

Proposed Extension and Alterations to
10 Norton Way North, Letchworth Garden City



Design Statement

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INTRODUCTION

The writer and owner of 10 Norton Way North (10 NWN), [REDACTED], purchased the house with [REDACTED] in 1985. [REDACTED] have been living in it ever since.

[REDACTED] is a retired architect and is aware of the Letchworth Garden City Heritage Foundation's position on front extensions, which [REDACTED] understands and supports. It helps to maintain the open nature of Letchworth's roads, allowing gardens to flourish and protecting some properties from architectural vandalism. However, as with most rule-of-thumb principles, some cases are compelling enough to warrant exceptions. Some major buildings of overwhelming historic and architectural interest, which are subject to enormous efforts to preserve and protect them, are extended, or altered if the circumstances justify doing so. National examples include the National Gallery's Sainsbury Wing and the British Museum's Great Court. A more local example is the extension of Mrs. Howards Hall, designed by Parker and Unwin.

[REDACTED] believes that this proposal, while not comparable in size nor importance to the examples given above, does deserve consideration, as [REDACTED] believes a relaxation of the Foundation's position discouraging front extensions is justified in this instance. The arguments contained herein illustrate how the proposed extension is based on both architectural and townscape principles. For this reason, a longer design statement than would normally be required for a proposal of this size is unavoidable and the writer asks for your forbearance, as the text is a necessary accompaniment to the drawings.

LOCATION AND BRIEF DESCRIPTION

10 Norton Way North (10 NWN), together with 12 and 14 NWN, form a group of three terraced houses that turn the corner from Norton Way North into Common View. The group was designed by Robert Bennett and Benjamin Wilson Bidwell and signed off by Raymond Unwin in 1913. None of the houses in the group are listed by Historic England, but St. George's Church opposite is Grade-II listed. The group is, however, noted by the Letchworth Garden City Heritage Foundation as being of Special Architectural Interest and falls within their Heritage Character Area. The group also falls within the Letchworth Conservation Area. A copy of Bennett and Bidwell's original drawing of the terrace is included for the readers' reference (Figure 1). The building has a robust character and is full of movement and interest. The group's footprint is roughly 'C'-shaped and creates a splayed space at the junction of the two roads.

Number 10 NWN was designed as both a house and doctor's surgery, complete with a dispensary and waiting room. The latter part of the building was separated from the remainder of the house by a doorway in an internal wall.

The outstanding feature of 10 NWN that first caught the writer's eye was the tile-hung gable with its delicate detailing. The pitch of the cat-slide roof changes several times, resulting in a subtle curve. The lowest section of the cat-slide roof then turns through 90 degrees with the use of hip tiles to form a bell-curve at the base of the tile-hanging. This bell-curved projection forms the soffit of the study bay window. The central window below the ridge and the strong base line of the projecting bell-curve suggests a complete pediment. This beautiful tile-hung gable (Figure 2), together with the roughcast gable, presents an attractive elevation to Common View. However, the writer is convinced there is a better solution to this elevation and one which, [REDACTED] believes, Bennett and Bidwell would approve of, given the current context of the terrace.



Figure 2. The tile-hung gable

Ed - up
Jan 10 - 1913.
R. Unwin



THE BUILDING COMPANY FOR TOWN PLANNING AND GARDEN CITY ESTATES LTD THREE HOUSES AT LETCHWORTH

FIRST GARDEN CITY LTD
SURVEYOR'S DEPARTMENT
ESTATE OFFICE
LETCHWORTH

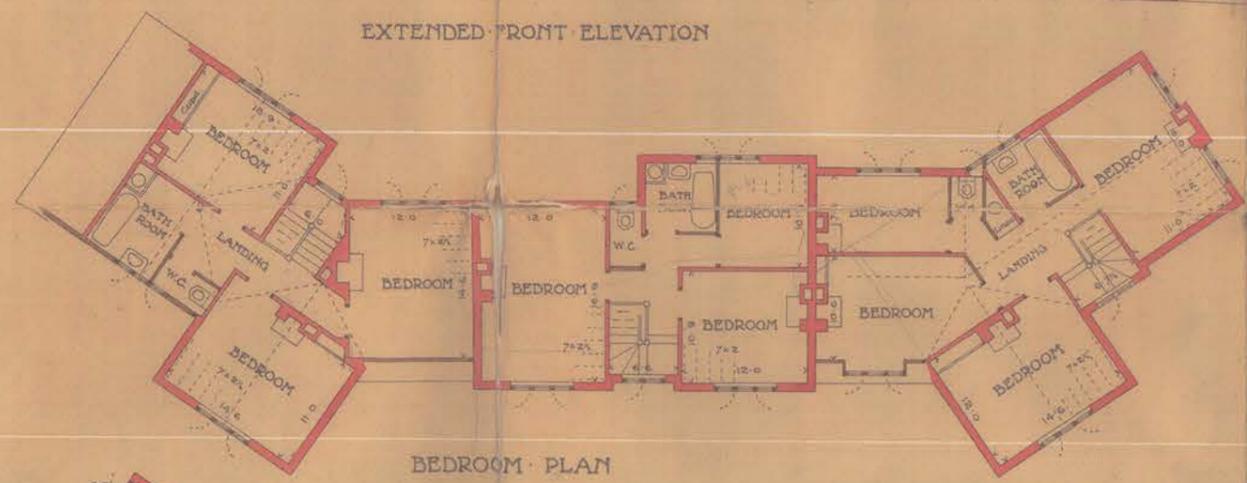
*Decorative etc -
To meet drainage
with pipes in wall
shanty, etc. to
As plans are
Regulations*



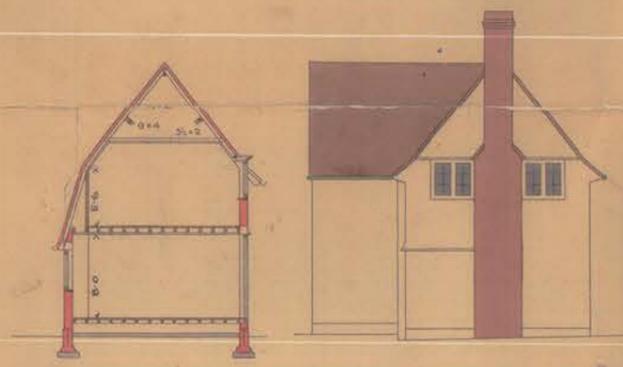
EXTENDED FRONT ELEVATION



EXTENDED BACK ELEVATION

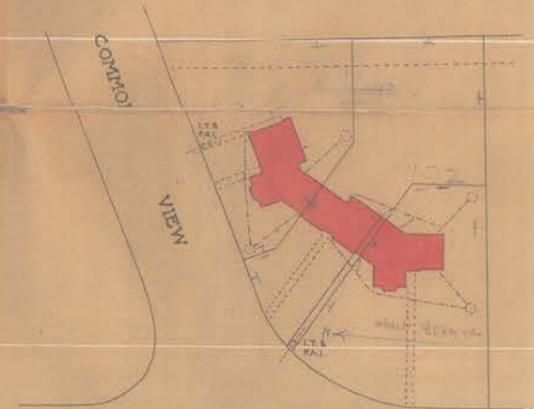


BEDROOM PLAN



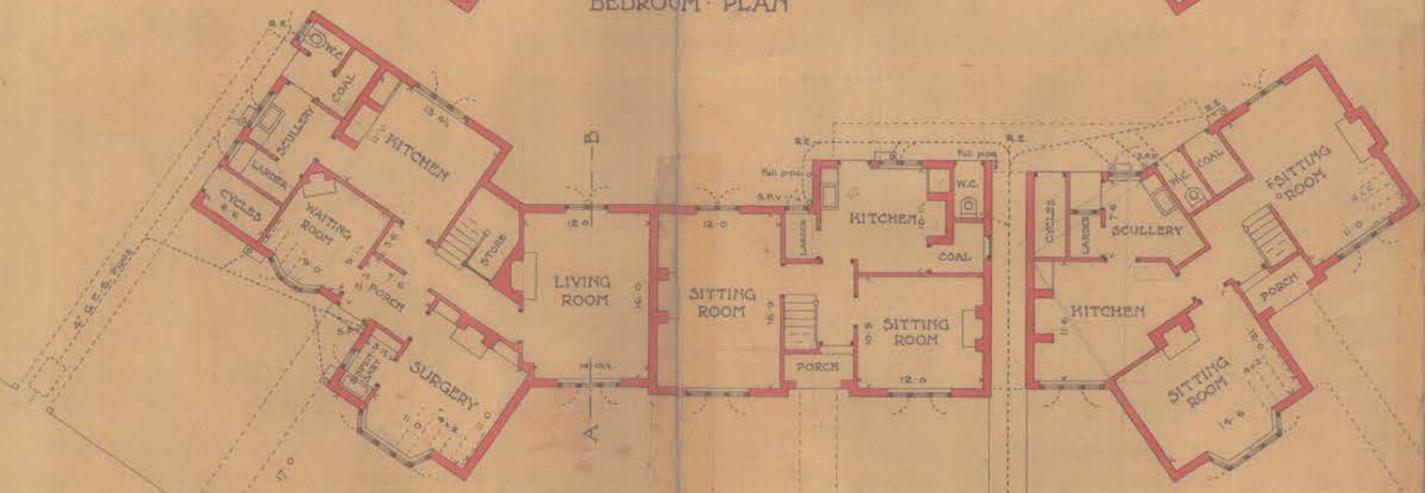
SECTION A-B

SOUTH-END ELEVATION



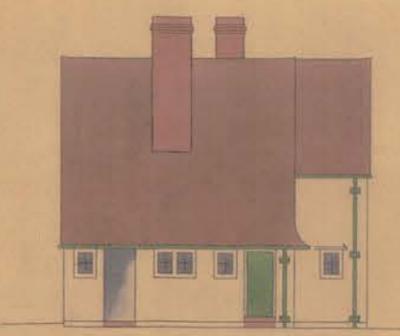
MORTON WAY NORTH

BLOCK PLAN
SCALE: 1/800



GROUND PLAN

SCALE: 1/8 INCH TO A FOOT



EAST-END ELEVATION

ROBERT BENNETT A.R.I.B.A. &
WILSON BIDWELL ARCHITECTS
LETCHWORTH

Figure 1. Bennett and Bidwell plans and elevations

FLAWS IN THE DIAMOND

■■■■ purchased 10 NWN as a relatively young architect. It was an unexpected joy, as, although it was in extremely poor condition, it possessed an architectural quality ■■■■ was pleased to find. ■■■■ has continued to enjoy the house despite holding it to a high level of architectural criticism and finding some elements that ■■■■ wished had been handled differently, elements which a lay person may be unaware of or willing to overlook.



Figure 3. Oblique view of 10 Norton Way North from the driveway

The tile-hung gable is the aesthetic feature of 10 NWN that gives the writer the greatest pleasure and, simultaneously, the greatest discomfort. Its delight has already been described, but the way it crashes into the rendered wall is quite brutal. There is a cognitive dissonance induced by what the eye sees and the completed gestalt image projected by the brain. The two-dimensional image of the front elevation does not reveal the true reality of the building's volumes. Seen in three dimensions (Figure 3), the clash of geometry becomes very apparent. There is no subtle transparency or overlapping of geometries. The delicate tile hanging, which implies, and is in fact, a timber frame, would be far more convincing if it wrapped around the solid masonry gable.

Immediately adjacent to the front door is a cast iron soil and vent pipe (SVP), which is made more conspicuous by a lead WC branch pipe coming through the bell-curved section of the tile hanging and joining the SVP directly above the front door (Figure 4).

The positioning of the WC branch pipe is unsightly and makes the decoration and repair of the wall, lead/cast iron pipe, and particularly the plain clay tiles, extremely difficult. It gives an unfavourable visual, and sometimes acoustic impression at the entrance to the house.

The main entrance to a building has always been a key feature of any architectural design. It welcomes the visitor and celebrates the threshold between the external public realm and the more intimate internal space. The other two houses of the terrace, 12 and 14 NWN, have elegant, spacious brick porches, with semi-circular arches where one can shelter from the weather. There are also seats for taking off or putting on footwear.

The entrance to 10 NWN is not in Norton Way North but some 30 metres inside Common View, hidden behind a projecting gable. The front door is crammed into a corner where the two clashing geometries collide, adjacent to the SVP with its overhead WC branch pipe (Figure 5). The front entrance is currently a disappointment rather than a celebration.

Positioning the bathroom and WC at the front of the house created the problem of the SVP being situated by the front door. In addition, there is also a hopper collecting wastewater from sanitary fittings and discharging it into a slipper gulley adjacent to the study bay window. Rainwater drainage is inevitable and can sometimes be treated in a poetic or decorative way, such as the cascading waterspout from the roof of St. George's opposite. However, foul water drainage is never poetic and seldom decorative.

The positioning of the bathroom and WC also present privacy issues, necessitating the use of undesirable obscure glass on the front elevation.

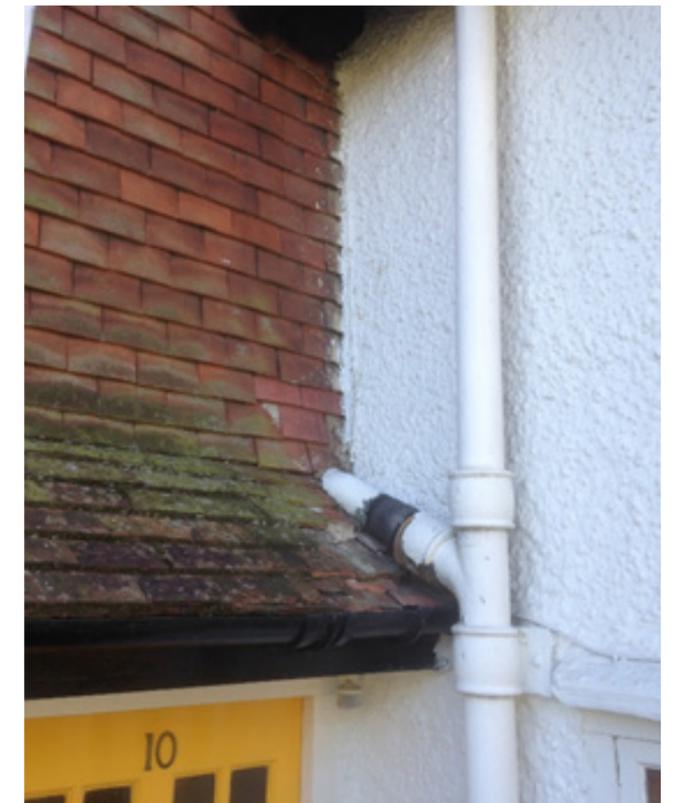


Figure 4. Lead WC branch pipe joining SVP above front door

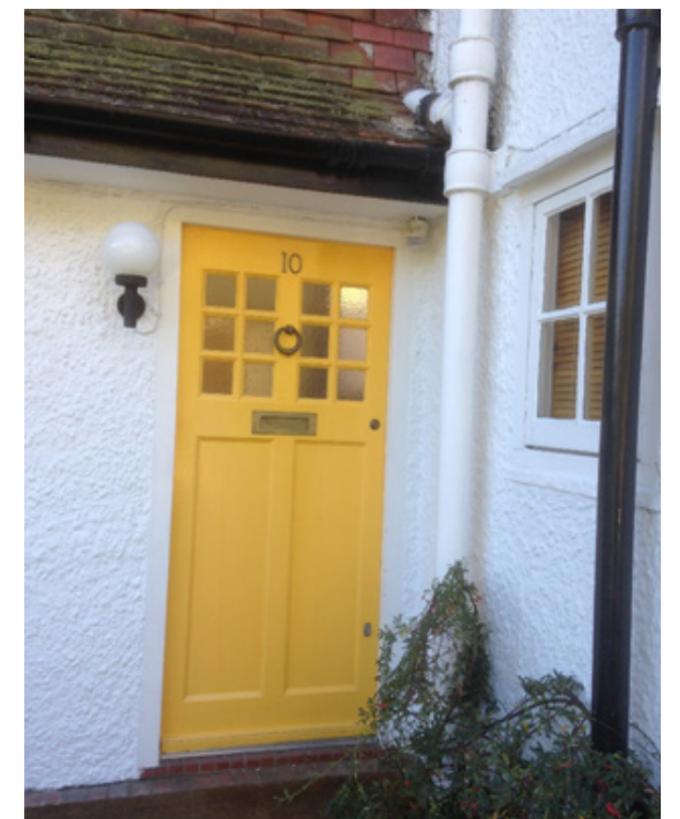


Figure 5. Front door with adjacent SVP

The customary small sizes of these rooms also led to the expediency of having a single window for two rooms, with a partition springing from one of the mullions. At night when a 'Ruskinian lamp of truth' (Figure 6) illuminates one of the rooms, the visual lie that the window serves a single space is exposed. This is not an uncommon feature in Letchworth housing, but that does not make it any more architecturally justifiable, particularly on a front elevation.

Number 10 NWN is the only house in the group to have a bathroom on the front elevation of the house.

The tile-hung wall is insubstantial, consisting of four-inch timber studwork, with tile hanging on battens externally and plastered internally (Figure 7). The insulation is thought to be minimal, which is unfortunate as the wall faces north and is shielded from any westerly sunlight by the projecting gable

Of little concern at the time of its construction, the many projections, and changes in the direction of the floor plan result in the external-wall-area-to-floor-area ratio being much greater than would otherwise have been the case had the house been of a regular orthogonal shape. While the writer appreciates the complex massing of the terrace, it does result in substantial heat loss and energy expenditure, which is a significant drawback, especially in the context of the growing climate emergency.



Figure 6. Twilight exposing the duplicitous window



Figure 7. The insubstantial tile-hung wall

CONTEXTUAL CHANGE

We can gain an impression of the development around the junction of Common View and Norton Way North prior to the inception of 10-14 NWN by looking at the 'as-built' plan of the Letchworth Garden City Estate carried out in 1910 (Figure 8). The houses on the western side of Norton Way North, coming south from Wilbury Road, had already been constructed. These houses included numbers 7 and 7a, Baillie Scott's entry into the 1905 Cheap Cottages Exhibition, which are now listed. Also listed are numbers 3 and 5 (1906), a pair of semi-detached houses by Allen Foxley which sit on generously wide plots. These houses on the western side of Norton Way North were set relatively close to the road. There was a gap in the houses opposite the entrance to Common View, giving views from Common View over Norton Common. The name of the road, 'Common View,' would imply that the view over Norton Common was intended to be a permanent feature.



Figure 8. 1910 'as built' plan of Letchworth

Norton Way North from Norton Road to Common View is approximately 60 metres.

Bennett and Bidwell's design of 10-14 NWN picks up the building line of 2-8 Norton Way North and sweeps the terrace downhill, around the obtuse-angled corner of Common View, to create a new building line towards Glebe Road. This kink in the building line created spatial variety and a very prominent position for the new terrace. Looking northwards from the 10-14 NWN terrace, there would have been a wide greensward stretching up to Norton Road and into Eastholme. This open, arcadian ambience would have been enhanced by the adjacent gap in the houses on the west side of Norton Way North, giving views over Norton Common. The corollary of this is that 10-14 NWN would have become a focal point from Norton Common and all the way down Norton Way North from Norton Road, presenting what must have been the largest and most muscular architectural composition in the vicinity.

The post-1973 plan (Figure 10) shows how this was dramatically changed by the construction of the Vicarage and St. George's Church.

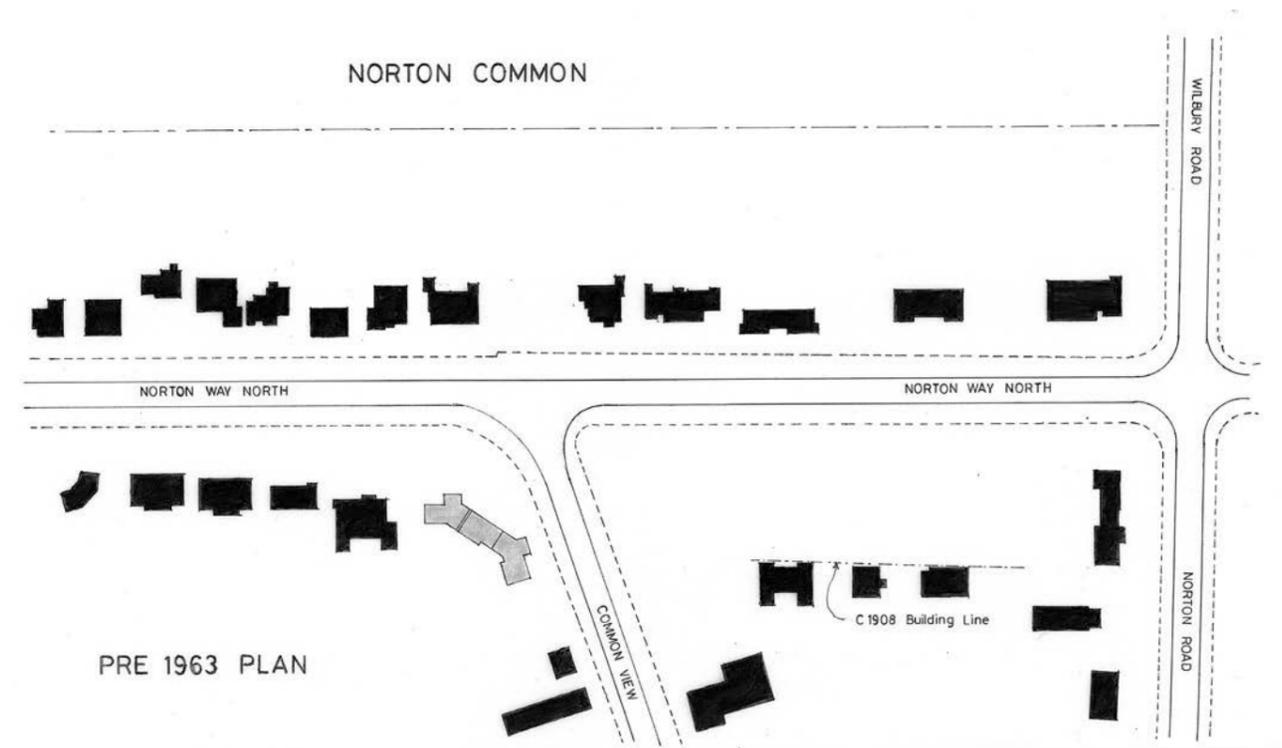


Figure 9. Pre-1963 plan of Norton Way North

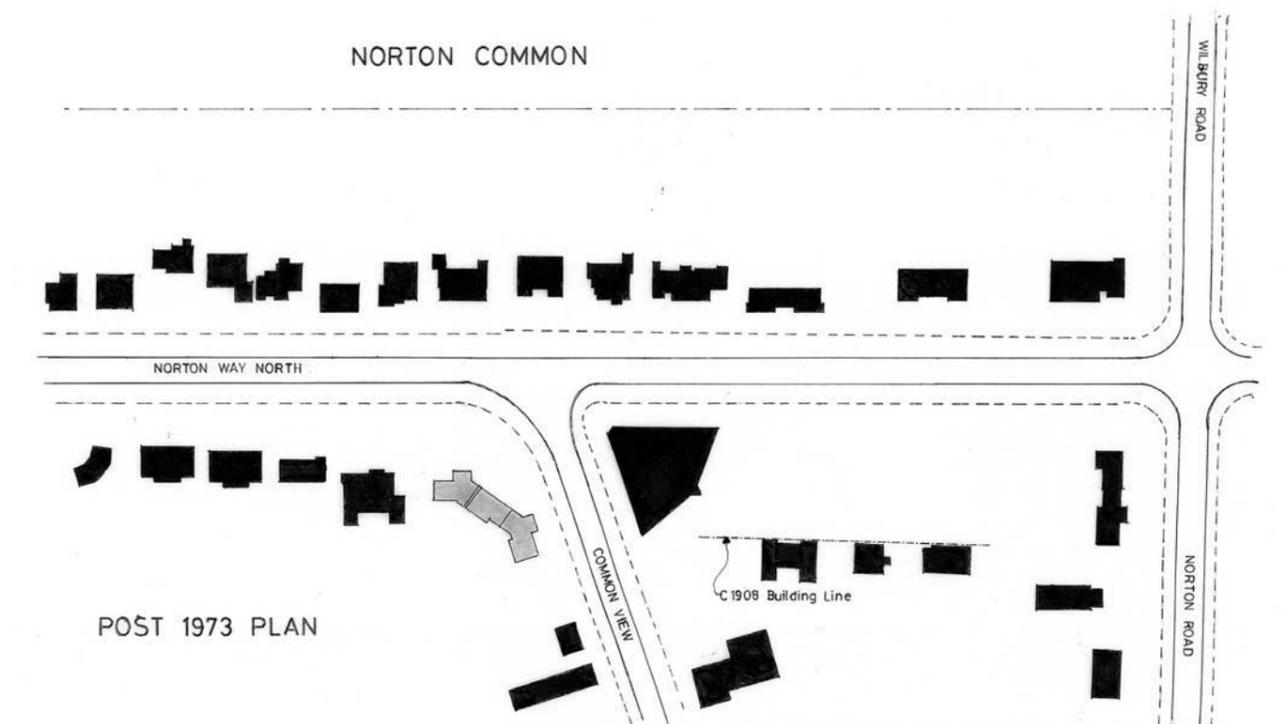


Figure 10. Post-1973 plan of Norton Way North

In 1915, a neo-gothic church hall was built to the rear of the vacant site opposite 10 NWN, in line with 3 Common View. The hall was to be used as a temporary place of worship until sufficient funds could be raised to build a large neo-gothic church linked to the hall. For 50 years this never happened, and 10-14 NWN continued to enjoy its prominent position and its pleasant prospect over Norton Common and across the gardens towards Eastholme. This was until the early nineteen-sixties when Brett, Boyd and Bosanquet architects were commissioned to design a new church.



Figure 11. St. George's using space created by the 10-14 NWN terrace

Society changed a great deal during this intervening half-century, with increasing affluence and changing architectural styles. However, the most significant impact on the built environment was likely to have been the exponential growth of car ownership. It could have been that this increasing car usage finally put an end to the notion of a gothic church built at the rear of the site linked to the church hall. The provision of a car park would almost certainly have been a requirement of the brief, and, given the option of a car park in front of or behind the church, the architects chose the latter.

Peter Bosanquet produced a unique design for a new church, perfectly tailored to the site and its position. St. George's Church (1963)

consists of two arrowhead forms of differing shapes and sizes. The arrowhead plan arises from being moulded into the acute angle of the southwest corner of the site. The congregation enters and leaves at the point of the arrowhead, which protrudes into the wedge-shaped space created by the 10-14 NWN group. (Figure 11). The other arrowhead is the concrete spire rising from behind the altar. It pierces the roof and forms the easily recognised landmark that can be seen from great distances in and around the Garden City.

St. George's Church is a remarkable building and was officially recognised in 2015 by Historic England as Grade-II listed. The dramatic design and placing of the building have created a significant *genius locus*, or sense of place, in front of the church (Figure 12). It is noteworthy that Historic England includes the external steps and the three concrete benches that surround the entrance in its listing, as the space is a meeting place for people at significant moments in their lives, such as weddings, funerals, christenings, as well as regular services of worship.

We know from Camillo Sitte that public open spaces, from the ancient days of the Greek Agora and the Roman Forum right up to their modern equivalents, work best when they have a strong sense of enclosure. Perhaps part of the reason behind building the new Vicarage and closing off the gap between the houses on the west side of Norton Way North was to aid the sense of enclosure in front of St. George's.

In his 1889 book *The Art of Building Cities*, Camillo Sitte writes:

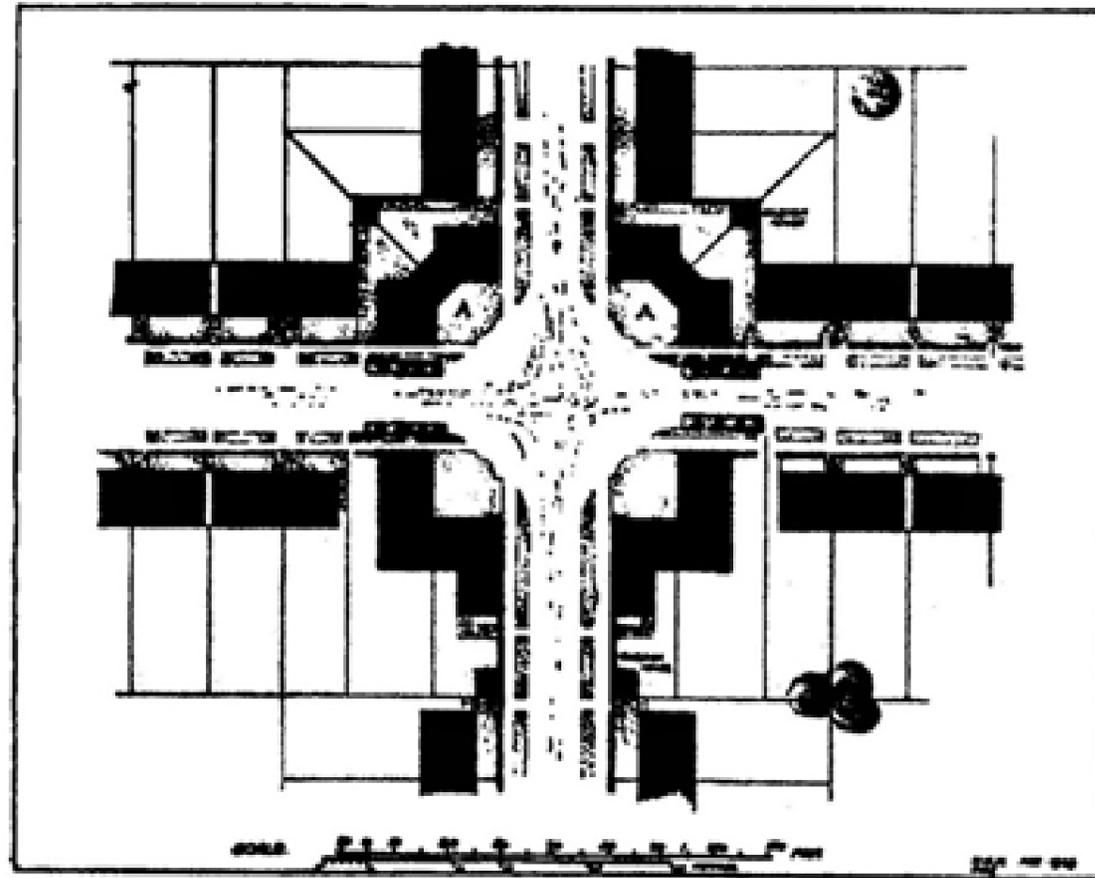
"Often a second street opens onto a small square, in which case care is taken to avoid an excessive breach in the border, so that the principal building will remain well enclosed."



Figure 12. The *Genius Locus* in front of St. George's

The methods used by the ancients were so greatly varied that chance alone could not have guided them. Undoubtedly, they were often assisted by circumstance, but they also knew how to use circumstance admirably."

Raymond Unwin, the master planner of Letchworth Garden City and Hampstead Garden Suburb, was also aware of the importance of creating a sense of enclosure around public open spaces, as he tells us in his book *Town Planning in Practice: An introduction to the Art of Designing Cities and Suburbs* (1909):



Plat. 24B.—Road junction where the corners are entirely built up.

Figure 13. Unwin's built-up residential corners

"A place then in the sense, in which we wish to use the word, should be an enclosed space. The sense of enclosure is essential to the idea; not the complete enclosure of a continuous ring of buildings like a quadrangle, for example; but a general sense of enclosure resulting from a fairly continuous frame of buildings, the breaks in which are small in relative extent and not too obvious."

He applied this concept not only to large significant town centre spaces but also to small residential road junctions on housing estates. He illustrated his book with examples of how this could be achieved, such as that shown in Figure 13.

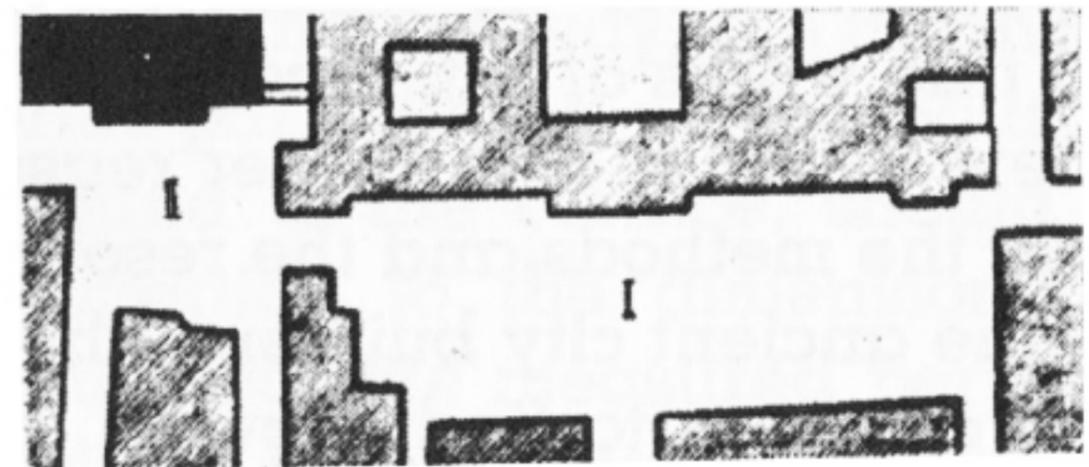
A visual narrowing of the entrance to Common View, created by advancing and increasing the mass to the front elevation of 10 NWN, as in the proposal, would aid the enclosure and enhance the space in front of St. George's Church.

Positioning St. George's in the southwest corner created two open spaces. One is the formal, ecclesiastical space in front of the church, and the other is the more secular space in front of the old hall. The latter mainly serves as a car park, but it is sometimes used as a marketplace for car boot sales and other fundraising events.

Camillo Sitte claimed that spaces in front of churches should have depth to balance the height of the church, and spaces in front of buildings of greater breadth should be more expansive. He gives as an example in his 1889 book, the Piazza Reale and the Piazza di San Dominico in Modena in front of Modena's Town Hall and the church of San Dominico, respectively (Figure 14).

He argues: *"The projecting left wing of the chateau is not the work of pure chance. It serves to confine the view within the church square and to make a definite separation between the two squares."*

The proposal for the extension of 10 NWN would help define and separate the space at the rear of the church from the spaces at the junction of Common View and Norton Way North.



27

MODENA:

I. Piazza Reale

II. P. di S. Dominico

Figure 14. Piazza Reale and Piazza di S. Dominico



Figure 15. Sign defining extent of roads



Figure 16. Road sign for 10 and 12 Norton Way North

With the construction of St. George's, the space in front of 10 NWN has disappeared, and 10 NWN, which was visually part of Norton Way North, has now become visually part of Common View. Despite road signs defining the extent of Common View and Norton Way North, and indicating the direction to 10 NWN (figures 15 and 16), delivery drivers still have difficulty finding 10 NWN. This is presumably because they are looking for front doors rather than signage.

Number 10 NWN was designed as part of a clearly visible coherent group of houses occupying a prominent position across an open space. Since the construction of St. George's, 10 NWN has been hidden away up a small side road and it no longer signals that it is an autonomous part of a larger whole. In their original context, all three houses of the terrace were very visible and contributed to the most significant focal point in the local townscape. St. George's Church is now the dominant focal point, and the grain of the terrace has become difficult to read. The proposal recognises the substantial change in 10 NWN's spatial context, and while the distant views from 10 NWN are clearly lost, it will reinstate the house's presence within the terrace. This will aid the legibility of the terrace and will enhance the spaces around St. George's Church.

THE PROPOSAL

██████ proposes adding mass to the front elevation using the same forms, heights, materials, colours and textures as in the existing building. To achieve this, ██████ proposes extending the tile-hung section of the front façade out beyond the rendered gable and, in doing so, forming an early Garden City-style porch. It would address Norton Way North and produce a fully symmetrical tile-hung gable complete with a projecting bell-shaped base. This would be an attractive addition to the appearance of the locality, in keeping with the Arts and Crafts character of the conservation area.

The extension would contain a new family room on the ground floor and a bedroom on the first floor. The front of the extension would be consistent with the building line set up by 1 and 3 Common View.

The writer believes that this intervention would help to enhance the sense of enclosure in front of the church, which is so essential to a public space, especially such a small but locally significant ecclesiastical space.

The additional mass would also help further differentiate the spaces in front of the church from the car park in front of the Norton Parish Centre.

██████ contends that the closure would be better signalled with two consecutive advances of the elevation towards the road than by the final movement of the elevation being recessive, as is currently the case. Thus, the sense of closure would not only be provided by the building being closer to the road but also because the two successive movements of the elevation towards the road indicate a dynamic direction of travel.

The four rendered gables would continue to provide a strong architectural framework, holding the group's disparate elements together and framing the splayed corner space transitioning from Norton Way North to Common View. Furthermore, the attractive tile-hung attic form in the proposed design would signal the end of the transition from Norton Way North. It would be an architectural full stop.

The terrace (10-14 NWN) is often referred to as a corner group, but 10 NWN is the actual corner house of the group and should therefore address both Common View and Norton Way North. A design error of many corner houses is that they address the main road, with little attention paid to the side road elevation. Number 10 NWN currently has the opposite problem, with Norton Way North largely ignored as all its windows and doors face Common View. The enlarged footprint of 10 NWN, as proposed by Mr. Allen, allows the elevations to redress the balance, with the inclusion of a porch and window facing Norton Way North.

Two lead-covered dormer windows, either side of a large chimney stack in the cat-slide roof, have been designed to recall the arrangement of Ballie Scott's Elmwood Cottages (7 and 7a Norton Way North [Figure 17]). A similar arrangement can also be seen at 27 Norton Way North (Figure 18). The space created by these dormers would be occupied by the family bathroom and a shower room, thus removing all bathrooms from the front elevation. The foul drainage for these wet areas would be provided via an internal soil and vent pipe, terminating in a ventilation tile on a rear-facing roof slope. The chimney stack would serve a new fireplace in the family room. This could be seen as an echo of the original chimney stack, which rose through the cat-slide roof and was removed prior to the current ownership.

"Would it not be far better to reduce the number of rooms, keeping such rooms as we do retain, large enough to be healthy, comfortable and habitable?... But if your big room is to be comfortable it must have recesses."

Barry Parker, *The Art of Building a Home* (1901). From a lecture given in 1895, "Of the Small Middle-Class House."



Figure 17. Baillie Scott's Elmwood cottages



Figure 18. 27 Norton Way North

In keeping with the design philosophies of Barry Parker, the ground floor would be altered to create a large but articulated kitchen/dining room, which would open via a large sliding pocket door to the newly created family room. This space would be achieved by the partial removal of the walls between the existing playroom, study and kitchen.

A folding/sliding set of glass doors would be installed to enhance the connection between the dining room and garden. This is a contemporary way of expressing Barry Parker's desire to create a relationship between the house and garden, which was in vogue when the house was designed. Barry Parker notes that "Both the house and garden must be just as much part of one complete conception as must be the ground plan and roof plans of the house." The glass doors would be situated behind the curved garden wall and would therefore not be visible to passers-by.

The new 'complete' tile-hung gable would be an exact replica of the existing gable in every detail except that it would be symmetrical about the ridgeline. The old gable would be carefully dismantled, with every detail documented and photographed, to aid the construction of the new gable.

A new gateway entrance to the front garden of the property would be constructed to match the existing gateways of 12 and 14 NWN. It would be formed of piers, curved retaining walls and a replica gate, using the gate of 12 NWN as a template (Figure 19). The old subsiding and vandalised entrances would be filled to match the existing wall. All salvageable bricks would be cleaned and stored for reuse. Suitable second-hand bricks would be sought to make up for any shortfall.

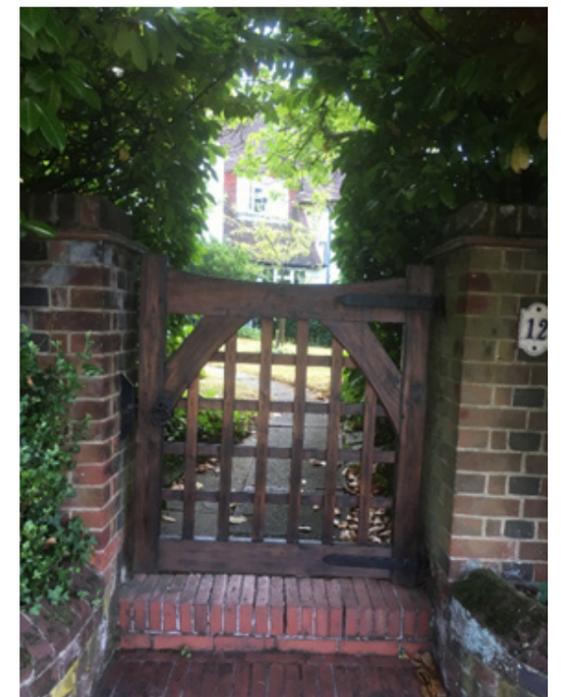


Figure 19. Front gate to No. 12

BENEFITS OF THE PROPOSAL

These interventions would produce many benefits for the current and future residents of 10 NWN. The architectural appearance of the house and its terrace would be enhanced and would reflect its current context. They would also improve and embellish the townscape. Below is a list of benefits, not given in order of importance:

- No external vertical foul drainage on the front elevation.
- No obscure glass to the bathrooms on the front elevation.
- Two new bed spaces and living accommodation, adding to Letchworth's housing stock.
- The creation of a new entrance and Garden City-style porch visible from Norton Way North.
- New entrance gate, piers and steps to match the original design, positioned close to the junction of Norton Way North.
- The removal of the redundant, vandalised, and subsiding entrances of the front boundary wall.
- An improved floor-area-to-external-wall-area ratio (little net external walling needed).
- The improved insulation of the north- and northeast-facing walls.
- The replacement of the slender timber studwork of the tile-hung gable, with the construction and insulation meeting or exceeding modern building regulations for new elevations.
- The negation of the cold north-facing space in front of the existing front door.
- The resolution of the clashing geometry of the truncated tile-hung pediment.
- A convincingly resolved and attractive front elevation featuring a complete tile-hung gable with a bell-shaped base.
- The increased definition and enclosure of the space at the junction of Norton Way North and Common View.
- The increased separation and definition of the spaces at the road junction and the St. George's Church car park.
- A strong architectural feature, terminating the transition from Norton Way North to Common View.
- The creation of a balanced corner house, with due respect paid to both Common View and Norton Way North.

THE PROPOSALS AND THE ARCHITECTURE OF THE TERRACE

The terrace has three sections. The southern section (part of 14 NWN) presents a solid two-storey brick and render construction. Its ridge and eaves are parallel to Norton Way North, and its gabled projecting bay connects it to the central section. The southern section sets up the building line heading south towards Glebe Road. The eastern section (part of 10 NWN) is a one-and-a-half-storey tile-hung truncated gable attached to a projecting rendered gable and is parallel to Common View. This section terminates the terrace and the line of discontinuous mass coming up from the Glebe Road junction. The central section (12 and parts of 10 and 14 NWN) breaks away from the lines set up by the southern and eastern sections by springing off the mirrored projecting bays to form a space at the entrance to Common View. An axis of symmetry centres on the centrally placed arched porch to 12 NWN, which is reinforced by two rendered gables in relief, one either side of the porch.

It has been suggested that this proposal would unsettle the balance created by the strength of the simple rendered gables. While the author understands this concern, ■■■ believes it to be an overly pessimistic view. The four rendered gables are arranged symmetrically around an axis focused on the front door of 12 NWN, which is at the centre of the central section. This is an exceedingly strong architectural statement. Indeed, it is so strong that it accommodates the random eyebrow window, the ginnel and even the topography, as witnessed by the break in the roofline and the steadily falling line of fenestration. It calls to mind a quote by Robert Venturi:

“A valid order accommodates the circumstantial contradictions of a complex reality. It accommodates as well as imposes. It thereby admits ‘control and spontaneity,’ ‘correctness and ease’ – improvisation within the whole. It tolerates qualifications and compromise.” From



“Complexity and Contradiction in Architecture,” *The Museum of Modern Art Papers on Architecture* (1966).

The two projecting and angled gables form and define the extent of the central section. These, along with the two smaller gables, set up a rhythm that modulates and dominates the central section. However, around the corner,

Figure 20. Baillie-Scott Corner, Hampstead Garden Suburb

outside of the projecting gables, the eastern and southern sections are dissimilar to each other, and, in the case of the eastern section, dissimilar to the central section. There is no doubt that the central section anchors the terrace. While there is a commonality of materials, the end sections are distinctly different, signalling that the ‘writ’ of the rendered gables does not extend beyond the projecting gables.

Bennett and Bidwell were influenced by M. H. Baillie Scott, and it has been suggested that the design of 10-14 NWN was influenced by Baillie Scott’s Meadway group (1909) in Hampstead Garden Suburb (Figure 20), known as Baillie-Scott Corner. There are some obvious similarities between the two terraces, such as the line of symmetry focussed on the road junction and the use of gables. However, it is worth noting that a significant difference between the two groups is the relative distribution of mass on either side of the line of symmetry. In the case of the Norton Way North group, the two wings are of a similar size and follow a roughly symmetrical footprint. In the case of the Baillie Scott group, the Meadway arm of the terrace is approximately twice the length of the Hampstead Way arm. Additionally, the gables on the Meadway arm extend progressively out towards the road, resulting in an increased asymmetry the further one moves away from the central line of symmetry.

In *Town Planning in Practice*, Raymond Unwin wrote, “The restlessness of many arrangements of street corners and junctions is due to breaks in the roof lines.” All the asymmetries within the central section appear to be on the southern side of the central axis, the most obvious being the break in the roofline. Perhaps introducing the anomalous tile-hung gable on the eastern end of the terrace was an attempt by Bennett and Bidwell to balance these asymmetries. If this was the case, its effect has been diminished by the reduction of the eastern end of the terrace’s visibility due to the presence of St. George’s Church. The proposal would rectify this imbalance by reasserting the tile-hung gable.

The proposed full tile-hung gable will be a strong and attractive architectural statement, but one which cannot compete with the powerful synergy created by the rhythm, scale and symmetry of Bennett and Bidwell’s original four rendered gables. The strength of the four rendered gables would continue to dominate the terrace, even with the proposed extended tile-hung gable in place (Figure 21). This extended gable will not challenge the balance of the terrace but will assert itself and demonstrate that it is the end of the terrace, the end of the corner space, and that the house is a corner house, visually narrowing the entrance to the minor road, Common View.

CONCLUSION

St. George's Church is a rich innovative architectural tour de force that cleverly claimed its prominent position by taking advantage of the corner opening suggested by the footprint of the 10-14 NWN terrace. By doing so it has deprived Bennett and Bidwell's terrace of the open space that was intended to be in front of the church. The projecting external corner site of Bennett and Bidwell's design would have justified its symmetrical ground plan with each end of the terrace given equal importance. This projecting external corner was subsequently changed into part of a built-up hierarchical road junction, which undermined the terrace's original design. However, St. George's Church is now a prominent feature of our local townscape, providing a landmark for miles around and is well used and appreciated by the community.

Generally, the southern and central sections of the terrace still maintain their functions and relevance, but the eastern section (10 NWN) has become stranded in a no-mans-land, where its anonymity and ambiguity make it incoherent as a corner house. This proposal will enable the house and the entire terrace to provide a nuanced and meaningful response to the construction

of St. George's Church. This response would favour the spatial context of St. George's Church and would also eliminate the negative elements of 10 NWN identified earlier. In addition, it will complete the tile-hung gable, arguably the most delightful and unique element of the terrace design.

Finally, the writer would like to thank the reader for their time spent considering the text, images, and drawings of this proposal. ■ hopes that after an examination of this document, it will have become clear that the proposed works will not be detrimental to the house, terrace, or conservation area, but, conversely, that they will have a purely positive impact on its immediate environment. Your support for this proposal would be greatly appreciated.

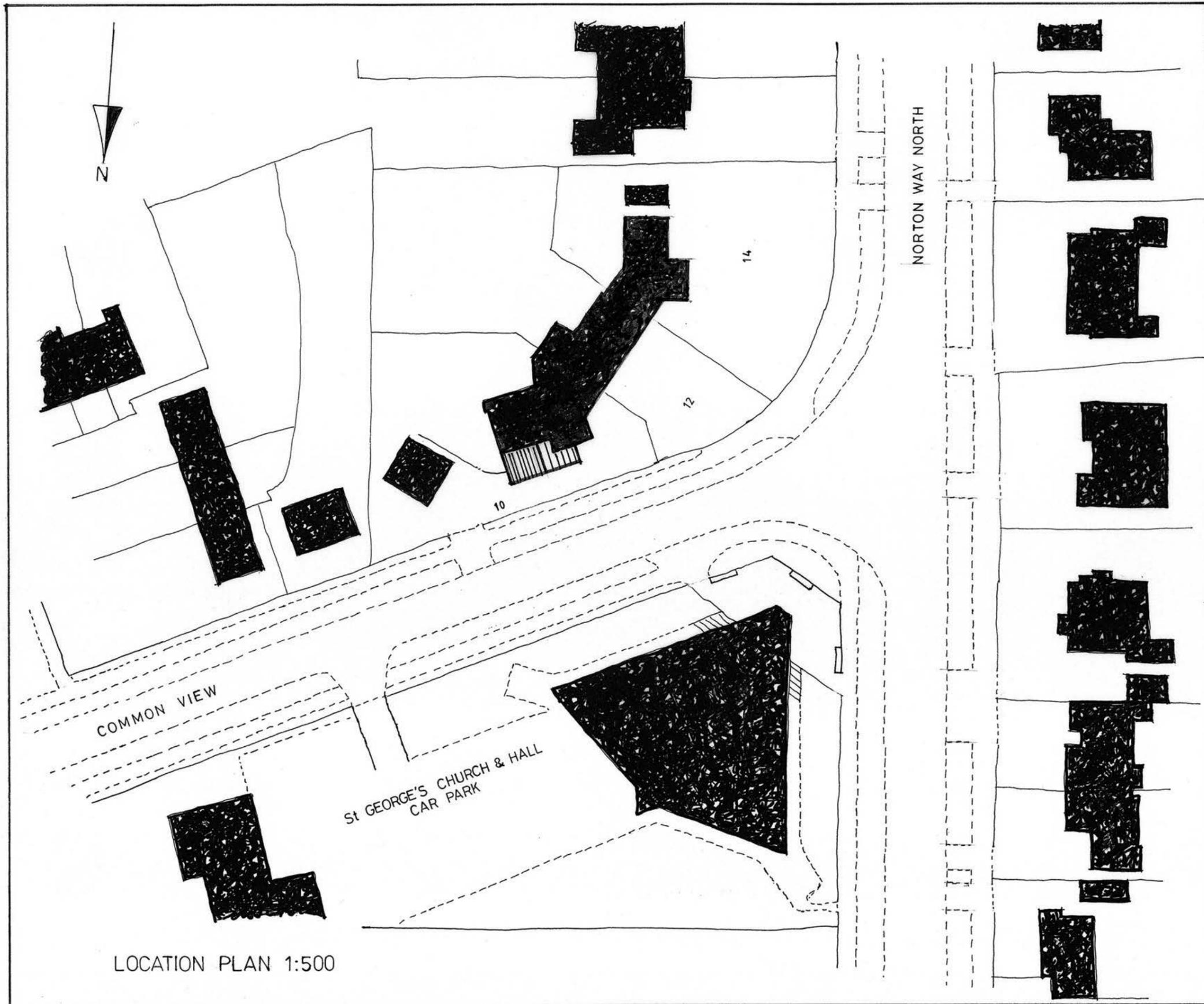


PROPOSED TRUE ELEVATION OF TERRACE PARALLEL TO No 12

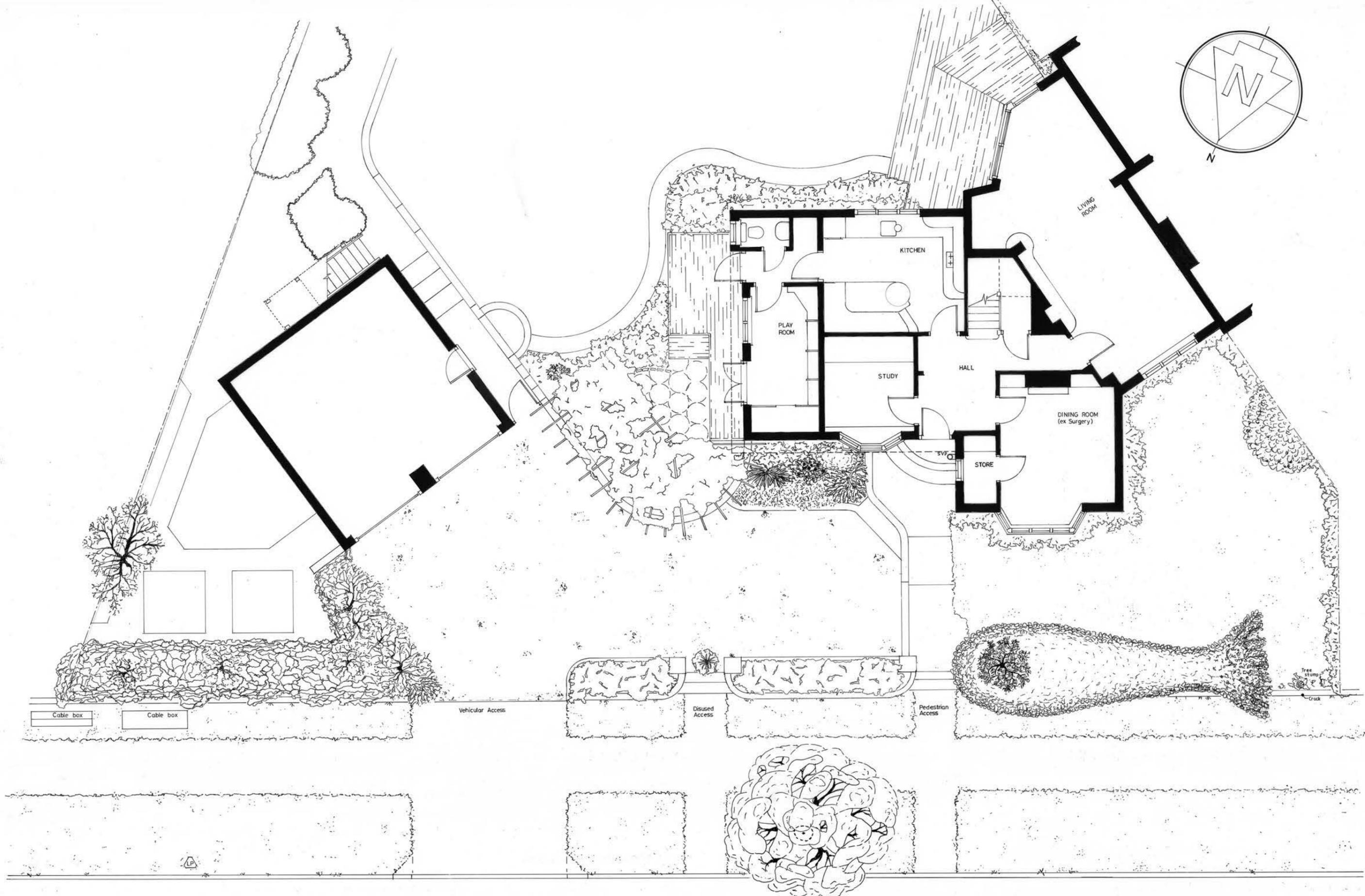
Figure 21. Proposed true elevation of the terrace

Appendix

Drawings for proposed extension



LOCATION PLAN 1:500

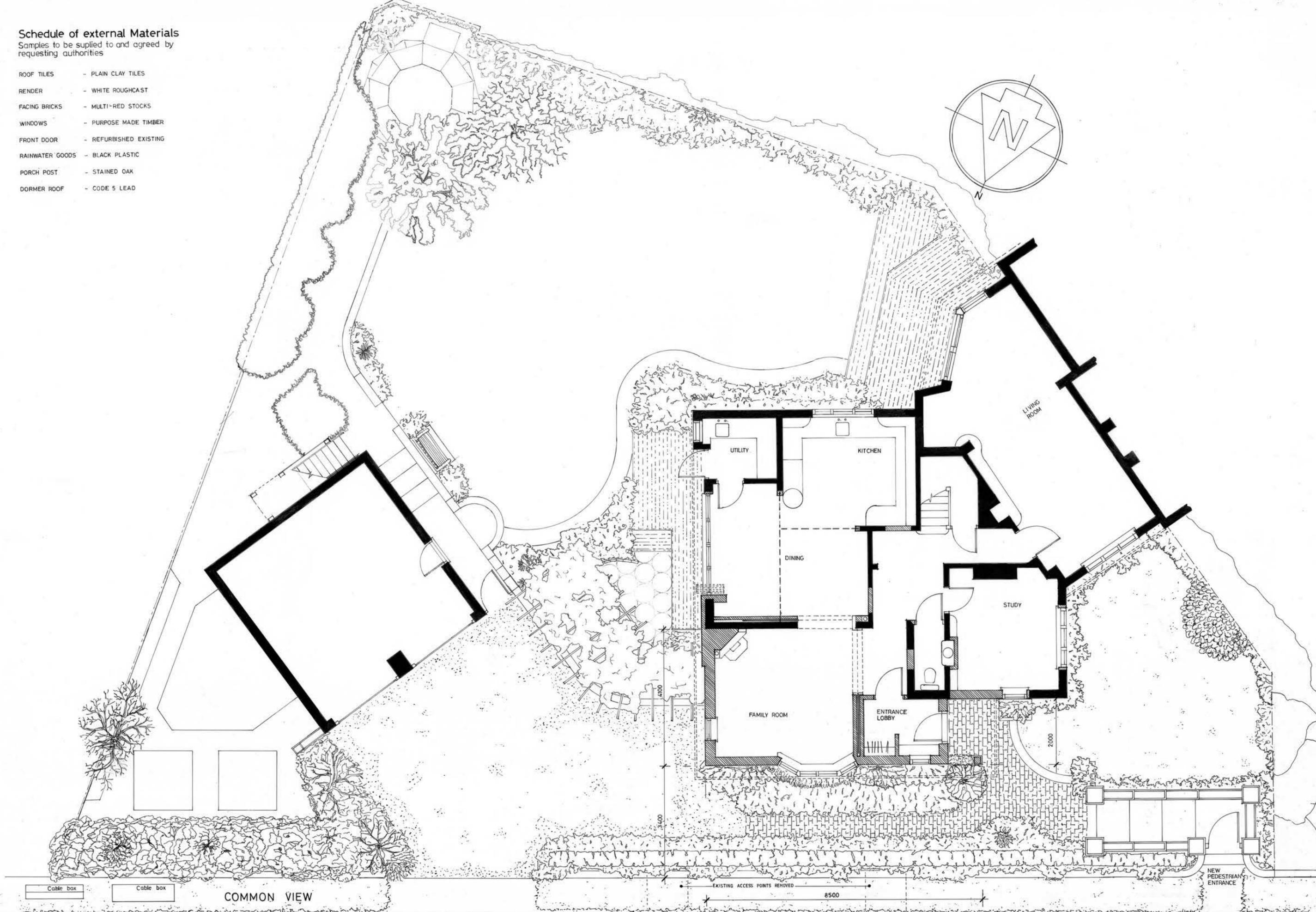


C O M M O N V I E W

Schedule of external Materials

Samples to be supplied to and agreed by requesting authorities

- ROOF TILES - PLAIN CLAY TILES
- RENDER - WHITE ROUGHCAST
- FACING BRICKS - MULTI-RED STOCKS
- WINDOWS - PURPOSE MADE TIMBER
- FRONT DOOR - REFURBISHED EXISTING
- RAINWATER GOODS - BLACK PLASTIC
- PORCH POST - STAINED OAK
- DORMER ROOF - CODE 5 LEAD





PROPOSED COMMON VIEW (NORTH) ELEVATION



EXISTING COMMON VIEW (NORTH) ELEVATION

Hedges shown dotted for clarity



PROPOSED NORTON WAY NORTH (WEST) ELEVATION



PROPOSED GARDEN (EAST) ELEVATION

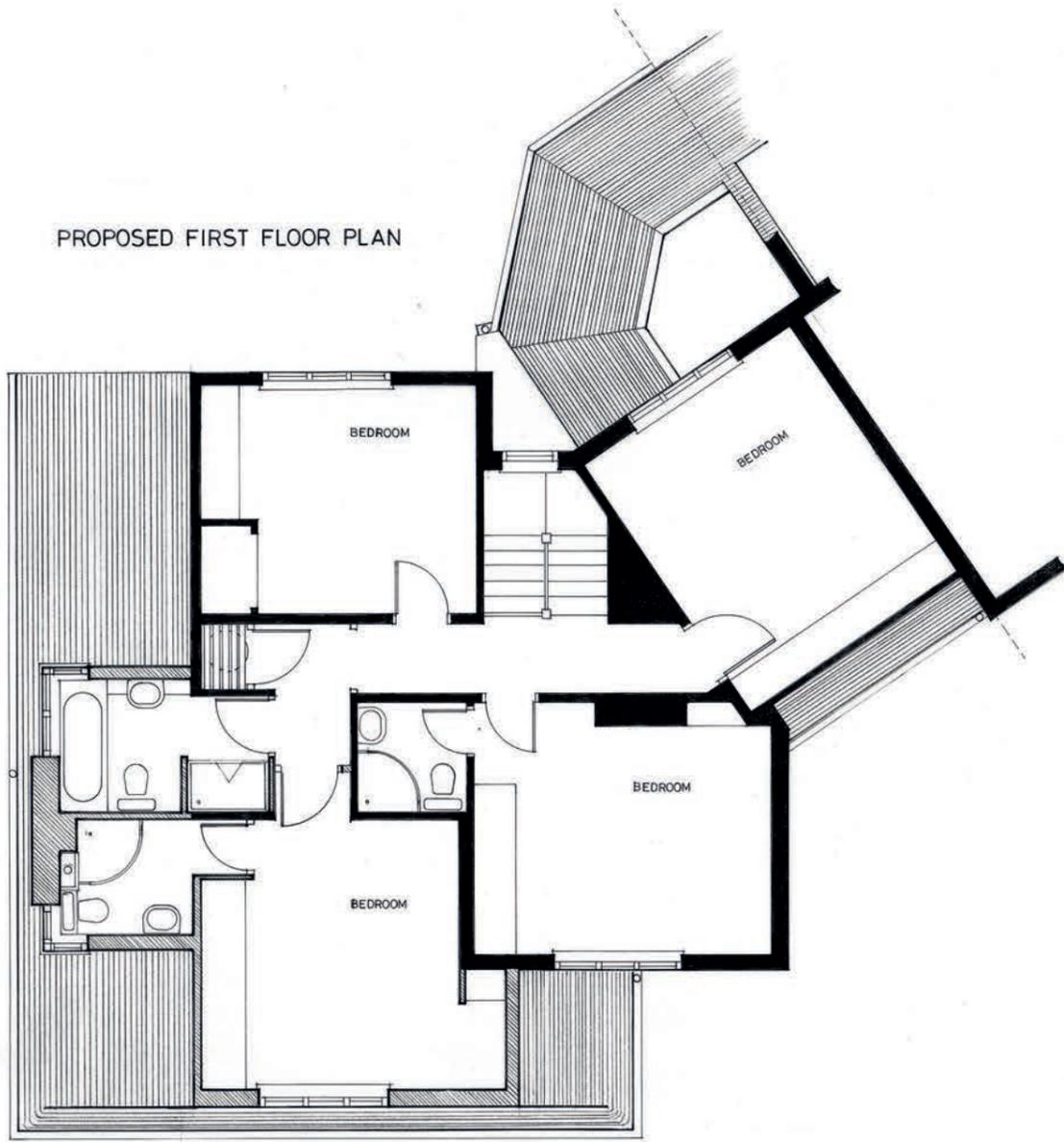


EXISTING NORTON WAY NORTH (WEST) ELEVATION

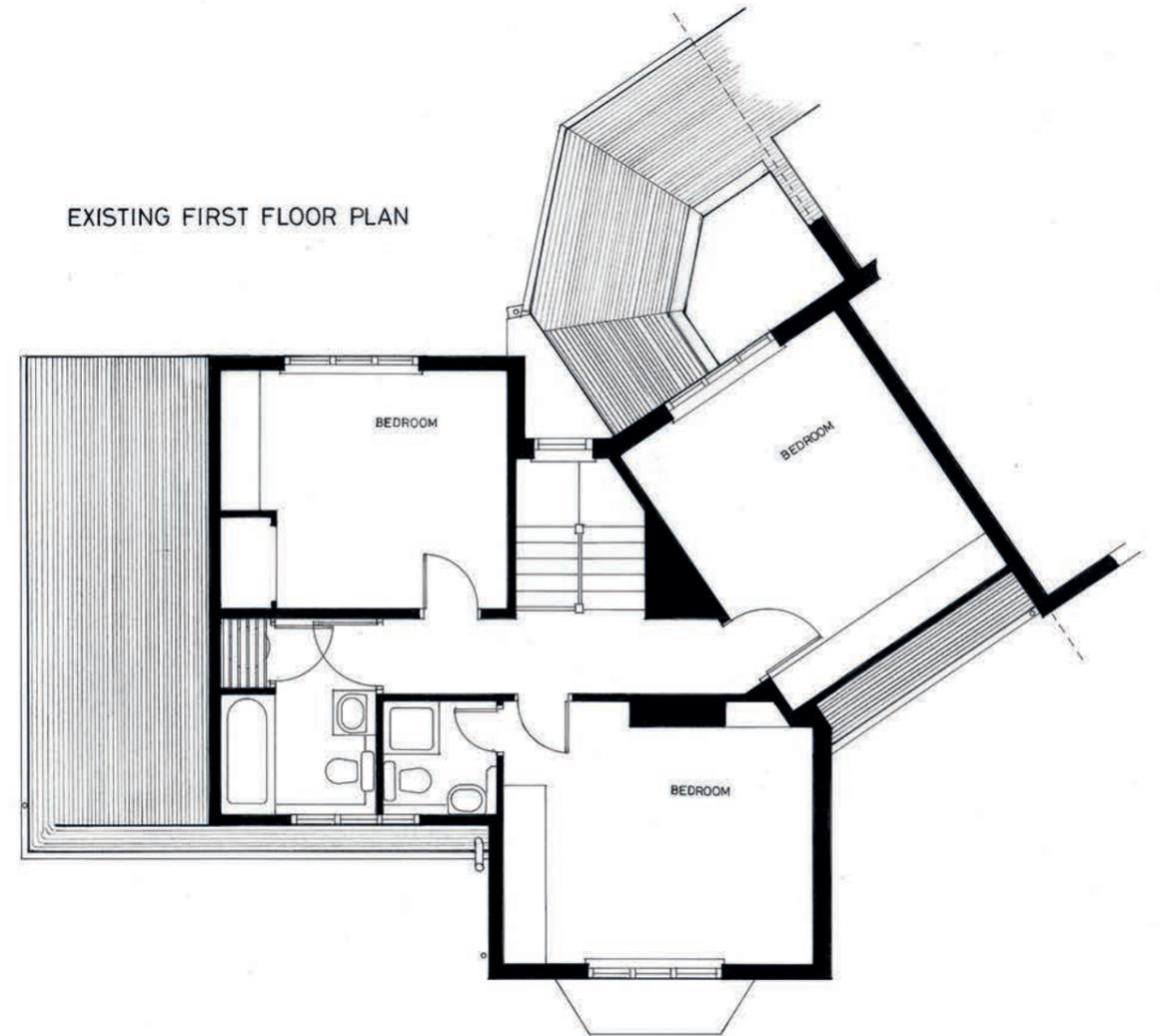


EXISTING GARDEN (EAST) ELEVATION

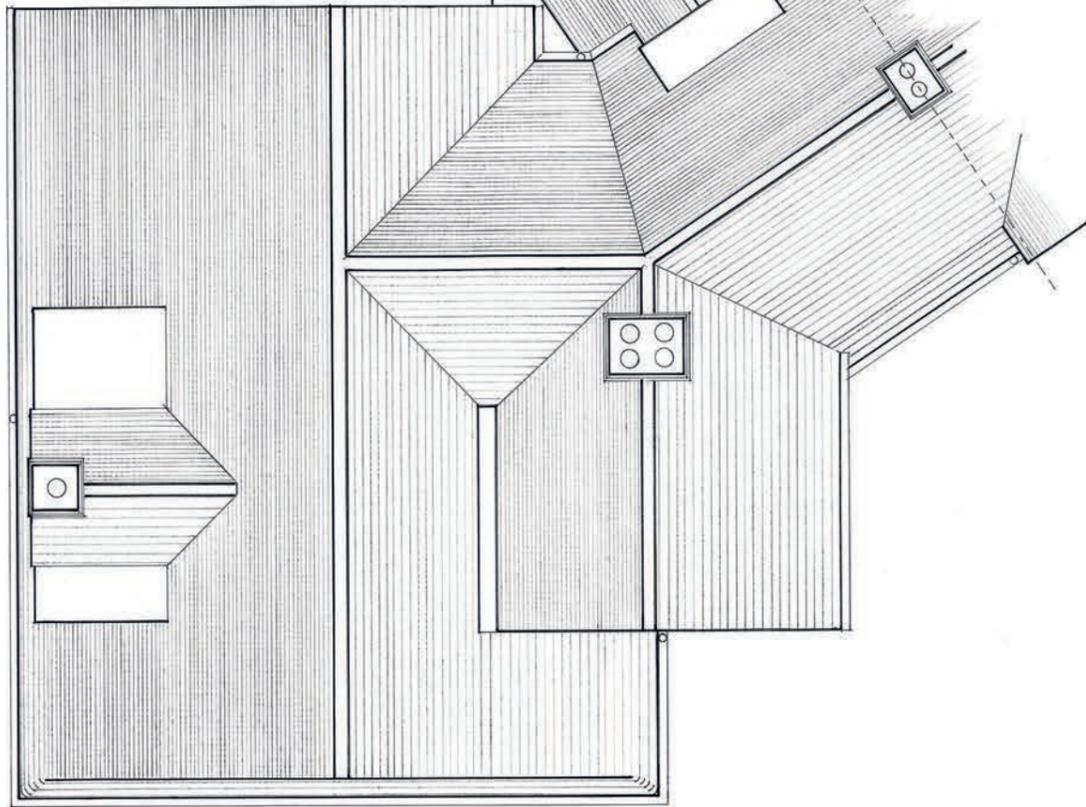
PROPOSED FIRST FLOOR PLAN



EXISTING FIRST FLOOR PLAN



PROPOSED ROOF PLAN



EXISTING ROOF PLAN

