

6 BACON'S LANE, HIGHGATE, LONDON, N6 6BL

LISTED BUILDING APPLICATION STATEMENT
Revision A - November 2018

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Client/Applicant

Amos Manasseh

Site Address

6 Bacon’s Lane, Highgate, London, N6 6BL

Architect/Agent

John Pardey Architects (JPA)

1.0 Introduction

This document is prepared as part of a Listed Building Application submission for the Grade II listed building and sculpture at 6 Bacon's Lane, Highgate, London, N6 6BL.

Located in the Borough of Camden, the Grade II listed building is a private house by the Architect Leonard Manasseh for himself and family. Designed and built from 1957-59 the applicant for this submission is Leonard Manasseh's son, Mr. Amos Mannaseh.

The listed sculpture is located on a circular plinth within the garden of the private house. The sculpture, titled 'Youth', by Daphne Hardy-Henrion, was made in 1951 for the Festival of Britain.

The accompanying drawings and information within this document indicate the proposed alterations and renovations to the listed building and sculpture.



Sketch of drawing room and studio as originally built, drawn by Leonard Manasseh - 'Leonard Manasseh & Partners' – Timothy Brittain-Catlin

2.0 The Site



View as approaching house looking south down Bacon's Lane



Existing OS Map of site



View of house, garage from entrance gate from Bacon's lane



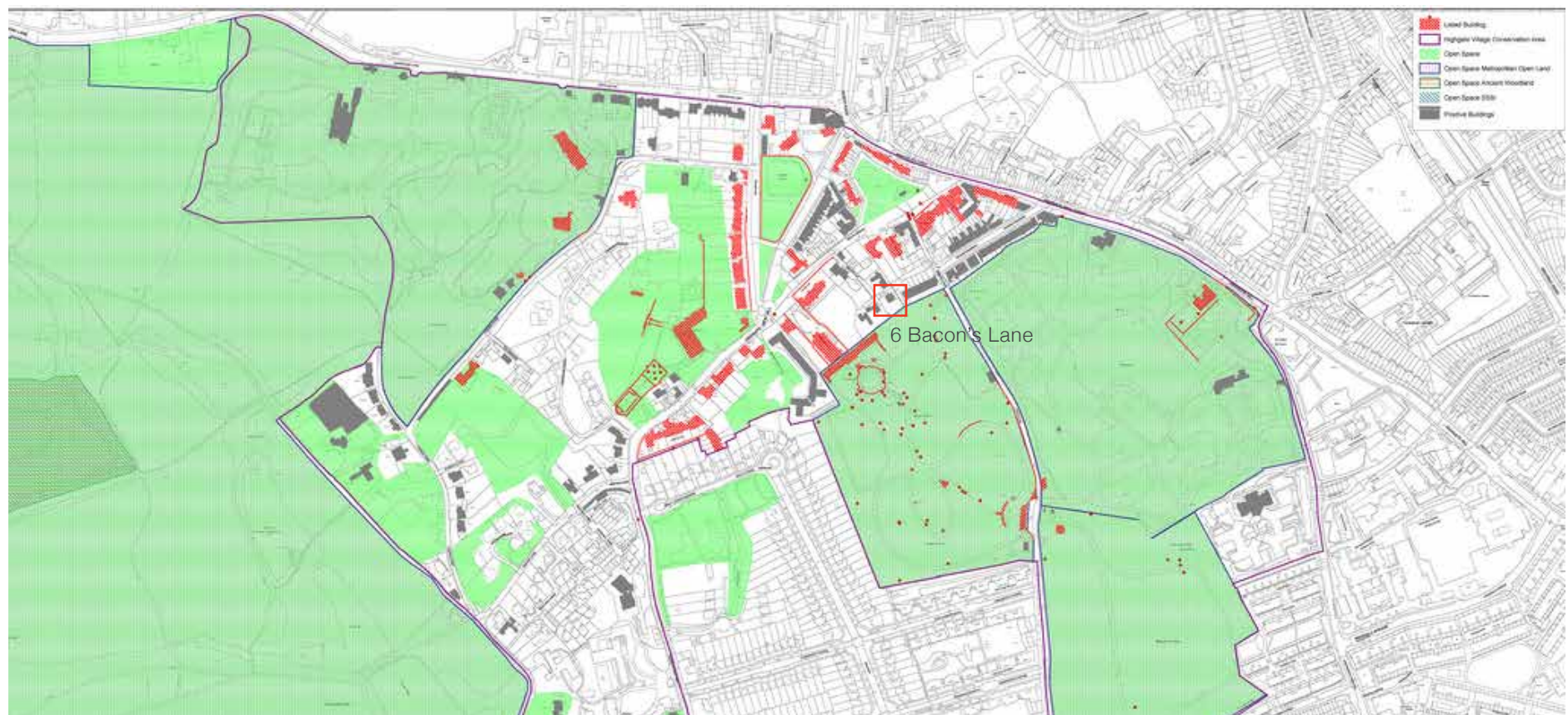
Existing OS Map combined with satellite image of site

2.1 Site History and Conservation Area Description

The site of the house and sculpture is located within the Highgate Conservation Area. The following extract about Bacon's Lane is taken from Camden Borough Council's "Highgate Conservation Area Appraisal and Management Strategy", Adopted 4 October 2007:

This narrow lane lies on the slope south of South Grove, and benefits from views of the trees in Highgate West Cemetery. The narrow entrance to this private road is marked by a metal barrier and by rough hewn granite bollards and kerbs, and is concealed by the high red brick walls to the corner properties. On the east side of the lane the older garden walls have robust brick buttresses which are in need of repointing and repair. The enclave was developed in the 1950s when a distinct group of eight houses were built on the site of the Old Hall kitchen garden and orchard and of a 19th century house. Mr Osborne, the then owner of the Old Hall, offered building plots for sale to a number of architects who built their own houses. The name 'Bacon's Lane' was derived from the account in John Aubrey's Brief Lives of how Francis Bacon, First Earl of Verulam, conducted an experiment in stuffing a live goose with snow at the foot of Highgate Hill. Bacon caught a chill and was carried to Lord Arundel's house, on the site of the Old Hall, where he died.

There is a sense of openness: boundaries between properties are minimal, reminiscent of the former garden, although some of the houses are deliberately concealed from the rest of the group. The siting and design of each property has its own style but the group is cohesive and a covenant on the site prevented the houses from rising more than two-storeys. Nos 1 & 2 by Peter Cocke of Architects Co-Partnership, c1960, are low-rise one-storey dwellings. No 3, built for the Rubens family, is a solid, double-fronted, two-storey property of a more conventional form with a pitched roof and a distinct stone-clad chimney/balcony feature at the rear, reminiscent of the 1950s. No 4, a house by and for the Australian architect W L Yuille, dates from 1957, and responds to the site and to existing trees. It is a single-storey building of a pinwheel shape, with top-lit rooms. No 5 was designed by Anthony Cox, an architect who specialised in school design for Hertfordshire County Council. Nos 6, 7 ...were designed by Leonard Manasseh and were built on the site of the 19th century house. No 6, his own house dating from 1959, impacts on the skyline due to its unequally pitched roof which is punctured by a raised skylight. Rectilinear in plan, the house expresses clarity of structure and materials, using reclaimed bricks. A statue of a lady in the garden by Daphne Hardy Henion, is visible from the road. Although the house enjoys wonderful views of the cemetery, the site suffers from subsidence.



London Borough of Camden Highgate Conservation Area Map

3.0 Edited List Entry Summary for Private House, 6 Bacon’s Lane

Edited List Entry Summary for Private House

Name: 6, Bacon’s Lane with Attached Steps

List Entry Number: 1393412

National Grid Reference: TQ 28373 87237

Grade: II

Date first listed: 10-Aug-2009

Reasons for Designation

- No. 6 Bacons Lane, built 1957-59, is designated for the following principal reasons:
- It ranks among the most notable architect-designed private houses of the 1950s, designed by the distinguished architect Leonard Manasseh for himself and family. It was Manasseh’s first work in the emerging New Brutalist genre;
 - Its complex plan and clever use of materials, makes it a critical example of the post-war architect-designed home, and a success as a small- scale, economically-built family home;
 - Its significance, which has been subsequently endorsed, was widely recognised and published at the time.

Details

MATERIALS: Salvaged stock brick from a church in Southgate, with exposed concrete floors, steep asbestos slate roofs with dormers and stove pipe. Timber windows have black pivoting opening lights (most replaced in the late 1990s with a comparable Danish system) and glazed timber doors have slate hanging to the side. Interior is of exposed pale sand-lime brick to principal storeys, timber linings to attics. Skirtings and plinths are of black glazed brick. Internal doors are flush teak veneered with ceramic handles, under an overlight. Slender chamfered sowood doorcases are framed in a narrow black painted timber fillet which masks the join between the door and wall. First floor floors are of 74 salvaged Victorian marble wash stands acquired in Portsmouth.

PLAN: Two storeys and attic, entered at half landing level via steps and with a lower entrance at semi-basement level, both in a projecting flat-roofed wing to the north. The steep pitched roof, unusual in the late 1950s, was a way of overcoming the limitations of a covenant on the site that restricted new building to two storeys, so that Manasseh could house his family of five children. The two pitches are unequal to give increased headroom in the architect’s attic studio under a large dormer. The interior plan is complex. From the main entrance stairs go up to the principal first floor, double-height, sitting room and the main bedrooms. The main bedroom itself is subdivided from a bathroom by built-in cupboards. Stairs descend from the entrance to the kitchen-diner, which steps down to the attendant sitting room, originally designed as a playroom, which now opens onto the hallway and the garden door. Further bedrooms lead o the hallway. A steep open tread stair leads to the attic, at the end of which is a small studio in a gallery which is naturally lit on all sides (on the west by a large dormer window), and overlooks the sitting room. Landings and hallways are small so that the plan is extremely economical in its circulation space. Overlights over the internal doors allow ‘borrowed’ light into the landings and hallways.

EXTERIOR: Asymmetrical elevations have windows of various heights, some full storey height, but all hanging from the level of the sill above. The deep sill above the ground floor sitting room has an incised bird motif. A small concrete balcony projects from the first floor sitting room on the west elevation. A flat-roofed pod attached to the north elevation contains entrances at half landing and basement which are reached by external steps (these steps are included in the listing).

INTERIOR: The kitchen-diner is separated by a built-in dresser by Manasseh and David Wickham based on the Lundia system. Floors are tiled. The kitchen has its original built-in fittings. A step, in black brick, drops to the ground floor sitting room area. The first floor sitting room has a built-in brick seat adjacent to the stove and is floored in marble Victorian wash stands chosen for their convective properties. A thick cedar of Lebanon curtain rail forms a cornice to the room at the level of the top of built-in Lundia bookcases. A timber rail above bookshelves screen the studio balcony. Ceilings are lined in Slotec boarding to improve acoustics. The walls of the main bedroom are lined in horizontal butt-jointed 6-inch Cedar of Lebanon planks. Over the bed is a narrow horizontal window. Built-in cupboards here and elsewhere in the house have sliding plywood doors on nylon runners, strengthened with a metal or wooden fillet which acts as a handle; an economical practical solution. The ground floor bathroom floor is of reused brown marble washstands.

The contemporary red and black engineering brick paved garden is within the footprint of the kitchen garden of the original house (not listed). Within it is the statue of Youth by Daphne Hardy-Henrion for the Festival of Britain in 1951, and listed separately at Grade II.

HISTORY: Leonard Manasseh (b. 1916) studied at the Architectural Association, and in 1937 won the subsidiary News Chronicle schools competition. After war service, he worked for Hertfordshire County Council, Stevenage Development Corporation and on the Festival of Britain for which he designed the ‘51 Bar. He was in private practice

3.0 Edited List Entry Summary for Private House, 6 Bacon's Lane

from 1950 but he spent most of the 1950s teaching at the Architectural Association, where he was head of the preliminary school, that is, first year classes. Work for the London County Council in the early 1960s included Rutherford School, now Lower Marylebone School (1959-60), and listed Grade II*, and Furzedown Teachers' Training College, Tooting (1961-5). His most extensive commission was for the Montagu Motor Museum at Beaulieu, where he collaborated with the planner Elizabeth Chesterton.

No. 6 Bacon's Lane is the southernmost and most interesting of three houses built by Manasseh on the site of a large Victorian house which faced onto South Grove. Manasseh's own house stands on the site of the former kitchen garden, overlooking Highgate cemetery.

The development of surfaces 'as found' was one of the distinguishing marks of the New Brutalism, the distinctive movement of the 1950s espoused at the time by the slightly younger generation of the Smithsons, Stirling and Gowan, and Colin St John Wilson. This is Manasseh's first work in the genre and anticipates his Lower Marylebone School. The house somewhat resembles the house for Derek Sugden in Watford built by Alison and Peter Smithson in 1954-55, which was the first in Britain to use exposed brick and concrete aesthetically, taking this honestly expressed construction and hanging windows from Le Corbusier's Maison Jaoul (1954-56). Manasseh's house is more complex in its planning, use of levels and materials than the Sugden house. It has a quirky charm and humane domestic touch which is a defining feature of his work and not oen seen in contemporary housing of this genre.

SOURCES: Architect and Building News, vol. 214, no.8, 20 August 1958, pp. 258-72 Architectural Design, vol.31, no. 4, April 1961, pp.159-62 International Asbestos Cement Review, vol. 6, no.4, (24) October 1961 House and Garden, vol.17, no.3 (157), March 1962, pp. 89-93 Edilizia Moderna, no.79, June 1963, p .91 Architect, vol.3, no.8, August 1973, pp. 48-50 Country Life, vol.195, no.4, 25 January 2001, pp.54-9 Elain Harwood, England: a Guide to Post-War Listed Buildings, English Heritage, Batsford, 2003

Books and Journals

Harwood, E, England A Guide to Post War Listed Buildings, (2003) 'Architectural Design' in 4 April, , Vol. 31, (1961), 159-62 'Architect and Building News' in 20 August, , Vol. 214, (1958), 258-272
'Country Life' in 25 January, , Vol. 195, (2001), 54-9 'House and Garden' in March, , Vol. 17, (1962), 89-93 'Edilizia Moderna' in June, , Vol. 79, (1963), 91 'Architect' in Architect - August, , Vol. 3, (1973), 48-50 'International Asbestos Cement Review' in 24 October, , Vol. 6, (1961)



Scanned pages from House and Garden, Vol. 17, no.3 (157), March 1962

4.0 Edited List Entry Summary for the Sculpture, “Youth”

Name: ‘Youth’, Sculpture on Circular Brick Plinth in the Garden 6 Bacon’s Lane

List entry Number: 1393413

National Grid Reference: TQ 28384 87226

Grade: II

Date first listed: 10-Aug-2009

Reasons for Designation

The sculpture, ‘Youth’ made by Daphne Hardy-Henrion in 1951 for the Festival of Britain is designated for the following principal reasons:

- Of special artistic interest as a work of the distinguished sculptor Daphne Hardy Henrion, and a rare surviving work of art associated with the Festival of Britain, with Leonard Manasseh as architect/client in both its original and current setting;
- Also of special interest for its experimental use of concrete;
- For group value with No. 6 Bacon’s Lane, Manasseh’s self-designed home.

Details

‘Youth’, a sculpture by Daphne Hardy-Henrion, made in 1951 for the Festival of Britain to stand outside the ‘51 Bar by the architect, Leonard Manasseh, was installed in the brick-paved garden at Manasseh’s home at No. 6 Bacon’s Lane in 1959.

The sculpture is of an attenuated figure of a young woman, with one upstretched arm and one open palm. Concrete on a steel armature, the sculpture is a unique achievement in getting concrete so thin without cracking. The sculpture is a very rare surviving work of art from that most important celebration of British art and architecture, the Festival of Britain, and marks the collaboration between the architect/client and the artist. It responds well to its setting overlooking Highgate Cemetery. Manasseh also designed the raised garden in which it is set, but which is not included in the listing.

HISTORY: Manasseh won a competition for a restaurant at the Festival of Britain in 1951 on the corner of the site next to County Hall, but it was aborted through lack of funds. He was, however, able to design a small bar together with its landscape, and to commission this statue, which he salvaged at the end of the Festival. It was to have been taken by the Ministry of Education who, however, rejected it as damaged. It was then secured by Manasseh and Hardy early in 1952 to save it from removal to the Arts Council’s depot at Langley Airfield, where it would have almost certainly been neglected and ultimately destroyed. It was eventually placed on its present site when Manasseh completed building his family home in 1959. Daphne Hardy-Henrion (1917-2003) established herself as a figurative sculptor at a time when abstraction was prevalent. Influenced by classical and Italian quattrocento sculpture, she was noted for her sensitive portraits, particularly her terracotta busts of children. She trained at the Royal Academy Schools in London from 1934-37. After winning the Schools’ gold medal and travelling scholarship she studied art and particularly sculpture in France and Italy. She met and moved in with Arthur Koestler, who portrayed their life together in his autobiographical novel, Scum of the Earth (1941). She later married the designer FHK Henrion. Her portraits include her husband, Koestler and Laurie Lee. She exhibited at solo exhibitions from 1946, and was included in the ‘Unknown Political Prisoner’ exhibition and Arts Council touring show ‘Sculpture in the Home’ both in 1953. She exhibited regularly at the annual exhibitions of the Cambridge Society of Painters and Sculptors which started in the 1950s. Her public works included a memorial to the victims of Belsen in 1946, and a portrait of Haverhill, Suffolk, of closely observed figures set round miniature buildings.

SOURCES: Arts Council Archive, Festival of Britain, 1951 (20), Disposals - General Robert Burstow, ‘Modern Sculpture in the South Bank Townscape’, in Twentieth Century Architecture, no. 5, The Festival of Britain, Twentieth Century Society, 2001, pp 97-106. Peter Black, obituary to Daphne Hardy- Henrion, The Guardian, 27 November 2003

Books and journals

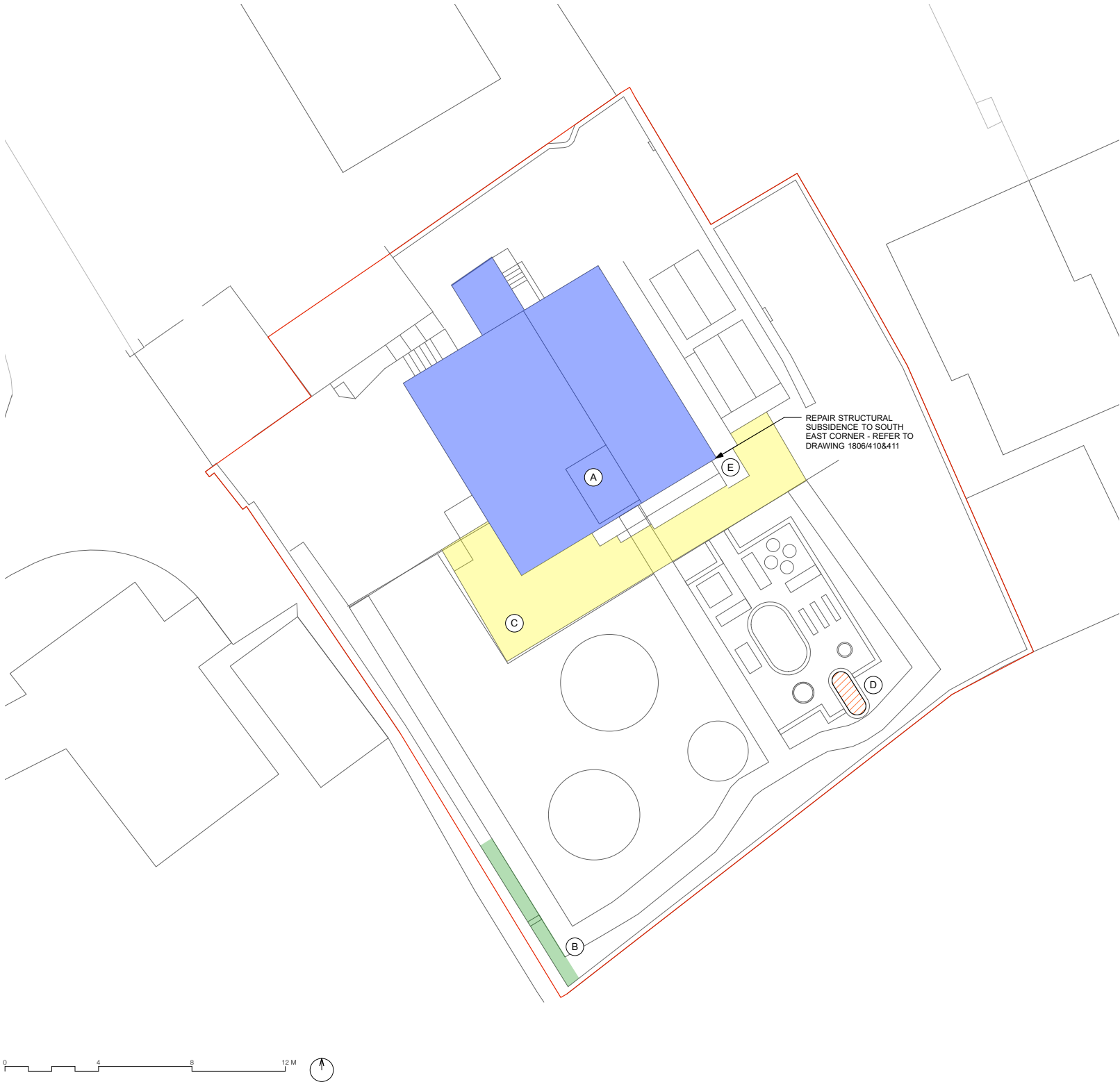
Burstow, R, ‘Twentieth Century Architecture’ in Modern Sculpture in the South Bank Townscape, (2001), 97-106

4.0 Edited List Entry Summary for the Sculpture, "Youth"



View of "Youth" in garden of 6 Bacon's Lane prior to damage to arm

5.0 Proposed works - Externally



LANDSCAPE WORKS AS PROPOSED - PLEASE REFER TO JPA DRAWING 1806/110

5.0 Proposed works - Externally



ASBESTOS ROOF TILES TO BE REMOVED AND NEW TILES
INSTALLED TO MATCH EXISTING (IN APPEARANCE)



BRICK PAVERS TO BE LAID FLAT ON NEW
SUBSTRATE



GARDEN BRICK WALL TO SOUTH WEST
BOUNDARY TO BE MADE GOOD

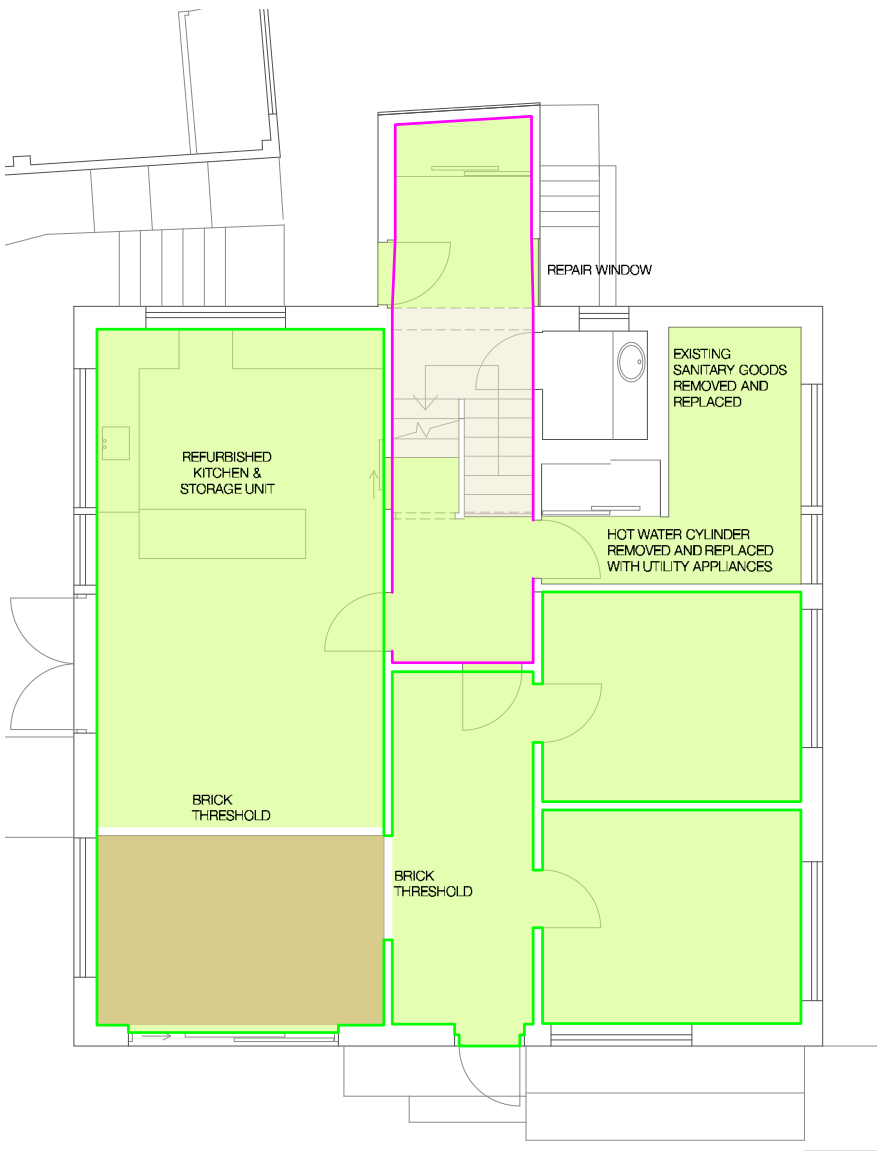
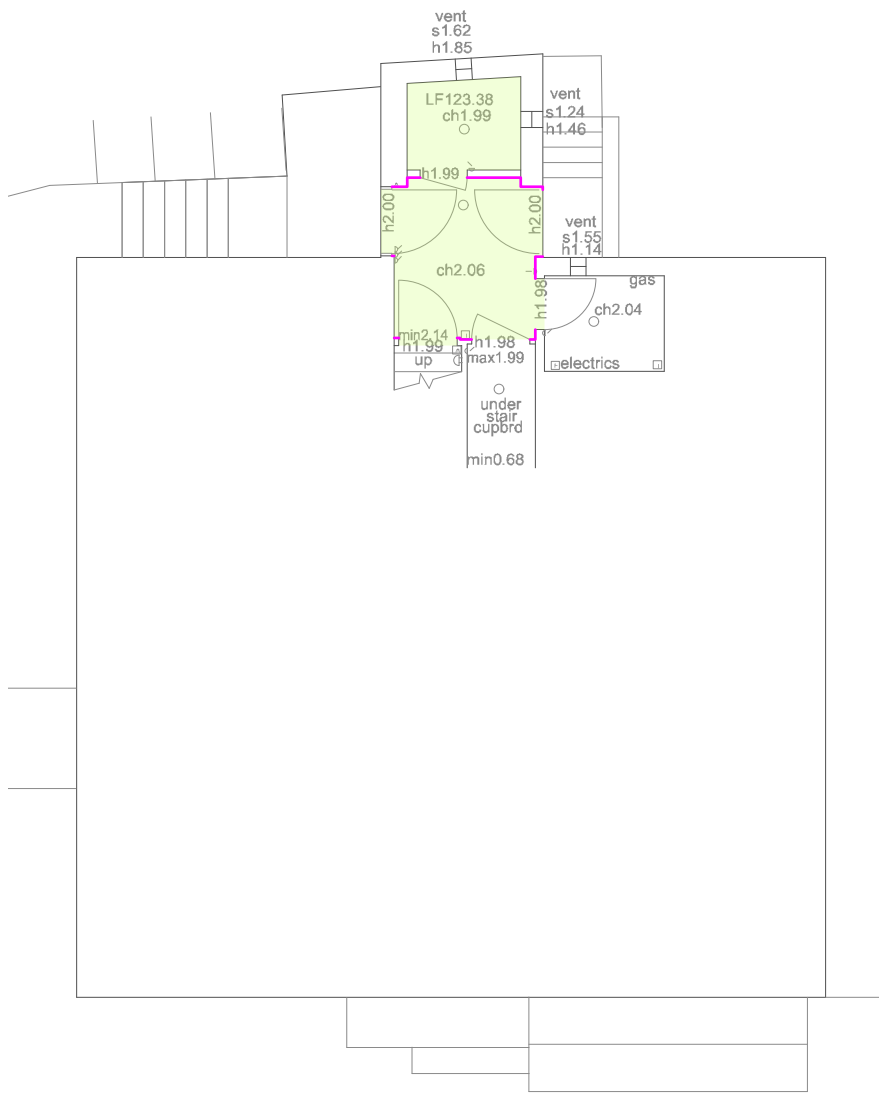


SUBSIDENCE TO BE REPAIRED - NEW POINTING TO
MATCH EXISTING ONCE REMEDIED



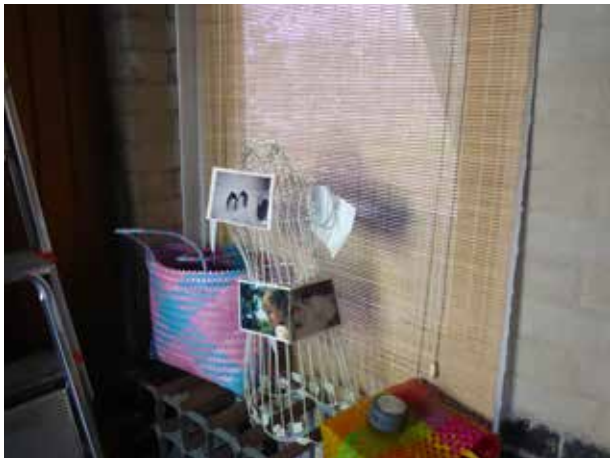
LISTED SCULPTURE AND PLINTH TO BE REPAIRED (SEE SECTION
7)

5.1 Proposed Works - Internally at Basement & Ground Floor Level



BASEMENT & GROUND FLOOR PLANS AS PROPOSED - PLEASE REFER TO JPA DRAWINGS 1806/209 & 210

5.1 Proposed Works - Internally at Basement & Ground Floor Level



NEW LINOLEUM FLOORING INSTALLED TO BASEMENT AND EXISTING BRICKWORK TO BE CLEANED AND MADE GOOD



KITCHEN UNITS AND LUNDIA STORAGE FEATURE TO BE REFURBISHED. FRIDGE DRAWER TO BE INTERGRATED TO LUNDIA STORAGE SYSTEM ON KITCHEN SIDE



NEW LOO AND EXTRACTOR REQUIRED TO ENTRY WC



EXAMPLE OF DAMAGED BRICKWORK (TO HAVE PLASTERED FINISH)



NEW WOOD FLOORING TO PLAY ROOM - BRICK THRESHOLD TO BE MAINTAINED



CONDUITS TO BE NEWLY INSTALLED, THERMOSTATS TO BE CONCEALED



PROPOSED PLASTER FINISH TO STOP SHORT OF CONCRETE WINDOW DETAIL

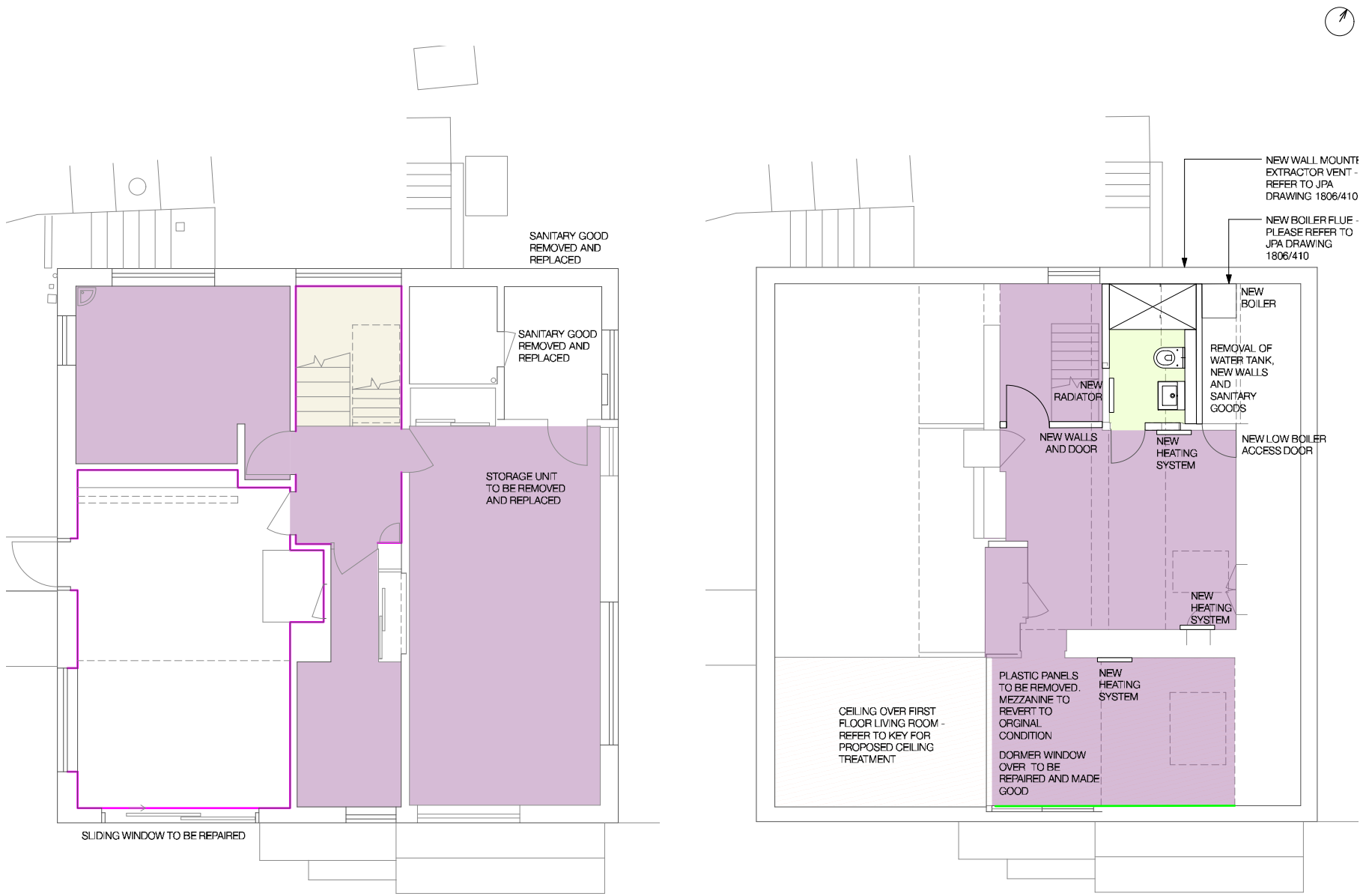


HOT WATER CYLINDER TO BE REMOVED TO GROUND FLOOR WC TO BE REPLACED WITH UTILITY APPLIANCES



CEILING TO BE PAPERED (WALL ROCK, OR SIMILAR) AND REPAINTED

5.2 Proposed Works - Internally at First & Second Floor Level



FIRST & SECOND FLOOR PLANS AS PROPOSED - PLEASE REFER TO JPA DRAWINGS 1806/211RevA & 212

5.2 Proposed Works - Internally at First & Second Floor Level



TIMBER TREADS PROPOSED TO STAIRCASE



STORAGE UNIT IN THIS BEDROOM TO BE REMOVED AND REPLACED (NOT SHOWN IN THIS PHOTO)



LOO AND BASIN TO BE REMOVED AND REPLACED



WATER TANK TO BE REMOVED TO SECOND FLOOR



NEW CARPET FLOORING TO SECOND FLOOR
(EXCLUDING PROPOSED ENSUITE)



LANDING HATCH TO BE REMOVED AND NEW STUD WALL
ERECTED FOR NEW BATHROOM AND BOILER CUPBOARD



SLIDING WINDOW TO FIRST FLOOR LIVING
ROOM TO BE REPAIRED



SCREEN TO BE REMOVED TO MATCH
ORIGINAL BUILD (SEE NEXT IMAGE)



SCREEN TO BE REMOVED TO MATCH ORIGINAL BUILD (SEE
PREVIOUS IMAGE)

6.0 Who We Are



Spence House



Sea Lane House



Sewell's Orchard

John Pardey Architects have established themselves as one of Britain's leading practices in housing, with forty-seven national design awards, including:

- The Hind House (2008) in Wargrave was shortlisted for the Stephen Lawrence Award for the best new building under £1M in the 2009 Stirling Prize Awards. It won an RIBA regional Award in 2009
- The Pooley House won the RIBA 'Downland Prize' in 2012
- The Watson House won an RIBA Regional Award in 2011 and was shortlisted for the RIBA 'Manser Medal'
- John Pardey Architects were voted as one of Britain's top ten practices for one-off houses in Grand Designs magazine 2012
- The Trewarren House in Pembrokeshire won an RIBA Regional Award in 2013 and the Gold Medal for Architecture in Wales
- Winner of two RIBA Awards in 2016 and a further in 2017
- Shortlisted twice for the RIBA 'House of the Year' Award in 2016

In addition to the above John Pardey Architects have a reputation for undertaking a number of restoration and conservation projects of buildings from the Twentieth Century. These include the following relevant projects (see adjacent images):

- Extension and renovation of Grade II listed Spence House, Beaulieu, Hampshire, by Sir Basil Spence, in 2000
- Restoration of Grade II listed Sea Lane House, Littlehampton, by Marcel Breuer, in 2014
- Restoration of Grade II listed Sewell's Orchard, Hertfordshire, by Mary Medd, in 2014



7.0 Addendum - Proposed Works to sculpture 'Youth'

Taylor Pearce, one of the UK's leading independent specialists in the conservation and restoration of sculpture are commissioned to carry out the restoration of the sculpture once Listed Consent is granted.

Proposals for the removal, restoration of and subsequent casting of the copy of "Youth" (nb, the original casting is in the garden of Paul Henrion (the sculptor's son, in Pond Lane):

1. Undertake initial investigations on site to ascertain the fixings of the statue to the base.
2. Remove the statue from the base and transport it to our workshop for thorough investigation of the armature and the condition of the sculpture.
3. Isolate the armature and consolidate to prevent further erosion.
4. Replace armature if/where necessary.
5. Investigate surface polychromy (if applicable).
6. Consolidate original material and carry out repairs to original.
7. Where elements are missing, it is hoped that casts or modelled in-situ replacements can be taken from the original sculpture currently at Pond street (if this is not possible, the missing elements would be modelled at our studio and interested parties contacted for approval before joining them with the sculpture.
8. Once the sculpture has been consolidated and is complete; with the agreement of all interested parties, a mould will be made.
9. The mould will be made from Bluesil™ RTV 3428 – a two component silicone elastomer.
10. Samples will be made to match the original cast prior to casting.
11. A stainless steel (Grade 316) armature with suitable fixing points will be constructed to be incorporated into the cast.
12. Casts can then be executed.

Upon completion, the sculpture will be reinstated on a fully restored plinth in the garden.



SCULPTURE AS EXISTING

