

Official list entry

Heritage Category: Listed Building

Grade: I

List Entry Number: 1358885

Date first listed: 10-May-1974

Statutory Address 1: HIGHPOINT I (NUMBERS A TO D), NORTH HILL N6 Statutory Address 2: HIGHPOINT I (NUMBERS G,H,I,K), NORTH HILL N6 Statutory Address 3: HIGHPOINT I, 1-12, NORTH HILL N6

Statutory Address 4: HIGHPOINT I, 12A, NORTH HILL N6 Statutory Address 5: HIGHPOINT I, 14-48, NORTH HILL N6

Location

Statutory Address: HIGHPOINT I (NUMBERS A TO D), NORTH HILL N6 Statutory Address: HIGHPOINT I (NUMBERS G,H,I,K), NORTH HILL N6 Statutory Address: HIGHPOINT I, 1-12, NORTH HILL N6

Statutory Address: HIGHPOINT I, 12A, NORTH HILL N6

Statutory Address: HIGHPOINT I, 14-48, NORTH HILL N6

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

County: Greater London Authority District: Haringey (London Borough) Parish: Non Civil Parish

National Grid Reference: TQ 28252 87841

Details

TQ 2887 40/181 NORTH HILL (West side) 800/40/181 HIGHGATE Highpoint 1 G, H, I, K, A to D, Nos. 1-12, 12a and 10.5.74 14-48 (consecutive) GVI

Block of sixty flats. 1933-5 by Lubetkin and Tecton, engineer Ove Arup, for Sigmund Gestetner. Reinforced concrete monolithic construction with central spine of columns, the other reinforcement being built into the walls and floor slabs. Double cruciform plan, six storeys high, flat roofs, on falling land. EXTERIOR. Curved driveway leads between pilotis under projecting cantilevered curved porch to angled front. All windows of steel, by Williams and Williams, with mullions giving a regular rectangular glazing pattern. The long horizontal windows to the living rooms have a `concertina' opening arrangement, sliding along metal tracks. Larger flats at right angles to main spine have long balconies, the end flats have short end balconies, all with cyma curved fronts. Square glazed windows in corners serve utility areas. INTERIOR. Hallway follows the line of the angled front, with porter's lobby to right, terrazzo floors and semi-circular seating area at end, whence four steps rise to inner hall with lifts and stairs at either end. The space is broken by two lines of columns, one on the main building line and one in its centre, with metal ceiling lights. Flats set at four cardinal points off each staircase, one set at half landing above or below the other three. At rear of block a wedge-shaped tearoom, anticipating the plan of the Finsbury Health Centre auditorium, whence a curving ramp reminiscent of that at the Penguin Pool leads between walls to the garden. Above this open, free-flowing foyer each stairwell serves four flats of two types, larger (three- bedroom or type A) flats at right angles to the main spine with long living rooms and balconies facing outwards, and smaller (two bedroom or type B) flats along the length of the block with living rooms all facing south. All flats with elliptical central columns, one exposed at entrance to each flat and access to service lift (disused). Original features include small tiled floors, shutters for dirty laundry, partly glazed doors to utility areas - these and plain doors to other rooms with chrome handles and switches set in the frame, and `Highpoint' sinks. Ground floor maids' rooms now converted to further flats. Highpoint One was the ultimate expression of modern movement styling in Britain, offering a relaxed serviced lifestyle on a stunning hilltop site with extensive grounds in a building demonstrating technical sophistication and exceptional elegance. Henry- Russell Hitchcock opened his account of Modern Architecture in England, an exhibition in New York in 1937, by declaring it `one of the finest, if not absolutely the finest, middle-class housing in the world'. For though intended for a wide range of incomes, with some subsidized, low rents, such was the block's success that it quickly attracted an up-market clientele. Many eminent designers of the day visited this building soon after its completion, among them J J P Oud, Theo van Doesberg and L Noholy-Nagy. Without exception, they echoed the enthusiasm of its most famous visitor, Le Corbusier himself, who inspected the building in 1935. Sources Peter Coe and Malcolm Reading, Lubetkin and Tecton, Architecture and Social Commitment, Bristol, Arts Council, 1981, pp.120-4, 152-8 John Allan, Berthold Lubetkin, Architecture and the Tradition of Progress, London, RIBA, 1992, pp.252-312 The cruciform plan and height was controlled by local covenants and by-laws, while inspired by the form of the blocks in Le Corbusier's Plan Voisin which Lubetkin had seen exhibited in 1925.

Legacy

The contents of this record have been generated from a legacy data system.

<https://historicengland.org.uk/listing/the-list/list-entry/1358885?section=official-listing> 1/218/01/2022, 00:35 HIGHPOINT I HIGHPOINT I

(NUMBERS A TO D) HIGHPOINT I (NUMBERS G,H,I,K), Non Civil Parish - 1358885 | Historic England

Legacy System number: 201444 Legacy System: LBS

Sources

Books and journals

Allan, J, Berthold Lubetkin Architecture and the Tradition of Progress, (2012), 252-312

Coe, P, Reading, M, Lubetkin and Tecton Architecture and Social Commitment, (1981), 120-124

Conclusion / Impact:

The monolithic concrete structure is an important feature of the building .

The open form on the terraces where the apertures are seen are possible without secondary support such as lintels purely due to the construction and are therefore an expression of it. The form of the apertures on the roof terraces and the maintenance of their readability is an important heritage consideration.

The existing apertures havea guarding height of 590mm (the minimum allowable height under ADK is 1100mm,

The proposal allows the building form to remain visible and legible, the guarding webnet is hardly seen from the ground whilst making the roof terrace areas safe and allowing the building to continue to be used in the way that it was intended whilst having a minimal (and reversible) connection to the fabric of the building.