



Clandon Park

International Design Competition



Project understanding

CLANDON PARK HAS THE OPPORTUNITY TO BE A MANIFESTATION OF THE MODERN NATIONAL TRUST.

Clandon Park stood among the most significant examples of transitional Palladianism in Europe, showcasing design principles which were considered sophisticated and enlightened through clarity, order and symmetry. The early arrival of Palladianism at Clandon Park imprinted its substantial influence on generations of European architects. In particular, Clandon Park was one of the most comprehensive examples of Leoni's work. However, after the fire, that focus has shifted and the other four remaining buildings by Leoni, along with his remodeling at Wortley Hall, still exhibit some of his key traits. Leoni's most significant features across his work include:

- An underplayed basement podium contributing visually to the scale of the lower storey.
- A sparse use of columns, such that the windows themselves create a rhythm of verticality.
- A generous height above the top storey lintels (some 17-18 courses below the cornice), such that the roofscape is all but invisible behind the parapet.
- A crowning bottle balustrade creating laced patterns against the sky.

NON-VISIBLE ROOFS



LYME PARK
note the invisible roof, attic tower and fly tower effect



MOOR PARK
Compare with St George the Martyr Church Borough (James Price 1735. See below.), in the Quinquennial care of Jonathan Louth where the cornice is not elevated and the roof is seen through the bottle balustrade.



ARGYLE HOUSE
Jonathan Louth undertook heritage negotiations for reconstruction of the garden walls and associated planting.



VISIBLE ROOF



ALKRINGTON HALL
Wortley Hall (remodeled by Leoni - visible roof pitch).

CONSERVATION IN ACTION: RETENTION & CHANGE

For Leoni, calm grandeur externally encloses a rich splendour internally: this is and should remain the lasting impression of Clandon Park after its renovation. The Marble Hall with the principal State Rooms are key areas which will be restored under the Trust's approach. Yet most of Clandon Park is extensively lost. At Uppark, the house underwent an authentic recreation of the lost heritage: so the Trust has already given Britain a building of this period fully restored in every detail. Even before the fire, Clandon Park had a different status; one of **retention** and **change**, due to its medley of spectacular and ordinary rooms. That being the case, the National Trust is liberated from some of the strictures of complete historical reconstruction.

The National Trust has plans to evolve what Clandon Park means for local inhabitants, for the region and for the Trust itself. The existing programme of stakeholder engagement suggests returning sections of the house to their pre-fire glory, restoring a clear 18th Century elegance. However, restoring the whole property to that era would be to underplay the modern expectations of current and future visitors, and would miss the potential to adapt areas of the estate for multiple new functions and events that will triple the footfall and attract an additional 110,000-140,000 visitors per year.

Areas of significance

Capability Brown Landscape

The Trust is already investing in the gardens, recreating key views across the wider landscape and intelligently re-planting to draw visitors through the gardens. This is reuniting and resetting the house within Leonian ideals. Surrounding the formal terraces and lawns, the grounds might develop more loosely, reinterpreting 'Capability' Brown's idyll and the 'Wilderness' to merge with an Onslow Estate masterplan, and offer a contrasting, whimsical, 'hidden' approach to the formality of the house.



House Façade

Despite the fire, the four façades are relatively unscathed. They establish a pure C18th destination for the approach from the park, through the gardens, into the house. They remain extremely important and intensely historical for the overall visitor experience. The garden and terraced approaches to the house and its external façade could regain a 'pure' Baroque-Palladian heritage experience.

Marble Hall

On entering the house, the light and stillness of the Marble Hall draws the visitor in, kindling enduring memories of the space and period. This 'heroic' space speaks first to the Palladian style and Leoni's continuing relevance to architecture and design, and then develops through the stone stair to the almost undamaged Speaker's Parlour and thence to the fascination of the State Rooms.



Integration of the House & Estate

The landscape developed by 'Capability' Brown has its own historic significance; drawing this into the house is one of the areas we would like to explore with the Trust and stakeholders. The views across the building and landscape have sparked ideas amongst the design team on how these can be maximised and shared with all visitors, recollecting Clandon's key location in southern Surrey. Such considerations include scope from the top floor oculus to open a view to the spire of the parish church, and from the rooftops at the centre of the house to create a 360 view over the estate, without affecting the outline of the bottle balustrade against the sky.

“Since the fire, it feels as though the house and the landscape are now talking and there is a relationship. Now, you can see the light coming in, and draughts, it feels like the landscape is coming inside.”

CLANDON PARK FOCUS GROUP MEMBER

Using Leoni’s Palladian principles - clarity, order and symmetry - we now enjoy an opportunity for Clandon Park to retain not only its noteworthy historical significance but also to gain an, equally noteworthy, modern architectural merit.



Telephone House Renovation for Gibson Dunn, London. Recently completed by Gensler



Lyall Street Staircase designed and constructed by Jonathan Louth Architects

It is our responsibility as designers to capture aspirations, recognise flashes of inspiration, and translate them into tangible places enjoyed by all. The fire has opened up the building in a way that would never have happened otherwise: we now have the chance for something exciting and fresh to place Clandon Park on the map. Thus it is likely, as the brief for the design develops, that many stakeholder groups including staff, volunteers and friends of Clandon Park will want to take part in the conversation; they already hold a vested interest so taking advantage of this social capital is vital.

During these discussions, the comprehensive design task for the lead architect is to understand the significance of the property, address the objectives of the legislation, and present the National Trust’s needs in a manner that satisfies the criteria of each consultative organisation. The design team must learn and understand how everyone hopes to use the house and to enjoy the wider estate. As key themes, aspirations and activities gradually emerge, these must be weighed with the Trust’s aspirations and accommodated as much as practicable. Jonathan Louth with Gensler know from previous projects that gaining early consensus and ownership among the local community and stakeholder groups increases the likely success of a project.

This vision for Clandon Park should embody the National Trust’s motto of ‘conservation in action’ – visitors should experience the loss of the fire, learn about the salvage operation, and discover the gain of the redevelopment. Then Clandon Park becomes synonymous with our living history and not merely a glimpse into the past. Therefore, it is important to embrace this as an opportunity to highlight new areas of the estate, build the fire into the history of the house, an unreconstructed ‘found’ slice telling the story, and showcase for a wider audience the processes and techniques used by the designers, artists and conservationists.

REACTIONS TO THE EMERGING BRIEF: EXPERIENCE THE LOSS, DISCOVER THE GAIN

In considering the current understanding of the brief and the vision for the house, we are likely to follow a design philosophy with two interwoven threads – retention and change:

1. Historical restoration, conservation and reconstruction
2. Contemporary adaptation, insertion and alteration.

Just as the phoenix rose again from the ashes, so Clandon Park can combine a duality of retention and change; drawing together its past, present and future:

- One foot in the historic past which is integral to its identity
- One foot in the future and its evolving identity
- One wing as a scholarly reconstruction
- One wing as an engagingly fresh adaptation
- One tail feather showing what was lost and what could be saved
- One tail feather showing what has been discovered with new events yet to come
- At the head and heart these elements converge to serve a modern Clandon Park.

Our vision for Clandon Park reflects the historical significance of the building when it was first built. Our vision places Clandon Park amongst those buildings which influence conservation practice for current generations of European architects; learning, relishing, replicating an exemplary philosophy of interwoven conservation, restoration, adaptation and alteration.

The juxtaposition of a Baroque-Palladian approach, façade and State Rooms against a renovated and adapted interior will draw visitors through the house to explore the newly curated spaces. Existing and new visitors are likely to be excited, intrigued and surprised by heritage elements work so well with modern adaptations, along with an overall fitness for new activities throughout the estate. Not only the initial impression but also the new events should encourage visitors to come and keep coming back; revealing of the house's history through the quality of restoration combined with adaptations, as well as the comfort and quality of the spaces for community events and private functions.



Entrance Pavilion, Broadfield House Glass Museum by GL&SS



Ferrari Shop Window, Regent Street by Gensler

I recall standing as a young architect in the basement of a Belgravia house, where almost everything had been lost to dry rot. Open to the sky, looking up from below; I became aware of the vast volume that encompassed the myriad of floors, mezzanines, walls and ceilings. I remember the owner's pride when, the restoration was finished, every room was once more panelled, corniced, and proportioned, but now with modern services and appliances. All trace of the tragic deconstruction but also the dramatic volume had been subsumed beneath the restoration."

LEAD CONSERVATION ARCHITECT, JONATHAN LOUTH

CONSERVATION IN ACTION: METHODS & APPROACH

A pure restoration of the Marble Hall as the first point of entry in the retained heritage presents an intriguing chance for visitors then to be surprised yet delighted by the devastation of the fire as they move to the changed parts of the house, and so admire the craftsmanship and expertise that restored its former glory. This then gives visitors the opportunity to inquire and discover more about the house and the fire as they move between the State Rooms and other spaces; asking questions such as:

- Where did the fire start?
- What was damaged?
- What was salvaged?
- What was revealed?
- How was the house built?
- How was it rebuilt?

These could be answered in an unreconstructed 'slice' through the building, connecting all parts of the house together. As an inserted Gallery, it could be instructive to show the devastation of the fire, exposing and educating visitors about traditional Georgian crafts and practices and also recording the modern crafts and techniques of the reconstruction.

Like Paul Storr's silverware, the salvaged, conserved collection ranges from simple, utilitarian artefacts to remarkable symbols of wealth and power such as the tomes in the library and the portraits in the Speaker's Parlour throughout the State Rooms.



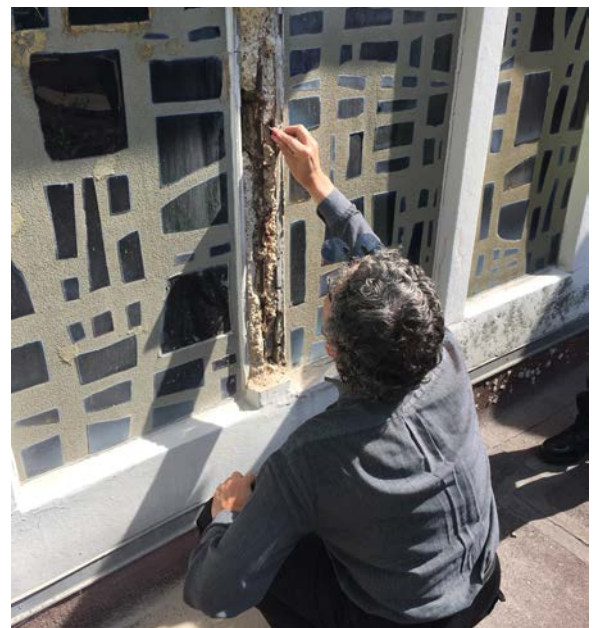
Wherever original rooms are not being restored, then 'found' fragments and salvaged architectural features can become exhibits in their own right. For instance, missing doorways and walls could be recreated as glazed voids containing small but changing exhibits. The reconstruction might juxtapose Leoni's formal plan against the larger volumes exposed since the fire.

Clandon Park can be redesigned in such a way that curation of exhibits overlaps with community activities, corporate functions and other social events. Also curation of special exhibitions can add to the appeal of these events taking place at the house.

Structure

Having visited the site on one of the National Trust's open tours; it was observed that the pattern of the cracks may not marry with damage caused by the fire. It may be possible to secure the shell through new floor structures rather than the previous method of a girder. These significant cracks, for example between the State Bedroom north wall and the East facade, warrant analysis whether they were there before the fire or caused by it.

We would liaise with the Trust, the conservation team already appointed and the consultant structural engineer/stone specialists, to survey, record, open up and assess the structural mechanisms in order to choose the most effective repair.

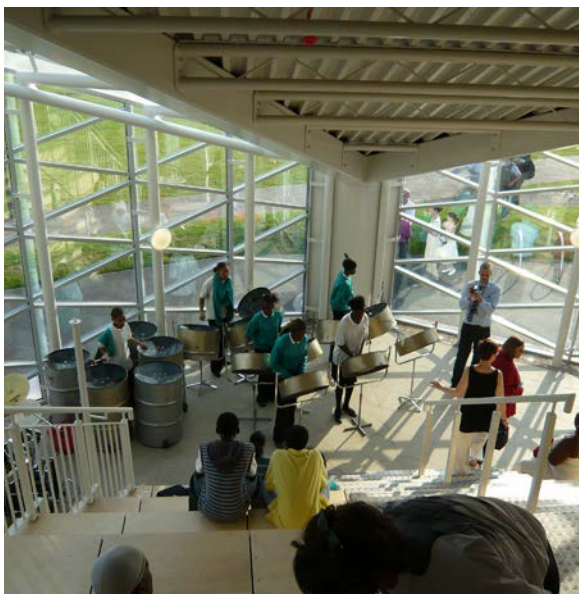


Jonathan Louth undertaking sampling methods and techniques which help build an understanding of the heritage of the building and informs the design and materials for its conservation

LONG TERM SUCCESS: CREATING AN EXPERIENCE FOR THE CURIOUS VISITOR

When we think about the visitor's first impression, we have to begin with their arrival experience. This could be greatly improved at Clandon Park. There is a muddle of public footpaths and private estate roads, overlapping with the National Trust's approach road and an ill-placed batch of notices about child safety and private property. There is great confusion between vehicle and foot traffic for the house via the northeast carpark/ticket booth and the private roadway to the southern estate: and both merge into a public right of way leading to the garden centre. The garden centre traffic passing the north wing is disruptive and there is no footpath for visitors walking between the centre and the house. People can park and eat freely at the garden centre and then wander back to enjoy the grounds without paying any National Trust entry. The road divides the house from its rolling tumble of grounds down to the Temple and the lake. There is no clear idea where the Trust land stops and the estate land starts, just a series of unexpected boundaries that constrain the garden visits.

This is an incredibly interesting time for the Park and the National Trust. We would like to help the National Trust unlock the full potential of Clandon Park. By engaging this design team, we think the National Trust can maximise the visitor experience. Gensler has great experience of working on museums, collections and branding as well as



New foyer and events space at Moonshot by Jonathan Louth Architects

hotels, restaurants and retail stores, where the user experience is imperative. Our design rationale and inspiration for these types of buildings and interiors create a mood or feeling, which matches or exceeds the visitor's expectations. We shall ask:

- How do visitors experience their arrival at the house, by car, by train
- How can they put their 21st Century bustle behind them?
- How readily can they settle into an 18th Century quietude?
- Is there an opportunity to start the arrival experience from the road or train station?
- Can the quality of experience continue from the physical spaces through the service experience at the ticket desk, the shop till, the house or café table?

By addressing these issues, in discussion with the Onslow family and the local planning authority, we encourage visitors to share their experiences with others and to return themselves. Options for these questions might include a sculptured and landscaped car park and a heritage carriage through the wooded site to arrive at the western approach in a recreated historic setting for the entrance, or to move around the site for a more inclusive experience, particularly for visitors with reduced mobility.



Traffic Museum's temporary exhibition in San Jose, designed and delivered by Gensler

Forging new partnerships

The new house and grounds should serve to deepen the understanding and experience of earlier eras and cultures and landscape/ecology; forming stronger or new relations with other cultural institutes to showcase special loan items. The craftsmanship that underlies the edifice, and the new technologies that enable the reconstruction should be made readable in the process and the product.

During the planning, construction and use, new partnerships can be forged with local businesses, societies, universities, colleges and schools. Members of the design and construction teams can consider local labour, apprenticeships and careers days with the local population.

The gardens and the house should be open as much as feasible to the public throughout the programme. Early planting and further outdoor activities (expanding on the existing gym trail) with visitable studio workshops in the grounds might be considered to engage a wide constituency of supporters.

Creating spaces to return to

Visitors today have high expectations: people visit the heritage when they travel away; they visit local attractions when there are interesting events. They are not only looking for a heritage setting or a variety of events and exhibitions but also for a multi-media and sensory experience whilst there.

One of the key audiences, which the Trust hopes to entice, is the local population - every fifth passer-by is apparently a Trust member. How do you bring these members to the estate time and time again, all year round? Through this project, Clandon Park becomes a broader community asset, with newly designed event spaces; this opens the house up to functions that it did not accommodate before. With a strong programme of special exhibitions, concerts or mini-festivals, theatre, fairs, craft days, lectures or other events, the National Trust can build upon its already strong community to include a wider audience; an audience maintained by the local population returning frequently for the range of events taking place throughout the year

Unlike many historic houses constrained by their listed fabric, at Clandon Park, the Trust can engineer many different spaces, catering for multi-media, black-box and day-lit environments.

Clandon Park has the ability to engage with a multitude of different groups with different interests, different abilities, backgrounds and ages through a multiplicity of content, presented and produced in different media.

Creating spaces to expand commercial viability

In the upper floor, within or just above the profile of the original attic, where Leoni's practice of an elevated cornice and bottle balustrade masks the roof planes, the National Trust is already contemplating a gallery or café, and a mezzanine can create extra floor area with 360 degree panoramic views.

In the basement, which was not previously highly serviced, the new spaces might be given over mainly to visitor activities and revenue generation.

Through discussion with the local authority, the Onslow family, the stakeholders and users, might it be possible to set a visitor centre / shop away from the house, liberating floor space for activities and also converting people using the garden centre / public footpath users into National Trust visitors?



The Broad Museum Store, Los Angeles delivered by Gensler

CONSERVATION IN ACTION: BEHIND THE SCENES

Services

The fire caused the scale of damage it did because, originating in the south-west corner of the basement, it was able to move through voids throughout the building. Now that the fire has done its worst, it is important to introduce effective maintenance and

safety features. We shall propose careful sub-division of circuits, isolators, and controls. We will ensure the house can be opened and closed by volunteers and that the environment in the house can be simply adjusted to changes in weather and numbers of people using windows, vents, thermostats, dimmers and the like. Compartmentation should provide fire, acoustic and thermal separation between different zones, so that any activities in one area of the house do not disturb activities in another area.

It is also important to introduce some dust and grit control. The artefacts and restored rooms will need greater temperature and dust controls than more contemporary parts of the premises. This will need to be carefully considered when approaching the design for the transition spaces between conserved and modern rooms.

Sustainability

Not only can this design team meet the technical challenge but we also think the National Trust can engage with the wildlife, ecology, and low energy systems that might be specified to improve long-term viability of the house through low operating costs. This aspect of Clandon Park's new story could be retold to the public engagingly through a poetic and sensory visitor experience using soundscapes and visuals. John Jones/JJ Gallery has a strong record in artistic presentations for design proposals in accessible visualisations. Archineers have a strong record of engaging with schools and communities in the design of sustainable and ecological interventions.

We intend to explore a low impact response to maintenance and engineering, with consideration of how water run-off and treatment, estate and garden waste, natural materials, use of clean-energy, sedum green roofs and photovoltaic panels may be used across the estate to reduce the environmental impact of the property and potentially reduce long-term running costs. Some of these elements are likely to be associated with modern roof structures above Leoni's low attic (after recreating the appearance of his roof behind elevated cornice and bottle balustrade). Some of the low impact studies are likely to be associated with outlying facilities for meeting and greeting visitors, and locating plant externally to achieve 'zero combustion' in the historic house itself.

PROCUREMENT & DELIVERY

Procurement

We anticipate discussing procurement with the Trust when called to Stage One interview. A key consideration is to create a single project environment

alongside the construction manager with joint governance and back-to-back responsibilities for performance and progress in a way that can encompass specialist, direct trades, suppliers and advisors as well as the consultants, contractors and sub-contractors.

Delivery and early opening

We also have several questions and ideas about the layering and sub-division of the project and the construction, so that the house might effectively open to the public, in phased completion stages, as early as possible, and continue generating revenue before, during and after reconstruction. A potential sequence of construction might be::

- Structural stabilisation
- Main vertical circulation
- Roof and events space (top floor) with partial possession
- Removal of temporary roof
- Façade restoration
- Removal of scaffold
- New activity spaces with partial possession
- Completion of historic restoration project with hand-over and full occupation
- Maintenance and monitoring in use.

The gardens and approaches and outlying buildings being gradually integrated alongside in response to funding and other client considerations, such as the events calendar.

Prior to development, we may also want to consider the following:

- Analysis of fragments (substrates and features) to identify what to restore and what to replicate
- Assessments of displacements, cracks and fractures to discern between repair or reconstruction
- Investigation of Leonian and subsequent evolutions, both from evidence and archive
- Collections review, seeking accessions from or loans to other National Trust properties, to establish a coherent exhibit at Clandon
- Interpolation of missing data for the landscape, gardens, house and collection
- Comprehensive synthesis of ecology, archaeology and water courses and appropriate 'digs'
- Consult on relationship between NT property/ the Onslow estate / other tenants to improve topographical coherence;
- Establish congruence between physical reconstruction and social or cultural reach, to inform a financial viability study.

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