

**Design and Access Statement including Photographs:**

**Proposed glazed roof to courtyard, provision of disabled access and wc facilities to ground floor.**

**Design:**

**6 Queen Square Architectural Background:**



The building consists of a c.1713 terraced town house fronting Queen Square on the west side. To the rear is the surviving closet wing and beyond this the remaining curtilage is occupied by a fine 1914 top lit meeting hall commissioned by the Art Workers Guild and designed by a member, Francis Troup. This meeting hall is linked to the parent building via a small courtyard bound on the northern side by a part single and part two storey toilet block also designed by Troup. The parent building has many original panelled interiors along with adaptations when purchased by the Art Workers Guild to create the meeting rooms

and hall that still serve the purposes of the Guild. The Guild has an office, library and meeting room on the first floor; the main hall, gallery and meeting room on the ground floor, and a caretaker's flat, and storage in the basement. The WCs are clustered on all three floors, all accessed via the small courtyard and then stairs within the Troup designed buildings on the north side of the courtyard. The courtyard has a basement light well to provide light and ventilation to the rooms it serves. Railings installed c.1980 surround this lightwell.



The buildings are Listed Grade II\*, the full description reading as follows:

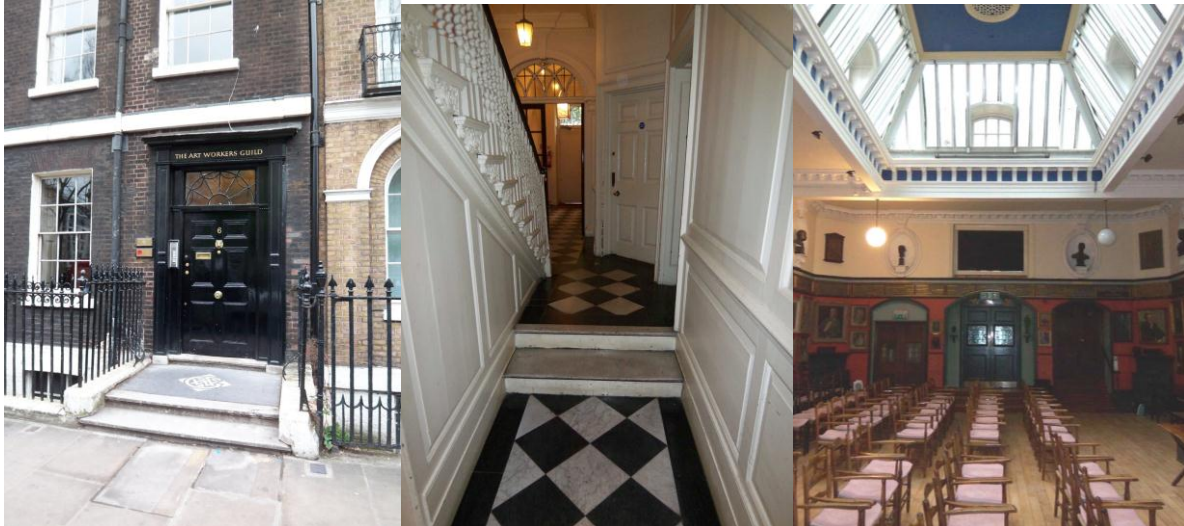
CAMDEN TQ3081NW QUEEN SQUARE 798-1/100/1360 (West side) 24/10/51 No.6 and attached railings GV II\* Terraced house with purpose-built meeting hall, in use as the headquarters of the Art-Workers' Guild. c1713, refronted later C18. c1914 alterations and additions by FW Troup for the Art-Workers' Guild. Darkened multi-coloured stock brick with evidence of tuck pointing. Slated mansard roof with dormer. EXTERIOR: 4 storeys, attic and basement. 3 windows. Wooden doorcase with sunk panels to pilasters carrying entablature with dentil cornice, rectangular patterned fanlight and panelled door; threshold with the monogram of the Art-Workers' Guild executed in white marble. Gauged red brick flat arches to recessed sashes. Plain stucco band at 1st floor level; stone cornice at 3rd floor level. Stone capped parapet. Original lead rainwater head and pipe. Rear elevation original with elongated windows. INTERIOR: retains its original plan form throughout with fielded panelling, 6-panel doors, moulded cornices and dado rails, fireplaces and good stairs with twisted balusters and column newels. Entrance hall with 2 arch-headed niches and cornice of thick mouldings. Rear projecting wing, probably originally withdrawing rooms, has elegant decorative woodwork. 1st floor front room with Regency plasterwork. Top storey flat by FW Troup, with fireplace and kitchen cabinets; Troup also designed the meeting hall to the rear. Meeting hall: single storey with red brick entrance; above the doorway, a segmental-arched stone aedicule, containing a decorative lead plaque with the gilded initials AWG set within gilded oak leaf sprays above the date 1914. INTERIOR: panelled walls with a low picture rail below a broad frieze. Above the frieze, oval architraved niches containing busts of the Guild masters by Frampton, Bayes and WS Frith. The hall is lit by a large hipped roof light, with dormers, supported on deep ceiling beams around which the deep dentil cornice extends. Bolection-moulded oak chimney-piece. SUBSIDIARY FEATURES: attached cast-iron railings with torch flambe finials to area. HISTORICAL NOTE: Martin Folkes, President of the Royal Society and of the Society of Antiquaries lived at No.6 until 1763 and at No.7 until 1765. Later in the C19 the building partly entered into commercial use with Robert Ackermann's lithograph and colour-printing business located in premises at the rear until 1913 when they were demolished. In this year the lease was purchased by the Art-Workers' Guild, a society of painters, sculptors and architects which had been set up in 1884 by pupils of Norman Shaw, prominent amongst whom were Gerald Horsley and Mervyn Macartney. (Jackson N: F W Troup Architect 1859-1941: London: -1985: 108; The Builder: 15 February 1918: London: 110).

### **Use:**

The building is in mixed use: the Art Workers Guild occupies basement, ground and first floors, using the rooms for its member as well as hiring out the hall and two meeting rooms to other bodies for meetings, lectures as well as some catered receptions and other events. The second floor is rented out as office space, currently for an architectural practice, and the third and fourth floors have self-contained two bedroom flats.

## Proposals:

The hall and meeting rooms work well for their current use, however access to the main hall is restricted by 3 shallow steps up from pavement level to the entrance hall, then 2 steps down to the courtyard and then a further three steps down into the main hall.



There are no wheelchair accessible toileting facilities. In addition the small courtyard space is cramped and as access to the hall is either via the closet wing or the courtyard, and in wet weather the courtyard is hardly used, it puts great pressure on the bottle neck that is the yellow gallery in the closet wing.

Several years ago, the Trustees of the Art Workers Guild briefed a firm of architects to devise a scheme to allow full disabled access to the ground and first floors. This was approved on 21<sup>st</sup> April 2009. The references are 2009/1717/P and 2009/1719/L. In order to provide a lift to the first floor, a large double height glazed roof was approved along with the removal of the Troup designed ancillary buildings. It has however been decided since, that lift access to the first floor is not essential to the daily functioning of the hall and meeting rooms, as accessibility is primarily required to the ground floor and a stair climbing wheelchair is on site should access to the first floor be required.

With this new brief, the requirement to glaze over the courtyard can be dealt with in an more low key way, working within the spaces between existing windows so that it can be flashed into the walls to provide a completely dry courtyard space but still allow it to be naturally ventilated to the outside with a permanent free flow of fresh



air. The glazed barrel vault is inspired by the arched coping over the decorative panel that announces the entrance to the meeting hall from the courtyard. Structural grade cast iron ribs are proposed to support the glass roof with structural gutters supported on cast iron brackets around the perimeter. It is intended that the aesthetics of the new glass roof are complimentary to the existing architecture in that they are craft orientated and largely handmade using age old techniques. On one side there is a clerestory which is intended to have chunky cast glass louvres which would be handmade and provide a free flow of air into the courtyard space.

The usable floor area of the courtyard is effectively doubled by extending the paving into what was the Gents WC which becomes a circulation space to access the new ramp and wheelchair accessible WC. Also the existing railings to the basement light well which were fitted in the 1980's will be removed and reused on the flat roof above the new ground floor WC, a floor grating will provide light and ventilation to the basement light well but allow the space to be used for circulation in the courtyard.

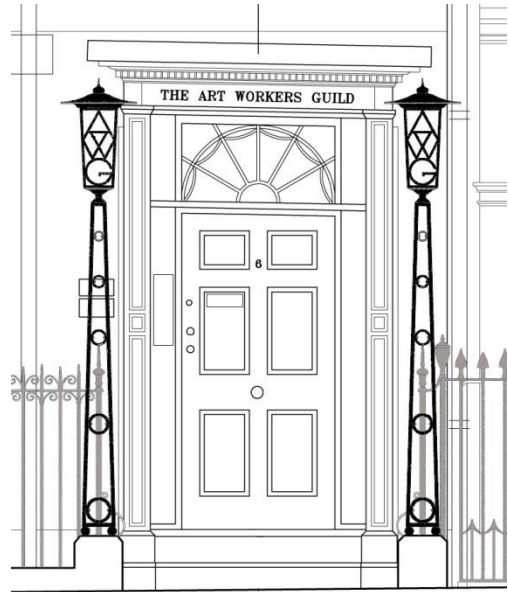


The proposal retains the ancillary buildings, which are altered to include a permanent ramp between the meeting hall and a newly created wheelchair accessible WC in the courtyard. This ramp would be inserted between the existing stairs from the ground floor where there is a cupboard and the original architecture retained and augmented with a matching handrail to the new ramp. The existing WCs for the Ladies at first floor and Gents in the basement will be augmented and renovated. To address access up from the pavement and down to the courtyard, it is proposed to avoid the use of steep temporary ramps that can be



cumbersome and instead build in hydraulic steps that rise and lower to act as wheelchair lifts. In their default position they will work as normal steps of about 150mm rise, and will be clad with stone/marble/asphalt to match the existing finishes so will be almost imperceptible.

Finally, the presence of the Art Workers Guild on Queen Square is proposed to be heightened by the addition of a pair of illuminated lanterns. Along this side of the square there are some stone obelisks that once had lanterns upon them, and there are wrought iron gateposts and lanterns to the garden square itself. Inspired by these, a pair of wrought iron obelisks have been designed which can fit over the existing railings in a reversible manner and support lanterns with translucent glass behind fret cut metal panels with the acronym of the Guild integral to the design. These are also inspired by Arts and Crafts designs that allude to the Guilds origins. They would be painted black to match the railings and would be lit up when the Guild has on going evening events.



### **Summary:**

The proposals provide full disabled access and facilities to the whole ground floor of the Art Workers Guild, and they retain the essential character of all the existing parts of the building. There is no loss of any significant historic building fabric. They enhance the Listed Building and Conservation Area by augmenting the existing architecture in a sensitive manner, with well-designed and well-crafted additions that will be in keeping with the existing architectural styles.

### **Access:**

Currently there are temporary ramps used to the three sets of steps between pavement and main hall and no wheelchair accessible WCs. The proposal provides for full wheelchair access to the ground floor and a wheelchair accessible WC.