

Heritage Statement

Summit House, Red Lion Square,
Bloomsbury, London Borough of Camden

January 2017

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Our Reference
CORH3011

Date
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1. Introduction

Purpose of Report

- 1.1 This Heritage Statement report has been prepared by Turley Heritage to provide relevant and proportionate information to the local planning authority (London Borough of Camden) with regard to the heritage impacts associated with application proposals for works of alteration at Summit House, Red Lion Square (the site). Summit House is an interwar purpose-built office and grade II listed building that falls within the boundary of the Bloomsbury Conservation Area, and also within the vicinity of a number of other heritage assets.
- 1.2 The need for this report stems from the Planning (Listed Buildings and Conservation Areas) Act 1990 that places a duty upon the local planning authority in determining applications that affect a listed building or its setting to have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses. It is also a duty with regard to development within conservation areas to pay special attention to the desirability of preserving or enhancing the character or appearance of that area.
- 1.3 The National Planning Policy Framework (NPPF) 2012 provides the Government's national planning policy on the conservation of the historic environment. In respect of information requirements for applications, it sets out that:

*"In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance"*¹

- 1.4 Paragraph 129 sets out that local planning authorities should also identify and assess the particular significance of heritage assets that may be affected by proposals. They should take this assessment into account when considering the impact of proposals in order to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

Structure of Report

- 1.5 In accordance with these above statutory duties and national policy, Section 2 of this report firstly identifies the relevant heritage assets on site and within its vicinity that would be affected by these proposals (and at Appendix 1).
- 1.6 Section 3 (also with Appendix 2) then provides a statement of significance for the listed building on site, which assesses the special architectural and historic interest and group value of the building, including where relevant the relative significance of its different elements to the whole. A statement of significance is also provided for the surrounding Bloomsbury Conservation Area; assessing its special interest in terms of its historical

¹ DCLG, National Planning Policy Framework (NPPF) 2012 – para. 128

development, character and appearance, relevant to the site (and the identified Sub-Area 11 of the Conservation Area Appraisal document). This assessment work has been based on review of relevant published information, focussed archival research and also on-site inspection and analysis.

- 1.7 The relevant heritage legislative, policy and guidance context for the consideration of proposed change on site is set out at Appendix 3. This includes the statutory duties of the Planning (Listed Buildings and Conservation Areas) Act 1990, national policy in the NPPF 2012 and supported by the NPPG 2014, and relevant regional and local planning policy (Greater London and London Borough of Camden) for the historic environment.
- 1.8 Section 4 undertakes a review of the application proposals and assesses their impact on the significance of the identified affected designated heritage assets, in light of that described in this report and also existing heritage legislation, policy and guidance.
- 1.9 Section 5 provides a summary of the findings of this report and its conclusions.

2. Heritage Assets

Introduction

- 2.1 The National Planning Policy Framework (NPPF) 2012 defines a heritage asset as:

“A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest.”²

Designated Heritage Assets

- 2.2 Designated heritage assets are those which possess a level of heritage interest that justifies designation and are then subject to particular procedures in planning decisions that involve them.

Listed Buildings

- 2.3 On site, Summit House, Red Lion Square (specifically also including attached railings and wall to the square) was first included on the statutory list of buildings of special architectural or historic interest at grade II and for group value on 6 July 1981. The List Entry is included in full at Appendix 1³ to this report. The application proposals would affect the significance of this heritage asset directly.

- 2.4 There are a number of other listed buildings within the surrounding area of the site, including the terraced group at nos. 14-17 Red Lion Square that represent the only remaining former townhouses built in the late 17th century for the original square, albeit now refronted and otherwise extended in the 19th and 20th century. It is assessed, however, that due to the nature and extent of the proposals on site and also its townscape relationship with these nearby listed buildings, proposed change would not affect the significance of these or any other listed building through impact on setting.

Conservation Area

- 2.5 The site is located within the Bloomsbury Conservation Area, which was first designated in 1968 by the London Borough of Camden with the principal aim of preserving the remaining elements of the earlier Georgian townscape of this area. Subsequent boundary alterations have sought to incorporate its later Victorian, Edwardian and also 20th century architecture within the conservation area boundary. The conservation area boundary runs along the western boundary of the site to exclude much of the west and also north sides of Red Lion Square from this designation. A map of the current boundary of the conservation area can be found at Appendix 1⁴.

- 2.6 The London Borough of Camden has adopted the Bloomsbury Conservation Area Appraisal and Management Strategy as supplementary planning guidance on 18 April 2011. This document seeks to define the special interest of the conservation area in order that its key attributes are understood and can be protected. It also defines a number of Sub-Areas for the purposes of this assessment, and the site falls within Sub-

² DCLG, National Planning Policy Framework (NPPF) 2012 - Annex 2: Glossary

³ The National Heritage List for England (Historic England)

⁴ London Borough of Camden Bloomsbury Conservation Area Appraisal and Management Strategy 2011

Area 11 (Red Lion Square / Queens Square). The application proposals would affect the significance of this heritage asset directly.

Non-Designated Heritage Assets

- 2.7 The NPPF⁵ identifies that heritage assets include both designated heritage assets and assets identified by the local planning authority (including local listing).

Local List

- 2.8 The London Borough of Camden maintains a register of unlisted building of local architectural or historic interest or “local list”. This local list was adopted on 21 January 2015 following a period of public consultation. There are no locally listed buildings within the vicinity of the site; the significance of which would be affected by these proposals.

London Square

- 2.9 Red Lion Square is protected by the London Squares Act 1931.

⁵ DCLG, National Planning Policy Framework (NPPF) 2012 - Annex 2: Glossary

3. Significance of Heritage Assets

Significance: Special Interest and Setting

3.1 The NPPF 2012 defines the significance of a heritage asset as:

“The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.”⁶

3.2 The term setting is defined in the NPPF⁷. Historic England has also published good practice advice⁸ in respect of the setting of heritage assets, providing detail on understanding setting and its contribution to significance, and also the associated assessment of the impact of any changes.

Listed Buildings

3.3 Listed buildings are defined as designated heritage assets that hold special architectural or historic interest.

3.4 The principles of selection for listed buildings are published by the Department of Culture Media and Sport⁹ and supported by Historic England’s Designation Listing Selection Guides for each building type¹⁰.

Conservation Areas

3.5 Conservation areas are designated if they are of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance.

3.6 Historic England has published guidance in respect of conservation areas¹¹ and this provides a framework for the appraisal and assessment of the special interest and significance of a conservation area.

Assessment

3.7 The following statements of significance are proportionate to the importance of each of the affected designated heritage assets, and also provide a sufficient level of description to understand the impact of the application proposals, given their nature and extent. Assessment is based on a review of published information, focused archival research and on-site visual survey and analysis.

⁶ DCLG, National Planning Policy Framework (NPPF) 2012 - Annex 2: Glossary

⁷ DCLG, National Planning Policy Framework (NPPF), 2012 – Annex 2: Glossary

⁸ Historic England, Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets, 2015

⁹ DCMS Principles of Selection for Listing Buildings, 2010

¹⁰ Historic England, Listing Selection Guide: Commerce and Exchange Buildings, 2011

¹¹ Historic England, Advice Note 1: Conservation Area Designation, Appraisal and Management, 2016

Summit House, Red Lion Square (Listed Building Grade II GV)

Introduction

- 3.9 Summit House comprises a purpose-built office building dating from the interwar years, which remains in the use for which it was originally constructed, although now for a new occupier. Building records from the former Holborn Metropolitan Borough indicate that this commercial building originally also incorporated a warehouse element at its rear (Eagle Street) in association with its former use as a head office for a major retailer Austin Reed (now entirely converted to office use)¹².
- 3.10 It occupies a corner site on the south side of Red Lion Square (nos. 11-12) and at the entry of Dane Street; and its addresses both these public elevations confidently through its architecture. The building forms part of a now highly varied collection of buildings of different ages, scales, forms and architectures enclosing the Red Lion Square on each side. Only the listed building group and former domestic terrace of nos. 14-17 Red Lion Square (also south side) remain from the original laying out of the square in the 1680s; albeit now very altered by later remodellings, and also now within a much more mixed townscape context of the redeveloped square in predominantly commercial use.
- 3.11 The secondary rear or back elevations of the building (including a rebuilt later postwar element / extension at the corner with Dane Street) address Eagle Street to the south and also more recent addition to Yorkshire Grey Yard within the urban block. This is a substantially larger and altered building as found today relative to that originally designed and built in the 1920s for Austin Reed (which is described phase by phase in this section below).
- 3.12 The published List Entry identifies this listed building as designated at grade II and also included for group value; presumably for its role in defining and part enclosing the square. It states that this is an:

“Office block. 1925. By Westwood and Emberton. For Austin Reed. Steel frame faced with deep yellow faience emphasising the grid-like construction. 6 storeys with 3 storey stair bay to left. 8 window bays plus stair bay. Return to Dane Street of 4 storeys 10 windows. Bays articulated by plain faience cladding strips rising to a plain blocking course. Recessed entrance with wood doors incorporating 2 carved panels from the original doors, which illustrated Austin Reed products - ties, collars, socks, waistcoats etc, by Percy Metcalfe. One incorporates the letter box with carved envelopes, the word "letters" and a lion, the other a date panel carved with a lion. Metal-framed windows with spandrel panels having geometric faience relief decoration. The 3-storey bay with slightly protruding black painted metal bay rising through the storeys with narrow vertically set windows ...”¹³

- 3.13 It is highlighted that the interior was not inspected as part of the designation process. Also the subsidiary external features of the attached decorative iron railing of curved spikes on a stone wall surrounding the area are specifically noted to be part of the listing designation.

¹² London Metropolitan Archives (City of London) GLC/AR/BR/17/052256

¹³ The National Heritage List for England (Historic England)

Architectural Interest

- 3.14 This listed building is of special architectural interest as a high quality and high profile example of a purpose-built office building dating from the interwar period (originally with an ancillary warehousing element at the rear). This interest is expressed principally and confidently through its exterior architecture to the open space of Red Lion Square and also the Dane Street return; through the bold and cubic or stepped massing of the building, colourful faience cladding, and its distinctive and then highly fashionable Moderne or Art-Deco style and decorative detailing. At its core this is a modern steel framed building, which also displays some advancement in its construction materials and techniques for the building type and this period in London.



Figure 3.1: Summit House Principal Elevations to Red Lion Square / Dane Street

- 3.15 The North London volume of the recognised publication *The Buildings of England*¹⁴ describes the building as “an Art Deco period piece ...” which is distinguished by its use of yellow glazed tiled cladding and bold vertical emphasis to both street elevation that deliberately expresses the steel frame of the structure within. This publication also identifies that the relief panels set into the original wooden entrance doors were relocated from their original position over the doorway in the more recent period. This is not strictly accurate as archival records and also site inspection indicate that only two of the original carved relief panels to the doors were retained and reused as part their replacement.

¹⁴ Pevsner, N. Cherry, B, *The Buildings of England: London 4: North*, 1998

- 3.16 The distinctive architecture and construction of this building was recognised through national publication at the time of its completion. The property journal *The British Builder* featured Summit House in its June 1925 edition, stating that:

“... Summit House may be adequately described as the purely logical expression of its steel construction, and an example of the fully satisfactory effect of a simple and economical structure, relying entirely on form and not on ornament.”¹⁵

- 3.17 A copy of this journal entry is included in full at Appendix 2 to this report for reference.



Figure 3.2: Illustrations - External and interior (Entrance Hall) Summit House as built in 1925¹⁶

- 3.18 The London Metropolitan Archives holds a historical Building File for Summit House, which was transferred from the former Holborn Metropolitan Borough in the 1970s (reference: GLC/AR/BR/17/052256)¹⁷. Camden Archives at Holborn Library also holds further historical information for the site. These resources include a number of architectural drawings illustrating the original design / construction intention from 1924 through to a series of later alterations / extensions to the 1970s. Clearly, this is a building that has experienced substantial alteration and extension over time, both externally and internally, from the original design intent.

- 3.19 The first and earliest drawing below establishes that the original building would have comprised a principal office element Red Lion Square and secondary garaging and warehouse elements to the rear at Eagle Street and Yorkshire Grey Yard linked in the position of the still extant main stair / service core. The sites of former properties no. 11 Red Lion Square and also nos. 13-19 (odds) Dane Street were to be incorporated as

¹⁵ *The British Builder*, June, 1925, pp180-182 (Royal Institute of British Architects: Architecture Library)

¹⁶ *The British Builder*, June, 1925, pp180-182 (Royal Institute of British Architects: Architecture Library)

¹⁷ London Metropolitan Archives (City of London)

part of the now existing commercial building later as it has gradually expanded within the urban block.



Figure 3.3: Block Plan of site of Summit House dated 1924¹⁸

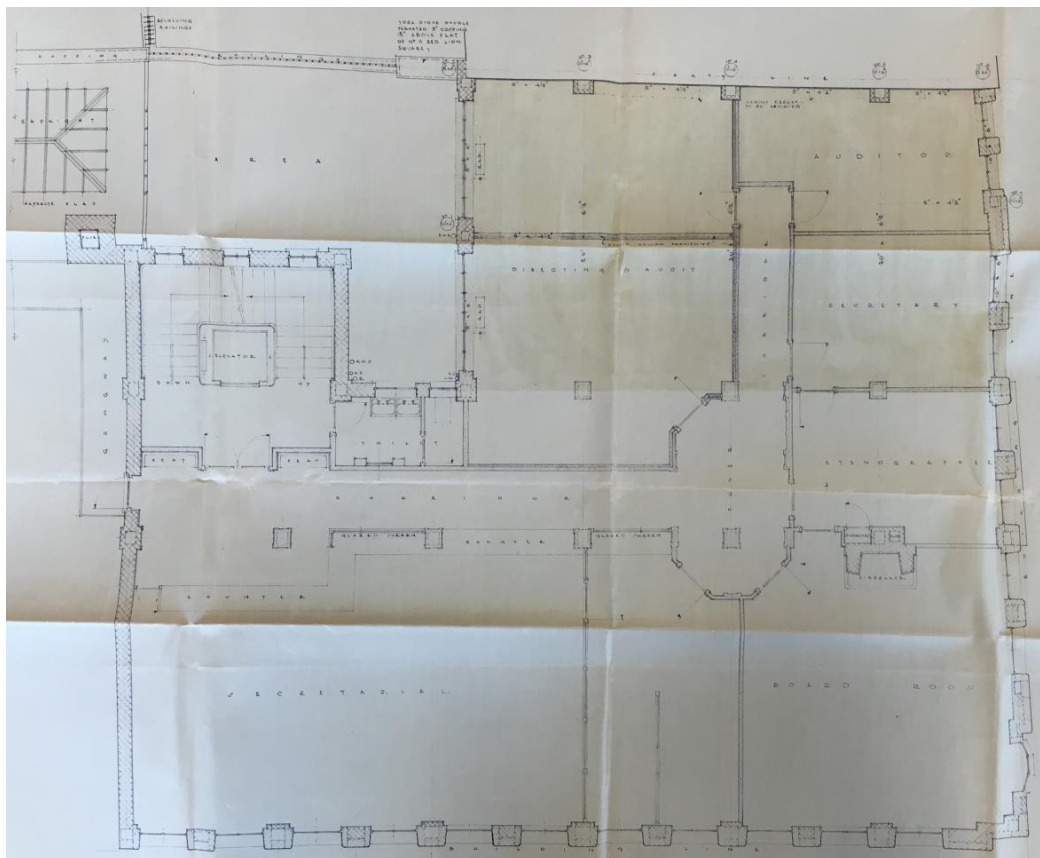


Figure 3.4: Architectural Drawing of First Floor of Summit House dated 1933¹⁹

¹⁸ London Metropolitan Archives (City of London)

- 3.20 An illustration (further above) of the principal entrance frontage of Summit House in The British Builder journal dating from 1925 confirms that the original design intent was for a smaller building; through the absence the now present four matching bays at the east of this main elevation. Later archival records, including more detailed site and floor plans (extract for first floor above), indicate that by at least 1933 the full eight bay frontage of the building to the square had been built out and to a matching architectural design. The line between phase 1 and the quickly following phase 2 of the build is clearly indicated on historical drawings. This development is likely to always have been the early intention for this new building, subject to land acquisition complications.
- 3.21 The next key phase in the development of this building was in the later post war period. The extract below of the London County Council Bomb Damage Maps 1939-45 for Bloomsbury clearly indicates the earlier almost Z-shaped layout of the building within the larger urban block; addressing Red Lion Square, only part of Dane Street and Eagle Street and also the enclosed service yard immediately to its west (now the enlarged Yorkshire Grey Yard). Earlier and finer grain adjacent buildings at the corner of Dane Street and Eagle Street (indicated in blue on the bomb damage map) were damaged and then cleared away.
- 3.22 It is this site that then accommodated the further expansion of the floorplate of Summit House in the 1970s with a more modestly designed and brick clad addition; originally intended as a warehouse facility but later adapted to office space. Archival drawings held at the London Metropolitan Archives suggest that expansion onto this site was envisioned as early as the 1930s, and also those dated 1950 (extract further below); in addition to planning records relating to an approval for new development dated 1957, confirm the go ahead was given soon after the war. There seems to have been a delay in constructing this extension, which appears not to have been in existence on drawings or maps until at the earliest the 1970s.



Figure 3.5: LCC Bomb Damage Maps 1939-45 - based on Ordnance Survey Map 1936²⁰

¹⁹ London Metropolitan Archives (City of London)

²⁰ LTS, LCC: The Bomb Damage Maps 1939-45, 2016

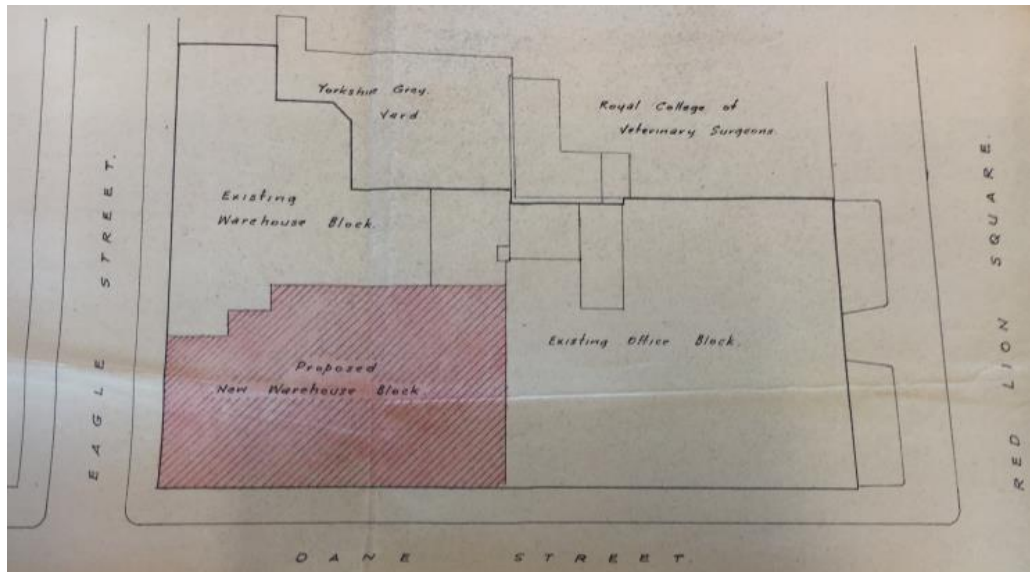


Figure 3.6: Site Plan of Proposed New Warehouse Block (Dane Street / Eagle Street) dated 1950²¹



Figure 3.7: Archive Photograph dated 1980²² (extended / rebuilt rear wing)

²¹ London Metropolitan Archives (City of London)

²² London Metropolitan Archives (City of London)



Figure 3.8: Rear (East) Elevation of Summit House to Yorkshire Grey Yard (Glazed extension dating from 2000s)

- 3.23 The more discreetly located glazed curtain walled elevation to Yorkshire Grey Yard was introduced after 2001 as part of a further scheme to redevelop former garaging and back of house areas and introduce an extended service core to the original main stair enclosure with new lifts and toilet facilities up to fourth floor level. It was at this time that the once external elevations of the upper parts of the main staircase core to the yard were fully enclosed (evidenced by a series of now blind windows internally) and also the roof top lantern light replaced with new²³.
- 3.24 Both these later additions to the listed building of the later postwar period and also 2000s are not of special interest, and contribute little, if anything, to its significance overall.
- 3.25 Internally very little of the original elements of the plan form and interior decorative scheme of the building now survives. As recorded through archival research and also more recent planning history, this has been the result of substantial and successive works of internal refurbishment over time as the office (and former warehouse) use has been adapted to meet the ever changing requirements of new occupiers.

²³ LBC granted with conditions on 11 October 2001 for works comprising “internal and external alterations including stone cleaning, erection of glazed extension to courtyard to provide new lift/stair core, disabled access and installation of roof top plant ...”



Figure 3.9: Interior photograph of former Board Room at First Floor level and North East corner of Summit House as built in 1925 (now lost)²⁴

- 3.26 Beyond the fabric of the original steel structural frame of the building, its special interest is confined to the remaining form and design features of the external envelope, and then internally only the now rather isolated elements of plan form, materials and or decorative details of the main entrance lobby and fragmentary part of the linked central hall / corridor at ground floor level, main open staircase structure and from of its enclosure from basement up to fourth floor level. The remainder of the internal areas of the listed building are not of special interest, and contribute little, if anything, to its overall significance. There is also a secondary and more utilitarian corner stair within the rear former warehouse range to the service yard.
- 3.27 The relevant Selection Guide²⁵ for the office building type sets out clearly that with regard to the interiors; commercial architecture is sometimes skin-deep, and many cases of buildings being listed for their facades only can be cited. Particularly for modern or more recent buildings, special interest may only be present in key areas such as entrances and directors' suites, where greater effort and expense would have made on design, decoration and materials to reflect the semi-public use and or higher status in the past. For the general office floors of these buildings they tend to be plain by comparison and prone to alteration. This is true for Summit House, and the Selection Guide highlights further that due allowance should be made for this characteristic when considering examples of this building type for designation.

²⁴ The British Builder, June, 1925, pp180-182 (Royal Institute of British Architects: Architecture Library)

²⁵ Historic England, Listing Selection Guide: Commerce and Exchange Buildings, 2011



Figure 3.10: Archive Photograph dated 1956²⁶ (above entrance lettering “Austin Reed Ltd”)

3.28 The journal article from *The British Builder*²⁷ dating from 1925 edition identified that the design approach of this building is not unique but was actually based on an earlier and more pioneering commercial building in the City of London; Dutch architect Berlage's Holland House on Bury Street (now statutory listed at the higher Grade II*). Holland House was designed and built between 1914-16 and was one of the first office buildings in London to employ and also clearly express its steel frame construction, and distinctively faced in an arresting pattern of glazed coloured terracotta. It is from this earlier architectural model of European a transitional Art Nouveau-Art Deco style (via the United States of America) that the design of Summit House ultimately derives²⁸.



Figure 3.11: Detail of principal elevation of Holland House, Bury Street, City of London (Listed Building Grade II*)

²⁶ London Metropolitan Archives (City of London)

²⁷ *The British Builder*, June, 1925, pp180-182 (Royal Institute of British Architects: Architecture Library)

²⁸ Curl, S. J, *Oxford Dictionary of Architecture*, 1999

- 3.29 As found today, the listed building remains in its purposed principal office use, albeit subject to a history of phased extension and also substantial and successive works of internal alteration and refurbishment over time. The interwar appearance, materials and detailing of its public street elevations to Red Lion Square (principal frontage and entrance), part return to Dane Street and also more isolated and more simply treated bays to the secondary route of Eagle Street at the rear remain largely intact and appreciable within the surrounding townscape. Although lower in height relative to its more modern neighbouring blocks to the west and along the west and north sides of the partly rebuilt square, the corner siting of this building and also its distinctive, even individual, exterior design ensure that it has a strong precedence within local views across this open space and along surrounding streets. This is part of its special interest as a clear advertisement through architecture of its original use as the head office of a major retailer and its commercial aspirations.
- 3.30 This listed building is also of special interest through its direct association with the nationally recognised architectural designers Westwood and Emberton. This practice was specifically commissioned by the company Austin Reed to be their new head office. Joseph Emberton was the pre-eminent designer of this partnership, and first entered into practice with Percy James Westwood in 1922²⁹. Alongside other earlier prototypes, the influence of Emberton's former employers and noted architects Burnet and Tait is also clearly evident in the modern construction and materials and Moderne styling of Summit House. This was one of the first commissions by his practice that achieved wider recognition within the architectural profession of the period in England.

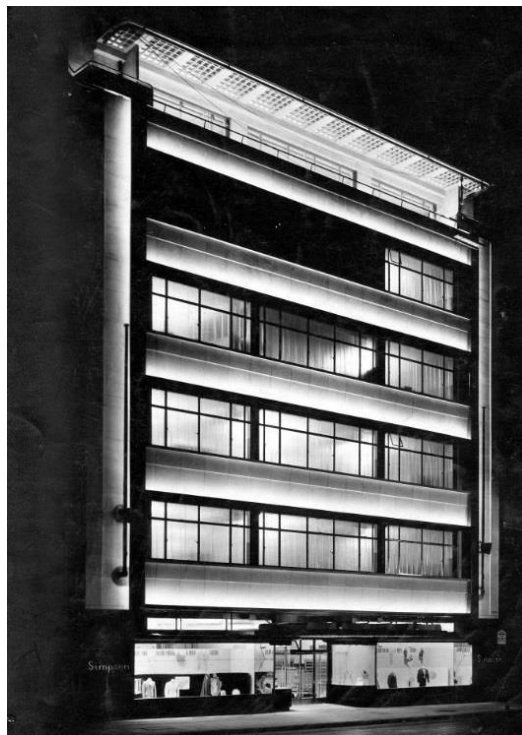


Figure 3.12: Archive Photograph of Simpson's of Piccadilly department store dated 1935³⁰

²⁹ Curl, S. J, Oxford Dictionary of Architecture, 1999

³⁰ RIBA Pix (Royal Institute of British Architects)

- 3.31 Emberton is perhaps best known for his later built and “progressive” former Simpson’s department store on Piccadilly, and also the extended exhibition halls at Olympia, both in London. Both are now statutory listed buildings. He is of importance as one of the relatively few pioneers and skilled exponents of the Modern Movement in English architecture in the 1930s.



Figure 3.13: Relief carved panels to timber entrance doors of Summit House as built in 1925 (now lost but two reused)³¹

- 3.32 Archival records indicate that the design and construction of the original building is also associated with the following professionals: bespoke relief carving for Austin Reed to the doors (now relocated) by artist Percy Metcalfe, structural steelwork by Redpath Brown & Company Limited, general contractor was W F Blay Limited, and faience-work by T. C. Gibbs and Canning of Tamworth.

Exterior Description

- 3.33 Externally Summit House is clearly expressed to its principal street elevations as a Moderne or Art Deco style office building with characteristic cubic massing, punched and vertically emphasised fenestration, and faience cladding overlaying a structural steel frame at its core. It is of six storeys in height, including a basement or lower ground floor level, but not including taller services housing and lift overrun structure at roof level. The principal and most important elevation architecturally addresses north into Red Lion Square, which appears to have been built in two quickly successive phases. Its advanced centrepiece is six bays in width and up to fourth floor level, with a flanking recessed two bay element to the west and similarly recessed but lower full height metal framed bay window feature to the east and used to mark the corner of the building. Published records suggest that this tall window was intended to mark the location of an internal staircase, however this has been disproved through archival research³².

³¹ The British Builder, June, 1925, pp180-182 (Royal Institute of British Architects: Architecture Library)

³² London Metropolitan Archives (City of London) – historical architectural drawings dated 1923 and 1932



Figure 3.14: Detail of principal Entrance Elevation to Red Lion Square

- 3.34 There is a strong vertical emphasis to this elevation, which is accentuated by the shared alignment or strip of windows to each bay. Window openings appear “punched” or recessed within the terracotta screen, clearly separated by spandrel panels with geometric relief decoration, with single glazed, black painted metal framed casement units. At the raised ground floor or street level the main entrance occupies two bays and is centred within the main body of the building. This projects and is boldly framed, again with use of the distinctive yellow coloured faience blocks or tiles, and the double doors recessed. These modern wooden doors incorporate only two reused carved panels by sculptor Percy Metcalfe. One panel incorporates the letterbox with carved envelopes and the other a lion referencing the name of the square. The lost original panels once illustrated ties, collars, socks, waistcoats etc. that referenced the products of the original occupier and commissioner of the building: Austin Reed (extract photograph above). The name “Summit House No.12” is picked out in applied individual metal lettering above the entrance.
- 3.35 At street level a low level and curving wall encloses a lightwell-like area to the basement storey below. This is clad in matching terracotta and includes decorative iron railings with lotus leaf finials at each corner and also either side of the entrance. The entrance is accessed via integral steps from the street. This all forms part of the original design and main entrance composition to the square. Archival drawings indicate that both front lightwells were enclosed and roofed with concrete pavement lights from at least the

1930s, although internally the “external” faience cladding of the front wall of the building remains evident in part within now forward storage areas³³.



Figure 3.15: Dane Street Elevation (Clear distinction between original 1920s office building and later 1950s warehouse extension)

- 3.36 The building extends down Dane Street where the main elevation is again faience clad with matching geometric detail to the three storey vertical strips of recessed windows. This extends to eleven bays and the upper third and then fourth floor levels each step back into the depth of the plan. Again the windows are black painted and metal framed. The set back uppermost storey is largely hidden from immediate street views and more highly glazed with windows that stretch across a pair of bays. The main parapet line is simply treated or “blocked” again to accord with the main elevation to the square. The penultimate (southernmost) pair of bays is combined at street level to frame a single window opening. This indicates past alteration and the original position of a secondary recessed entrance doorway from Dane Street, as also shown on archival drawings, which was partially infilled and converted to a window in the later 20th century (related planning records dated 1967).
- 3.37 Continuing south along Dane Street is the more recent postwar extension to the building, which follows the established massing and form of its host, as well as an even and regular fenestration pattern, but is much simpler in design, detailing and use of materials (brick clad). This element is not of special interest. There is a deliberate and distinct differentiation between old and new along Dane Street. This later addition extends to eleven bays along this street and then turns the corner into Eagle Street for a further four even bays. This element has a noticeable chamfered corner detail at street level.

³³ London Metropolitan Archives (City of London)



Figure 3.16: Eagle Street Elevation (Former warehouse element and service yard access)

- 3.38 The continuation of the Eagle Street elevation to the west is the reappearance of the original elevation of the interwar building; noted by its Moderne styling again. Its elevational treatment however is much simpler in design, now with the use of a mix of dark brickwork below and yellow glazed bricks above rather than faience blocks, and its overall scale less, relative to the higher status and more public elevations of the original building to Red Lion Square and Dane Street. This demotes the secondary status and effective rear or back of the building as originally used, and an element of lesser heritage significance. Later alterations are again evident to this elevation, such as the infill of the former door entrance to the right hand side (east) that originally provided access to a now removed goods lift for the warehousing internally.
- 3.39 This rear elevation includes a single loading bay or archway to the west end, with narrow strip windows to the supported rooms above it, which would have provided past access to yard and warehousing / garages element of the original building. Within the urban block and what is now a largely hidden rear service yard (Yorkshire Grey Yard) the elevation of the building is utilitarian in character with fletton brickwork and simple fenestration with metal framed window units, alongside a more recent 2000s glass curtain wall cladding. The original part of the rear of the building is clearly secondary in character and interest, and makes only a limited contribution to overall significance. The more recent infill addition to the building is not of special interest.



Figure 3.17: Typical fenestration material and design – showing similarity of existing units to interwar and 1950s elements, as well as matching later 20th century unit to former doorway to Dane Street

- 3.40 Study of historical information uncovered for the listed building, including architectural drawings and early photographs, indicates that in the most part the existing single glazed black painted metal framed window units are not original but were installed in the later 20th century. Photographs from the 1950s show that at this time all the windows to the principal Red Lion Street elevation were thin metal framed (Crittall-like) units with a larger pair of possibly opening casement lights below and a narrower top divided into three with the central light pivoted to open inwards. This is confirmed in the details of earlier 1930s architectural drawings. This is not the exact design or proportions; albeit similar in material and profile, as found today. The taller bay to the left hand side of the main elevation to the square retains its original appearance, although possibly replaced to a sympathetic design.
- 3.41 The fact that the majority of window units to the later postwar extension to the building conform in material, detail and mechanism of those existing to the earlier interwar elements also suggests that all these units were replaced as part of one more comprehensive refurbishment in the later 20th century. These modern window units are not of special interest, although a small number of earlier or perhaps original units do remain in isolation to part of the rear elevation to Yorkshire Grey Yard and at top floor level to the interwar element addressing Dane Street.



Figure 3.18: Roof Level (with modern plant / service elements)

- 3.42 The roof level of the building is relatively complex with a series of changing levels, largely flat and asphalted, and now dominated by a successive built up of modern utilitarian service equipment and plant. There is a taller brick clad service housing and or former lift overrun as part of the later 1950s corner extension and warehousing. The service housing structure is smaller and positioned deeper within the plan, and appears modern. A modern hipped glass lantern lights the original location of the central staircase within the depth of the plan below (replacing an earlier lantern). Just to the south of this lantern is the utilitarian 2000s lifts overrun structure, whereas the original lift for the office users of the building would have been only single and positioned within the open well of the main staircase. Overall these largely modern and functionally designed elements at roof level do not contribute to the significance of the listed building.

Interior Description

- 3.43 The List Entry description dating from 1981 states that the interiors were not inspected as part of the designation process. Rather more helpfully, the relevant Selection Guide³⁴ for the office building type highlights that; as with public buildings, there is a clear hierarchy of importance, with architectural effect being reserved for the principal spaces such as foyers, stairs, and boardrooms. It has been identified through archival research and site inspection that the known original layout and decoration of the boardroom for the main office element of the building at first floor level and north east corner has since been removed. However, some fragmentary elements of the plan form and decorative treatment of the main entrance and circulation space at ground floor level, including the main staircase accessing all levels, do survive internally.

³⁴ Historic England, Listing Selection Guide: Commerce and Exchange Buildings, 2011



Figure 3.19: Main Entrance Lobby and Hall leading to the main Staircase at Ground Floor (mix of some fragmentary historic, and also more modern recreated, plan form and decorative features)

- 3.44 The Selection Guide³⁵ also sets out that with regard to alterations, commercial premises are intrinsically prone to change and alteration, and cannot be expected to survive in their original configuration. It advises careful assessment of where features of special interest internally may or may not survive as part of the designation process, and also comments that in some circumstances front elevations can be sufficiently interesting or rare architecturally to warrant listing even if the interior has been substantially altered or even lost. This is relevant to Summit House; where the heritage significance of this listed building is primarily invested in its surviving largely intact and distinctive external features to surrounding streets and spaces, and by comparison the internal elements of plan form and decoration are so greatly altered as to isolate now only fragmentary interwar features which contribute much less to its overall interest.
- 3.45 Comparison of the existing floor layouts of the listed building and the series of extract of the earliest 1920s, and also second phase 1930s, architectural drawings³⁶ set out below (and also the one internal illustration from The British Builder journal article dated 1925) clearly reveals how very little of the original elements of the plan form and interior decorative scheme of Summit House now survives. In addition, review of more recent planning history indicates how the main entrance lobby, hall and staircase elements

³⁵ Historic England, Listing Selection Guide: Commerce and Exchange Buildings, 2011

³⁶ London Metropolitan Archives (City of London)

were reconfigured again after 2001, including the “recreation” of lost partitions / openings to the hall corridor³⁷.

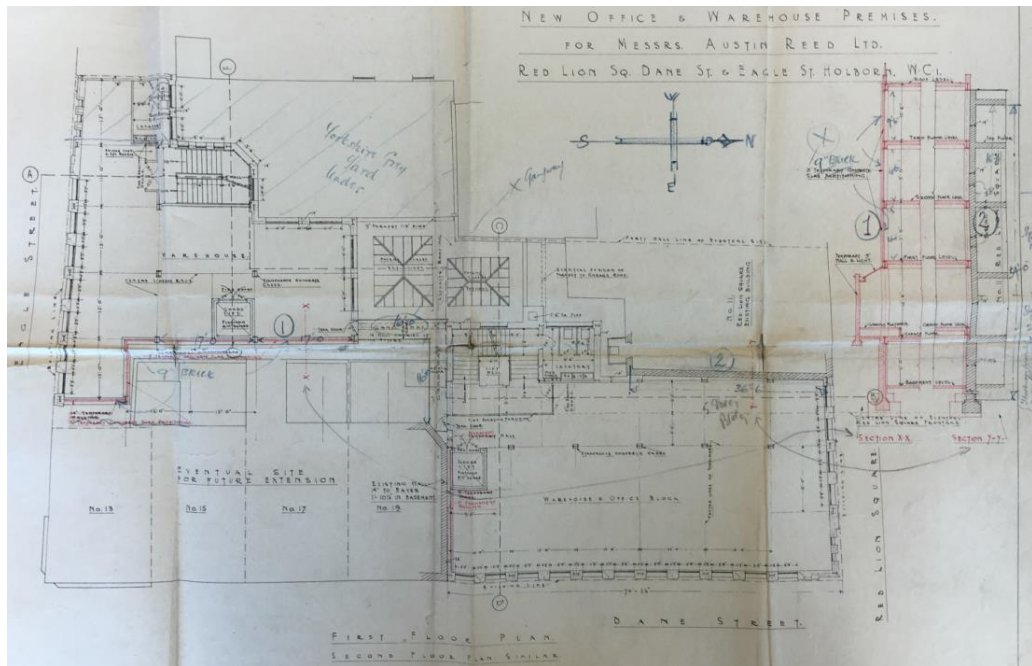


Figure 3.20: First Floor of Summit House dated 1923 - earliest drawing found

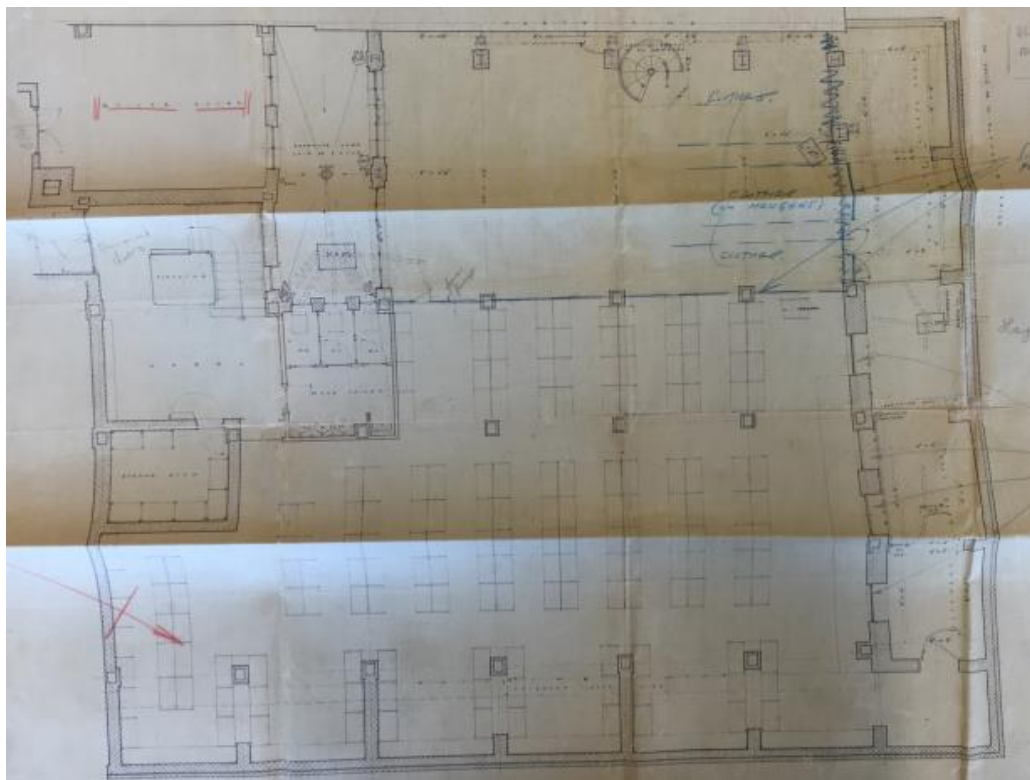


Figure 3.21: Basement Plan of Summit House dated 1932 (office element only)

³⁷ LBC granted with conditions on 11 October 2001 for works comprising “internal and external alterations including stone cleaning, erection of glazed extension to courtyard to provide new lift/stair core, disabled access and installation of roof top plant ...”



Figure 3.22: Ground Floor of Summit House dated 1932 (office element only) – indicating original and now mostly lost elements of the plan form of the main entrance lobby and hall (with reception), externally illuminated main staircase with well lift shaft, now infilled rear yard area, and external doorway to Dane Street with lobby

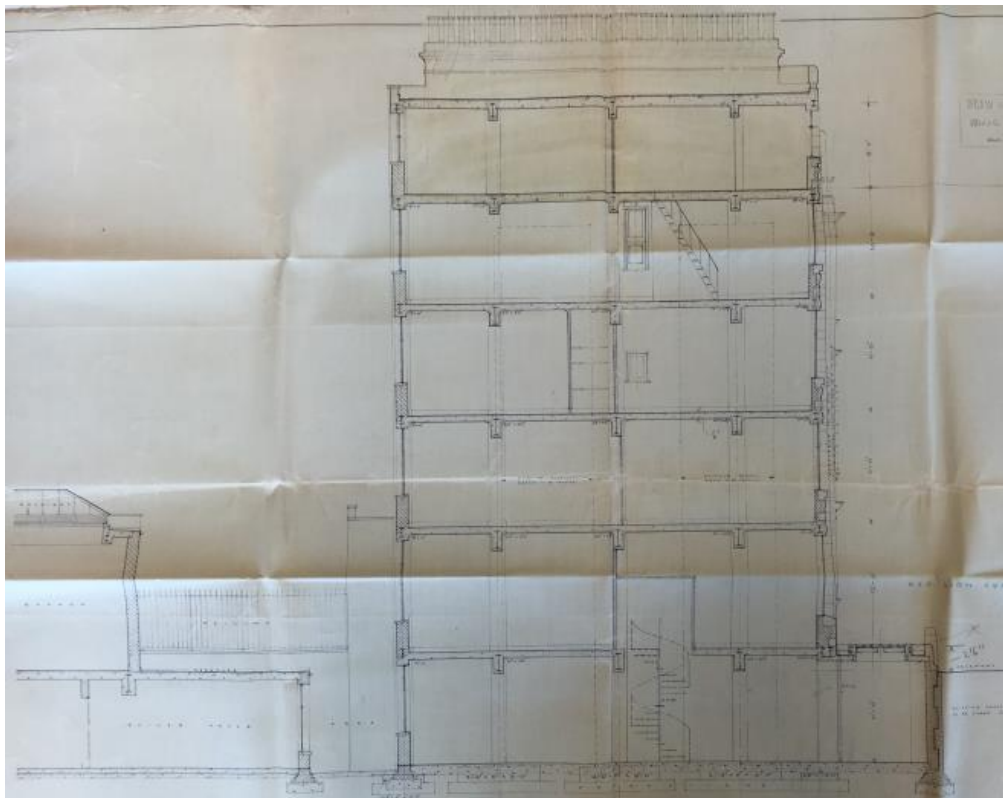


Figure 3.23: Section effectively through no. 11 Red Lion Square dated 1933

- 3.46 Internally special interest is confined to the now isolated elements of the surviving interwar entrance lobby, hall and main staircase, albeit now incorporating modern additions to a similar style and use of materials to the flooring, walls and ceiling and also new glass doors and stair balustrade to the original concrete structure. Overall the heritage sensitivity of these internal elements to further change is much reduced as a result of this history of adaptation.
- 3.47 At basement level the character and appearance of the interior spaces are essentially modern; comprising secondary office or storage and ancillary facilities / plant for this use. The only legible elements of the original building are the separate and now enclosed front lightwell areas, the concrete structure of the main staircase within the plan (rising up to the full height of the building) and the base of the more utilitarian and secondary staircase towards the rear and Yorkshire Grey Yard.

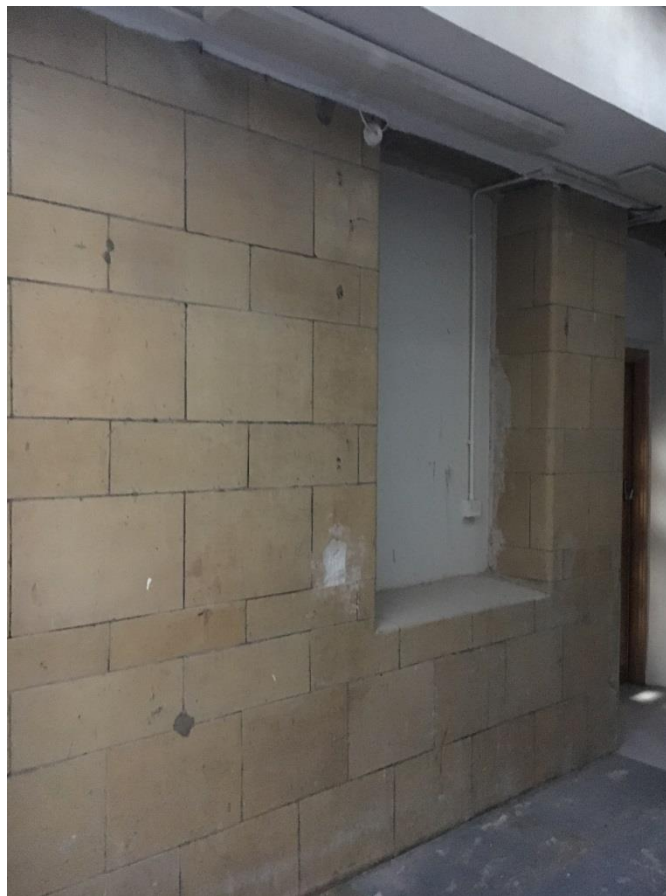


Figure 3.24: Within now enclosed Front Lightwell at Basement Level to Summit House

- 3.48 It is at ground floor level that the principal historic interior features of the building remain, albeit only in fragmentary form. The octagonal plan form of the main entrance lobby space remains legible, with typically Art Deco stylised moulding details to the ceiling as a cornice and walls at door height and also effective skirting level. What appear to originally have been former openings (either doorway or fixed glazing) to either side of the lobby have now been infilled, and the existing fully glazed doors to the external entrance (forming a small wind lobby) and also hall corridor are more modern insertions.

The central hanging light fitting is Art Deco in style and materials, which accords with other such units along the adjoining hall corridor. This reflects the original design but appears from planning records to be a later recreation throughout these spaces.



Figure 3.25: Octagonal-shaped Entrance Lobby at Ground Floor

- 3.49 The lobby leads into the main hall corridor, which is consistent in its decoration, fixtures and fittings, and black and white marble flooring pattern in circulation from the entrance through to the main staircase deeper within the plan. The British Builder includes an illustration of the intended original design of this entrance hall space (included earlier in this report). This confirms with other archival research and on site inspection how very altered this space is from that first designed and built. Its plan form has been partially “restored” but straightened through the introduction of partitioning as part of the 2000s scheme of works, new doorways with Art Deco-like timber architraves introduced, as well as new glass doors to the staircase lobby / landing. The original illumination of this space from outside - by windows to separate former rear lightwells / yards to the south and west, as well as to the stair enclosure itself – has been lost by later 20th extension of the building within the urban block. There is a mix of some historic features and also much more that is modern recreation within this space as found today.

3.50 The lobby / landing to the main staircase would originally have formed part of the hall corridor space and its overall design. Here similar use of materials and decorative mouldings follow through to illustrate the higher status of these circulation and semi-public areas within the building, although as found today that which exists is a combination of historic and more modern restored features dating from the 2000s. Blind windows within the main staircase enclosure indicate that this element would originally have been exterior facing to Yorkshire Grey Yard (now incorporated within recent service core extension). Although the robust concrete structure of the original staircase remains from basement up to here and then the fourth floor level above, the Art Deco-style metal balustrade is a modern intervention of no special interest. Originally the open well of this large staircase would have accommodated a central and single lift shaft (now removed and replaced with a modern bank of lifts immediately to the south in the newer addition).

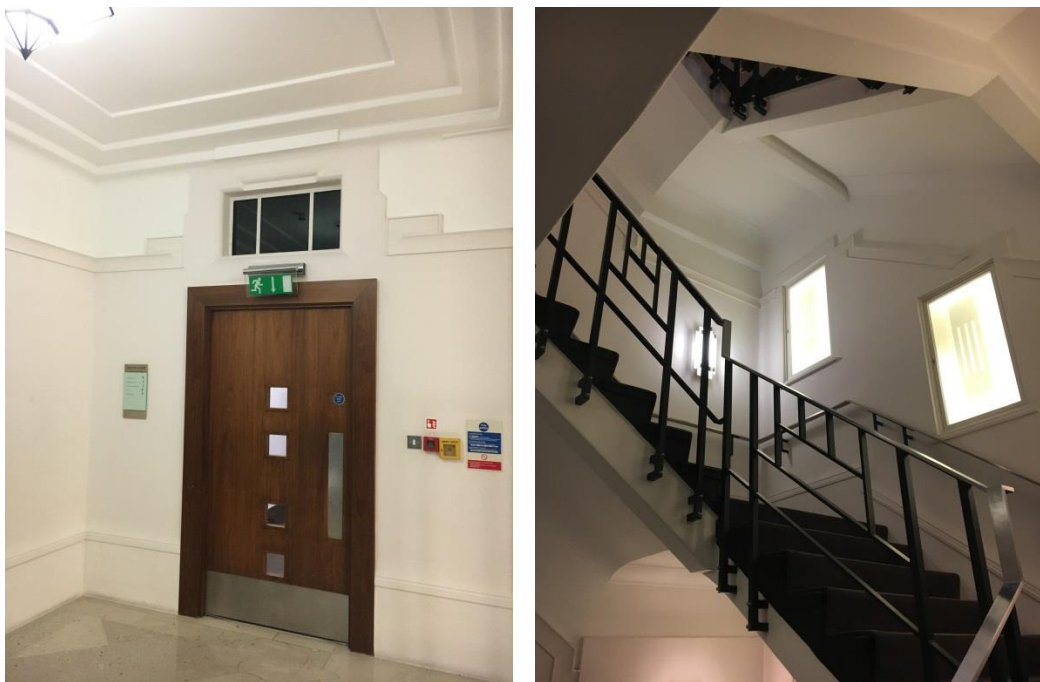


Figure 3.26: Main Staircase Lobby / Landing and Staircase at Ground Floor

- 3.51 It has been described above in words and also figures that the first floor level of the main office element of the building accommodated the original boardroom and associated higher status offices. As found today, these elements have been lost to successive later internal refurbishments.
- 3.52 Elsewhere within the listed building, at all floor levels within the original and later extended office and former warehouse spaces, the interiors are essentially modern in fabric and appearance - as a result of significant later refurbishment and subdivision to provide for ever changing office requirements for later tenants. These areas are not of special interest, and only the now re-clad structural elements of the steel frame remain obvious internally within the office spaces. The utilitarian service staircase to the original rear warehouse element of the building remains at the south west corner of the plan, which is a painted brick enclosure with metal handrail. Now isolated within a much

altered modern office, this element makes little contribution to the heritage significance of the whole.

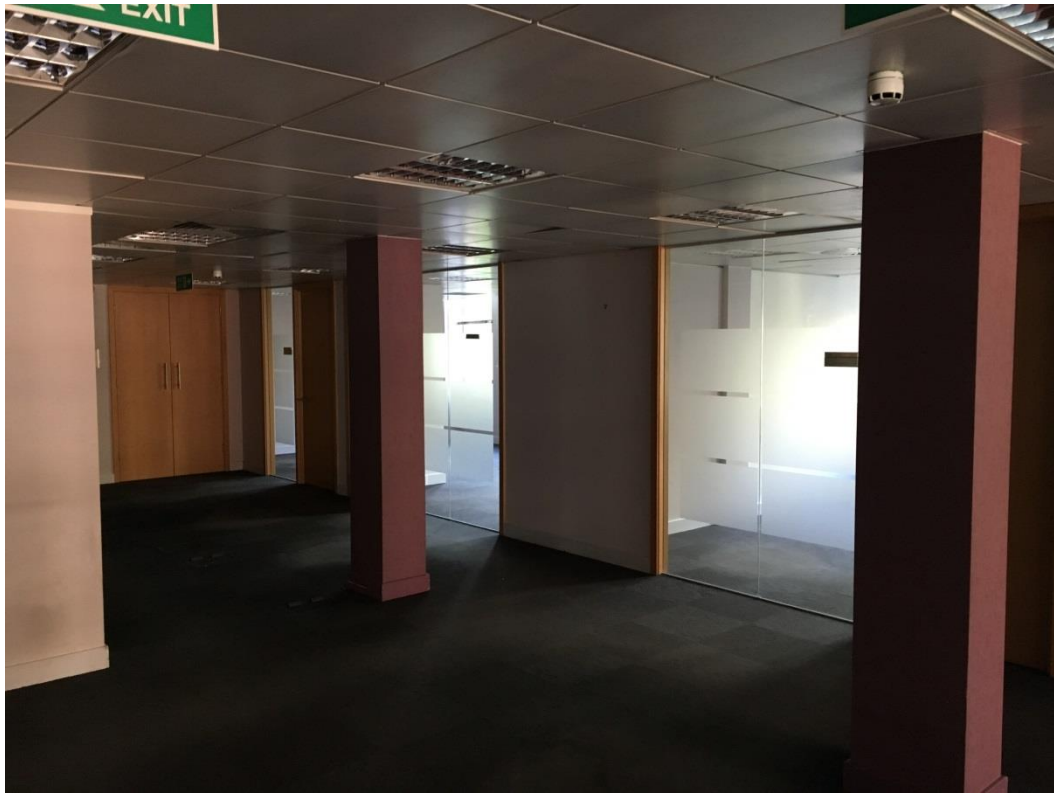


Figure 3.27: Typical fully serviced modern office interiors with lightweight partitioning, suspended floors and ceilings (Second Floor)

Historic Interest

- 3.53 The relevant Selection Guide³⁸ for the office building type highlights that providing a smart commercial image remained paramount for the 20th century office as it had in the 19th century and also continued to develop. Often the newest architectural styles or movements were drawn upon. This is exemplified by Summit House, which adopted the then very fashionable architectural style, materials and decorative motifs typical of the Moderne and Art Deco. Stylistically this building exists in a brief period before the greater adoption of what may be considered the more “serious” Modern Movement” commercial architecture of the 1930s in London and the post-war period much more widely.
- 3.54 The listed building is not only of special historic interest in recording a key trend in the architectural development and expression of interwar commercial architecture, but is also closely connected to a past key player in the fashion retail industry (and former hosier and tailor) in England: Austin Reed. This building was commissioned and purpose-designed for Austin Reed as their head office in London, and was completed in 1925. In this way it expresses in well-crafted and costly built form the then commercial success, future aspirations and forward looking character of what by this time had become an international retailer.

³⁸ Historic England, Listing Selection Guide: Commerce and Exchange Buildings, 2011

3.55 In terms of use, this building also forms part of a broader picture of the historical redevelopment of Red Lion Square and the later shift of this part of Bloomsbury towards a much greater concentration of commercial uses away from the original residential character. The redevelopment of this site for office use in the 1920-30s was facilitated by the demolition of earlier terraced townhouses on this part of Red Lion Square – likely similar to those that still survive at nos. 14-17 to the east of the site. The historical development of this square and local area prior to the arrival of Summit House is described with regard to the conservation area elsewhere in this report.



Figure 3.28: Archive Photograph dated 1956³⁹ (above entrance lettering “Austin Reed Ltd”)



Figure 3.29: Archive Photograph dated 1980⁴⁰

³⁹ London Metropolitan Archives (City of London)

3.56 On the corner of the building Red Lion Square / Dane Street is a Blue Plaque dedicated to John Harrison (1693-1776). Harrison invented the marine chronometer, a device which allowed ships to accurately calculate their longitude whilst at sea, and he lived and died in a house on this site. This earlier association of the site does not form part of the historic interest of the existing building.

Group Value

3.57 In many ways this building appears distinct from its neighbours within the local townscape and as an individual; largely due to its bold Art Deco architectural style and uncommon yellow-coloured faience cladding treatment. It does not form part of forms part of the original development of Red Lion Square from the 1680s, but represents a later phase of redevelopment amalgamating and replacing a number of former townhouses on the site. The building now forms part of a now highly varied collection of buildings of different ages, scales, forms and architectures enclosing Red Lion Square on each side. Only the listed building group and former domestic terrace of nos. 14-17 Red Lion Square (also south side) remain from the original laying out of the square; albeit now very altered by later remodellings.

3.58 However, the List Entry for Summit House specifically identifies that this listed building also enjoys group value (GV) as part of its designation. This group value is derived principally for the role of this building in marking the corner with Dane Street and also in defining and part enclosing the key urban space of Red Lion Square with other properties.



Figure 3.30: Summit House from with the urban space of Red Lion Square

⁴⁰ London Metropolitan Archives (City of London)

Summary of Significance

3.59 The significance of this listed building Summit House can be summarised as below:

Architectural Interest

- High quality and high profile example of a purpose-built office building dating from the interwar period (originally with ancillary warehousing), which is expressed principally through its exterior architecture of bold and cubic massing, colourful faience cladding, and its distinctive and then highly fashionable Moderne or Art-Deco style and decorative detailing;
- Its structural steel framing also displays some advancement in its construction materials and techniques for this building type and period in London;
- Direct association with nationally important architect and designer Joseph Emberton (and Percy James Westwood), as well as noted sculptor Percy Metcalfe for the original decorative timber entrance doors

Historic Interest

- Illustrating the development of then popular styles, use of materials and construction methods for interwar commercial architecture in London;
- Direct association with past important national fashion retail company Austin Reed – commissioned by them as their head office (with ancillary warehousing);
- More broadly recording the intensity of redevelopment and commercialisation on this part of Bloomsbury in the interwar period;

Group Value

- Townscape role marking the corner with Dane Street and also in defining and part enclosing the key urban space of Red Lion Square with other buildings of a mix of ages, scales and architectural styles.

3.60 In overview, the significance of Summit House is primarily confined to the form, appearance, materials and detailing of those largely intact elements of its original or early interwar external envelope.

3.61 It is the principal interwar faience clad entrance frontage to Red Lion Square and also its corner turn and return along Dane Street that is of the greatest importance architecturally and historically. The secondary status, more modest even utilitarian and more altered original rear elevations to Eagle Street and Yorkshire Grey Yard make a lesser relative contribution to the overall significance of the listed building. The later postwar extension of the building to Dane Street / Eagle Street and also 2000s glazed infill to the rear at Yorkshire Grey yard are elements that do not form part of its special interest.

3.62 Overall the internal elements and spaces of the listed building make a much lesser contribution to its significance relative to the external envelope. This is largely due to the substantial degree of later alteration and past loss or compromising of original features, as well as the fact that this interwar building type would generally only have been decorated to a high quality to the higher status main entrance and boardroom areas and

other areas left more standardised even utilitarian. Only the now rather isolated original elements of plan form, materials and or decorative details of the main entrance lobby and fragmentary part of the linked central hall / corridor at ground floor level, and main open staircase structure and from of its enclosure from basement up to fourth floor level are of special interest; albeit part “restored” in the 2000s. The remainder of the internal areas are not of special interest.

Bloomsbury Conservation Area

Introduction

- 3.63 The Bloomsbury Conservation Area comprises a large area of townscape that extends from Euston Road in the north to High Holborn and Lincoln's Inn Fields in the south and from Tottenham Court Road in the west to King's Cross Road in the east. This description of the historical development and character and appearance of the conservation area, which encompasses the site, focusses primarily on that part of the area affected by these proposals.

Historical Development

- 3.64 The historical development of the area is described in detail in section 4 of the adopted Bloomsbury Conservation Area Appraisal dating from 2011. This includes a selection of historic maps at appendix 1 illustrating the evolution of the area. Paragraph 4.1 sets out in overview that:

“The Bloomsbury Conservation Area covers an area of London that expanded rapidly northwards during the period 1660-1840. Impetus for the initial development came from events such as the plague of the Black Death (1665) and the Great Fire of London, which had devastated the City. The building of Covent Garden, nearby to the southwest, however, was a key architectural development which strongly influenced the form of Bloomsbury. In 1630 the developer, the Duke of Bedford, and his architect, Inigo Jones, introduced Palladian architecture to England in the form of a public square, addressed by a church and arcaded terraces of houses, and surrounded by grids of streets. This was a key departure from the prevailing pattern of development, based on narrow medieval streets, alleys and courtyards, and set the scene for the next three centuries.”

- 3.65 Occupying land previously used as a series of Medieval Manors on the periphery of London and their associated agricultural and pastoral land, the first phase of development consisted of a mix of uses with houses, a market, commercial, cultural uses (the British Museum), hospitals and churches. Later expansion of the northern part of the conservation area in the 19th century was focussed on providing grander residential districts for wealthy families. This was often carried out speculatively by a number of builders, on leases from major landowners, and followed a consistent form with terraced townhouses constructed on a formal grid pattern of streets and landscaped squares.
- 3.66 The site itself, and also its local area, historically forms part of the earlier core of the development of Bloomsbury as a newly fashionable residential suburb from the Restoration period onwards. The laying out of Bloomsbury Square by the 4th Earl of Southampton in 1661 was a critical even; then as a garden and enclosing terraces to the south of Southampton House. The Russell family (the Dukes of Bedford) inherited this urban estate and promoted the ongoing development soon after⁴¹.

⁴¹ Pevsner, N. Cherry, B, The Buildings of England: London 4: North, 1998



Figure 3.31: Illustration - View from Red Lion Square dated 1731⁴²

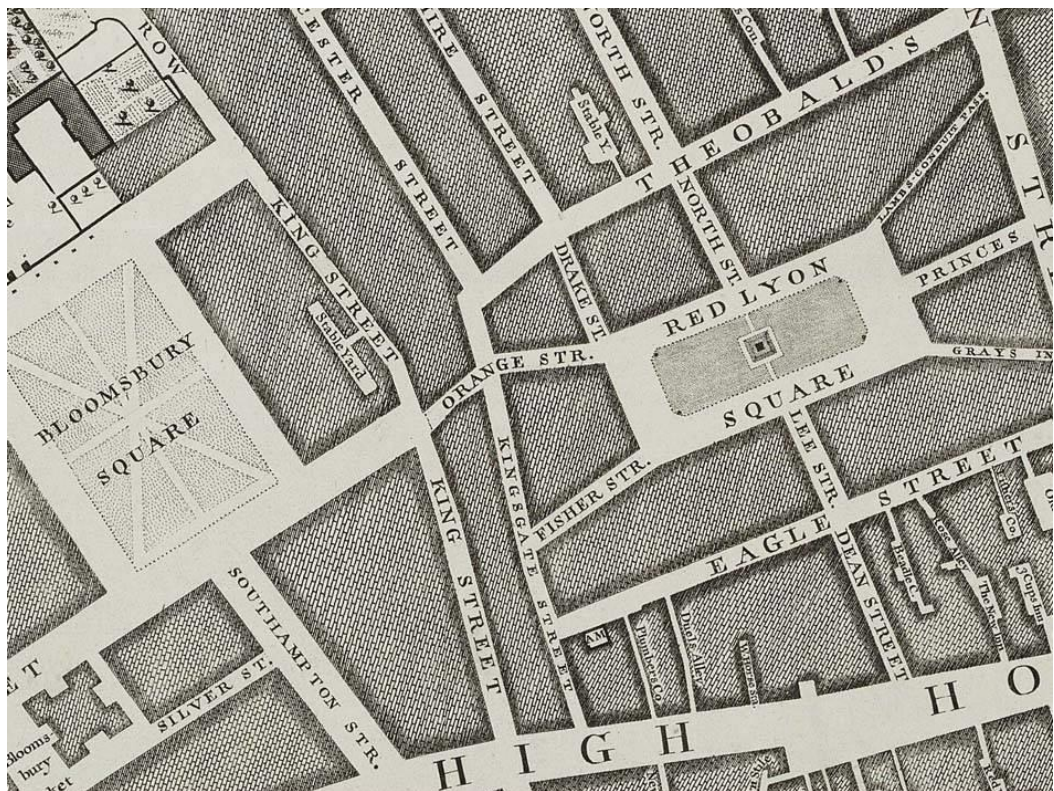


Figure 3.32: Extract of Rocque's Map of London 1746

⁴² Survey of London: Volume 24, the Parish of St Pancras Part 4: King's Cross Neighbourhood, 1952

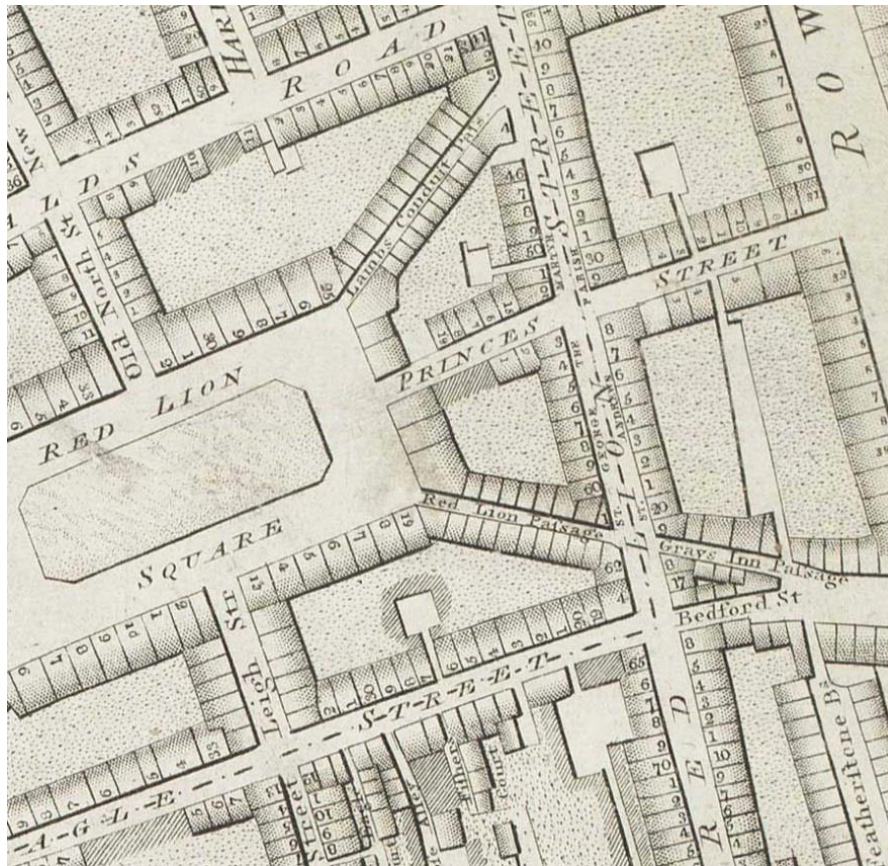


Figure 3.33: Extract of Horwood's Map of London 1799

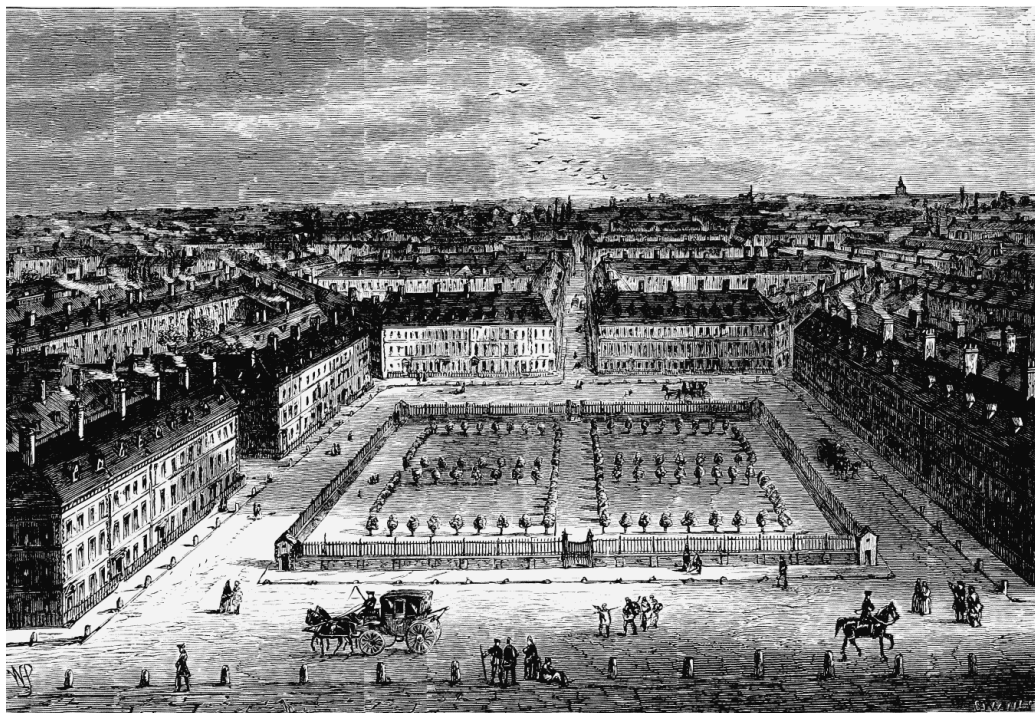


Figure 3.34: Illustration - Red Lion Square c.1800⁴³

⁴³ Old and New London: Volume 4, 1878