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HERITAGE STATEMENT

HOTEL GOTHAM, SECONDARY GLAZING

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ARCHITECTURE + HERITAGE

AMAZON HOUSE • BRAZIL STREET

MANCHESTER • M1 3PW

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Image: External view of 100 King Street, which now houses a hotel above a restaurant.

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1.0 INTRODUCTION

1.0

INTRODUCTION

This Heritage Statement has been produced in March 2026 by Atelier MB and accompanies a Listed Building Consent application for additional secondary glazing at Hotel Gotham to floors 3, 4 and 5, 100 King Street, Manchester. It was written by Laura Jessup, MA History and Theory of Architecture, PGCert. Conservation of the Historic Environment.

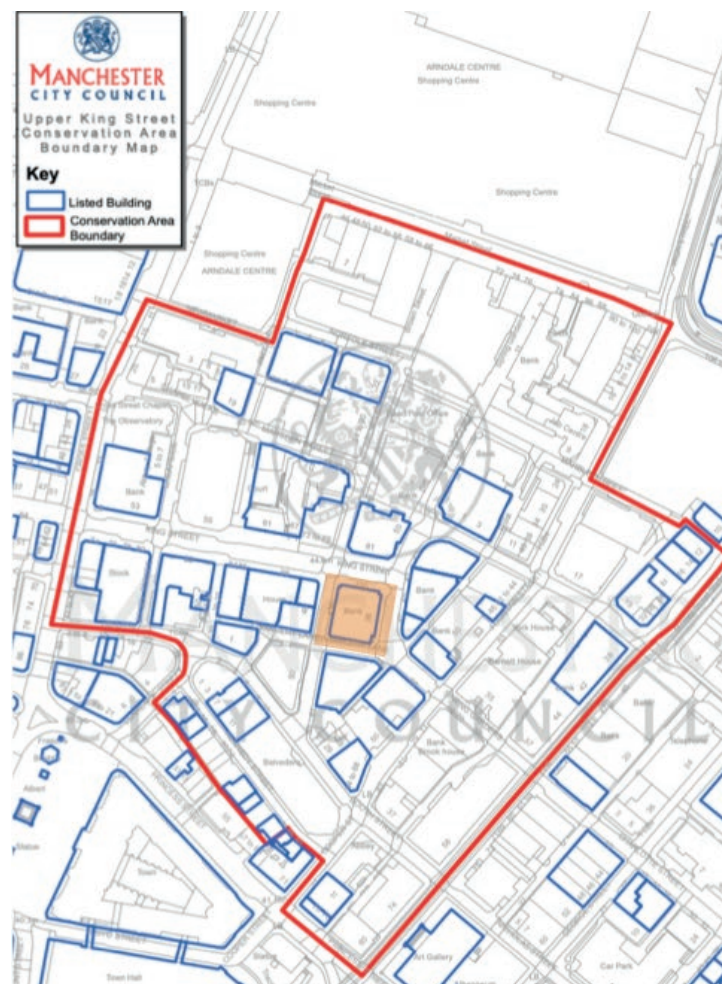


Image: 100 King Street elevation showing rhythmic placement of windows and deep reveals.

2.0 LOCATION

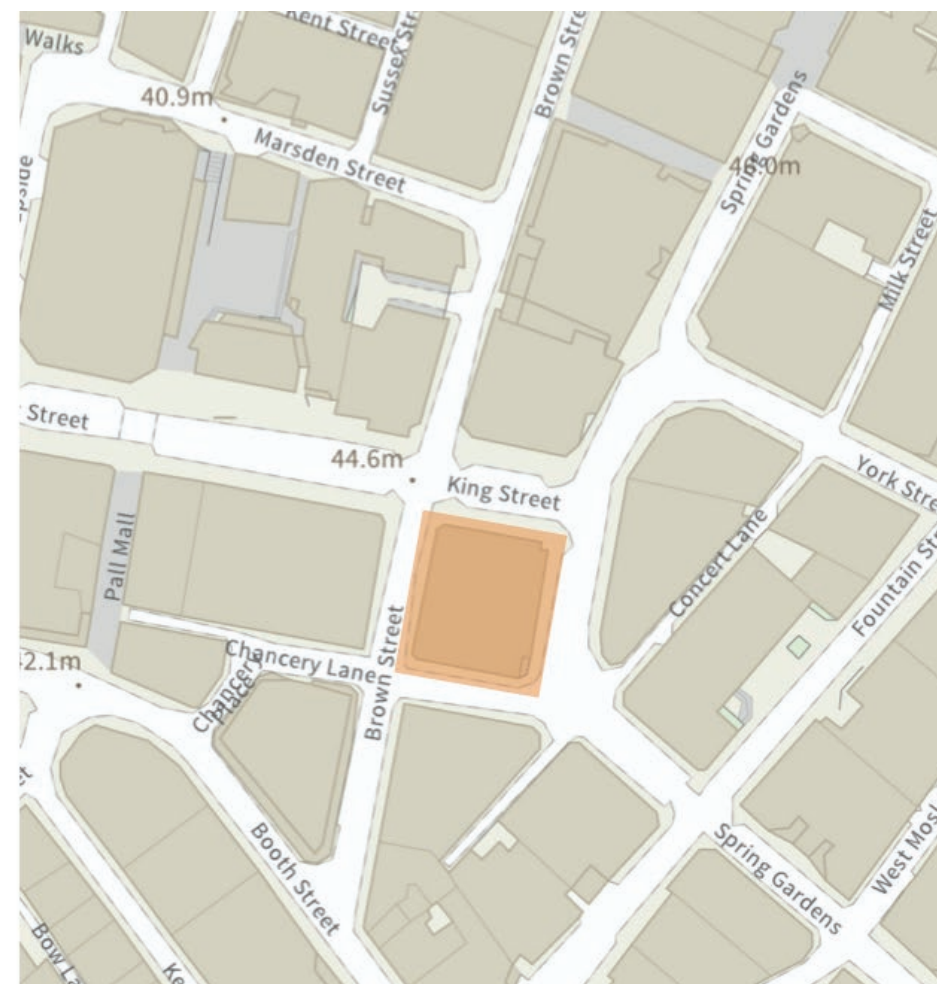
2.0 LOCATION

Hotel Gotham is based on the upper floors of the former Midland Bank, located at 100 King Street in central Manchester. The site is an 'island' bordered by King St (North), Chancery Lane (South), Spring Gardens (East) and Brown Street (West). The property is Grade II* listed and sits within the Upper King Street Conservation Area. It is classical in style with modernist references in its simple lines and sheer faces and rises to 8 storeys plus basement and attic. A lightwell originally ran from 1st floor to roof level, now infilled. The original two main entrances are located on the King Street corners and Hotel Gotham entrance off Spring Gardens.



Images, left: The site within the context of the Conservation Area.

Image, right: The site in its immediate surrounds.



3.0 DESCRIPTION + HISTORY

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Image: The building during construction in 1929/30. (Manchester Archives).

The building is a steel-framed construction with Portland stone cladding in a striking composition of four equally treated facades, reflecting its island site. Vertically, the building is divided into three stages, each receding towards the top. There is a rhythmic pattern of windows, similarly decreasing in size with height and the whole building has a slight batter. The resulting impression is a dominating structure of exaggerated scale, its presence further amplified by the prominent position at the rise of King Street. An extract from the listing description has been included.

MANCHESTER, KING STREET (South side), No. 100, Former Midland Bank, (Formerly listed as: Midland Bank)

03/10/74, GV II*

Includes: No. 56 former Midland Bank, SPRING GARDENS.

Bank. 1929, by Sir Edwin Lutyens, with Whinney, Son and Austen Hall. Portland stone (roof not visible). Rectangular plan. Modernist classical style. A tall building with a slight batter, 10 storeys including basement and attic, arranged in diminishing stages of 4, 3, 2 and 1 storeys, with matching north, east and west facades and right-angled re-entrant corners; with 7 windows to the 1st stage, 1:5:1 windows to the 2nd stage (the sides set back, with obelisks in the re-entrant angles), the 3rd stage further reduced to a 2-storey 3-bay pavilion in the centre of a 3-storey 4-bay attic. The ground floor has channelled

rustication, 3 small windows in the plinth, 3 very large round-headed windows to the banking hall with small panes and radiating glazing bars, and at each end a tall round-headed doorway with rusticated architrave, triglyph frieze, and prominent mutuled cornice, and over this an unusual deeply-splayed horizontal embrasure to a small square window (each doorway opening into a corner porch).

Most windows have plain reveals and small-pane glazing, those to the 4th floor square, but the attic pavilion (which resembles an C18 orangery) has Corinthian semi-columns distyle in antis, a large round-headed window in the centre (and in each return wall), storeyed rectangular windows in the outer bays, and cresting over the centre.

The rear (to Chancery Lane) differs in having a giant semi-circular arch in the centre and a smaller number of windows (some at the lower levels square), and a 5-bay attic pavilion with pedimented outer bays and a 3-bay colonnade in the centre. Interior: banking hall with circular colonnade.

Listing NGR: SJ8401098192



Image: The building shortly after completion in the early 1930s, Manchester Archives.

King Street evolved from a high status residential area to house important city institutions in the early 19th century, including the Town Hall at the junction of Cross St and King St in 1825 (since demolished). The siting of The Bank of England at 82 King Street in 1845 sparked a trend and insurance and banking houses steadily populated the area thereafter.

Sir Edwin Lutyens (1869-1944) was an English architect who became recognised for his work on country houses, public buildings and war memorials. He undertook a number of architectural commissions for Midland Bank including branches at Piccadilly and Leadenhall Street and the Midland Bank Head Office in Poultry, all in London and all in conjunction with other architects. In 1928 he designed 100 King Street in Manchester with construction completing in 1935.

Lutyens was responsible for the design of the exterior and banking hall and architects Whinney, Son & Austen Hall worked on the upper interiors, which were let as offices. Reginald McKenna (Midland Bank Chairman) reportedly suggested revisions to the upper floors prior to construction which appear to have resulted in some changes to the fifth and sixth floors.

From 1935-c.2005 100 King Street functioned as a bank with separate offices above and a caretakers flat on part of level 7. Following its closure and a scheme for office use, the building was converted to a restaurant in the former bank spaces on the lower floors (2010), with a hotel above (2015).

4.0 SIGNIFICANCE

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Image: External elevations of 100 King St. showing various sizes of windows. Those to the 4th floor can be identified by their more squared shape.



Image: External view of windows. Those at lower level have already been fitted with secondary glazing, which can not be identified from street level.

100 King Street is of high heritage significance, as recognised by its Grade II* listing.

Aesthetically and architecturally the building is of high significance. It is a strong composition displaying high-quality design. The clever use of sheer stone elevations, carefully positioned details, deeply recessed windows and stepped form, combine to give a sense of grandeur and height. Stylistically, the design follows a restrained classicism with smooth surfaces and geometric corners showing Modernist accents.

Evidentially the building represents the importance of the banking sector around King Street in the early 20th century and the significant investment made by financial institutions in the city, reflecting the great wealth generated through industry and trade.

The exterior remains much as originally designed and has high evidential value. It is a good-quality example of renowned designer Sir Edwin Lutyens; an unusual northern example, dating from his late period. It has a high historical and associative significance.

The siting, on a busy junction of historic city thoroughfares, and the elevated position at the crest of King Street, lends the building landmark status. It makes a significant and positive contribution to the character of the Conservation Area, the immediate streetscape and beyond, forming a focal point in longer

views within the city- from Spring Gardens, Chancery Lane, Brown Street and as far as Mosley Street, though tight-knit streets mean views from downhill, towards Cross Street, are blocked by the neighbouring Ship Canal House.

There is a distinct group value to the grand and large buildings which line this upper part of King Street. The use of Portland stone links visually to Ship Canal House (Fairhurst, 1927) and 53 King Street (Charles Heathcote, 1913). 100 King Street is a recognisable element in the built fabric of the city centre and has a high communal significance. The interior is of a lower importance, being much altered. The former banking hall by Lutyens is the most significant element along with original structure.

An extract from MCC commentary on the conservation area describes the contribution of the building, 'Sir Edwin Lutyens was well aware of the importance of the site when he designed the Midland bank with four front elevations. It is at this point that the rectilinear street patterns generated by Mosley Street and Deansgate converge. Sites around the bank are wedge-shaped and Spring Gardens curves around in order to conform to both grids. Views along the street terminate on corners of the bank, making it a very prominent structure.'

Deeply recessed multi-paned windows form an integral part of the elevational composition, along with the feature arch-headed windows at lower and high floor levels. All windows appear to retain original metal frames and are of high significance. Internal cills are MDF modern additions and are of no heritage value. Window furniture is mostly historic, with some later replacements. A limited number of windows are already fitted with internal secondary glazing in metal frames to lower floors.



Image: Example window set with deep reveal with non-original cill showing signs of water damage as a result of excessive condensation.



Image above: Example of window type.
Image below: Example of existing secondary glazing, fitted in limited instances.



Image: Example window set with deep reveal with not-original cill showing signs of water damage.

5.0 PROPOSALS + IMPACT

5.0 PROPOSALS + IMPACT



Image above: Example of cill with water damage.

Image below: Deep reveals will house the secondary glazing to floors 3 and 5.

The scheme is designed to address ongoing issues caused by condensation forming on the existing single pane windows and causing water damage to cills.

There are added acoustic and thermal benefits to the proposals and consequent improvements to energy efficiency.

Secondary glazing is proposed to broadly replicate that which is already fitted on the lower floor. The design is a sliding pane system within a slim powder coated aluminium frame, in black.

For floors 3 and 5, secondary glazing is fitted within the existing reveal with minimal fixings. To floor 4, there is insufficient depth to the reveal. To allow for sufficient gap, a timber spacer frame will be fixed to the wall, following the perimeter of the window, on to which the aluminium frame will be fixed.

On all floors, glazing bars will align with those of the existing windows to ensure visual consistency and minimise internal and external visual impact.

There is a degree of harm caused by the fixing of new frames. In mitigation fixings are the minimum number and size required to ensure stability, and penetrations can be filled should the changes be reversed.

There is a change to internal aesthetic qualities but in mitigation, all existing historic frames are to remain in

place, and will be visible. All existing glazing is to remain as is all window furniture. The new glass is single pane and the limited number of glazing bars will follow those of the original windows ensuring maximum views of historic form.

Cills are non-original MDF, evidenced by the fact that a number have expanded or 'blown', as a result of condensation pooling. Where the existing cill remains in good order, these will be retained. In instances where damage cannot be repaired, these will be replaced and redecorated like for like.

The degree of harm resulting from these changes is considered to be low and to be outweighed by the overriding benefit of addressing the current water pooling situation which is risking further damage to fabric. The secondary benefits of acoustic and thermal improvement and energy efficiency are also seen as an enhancement.

In the scale of the listed asset as a whole, these changes are considered to have a minimal impact upon significance, retaining windows, reducing risk of water damage and enhancing the efficiency of the building.

6.0 PLANNING CONTEXT

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National policy regarding built heritage is contained within the National Planning Policy Framework (NPPF).

Paragraph 207 states,

‘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.’

This Heritage Statement meets that requirement.

Part ‘a’ of paragraph 210 states,

‘In determining applications, local planning authorities should take account of:

a) The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation.

Paragraph 212 states,

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be).’

Local policy reflects principles established in the NPPF and is contained within the Local Development Framework Core Strategy, 2012. Of particular relevance are CC9, which states that development should preserve or enhance listed assets; and EN3 which states the Council will encourage development that complements and takes advantage of historic and heritage features of neighbourhoods.

Places for Everyone is Greater Manchester’s joint development plan. Policy JP-P2 relates to heritage and states that particular consideration will be given to ensuring ‘the significance of key elements of the historic environment which contribute to Greater Manchester’s distinct identity and sense of place are protected from harm’ and that positive management and integration of heritage should be informed by ‘delivering positive benefits that sustain and enhance the historic environment as well as contributing to the economic vitality, accessibility and environmental quality of a place.’

The proposals are considered to accord with local and national policy in relation to heritage and to address the overarching sustainability focus of NPPF.

7.0 CONCLUSION

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100 King Street has a high level of heritage significance, as reflected in its Grade II* Listed status. It displays a high quality of design and form, with strong aesthetic values and is a landmark building in Manchester city centre. The windows are a key feature of the building, with high heritage significance.

The proposals are designed to address issues with the current windows in relation to ongoing problems with condensation, which is resulting in damage and deterioration and placing elements of the built fabric at further risk.

The principal of secondary glazing is considered appropriate and avoids the need for double glazed units which would, in this instance, be unsuitable.

The secondary glazing has been designed to avoid visual clashes with existing glazing bars and maintain views in and out.

Minor modifications are required to allow for fitting of the new glazing, particularly to level 4. These are not considered to exert any level of harm that is above negligible.

The proposals are considered sensitive to the existing historic fabric and to address the current issue, as evidenced by the successful elimination of condensation to lower floors where secondary glazing has already been fitted.

There is a clear benefit to the proposals, which seek to improve the condition of the building and minimise risk of further deterioration.

The proposals are considered a positive response to both local and national planning policy.

OLD PLACES • NEW STORIES

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