projects being undertaken in the Studio.

The new improved facilities on the Ground Floor will also be on visible to the Visitors to Knole and increase engagement and understanding of the works being undertaken.

The proposed works are designed to have minimal visual and physical impact on the historic fabric and the reading of the Great Barn.

Medium Beneficial	The alterations enhance the facilities for Conservators and engagement with Visitors, with minimal impact on the historic fabric and appearance of the building.
-------------------	--



## 5.0 DESIGN & ACCESS STATEMENT

### 5.1 USE:

Knole has several uses including Private Residences, Knole Estate and National Trust Offices, Public Areas including the Showrooms and Orangery, and Retail.

The Great Barn is mostly given over to the Conservation Studio, with support facilities on the Ground Floor, including an office, artefact and material stores and welfare facilities.

A large flexible open plan studio is situated on the First Floor level, which also includes an area at the east end given over to a display area and public engagement.

The Lower Ground Floor is occupied by the Cricket Club and toilet facilities serving the adjacent cafe in the Brewhouse Yard.

Under this application there are no proposals to amend the existing use of the Livery Hall or the wider building.

### 5.2 LAYOUT:

This application proposes some relatively minor amendments to the layout of the building. On the ground floor the existing Artefact store is to be condensed employing roller racking to improve space efficiency. A new plasterboard partition will divide the Artefact Store, creating a new Workshop area.

On the upper floor the existing “Noisy Pod” will be replaced with a new free-standing storage unit. This will be relocated further east of the existing noisy pod, creating more usable areas to each side.

The new position will also improve the relationship with the large Gothic window over the west entrance to the barn, improving working conditions in the western section of the Studio.

### 5.3 AMOUNT:

There are no proposals to extend any of the existing accommodation within this application.

### 5.4 SCALE AND APPEARANCE:

There are no proposals to construct any new accommodation or to alter the external appearance of the hall buildings.

The main visual change will be the removal of the existing Service Pod on the upper floor studio and its replacement with a new Storage Unit. This has been carefully scaled to read as large free-standing element of furniture within the space. It is important preserve the barn-like feel of the space and enable the space to be read in something of it's original form.

### 5.5 MATERIALS:

The new unit will be finished with timber panels with a painted finish to match the existing storage units in the Studio and read together as a large piece of furniture.

The materials for the new partition on the Ground Floor will be a modern plasterboard and metal stud system. This will be scribed into the existing external stone wall and detailed to have minimal impact on the Medieval fabric.

The proposed secondary doors to the Workshop entrance will be made from a propriety bi-fold door system. They will have thermally broken aluminium frames with a coloured powder coated finish, Knole Blue to match existing external paintwork. They will not be glazed and the openings will be fitted with insulated panels faced in aluminium, with a matching powder coated finish.

### 5.6 LANDSCAPE

There are no proposals to alter the existing landscaping in this application.

### 5.7 ACCESS STATEMENT

The proposed works do not have any direct impact on the existing access to or within the building.



APPENDIX ONE: DRAWINGS

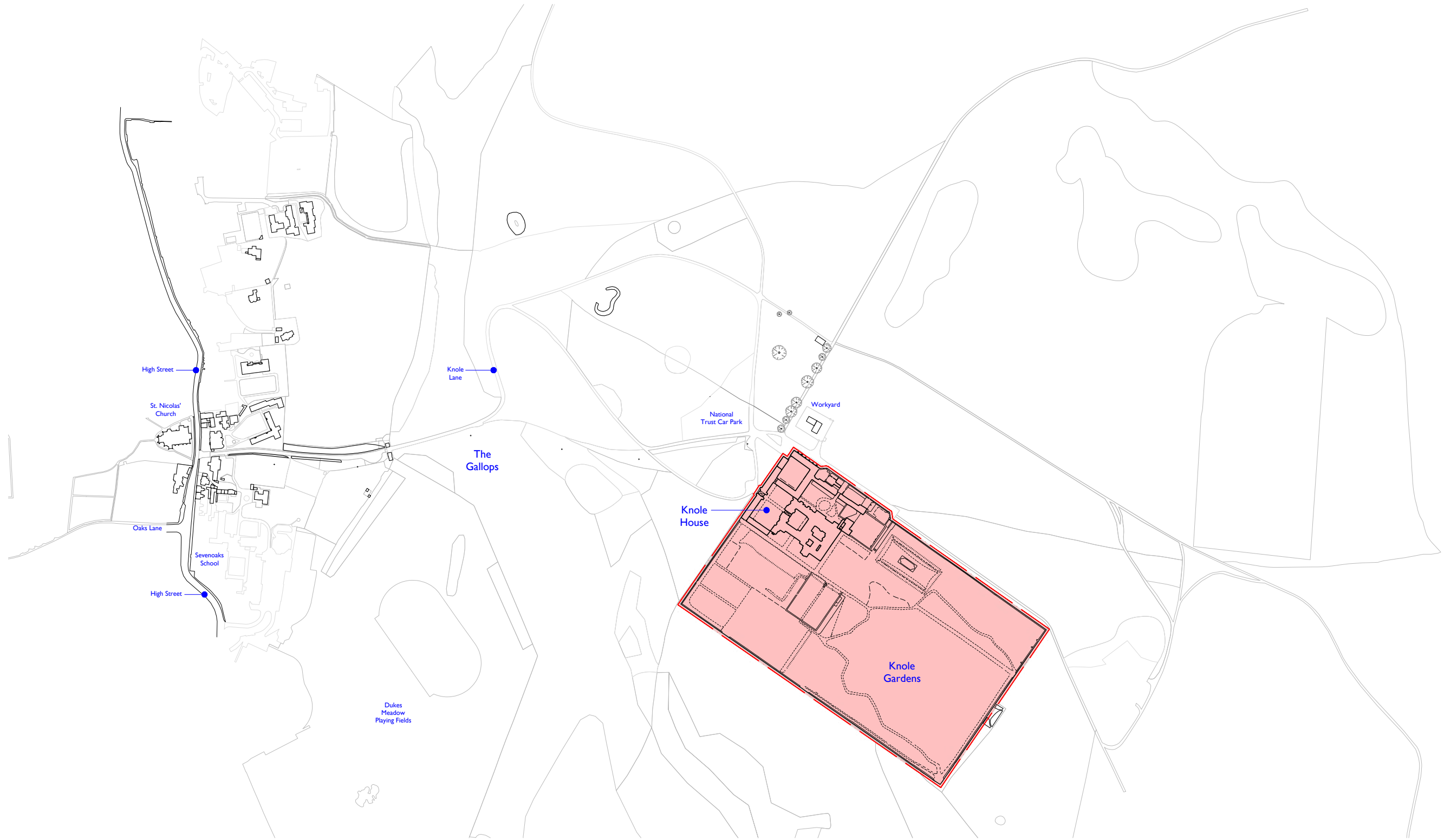
EXISTING DRAWINGS:

241223-PUR-00-00-DR-A-1000	Site Location Plan
241223-PUR-00-00-DR-A-1001	Site Plan
241223-PUR-00-00-DR-A-1005	Existing Plans and Section
241223-PUR-00-ZZ-DR-A-1006	Demolition Plan

PROPOSED DRAWINGS:

241223-PUR-01-ZZ-DR-A-9001	Proposed Ground Floor Plan
241223-PUR-00-ZZ-DR-A-9002	Proposed First Floor Plan
241223-PUR-01-02-DR-A-9004	Proposed Section
241223-PUR-00-01-SH-A-7000	Proposed Bi-Fold Doors
241223-PUR-00-02-SH-A-7000	Proposed First Floor Storage Unit





**I**  
**1000** Existing Location Plan  
**1:2500**

**Notes:** 21/08/2021 11:07:45  
Drawings are based on survey data and may not accurately represent what is physically present.  
Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.  
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P01	18/07/2021				As indicated *
REV	DATE	BY	CHK	DESCRIPTION	

CLIENT  
**The National Trust - Knole**  
JOB NUMBER  
**241223** PROJECT  
**Royal Oak Conservation Studio**

TITLE  
**Site Location Plan**

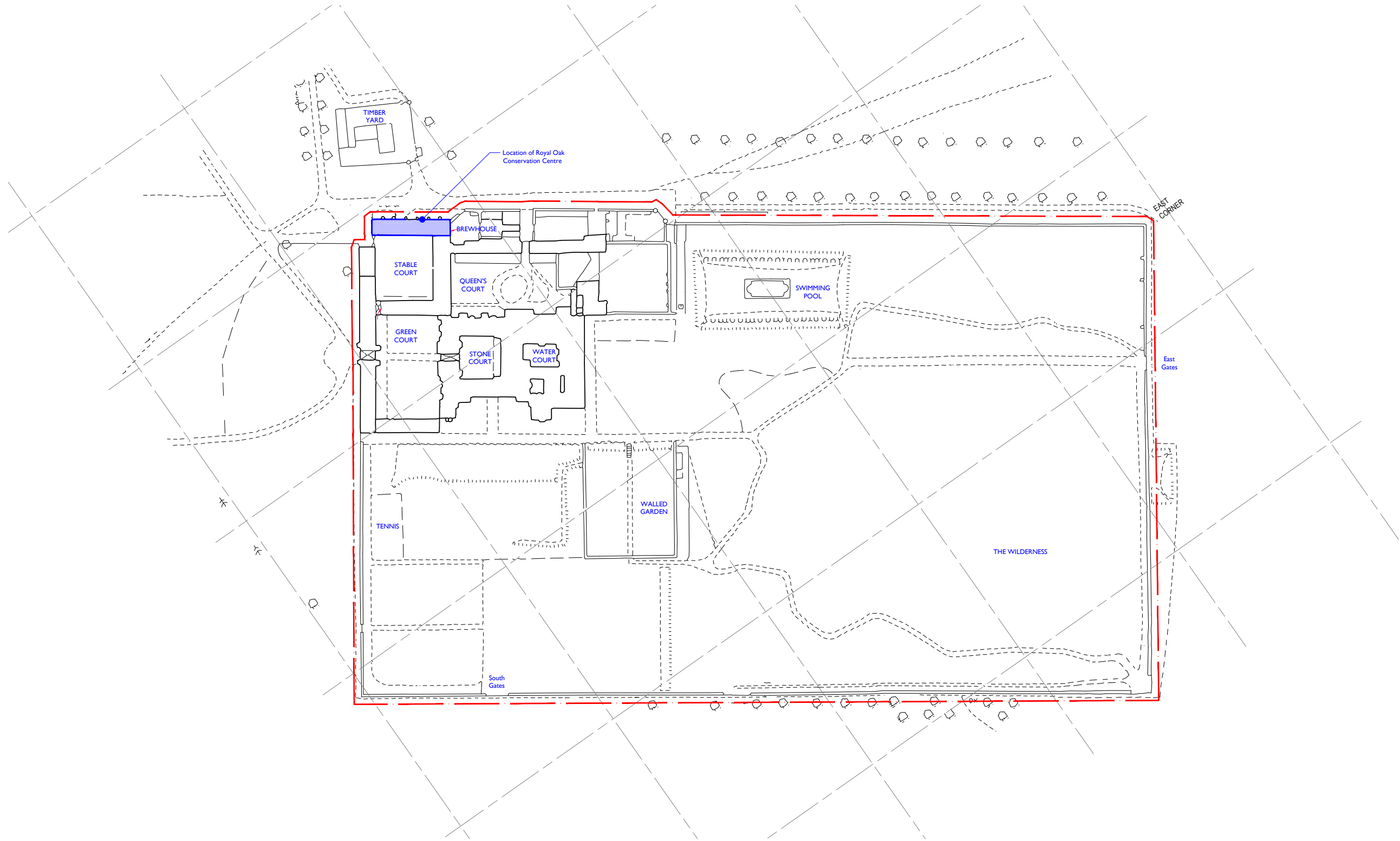
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DRAWING NUMBER  
**241223-PUR-00-00-DR-A-1000**



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I

1001

Site Plan

I:1000 @ A1

N

Notes:

21/08/2021 11:08:53

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REV	DATE	BY	CHK		DESCRIPTION

CLIENT

The National Trust - Knole

JOB NUMBER

241223

PROJECT

Royal Oak Conservation Studio

TITLE

Site Plan

SIZE

SCALE

LAST REVISED

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1:1000

18/07/2021

REV

SUITABILITY/REASON FOR ISSUE

P01.01

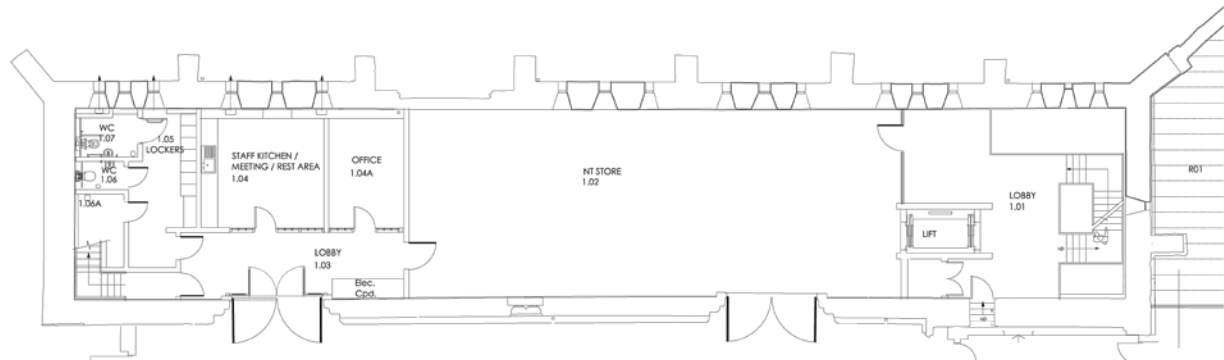
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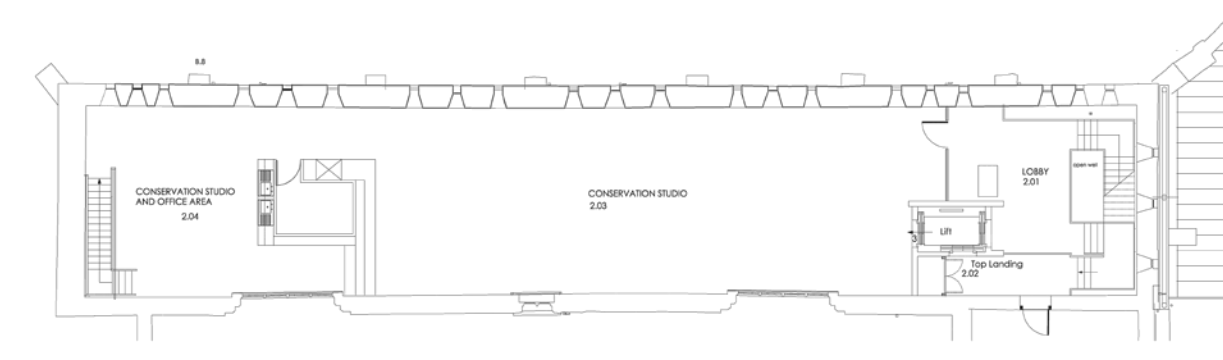
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PURCELL

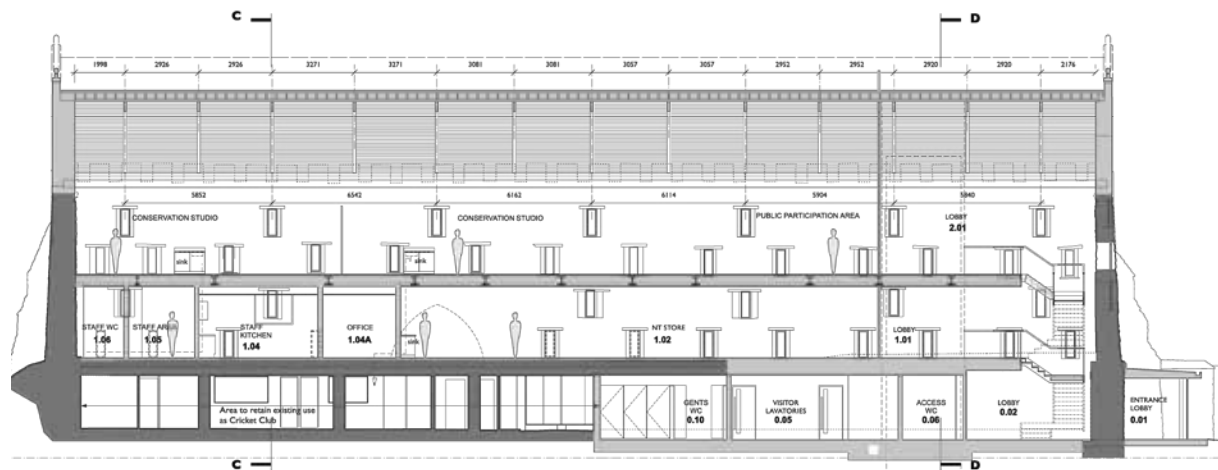




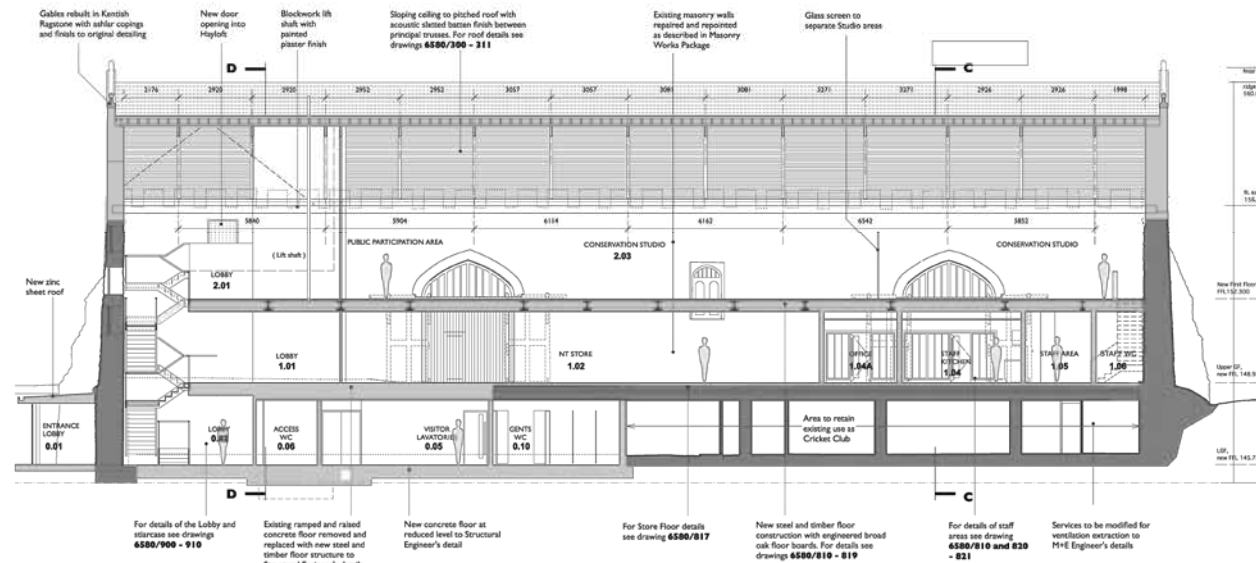
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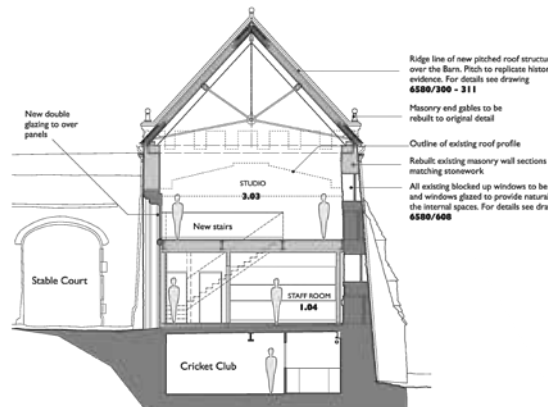
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**1005 1:200 @ A1**



**3 Existing Section Looking North**  
**1005 1:200 @ A1**



**4 Existing Section Looking South**  
**1005 1:200 @ A1**



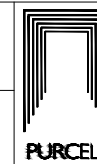
**5 Existing Section Looking West**  
**1005 1:200 @ A1**

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P01	18/07/2021			As indicated *


CLIENT  
**The National Trust - Knote**  
JOB NUMBER  
**241223**  
PROJECT  
**Royal Oak Conservation Studio**  
TITLE  
**Existing Ground Floor & First Floor Plan and Existing Sections**

SIZE SCALE  
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LAST REVISED  
18/07/2021  
DRAWN  
CHECKED  
REV  
SUITABILITY/REASON FOR ISSUE  
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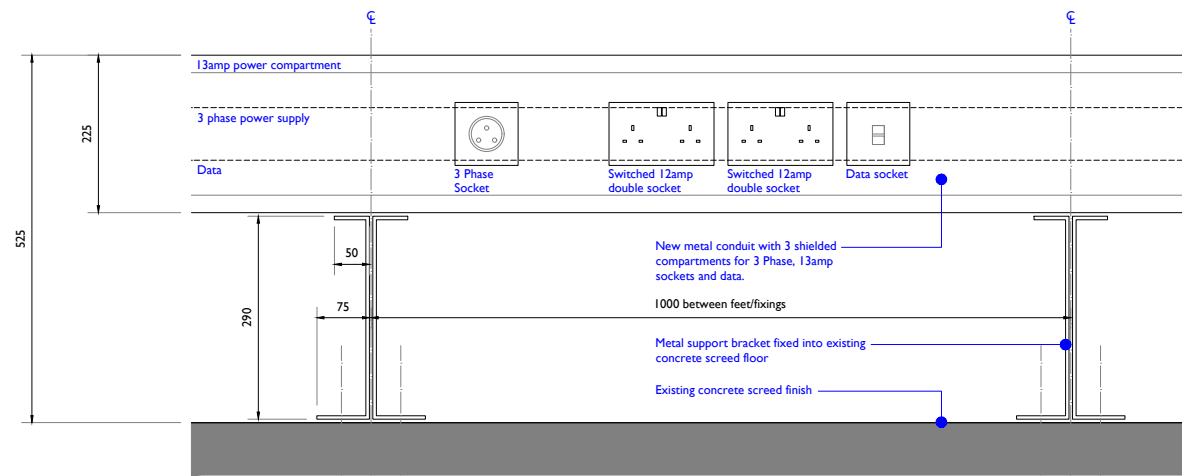


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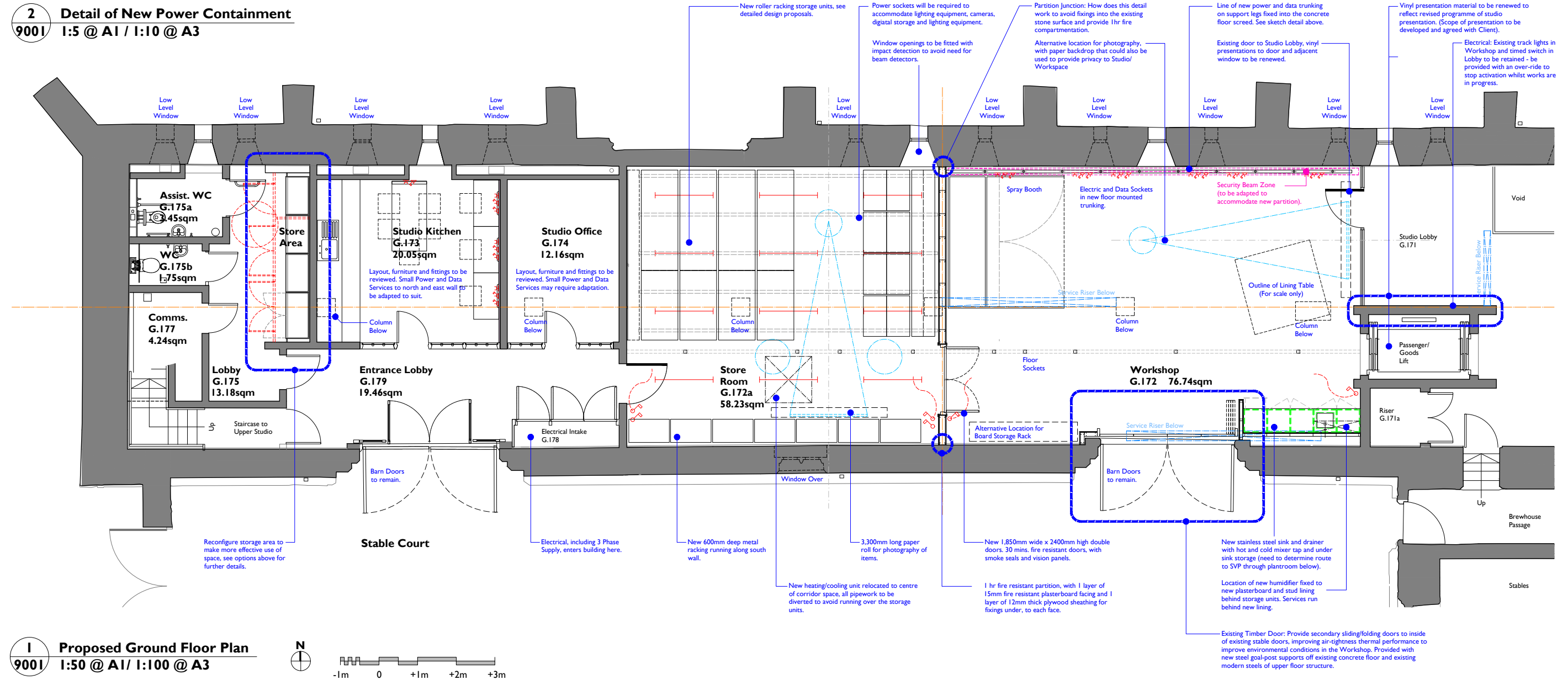








**2 Detail of New Power Containment**  
**9001** 1:5 @ A1 / 1:10 @ A3



**1 Proposed Ground Floor Plan**  
**9001** 1:50 @ A1 / 1:100 @ A3

**Notes:** 01/09/2021 14:16:46  
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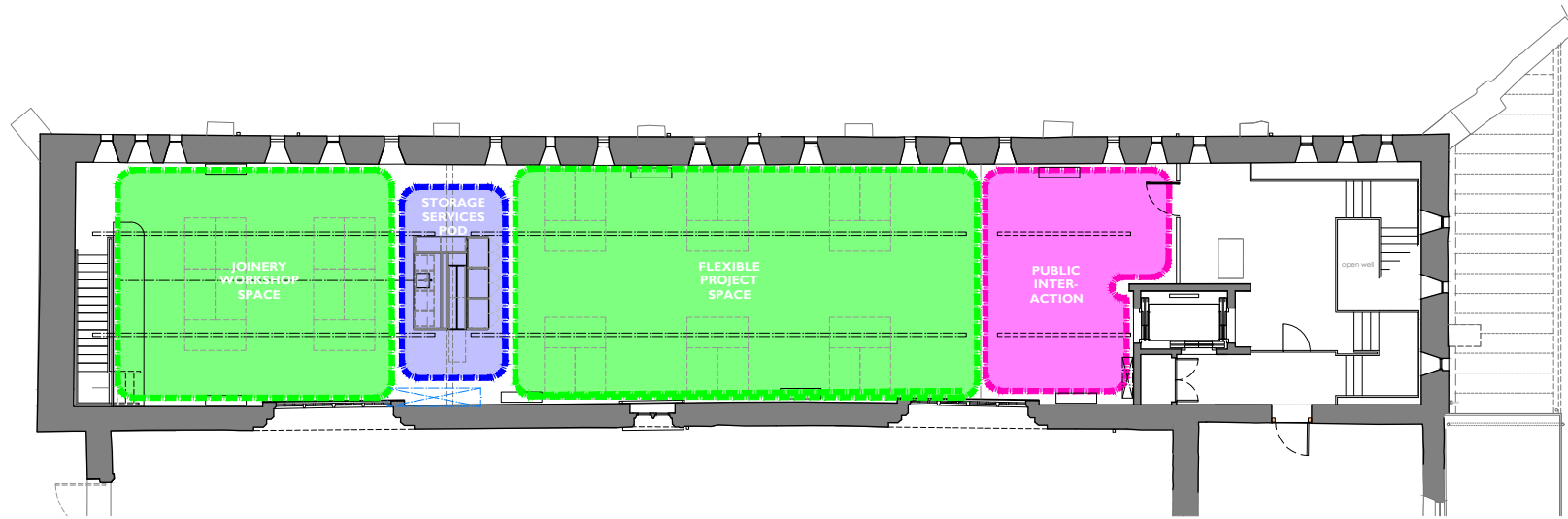
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P01	07/06/2021		P01
REV	DATE	BY	CHK DESCRIPTION

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**241223**  
 PROJECT  
**Knole House: Conservation Studio**  
 TITLE  
**Proposed Ground Floor Plan**

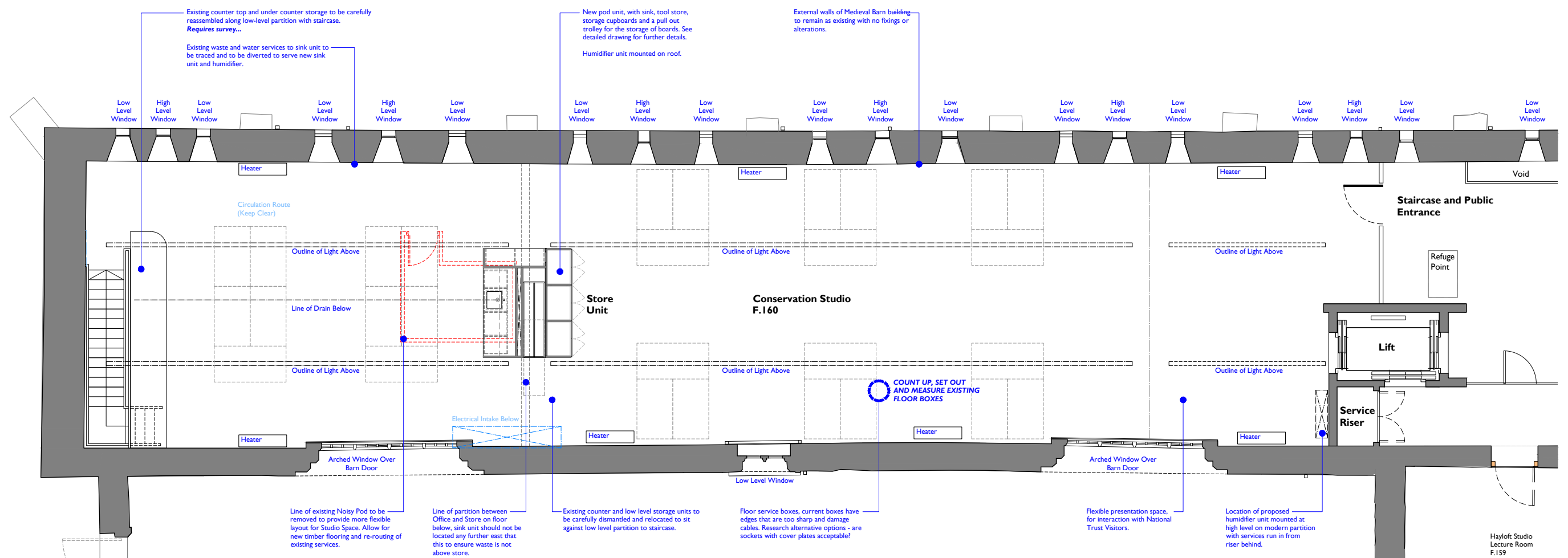
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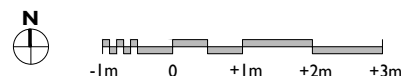
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**CONCEPTUAL ZONE PLAN**  
1:100 @ AI



**I 9002 Proposed First Floor Level**  
1:50 @ AI / 1:100 @ AI

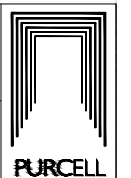


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JOB NUMBER	241223			
PROJECT	Knole House: Conservation Studio			
TITLE	Proposed First Floor Plan			
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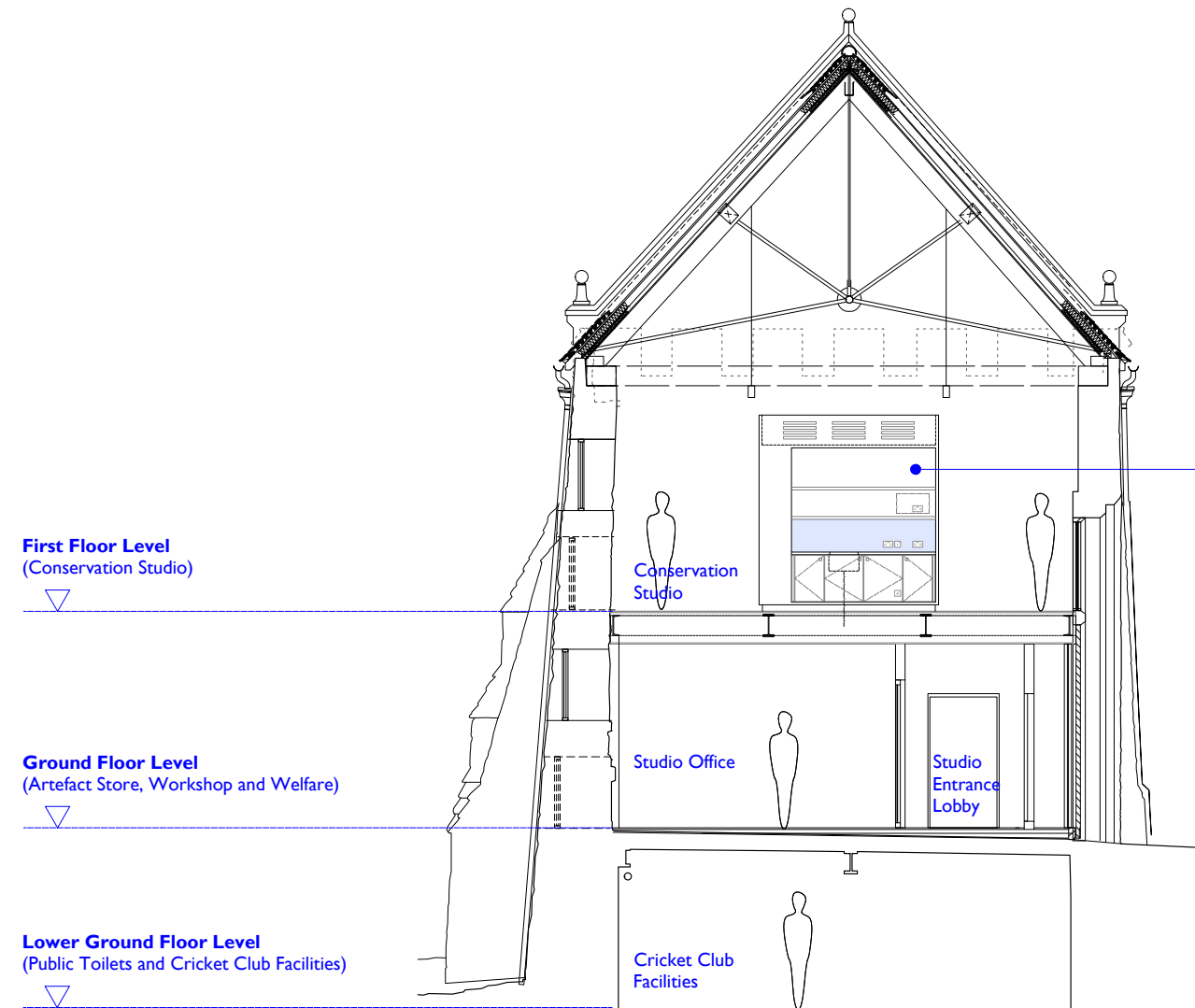
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JOB NUMBER	241223			
PROJECT	Knole House: Conservation Studio			
TITLE	Proposed First Floor Plan			

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REV	SUITABILITY/REASON FOR ISSUE			
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DRAWING NUMBER	241223-PUR-00-ZZ-DR-A-9002			



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**First Floor Level**  
(Conservation Studio)

**Ground Floor Level**  
(Artefact Store, Workshop and Welfare)

**Lower Ground Floor Level**  
(Public Toilets and Cricket Club Facilities)

Conservation Studio

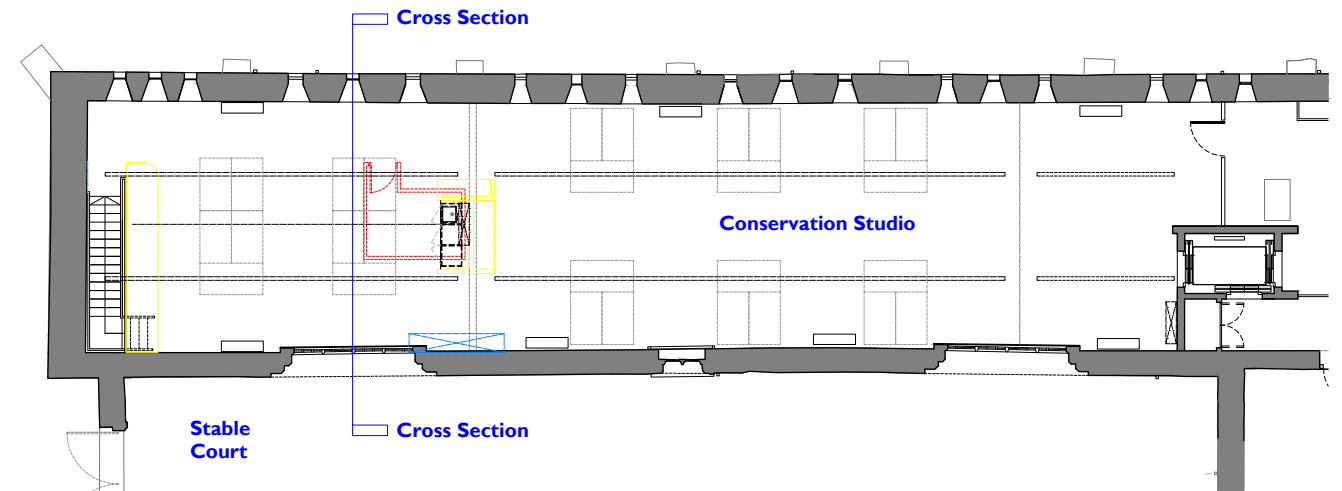
Studio Office

Studio Entrance Lobby

Cricket Club Facilities

New pod unit.  
See detailed drawings 241223-7000 for further information.

Stable Court



**Key Plan**  
1:100 @ A1

Cross Section

Cross Section

Stable Court

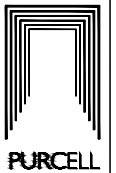
**I 9004** **Proposed Cross Section (Looking East)**  
**Scale 1:50 @ A1**

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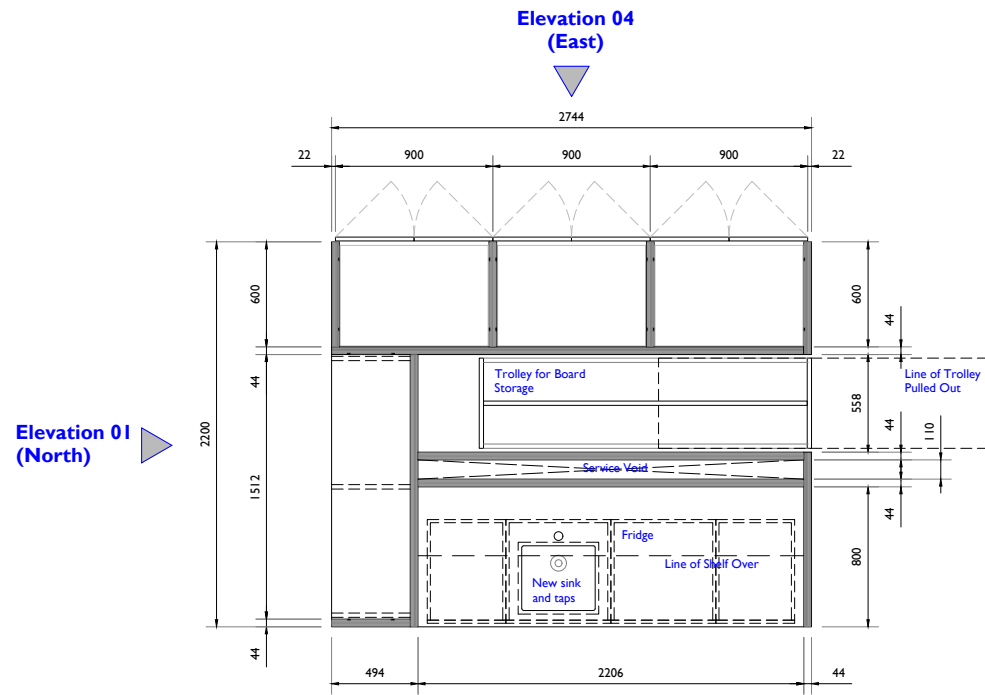
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CLIENT  
**The National Trust - Knole**  
JOB NUMBER  
**241223**  
PROJECT  
**Royal Oak Conservation Studio**  
TITLE  
**Cross section - Pod**

SIZE SCALE LAST REVISED DRAWN CHECKED  
A1L 12/08/2021  
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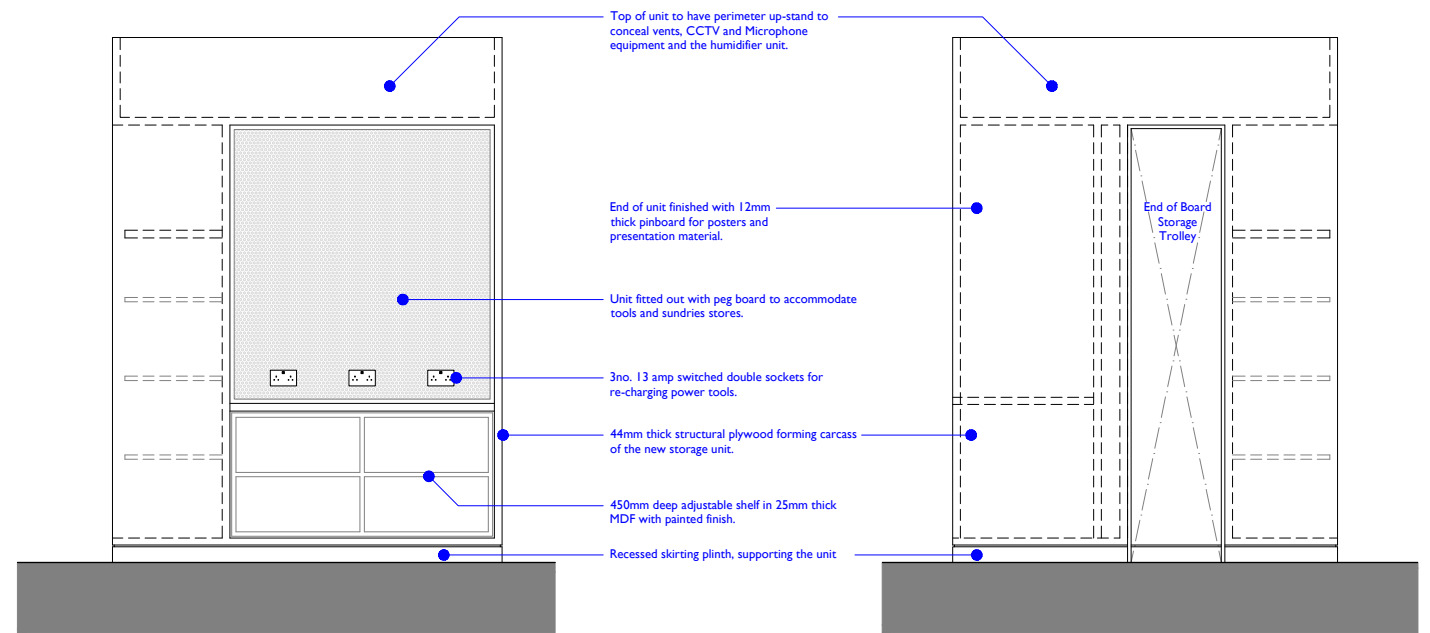


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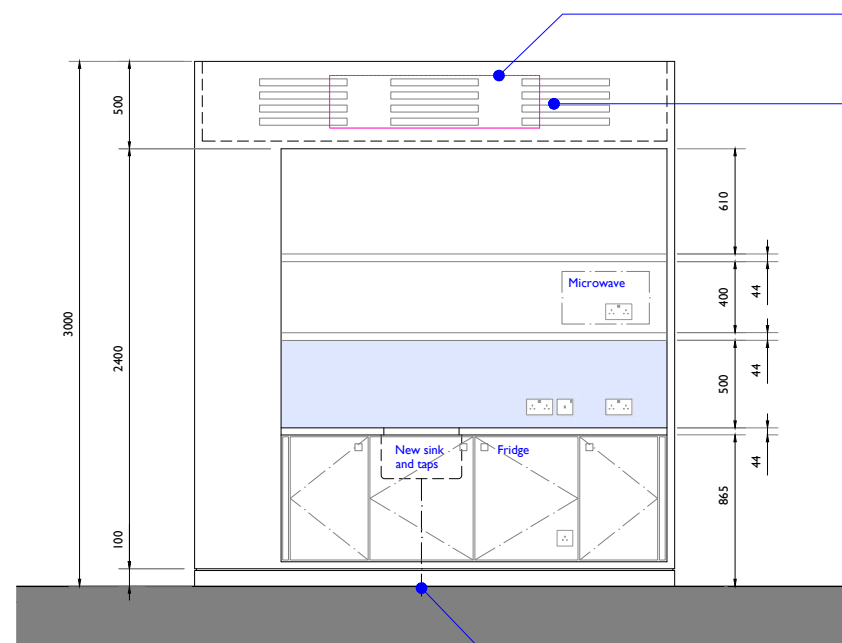
Plan

Elevation 02 (South)

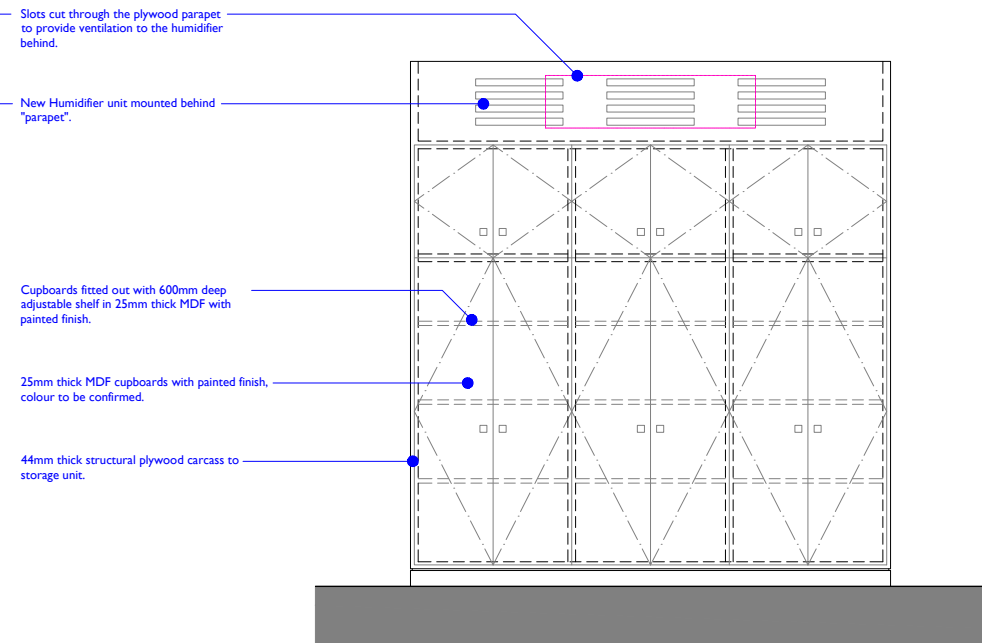


Elevation 01 (North)

Elevation 02 (South)



Elevation 03 (West)



Elevation 04 (East)

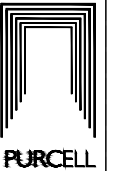
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**7000** Upper Studio - Storage Unit  
1:20 @ A1

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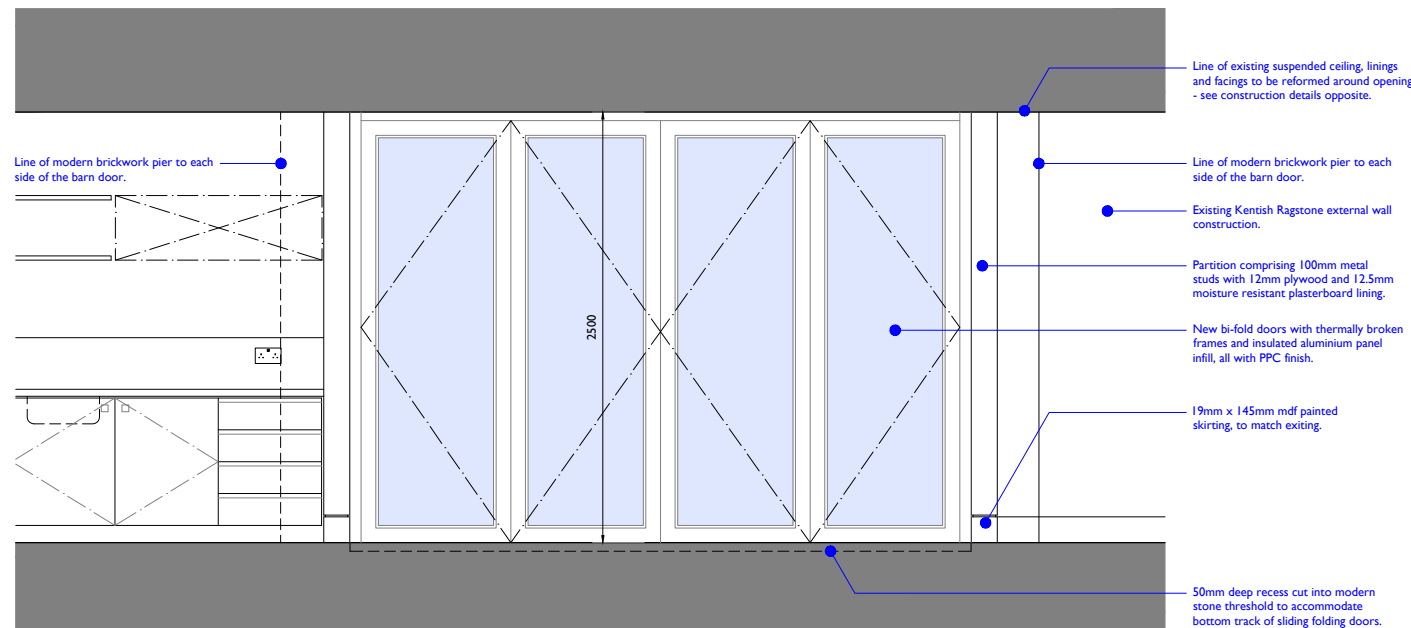
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REV	21/07/2021			As indicated *

CLIENT  
**The National Trust - Knole**  
JOB NUMBER  
**241223**  
PROJECT  
**Royal Oak Conservation Studio**  
TITLE  
**1st Floor Studio**  
**Proposed Storage Unit**

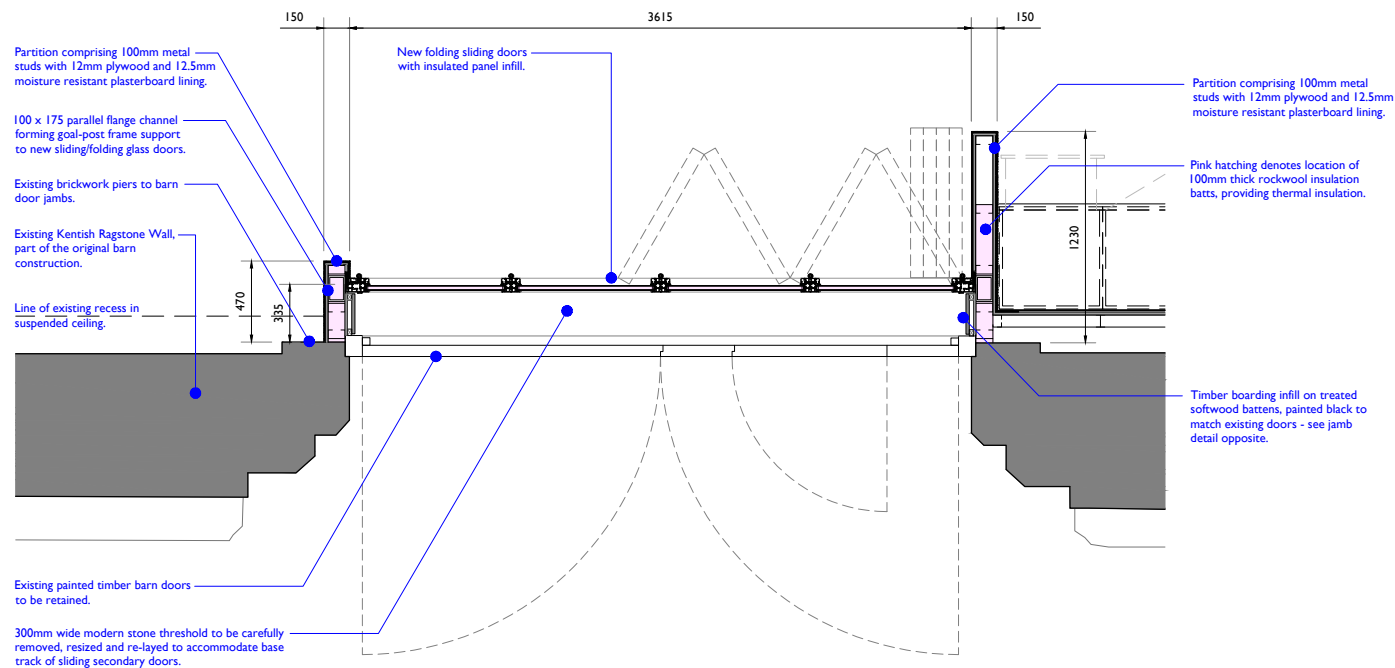
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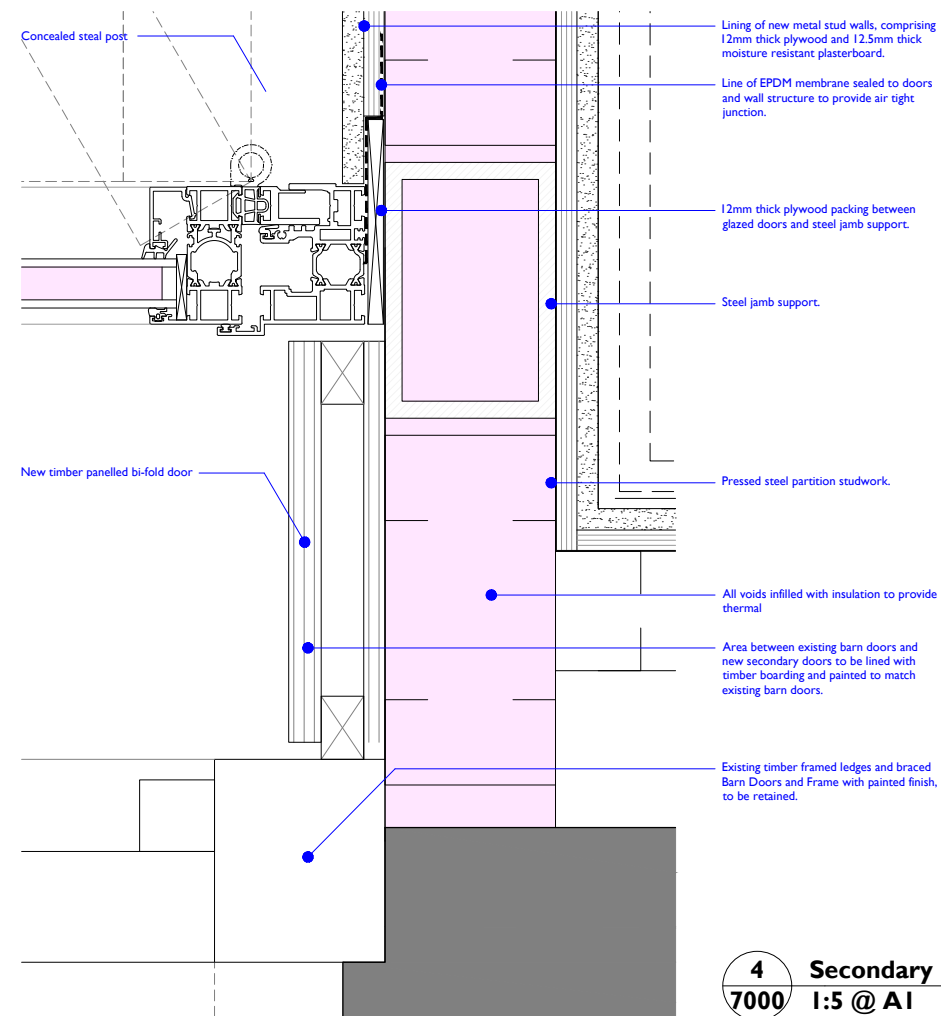




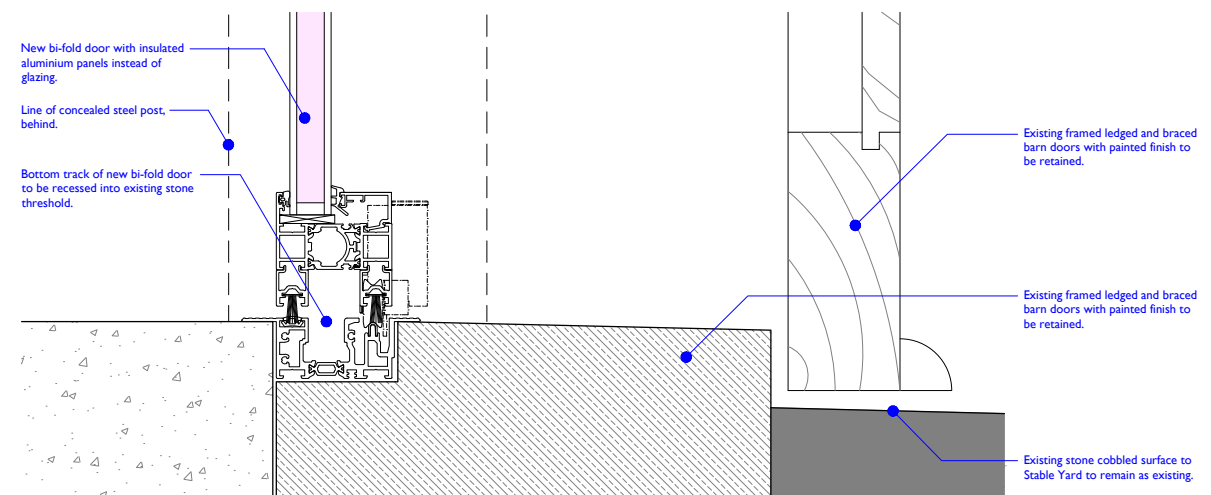
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
**1 Secondary Doors - Plan**  
7000 1:20 @ AI



**4 Secondary Doors - Jamb Detail**  
7000 1:5 @ AI



**3 Secondary Doors - Threshold Detail**  
7000 1:5 @ AI

<div>Notes:</div> <div>21/08/2021 12:31:57</div> <div>Drawings are based on survey data and may not accurately represent what is physically present.</div> <div>Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.</div> <div>All dimensions are in millimeters unless noted otherwise.</div> <div>Purcell shall be notified in writing of any discrepancies.</div>						<div>CLIENT</div> <div>The National Trust - Knole</div> <div>JOB NUMBERPROJECT</div> <div>241223Royal Oak Conservation Studio</div>		<div>SIZESCALELAST REVISDDRAWNCHECKED</div> <div>A1L1:20 @ A111/08/2021</div>				<div></div>
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