

HOUSDEN HOUSE 78 SOUTH HILL PARK LONDON BOROUGH OF CAMDEN

HERITAGE ASSESSMENT IN SUPPORT OF PLANNING AND LISTED BUILDING CONSENT APPLICATION

JULY 2020

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1.0 INTRODUCTION

- 1.1 Citydesigner has been commissioned to carry out a heritage assessment of the impact of alterations proposed by the architects Outpost for the Grade II listed Housden House at No.78 South Hill Park, in Camden on behalf of house owners Roo Rogers and Bernardine Huang. This report forms part of the planning and listed building consent application seeking approval for: interior changes to the house; the replacement of rear external doors; and the addition of under stair storage to the lower ground floor courtyard.
- 1.2 This assessment should be read in conjunction with the architects’ Outpost Design Statement dated July 2020 and set of drawings also submitted as part of the application.
- 1.3 The site is located directly east of the southernmost of Hampstead Heath’s ponds, known as No.1 Pond, as seen in figure 1.3, and is located within the South Hill Park Conservation Area. The site is directly south of the Grade II listed 80-90 South Hill Park, of 1954-6, by Bill and Gillian Howell and Stanley Amis (fig.1.1 and 1.4).
- 1.4 This report sets out: a brief overview of the historical development of the site in chapter 2; a photographic survey of the site in chapter 3; an overall assessment of significance of the Grade II listed building at chapter 4; an overall assessment of the proposals by Outpost in chapter 5; a heritage significance assessment of the proposed changes in chapter 6; an assessment of the proposals in accordance with planning policies and guidance and the effect of the proposed alterations on the character and appearance of South Hill Park Conservation Area in chapter 7; and a conclusion in chapter 8. Appendices follow, including: Housden House’s Grade II listed building citation; and an illustration of the dwelling’s original set of Rietveld furniture.



Fig. 1.1: View of Housden House from South Hill Park. To the right is the Grade II listed 80-90 South Hill Park.



Fig. 1.2: Front elevation of Housden House from South Hill Park.

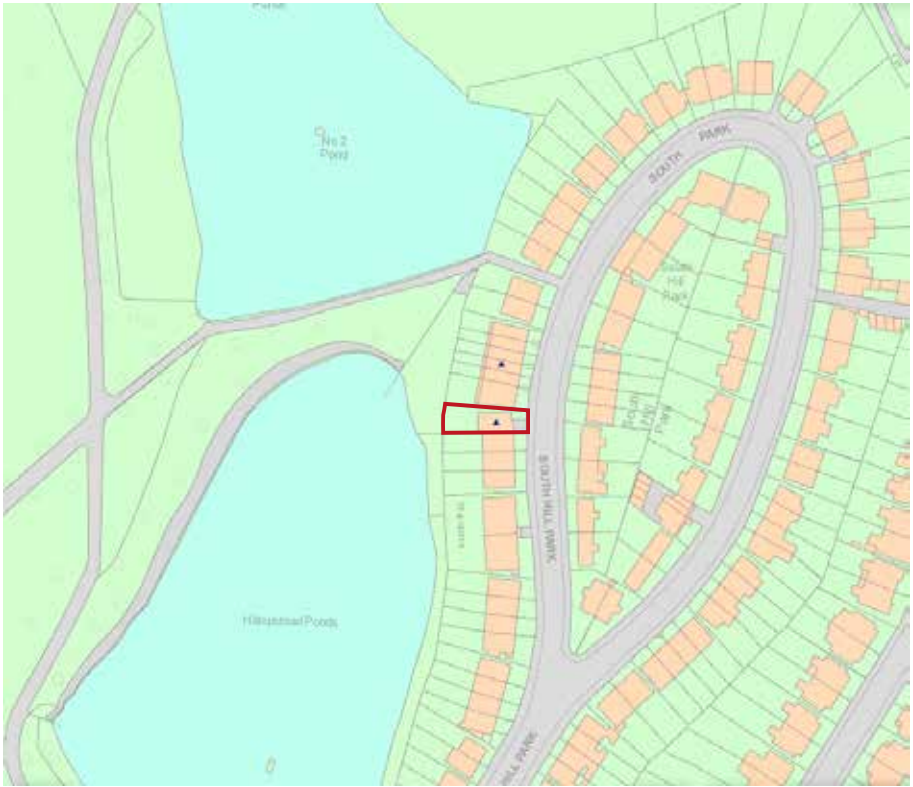


Fig. 1.3: Plan illustrating the site location outlined in red (Historic England).

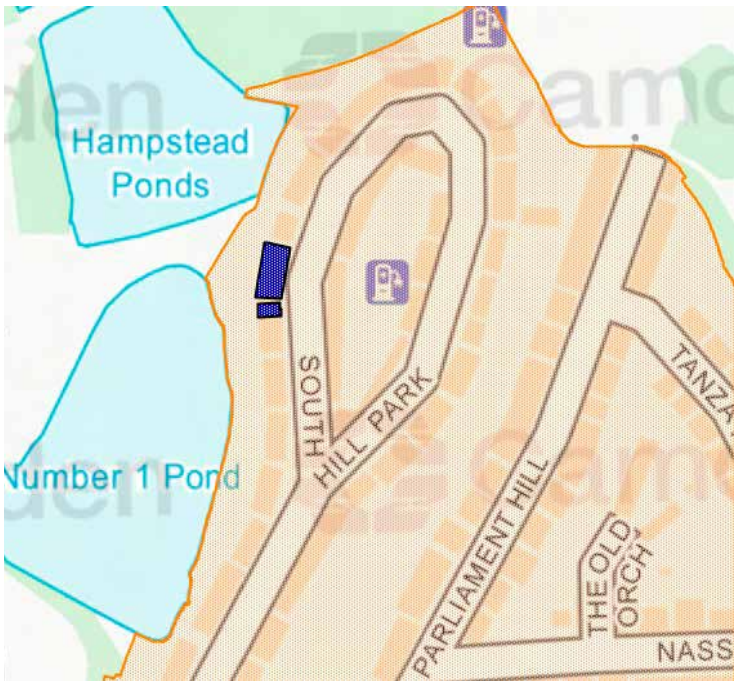


Fig. 1.4: Plan illustrating the extent of South Hill Park Conservation Area (in orange), and of the location of the two Grade II listed buildings (in blue) comprising the site at 78 South Hill Park, and 80-90 South Hill Park, directly north of the site, of 1954-6, by Bill and Gillian Howell and Stanley Amis (Camden Council website).

2.0 HISTORICAL DEVELOPMENT OF THE SITE

- 2.1
- The findings in the following history of the development of the site have been informed from historical records obtained from local and national archives, planning records and the following published sources: Camden’s South Hill Conservation Area Statement adopted in 2001; AA Files, No.66 (2013) pp.42-53 The Curious Case of Brian Housden article by Tom Brooks; Historic England’s listing citation for Housden House, Grade II (Source ID: 1421137) dated 14 November 2014; Twentieth Century Architecture 4: Postwar Houses by Paul Overy, 2000, Elaine Harwood’s advice report for English Heritage (unpublished, 2001); Six Houses, Hampstead House and Garden, February 1957, p.48-53; and The Guardian, Rough Diamond article on Housden House by Dennis Gilbert (published 19 October 2000).

- 2.2
- The following sequence of historical maps document the evolution of the site and its surrounding context from the 19th century to today.

History of the Development of the Site

- 2.3
- The site lies to the south east of Hampstead Heath in north London, directly east to the southernmost of Hampstead Heath’s ponds, known as No.1 Pond. Fed by the headwater springs of the River Fleet the ponds were dug for use as fresh water reservoirs in the early part of the 18th century. The land originally was part of a farm belonging to Thomas William Rhodes, who sold nearly 3 acres to the Hampstead Junction Railway Co. in 1860 and developed the rest from around 1868.
- 2.4
- South Hill Park and Gardens were laid out as a ‘squashed racket’ shaped loop (figure 2.1) to create the maximum amount of building frontage within the confines of the shape of the field. The properties were generous family dwellings of around four storeys, brick faced terraces with projecting bays and a continuous raised parapet and low roof behind.

- 2.5
- During WWII South Park Hill suffered bomb damage (fig.2.2) with the properties at Nos.82-90 (even), equivalent to today’s Nos.78-90, being damaged beyond repair. The 1954 Ordnance Survey (fig.2.3) illustrates the houses as completely cleared.
- 2.6
- By around 1956 the plots of four large Victorian dwellings at Nos.80 to 90 were rebuilt as a terrace of six houses to the modern designs of Bill and Gillian Howell and Stanley Amis who were, at that time, all working for the London County Council’s Architect’s Department Housing Division. They later formed the renowned architectural practice of Howell Killick Partridge & Amis. The terrace was ingeniously planned to fill the narrow, deep plots with simply-detailed compositions of glass and timber panels.



Fig. 2.1: 1895 Ordnance Survey showing the Victorian ‘loop’ shaped development of South Hill Park and South Hill Gardens, developed by Thomas Rhodes from circa 1868 onwards, to the south east of Hampstead Heath, and directly east of Pond No.1.



Fig. 2.2: 1939-45 Bomb Damage Map showing the complete destruction (in purple) of Nos.82 to 90 (even) South Hill Park during WWII. Other dwellings close by (in pink and yellow) suffered ‘repairable’ damage.



Fig. 2.3: 1952 Ordnance Survey showing the clearance of Nos.82-90 South Park Hill (today's Nos.78-90) further their bomb damage. The approximate location of the site is shown with a red circle.



Fig. 2.4: 1966-74 Ordnance Survey showing the rebuilding of 78 South Park Hill in 1963-5, designed by Brian Housden. The adjacent Nos.80-90 were built in 1954-6 to the designs of Bill and Gillian Howell and Stanley Amis.



Fig. 2.5: Circa 2018 Ordnance Survey. The South Hill Park Conservation Area is coloured in purple.

2.0 HISTORICAL DEVELOPMENT OF THE SITE (CONT.)



Fig. 2.6: Circa 1920 postcard showing Hampstead Ponds and the rear of the Victorian terraces of South Hill Park.

- 2.7

The six houses were much publicised as an ingenious solution to building narrow-frontage terraced houses and achieving spaciousness through sectional planning and internal transparency. The houses were novel too, because of their extensive use of timber. Until building licences came to an end in 1954, softwood timber was in short supply, and this is the first post-war use of the chunky, heavy-sectioned, timber that became so important in British houses of the later 1960s.
- 2.8

Around 1958 Brian Housden acquired the adjoining site at No.78 South Park Hill from John Killick, colleague and future partner of Howell and Amis but who had been unable to secure funding and had subsequently been diagnosed as having Multiple Sclerosis, and he had made an application to Hampstead Metropolitan Board (later London Borough of Camden from 1965) to build a small house with a double-pitched roof.
- 2.9

After his first planning application had been approved for the development of No.78, Brian and his wife Margaret made a trip to Holland, and met Truus Schroder-Schrader and Gerrit Rietveld at the house in Utrecht on which they had collaborated in 1924. The Rietveld Schroder House (fig. 2.12) is the principal built monument of the 'de Stijl' movement in art and architecture, in which the construction of the house is revealed as a series of interlocking planes with different elements painted in bright colours like a Mondrian painting. The tiny, jewel-like house sits at the end of a long terrace of larger, brick houses, just as No. 78 also sits alongside its tall brick neighbour, No. 76, at the end of an original terrace. At their Holland meeting Mrs Housden admired Rietveld's furniture, and he promised her 'a collection'. Subsequently the Housdens acquired fourteen original pieces, made for them on Rietveld's instructions by Gerard van der Groenekan. The collection was given to them for the cost of the materials and transportation. The approved plans were completely revised and the new house at No.78 was designed to contain these important pieces. Appendix B details the Rietveld furniture sold at the time of the Housden family putting the house for sale in 2019.



Fig. 2.7: Recent view of the Victorian terraces of South Hill Park.



Fig. 2.8: Undated (early 21st century) aerial view of the the circa 1870 'loop' of terraces on South Hill Park. The site, highlighted in red, is marked by an arrow (Mapio).



Fig. 2.9: View of No.78 from across the pond in Hampstead Heath.



Fig. 2.10: View of Nos.80-90 and No. 78 to its right from across the pond in Hampstead Heath.

2.0 HISTORICAL DEVELOPMENT OF THE SITE (CONT.)



Fig. 2.11: Maison de Verre, Pierre Chareau and Bernard Bijvoet, 1932, Paris.



Fig. 2.12: Schröder House, Utrecht, 1924, Gerrit Rietveld.



Fig. 2.13: Housden amassed a collection of furniture by Gerrit Rietveld over the years, starting with one of his Red and Blue Chairs.



Fig. 2.14: Recent view of Nos.80-90 South Hill Park.

2.10 On the same trip the Housdens also met Aldo van Eyck, the architect and theorist who collaborated with a number of British architects including the Smithsons as a member of the international group Team X (10), and whose interest in designing for children had progressed from building playgrounds for the Amsterdam authorities to the construction of an orphanage then nearing completion. The Amsterdam Orphanage is not only a building consciously designed to the scale of small people, with different spaces and facilities for different ages and for boys and girls, but in its materials and ideas it also closely matched Housden's emerging concept. Van Eyck's building confirmed the importance of built-in fixtures that Housden had earlier seen when studying the work of Adolf Loos, who incorporated fixed seating and shelving at interesting points and different levels all around his houses.

2.11 The third principal influence on the design of No. 78 South Hill Park is that of the Maison de Verre of 1928-32 by Pierre Chareau, Bernard Bijvoet and Dalbert in Paris, which was visited by Housden when it was still occupied by its original owner, Mme Annie Dalsace. Her husband was a successful gynaecologist. Mme Dalsace explained to Housden that she had suggested the use of glass blocks or lenses for the patients' waiting room so that Dr Dalsace's clients - most of whom had fertility problems - would not be upset by the sight of the Dalsaces' children playing in the garden, and placed strips of clear glazing where they would not intrude. The waiting room, and indeed the whole house, is nevertheless flooded with light. Housden developed the concept of controlling views to his own site, for though it has a beautiful aspect on to Hampstead Heath he claimed not to like trees 'unless they had been cut to geometrical shapes.' So he decided to make a collage by using glass and concrete to obscure parts of the view. The rear of the house is

almost entirely glazed, as are large portions of the more complicated front elevation with its projecting and receding planes. The house is brightly lit, but views out are constrained to bands of clear Crittall glazing that are at sitting or reclining level. The Maison de Verre has an exposed steel framework internally, and exposed services - few houses have more showers in such a relatively small space! Housden was one of the first architects to appreciate the qualities of the Maison de Verre; in the 1960s it became widely acclaimed as a model for young architects interested in exposed steel structures and services, with articles by Kenneth Frampton and Richard Rogers. Housden suggests the house built by Adolf Rading for the 1929 Breslau Werkbundsiedlung as another model, not only for the controlled use of clear glass but also for its exposed services. Housden believed it important that from the centre of the house, the enlarged step at the bottom of the stairs at garden level, you should be able to see all the living elements of the house, from the kitchen, the dining and sitting areas, his and Mrs Housden's study areas and all the heating and boiler arrangements.

2.12 After several further years of evolution, the revised design for No.78 was granted planning permission in 1962 and 1963, with construction starting in October 1963. Mr and Mrs Housden first occupied the uncompleted house late in 1964, with their three daughters, a stand pipe in the kitchen and a temporary lavatory. The house was structurally complete a year or two later, but much of its embellishment were completed as funds allowed. Housden continued to evolve his design since the house was essentially completed in 1965, adding more natural finishes such as marble, and completing the balcony.

2.13 The dwelling was designed as essentially a house of two halves, with one and a half storeys of bedrooms clustered around a cantilevered stair, and a large double-height space at the entrance and garden levels with a bay window at entrance level that served as Mr Housden's studio. This was the heart of the house, or more specifically the central stair from entrance to garden floor was, and specifically the extra large square step at the bottom, which served as a seat or child-sized table. More important still is the way the basement space gives directly via folding doors on to the protected raised terrace creating a large open play space that can be easily supervised from the kitchen.

2.0 HISTORICAL DEVELOPMENT OF THE SITE (CONT.)

- 2.14 The following drawings are a record of the application made for 'drainage approval' in February 1962, Application No.11874 to the Metropolitan Borough of Hampstead. It can be assumed that the same drawings formed the main planning application at their time.

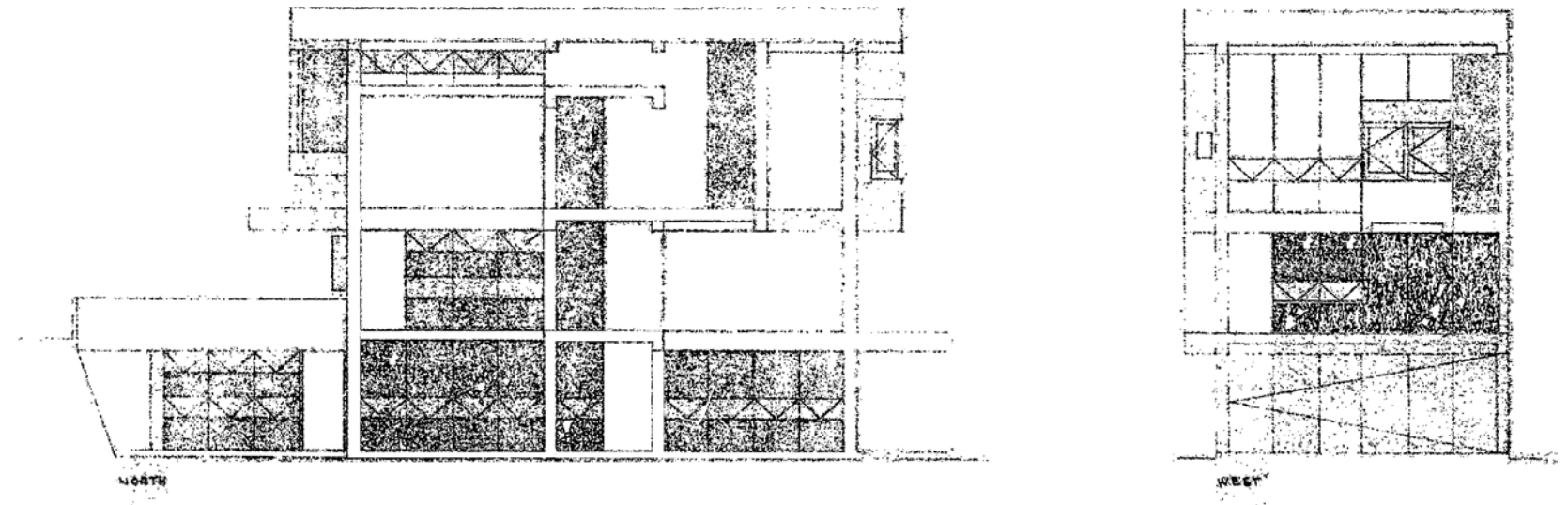


Fig. 2.15: 1962 North and west elevations from drainage plans (Camden Local Studies and Archive).

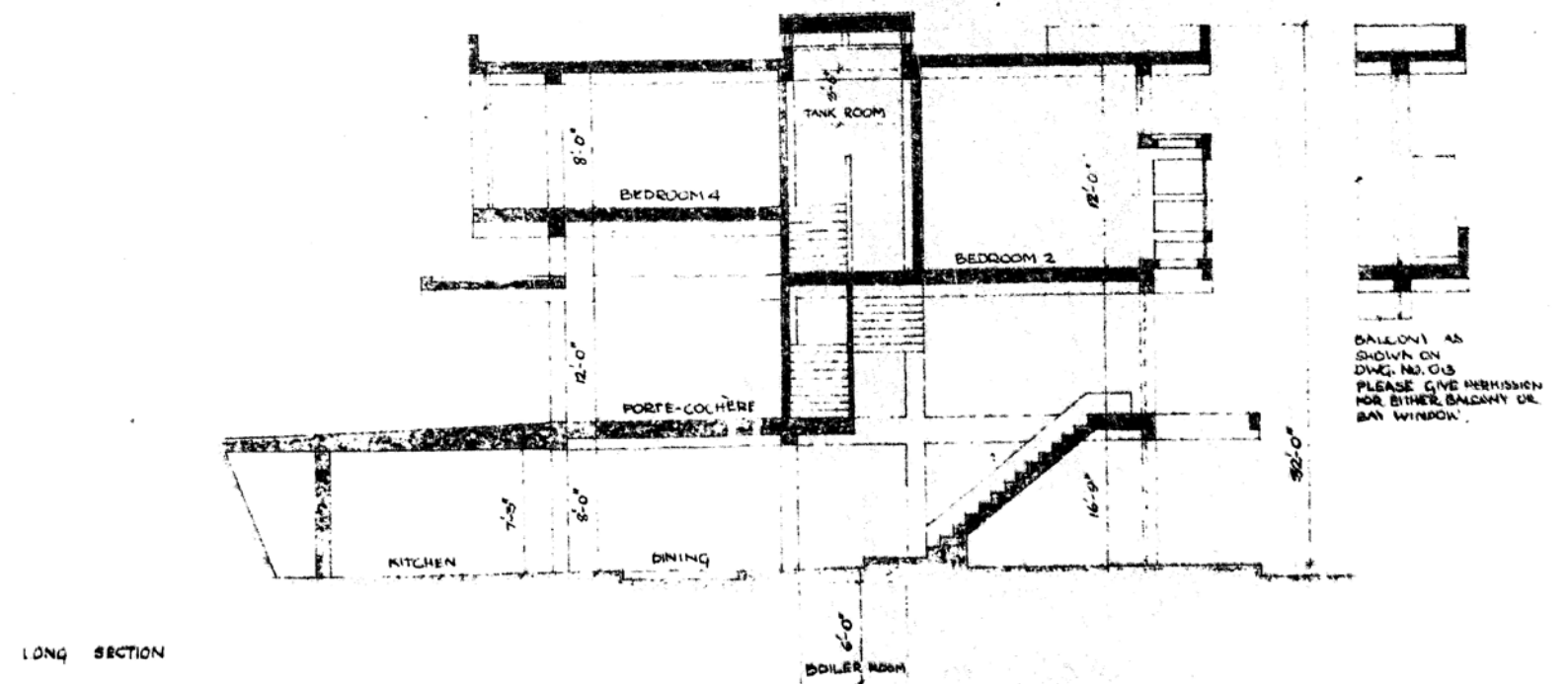


Fig. 2.16: 1962 long section from drainage plans (Camden Local Studies and Archive).

2.0 HISTORICAL DEVELOPMENT OF THE SITE (CONT.)

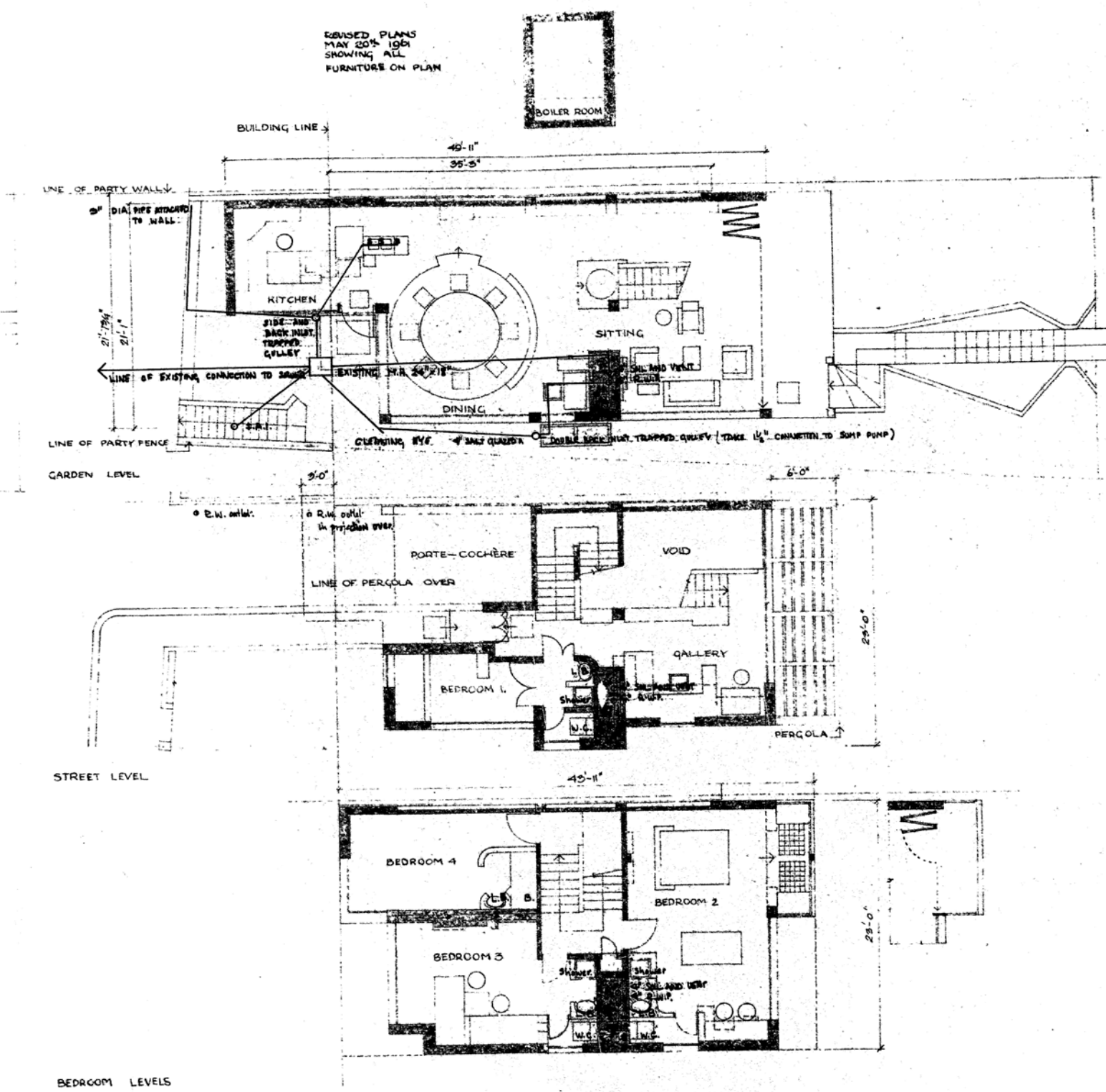


Fig. 2.17: 1962 plans (Camden Local Studies and Archive).

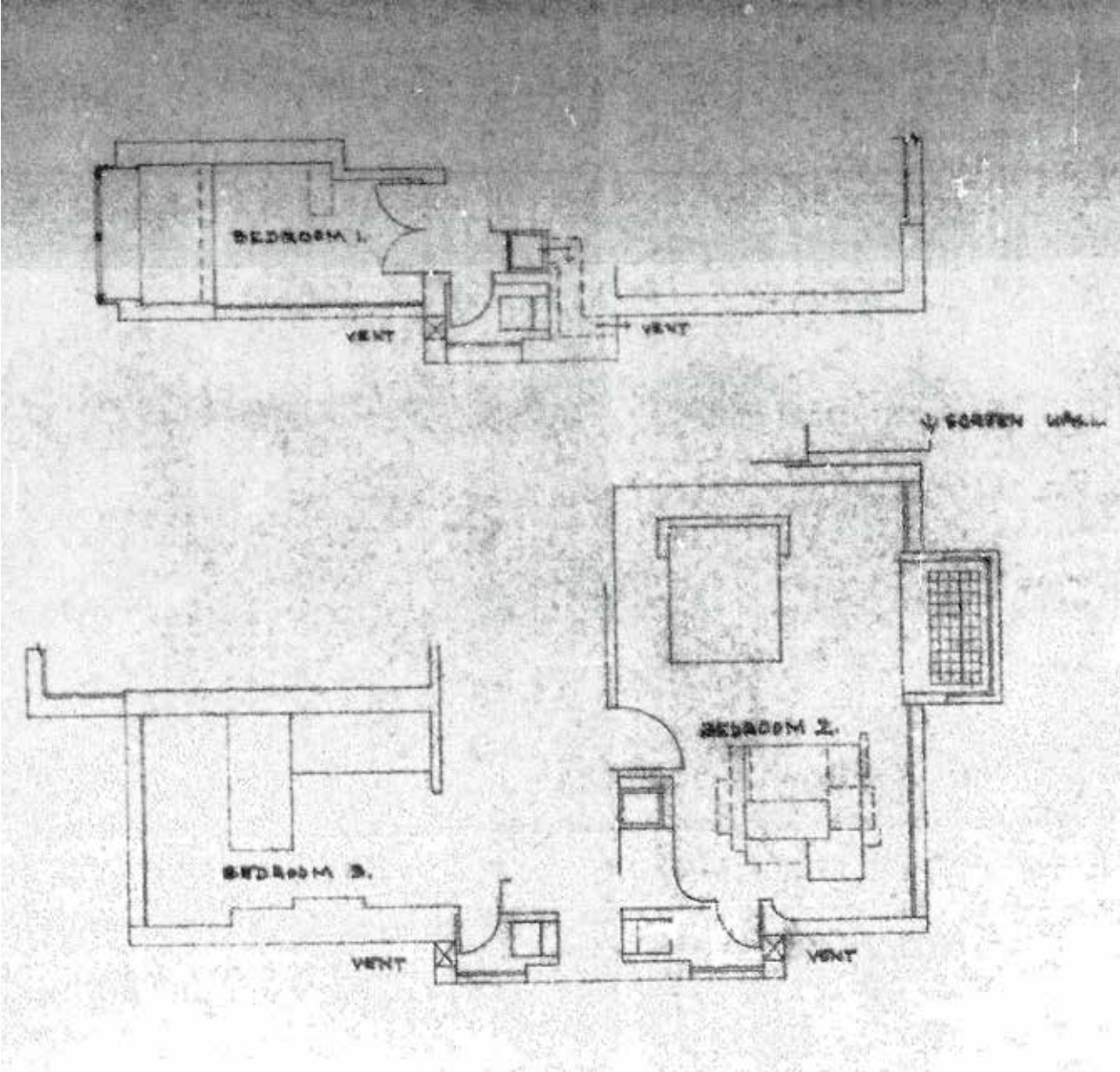


Fig. 2.18: 1962 bedroom-level plans (Camden Local Studies and Archive).

2.0 HISTORICAL DEVELOPMENT OF THE SITE (CONT.)

Context of the Design

- 2.15
- 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. 78 South Hill Park was one of a group of new, infill houses built by architects for themselves in South Hill Park.
- 2.16
- Housden was to develop a deep interest in material, texture, history and meaning. He was one of the first architects to visit, understand and incorporate elements of pioneering European modernism into his developing architectural theory but also in his house. The architects trained immediately before and during the war had consciously rejected historical references in their work in favour of a functional style developed directly out of the plan. Architects who trained after the war appreciated architectural history and with greater opportunities to travel, adopted history that included the first buildings of the modern movement from the 1920s, including the Maison de Verre of 1928-32 by Pierre Chareau, Bernard Bijvoet and Dalbert in Paris and the Rietveld Schröder House by Gerrit Rietveld of 1924 in Utrecht. Alison and Peter Smithson made a collection of the work of the masters of this period, which featured Rietveld prominently and which in 1965 were published in "Architectural Design" and which appeared as "The Heroic Period of Modern Architecture" in 1981. Yet for all these clear sources, there is a consistency and novelty of vision that is entirely Housden's.
- 2.17
- Behind the modern European references there is an extra layer of meaning, that has its roots in Greek and Renaissance classicism, with its proportional systems based on the scale of the human body. Housden extended this reference to include the mandelas of Eastern mythology, which he included in the shuttering of the ceilings over the study, dining table and master bed, as well as in the form of the pool on the rear terrace, even featured in the carport. He also likened the basement space to the form of the 'family house' or all-purpose dwelling, in which every function has its place, built by the Dogon tribes of Mali.

3.0 THE SITE

EXTERIOR



Fig. 3.1: View of rear facade. from Hampstead Heath.



Fig. 3.2: View of front elevation from South Hill Park.



Fig. 3.3: View of rear facade from the garden, showing the later, added timber bi-fold doors at lower ground level, and the balcony with timber decking at ground floor level.



Fig. 3.4: Area under external staircase at lower ground level, opposite the kitchen.

3.0 THE SITE (CONT.)

KITCHEN



Fig. 3.5: View of the somewhat chaotic kitchen on lower ground floor.



Fig. 3.7: Detail of the island sink unit in kitchen.



Fig. 3.6: Detail of the back of the kitchen, lower ground floor.



Fig. 3.8: Detail of the island sink unit in kitchen.

LIVING ROOM



Fig. 3.9: Living room, lower ground floor.



Fig. 3.10: Living room, showing fixed concrete 'love seat' to the right of the image.

3.0 THE SITE (CONT.)

REAR BALCONY



Fig. 3.11: Timber decking on rear balcony in need of replacement.

MASTER BEDROOM



Fig. 3.12: Master bedroom on the first floor, showing the fixed bed with storage beneath, only accessible by lifting the mattress, horizontal shelving which is difficult to reach and asymmetrical 'stand alone' suspended and rather impractical cupboard on the right of the image.

MASTER BEDROOM ENSUITE BATHROOM



Fig. 3.13: Ensuite bathroom in the master bedroom with central heating pipes threaded through the space, first floor.

3.0 THE SITE (CONT.)

BEDROOM II



Fig. 3.14: View of bathroom and bedroom II with its two, fixed masonry beds.

BEDROOM III



Fig. 3.16: View of bedroom III.



Fig. 3.15: View of bedroom II.



Fig. 3.17: Bathroom in bedroom III.

4.0 HERITAGE SIGNIFICANCE ASSESSMENT OF THE LISTED BUILDING

- 4.1

This chapter presents an overview of the overall significance of the Grade II listed building at No.78 South Hill Park to identify what contributes to its special interest.
- 4.2

In line with the National Planning Policy Framework or NPPF (2019), the newly adopted Historic England Advice Note 12: Statement of Heritage Significance (October 2019) provides a stepped approach to assessing the significance of a heritage asset. The steps include: understanding the form and history of a heritage asset; an analysis of the surviving fabric; and an analysis of the setting where there are changes being proposed to it. In this approach the special interest of a heritage asset is classified into archaeological interest, architectural and artistic interest, and historic interest. Based on the current advice by the government found on the Planning Portal⁽¹⁾ on requirements for a listed building consent application the above criteria have been simplified as follows:

(a) the special architectural or historic importance of the building;

(b) the particular physical features of the building that justify its designation as a listed building; and

(c) the building’s setting.
- 4.3

This assessment considers the ‘above ground’ special interest of the building and therefore archaeological interest is not within the scope of this study. The analysis in this chapter is based on: historical maps; detailed historical research at publicly accessible archives; information from the South Hill Conservation Area Appraisal; the listing building description and a number of site visits in late 2019 and early 2020.
- 4.4

The listed building description (List UID: 1421137) is very detailed and presented in full in Appendix I. Extracts of it, relevant to this assessment, have been included below in italics.

- The special architectural or historic importance of the building**

4.5

The building is of high architectural interest and constitutes Brian Housden’s only work. Described as “*a completely unique piece of architectural vision and ingenuity that synthesises a great wealth of influences and ideas*” it is executed “*with an intensity and conviction that is entirely personal.*”

4.6

As the house was still in construction for many years after he and his family moved in, Housden continued to evolve the design and to adapt the house to his family’s use. The house appears to have been structurally completed around 1966 “*but much of its embellishment was completed over a number of years as funds allowed.*”

4.7

With regards to historic interest “*Housden was one of the first architects to visit, understand and incorporate elements of pioneering European modernism in his work, as well as looking towards classical and ancient African traditions*”. Three definite influences include: the Maison de Verre of 1928-32 by Pierre Chareau, Bernard Bijvoet and Dalbert in Paris; the Amsterdam Orphanage by Aldo van Eyck designed from around 1955; and the Dutch architect and designer Gerrit Rietveld and his Rietveld Schröder House of 1924 in Utrecht.

4.8

Housden House is said to have been ‘built around’ a set of Rietveld designed furniture pieces (the collection is illustrated at Appendix II of this report). These pieces were sold by Housden’s family in 2019 and are no longer in the dwelling.
- The particular physical features of the building that justify its designation as a listed building**

4.9

Part of the building’s significance is its “*striking use of materials: in its heavy concrete frame, glass mosaic, and extensive use of glass lenses, the house adopts a range of materials which creates an extraordinarily unconventional aesthetic, as well as a beautifully lit interior, and controlled views out from the house.*” The front elevation is “*an idiosyncratic composition of recessed and projecting forms and plains, composed of the exposed concrete structure and panels of glass lenses with horizontal bands of Crittall windows.*”

4.10

With regards to the plan, the house is designed with an extraordinarily original and striking set of levels and spaces “*the house has two and-a-half storeys, above a lower-ground-floor with an area to the front, and the garden to the rear. A concrete bridge (above the kitchen) gives access to the street level carport and front door. The lower-ground-floor has an open-plan kitchen, dining and living space*”.

4.11

With regards to the interior “*originally there was little in the way of decorative embellishment, other than the inscribed mandalas mentioned above, the*

- over-riding aesthetic being one of function and honesty, but more lavish, natural, materials have been added over time, such as the capping of the stair balustrade with marble.*”

4.12

Black steel gates and fencing panels which were part of the original design, although installed much later, were subsequently taken down. The rear elevation timber bifold doors could be a later replacement.

4.13

The listing citation was written in 2014 by which time a building’s significance was set out in detail within the interior section of the citation. Notably, in this detailed citation, the house’s cupboards, shelving, kitchen units and bathroom fittings are not directly referred to.

The building’s setting

- 4.14

As stated in the listing “*the house is part of a group of important 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.*” In particular, its neighbour to the north is a terrace of narrow houses the architects Howell and Amis built for themselves and friends in 1954-6, also Grade II listed. The houses to either side of No.78 South Hill Park (a circa 1950 rebuild at No.76 to the south, and the aforementioned Nos. 80-90 to the north) are all post-war constructions. Beyond are large Victorian town houses of circa 1870, which dominate South Hill Park. No.76 has added a modern roof extension in the late 20th century.
- 4.15

The rear elevation of the house overlooks the ponds and open landscape of Hampstead Heath.
- 4.16

The front concrete walls, external stairs and rear ornamental garden are significant parts of the setting.

Footnote
1. www.gov.uk/guidance/making-an-application#Design-and-Access-Statement

5.0 PROPOSALS

- | | | |
|---|---|--|
| <p>5.1 The proposed works comprise internal elements and the replacement of external timber bifold doors to the rear (garden) elevation. These changes are proposed in order to make the house a practical residence for a family by adapting it through sensitive and thoughtful alteration.</p> <p>5.2 The proposals aim to respect the original architect's concepts, retaining the plan form and original uses for each room and only removing or 'moving' the least amount of fabric.</p> <p>5.3 Below is a summary of the works. A full description of the proposals can be found in the architects' Outpost July 2020 Design Statement.</p> <p>5.4 At the lower ground floor it is proposed to adapt the kitchen fittings (see section 2.1 in Outpost's design statement) to meet the modern standards, health and safety and space requirements for family use. This includes island units that are fixed installations, not compatible with many modern electrical appliances. The basin island would be retained but moved to allow for a larger modern kitchen environment incorporating increased numbers of appliances. An opening to the west wall would allow the re-use of the utility shed as a WC and larder.</p> <p>5.5 It is proposed to add under stair storage to the lower ground floor courtyard, creating a 'cupboard' under the stairs with the addition of laminate joinery doors in bright bold colours. A small shadow gap would allow the stair profile to remain legible (see section 2.1.1 in Outpost's design statement).</p> <p>5.6 The living area on the lower ground floor (see section 2.2 in Outpost's design statement) would be opened up to more flexible use, with the removal of the larger sofa fixed unit, retaining but relocating the smaller seat unit. The timber bifold doors which are a later addition are proposed to be replaced with metal ones more sympathetic to the style of the house.</p> <p>5.7 At ground floor level the like-for-like replacement of the timber decking on the rear balcony is a maintenance item (see section 3.1 in Outpost's design statement).</p> | <p>5.8 Alterations to the bedrooms and bathrooms (see sections 4.2 and 5.1 in Outpost's design statement) are for maintenance and for improving the spatial layout of rooms, again aiming to retain as much as possible of the original fabric, whilst allowing for family members' storage needs and privacy. The 'headboard' of the master bedroom's fixed bed would be retained and the 'stand alone' suspended cupboard element relocated to allow a similarly designed larger suspended cupboard within the room (see section 4.1 in Outpost's design statement).</p> <p>5.9 The creation of a new door in relation to the bathroom of bedroom 2 are for practical reasons and the rearrangement of beds in bedroom 2 allow for normal flexibility in layout to suit the age of children among other considerations (see section 4.2 in Outpost's design statement).</p> | |
|---|---|--|

6.0 THE EFFECT OF THE PROPOSED ALTERATIONS ON HERITAGE SIGNIFICANCE (HERITAGE STATEMENTS)

| | | | | | |
|-----|--|-----|--|-----|--|
| 6.1 | <p>This chapter identifies the levels of significance of each element of the heritage asset proposed for change. The effect of the proposals on each element in heritage terms is summarised below. Additionally, each element of change is fully described and assessed for its heritage effect in the architect Outpost’s design statement where these assessments are repeated.</p> | 6.3 | <p>Lower Ground Floor - the Kitchen (section 2.1 in Outpost’s design statement)</p> <p>A functioning kitchen is a heritage benefit. The basin island, which is considered of high importance, will be moved towards the living space to enlarge the kitchen. Other kitchen elements are of either no or low significance, while the style of the wall units is medium significance. Their recreation and expansion is therefore not harmful to significance. The opening to the west wall and the re-use of the utility shed as a WC and larder has a neutral effect on significance. The removal of the extractor hood has a neutral effect.</p> | 6.7 | <p>Master Bedroom (section 4.1 in Outpost’s design statement)</p> <p>The bathroom items are all maintenance and finish surfaces will be matched. The concrete bedhead is retained while the bed platform is recreated. Some loss, of medium importance, amounts to a neutral effect on significance.</p> |
| 6.2 | <p>In addition to the house being of architectural interest as Brian Housden’s only work, it is considered a personal expression representing the architect’s complex and unique views and influences. A custom made set of criteria has therefore been adopted to assess the significance of the heritage asset. The three criteria are summarised as high, medium and low and explained below.</p> <p>6.2.1 If an element is considered to be of national importance it will be described as ‘high’. By national importance it is meant a part of the fabric or interior that reflects an aspect of: the overall importance and uniqueness of the house; the overall architecture of the house; or Brian Housden’s concepts of design or philosophy. In short, those aspects which reflect the listed building description as the element of significance justifying its inclusion in the national list.</p> <p>6.2.2 An element of ‘local’ interest will be described as ‘medium’. This includes elements of decoration and fixtures which do not form an essential part of the concept.</p> <p>6.2.3 An item of ‘personal’ interest that Brian Housden may have added as a later element or feature to accommodate his and his family’s personal needs and use of the dwelling, which are often idiosyncratic and frequently impractical, will be described as ‘low’.</p> <p>This approach has been discussed with the Heritage Officer of Camden Council.</p> | 6.4 | <p>Lower Ground Floor – Under stair storage (see section 2.1.1 in Outpost’s design statement)</p> <p>This area is largely hidden from view and forms part of a courtyard that is not accessible to the public. The addition of laminate joinery doors in bright bold colours, would reflect the original architect’s use of colour on the blue and red door element to the utility room onto the same courtyard, directly opposite of the under stairs. A small shadow gap will allow the stair profile to remain legible. This addition would bring solution to the storage of outdoor items and tools that add an ‘untidy’ feel to the area. To a marginal degree it effects external appearance and therefore the setting of the listed building and the character and appearance of the conservation area however it is designed in character with the listed building and therefore does no harm to either.</p> | 6.8 | <p>Bedroom 2 and Bathroom (section 4.2 in Outpost’s design statement)</p> <p>The loss of fabric is minor and entirely for practical reasons, including an additional doorway and removal of the fixed masonry beds. The loss here is of low significance.</p> |
| | | 6.5 | <p>Lower Ground Floor – Living Room (section 2.2 in Outpost’s design statement)</p> <p>Keeping an example of the ‘fixed’ masonry furniture in a new position preserves a particular element of the architects’ concept which in broad terms is of high significance. The ‘modern’ timber bifold doors’ replacement with metal ones is an enhancement. The existing doors are of no significance.</p> | 6.9 | <p>Bedroom 3 and Bathroom (section 5.1 in Outpost’s design statement)</p> <p>The removal of the concrete bed is essential to avoid health risk. The proposals improve the spatial potential of the room. The replacement of basin and bath are for maintenance. None of these changes affect the heritage significance since the concept of fixed furniture remains represented.</p> |
| | | 6.6 | <p>Ground Floor Terrace and WC (section 3.1 in Outpost’s design statement)</p> <p>Replacing the balcony decking like for like does not affect significance. Minor changes to the existing bedroom door is a minor effect on the structure and wall surface, which hold a low level of significance. Changes to basin, taps, toilet paper holder and cabinet have no effect on significance.</p> | | |

7.0 PLANNING POLICY GUIDANCE AND THE EFFECT ON THE CHARACTER AND APPEARANCE OF SOUTH HILL PARK CONSERVATION AREA

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|--------------|---|-------------------------|--|-----|--|
| Introduction | | Planning policy context | | 7.3 | The above national, regional, local and neighbourhood planning policies share a common ethos, promoting design excellence and well-considered, sensitive approaches to works that affect designated heritage assets such as listed buildings and conservation areas. The application proposals have been designed to comply with and respond positively to the requirements and expectations of these policies. |
| 7.1 | Throughout the development of the application proposals, constant regard has been given to existing planning policy and guidance, from national level down to local. This section provides an overview of the relevant policy and guidance, which is derived from the Planning (Listed Buildings and Conservation Areas) Act 1990, that has informed the design of the application proposals. | 7.2 | The following policy and guidance are deemed relevant to the application proposals: | | |
| | | | <ul style="list-style-type: none">National Planning Policy Framework (2019) | | |
| | | | 16. Conserving and Enhancing the Historic Environment | 7.4 | Through a review of the relevant listed building entry and South Hill Park Conservation Area Statement, in addition to other historic research and multiple site visits, an holistic appreciation of the building’s built fabric and the heritage value of No.78 South Hill Park has been gained, as well as that of the conservation area within which it lies. Chapter 4.0 provides a heritage significance assessment of the listed building. The accompanying design statement, prepared by the architects Outpost, outlines the considered approach to the application proposals and details how they seek to respect the original design and existing qualities of No.78 South Hill Park while improving the liveability and comfort of the residence for its current occupiers. A summary of the effect of the proposed alterations on the building’s heritage significance is provided at chapter 6.0. |
| | | | <ul style="list-style-type: none">London Plan (2016) | | |
| | | | Policy 7.8 Heritage assets and archaeology | | |
| | | | <ul style="list-style-type: none">Camden Local Plan (2017) | | |
| | | | Policy D1 Design | | |
| | | | Policy D2 Heritage | | |
| | | | <ul style="list-style-type: none">Hampstead Neighbourhood Plan (2018) | 7.5 | The proposals enhance the appearance of the South Hill Park Conservation Area and respects the listed building’s character and appearance and preserves its features of special architectural or historic interest. Accordingly, the proposed scheme is compliant with Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, and the policies within chapter 16 of the NPPF 2019. |
| | | | Policy DH1: Design | | |
| | | | Policy DH2: Conservation areas and listed buildings | | |
| | | | <ul style="list-style-type: none">Camden Planning Guidance – Altering and extending your home (2019) | | |
| | | | <ul style="list-style-type: none">South Hill Park Conservation Area Statement (2001) | | |
| | | | <ul style="list-style-type: none">Historic England guidance: | | |
| | | | A guide for Owners of Listed Buildings (2016) | | |
| | | | Domestic 4: The Modern House and Housing (2017) | | |

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8.0 CONCLUSION

- 8.1 The proposed alterations have been carefully and thoughtfully presented in Outpost Architects July 2020 Design Statement and planning application drawings.
- 8.2 A positive pre-application process with the Local Planning Authority's planning and conservation officers, involved a comprehensive site visit and detailed response to the pre-application proposals.
- 8.3 The wish of the 'architecturally aware' new owners of the house to respect Brian Housden's architectural vision has guided the concepts and designs of the alterations proposed.
- 8.4 A constructive and extensive consultation with the heritage advisor Citydesigner, author of this report, has also informed the proposals, allowing the architect to reach sympathetic and thoughtful solutions to the needs of the family whilst remaining sensitive to the significant elements of the listed building.
- 8.5 It is considered that the architect's careful design has taken account of:
- (a) the special architectural and historic importance of the building – by respecting the language and intentions of the original architect.
- (b) the particular physical features of the building that justify its designation as a listed building – by minimising intervention and loss of fabric.
- (c) the building's setting – by replacing the timber bifold doors to the rear elevation, the only external feature to be changed, with doors in-keeping with the overall aesthetic of the house's design and in-keeping with the style of its immediate neighbour's post war style.
- 8.6 The heritage statements provided by Citydesigner, summarised in this report and presented in full in Outpost's design statement detail how the architect has responded to the heritage significance of the various elements of the listed building.
- 8.7 It is considered that the internal changes, being of high quality design and materials, will not affect the overall significance of the listed building, maintaining the original use as a family home and individual original use of each room providing greater living flexibility, whilst retaining the greatest possible amount of fabric.
- 8.8 The replacement of the timber bifold doors to the garden are in line with the overall aesthetic of the house and neighbours, enhancing the character and appearance of the conservation area. The addition of under stair storage with bright bold joinery is in line with the overall aesthetic of the house and is also considered an enhancement of the character and appearance of the conservation area.
- 8.9 It is considered that this is a high quality, sensitive scheme that causes no harm to the significance to the designated heritage assets and should be allowed.

APPENDIX A: LISTED BUILDING CITATION

No.78 South Hill Park
Grade II
Date first listed: 19-Nov-2014

Summary

Private house by Brian Housden for himself and his family, designed from 1958 onwards, and built 1963-65.

Reasons for Designation

No. 78 South Hill Park, a private house by Brian Housden for himself, designed from 1958 onwards, and built 1963-65, is listed at Grade II for the following principal reasons: *Architectural interest: as a completely unique piece of architectural vision and ingenuity that synthesises a great wealth of influences and ideas and is executed with an intensity and conviction that is entirely personal; * Historic interest: Housden was one of the first architects to visit, understand and incorporate elements of pioneering European modernism in his work, as well as looking towards classical and ancient African traditions; * Striking use of materials: in its heavy concrete frame, glass mosaic, and extensive use of glass lenses, the house adopts a range of materials which creates an extraordinarily unconventional aesthetic, as well as a beautifully lit interior, and controlled views out from the house; * Context: the house is part of a group of important 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.

History

78 South Hill Park was designed by the architect Brian Housden from 1958, and was built 1963-65. Housden studied at the Architectural Association in the early 1950s, and, marrying in 1953, he and his wife Margaret began to search for a site on which to build their own home. South Hill Park had been developed with large houses in the 1870s, but a bomb site on its western side overlooking Hampstead Ponds was being developed by young architects with their own homes, most famously with a terrace of narrow houses by Howell and Amis for themselves and friends built in 1954-6. By 1958 Housden had acquired the adjoining site from John Killick, colleague and future partner of Howell and Amis. Housden set about designing a house for the site which synthesised a great wealth of influences and ideas, three of which stand out in particular. On a trip to Holland the Housdens met Truus Schroder-Schrader and Gerrit Rietveld at the house in Utrecht on which the two had collaborated in 1924. The Rietveld Schroder House was a built demonstration of the very close relationship Mrs Schroder sought with her three children, and the principal accommodation on the first floor is a single space defined by built-in furniture and folding screens. The Rietveld Schroder House is the principal built monument of the de Stijl movement in art and architecture, in which the construction of the house is revealed as a series of interlocking planes with different elements painted in bright colours like a Mondriaan painting. The tiny, jewel-like house sits at the end

of a long terrace of larger, brick houses built a few years earlier, just as No.78 sits alongside its tall brick neighbour, No.76, at the end of a terrace. At their meeting Mrs Housden admired Rietveld’s furniture, and he promised her ‘a collection’. Subsequently the Housdens acquired fourteen original pieces, made for them on Rietveld’s instructions by van der Groenekan. The collection was given to them for the cost of the materials and transportation. The new house had thus to be designed to contain these important pieces. On the same trip the Housdens also met Aldo van Eyck, the architect and theorist who collaborated with a number of British architects including the Smithsons as a member of the international group Team X, and whose interest in designing for children had progressed from building playgrounds for the Amsterdam authorities to the construction of an orphanage then nearing completion. The Amsterdam Orphanage is not only a building consciously designed to the scale of small people, with different spaces and facilities for different ages and sexes, but in its materials and ideas it also closely matched Housden’s emerging concept. Van Eyck’s building confirmed the importance of built-in fixtures that Housden had earlier seen when studying the work of Adolf Loos, who incorporated fixed seating and shelving at interesting points and different levels all around his houses. Van Eyck’ comments on planning, that ‘a house must be like a small city if it’s to be a real house; a city like a large house if it’s to be a real city’ are akin to the thoughts of Andreas Palladio quoted by Housden in his unpublished work, “The Imaginative Function of Buildings”: ‘for the City is but one great House, or Family, so every family, or private House, is a little City’. The third principal influence on the design of No.78 South Hill Park is that of the Maison de Verre of 1928-32 by Pierre Chareau, Bernard Bijvoet and Dalbert in Paris, which was visited by Housden when it was still occupied by its original owner, Mme Annie Dalsace. Her husband was a successful gynaecologist. Mme Dalsace explained to Housden that she had suggested the use of glass blocks or lenses for the patients’ waiting room so that Dr Dalsace’s clients - most of whom had fertility problems - would not be upset by the sight of the Dalsaces’ children playing in the garden, and placed strips of clear glazing where they would not intrude. The waiting room, and indeed the whole house, is nevertheless flooded with light. The Maison de Verre also has an exposed steel framework internally, and exposed services. Housden was one of the first architects to appreciate the qualities of the Maison de Verre; in the 1960s it became widely acclaimed as a model for young architects interested in exposed steel structures and services, with articles by Kenneth Frampton and Richard Rogers. Housden suggested the house built by Adolf Rading for the 1929 Breslau Werkbundsiedlung as another model, not only for the controlled use of clear glass but also for its exposed services. The architects who trained immediately before and during the war had consciously rejected historical references in their work in favour of a functional style developed directly out of the plan. But the architects trained after the war, given a better education in architectural history and with greater opportunities to travel, adopted history as their own, a history that included the first buildings of the modern movement from the 1920s, including the Rietveld Schroder House and Maison de Verre. Housden was one of the first architects to visit, understand and incorporate elements of pioneering European modernism in his work.

Yet for all these clear sources, based on the exceptional experience of actual meetings with the original architects and/or clients, No. 78 South Hill Park possesses a consistency and novelty of vision that is entirely Housden’s. Behind the modern European references there is an extra layer of meaning that has its roots in Greek and Renaissance classicism, with its proportional systems based on the scale of the human body. Housden extended this reference to include the mandalas of Eastern mythology, here taking the simple form of a circle within a square, and expressed in the shuttering of the ceilings over the carport, study, dining table and master bedroom, as well as in the form of the pool on the rear terrace. He also likened the basement space to the form of the ‘family house’ built by the Dogon tribes of Mali, in which every function has its place. The Housdens first occupied the uncompleted house late in 1964, with their three daughters, a stand pipe in the kitchen and a temporary lavatory. Mrs Housden recalled how the builders took pity on her and set to erecting the kitchen sinks. The house was structurally complete a year or two later, but much of its embellishment was completed over a number of years as funds allowed.

Details

Private house by Brian Housden for himself, designed from 1958 onwards, and built 1963-65. MATERIALS: the house has a concrete post and slab superstructure, supported on a raft of reinforced-concrete ground beams. Between the concrete structural elements, the walls are formed of concrete blocks faced with Venetian white glass mosaic, panels of Nevada glass lenses set in concrete frames reinforced with aluminium, and bands of narrow Crittall windows. The glass lenses are three centimetres thick, and were made by the German glass manufacturer Siemens. PLAN: the house has two and-a-half storeys, above a lower-ground-floor with an area to the front, and the garden to the rear. A concrete bridge (above the kitchen) gives access to the street level carport and front door. The lower-ground-floor has an open-plan kitchen, dining and living space; the ground floor contained study areas for Housden and his wife, and the bedrooms are arranged over the first and mezzanine floors above. The house has two stairs – a straight flight connecting the ground floor with the lower-ground-floor, and a dog-leg cantilevered stair between ground floor and the floors above. EXTERIOR: the houses to either side of No. 78 South Hill Park (No. 76 to the left, and Nos. 80-90 to the right) are all post-war constructions. However, whilst these present a modern reinterpretation of the large Victorian town houses which dominate South Hill Park, No. 78 makes no such concession. The heavy, reinforced concrete ‘tray’ of the roof sits well below the height

APPENDIX A: LISTED BUILDING CITATION (CONT.)

of either of its neighbours. Beneath, the front elevation is an idiosyncratic composition of recessed and projecting forms and plains, composed of the exposed concrete structure and panels of glass lenses with horizontal bands of Crittall windows. The half-storey at the top of the building is expressed externally with an off-set bay over the carport, from which the rest of the building is set back. The canopy of the car port projects out past the building-line of the rest of the street. The rear elevation of the house is largely flush, with the exception of a full-width steel balcony at ground floor (here, one floor up), and a square oriel window projecting out at first floor. A wide folding glass door leads from the lower-ground-floor out into the garden. Above, the elevation is formed entirely of panels of glass lenses and Crittall windows set between the concrete frame.

INTERIOR: internally, No. 78 is essentially a house of two halves, with one and a half storeys of bedrooms clustered around a cantilevered stair, and a large, partially double-height space on the entrance and garden levels, where the communal areas of the house are situated. Housden believed it was important that from the enlarged step at the bottom of the stairs at garden level, you should be able to see all the living elements of the house - the kitchen, the dining and sitting areas, his and Mrs Housden's study areas and all the heating and boiler arrangements. The robust simplicity of the interior is exemplified in the untreated board-marked concrete ceilings, and exposed services which snake through the spaces, providing heating and power. The floors are generally surfaced in blue or white mosaic tile, the changes between the colours helping to mark the function of particular spaces. The house has relatively little in the way of built-in furniture, notable exceptions being the laboratory sinks in the kitchen, set in a free-standing masonry island; and the built-in plastered brick bed frames in the bedrooms. Originally there was little in the way of decorative embellishment, other than the inscribed mandalas mentioned above, the over-riding aesthetic being one of function and honesty, but more lavish, natural, materials have been added over time, such as the capping of the stair balustrade with marble. The house is well provided with natural light due the extensive use of the glass lenses in the walling - the soft, diffuse quality of this light brings out the sculptural quality of the interior - but views out of the house are generally constrained to bands of clear Crittall glazing that are at sitting or reclining level.

SUBSIDIARY FEATURES: to the front of the building, at street level, a low concrete boundary wall surrounds the area, and acts as a balustrade for the steps down to lower-ground-floor. To the front, the number '78' is cast into the wall, and there remain fixings in place which held black steel gates and fencing panels which were part of the original design, although installed much later, and subsequently taken down. In the garden is a shallow circular pool with four square stepping stones and a central square planter.

Sources

Books and journals

Twentieth Century Society, Twentieth Century Architecture 4: Post War Houses, (2000), pp. 9-18

APPENDIX B: THE HOUSE'S ORIGINAL SET OF RIETVELD FURNITURE

Images of the Rietveld furniture which were created for Housden House (Christie's Catalogue, 2018)



1960s-80s circa photographs of furniture at Housden House