

42 Kingsway London WC2B 6EY



Interior Alteration at
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DESIGN AND ACCESS & HERITAGE STATEMENT

On Behalf of Zeren Food Limited
November ' 22

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INTRODUCTION

The applicant, Zeren Food Limited is proposing to operate a restaurant at 42 Kingsway, currently occupied by Bill's Produce Store.

An improved and fit out is required on existing A3 restaurant. Listed building consent is sought for these internal alterations to the building.

The proposed work can divide into 3 phase.

Phase 1—Strip out

- Strip out existing fixture and fittings in ground and mezzanine floor
- Strip out existing WC's sanitary ware and floor and wall finishes
- Strip out customer corridor floor finishes at basement level
- Strip out wall & ceiling light finishes except chandeliers
- Strip out bar

Phase 2—Improvement

- Extend and installation of new bar finishes
- New floor and wall tiles to WC's
- New Sanitary ware to WC's
- Making good, sanding & varnishing existing timber floor on ground and basement floor
- New wall and ceiling lightings to seating areas
- Making good of timber staircase, replace existing nosings

- Making good and painting original mouldings frames on the walls
- Decoration

Phase 3—Fit-Out

- Wall Separations
- Loose furnishing
- Service stations
- Reception Desk
- Table & Chairs

DESIGN

Proposed Use

Zeren Food Limited, who took over Bill's Restaurant, wish to carry out some internal decoration and extend of the existing bars on the ground floor. The proposed works consist of extending the existing bar and decoration of the existing walls and details with a paint finish only. The purpose of these works is to improve the existing bar and facelifting interior to make the unit more customer friendly.

Appearance, Scale and Layout

42 Kingsway is situated on the north east side of the street to the south east of Remnant Street. It is a Grade II listed building built in 1908-9 with an imposing façade designed by Edwin Lutyens and plan by Pilditch and Company. The building has 6 storeys and an attic. The application relates to the property's interior currently in vacant; previously, use to the A3 restaurant (Bill's) occupying the basement, ground and mezzanine floors. The basement is laid out in rooms containing kitchen, stores, office and toilets, ground floor is containing disabled toilet, bar, seating's and mezzanine floor is containing only seating's. Attached photographs submitted with the application (Document No. 221108) show the appearance of the floor, walls and ceiling in and around the unit.

They are clad with modern materials comprising plaster, plasterboard and ceramic tiles. There are no historic features within the rooms such as original floor, wall or ceiling fittings as evidenced by the photographs and room details recorded and approved listed building consent 2013/0093/L.

There are no changes proposed to floor layout.

Appearance

The existing building will be refreshed with painted window and door frames, to match the existing colour. There are no material alterations to the fabric of the building or its existing internal details, only a change of wall colour and there will be no changes to the external facade

Access

There will be no change to the "inclusive" access to the building. A disabled toilet is retained on the ground floor and level access into the building from Kingsway.

The access into the building will remain the same, as a level floor is maintained from front to back on the ground floor, with an easy access we to the rear of the building. The existing staircase is maintained to both basement and first floor, no alteration works are proposed and no additional access can be feasibly provided within this building to accommodate physically disabled customers easier access to these areas.

Amount of Development

The project overall will not increase tractable floor space, as there is no extension proposed, just a facelifting of the existing space to make customer corridors, WC's, bar and dining more accessible and enjoyable.

Policy Considerations

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Section 16 of the Planning (Listed Building and Conservation Areas) Act 1990 requires that in considering whether to grant listed building consent for any works there shall be special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Historic Asset Statement of Significance

National Planning Policy Framework (NPPF) adopted in March 2012 sets out the Government's policies for conserving and enhancing the historic environment. In determining planning applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made to their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary (paragraph 128 NPPF). In determining applications, local planning authorities should take account of the desirability of new development making a positive contribution to local character and distinctiveness (paragraph 131 NPPF).

The building was first listed in 1974 and is Grade II. The description of the listing reads:-

“Office block. 1908-9. With facade and hall by Edwin Lutyens, and plan by Pilditch and Company. Portland stone with rusticated ground, 1st and 2nd floor. Modified Classical style. 6 storeys and attic. Double fronted with 3 windows. Square-headed ground floor openings flanked by distyle-in-antis Greek Doric order pilasters rising through ground and 1st floor. All windows casements with leaded panes except the ground floor which has plate glass. Left hand entrance with head on keystone; right entrance replaced by a window. 2nd floor windows with vertically set sidelights. Arched 3rd and 4th floor windows. Entablature with modillion cornice at 5th floor level. 5th floor windows with voussoirs and flanked by enriched pilasters carrying secondary cornice below balustraded parapet. Pediment flanked by chimney-stacks.

INTERIOR: not inspected but noted to contain a vaulted hall.

HISTORICAL NOTE: built for William Robinson, proprietor of

'The Garden'. “

“An extensive appraisal of the building's significance (including the building's history and assessment of the building's interior and exterior) by Dr Miller¹ was submitted to the Council in 2010 in connection with a planning and listed building application for new uses and alterations to the building (application nos. 2010/3759/P and 2010/3760/L). Both applications were approved. It was noted by Dr Miller that there is very little information about the original interior of the building and in respect of the basement it was always subservient and utilitarian, and does not appear to contain anything of architectural or historic interest. Also, that the basement plan has been altered to create the staff rooms and lavatories used in connection with the ground floor bar. The Council accepted this assessment of the building's significance in determining the 2010 applications and approving the record of modern features in the basement rooms. The proposed alterations to the basement layout to create an enlarged kitchen area and staff room are not considered to be significant and will retain the subservient use of the basement space and its utilitarian appearance. There would be no loss of significance by the removal of brick and plasterboard walls in an area of the building which does not possess any features of special architectural or historic interest. It is therefore concluded that the proposal would not be in conflict with Section 16 of the 1990 Act.

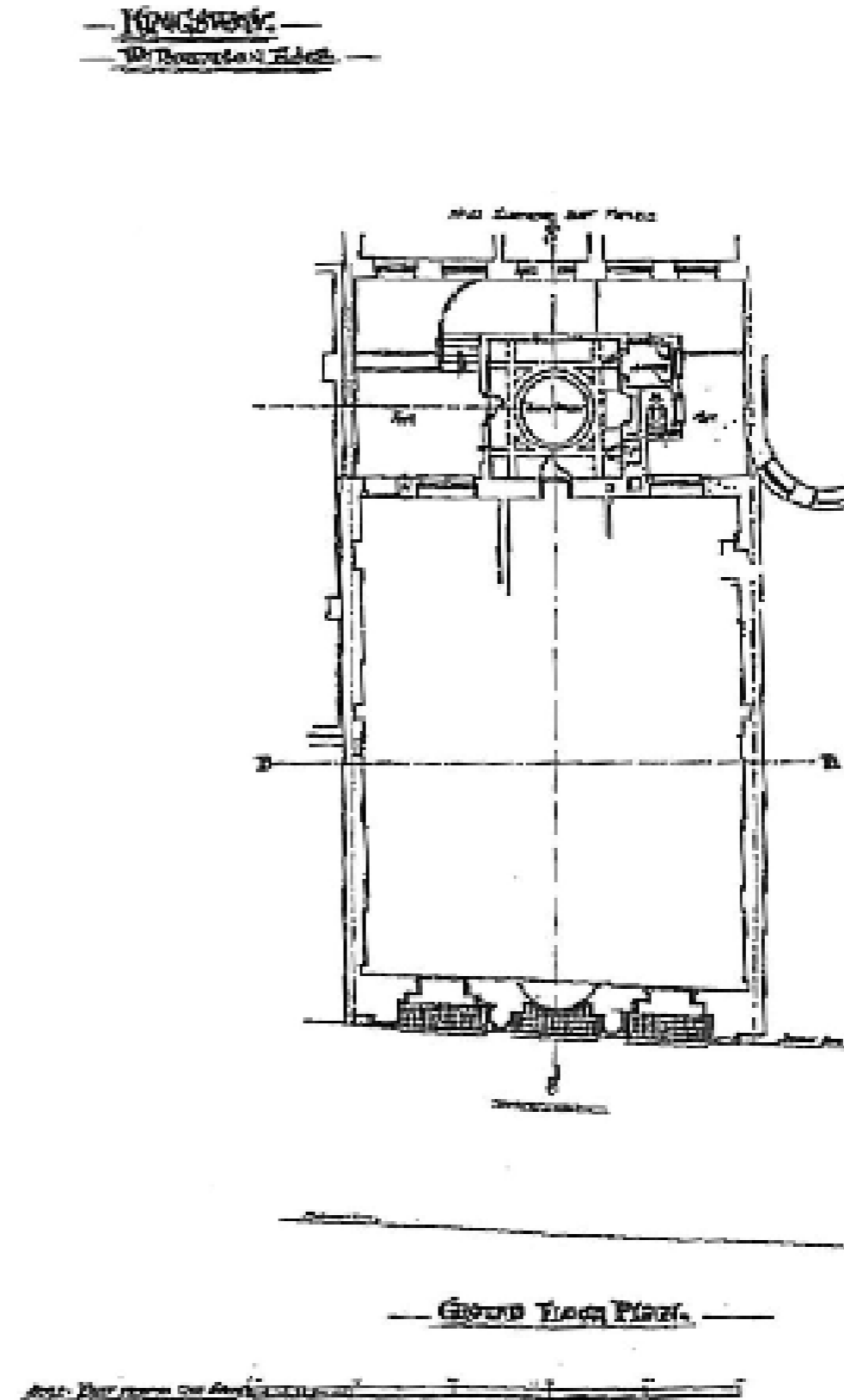
The planning authority is therefore invited to view the application favourably and to grant listed building consent.

Historical Background

Kingsway provided a connection between Holborn and the Strand, and slum clearance along the proposed route was undertaken from 1889 by the newly established London County Council. A detailed plan for the new road was published in 1898. A tree-lined boulevard, comparable with those in European capital cities was laid out, 100 feet wide between the building lines, and was formally opened in 1905. Plots for prestige commercial buildings were subdivided along the frontages, and leased to developers. Building proceeded in slow and piecemeal fashion between 1903-22.

No. 40 and 42 were purchased by William Robinson, one of the pioneers of the late 19th century revival of cottage gardening (the other was Gertrude Jekyll). He founded *The Garden* in 1871, a weekly magazine, which became popular, with a wide circulation. In 1906, Robinson discussed the development of his plot in Kingsway with Edwin Lutyens, who had recently designed an imposing building for the illustrated periodical *Country Life*, in Covent Garden. Although Lutyens's early work, especially his country houses, had developed Arts and Crafts values, he had aspirations towards the grand manner. Letters written by Lutyens to his wife, Lady Emily Lytton, in August 1906 refer to his meeting Robinson. Christopher Hussey, Lutyens's biographer, recorded that 'the design of William Robinson's offices for *The Garden* in Kingsway was at length settled with that cantankerous old friend, and on September 1 [1906] off they went on the steam yacht *Miranda*'. Drainage records in the Camden LB microfiche archive indicate that building commenced during 1907. It was completed during 1908-9.

Lutyens concentrated upon the front elevation of the building. At the time, he was designing 'Heathcote', an imposing classical house for a site in Ilkley, West Yorkshire. He was enthusiastic about the work of the Italian mannerist architect, Michele Sanmicheli (c.1484-1559), who was also a military engineer. He modernised the fortifications of several Italian cities, notably Verona, where the gateways were impressive features, with heavy rusticated masonry and Doric columns. Influence of this is evident on the garden front at Heathcote, and also upon the ground floor and mezzanine of Nos. 40-42 Kingsway. Of only two surviving drawings of the building by Lutyens, one is a detail of the rusticated ground floor and Doric order.



Exterior:

The ground floor and mezzanine were proportioned to include a full entablature, with riglyph frieze. Above this, the first floor contained the rustication, and registered visually as an attic above a grand portal. The fenestration is interesting, with three bays of square windows, reflecting the overall vertical subdivision of the façade, each flanked by two small vertical subdivisions. A minor cornice/parapet forms the base for the second floor, clearly to be regarded as the piano nobile, with its three tall leaded light windows, with architrave surrounds and flat projecting heads. The third floor above reverts to square windows in architrave surrounds immediately below the upper entablature and modillion cornice. In contrast to the rustication below, the masonry of the second to fourth floors is smooth ashlar. The fourth and fifth floors are treated as an attic, subdivided by pilasters faced with carved fruit. The fourth floor windows span the full width between, again leaded lights, below deep voussoirs flat arches. A shallow balustrade above creates a set-back for the fifth floor, capped by a broad triangular pediment. The main roof is concealed by a parapet, but there are tall chimneystacks at the sides on the party wall, towards the front of the building.

Lutyens packed a great deal of incidents into his design, providing an instance of 'getting up the building without repeating himself', in contrast to the more repetitive façades elsewhere on Kingsway. The building was originally known as Lincoln's Inn House. The scheme was not extensively published, but the following comment appeared in *The Architect* (10/09/1909, Vo. LXXX11, p. 168): A Façade in Kingsway:

This is one of the few buildings as yet erected on the east side [of Kingsway] and is built on land partly occupied by the back buildings of 63 Lincolns Inn Fields. Thus a good site was obtained for an extensive block of offices for which Messrs Pilditch & Co prepared the plans and Mr Edwin Lutyens designed the elevation and the artistic elements of the interior. As is required invariably by the London County Council for work in Kingsway, this façade is carried out in Portland Stone. The drawing from which our illustration is taken was exhibited this year at the Royal academy.

On the evidence of this account, published shortly after completion of the building, Messrs Pilditch appear to have acted as executive architects (which occurred on several of Lutyens's major interwar schemes, as on the Midland Bank Piccadilly (with Whinney, Son and Austen Hall) or the Midland Bank HQ Poultry (with Gotch and Saunders). The RIBA Directory of Architects (1834-1914) lists two Pilditches, of which the earlier, John Thomas Pilditch, known only as practicing between 1866-71 appears the more likely. His partner, Thomas Robert Parker appears equally obscure, but had offices in Parliament Street Westminster. It was from an office in Westminster that an application was made for approval under the Metropolis Management Acts for drainage connections to the building on 20th November 1907. Unfortunately, the quality of reproduction from the Camden LB microfiche archive is very poor, and the signatures and street address are virtually illegible. Comment will be made below about the floor plans, which appear to be the sole surviving drawings showing the original layout.

The next published reference to the building appears to be

in 'The Buildings of Kingsway'

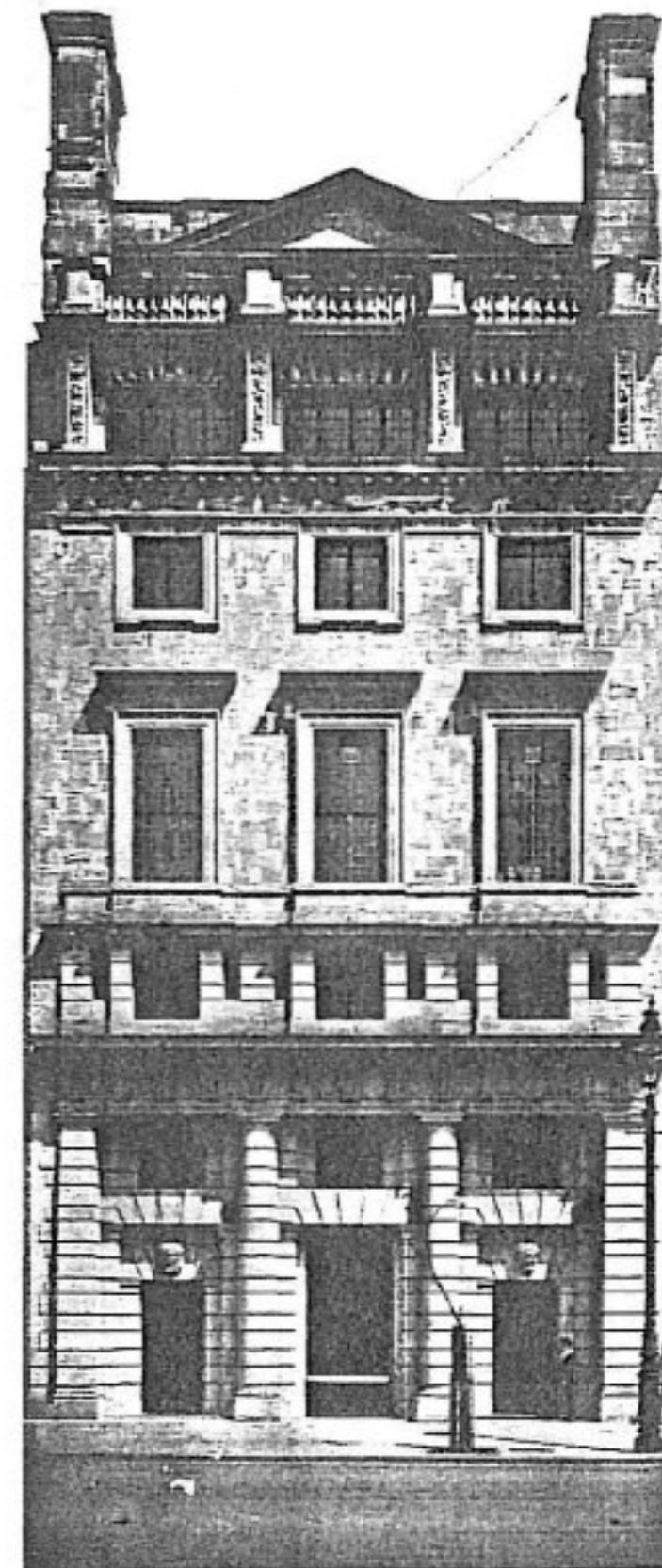
(Architectural

Review), Vol. XXXXIII (1915) pp. 125-32. On p. 130 reference to made to Lincoln's Inn House, credited solely to E. L. Lutyens. The comments were not

entirely complimentary: *Lincoln's Inn House is a most interesting piece of architectural design, but we cannot regard it as a successful solution from the point of view of an office building in a modern street. We have laid particular emphasis on the commercial aspect of the matter, because this is all-important. The case is not met by merely adopting an academic design with an arrangement of classical features on the lines perhaps of an Italian Renaissance palace. The problem has to be dealt with essentially from the modern standpoint. Kingsway is not a residential place for rich occupants, but a business thoroughfare where the fullest consideration must be given to lighting and accommodation in offices and shops.*

The Lutyens Memorial Volumes (A. S. G. Butler, III, p. 22:London, Country Life 1950) took a more favourable view: *Lincoln's Inn House is that remarkable work referred to in the Introduction as an instance of Sir Edwin's disregard of the modern demand for the maximum amount of light in an office building and his determination to be monumental – not quite at all costs – but with some inconvenience internally. Here for instance, the two side windows of the upper ground floor not only pierce the wall very low down but they light a pair of galleries 12 feet wide and averaging 40 feet deep. The largest of these has another window at the back and the dimness of both is a little relieved by borrowed lights from the upper vaulted centre section of the ground floor hall; though that again is lit only by the large middle light at street level with the small one over it. The mezzanine floor, however, is brighter; and the small front offices there have at least a window area equal to one-tenth of their floor space. Clearly there was some sacrifice of daylight in the lower stories to allow the erection of that simple but rather magnificent sub-structure to the front; and one recalls how criticism was sharpened at the time by the appearance of the Kodak Company's building opposite – one of the first and most admirable examples of an almost completely glass front, broken by tall vertical strips of stone. The pair illustrate well the Lutyens point of view and that of the then advanced moderns.*

The relation of this design to the Country Life building is obvious. But the Kingsway offices are crowned by a set-back pedimented attic floor, only partly visible from below. That, again, is the forerunner of a number of analogous treatments twenty years later. Lutyens liked this receding top, which was sometimes dictated by rights of light. He finished it always in stone. Unhappily, no working drawings of this handsome little front survive. Perhaps one day, it will be considered worthy of measurement and record.



LINCOLN'S INN HOUSE.
E. L. Lutyens, A.R.A., F.R.I.B.A., Architect.

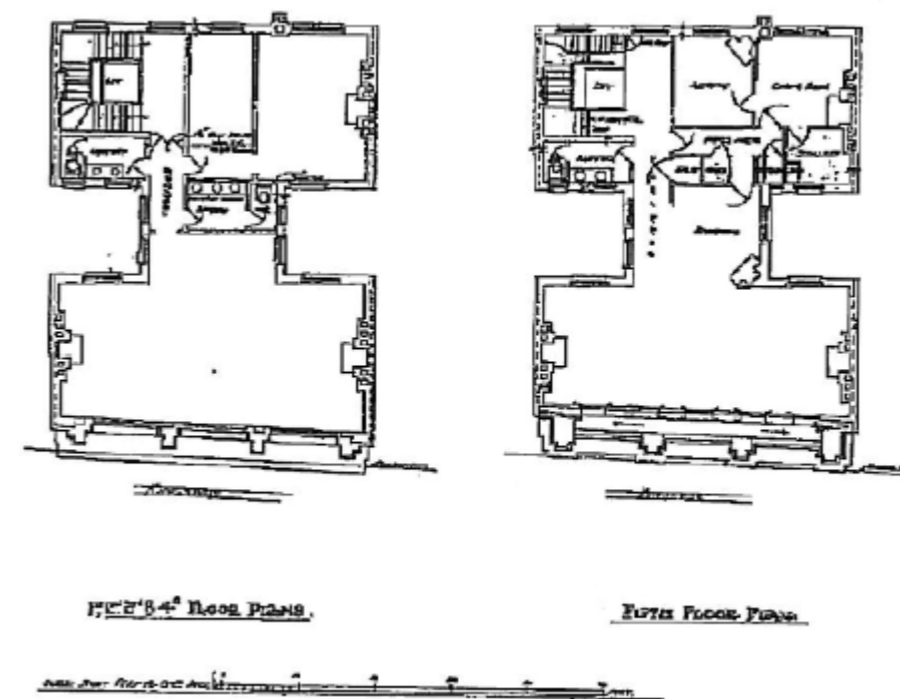
Interior:

Very little information has come to light about the original interior of the building. The original plans, prepared in connection with drainage approval in 1907 are at best sketchy, and fully show only those parts of the plan layout where there is drainage. Thus, the ground floor shows the main front part open, but, ambiguously, there are short lengths of partition wall drawn in adjoining the rear wall, suggesting that there might have been a full length central corridor, flanked by two narrow, deep shop units. However the front bay window was not designed as entrance doors. There is no position shown for the stair to the basement, with its distinctive Chinese Chippendale screen, certainly a Lutyens detail. And the entrance through the left of the building to the rear stair and lift is not shown either, but evidence of the lift cage and tiled dado indicates that it was an original feature. The small square back office has a domed ceiling, which still exists and a way through a rear to connect with No. 63 Lincoln's Inn Fields, which is now in separate ownership.

The present major ground floor space is a wine bar/brasserie occupying approximately two thirds of the width of the building, and its full depth. It has a central well and balcony mezzanine. This is not shown on the 1907 outline plans, but since their purpose was to show drainage connections, this does not necessarily mean that the mezzanine is not an original feature. Much is covered over by the later fittings. The small square back office survives in an opened-out form, its irregular shape deriving from the incorporation of the former adjacent lavatory, shown on the 1907 plans.

The ground floor plan has certainly been altered to create the rather 'ad hoc' entry to the building from Kingsway, which is little more than a corridor leading to the rear staircase and lift. All original surfaces have been covered over, and in some cases lost behind plasterboard and skim stud walling. This is an area within the building that may repay judicious opening up.

The upper floors were of a standard repetitive plan 'H' form, defined by the centrally located two small square light wells, which rose from the first to the fifth floors. Although the drawings are again sketchy, it appears quite clear that the front of the building was entirely open plan, but there were two small subdivided offices in the rear right hand corner of the building on each floor by a short corridor from the vestibule off the rear left lift and stairs. Lavatory accommodation was provided adjoining the stair, and athwart the space between the two light wells. The fifth floor differed in incorporating a caretaker's flat in the right hand rear corner, with a living room and scullery, and two bedrooms, one of which occupied most of the space between the light wells, but it would seem, without a bathroom. The corridor led past the left hand light well to serve an undivided office across the front of the building. These plans are not so definitive as to suggest that there would be no subdivision of the front offices – indeed some subsequently occurred, and the downstands of the ceilings on some levels may indicate that this possibly may have been considered. However the grand, high space on the second floor – the piano nobile with its deep coved ceiling (the 'vaulted room' of the list description) was surely considered to be indivisible.



The interior of the building was evidently considered on the basis of a hierarchy of spaces, differentiated by the variation in ceiling height, and the fenestration of the front elevation, with the climax on the second floor. Both the layout of the building and the subdivision of the rooms at the rear were more conventional. I feel that it is doubtful that Lutyens was much involved in the building rearwards from the light wells. Although some plasterwork survives, it is rather standardised. The staircase in the rear right of the building has a good commercial style balustrade and lift cage, although the latter was altered to accommodate a larger modern lift.

The basement space was always subservient and utilitarian, and does not appear to contain anything of architectural or historic interest. It is evident that the plan has been altered to create the staff rooms and lavatories used in connection with the ground floor brasserie. Access is via the screened staircase described above. The rear staircase has been blocked off.

The roof is dominated by the twin Portland Stone chimneystacks at the front. Towards the rear are 'ad hoc' structures including a comparatively modern lift motor room at the rear, and a rectangular plant room between the twin light wells. There are remnants of minor, long redundant subsidiary chimney flues. The roof finish is asphalt. Apart from the twin stone chimneys, there is nothing of architectural or historic significance.