



# Heritage Statement

## The Hampstead Figure Sculpture



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# 1.0 Introduction and Background

## 1.1. Background

This Heritage Statement has been prepared by the WYG London Built Heritage Team. It provides an assessment of the significance of the built heritage assets, their setting, the contribution that this currently makes to that significance, the impact that the proposals are likely to have upon their special interest and the way in which they are experienced. This has been produced in accordance with Paragraph 128 of the National Planning Policy Framework (NPPF) (2012) and national guidance published by Historic England.

## 1.2. Development Proposals

The proposals seek to relocate the Hampstead Figure Sculpture (Grade II listed, NHLE entry No. 1388304). This follows the approval of **Planning Application 2014/1617/P following the Inspector's recommendation for its Appeal to be allowed in February 2016**. This development comprises the following:

- Northern Block (24 storey tower) with Private Rented Homes, retail space and residential club use.
- Southern Block (Lower Block of part 5 and part 7 storeys) with Private Rented Homes to the north and Affordable Homes to the South, plus retail space, community use and roof terraces.
- Basement with car park, bins and cycle stores, ancillary spaces and plant space.

The above will accommodate:

- 148 private rented homes (studio, 1B, 2B and 3B units);
- 36 affordable homes (studio, 1B, 2B and 3B units);
- 925 sq m GIA of flexible retail space;
- 1,144 sq m GIA of community space;
- 116 sq m GIA flexible retail or London Underground access;
- 830 sq m Club use for the private rented homes;
- 750 sq m of roof terraces for residential and community use; and

- 12 car parking spaces and 240 cycle parking spaces.

While the statue is situated outside of the development site, at the southern boundary, its movement is needed in order for construction vehicles to gain access to the site. While there is a practical need for the movement of the statue, this also provides an opportunity to improve upon its setting.

As such, this report forms part of the Planning and Listed Building Consent Application regarding the relocation of the statue. The submission of this **application follows conversations with the London Borough of Camden's Conservation Officer**.

## 1.3. Methodology

**The following assessment is in accordance with Historic England's Good Practice Advice Note 3 (GPA3): The Setting of Heritage Assets (2017). The 5-step process set out in GPA 3 requires an analysis of a heritage asset's 'setting', and the degree to which the setting contributes to that heritage asset's 'significance'.**

It also requires an assessment of how such a contribution, if any, may be altered by development proposals. The contribution can be positive, negative or neutral. In order to inform the Setting Assessment, a proportionately-detailed assessment has been undertaken to fully understand the significance of the identified heritage assets.

**Identifying the elements that constitute a heritage asset's significance is outlined in English Heritage's (now Historic England's) Conservation Principles, Policies and Guidance (2008): Evidential, Historic (illustrative or associative), Aesthetic and Communal.** Since its adoption, this document has been widely used by heritage professionals to establish the significance of heritage assets, connecting between their physical fabric and respective settings.

The Conservation Principles, Policies and Guidance document is currently being **updated to set out Historic England's approach to conservation in a format that is more concise, and aligns with the language of the NPPF and relevant legislation.** This is to be achieved by recasting the understanding of significance **to focus on the 'Heritage Interest' (Historical, Architectural, Archaeological and Artistic)**, whilst retaining reference to the four heritage values presented in the original document. The public consultation for this update will end in February

2018. Once adopted, the new document will form the primary guidance **for assessing what constitutes a heritage asset's significance.**

Both the NPPF Glossary and the British Standard Guide to the Conservation of Historic Buildings (BS 7913:2013) separately describe **the term 'significance'.** The former states that the **'heritage interest' of a heritage asset derives from its archaeological, architectural, artistic or historic interests, with the latter citing a wide variety of attributes that may contribute to heritage interest.** However, these are largely in accordance with, albeit more prescriptive than, those set out in **Historic England's established heritage values.**

Therefore, for the sake of clarity, these documents each provide their own description of what constitutes significance, but as they are all in accordance with each other, the established heritage values set out in Conservation Principles, Policies and Guidance are used herein until an update of the Historic England guidance document has been adopted.



Figure 1: Image of the Hampstead Figure Sculpture (Grade II listed, NHLE entry No. 1388304).

## 2.0 Legislative and Planning Policy Framework

The decision-making process of planning applications is within the role of the Local Planning Authority (LPA), and in certain cases the Secretary of State, which will have consideration of relevant legislation and planning policy at both national and local level. As such, this section will examine the relevant built heritage legislation and planning policies and guidance, in relation to the Site.

The current regime recognises that planning applications should consider **the potential impact of development proposals upon 'heritage assets'**. This term includes: designated heritage assets, which have a statutory designation (e.g. Listed Buildings and Conservation Areas); and non-designated heritage assets, typically compiled into a Local List by LPAs.

### 2.1. Legislation

General duty as respects listed buildings in exercise of planning functions.

Section 66(1) In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall 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.

Section 72(1) In considering whether to grant planning permission for development which affects a conservation area or its setting, the local planning authority, or as the case may be, the Secretary of State shall pay special attention to the desirability of preserving or enhancing the character or appearance of that area.

### 2.2. National Planning Policy Framework (NPPF) (March 2012)

In Section 7 Requiring good design, NPPF Paragraph 58 states that local planning policies should aim to ensure that development proposals: function well respond to local character and history, and reflect the identity of local surroundings and materials, while not preventing or

discouraging appropriate innovation.

NPPF Paragraphs 126-141 of the National Planning Policy Framework (the NPPF) relate to the conservation of the historic environment. These paragraphs set out an approach for decision-making, taking into account the harm to a heritage **asset's significance, the extent of such harm, and, in the case of designated heritage assets, the need to weigh harm against public benefit.** NPPF Paragraph 128 outlines the requirement for applicants to proportionately describe the significance of an identified heritage asset, including any contribution made by their setting, to understand the potential impact that development proposals will have upon that significance.

The NPPF therefore requires a thorough assessment of any impact that proposals may have upon the significance and setting, which needs to be **proportionate to both the heritage asset's significance, and the degree to which the proposals will enhance or detract from that significance and the ability to appreciate it.**

The meaning and effect of these duties have been considered by the courts in recent cases, including the Court of Appeal decision relating to Barnwell Manor Wind Energy Ltd v East Northamptonshire District Council [2014] EWCA civ 137. **The Court agreed with the High Court's judgment that Parliament's intention in enacting Section 66(1) was that decision-makers should give "considerable importance and weight" to the desirability of preserving the setting of listed buildings.**

The Court of Appeal Judgment of Mordue v South Northamptonshire Council [2015] EWBC 539 in examining the compliance of the approach for decision-making set out in the NPPF with the requirements set out in the 1990 Act, found that:

**"a decision-maker who works through those paragraphs [NPPF Paragraphs 131-134] in accordance with their terms will have complied with the Section 66(1) duty".**

Thus, the approach set out in the NPPF for assessment and decision-making relating to heritage assets complies with the special regard for the desirability of preserving a statutorily listed building or its setting.

In the judgement for Palmer v Herefordshire Council [2016] ECWA Civ 106, a discussion on the balance between harm and benefit to a listed building was undertaken. **It was accepted that "where proposed development would affect a listed building or its settings in different ways, some positive and some negative, the decision-maker may legitimately conclude that although each of the effects has an impact, taken together there is no overall adverse effect on the listed building or its setting". In essence, where there is some harm and some benefit, these should be given the same weight, and where they are equal in measure, the effect on the listed building would be neutral, and thus its significance would be preserved.**

The Court of Appeal Judgment of Williams v Powys County Council [2017] EWCA Civ 427 provides further clarification regarding the setting of listed buildings, and in particular on the issues of both intervisibility and of co-visibility, and the potential relevance of visual relationships of heritage assets and their setting. Lindblom L.J. recognised that, if a proposed development is to affect the setting of a listed building, there must be a distinct visual relationship of some kind between the two. However, the judgement goes on to state that this does not mean that the mere possibility of seeing both the listed building and the development at the same time establishes that the development will affect the setting of the listed building.

### 2.7. Local Planning Policy: Camden Local plan (July 2017)

The Camden Local Plan was adopted in July 2017, replacing the Cores Strategy and Development Policies planning documents, which were adopted in 2010. Chapter 7 provides a detailed description of the Design and Heritage Policies which will be applied to the proposed development:

#### Policy D1 Design

##### *Public art*

*The Council will only permit development for artworks, statues or memorials where they protect and enhance the local character and*

## 2.0 Legislative and Planning Policy Framework

*historic environment and contribute to a harmonious and balanced landscape design.*

### Policy D2: Heritage

*The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.*

#### Designated heritage assets

*Designed heritage assets include conservation areas and listed buildings.*

*The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

- a. the nature of the heritage asset prevents all reasonable uses of the site;*
- b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
- c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.*

*The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.*

#### Other heritage assets and non-designated heritage assets

*The Council will seek to protect other heritage assets including non-designated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares. The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale*

*of any harm or loss and the significance of the heritage asset.*

### 2.3. Planning Practice Guidance (PPG) (March 2014)

This guidance has been adopted in support of the NPPF. It reiterates the importance of conserving heritage assets in a manner appropriate to their significance as a core planning principle.

It also states, conservation is an active process of maintenance and managing change, requiring a flexible and thoughtful approach.

Furthermore, it highlights that neglect and decay of heritage assets is best addressed through ensuring they remain in an active use that is consistent with their conservation.

Key elements of the guidance relate to assessing harm. It states, an important consideration should be whether the proposed works adversely affect a key **element of the heritage asset's special architectural or historic interest. Adding, 'it is the degree of harm, rather than the scale of development that is to be assessed'. The level of 'substantial harm' is stated to be a high bar that may not arise in many cases.** Essentially, whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the NPPF.

Importantly, it is stated harm may arise from works to the asset or from **development within its setting. Setting is defined as 'the surroundings in which an asset is experienced, and may be more extensive than the curtilage'.** A thorough assessment of the impact of proposals upon setting needs to take into account, and be proportionate to, the significance of the heritage asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

**The guidance states that if 'complete or partial loss of a heritage asset is justified, the aim should then be to capture and record the evidence of the asset's significance, and make the interpretation publicly available.'**

### 2.4. Conservation Principles, Policies and Guidance (English Heritage, 2008)

Conservation Principles outlines Historic England's approach to the sustainable

management of the historic environment. While primarily intended to **ensure consistency in Historic England's own advice and guidance**, the document is recommended to LPAs to ensure that all decisions about change affecting the historic environment are informed and sustainable.

The guidance describes a range of heritage values which enables the significance of assets to be established systematically, with the four main 'heritage values' being:

- **Evidential value:** which derives from the potential of a place to yield evidence about past human activity.
- **Historical value:** which derives from the ways in which past people, events and aspects of life can be connected through a place to the present.
- **Aesthetic value:** which derives from the ways in which people draw sensory and intellectual stimulation from a place.
- **Communal value:** which derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

### 2.5. Overview: Historic Environment Good Practice Advice in Planning

The PPS5 Practice Guide was withdrawn in March 2015. Historic England have replaced this document with two forms of planning advice documents; Good Practice Advice notes (GPAs), which provide supporting information on good practice, and Historic England Advice Notes (HEANs), which includes detailed, practical advice on how to implement national planning policy and guidance.

GPA1: Local Plan Making provides guidance to Local Planning Authorities (LPAs) regarding the provision of effective local policies which protect the historic environment. GPA2: Managing Significance in Decision-Taking in the Historic Environment includes technical advice on the repair and restoration of historic buildings and proposed changes to heritage assets. GPA3: Setting and Views give clear guidance on the contribution that a

## 2.0 Legislative and Planning Policy Framework

setting may make upon the significance of a heritage asset, and the likely impact that proposals may have. This suite of documents will be complete following the publication of GPA4: Enabling Development, which is forthcoming. Further practical guidance and information is found within the HEANs, which include: HEAN1: Conservation Areas, HEAN2: Making Changes to Heritage Assets, HEAN3: The Historic Environment and Site Allocations in Local Plans, HEAN4: Tall Buildings, HEAN5: Setting up a Listed Building Heritage Partnership Agreement, HEAN6: Drawing up a Local Listed Building Consent Order, HEAN7: Local Heritage Listing, HEAN8: Sustainability Appraisal and Strategic Environmental Assessment and HEAN9: The Adaptive Reuse of Traditional Farm Buildings.

This document particularly takes into account GPA3, HEAN1 and HEAN4.

### 2.6. Historic Environment Good Practice Advice in Planning: Note 3 (GPA3): The Setting of Heritage Assets

This advice note focuses on the management of change within the setting of heritage assets. This guidance updates that previously published by English Heritage (The Setting of Heritage Assets 2011) in order to ensure that it is fully compliant with the NPPF and is largely a continuation of the philosophy and approach of the 2011 document. It does not present a divergence in either the definition of setting or the way in which it should be assessed.

**Setting is defined as 'the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve'. The guidance emphasises that setting is not a heritage asset or a heritage designation and that its importance lies in what it contributes to the significance of the heritage asset itself. Elements of setting may make a positive, negative or neutral contribution to the significance of a heritage asset.**

While setting is largely a visual concept, with views considered to be an important consideration in any assessment of the contribution that

setting makes to the significance of an asset, setting, and thus the way in which an asset is experienced, can also be affected by other environmental factors, including historic associations.

This document states that the protection of the setting of a heritage asset need not prevent change and that decisions relating to such issues need to be based on the nature, extent and level of the significance of a heritage asset. It is **further stated that the contribution made to an asset's significance by their setting will vary depending on the nature of the asset and its setting. Different heritage assets have the capacity to accommodate changes and, therefore, setting should be assessed on a case-by-case basis. Although not prescriptive in setting out how this assessment should be carried out, Historic England recommend using a '5-step process' to assess any effects of a proposed development on the setting and significance of a heritage asset:**

- 1) Identifying the heritage assets affected and their settings;
- 2) Assessing whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);
- 3) Assessing the effect of the proposed development on the significance of the asset(s);
- 4) Maximising enhancement and minimising harm; and making and documenting the decision and monitoring outcomes.

## 3.0 Historic Development



The following provides an brief overview of the development of the Swiss Cottage Civic Centre and its architect, Sir Basil Spence in order to provide context regarding the development of the area and commission of The Hampstead Figure.

### 3.1. Swiss Cottage Civic Centre

A site was purchased by Hampstead Borough Council in Swiss Cottage for the construction of a large civic centre, to accommodate an administrative block, library and swimming baths. Following much debate, Basil Spence was announced the architect in January 1958, with considerable local support.

The foundation stone was laid in July 1963 by Sir Keith Joseph and the completed swimming baths and library were opened by Queen Elizabeth II in November 1963. The proposed administrative complex was abandoned following the London Government Act (1963) which would see the Borough of Hampstead merged with St Pancras and the creation of the Borough of Camden.

The Council called for ideas for the development of the remaining site and drawings and models were produced in September 1969 which saw the site form a large single complex which focused around a central, covered piazza. The additional buildings were to accommodate a hotel with 200 bedrooms, shops, a bank, sports hall, arts centre, multi-purpose hall and sculpture court. In addition to this, a theatre, hostel, welfare office, Council offices and two cinemas. The development was greatly supported, and some consider it to have more potential than the Southbank Centre. Designs were completed by November 1971 and approved by the Planning Committee and Royal Fine Art Commission. Construction began in January 1972, but was shortly stalled, most likely for financial reasons.

The site was redeveloped in 2002, which saw the demolition of the civic centre and swimming pool. A contemporary leisure centre was constructed, designed by Sir Terry Farrell, on the footprint of the original. The swimming pool had been a substantial size, housing two full

sized international standard swimming pools, a teaching pool, gymnasium and cafeteria, with a large sculpture by William Mitchell at the southern elevation.

### 3.2. Sir Basil Spence (1907-1976)

Sir Basil Urwin Spence was born in Mumbai (then Bombay) to Archibald Spence, a chemist in the Indian Civil Service, and Daisy Crisp. The family were originally **from Scotland, which accounted for his attendance at George Watson's College, Edinburgh.** He later spent time at Edinburgh College of Art where he studied sculpture and, eventually, architecture.

In 1929 he spent a year working in Sir Edwin Lutyens office, London. During this time he was influenced by Lutyens blend of Classicism and Modernism, while he also attended classes at the Bartlett school of architecture, where he read **Le Corbusier's 'Towards a New Architecture'.** He later returned to Scotland to complete his education, where he spent his early career.

In 1951 Spence won the competition to rebuild the cathedral at Coventry which had been largely destroyed during the air raids of 1940. Following the success of Coventry Cathedral Spence was particularly sought after. He became involved in the expansion of university provision and received a large number of commissions from public bodies, working in areas such as Newcastle, Sunderland, Hampstead and Chelsea. Swiss Cottage Library and Public Baths (1960-62) formed an early example of his town planning, followed by the new public library in Newcastle (1969), the Civic Centre, Sunderland (1970) and Kensington Town Hall (1974). Other prestigious work included designs for the British Embassy in Rome.

**Spence was highly regarded by his peers, however, the 'Architectural Review' provided much criticism of his work and his exceeding of client's budgets.** He received a substantial number of awards, he was Knighted in 1960 and awarded the Order of Merit in 1962. He also became president of the Royal Institute of British Architects (1958-1960) and was given the title of Royal Designer for Industry in 1960. (Brian W. Edwards (2012), Oxford Dictionary of National Biography).

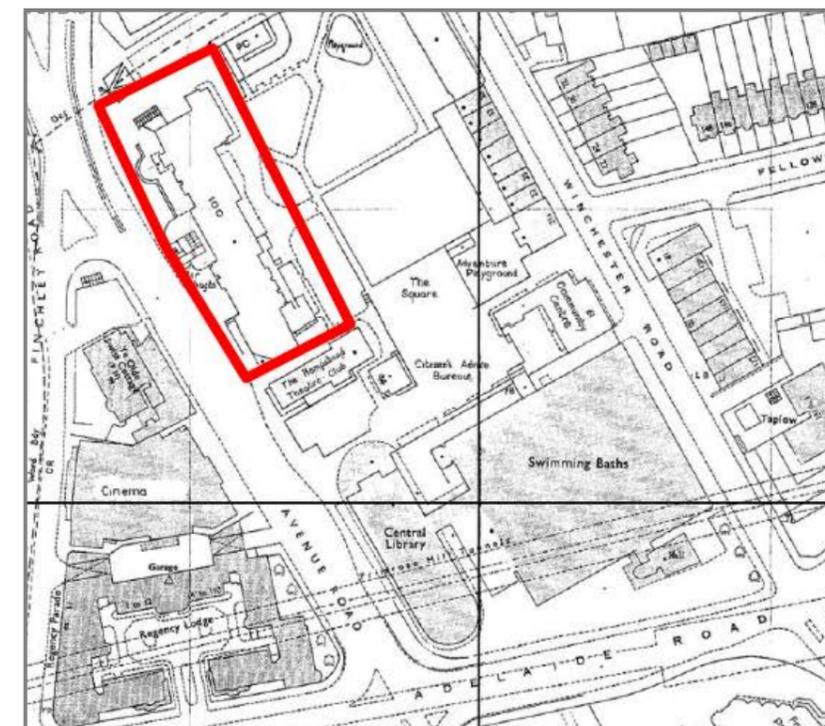


Figure 2: 1978-86 Ordnance Survey Map of the site and Civic Centre.

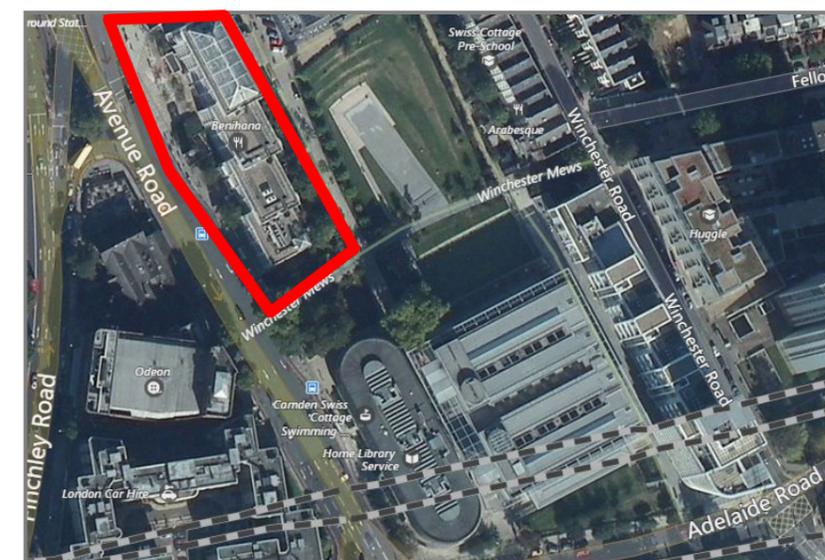


Figure 3: Aerial view of the site and surroundings. Source: BingMaps (2018).

## 4.0 The Hampstead Figure Sculpture: Context

The Hampstead Figure Sculpture comprises a bronze abstract of a female figure, designed by F.E. McWilliam. An inscription read 'The Hampstead Figure, 1964' and is signed by the Artist.

The following provides a description of the Artist, the significance and setting of the sculpture.

### 4.1. F. E. McWilliam (1909—1992)

Frederick Edward McWilliam was born in Newry Street, Banbridge, Ireland to a local doctor, Dr William McWilliam and his wife Elizabeth Esther Rounds. He was educated in Banbridge and later Campbell College, Belfast, prior to attending Belfast College of Art in 1926, prior to relocating to London and finishing his studies at Slade School of Art, where he was particularly influenced by the Professor of Sculpture, A.H. Gerrard.

McWilliam was particularly influenced by the craftsmen of his hometown, as well as the London International Surrealist Exhibition of 1936, which saw his work take on a surrealist form. So much so that the following year he exhibited with the British Surrealist Group.

During the Second World War McWilliam served in the Royal Airforce, stationed in India from 1944-1946. Upon his return he took a teaching post at the Slade, following A.H Gerrard's recommendation. He remained at the school until 1968.

In 1949 he was elected to the London Group and moved to Holland Park shortly after. He received an honorary Doctor of Letter (D. Litt) from Queen's University Belfast and appointed CBE in 1966. McWilliam became an associated of the Royal Academy in 1959, resigning in 1963.

### 4.2. Style and Notable Works

McWilliam began sculpting cherrywood from the orchards which surrounded his first home in Buckinghamshire. During this early part of his career his pieces were semi-abstract before he joined the British Surrealist Group. His first solo exhibition was in 1939 at the London Gallery, Cork Street, London.

He mostly worked in series exploring themes through variation. This theme is found in works which form 'the complete fragment', such as 'Mandible' (1938), 'Eye, Nose and Cheek' (1939; Tate collection), 'Profile' (1939-40), and 'Head in Extended Order' (1948). The latter of which form the features of a face—lips, eyeballs, nose and an ear which are positioned in a row. The later 'Leg Series' (1977-81) also reflected this theme.

In 1951 McWilliam was commissioned to create 'The Four Seasons', a large figurative piece, for the Festival of Britain. This brought many more public commissions, throughout the 1950s and 1960s. During this period he also completed portraits.

A particularly notable piece depicts women who were killed and injured when a bomb exploded at the Abercorn Tea Rooms, Belfast, in 1972, during the Irish Troubles. The 'Women of Belfast' (1972-3) comprises a series of small bronzes.

### 4.3 Public Art: Historical Background

The following is taken from Historic England's 'Introductions to Heritage Assets: Public Art: 1945-95' (January 2016). McWilliam was working during the mid-twentieth century, which formed a period commissioning public art and a change in styles from the pre-war years. Post-war public art encompasses a great variety of works, from abstract and fine sculptures to concrete reliefs and murals. Approximately 30 of these works are included in the NHLE, 11 are Grade II\*, and the remaining are Grade II.

Following the destruction of the Second World War, extensive reconstruction and regeneration programme took place. Public Art was included within schemes in order to bring art to the general public. The London County Council and educational institutions were particularly active in bringing art to the people. Historic England found, for example, that in Hertfordshire a third of one per cent of the budget for each new school was set aside for the purchase of works of art, between 1959-1953.

In 1951 the Festival of Britain received over eight million visitors at the South Bank Exhibition, which held 30 sculptures, including works by Jacob Epstein, Barbara Hepworth and Henry Moore. This show sought to demonstrate how sculpture could and should form an integral part of the modern streetscape.

#### 1946-1960s Sculpture

McWilliam was particularly active during these years. This period saw sculpture evolve from human and animal figures towards increasingly abstract and industrial forms produced for specific locations, commonly forming part of an external landscaped area.

The development of New Towns, such as Harlow and Stevenage, brought many opportunities for the fusion of art and architecture in town planning. Barbara Hepworth's 'Winged Figure' (1961-3) is situated on the John Lewis store at Oxford Street, London and forms a well known example of a post-war public sculpture.

# 4.0 The Hampstead Figure Sculpture: Context



Figure 4: 'Eye, Nose and Cheek' (1939), F.E. McWilliam. Hoptonwood stone. Tate (Ref T00871).



Figure 5: 'Legs in Motion' (1978), F.E. McWilliam. Cast Bronze. Charles Gilmore Gallery.



Figure 6: 'Up the Grass Roots' (1976), F.E. McWilliam. NewArtCentre.



Figure 7: 'Head in Extended Order' (1948), F.E. McWilliam. Hoptonwood Stone. Private Ownership.



Figure 8: 'Women of Belfast IX' (1972), F.E. McWilliam. Bronze. Mayor Gallery.



Figure 9: 'Witch of Agnesi' (1959), F.E. McWilliam. Bronze. University of Greenwich (Grade II).

# 5.0 Assessment of Significance

## 5.1 The Hampstead Figure: Significance

The following assessment of the Hampstead Figure's significance is primarily based upon the methodology discussed in 1.4, as well as Historic England's 'Post-War Public Art: Protection, Care and Conservation' (September 2016) document.

'The Hampstead Figure' comprises a bronze free-standing sculpture which was completed by McWilliam in 1964. It depicts a reclining abstracted female figure which was commissioned to form part of a group of civic buildings for the London Borough of Hampstead. The sculpture forms part of the Public Library, Civic Centre and Swimming Pool development designed by Sir Basil Spence, Bonnington & Collins between 1959 and 1964 (Civic Building and swimming pool demolished in 2002).

The sculpture was Grade II listed in 1999, it is noted in the description that 'F E McWilliam (1909-92) was a noted and prolific British sculpture, whose public works have not survived well'.

Evidential Value: The evidential value of the sculpture is limited, however, it resides within its abstract form and public location. This provides evidence for the Post-war surreal and abstract movements, as well as the rise in public artwork and planned civic spaces.

Historical Value: The sculpture has strong historical value, primarily stemming from its association with a prominent artist of the post-war era and association with progression in town planning and public artwork during the post-war era.

Aesthetic Value: The Hampstead Figure holds a high level of aesthetic value. This derives from its abstract and surreal form which is reflective of McWilliam's style. Furthermore, the sculpture itself forms a composition of sharp triangular shapes which manipulate the space around it to frame glimpsed through-views within narrow surrounds. Each view of the sculpture is different and the views is encouraged to walk around it and really experience it's three dimensional presence.

Communal Value: The sculpture was commissioned specifically to form a feature amongst a cluster of communal buildings, within an open public space. As such, its strong communal value primarily stems from its place within a collective memory.

Setting: The sculpture's setting has changed considerably from its installation during the 1960s. The statue was moved prior to its Listing, originally forming part of the swimming pool complex.

In 1982 the statue was moved from its more central position between the three buildings in order to accommodate a new squash courts and sports club. It had originally been commissioned for the Swimming Pool and was, therefore located at a position closer to this building. The sculpture had been moved by the time of listing in 1999, however, the identified location on the NHLE map, positions it closer to the library (See Appendix A). This does not reflect its current position and suggests that it may have been relocated since, likely to have been during the 2002 redevelopment of the Swimming Pool.

In 2002 the Civic Building and Swimming Pool were demolished and the area redeveloped. The sculpture is now situated to the north of the remaining Library building, at the edge of the garden boundary. Its current location limits the experience of it, discouraging 360 degree views. Due to its position, relative to publicly accessible space, and footprint the statue is viewed against the southern elevation of 100 Avenue Road, a 1960s office building of no architectural merit, which is soon to be demolished in accordance with Planning Application, Ref: 2014/1617/P. Its current position is, therefore, considered to greatly detract from its significance.

The Library building positively contributes to its setting, forming a building of the same period which, alongside the sculpture, formed part of a wider civic centre development. The wider setting is characterised by an urban environment.

Summary:

In light of the above, the significance of the sculpture primarily stems from its **Surreal abstract appearance and association with F.E. William and Spence's 1960s Civic development.** As such, it shares a visual and historic association with Swiss Cottage Library.



Figure 10: View of the east face of the Hampstead Figure.



Figure 11: Image of the southern face of the Hampstead Figure.



Figure 12: Inscription on the base of the statue.

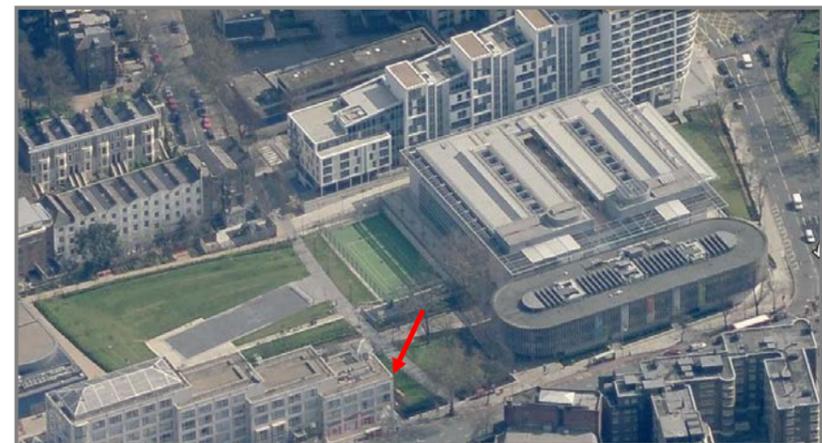


Figure 13: Bird's eye view of the sculpture's surroundings. Source: BingMaps (2018).

## 5.0 Assessment of Significance



### 5.2 Swiss Cottage Library: Significance

The Library forms part of the demolished Swiss Cottage Civic Centre designed by Sir Basil Spence, Bonnington & Collins for the Borough of Hampstead. This comprised the Public Library, Baths and other civic amenities. The Library was built between 1959 and 1964 at a cost of £453,981.

The building is constructed of a reinforced concrete frame, which is externally clad in Portland stone and textured concrete. The upper storeys are characterised by a series of closely spaced smooth concrete fins which provides a sense of verticality to a three storey structure of considerable length. The ground floor and raised basement level is finished with smooth painted Portland stone and concrete, which provides a contrast to the rough finish of the upper floors.

The verticality of the fins is continued within the interior where slender steel balustrades are found at balconies and staircases throughout. The interior of the library was intended to provide an informal atmosphere and appear as a continuous space with elegant open circular staircases.

The Library was Grade II listed in December 1997. The list description **describes the building as** *'one of Spence's most accomplished civic buildings, and amongst the most ambitious architectural designs for a library found anywhere'*.

**Evidential Value:** The evidential value stems from the use of concrete and Modernism of the library which is represented of 1960s architectural fashions, while representing the increased development of public buildings and encouragement of civic pride.

**Historical Value:** The Library shares strong historical association with its architect Basil Spence, a renowned architect and town planner of the post-war era.

**Aesthetic value:** It holds strong aesthetic value, primarily stemming from the overall Modern style of the building, the materials chosen and open plan form.

**Communal Value:** The communal value principally stems from the buildings historic, and continued, use as a public library. It was designed as part of a wider civic hub and provides an example of the investment made for civic facilities following the Second World War.

**Setting:** The setting of the Swiss Cottage Library has changed since it was first constructed. The demolition of the accompanying swimming pool designed by Spence saw the construction of a contemporary Leisure Centre on its footprint to the east. An open park is situated to the north and north east forming a green area from which the curved north elevation of the library is approached.

Avenue Road runs parallel to the west elevation, meeting the junction of Adelaide Road to the south, from where the southern curved elevation of the Library is experienced.

The setting has an urban character formed of the built up area of Swiss Cottage. This, accompanied by the planned open space to the north, forms an appropriate setting for this public building. Its corner position positively contributes to the setting, enabling the curvature of the elevations to be fully appreciated when approaching along the road.

**The Hampstead Figure:** The Hampstead Figure is situated to the north, against the boundary of a public open space. Its current location does not reflect its historic position, which was closer to the Swimming Baths. However, it shares a historic association with the Library, forming a remnant of the wider civic scheme and design style of the 1960s. As such, its presence within the same site and ability to appreciate both the Library and sculpture together, positively contributes to the library.



Figure 14: A. Image of the Library c.2001. Source: Stephen Richards, Geograph (2001). B. Image of the Library in 1964. Source: Snoek Henk, RIBA (1964). C. Image of the Library interior.

## 6.0 Proposals and Assessment of Impact

### 6.1. Proposals

An assessment of the significance and setting of the sculpture has found that its current, later, position limits the intended 3 Dimensional experience of the viewer. Its current location greatly detracts from its significance, as previously state by the Secretary of State. The proposals seek to relocate the sculpture. This will allow better access into the development, while also providing the opportunity to greatly improve its setting. Figure 15 identifies the sculpture's historic position. It cannot be returned to this location due to the presence of tennis courts. The following provides an assessment of the impact that each option would have upon its significance and setting.

Option 1: LB Camden have concluded that this location would pose a danger to passers by, due to the angular edges of the sculpture.

This location would enable the viewer to more easily walk around the structure and appreciate its angular character and orchestrated open areas between shapes. However, it would still be appreciated against the elevation of the office building. As such, this would be considered to slightly enhance the setting of the sculpture, improving upon the public experience of it.

Option 2: LB Camden have concluded that this position may encourage children to climb the sculpture, due to its proximity to the play area.

This option reflects the location currently identified within the NHLE description. While, this would enhance the legibility of the historic association between the Library and the sculpture. Its position close to the wall would deter the viewer from walking around the structure and appreciating its angular character and orchestrated open areas between shapes. Furthermore, it has been identified as an area which may lead to physical harm to the sculpture. As such, this would not be considered to enhance the setting of the sculpture, and may even see it harmed.

Option 3: LB Camden have concluded that this position would block emergency access routes.

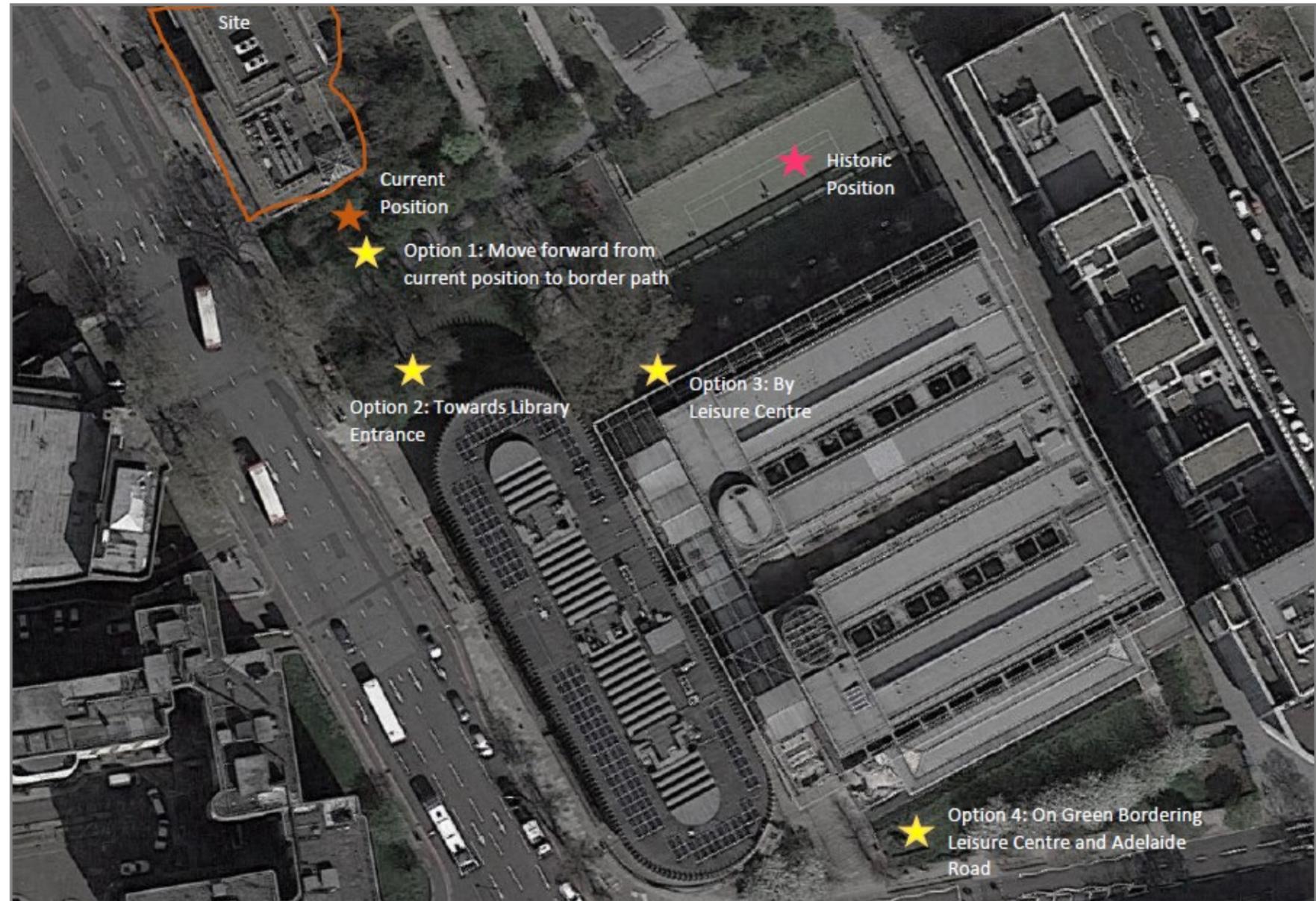


Figure 15: Aerial View with location options indicated by yellow stars. The historic location is identified in pink.

# 6.0 Proposals and Assessment of Impact

This option sees the sculpture moved closer towards its historic position. Again, this provides the opportunity for the public to more easily walk around the structure and appreciate its angular character and orchestrated open areas between shapes. The sculpture's experience as part of the leisure centre complex would, again, be enhanced. It would also serve to provide a remnant of the former swimming pool and 1960s development. As such, this would also be considered to enhance the setting of the sculpture, improving upon the public experience of it.

Option 4: LB Camden has concluded that this is the preferred option, as it would be placed in a green and urban context and encourage the public to use this public area. LB Camden have noted that the Leisure Centre sign is to be removed.

This position would see the sculpture relocated to the southern side of the complex. This would, again, provide the opportunity for the public to more easily walk around the structure and appreciate its angular character and orchestrated open areas between shapes. Furthermore, it would enhance the appreciation of the Library and Sculpture as a group upon approach and by passers by. The two structures would be experienced together upon approach from Adelaide Road, while continuing to share inter-visibility. As such, this option would be

considered to enhance the significance of the sculpture and provide much needed open space around it in which it can be appreciated as a focal structure and meeting point.

Historic England state within their 'Post-War Public Art: Protection, Care and Conservation' (September 2016) document that '*relocation should be regarded as a last resort, usually in mitigation of substantial harm or loss*'. The document continues, however, '*decisions about relocation should take into account the contribution to its significance of the work's surroundings, including historical or cultural associations, and any heritage designations*'. The Hampstead Figure is not situated in its historic or original position. Its current location discourages the public from fully investigating and appreciating it and is considered to detract from its significance. The proposed relocations, save for option 2, provide the opportunity to enhance the setting of the sculpture and the public's ability to experience it fully. As such, it is WYG's view that, in this case, the sculpture's relocation should not be considered a last resort, but rather encouraged.

Swiss Cottage Library: All of the above options will see the historic association between the Library and the sculpture remain appreciable. As such, the proposed relocation of the sculpture would have a neutral impact upon the significance and setting of the Library.



Figure 17: View from the sculpture towards Swiss Cottage Library.



Figure 19: Image of Option 4 southern side of the Leisure Centre.



Figure 16: Image reflecting the current character of Option 2.



Figure 18: Image of Option 3, in front of the Leisure Centre.

## 7.0 Conclusions



This Heritage Statement has been produced by WYG on behalf of Essential Living in consideration of the proposed relocation of The Hampstead Figure (Grade II), Swiss Cottage, Camden.

This report has found that, while the proposed relocation will allow access into the site, enabling construction of approved planning application (ref:2014/1617/P), it also provides the opportunity to greatly **improve upon the sculpture's current setting which is considered to detract from its significance.**

An assessment of impact has found that Options 1, 3 and 4 will all enhance the setting of the sculpture. Option 2, may, however, result in harm to the significance of the sculpture by increasing the likelihood of it being damaged through children climbing on it, mistaking it as a continuation of the playground close by.

As such, Options 1, 3 and 4 have been found to accord with Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the NPPF and Policy D2 of the Camden Local Plan (July 2017). As such, LB Camden is encouraged to support the proposed relocation of The Hampstead Figure, subject to required attached Conditions regarding the methodology of movement and re-erection.

# Appendix A: National Heritage List for England Descriptions



## THE HAMPSTEAD FIGURE SCULPTURE TO NORTH OF SWISS COTTAGE LIBRARY

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: THE HAMPSTEAD FIGURE SCULPTURE TO NORTH OF SWISS COTTAGE LIBRARY

List entry Number: 1388304

### Location

THE HAMPSTEAD FIGURE SCULPTURE TO NORTH OF SWISS COTTAGE LIBRARY, AVENUE ROAD

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

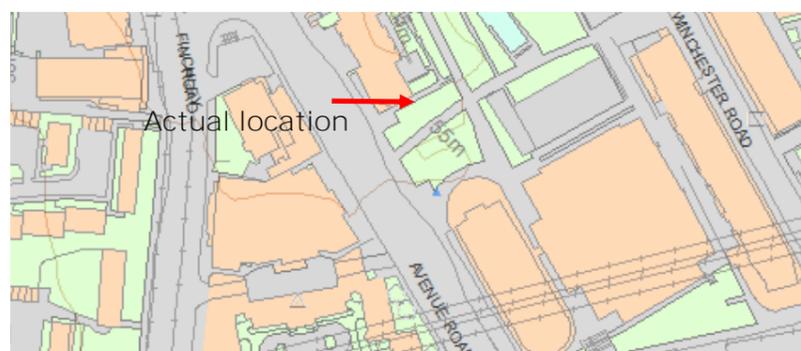
Grade: II

Date first listed: 06-Aug-1999

TQ 2684 SE AVENUE ROAD (East side)

798-/61/10074 'The Hampstead Figure', sculpture to north of Swiss Cottage Library

GV II Reclining abstracted female figure on plinth. 1964 by F E McWilliam. Bronze. Inscribed 'The Hampstead Figure, 1964' and signed. Commissioned as part of the group of civic buildings for the borough of Hampstead by Sir Basil Spence, Bonnington and Collins (qqv), with which it forms a close and complementary grouping. F E McWilliam (1909-92) was a noted and prolific British sculpture, whose public works have not survived well.



## SWISS COTTAGE LIBRARY

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: SWISS COTTAGE LIBRARY

List entry Number: 1272259

### Location

SWISS COTTAGE LIBRARY, AVENUE ROAD

The building may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 02-Dec-1997

TQ2684SE AVENUE ROAD 798-1/61/1895 (East side) 02/12/97 Swiss Cottage Library

II

Public library. 1963-4, for the Borough of Hampstead by Sir Basil Spence, Bonnington and Collins. Reinforced concrete frame on 10' grid clad in pre-cast black basalt concrete spandrel panels between projecting and finely-finished concrete fins with Portland stone aggregate, all set over smooth raised basement and ground floor of Portland stone and concrete - painted. Asphalt on concrete roof slab. The cigar-shaped plan is a complex one, the entrance at ground-floor level on the highest, northern end of the site, the ground floor and basements otherwise housing offices, services and bookstacks, whilst stairs lead to a double-height central foyer at first-floor level. Children's library to side of this; to north and south respectively lending and reference libraries on two levels each with two pairs of spiral stairs to balcony. Music library over children's library on second floor, reached through reference library which also includes work rooms for private study and offices. The projecting fins of Portland stone aggregate at 2'6" intervals are the dominant feature of the building, contrasted with the darker panels in between. Aluminium windows. INTERIOR: aluminium also used extensively internally in the vertical divides to the glazed screens preferred to solid walls through most of the public interiors. This verticality is repeated in the slender steel balustrades to the reference and lending libraries' balcony fronts and internal stairs. White perforated aluminium ceilings with recessed fluorescent light fittings a necessary complement to the extensive use of diffused, borrowed light through the building; terrazzo floors. Original bookcases and fixed desks, the latter notably in reference area; some original signage survives on ground and first floors. Swiss Cottage Library and the

adjacent baths were all that were built of an intended new civic centre for Hampstead, the scheme abandoned because of local authority reorganisation in 1965. It is one of Spence's most accomplished civic buildings, and amongst the most ambitious architectural designs for a library found anywhere. (Architects Journal: 29 January 1959; Architects Journal: 25 November 1964; Architect and Building News: 11 November 1964; Opening Brochure of the Queen's Visit: November 1964).



# Appendix B: Key Sources

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Department for Communities and Local Government (DCLG), National Planning Policy Framework (NPPF), March 2012

DCLG, National Planning Practice Guidance (PPG), March 2014

English Heritage, Conservation Principles, Policies and Guidance, April 2008

Historic England, GPA 2: Managing Significance in Decision-Making in the Historic Environment, March 2015

Historic England, GPA 3: The Setting of Heritage Assets, (second addition) December 2017

Historic England, 2017, National Heritage List for England (NHLE)

**Historic England, 'Post-War Public Art: Protection, Care and Conservation',** September 2016

Planning (Listed Buildings and Conservation Areas) Act 1990

Pearson, L. F. 1999, British Breweries: An Architectural History (The Hambledon Press)

**Sorrell, M. 'McWilliam, Frederick Edward (1909–1992)' 2004, Oxford Dictionary of National Biography.**

Photographs:

All photographs by author unless otherwise stated.

Websites:

**Canmore: National Record of the Historic Environment, 'Greater London, Camden, Hampstead, Swiss Cottage, Swiss Cottage Library And Swimming Baths', Accessed March 2018**

**Walker, David, 'Civic Centres' (2008), History of Art Department, University of Warwick, Accessed March 2018**

