

FLAT 62

HIGHPOINT II

NORTH HILL N6



Overview:

This Heritage statement has been prepared to support an application for Listed Building Consent for Flat 62, Highpoint II North Hill London N6 4AZ.

The proposals are to update the bathroom finishes and fittings. Please refer to the Design and Access statement and submitted drawings for details of the proposals.

Building History

Highpoint II was designed by Berthold Lubetkin and his practice Tecton, and was completed in 1938. It has Grade 1 Listing and forms a pair with the neighbouring Highpoint I (Also Grade 1 Listed), sharing large communal gardens and sports facilities on the western side of North Hill, N6.

Location

Highpoint II is on the western side of North Hill in Highgate. It sits in communal landscaped gardens, shared with Highpoint I. It is located within the Highgate Conservation Area of Haringey Council.

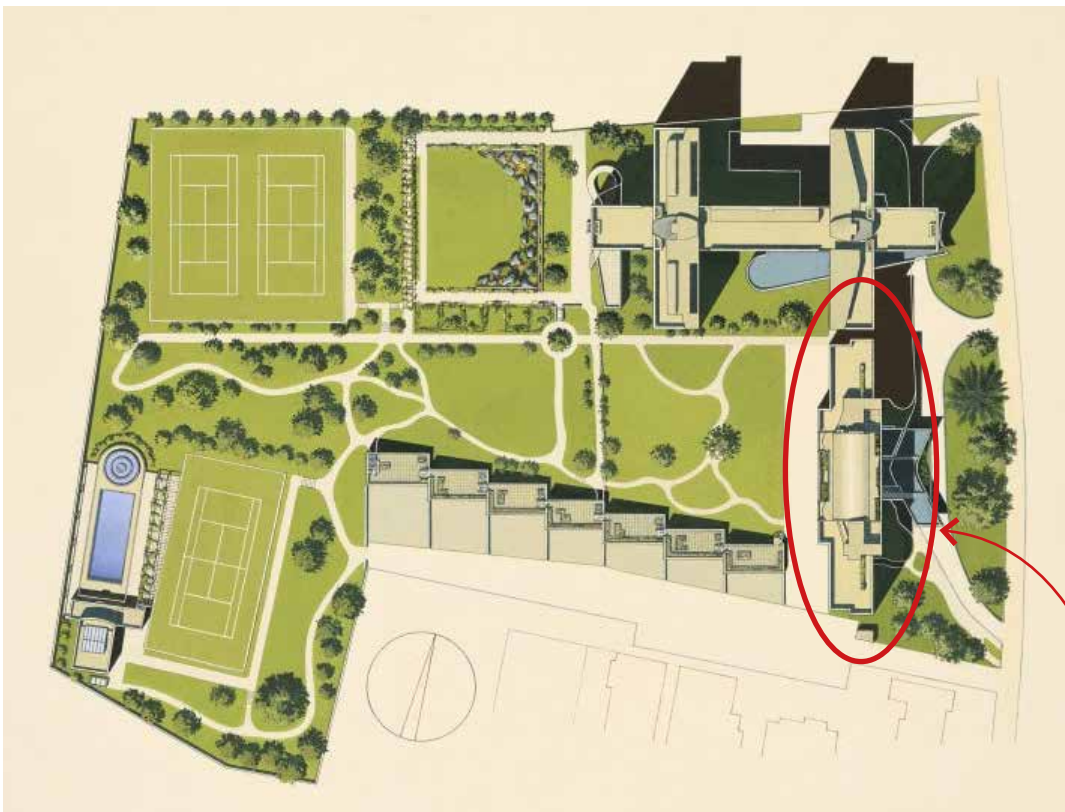


The above aerial photograph shows the building outlined in red with Highpoint I to the North and the communal gardens and facilities to the west. The buildings in the surrounding area are mostly residential, however, there are some schools close by and a primary school directly to the south. It sits within the Highgate Conservation Area.

Building Significance

As previously stated Highpoint II is a Grade 1 Listed building. It is a highly significant example of modernist architecture designed by the Russian émigré architect Bertold Lubetkin. Lubetkin with his company, Tecton designed both Highpoint I and Highpoint II. Highpoint II is of slightly later construction and consists of 12 apartments. During construction Lubetkin added a penthouse to the roof that became his own residence.

It is built from in-situ cast reinforced concrete with cinder blockwork internal partitions. In the central portion of the block there are six generous duplex apartments with dramatic double-height living rooms overlooking the gardens to the west. Flat 62 is in the northern portion of the central block and has been renovated on several occasions since 1938, however, although there are no original kitchen or bathroom fixtures, the original layout has been remarkably well preserved.



Original Site Layout Plan
RIBA Archives

Highpoint II

HISTORIC ENGLAND OFFICIAL LISTING

Overview

Heritage Category: Listed Building

Grade: I

List Entry Number: 1079183

Date first listed: 10-May-1974

Date of most recent amendment: 19-Nov-1975

List Entry Name: HIGHPOINT II

Statutory Address 1: HIGHPOINT II, 51-62, NORTH HILL N6

Details

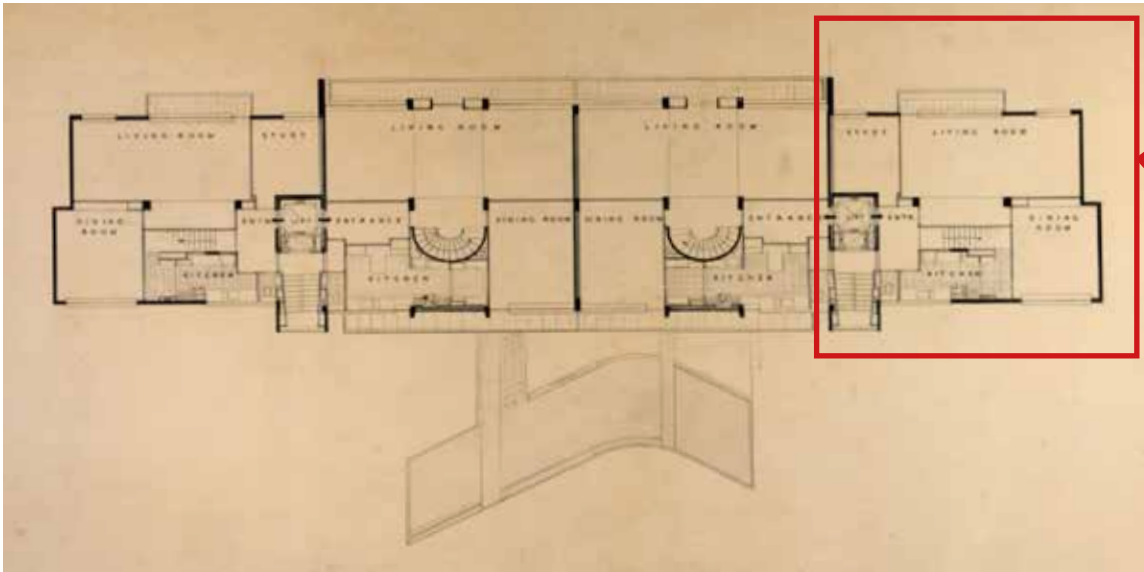
TQ 2887 NORTH HILL N6 (West side) 800/40/180 Nos 51-62 (consecutive)

HIGHPOINT II 10.5.74

GV I

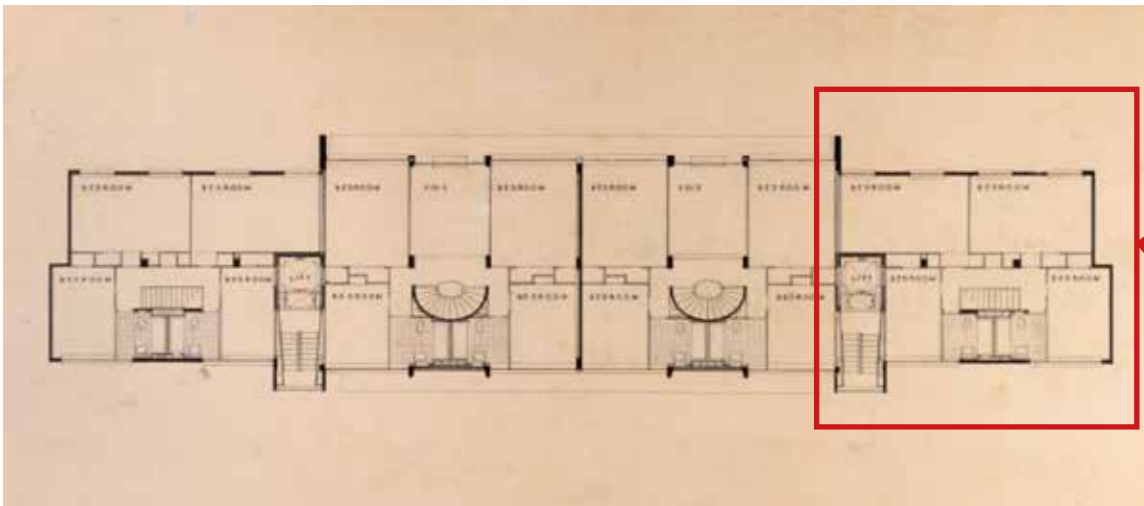
Block of twelve flats and penthouse. 1936-8 by Tecton. Reinforced concrete, the central bays a prototype of the egg-crate or box-frame construction that revolutionised the design of flats after the Second World War, with monolithic construction to either side - reflecting the different plan forms of the maisonettes within. Cladding of faience with inset brick panels to centre reflects the structure, marble cladding to entrance; flat roof with curved roof to penthouse. Six storeys. Large cantilevered canopy to front, partly resting on two casts of Erectheion caryatids obtained from the British Museum and intended by Lubetkin 'to be read not as part of the building but as a garden ornament'. Square paned windows to entrance foyer, and bronzed doors; metal windows with mullions forming regular rectangular openings to all flats, glazed bricks to service stairs. Rear aviary. INTERIOR. Central six four-bedroomed maisonettes, with double height living rooms and an oval stair giving on to open landing. Double-height living rooms were a feature of luxury modern flats at this time, for instance the particularly complex planning of No.10 Palace Gate by Wells Coates. Maisonettes at either end with four bedrooms intended for larger families. Separate lifts and stairs for tradesmen and servants. Suites of maids' rooms on the ground floor. The main entrance leads under canopy to boomerang-shaped foyer, with curved travertine ramps on either side leading to lifts, which open directly into the flats. Conoid metal wall-lights a distinctive feature. On top, penthouse flat was originally Lubetkin's own London home. Two bedrooms, two bathrooms and large living room under curved roof which suggests a symmetrical plan below that is in fact disturbed by axial lines placed off-centre below, with concealed light sources within and to inglenook fireplace. Large fully-opening windows on to terrace, with built in marble seat within. Tiled floors throughout, while the entrance lobby and living room are lined in thick sand-blasted Norwegian pine panelling, likened to an early form of brise soleil or to a Russia dacha. John Allan has written that more even than the caryatids, this interior cameo of a world both modern and filled with history seems to support Colin Rowe's thesis of another tradition of Modernity, in contradistinction to the supposed minline of Gropius, Meyer, Marinetti; a counter-formulation represented by such as Stravinsky, Joyce, Picasso, Eliot and Proust that embraces metaphor, irony and multiple meaning (p.303). Le Corbusier's own penthouse at the Porte Molitor in Paris may also have been an inspiration. Highpoint Two is remarkable in that it advances the imagery of modernism beyond that of the classic white concrete box found next door at Highpoint One. It is at once luxurious and rich in its materials, while anticipating the use of box framing with brick and tile infill that Lubetkin, Tecton and others were to employ in low-cost housing after the war. The caryatids also anticipate the ironical historical statements of recent post-modernists. When it was completed critical reaction to the building was hostile, as young architectural students seeing Lubetkin as the master of modernism in England could not understand how he had progressed beyond the confines of the international style. Now it can be appreciated as perhaps the more revolutionary of the two Highpoint blocks. 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

Listing NGR: TQ2826987801



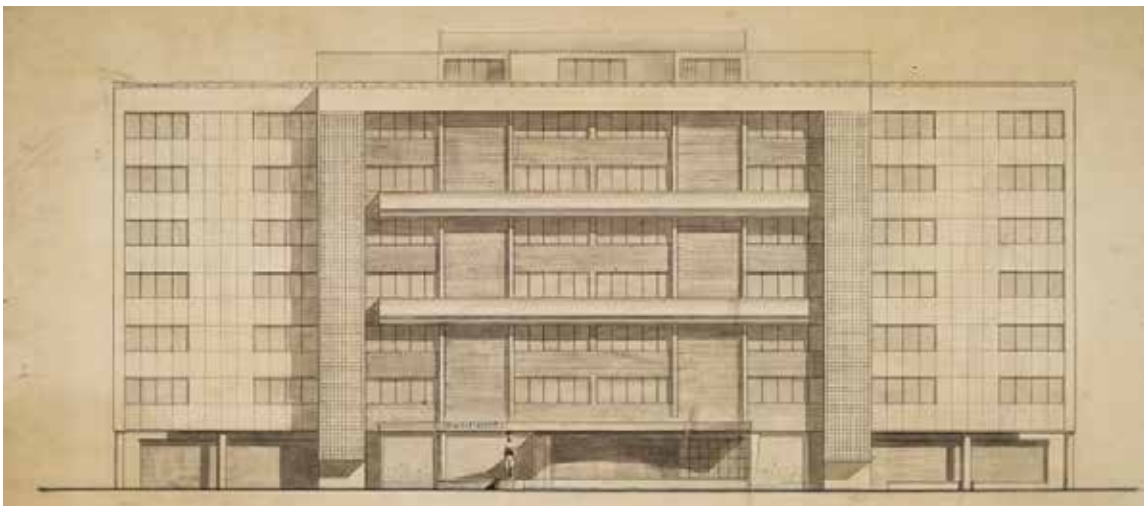
Flat 62
5th Floor

Original First, Third and Fifth Floor Plans
RIBA Archives



Flat 62
6th Floor

Original Second, Fourth and Sixth Floor Plans
RIBA Archives



Original Elevation
RIBA Archives

Proposal

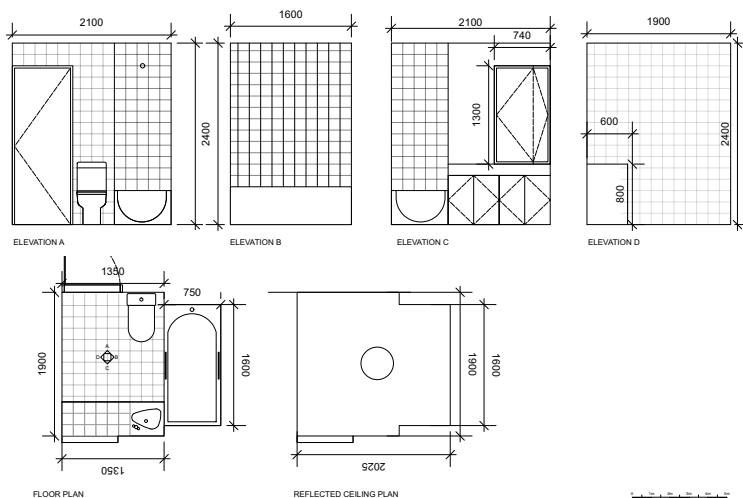
There has not been any major building work undertaken in the Flat and therefore the original arrangement of rooms and spaces are almost unchanged since it was first constructed.

The applicant is undertaking a complete, careful refurbishment of the interior of the existing bathroom - replacing all tiling and sanitaryware but not repositioning any fixtures. The bath will be replaced with a walk-in shower to facilitate access for the applicant

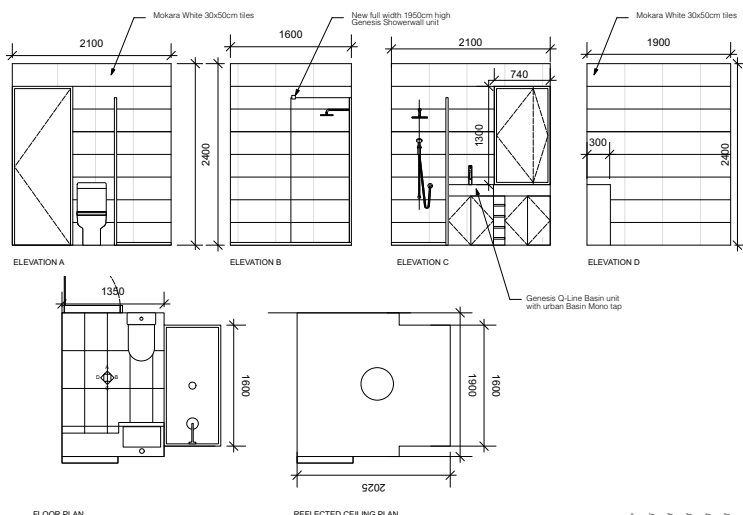
The intention is to achieve a sensitive modernisation, bringing the facilities up to current standards, whilst preserving the layout and fabric of the existing.

The proposed alterations are internal only, and the exterior and setting of the building will remain unaffected. The proposed works are described in more detail in the Design and Access Statement.

The refurbishment works and alterations are consistent with the policy guidance outlined in the local and national policies which resist any change that is detrimental to the historic environment and properties. The works will have a positive impact on the remaining historic fabric of the property ensuring their continued use for many more years



Existing bathroom drawings



Proposed bathroom drawings