MAP

31 South Hill Park, Hampstead, London, NW3 2ST

**Design Access and Heritage Statement - ASHP:** Jan 2025 - Revisions

**Project Lead:** MAP Architecture

**Prepared on behalf of:** Mark Sutcliffe

**Development Description:** Refurbishment of Grade II Listed Dwelling

# Contents



31 South Hill Park Design, Access and Heritage Statement - March 2024

# 0.0 INTRODUCTION

Authorship:

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## 0.1 Introduction

### 0.2 Purpose

31 South Hill Park (or the 'subject site') is a mid-20th Century building located in London Borough of Camden. The building is Grade II listed and sits within South Hill Park Conservation Area.

The purpose of this report is to support a listed building application submission by MAP Architecture. It provides a significance appraisal and impact assessment in accordance with paragraphs 189 and 190 of the National Planning Policy Framework (2021). This report will offer a detailed and proportionate evidence base to inform the Local Planning Authorities decision.

### 0.3 Nature of the Proposal

Previous Approvals:

The site benefits from planning and listed building consent (2024/1165/P and 2024/1275/L) for internal and external alterations. This includes the repair and replacement of external woodwork to front and rear elevations, and various minor internal reconfigurations and refurbishment or replacement of existing fittings.

Current proposal

The proposals which vary from the previously consented concern the introduction of a new ASHP and acoustic enclosure to the rear of the building in the sunken garden space below the cantilever bridge.

Architectural drawings have been provided to detail the proposed changes.

An acoustic assessment of the proposed mechanical services equipment has been completed by ACA Acoustics which should be read in conjunction with this report. This has found that the noise from the proposed equipment will not be disturbing or detrimental to the amenity of any nearby residential or other noise-sensitive receptors and complies with the planning requirements of the London Borough of Camden Council.

31, SOUTH HILL PARK, LONDON, CAMDEN, NW3 2ST




**Scale: 1:500** **Paper Size: A4**

Site Plan
Scale 1:500

Site Boundary

# SECTION 1:
# STATEMENT OF SIGNIFICANCE

# 1.0 Designation records for the Heritage asset

**Address:** 31 South Hill Park, Hampstead, London NE3 2ST
**Listing Grade:** Grade II
**List Entry Number:** 1409907
**Date first Listed:** 6th May 2014

## Reasons for Designation

31 South Hill Park, 1959-60 by Michael Brawne for himself and his family, is listed at Grade II for the following principal reasons:

- **Design interest:** a powerful vertical emphasis and three-dimensional quality determined by the window module, give the building an authority that is unusual in a post-war house of this relatively early date;
- **Plan:** flexibly-planned private house, that takes advantage of the sloping site, the principal open-plan living area being on the first floor, connecting to the garden via a bridge, and above a self-contained ground floor 'granny' flat, itself an early example of this distinction in plan;
- **Use of materials:** external treatment that is sympathetic to the existing C19 houses and simple internal treatment of contrasting white painted brick and timber linings and fittings;
- **Intactness:** little altered, externally and internally, retaining its plan, determined by its built-in fixtures and furniture, most of which were built by the architect;
- **Context:** designed to fit into an existing late Victorian street, it is one of a group of post-war private houses in South Hill Park, and an example of Camden Council's approach towards innovative design for houses and housing in the early post-war decades;
- **Architect:** Brawne was recognised as an authority on library, museum and exhibition design and achieved distinction in practice, education and scholarship, but built relatively few buildings.

## History

Michael Brawne (1925-2003) was born in Vienna, and was evacuated to Scotland in 1939. His father was a painter, teaching at the Bauhaus. He read mathematics at Edinburgh University, and after the Second World War enrolled at the Architectural Association before studying for a master's degree at Massachusetts Institute of Technology. Following a year in San Francisco he returned to London where he worked for the Architects Co-Partnership, the British Transport Commission and Denys Lasdun, where projects included the masterplan and buildings for the University of East Anglia.

Setting up in practice on his own, he achieved distinction in practice, education and scholarship. He became an authority on library, museum and exhibition design, designing the National Library of Sri Lanka, and a number of projects in Germany, publishing the 'New Museum' (1966) and 'Libraries: architecture and equipment' (1970). Exhibition design for the Arts Council and the Tate, included Gabo (1966), Picasso Sculpture, Ceramics and Graphics (1967), Henry Moore (1968), Claes Oldenburg (1970), and notably Art in Revolution (1971). The exhibition 'Architecture for Information' for the British Council at the Venice Biennale followed in 1996. He taught first at Cambridge University before appointment to the Chair of Architecture at Bath University (1978-1990) where he collaborated with Ted Happold to create a joint school of engineering and architecture.
Brawne was influenced by the work of the theorist Karl Popper, which informed his own writing, notably, 'From Idea to Building' (1992) and 'Architectural Thought and the Design Process' (2003).

31 South Hill Park was one of a group of new, infill houses built by architects for themselves in South Hill Park (see also 78 South Hill Park, 1963-65 by Brian Housden and 80-90 South Hill Park, a terrace of six houses, built 1954-6 to the designs of Stanley Amis and William and Gillian Howell, for themselves and four other families). In the early post-war decades Camden Council stood out for its approach towards innovative, modernist design in houses and housing, which was later acknowledged through the exhibition Modern Homes in Camden, celebrating the 150th anniversary of the RIBA in 1984. At 31 South Hill Park, Michael Brawne was keen to establish a new vernacular which would fit in with the Victorian houses which predominate in the street. No.29 was built by TG Ingersoll shortly afterwards to match it. Whilst structurally distinct, the two houses and families shared the garden at the rear. As such, it is one of an important group of small family homes built in London at the time by architects for their own use. Some were built on tight infill sites that were more readily affordable, and whilst challenging, gave the opportunity for exploring ideas beyond the constraints of a conventional client-architect contract.

## Details

Private house, 1959-60 by Michael Brawne for himself and his family.

STRUCTURE AND MATERIALS: brick-bearing walls are of cavity construction, with sandlime facing bricks, floors are concrete beam and screed. End elevations have vertical timber studs and horizontal members between floors and at roof level, all in stained softwood. Opening lights are louvres, except the hinged glass doors on to the rear bridge. The felted roof has a wooden structure with wood-wool panels. The timber bridge has been rebuilt to match the original. Some windows have been replaced to match the originals but at a higher specification.

PLAN: the house was very carefully thought through, providing a flexible living space that could be adapted to the changing family dynamic. The three-storey, semi-detached house occupies the full width of the narrow site, the slope of which rises steeply from north (front) to south (rear). The ground floor is above street level, and is reached by a flight of concrete steps from the pavement, and its rear looks on to the steep bank of the garden beneath the bridge. This ground floor is occupied by a flat, with a bed/living room at the front, and bathroom and kitchen (formerly dressing room) looking out into the garden at the rear. Narrow open-tread stairs run up the west side of the house. The main living space is on the split-level first floor and is open plan, with a living room at the rear lower level, while the higher dining area and kitchen are reached by two steps. The kitchen is partially screened by the fitted units. A door from the living area gives access onto a bridge link with the garden, with which this floor is level. The second floor has two interconnected children's rooms at the front (originally communicating but now separate) and the main bedroom and bathroom at the back, separated by a narrow corridor.

EXTERIOR: both street (north) and garden (south) elevations have a strong vertical emphasis in the use of stained timber and in the pattern of glazing, fixed and louvred. The street frontage is that of a town house, and is the more private of the two, with brick panels in addition to the glazing. The rear is predominantly glazed at first and second floor levels, the ground floor is largely hidden, due to the slope of the site, and has two pod-like projecting windows. The east wall lies very close to the site boundary, and although detached when first built, a house in a similar style (by TG Ingersoll) has subsequently been built onto the west wall.

INTERIOR: interiors are deliberately simple, with timber predominating, and retain their original fittings and fixtures, most of which were made by Michael Brawne. The walls are brick, painted white, or lined with timber boarding. The ceilings are timber boarded or plasterboard. The floors have grey linoleum tiles, replacing the originals, with underfloor heating. The flush timber doors and recessed panels above are painted, contrasting with the timber wall cladding. The house retains its original fitted furniture, notably in the main first floor living space where a fitted unit separates the open-plan space, providing views through, with bookshelves on the living side and cupboards on the kitchen side. A roof panel above the fitted sofa reveals a view of the sky via the upstairs corridor. The stairs have open treads and again provide glimpses up and down and into the living room. On the upper level, an internal window within one of the front children's bedrooms projects into the stairwell. On the second floor, the monopitch roof rising from front to back is expressed internally, creating a higher ceilinged main bedroom with water tanks concealed above the bathroom. The bedrooms have built-in wardrobes, beds, and shelving.

Sources
Books and journals
Hope, A, Town Houses, (1963)
Whiting, P, New Houses, (1964)
'Architectural Review' in Architectural Review , (November 1961), 345-50
'Marie Claire (France)' in Marie Claire (France), (April 1968), 208 -11
'Domus' in , (November 1962 ), 22-29
'Elle (France)' in Elle (France) , (14 February 1964), 80 - 83
Other
Harper's Bazaar,

# 1.1 Site Description

## Site Location

The site is located within Hampstead, Camden, to the south of Hamstead Heath and Parliament Hill. South Hill Park is a road which runs north from Hampstead Heath Station, doubling back on itself to form a looped circuit. There are footpaths connecting the road to Hampstead Heath and Parliament Hill.

## Site Research

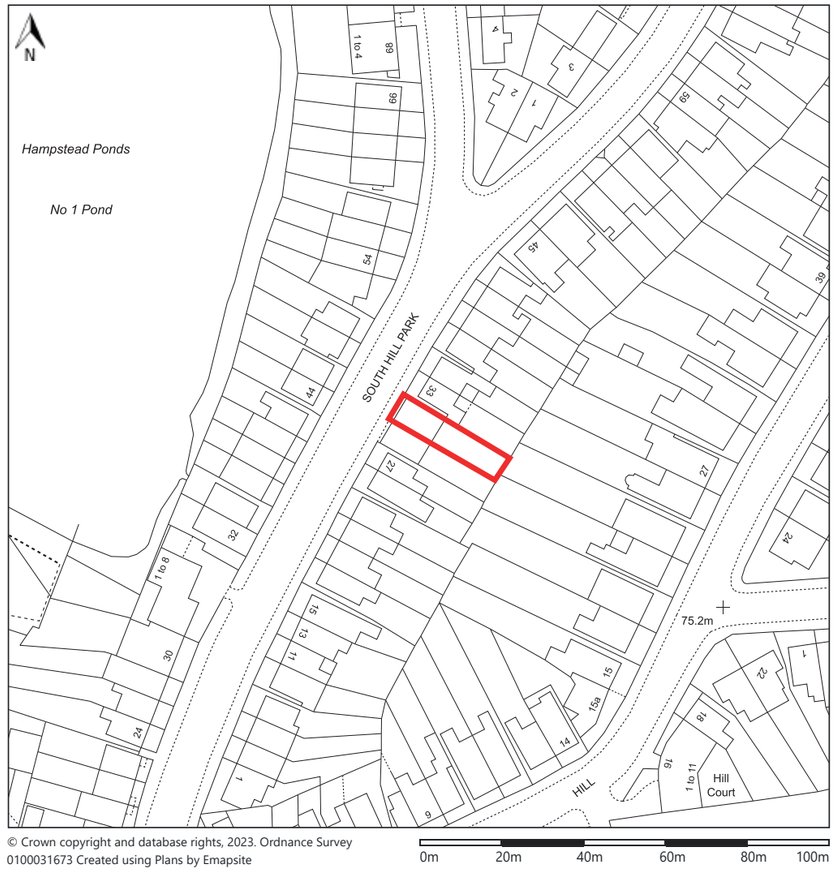
Map Review
OS 25 inch 1892-1914 shows existing properties
OS 1:1250/1:2500 1944-1972 shows vacant gap between 27 and 33
OS 1:11250 air photos 1944-1950 shows what looks like two semi detached properties on the site
1945 Bomb Damage map does not show bomb damage on the site

Towns map published 1866

Published 1915

Air photos published 1946

Published 1954

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**Scale: 1:1250** **Paper Size: A4**

Scale 1:500

Site Boundary

Areal view, looking East (Google Maps)

Building Outline

# 1.2 Original Drawings

## Establishing the Original Design and Planform

This drawing shows the original design of the property and was likely part of the planning application made by Michael Brawne. The drawing is dated 8th March 1959 and shows the site plans, the floor plans, elevations and sections at small scale.

The drawing set included in this section was provided to the current owner by the son of Michael Brawne. The set is also held at the V&A Drawing Collection.

## Site Plan

To the left of the drawing is the proposed site plan showing the flat roof of the building located towards the front of the site. The steps from street level up to the entrance door are visible with a small garden area in front of the property. The garden continues to the rear and is accessed by the link bridge which is an original feature of the property.

## Floor Plans

Larger scale floor plans are presented later in this report.

## Elevations

Larger scale elevations are presented later in this report.

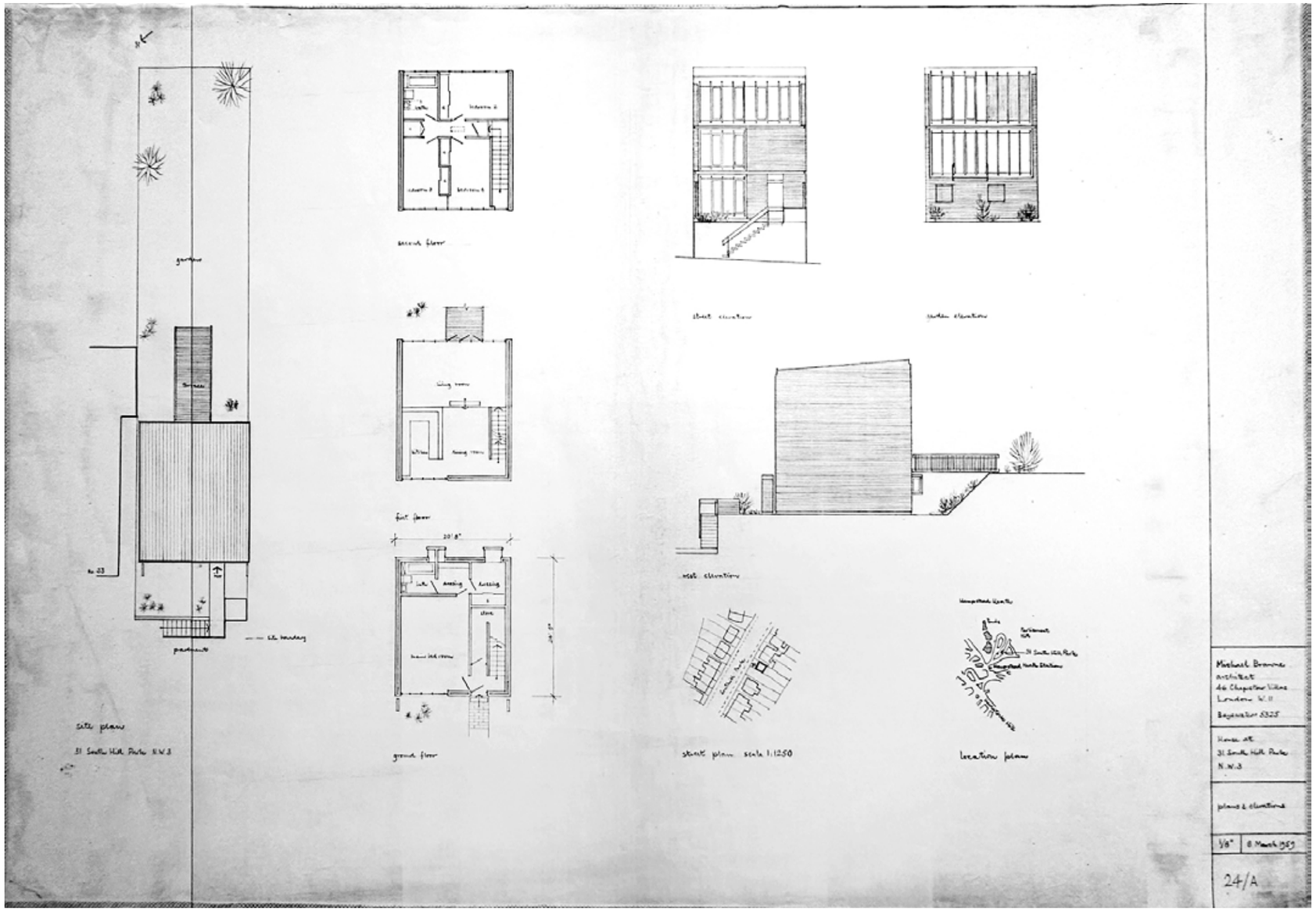
## Side Elevation

Unique drawing only shown on this layout sheet. Shows the sloping site which rises to the South East where the garden is located. The front steps and rear link bridge can be seen clearly alongside the ground floor Oreil windows which are located below the link bridge.

## 1:1250 Block Plan and Location Plan

The block plan shows the adjacent plot as unbuilt / vacant at the stage of this application (March 1959).

The Location Plan is drawn simply and shows the proximity of Hampstead Heath, Hampstead Heath Station, Parliment Hill and Hampstead Ponds.



This drawing shows the original floor plan of the building and is largely in line with the current plan form at the property.

## Ground Floor Plan (right)

Entrance level for the building. Small lobby with access to a small storage room (containing meters and electrical fuse boards), the ground floor annex and the staircase to the main property.

The ground floor annex is labelled as ‘bedroom 1’, ‘dressing room’ and ‘bathroom 1’. It is therefore assumed that this was originally arranged as separate guest accommodation.

## First Floor Plan (middle)

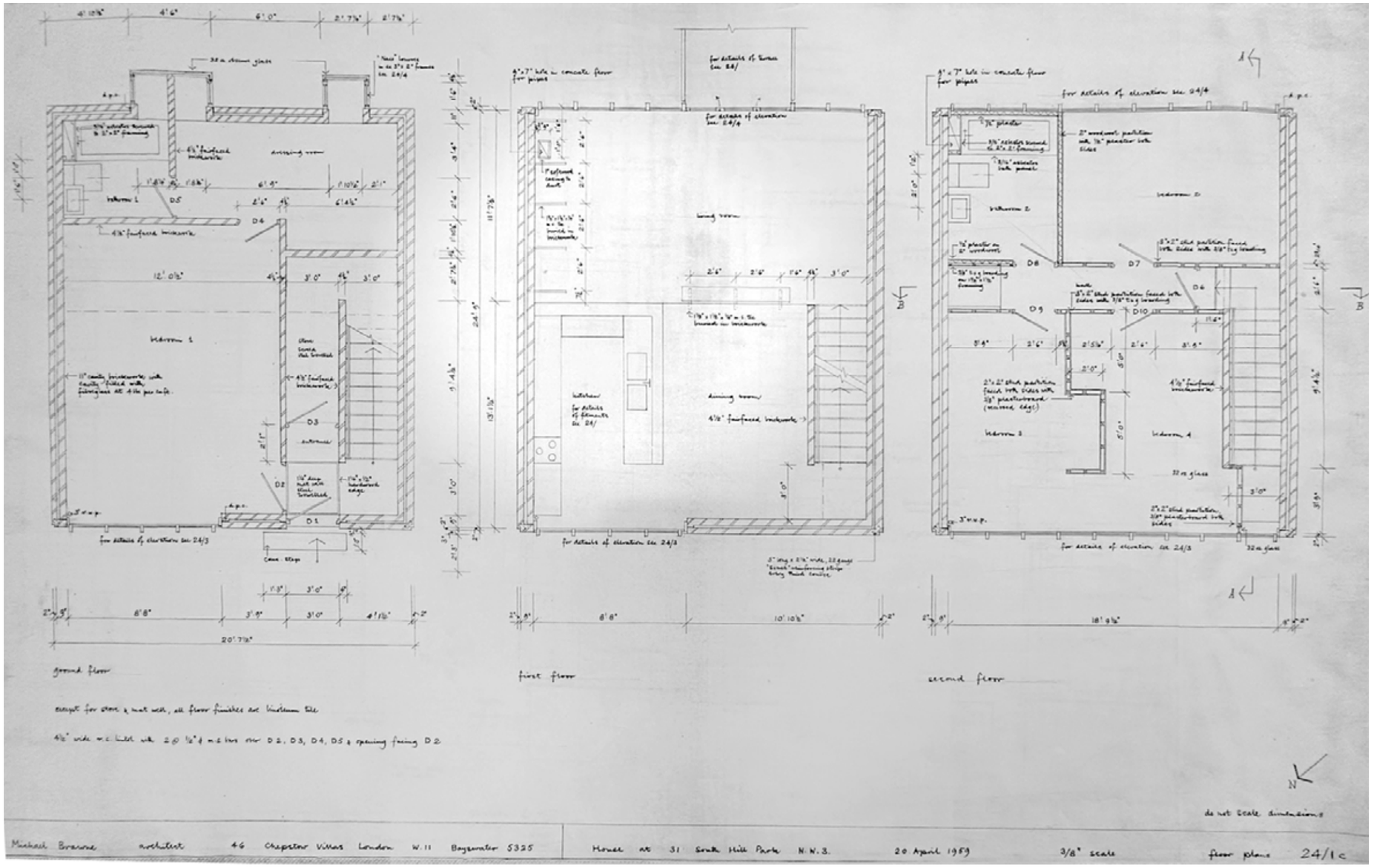
The open slatted staircase rises to the first floor and enters the level via the open plan ‘living room’ which is towards the rear of the property. The plans show the cantilivered step and split level to the space dividing the living and dining / kitchen spaces. The kitchen and dining spaces are on a higher level than the living spaces.

The two main built-in items are the kitchen and the bench sofa. The latter is constructed in a similar way to the cantilivered step with timbers ‘built into the brickwork’.

## Second Floor Plan (left)

The second floor is accessed via a stacking staircase which enters a central corridor. The corridor provides access to ‘bathroom 2’ and ‘bedroom 2’ both to the rear, and ‘bedroom 3’ and ‘bedroom 4’ to the front of the property. The internal walls on this level are formed of studwork with recesses to the front bedrooms (potentially for built-in storage).

Bedrooms 3 and 4 are interlinked with a break in the partition towards the front of the property. Bedroom 4 has an oversailing floor plate above the staircase from the floor below.



## Elevations

The building is characterised by its distinctive vertical articulation of projecting window fins that set out the proportions of the window modules.

The elevations are formed from a simple palette of three materials as follows:

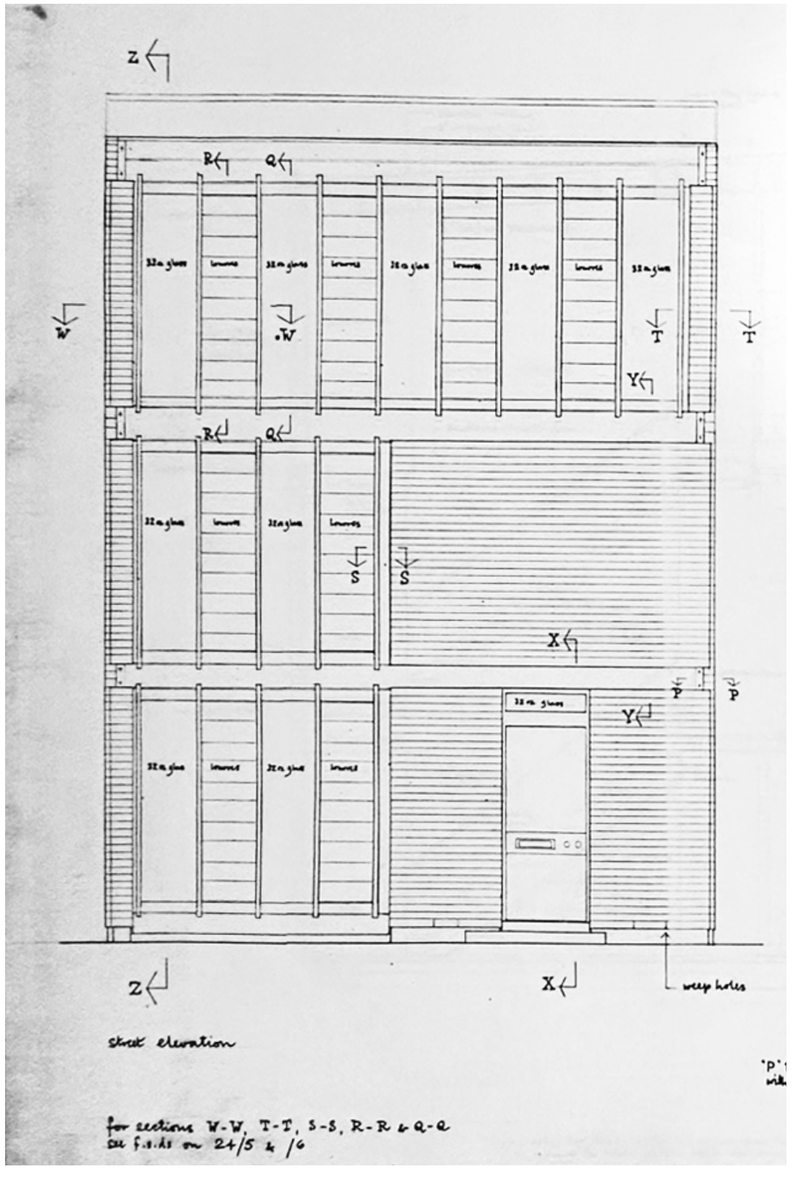
1:Brick: Pale peach / buff coloured smooth-faced brickwork with matching coloured mortar and simple bucket handle pointing.

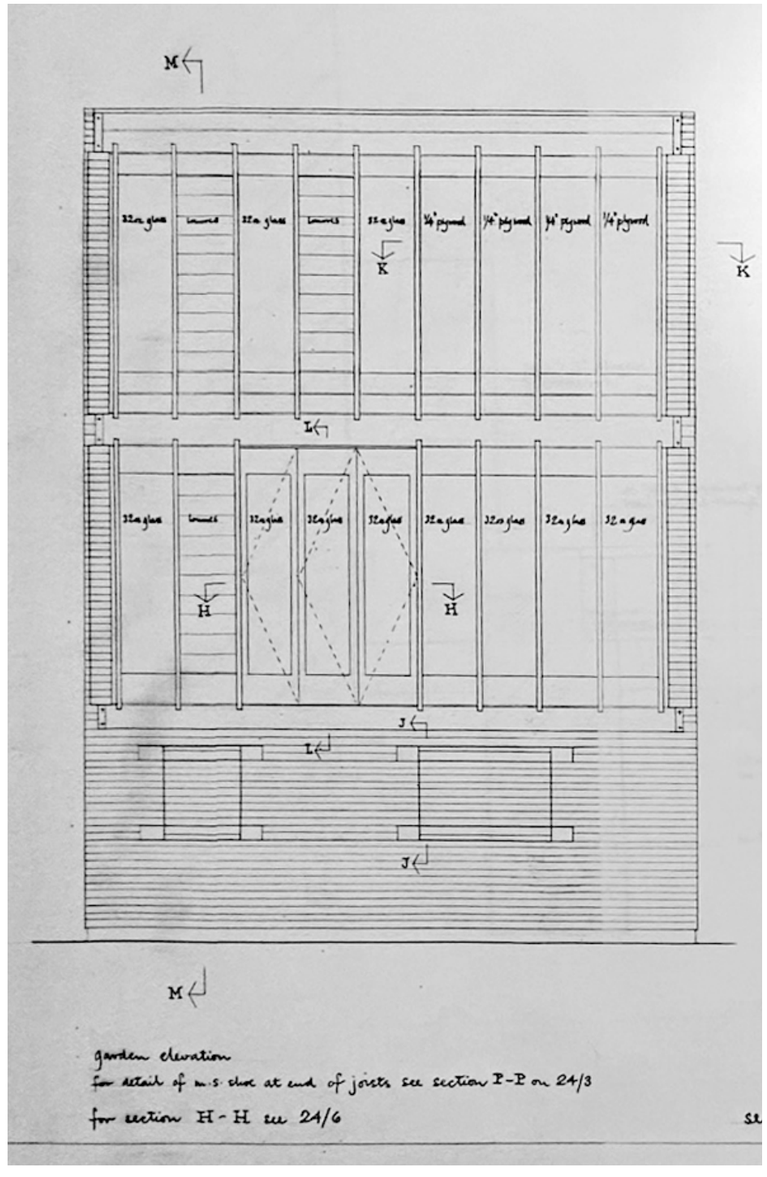
2:Glass:  Full height vertical glazing, framed only by the structural timber and without any intermittent transoms. Sets of centre pivoting opening glass windows animate the building when open or closed. Cleary illustrated in photograph C in the following section.

3: Wood: Timber mullions form the projecting vertical fins that give the elevation its repeating rhythm. Set back horizontal timber boards form the main elevation which extends up to create the roof parapet. The timber used throughout is a softwood that was originally characterised by its visibly knotty appearance.

The front elevation has a larger area of brickwork surrounding the front door and the circulation space behind. The retaining wall and access steps to the front of the building is formed of simple exposed concrete. The front door is a bespoke design articulated with a horizontal metal band across the middle, containing the handle and letterbox.

The rear elevation has a ‘plinth’ of brickwork to the lower ground area (below the bridge) punctuated with projecting timber framed oriel windows. The upper floors exhibit the distinctive timber frame vertical glazing modules, book ended by brickwork at both sides.



# 1.3 Historic Photographs

A series of photographs were taken three years after the completion of the project by Arlond Behr in 1961 (currently held at the RIBA Collections).

Photograph A
*Credit RIBA Collections*

Front elevation photo taken from South Hill Park. Vertical emphasis created by expressed timber window structure. Windows fitted with glass louvres shown in open position.

Photograph B
*Credit RIBA Collections*

Close-up view of the front elevation and garden with steps and simple metal handrail to original front door.

Photograph C
*Credit RIBA Collections*

Rear elevation showing similar vertical emphasis and the expressed timber cladding and structure. Rear garden and bridge visible.

| A | B | C |
|---|---|---|


Photograph D
*Credit RIBA Collections*

Rear elevation similar to Photograph C, showing the doors to the living space in closed position.

Photograph E
*Credit RIBA Collections*

Underside of the bridge showing the original balustrade. Oriel windows to ground floor kitchen visible with cheeks showing louvred sections. End pane to closest oriel window apears to be opaque.

Photograph F
*Credit RIBA Collections*

Oblique view showing the bridge and rear elevation. Neighbouring site is still undeveloped. External timber has a visible knotty grain (akin to spruce) and a dark treatment.

| D | E | F |
|---|---|---|

Photograph G
*Credit RIBA Collections*

Interior photograph facing staircase and showing first floor living space. Split level space is noticeable with cantilevered single step. Minimal visible electrical wiring with light switches hung from the ceiling. The walls are painted brickwork and the ceiling is timber clad.

Photograph H
*Credit RIBA Collections*

Interior photograph showing the rudimentary ‘twin slot’ shelving system fixed directly back to the brickwork. Expressed second floor landing drops into the first floor space at high level.

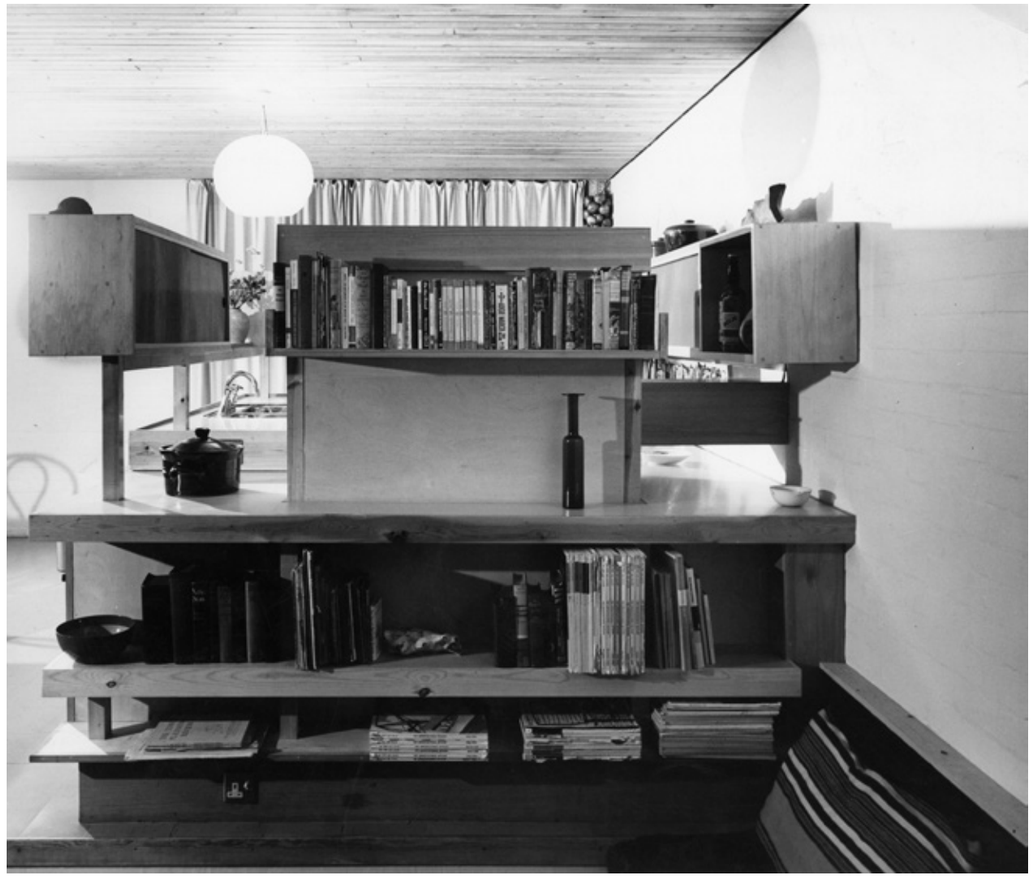
| G | H |
|---|---|

Photograph J
*Credit RIBA Collections*

Interior photograph facing the built-in seating area. Cut out of ceiling is visible, providing a view to the skylight at roof level. Also offers a partial view of the original kitchen.

Photograph K
*Credit RIBA Collections*

Interior photograph showing the end of the kitchen which appears to be constructed out of softwood (akin to pine or spruce). The units have a coloured facing. The power socket is visible at lower level which suggests that the unit has been used to conceal electrical distribution.



| J | K |
|---|---|

Photograph L
*Credit RIBA Collections*

Interior photograph from the second floor landing looking towards the street. Slot window to the front bedroom is visible on the right hand side.

Photograph M
*Credit RIBA Collections*

Interior photograph from the existing bathroom looking towards the street. The view shows the corridor with doors and overlights and the front room. The front windows appear to have a timber balustrade.

Photograph N
*Credit RIBA Collections*

Interior photograph on the second floor showing the street-facing bedroom. Noticeably, the dividing wall has not been introduced in this image.

| L | M | N |
|---|---|---|

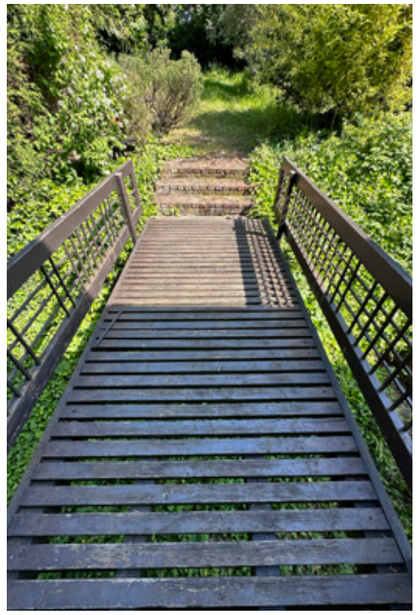
# 1.4 Current Building Condition

## Front and Rear Elevations:

- The vertical timber fins are in very poor condition with a number of them beyond repair. (see items highlighted by red circles)
- Historic renovations and re-roofing works have seen the installation of projecting horizontal timber facia boards and lead flashing at roof level.
- Projecting horizontal battens have been installed across all horizontal board joints, presumably to cover deteriorating timber boards.
- All exterior timber has received a coat of very dark brown stain / paint which currently covers the grain pattern of the external woodworks almost comletely.
- A close inspection of the visible grain pattern of the rear bi-folding doors to the bridge suggests that these doors have been replaced to match the existing at some point in the past.

## Setting:

Other than the natural maturing of trees and plans, and the obvious construction of the adjacent building, the immediate setting has not changed much since the original construction.

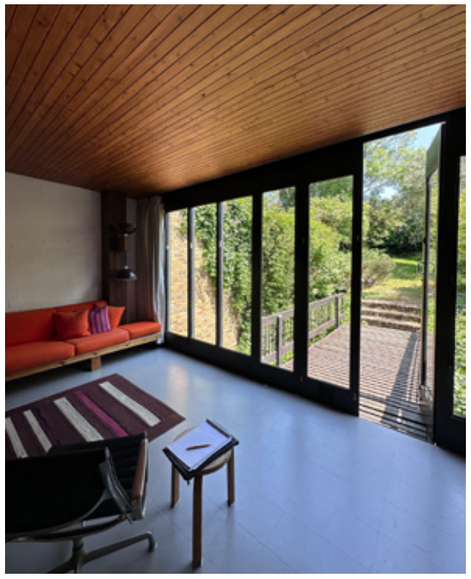


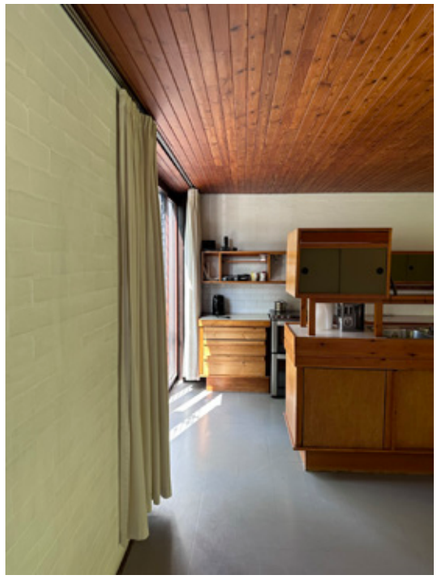
## Ground Floor:

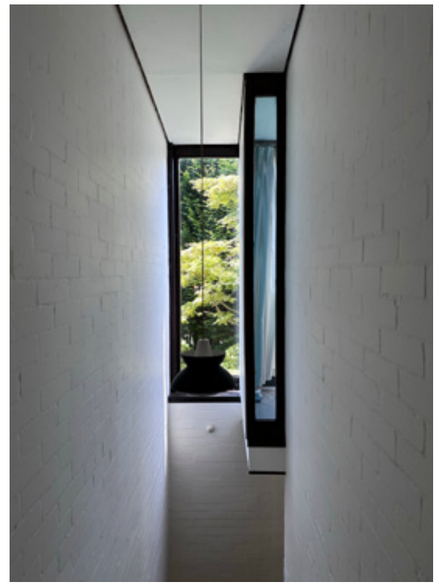
- It is unclear if the current bathroom fixtures and fittings are original or have been replaced. Thy are however in poor condition and unsuitable for sustained future use.
- The original dressing room area has been replaced with a new kitchen that is in a poor state of repair and unsuitable for future use. It is unclear if the fitted furniture in this area is original or has been fitted since, as there is no photographic record of these areas.

## First Floor:

- This floor seems to have had very few modifications since the building was originally completed.
- The fitted kitchen can be confirmed as original as it appears in the original photographs. Much of the carpentry is in poor condition and requires repair and refurbishment. The appliances are dated and require replacement to ensure they are safe and functional.







## Second Floor:

- As with the ground floor, the upstairs bathroom is in need of repair or replacement to bring it up to reasonable living standards. It is also unclear if any historic refurbishment works have been undertaken due to lack of photographic evidence.
- All the bedrooms contain various elements of fitted furniture. Some, such as the MDF shelves, are clearly later additions. All of the furniture is in a state of disrepair and. Doors do not open and close smoothly and junctions and joints are coming apart in many instances.
- The lightweight partition wall, that originally partially separated the two smaller bedrooms, has been extended to completely subdivide the spaces into two seperate rooms. (top right image)

## Servicing:

- Electrics: The building is assumed to still have its original wiring, including the original electric underfloor heating system and associated thermostats. A specialist survey has highlighted the inadequacy of the sysem and the danger it poses and reccomends replacement wiring.
- The hot water is generated from an electric boiler. The safety and adequacy of this system is unknown and requires a specialist survey.

# SECTION 2:
# DEVELOPMENT PROPOSALS

## Introduction

The following proposals have been categorised and each element of works has been described and illustrated in detail with references provided to relevant drawings. Descriptions have been provided in each instance under the following criteria:

1. **Significance:** The importance of the element within the context of the building, the wider setting and the specific details. This includes a description of what sources have been considered and what expertise have been consulted where relevant.
2. **Reason for works:** The reason and purpose of the proposed work.
3. **Proposed works:** An outline description of the proposals including reference to the relevant detailed drawings where necessary.
4. **Impact of the works:** The impact of the proposal on the significance of the heritage asset.
5. **Mitigation:** Where relevant, a description of the steps that have been taken to avoid or minimise any adverse impacts.

# 2.0 ASHP and Acoustic Enclosure

**Significance:** The original space heating at the property was provided entirely via electric underfloor heating wires buried within the floor. This is quite typical of properties constructed during this time. Although the existing system is thought to still have some functionality, it is not deemed appropriate to provide the primary source of space heating moving forwards due to its environmental impact, cost and reliability concerns.  As the system is already 70 years old it is considered essential to find an alternative primary heating system that can be carefully and sensitively installed alongside other refurbishment works.

**Reason for works:** An Air Source Heat Pump (ASHP) is proposed to provide a more sustainable renewable heating system that can be suitable for future generations. An ASHP is especially appropriate for the site as there is no existing gas supply.

**Proposed works:** It is proposed to install an Air Source Heat Pump (ASHP) which will be fully encased within an acoustic enclosure. The acoustic enclosure and ASHP will be installed in the sunken garden area to the rear of the building, below the external cantilever bridge and between the oriel windows on ground floor.
A bespoke acoustic enclosure (Environ SC100 - data sheet included in appendix) has been proposed to ensure that the proposed ASHP sound levels are equal to the background sound level during proposed operating times of the equipment and when assessed at 1m from the closest noise-sensitive windows. The accompanying acoustic report shows that the mechanical equipment achieves the ‘Amber’ noise category level from the London Borough of Camden Council noise standards and therefore should not be detrimental to the amenity of any noise-sensitive residential windows in the vicinity.

The internal plant will be located within the existing entrance cupboard below the stairs. Distribution pipework has been indicated on the services plan with most pipes concealed within existing risers and behind fitted furniture. A small amount of wall mounted exposed pipework is annotated on the drawings. Proposed new radiators have been selected to match the post war style of the building with a low profile and floor mounting allowing them to be visually discreet.

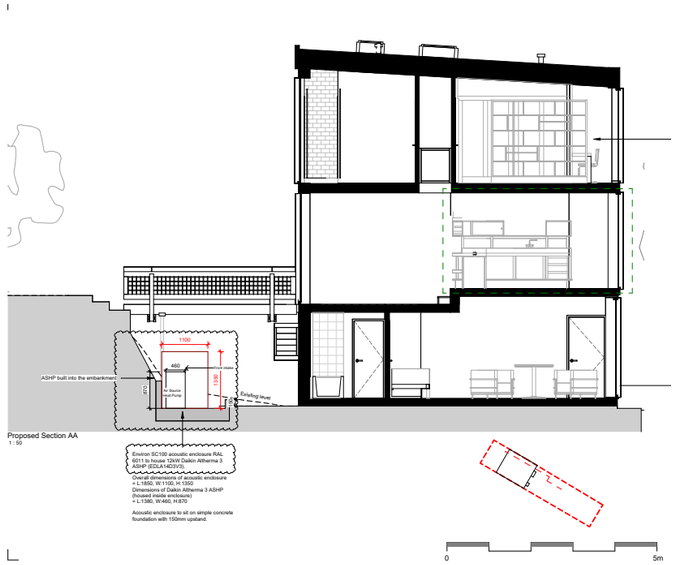
**Impact of the works:** The acoustic enclosure and ASHP have been positioned to result in minimal impact to the property. The enclosure has been located below the external cantilever bridge and against the existing embankment.

The main views to the garden at first floor level will be unimpacted by the proposal due to the position of the enclosure below the bridge. The acoustic enclosure itself is simple in form effectively creating a metal boxed enclosure for the ASHP with discrete louvers to ensure appropriate air paths. The colour of the enclosure, RAL 6011 - Reseda Green, has been selected to blend into the surrounding landscape.

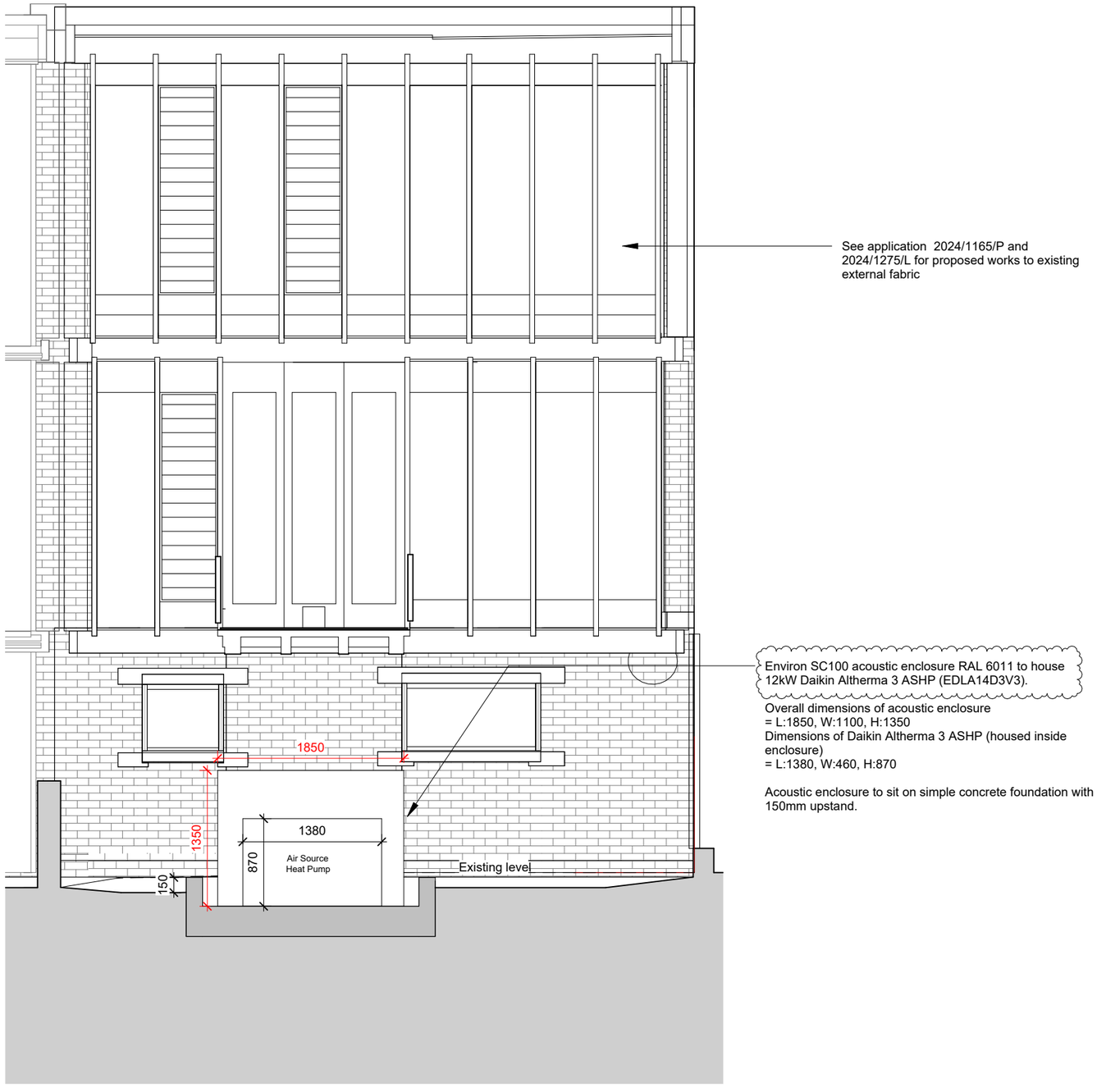
A small solid concrete plinth and up stand will be formed in the sunken garden to support the load of the ASHP and enclosure. The impact of this is seen as negligible as the simple foundations could be removed if required and infilled with top soil and will therefore not cause long term harm to the garden.

**Mitigation:** In addition to making the proposed system as discreet as possible, while meeting relevant acoutsitc requirements, we also propose to retain the electric underfloor heating, including the unique controls that form an interesting historical record. An acoustic enclosure has been proposed to effectively mitigate the noise impact of the proposal while retaining a simple design form that can be hidden away from the main views to the garden.

Environ SC100 acoustic enclosure.




Proposed cross section




Proposed rear elevation with ASHP and Acoustic enclosure specification


Zehnder Radiator - Or Similar

# SECTION 3:
# HERITAGE IMPACT ASSESSMENT SUMMARY

# 7.0 Heritage Impact Assessment

## 7.1 Evaluating Heritage Impact

The following assessment summarises our understanding of the heritage interest. We have started by summarising the primary reasons for designation within the listing and have built upon this with a brief description of the feedback received from the conservation officer through the pre-application process.

## Primary reasons for designation

The listing highlights the primary reasons for designation around the following criteria (full descriptions can be found on page 5):

- Design Interest: Exterior - vertical emphasis with widow module
- Plan: Flexibly planned / First floor living area / Sloping site / Bridge to the garden
- Use of Materials: Timber / Glass / Brick
- Intactness:  Little altered / Some elements built by the architect
- Context: Within a Victorian street
- Architect: Michael Brawne

In addition to the above primary reasons, the listing also goes on the describe a number of other details. These descriptions have been considered in depth and are discussed in more detail above.

## Feedback from the Conservation officer

The feedback from the conservation officer through the pre-application process highlighted some areas of specific interest as follows (the full response can be found within the appendix of this document):

**Services:** It is acknowledged that the building services require upgrading and the inclusion of eco-friendly solutions such as an Air source heat pump is supported in principle.

## 7.2 Summary

The proposals included in this application are required in order to upgrade the heating system to a standard of modern day living as well as conserving the building to avoid future deterioration and losses due to it not being practically possible to heat the space.

The introduction of a renewable space heating system is an essential continuation the original proposals approved in the consented in the listed building and planning application by MAP Architecture earlier this year.

Overall the ASHP and enclosure result in limited impact on the significance of the listed building, nor the wider Conservation Area due to the discrete position proposed at the rear of the building and the enclosures simple design and appearance. The accompanying noise impact assessment shows that the ASHP will comply with local Council noise standards.

Any impact we believe will be significantly outweighed by the long term environmental benefit of providing a renewable energy source. The Energy Saving Trust suggest there is a 70% carbon reduction when you compare a ASHP with a more traditional heating methods. As such, we believe the proposals are in keeping with relevant national and local policies and guidance, and are acceptable in principle from a heritage/ conservation point of view.

# SECTION 4:
# APPENDIX

# 8.0 Pre-Application feedback

## Feedback from Conservation Officer (Catherine Bond) in email recieved on 29.12.23

Dear Matt

I write to outline the key issues regarding the restoration and upgrade of No 31 South Hill Park, London NW3, following our site meeting. I apologise for the long delay in getting back to you which is due to a large backlog of casework at the current time.

The pre-application property is a grade II listed single-family dwelling situated in the South Hill Park Conservation Area, which was given listed status on 6 May 2014. It comprises a three-storey shallow monopitch-roofed (now) semi-detached house, on raised land accessed up a flight of steps from the street, built 1959-60 to the designs of the architect Michael Brawne for himself and his family. The house has a concrete slab construction, with its front and rear elevations clad in glass, timber and brick which give a vertical emphasis paying homage to the Victorian houses alongside. Internally, the ground-floor was originally designed as bedroom accommodation with a dressing room and bathroom to the rear. The first floor or 'piano nobile' is the main living area of the house, offering open-plan flexible living space with a bridge link to the sloping back garden. This floor contains a number of fittings and fixtures mostly designed by Michael Brawne, including kitchen cabinetry, a built-in sofa, wall shelving, a daylight shute, and electric light fittings. The second floor, at the top of the house, contains three bedrooms including study accommodation plus a family bathroom, all of which contain fittings designed by Michael Brawne, including sliding doors, shelving and built-in furniture.

The house has recently been sold to a new owner, who it is understood wishes to live in the property, and adapt and upgrade it to 21st living standards. On inspection, it would seem few alterations have been made to the house since its original construction and subsequent fitting-out by Michael Brawne to meet his family requirements. Whilst the general layout is retained, the ground-floor has not been used as a separate flat or bedroom accommodation for some time. There have also been some minor alterations to the kitchen to accommodate modern appliances and to adapt the bedrooms for growing children together with the introduction of study accommodation. However, as a whole the bedrooms retain their original character and fabric.

As discussed on site, the aim should be to restore the building envelope to remedy faults and deterioration which have occurred over time, including the repair of the timber and the upgrading of the existing windows at the front and rear to ensure they are better fitting and where appropriate double-glazed with minimal visual impact, thereby improving their thermal performance. Remedial works to the timber fascias and rainwater goods returning the detailing to the original design are also supported, especially if they improve the appearance and performance of the building envelope. The insertion of a flight of steps for maintenance access to the rear lightwell from the garden is also considered a light-touch improvement to the functioning of the building if it can be discreetly positioned. Likewise a like-for-like repair/reinstatement of the rear entrance bridge meeting current building regulations is to be supported. If required, the replacement of the roof finish will be supported subject to detailed design and the integration of thermal insulation. The design of solar panels to be installed on the roof will need to demonstrate minimal visual impact with no irreversible impacts such as the implications of structural loading or the integration of servicing within the listed building.

In terms of the approach to the interior, the intention should be to keep the flexible spaces whilst maximising the retention of historic fittings which are a key characteristic of the house, being attributed to the same architect, and as highlighted as being of historic and architectural significance in the listing description. As I mentioned on the site visit, I am particularly keen to maximise the number of items to be retained (and sympathetically adapted/repaired where necessary) at all levels of the interior. These include the cupboards lining the internal wall of the existing ground-floor kitchen (previously a dressing room), the projecting frameless box windows in the rear ground-floor elevation, the built-in sofa and hanging lightfitting and light pulls in the first-floor living space, the kitchen cabinetry at first-floor level, and a significant amount of the joinery within the bedroom and study spaces at second-floor level.

We discussed at the site visit the need to explore the retention of historic fittings and fixtures which contribute to the house's significance, whilst upgrading services such as the heating system, plumbing, lighting and power so that they are up-to-date but also employ sustainable eco-friendly systems (for example, the use of an air source heat pump should be considered).

It is appreciated that the ergonomics of some aspects of the joinery and fittings may require adjustments to meet modern standards, but the presumption should be to retain and sensitively adapt rather than wholly replace – this is the case with the first-floor kitchen/room divider, the original design of which is an important aspect of the property. On the second floor, the character of the bedrooms should be retained by keeping the large majority of fittings and fixtures, such as sliding wardrobe doors and internal wardrobe compartments which are very much of their time, albeit in need of some upgrading to meet modern standards. I draw your attention to the listing description which describes several fittings and fixtures within the house, which will be a material consideration for officers when formally assessing proposed alterations.

Although several aspects of the two bathrooms are out-of-date and in need of upgrading, where sanitaryware is not considered to be salvageable, replacements should be in keeping with the original designs and the period character of the house, adhering to the original layout if at all possible. It is acknowledged that the hot water tank in the second-floor bathroom will become redundant, so adaptations will need be made to the configuration and expression of the space, which currently propose the opening up of the rear wall to provide glazing to fit with the module of the rear façade. New bathroom paint schemes, tiling and ironmongery should be selected as close matches to the original specifications.

Throughout the house, where new fittings, fixtures and appliances are to be installed, they should be designed or specified so that they are in the spirit of the postwar character of the house, complementing historic fittings which are to be retained. As stated earlier, the presumption should be retain and adapt rather than to replace due to concerns regarding the loss of historic fabric and fittings which are not only of architectural significance but also of social interest as they are representative of the postwar era and a swathe of one-off architect-designed houses in Hampstead at that time. It is appreciated that the retention of the kitchen will present the greatest design and practical challenges, but it is recommended that inspiration is taken from similar projects, such as the restoration and upgrading of 1960s/1970s heritage kitchens on the Alexandra Road Estate (the consented drawings are to be found under listed building consent reference 2016/2595/L in the planning application section of Camden's website). Likewise, in the bedrooms all efforts should be made to retain the higher quality historic fittings with particular reference to storage systems including wardrobes, fitted shelving and sliding doors. Notwithstanding, it is acknowledged that the retention of all surviving built-in beds is not practical, although the retention of one example is to be encouraged to portray the historic character of an architect's own family house.

Once again, I apologise for the delay in responding to you in letter format. I am aware you are keen to progress the designs for the house, and am happy to liaise with you as required and answer any questions you may have ahead of the formal submission of planning and listed building consent applications.

With best wishes for the New Year,

Catherine

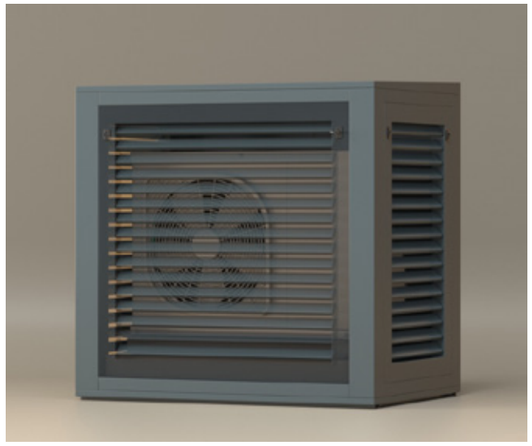
# 9.0 Acoustic Enclosure Data Sheet

## SPECIFICATION OF COMPONENTS

ENVIRON SC LOUVRED ACOUSTIC ENCLOSURE FOR HORIZONTAL FLOW AIR CONDITIONING AND AIR SOURCE HEAT PUMPS

AC Model: Daikin EDLA14D3V3
Dimensions W1380 x D460 x H870

Environ SC100
Dimensions W1850 x D1100 x H1350



Environ SC100 is a proprietary high performance acoustic housing specifically designed for small / medium sized air conditioning and air sourced heat pump systems.

Acoustic housing consists of the following components.

1) Air Intake Acoustic Louvres
2) Fan Discharge Acoustic Louvres
3) Acoustic Walls/Panels
4) Anti-Vibration Base Assembly

### Air intake acoustic louvres

Each louvre module consists of two fabricated galvanised steel channel frames fabricated from 1.8mm galvanised steel sheet into which are fitted an array of horizontal parallel blades at a 40 degree angle. The upper surface of each blade is fabricated from 1.2mm galvanised steel sheet and the lower surface is fabricated from 0.8mm galvanised perforated or expanded steel sheet. Each louvres blade is 200mm in depth.

FT-30 high performance acoustic foam material is applied to all inner blade faces minimising disruption to air movement. Air intake louvres are located at the rear of the SC100 housing.

environ

Typical noise reduction figures;

| Octave Band Centre Frequency Hz | 63 | 125 | 250 | 500 | 1k | 2k | 4k | 8k |
|---|---|---|---|---|---|---|---|---|
| Insertion Loss dB | 5 | 6 | 9 | 14 | 19 | 20 | 17 | 16 |
| Overall <10dBA sound reduction range | | | | | | | | |

### Acoustic Walls/Panels

All external & Internal panelling is fabricated using 1.8mm galvanised steel sheet applied with 25mm FT-70 high performance acoustic foam.

### Anti-Vibration Base Assembly

M8 30x20 Anti-vibration mounts integrated into base design.

### Test Standard:

BS EN ISO 140-3 Acoustics - Measurement of Sound Insulation in Buildings and of Building Elements - Part 1: Airborne Sound Insulation

### Sound Level Measuring Equipment:

Norsonic 830 RTA Precision Sound Analyser Type 1
CEL 284/2 Acoustic Calibrator Type 1
JBL Loudspeaker driven by CEL Loudspeaker driven by 830 White Noise Source

### Support Information:

Measurement carried out using the BS3740 technique, insofar as measurements were taken in each quad- rant and the results averaged. Test Room: W 6m x D 16m x H 5m. Background noise in the semi-reverberant test room was such as not to interfere with the practical measurements

MAP

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