

A Proposed New House At
Goose Eye Farm



Design & Access Statement

FOREWORD

By [REDACTED]
Director, Yiangou Architects

No one is surprised when architects get passionate about their profession. More often than not our work consumes our whole lives on a day-to-day basis. But we always have a part of us that carries a certain admiration, obsession even, for a period, a movement, or an individual who has inspired us.

I was lucky enough to study in the cloistered environs of Cambridge, but when it was time to find digs of my own, I lived in a charming, peaceful part of the town surrounded by, what to my Scottish eyes, were homes that summed up the essence of gentle and perfect Englishness.

As I investigated these beauties, I found that many were the products of the fertile minds of architects who had completely and wholeheartedly adopted the ideals of those pioneering designers who followed William Morris’s vision and call to arms, in a period we now revere as something of a golden age in terms of European artistic culture.

Indeed, it was a couple of houses in particular that I rode past every day that seemed to me worthy of note, and I started to delve into the life and work of their creator, Mackay Hugh Baillie Scott.

The architecture of this period did indeed become a passion I will never shake off, but it was one design of Baillie Scott’s that became something of an obsession - and intriguingly, it was the one that got away.

The circumstances of this blatant omission from the architect’s oeuvre are discussed in some detail in this little book, but what seemed to me so wrong was that the winner of such an influential design competition back in the day, remained unbuilt, whilst the runner up is now built (as recently as 1998) and hailed as an outstanding achievement of recovery and rightful re-installment. For indeed, every visit I made with my late mother and father to Mackintosh’s House for an Art Lover, in Bellahouston Park, Glasgow, I wondered if anyone would ever build Baillie Scott’s permitted design, and I was determined to find a way one day.

Last year, Dustin Dryden approached my practice, Yiangou Architects, to build an outstanding design in the Arts and Crafts spirit on this bucolic site by the river Evenlode.

Whilst thinking of the ideal siting and layout for a new house, it struck me how perfectly Baillie Scott’s plan forms an aesthetic that would work on this site and,

looking more closely at the design than I would probably have ever done before, it seemed that this was indeed exactly the sort of site, context and landscape that Scott himself had been suggesting in 1902.

Armed with this crazy idea, it could not have come as a greater pleasure to see a similar sense of alignment with Dustin, who amazingly tracked down one of the only private folios of Scott’s drawings in existence for me to study, and to verify that this could also become a viable home for the 21st Century.

The practice has spent the last few months putting together the case for this injustice of architectural history to be righted and, for me personally, there has been great joy in really trying to put the meat on the bones.

So, after 120 years since it was conceived and after a long period of imagining “if only” and “how” by this self-confessed Scott aficionado, I hope that gap in our understanding of one of the most quintessential and poetic architectural designers of the early 20th Century might finally be plugged, by building the vision that so seduced those judges, even in the company of his illustrious peers.



Yiangou, “House for an Art Lover” detail from interior view

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INTRODUCTION

Yiangou Architects were approached by the owner of Goose Eye Farm in January 2022 to design a replacement dwelling on the site.

It was on first seeing the site that we realised there was potential for a house of great contextual sophistication. After a few weeks of analysis and initial outline sketch proposal work, it became clear to the author of this design statement - one of our architect directors - that this was also a perfect site to possibly fulfil a 35 year dream and suggest the building of one of English architecture’s most tantalising “might have beens” - the 1902 design for ‘A House for an Art Lover’ by Mackay Hugh Baillie Scott.

After lengthy discussions with our client about the nature of this proposal at the outset, we were given their full support and ‘buy in’. Following which, the specialist professional team were appointed, including designers, cultural and landscape historians, experts in specialisms such as hydrology, ecology and sustainability. Although just a step in the journey of this house, we are pleased at the way the project has shaped up in this period of time. At this very critical juncture between the late romantic and the protomodern ideals of the visual arts at the turn of the last century, we hope that this is considered to be a serious attempt to remedy the physical gap that exists, not just in Baillie Scott’s important oeuvre, but in the greater field of European architecture.

Along with the aforementioned professional reports and analysis, we have been advised by expert planning consultants and barristers on the verisimilitude of the approach in planning terms, indeed about the likelihood of this “replacement house” being of a comparable quality and aspiration to any attempt to clear the bar for a Para 84e project.

The detail of the project and our rigorous attempts to make sure that we understand not just the guiding principles, but the real architectural nitty gritty to the design and construction of this lost masterpiece, will follow.

We feel that, as only the suggestion of a landscape setting was given to us in 1902, the site at Goose Eye seems to fit most of the criteria on which we would have imagined the original architect would have delighted in. We have also been clear in our own minds that the building has to have relevance to the 21st century and beyond, and that at some point even a small degree of public access may be available to view the realised interior vision of Baillie Scott.

Copyright law tells us that the retention of all assumed rights of the originator of an artistic piece remain for 75 years after the artist’s (this time the architect’s) death. Baillie Scott passed away in 1945 and his practice partner, Charles Beresford, only joined the

office at a much later date. We believe that Baillie Scott was working on his own at his office on the Isle of Man when the designs were produced. We have taken KC advice on this assumed position and we are absolutely of the mind that this design is entirely by Baillie Scott and only realised by ourselves at Yiangou.

Following a pre app meeting with the Planning officer and Conservation Architect from West Oxfordshire in May 2023, the detail designs and supporting documents for a new dwelling at Goose Eye Farm were presented to the Gloucestershire Design Review Panel on the 15th April 2024. The proposal is for a Paragraph 84e dwelling, which meets the highest standards in design and sustainability required but is predicated on the demolition of the existing buildings.

The Design Panel published their response on 7th May 2024. The Panel were supportive of bringing this unusual proposal to life and that this ‘truly outstanding’ design should and could be built. There were some very helpful comments made during the presentation. As a team we enjoyed re-evaluating the proposal and interrogating the design, to carefully refine the detail to bring the proposal to life.

In reviewing the proposals following the Design Panel’s response, the location of the principal dwelling, individual room uses and the day to day operation of the estate have been refined. We are

proposing a number of small considered refinements to benefit the overall proposal. As this is a Paragraph 84 application, the proposal needs to be designed to significantly enhance its immediate setting. Part of the consideration when it comes to determining how best to approach the design is how any proposals and decisions affect the integrity of the exemplary design, its setting and the suitability for modern living and paraphernalia.

A second Design Panel review was heard on 10th September and a full written review response provided on 30th September 2024. The Panel conclude that the design presented in this application meets the high bar set by Paragraph 84e of the framework. The Panel made a few minor comments which have been reviewed and addressed in the planning documents that are submitted.

A copy of the:
Pre application response dated 24th May 2023
Design Panel 1 response received 3rd May 2024
Design Panel 2 response received 30th September 2024
can be found in the accompanying documents.



Extract from watercolour aerial view by Chris Draper

ARTS AND CRAFTS ARCHITECTURE AND
‘A HOUSE FOR AN ART LOVER’ COMPETITION

ARTS AND CRAFTS MOVEMENT

By Worlledge Associates - Extract from the Heritage report dated March 2023

Sarah Rutherford in her book ‘The Arts and Craft Garden, 2016’ provides a useful description of the Arts and Crafts Movement.

The Arts and Craft movement is best known as an international design movement, but it also embodied a moral code and a whole way of life for its great enthusiasts. It flourished in the late nineteenth century, with its greatest popularity in the first years of the twentieth century. A reverence for nature and the traditions of building and craftsmanship were fundamental to its values. Its influence has continued and is still felt today. The foundations of its craft and design philosophy [...] were laid by the Pre-Raphaelite artistic movement of the 1850s and strengthened by the Artworkers’ Guild from its foundation in 1884.

William Morris (1834-96) a writer, designer and socialist was an influential friend of the Pre-Raphaelites, and together with the architect Charles Voysey (1857-1941) they initially led the movement. It was inspired by the writings of John Ruskin (1819-1900) and the designs, and writings of Augustus Welby Northmore Pugin (1812-52) ‘who saw a strong relationship between architecture, design and crafts, and emphasises nature as a source of inspiration.’ These ideals were a reaction against mass-production and the poor working conditions in factories and the declining quality of the decorative arts. ‘The movement embraced the return to the ideals of simplicity, utility, craftsmanship, natural materials, and vernacular forms.’

While Morris was arguably its intellectual leader, it drew in a range of people from the arts, design, architecture, traditional craftsmen, furniture makers, fabric makers as well as those concerned with social improvements, particularly in the deprived areas of the large cities.

The architect Philip Webb (1831-1915) a friend of William Morris designed what is acknowledged as being the first Arts and Craft building, the Red House in Kent, 1859. It was designed from the inside out to meet the practical needs of the family and not dictated by style. It became admired amongst the architectural profession. Cumming and Kaplan (‘The Arts and Crafts Movement’ Thames and Hudson, 2002) consider it and Webb’s rejection of stylism exerted considerable influence:

His ideas interpreted and extended in a variety of ways, resulting in buildings identified not by any specific historical style but instead by common principles. Arts and Crafts designers over the next half century were also to put function first, relate their structures to the landscape and select materials with the greatest care: the location of many, but not all, may be guessed from Examination of their form and fabric.

Webb’s ideas built on and reflected Pugin’s view that ‘there should be no feature about a building which are not necessary for convenience, construction or propriety’. He presented ‘three basic rules for architecture: structural honesty, originality in design and the use of regional

materials or character’ (Ibid p. 32) Other architects before Webb had been designing along these principles, most notably George Devey (1820-86) a particular exponent of using the local architectural tradition and materials in his designs.

Richard Norman Shaw (1831-1915) who like Philip Webb had worked in the architectural practice of George Edward Street (1824-1881) ran a successful practice. Unlike Devey he did not closely follow the local vernacular traditions but developed an eclectic and distinctive style combining half-timber, tile hanging, local stone or brick, gables and hipped roofs trying to create the impression of a house evolving over time. While he did not become an exponent of the Arts and Craft ideals in his designs, his practice ‘became a nursery for many leading Arts and Craft men’ (Ibid p. 35)

This included W R Lethaby (1857-1931) who became a leading member of the Art Workers’ Guild, established in 1884 together with fellow architects Edward Prior, Ernest Newton, Mervyn Macartney and Gerald C Horsley.

Numerous architects up to 1914 designed houses and other buildings in what is termed the ‘Arts and Crafts Style’, notable amongst them are C F A Voysey (1857-1941) mostly in England, Charles Rennie Mackintosh (1868-1928) and Robert Lorimer (1864-1929) in Scotland, Edwin Lutyens (1869-1944) M H Baillie Scott (1865-1945) Ernest Newton (1856-1922) and Norman

Jewson (1884-1975) who married the daughter of the Arts and Craft architect and furniture designer Ernest Barnsley (1863-1922) and practiced in the Arts and Craft Style in the Cotswolds up until 1940.

In terms of the Art and Craft Style, while there are many variations, and a number of unique houses by leading architects, there are recognised characteristics.

- Clarity of form and structure
- Variety of materials
- Asymmetry
- Traditional construction
- Craftsmanship



Watercolour perspective within landscape setting extract by Chris Draper

MACKAY HUGH BAILLIE SCOTT (1865-1945)

By Worlledge Associates - Extract from the Heritage report dated March 2023

The significance of the work of Baillie Scott to the history and development of British, European and American Architecture is demonstrated by the extensive biography ‘M. H. Baillie Scott And The Arts And Crafts Movement; Pioneers Of Modern Design’, James D Kornwolf, 1972, his extensive entry in the Oxford Dictionary of National Biography, and the numerous references in national and international publications, both contemporary and posthumously. There are over sixty entries in the National Heritage List for England of his houses, from the modest cottages to his largest houses, recognition of his significance to architecture from the last years of the nineteenth century through the inter-war years.

Kornwolf in his introduction states: In his long practice of architecture Mackay Hugh Baillie Scott was almost exclusively concerned with design of the smaller country house and its furnishings. This interest was typical of his generation in England: Voysey, Prior, Ashbee, Lethaby, Lutyens, and Barry Parker, like Baillie Scott, drew upon the achievement of the earlier generation of Pugin, Ruskin, Morris, Webb, and Shaw, who initiated and lead what has been called the revival of domestic architecture [...] They created an architecture in the 19th century and the early years of the 20th century whose freshness and purpose was truly prophetic. It was almost immediately accepted abroad, especially in Germany, Austria and America, where such architects as Loos, Hoffman, Olbrich, Behens, Wright, and members of the Prairie

School soon followed English example and concentrated on the design of smaller houses and its appointments. In the creation of this architecture and extension of its influence abroad, the works of H M Baillie Scott were of crucial importance.

The influence was assisted by Baillie Scott’s submission to Alexander Koch’s design competition ‘House for an Art Lover’ 1900-01, discussed later in this report, which was with two other designs, widely published.

Kornwolf also noted that Baillie Scott wrote magazine articles, particularly before 1914, with illustrated articles in ‘The Studio’. He also published his own book in 1906 ‘Houses and Gardens’. It is estimated that ‘at least two hundred of his buildings were published, usually in their design stage, in virtually every architectural magazine in Great Britain and in numerous foreign publications.’

An important contemporary publication, which featured Baillie Scott’s houses, was Herman Muthesius’ (1861-1927) publication The English House (Berlin1904-5). Maiken Umbach in ‘German Cities And Bourgeois Modernism, 1890-1924’, published in 2009, noted he published the designs of not only Baillie Scott, but also Philip Webb, Norman Shaw and Lutyens. For Muthesius, these English houses were ideal. Copying English houses directly was not option [...] and he denied that he simply wished to import the English house, as it has

developed and existed, to Germany. He stated, ‘I did not want to recommend imitating the English house, or its details, but to explain to the German reader the ideology [Gesnnung] which lies at its heart’ (p.91).

Writers before Kornwolf, consider that Baillie Scott and his contemporaries were pioneers of modern design. Sheldon Cheney in his 1935 publication ‘The New World Architecture’, in discussing English architecture at the turn of the 1900 he writes:

There is little use in discussing whether the eminent group of architects concerned deserve the name “Modernists,” or only “Near-Modern.” What is important is that it was the first extensive phenomenon in domestic architecture looking to stripping away Victorian pretentioness and falsity; and early thrust towards elemental forms [...] M. H. Baillie Scott, C.F.A. Voysey, and Edwin L. Lutyens were giant figures. They brought to their designing not only the true architects understanding of the building art, but the deep penetration into the social values of good housing. In his 1936 book ‘Pioneers Of The Modern Movement From William Morris To Walter Gropius’, Nikolas Pevsner was more circumspect considering ‘Voysey’s mature works marks the nearest approach of England to the Modern Movement. [...] it influenced Baillie Scott, and for a time German architecture. But this was due almost entirely to Muthesius.’

More recent writers on the Modern Movement, such as Alan Powers in his 2005 book ‘Modern: the modern movement in Britain’, in his introduction writes:

‘When one of the twentieth centuries greatest masters of Modernism, Ludwig Mies van de Rohe, accepted the Royal Gold Medal for Architecture in London in 1959, he listed C.F.A Voysey, Charles Rennie Mackintosh, Edwin Lutyens and M. H Baillie-Scott as the architects whose work he had come to Britain to study fifty years earlier. Apart from being a compliment to the country making the award, Mies’ roll-call shows that Modernism as a whole owes much to British architecture from the period around 1900, and that the understanding of Modernism in Britain in the 1930s should properly start there.’

Marcus Binney in his 2007 book ‘In Search of the Perfect House: 500 Of The Best Buildings In Britain and Ireland’ wrote:

‘Among the most covetable of all English houses are the remarkable group of architect-designed homes built in the ten years before and after 1900. This was the golden age of good craftsmanship when houses were superbly built of first-class materials. Above all, these houses are a ‘tout ensemble’, designed to be all of a piece, with every detail of the interior often designed by the architect. This applies whether the houses are avant-garde and Art Nouveau or

more cottage vernacular tradition. These are associated above all with the names Voysey, Lutyens and Baillie Scott.’ (p.30).

Also published in 2007 the book ‘1001 Buildings You Must See Before You Die’ by Mark Irving, included his house ‘Blackwell, Bowness, Cumbria’, claiming it as ‘the greatest and most accessible house by M.H. Baillie Scott.’ Matthew Hyde in the ‘Buildings of England series, Cumbria: Cumberland, Westmorland and Furness’, published in 2010, in discussing Blackwell, wrote: ‘The Great Hall resembles Baillie Scott’s competition fantasy of 1901. ‘House for an Art Lover’. As Muthesius pointed out in 1905, it is a new concept of a room, effectively several rooms in one, with the space free-flowing.’ (p 171).

Ian Macdonald-Smith in his book ‘Arts and Crafts Master: The Houses and Gardens of M.H. Baillie Scott’, 2010, wrote. Baillie Scott adhered to the philosophy that good design should be made available to everyone and should extend from the planning of towns to the creation of dishes and doorknobs. Baillie Scott maintained a characteristically English dedication to the domestic landscape, designing houses and gardens whose exterior forms and interior details were rooted in a romantic vision of vernacular construction and craftsmanship. But his spatial planning signalled a revolution in the organization of interior



BLACKWELL HOUSE, WINDERMERE

Built as a holiday home, the house sits atop terracing and looks west over Lake Windermere, borrowing the view. The western and southern terraces afford wide views over the natural landscape. House included in the NHLE grade I, and the grounds are included in the Parks and Gardens Register, grade II.



HOME CLOSE AND ATTACHED WALLS AND STEPS, MAIN STREET, SIBFORD FERRIS, OXFORDSHIRE

House 1911 by M.H. Baillie-Scott for E. Ernest Boorne Esq. To rear a series of walls, steps and round headed niches forming a planned layout, also designed by M.H. Baillie Scott.

A priests’ house of 1898-1899 designed by Mackay Hugh Baillie Scott for the chaplains to the Convent of St Mary, Wantage. Included in NHLE grade II*

space, with the development of the open plan and the introduction of the demotic*, modern living room. (*iconic)

Drawing on his 1906 publication ‘Houses and Gardens’ it is considered the following are features of Baillie Scott’s designs.

- The introduction of more open plan ground floor spaces through the use of recesses, alcoves and double doors. Primarily using the hall, often double height, as a family room rather than entrance with recesses and double doors opening the area into a larger space when needed. The idea of spaciousness was key, and creating that feeling even in smaller spaces. He disliked the ‘rectangular boxes’ of Victorian terraces stuffed with furniture.

- Glimpses of the garden/outdoors from the entrance and as you move around the house: carefully contrived axial links. Diane Haigh states that ‘Always the most spectacular moment in a Baillie Scott house is the view on entering, which usually connects directly to the garden.’

- Focus on using local materials in an honest and natural way - not disguising materials.

- Particularly liked favouring the inglenook fireplace

often with a built-in settle within the hall. Fireplace was the focus for the ‘design language’ for the whole house.

- Furniture had to be in ‘absolute harmony with their surroundings’.

- Designing houses that drew on their locality and terrain and utilising local materials and techniques. This suggests that no two Baillie Scott houses would be the same and even when designing houses for garden cities his designs differed for each dwelling based on its individual position.

- High consideration was picturesque arrangements of roofing.

- Variable ceiling heights between rooms was also part of his design ethos to create different qualities... low ceilings for snug effect or double height spaces for ‘communal’ or more formal spaces.

- Construction, the use of materials, plan and proportion mattered.

The setting of a house and its connection with the natural surroundings are also key characteristics of Baillie Scott’s work. Diane Haigh in ‘Baillie Scott: The Artistic House’ states that ‘Always the most spectacular moment in a Baillie Scott house is the view on entering, which usually connects directly to the garden.’

In relation to garden design, Baillie Scott in his 1906 book ‘Houses and Gardens’ acknowledges their importance.

One of the most prominent features in the literature of the last few years has been the garden book, and so numerous have these publications become that everyone may learn how a garden should be formed and how maintained [...] All the gardens described in these books are necessarily attached to houses, and the house as an appendage to the garden meets with a certain degree of attention.

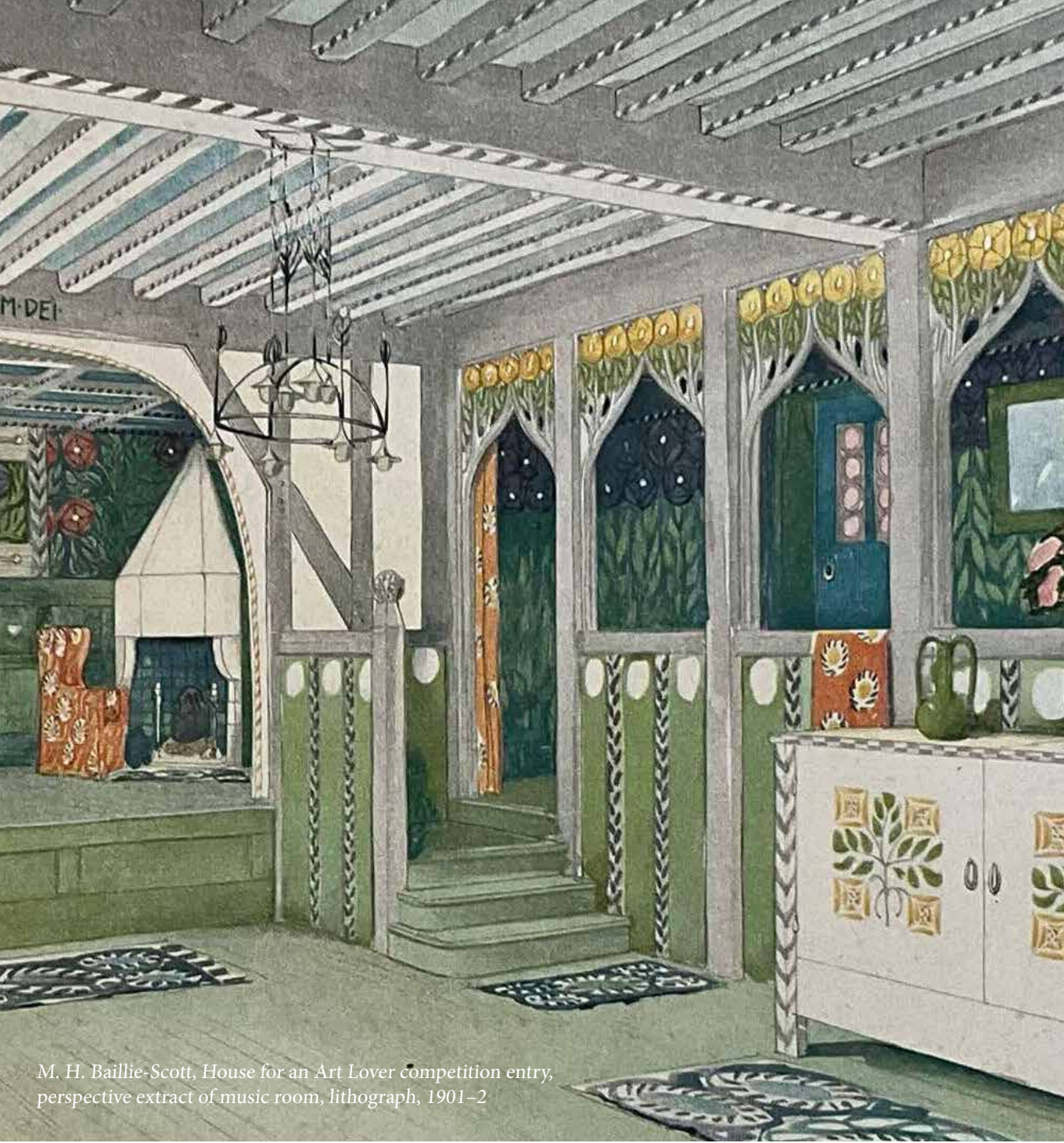
Judith Tankard in her book ‘Gardens of the Arts and Craft Movement’ 2018, (p.99) comments that ‘this approach was certainly at odds with most of the architects at the time, who viewed the garden as an appendage of the house.’

Judith Tankard notes that later Baillie Scott wrote ‘The garden should, after all, constitute a kind of out-door extension of the building, and may consist of a number of open air apartments connected by corridors, which in some cases link themselves with those of the house, so that the house and garden together form a complete arrangement of indoor and outdoor rooms’ (Ibid. p. 100).

His designs incorporated carefully contrived axial links, which provided glimpses of the garden/outdoors from the entrance and as you moved around the house. Scott sought to connect the inside and outside through these views, designing rooms and spaces with external vistas,

whether that be formal courtyards or more natural gardens beyond. He also believed that buildings should be in harmony with their natural surroundings (Houses and Gardens, p.78), both through a building’s link to the outside and through the use of local, natural materials in its construction and the internal furnishings.

An advance search of the National Heritage List for England revealed that over 60 of Baillie Scott’s houses are included, ranging from cottages to his small Country Houses, testament to his national importance and significance as one of the leading architects of the later 19th and early 20th century period. Two of these houses are in Oxfordshire.



M. H. Baillie-Scott, House for an Art Lover competition entry, perspective extract of music room, lithograph, 1901–2

THE “HAUS EINES KUNSTFREUNDES” COMPETITION

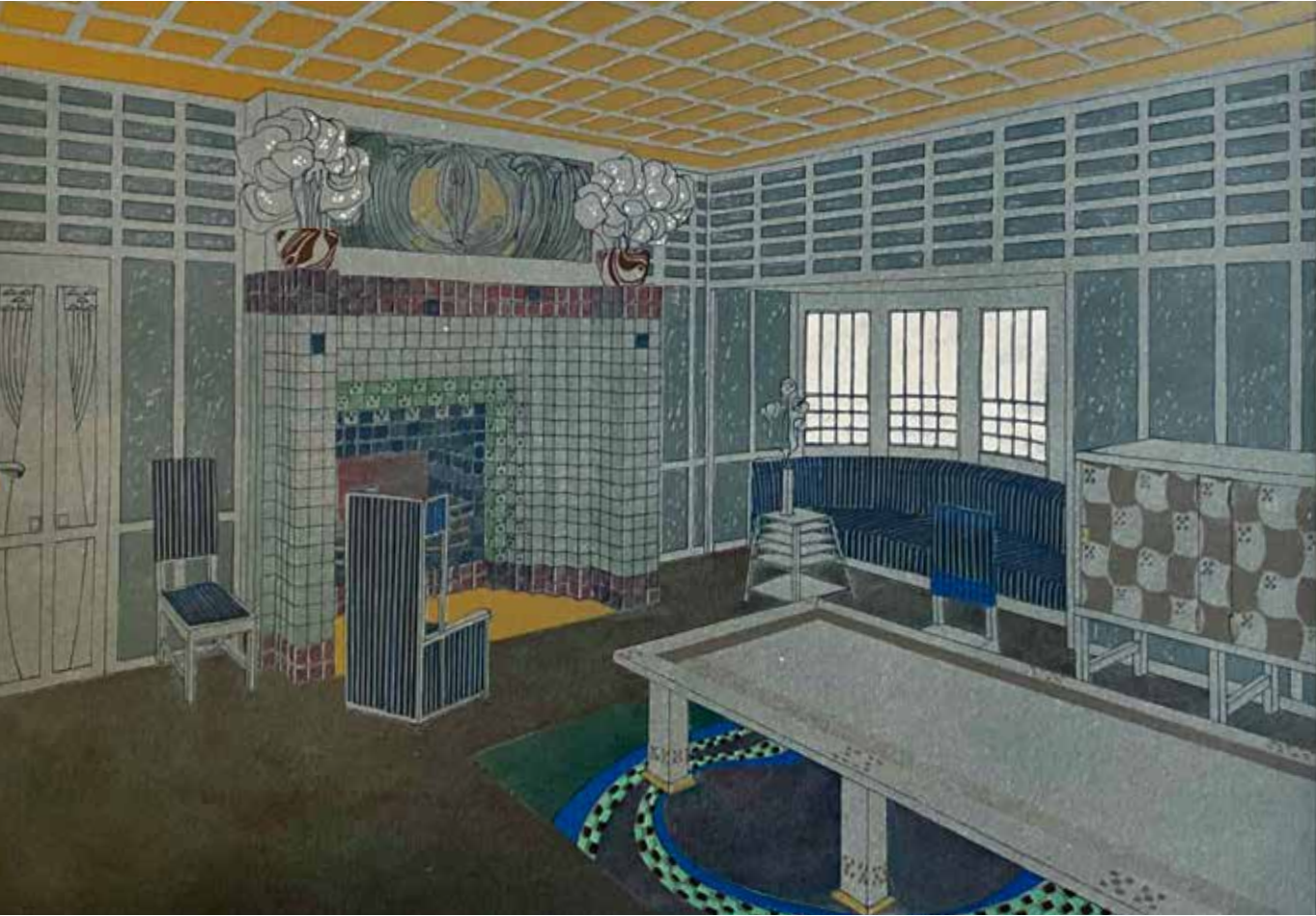
By Worlledge Associates - Extract from the Heritage report dated March 2023

There is a long history of architectural competitions, stretching back to ancient Greece, through the Italian Renaissance, while in the 18th century open architectural competitions were held in the United States, Great Britain, France, Ireland and Sweden. The first rules were set by the Royal Institute of British Architects in 1839 with formal rules being set down in 1872. Some five years earlier Germany introduced rules. Many of the world’s most famous public buildings were the result of architectural competitions.

In the last decades of the 19th and first decade of the 20th century there was considerable debate in relation to house design amongst architects, in the UK and across Europe, with a focus on ‘small artistic houses’ arising out of the Art & Craft movement and utopian ideas of combining craft, architecture, and art.

Lionel Lambourne in his book ‘Utopian Craftsmen: The Arts and Crafts Movement From The Cotswold to Chicago, 1980, p. 104 wrote

‘An idea derived from these concerns [...] found its first expression in a design by Mackmurdo, published in ‘The British Architect in 1889, a ‘house for an Artist’. Houses for artists, designed by artists, were to become a regular feature of architectural competitions in the next twenty years.’



“Grosses speise zimmer” - ‘Large dining room’ by Leopold Bauer

Original caption translated as: Walls & ceiling are made of grey stained maple wood. The ceiling panels are gold-plated. The wall panels are made of darker stained birch maple wood. The fireplace is made of iridescent spawn glass. The floor is made of dark green xylolite, the carpet is highly knotted.

Probably the most famous of these competitions was what is known as ‘A house for an Art Connoisseur’, an ‘ideas competition [...] for the purpose of obtaining designs for a grand residence for an art lover’. This article provides the following details on the competition and its outcome.

The competition was announced by German architecture and decorative published by Alexander Koch in December 1900, in his journal ‘Innendekoration and Deutsche Kunst und Dekoration’ where it was stated that ‘the competition may find particular support among younger, reformed minded architects’.



House for an Art Lover by Leopold Bauer.



“Das blau weisse vitrinen wohnzimmer” - ‘The blue and white showcase living room’ by Leopold Bauer.



“Zimmer dertochter” - ‘Daughter’s room’ by Leopold Bauer.

Original caption translated as: The window forms a separately glazed flower window behind the toilet mirror. Floor: Red felt. Wall silk fabric in removable wooden frame. Right-hand wall with box furniture made of coral wood

The journal gave particulars of the parkland site and the dimensions and layout of the rooms, as well as the materials and budget. The rooms on the ground floor were to include a reception room which could function as a music room; a study in which to display an art collection; and a dining room which could be combined with the hall to form a stage for performances. The first floor required bedrooms and living rooms.

The type, dimensions, and materials of the drawings to be submitted were also specified. The importance of providing designs of a ‘thoroughly modern character’ and furnishings and fittings displaying the modern tendency’ in both technical and aesthetic respects was also emphasised. The ‘character of the home should not be one of luxurious grandeur, rather of a refined family dwelling’. The closing date for the competition was 25 March 1901, with all submissions to be submitted under an alias.

The adjudication took place on 16 and 17 May 1901 and the results were published in June 1901. The jury deemed M H Baillie Scott’s scheme the most accomplished. However, because its exterior did not demonstrate the ‘entirely modern originality’ demanded, he was presented with the second prize of 1,800 marks, with no first prize awarded. Three third prizes were awarded of 1.200 Marks each. 12 individual drawings from 11 entries were purchased for 140 marks each.

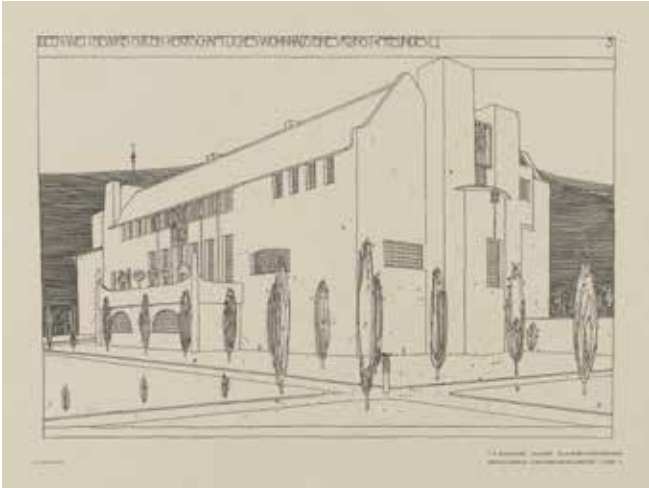
600 Marks was paid for the set of drawings submitted by Rennie Macintosh, which was not selected by the jury as it had failed to submit the three interior perspectives required.

In 1902 the designs by M H Baillie Scott, Macintosh and Viennese architect Leopold Bauer were published in portfolio format. The portfolios by Mackintosh and Bailie Scott were reviewed in a Russian Journal in 1903, and in the British Architect and American Architect and Building News in September 1904.

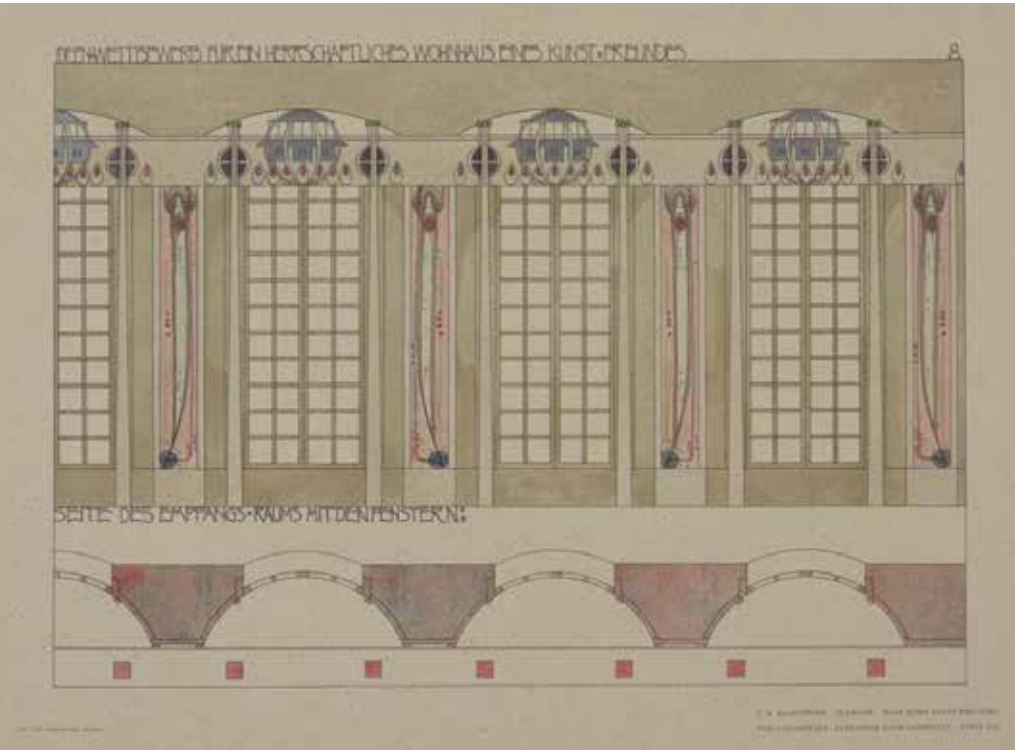
This is the Mackintosh design for the 1902 competition.

The building was considered a lost masterpiece, and was eventually realised in the 1990's. Mackintosh's work was greatly admired in Europe and the recreated rooms are magnificent and give great pleasure to the residents of Glasgow and visitors from around the world.

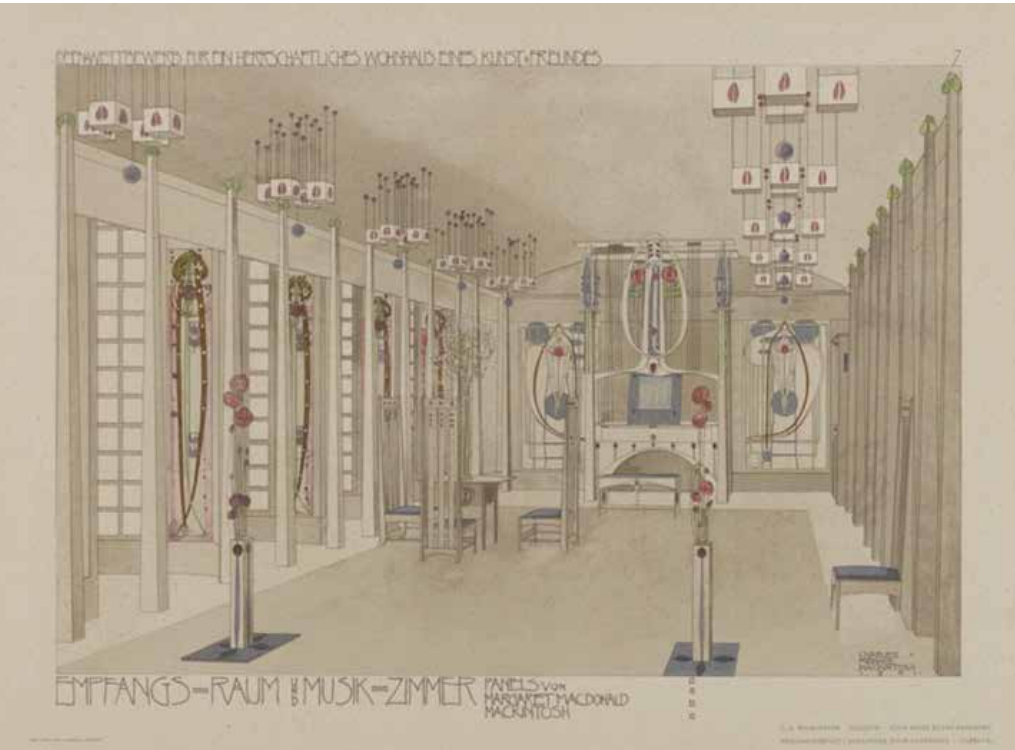
The realisation of the project from the 1902 drawings, show what is possible, and what we aim to achieve with this proposal.



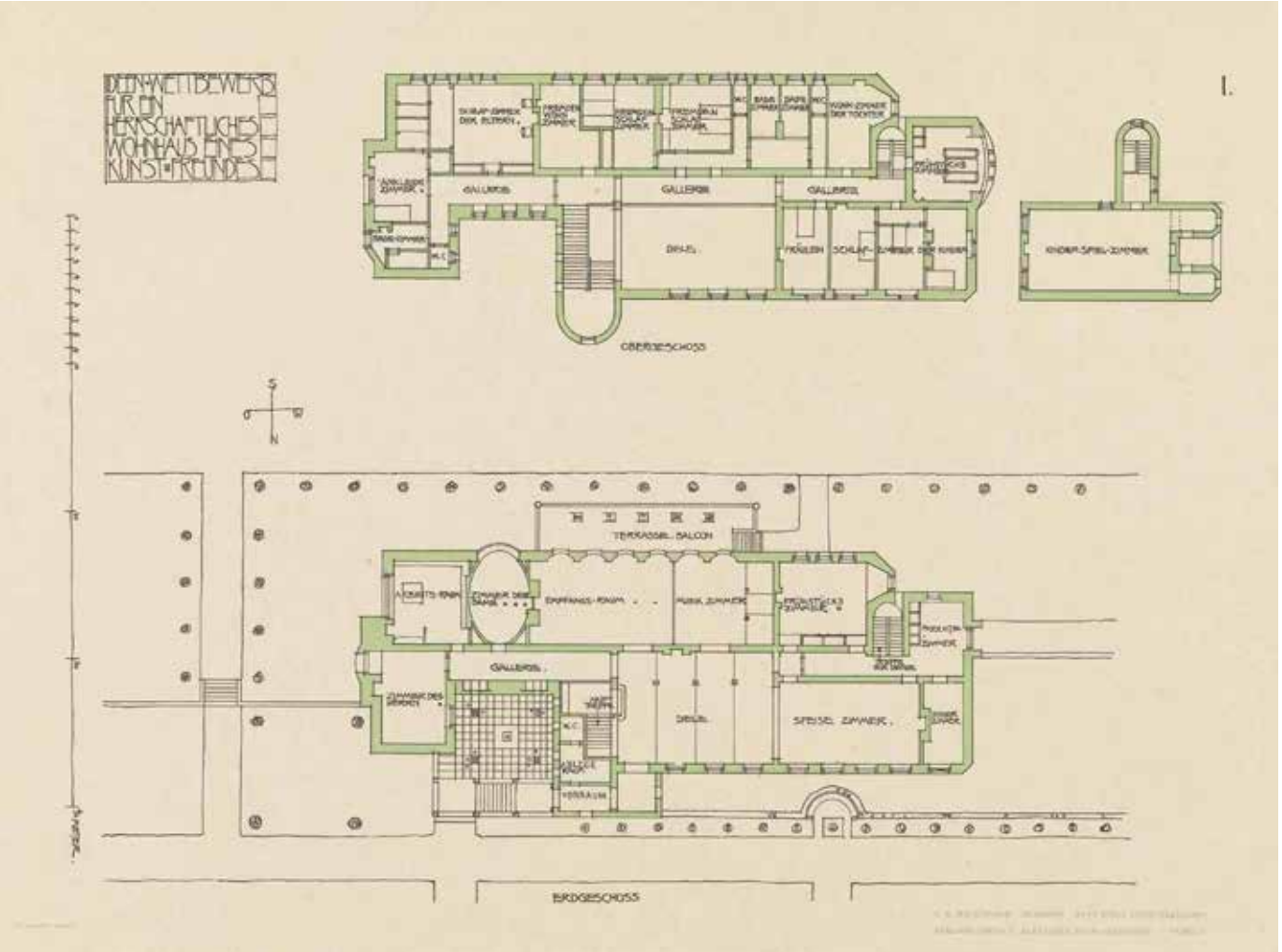
Mackintosh, House for an Art Lover competition entry, Perspective from the S.E., photolithograph, 1901–2



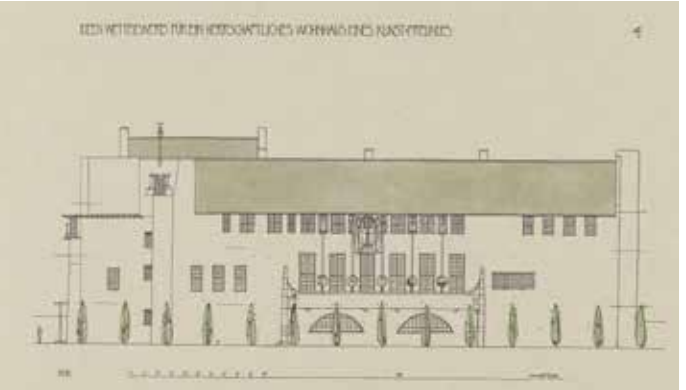
Mackintosh, House for an Art Lover competition entry, S. elevation of reception and music room, photolithograph, 1901–2



Mackintosh, House for an Art Lover competition entry, Perspective of reception and music room, photolithograph, 1901–2



Mackintosh, House for an Art Lover competition entry, Ground and first-floor plans., photolithograph, 1901–2



Mackintosh, House for an Art Lover competition entry, S. elevation., photolithograph, 1901–2

BAILLIE SCOTT’S WINNING DESIGN AND REVIVED INTEREST IN THE HOUSE FOR AN ART LOVER COMPETITION

By Worlledge Associates

Not surprisingly, Baillie Scott in his 1906 publication ‘Houses and Gardens’, gave considerable room (pp. 173-80) to his winning entry with external and internal illustrations.

The Baillie Scott Design was published, and has been republished numerous times since.

Baillie Scott in his own 1906 book, drawing on the 1902 publication. In relation to the house, wrote:

The form of the plan was suggested by the fact that both on the ground floor and first floor the required rooms seemed to divide themselves naturally into a group of four, connected by a central hall. The hall was therefore made six-sided, with the projecting wings attached to four of the sides. On the ground floor these consist of kitchen premises and dining-and breakfast-rooms on the one side, ladies, and reception room, with study and business-rooms on the other side, while on the upper floor the four departments or suites consist of guest rooms, parent rooms, children’s rooms, and rooms for daughters and governess.

The advantage of the projecting wings, as enclosing and sheltering the terrace to the south, follows naturally from this arrangement as well as variety and interest given to the vistas of the interior, which like those arranged on a stage, vanish at an angle from the picture plane.

The whole of the route plan of the house is carefully

studied, so that the occupants of the various suites have their private approaches to the rooms.

The ‘House for an Art Connoisseur’ competition stipulated that the house was set in parkland but otherwise the architects were not restricted by the usual confines of a predetermined site. This enabled Scott to design a house that maximised its connection to the (imaginary) natural surroundings and provided the free use of space that he always strived for.

The placing of the house was in an imagined parkland setting, but his design reflects his philosophy and practice and that of the Arts and Craft Movement in relation to garden design. There are discrete areas of garden, with formal layouts within the walls, planted orchards outside the walls on the approach to the house along a formal drive planted with an avenue to the gates and courtyard beyond. To the rear (south) there are lawns and planted beds blending into a wider rural landscape.

His philosophy for the design submitted for the Art Lovers Competition, while symmetrical, otherwise broadly followed the Arts and Craft Movement design philosophy, for the house and garden.

The first detailed reference to the competitions, and Baillie Scott’s design, was in James Kornwolf’s biography ‘M.H. Baillie Scott and the arts and craft movement; pioneers of modern design. In the section ‘A House for

an Art Connoisseur’ he illustrates and discusses not only Baillie Scott’s design, but also that of Mackintosh and others. (pp.216-226) Peter Davey in his 1980 publication ‘Architecture of the arts and crafts movement’ refers to the competition, and also includes and an illustration of an elevation of Baillie Scott’s and Charles Rennie Mackintosh’s house. (pp.202-3).

Clive Aslet, in the “The Last Country Houses” 1982, in discussing the work of Baille Scott, and his commissions in Central Europe and Russia, noted that although further international recognition came in 1901 when he was awarded the highest prize in a competition for a House for an Art Lover [...] Mackintosh’s entry was disqualified. Aslet comments ‘Both showed a sense of colour – dramatically monochrome in the Mackintosh rooms, seductively pretty in Baillie Scott’s – very different from contemporary British country houses, however much their owners were moving away from the sombre purple and greens of the previous decade. Unfortunately neither was built.’ He included an illustration of the interior of each house to make the point.

Frank Russell in his book ‘Art Nouveau Architecture, 1984’, also referenced the competition noting that while it was advertised across Europe, the two winning designs were from Baillie Scott and Charles Rennie Mackintosh, publishing illustrations from both designs, thus raising the profile of the competition and its outcome.

i. M. H. Baillie-Scott, *The Artistic House*, Carved panelling and stone corbel around lower part of hall. The decorative rowan pattern is though to have been carved by Simpson of Kendal

In the case of the Charles Rennie Mackintosh 1901 design, in 1989 a movement was begun in Glasgow to realise the design, with the exterior and interior completed in 1990, and completed in 1996, and opened to the public.

This project fully revived interest in the ‘House for an Art Lover competition’ and while understandably primarily focussed on Mackintosh and the realisation of his design, The University of Glasgow has a website ‘Mackintosh Architecture Context, Making and Meaning’ and holds a set of the drawings available online, as well as those for Leopold Bauer, which formed part of the published portfolio.

Thus while the House for an Art Lover Competition was held in 1900-01, it is still written about and discussed some 120 years later, with recognition that it marked a unique point in the development of European Architecture, raising the profile and reputations across Europe and America of the domestic designs of Charles Rennie Mackintosh and M. H. Baillie Scott.

That the Charles Rennie Macintosh house has been realised, some 90 years after the competition is testament to the esteem his work is held. Building the winning Baillie Scott design offers the opportunity to fully juxtapose these two quite contrasting designs which marked a pivotal point in the development of British domestic architecture. What will make Baillie Scott’s Art Lovers House particularly special in this context is that fact that it will be a home, rather than a museum.



GOOSE EYE FARM

THE SITE AND THE ARCHITECTURAL RESPONSE

The detailed landscape appraisal and designs for the landscape around the replacement house are contained in Colvin and Moggridge’s own report, much as the historical report was carried out by Worledge Associates. However, it is important to stress that it was a very visceral reaction to the site accompanied by weeks of deliberately loose architectonic site analysis, that led us to the conclusion that the site was ideal. Its immediate and also further visual connection to the landscape around, made it perfect as the setting of the complex, multiaxial sort of dwelling that was designed for the 1902 “Haus Eines Kunstfreundes” competition win of Baillie Scott.

The river Evenlode gently meanders through this part of west Oxfordshire and at Goose Eye Farm, the course of the river forms a beautiful “Z” shaped couple of bends. At the centre of this shape, the land is beautifully framed and, standing at this point, any viewer would be very aware of the most glorious views to the north and south. The angle here and the views around initially drove a very distinct, organic, landscape-hugging series of sketches. As those drawings began to be resolved, the penny dropped that the resulting functional plan form started to bear a striking resemblance to the butterfly layout at the centre of Baillie Scott’s idea for the art lover’s house. With further positioning and scaling of the plans (more on this exercise later), a completely valid argument was beginning to be made that this architectural form was almost perfect for its setting. The core “parti” of the 1902

design was for a cranked suite of major internal spaces, all of which acted coherently and formed an enfilade which enables the outside to be viewed in a series of “captured” views. At Goose Eye, this included the land gently rising to the other side of the river on the east, and the more elongated views down river to the south and west.

In addition, the upstairs layout locates the principal bedroom spaces and play areas to take advantage of the views, whilst the entrance court (which would traditionally always have been to the least attractive side) also fronts the road at Goose Eye, to the west.



i. View across the existing pond



i. View from the field adjacent to the main road looking across the site to the hills and farm complex beyond



ii. View from the field looking across the site, approximately on the line between Church Hanborough and the main farm on the hill beyond.



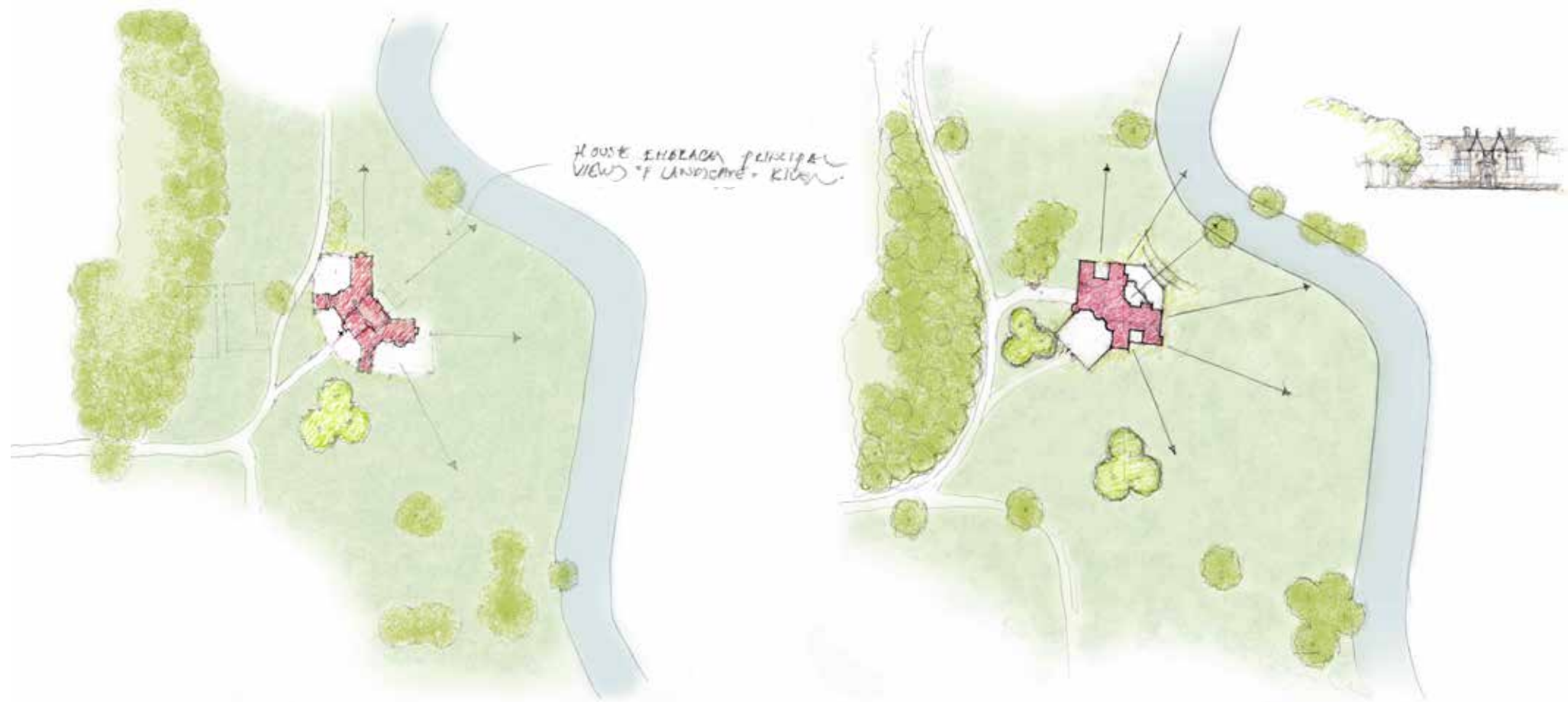
iii. View from the field behind existing house looking towards St Peter and St Paul Church in Church Hanborough



iv. Meander in the river around the location for the proposed dwelling



v. View in winter looking south across the site. The River Evenlode on the left



i. Here we are starting to experiment with the classic butterfly plan - one we have used successfully before. This plan gives maximum exposure to the orientation and views

ii. How the Baillie Scott plan addresses all of our thoughts on orientation and view.



iii. Initial proposed landscape master plan by Colvin and Moggridge showing the Baillie Scott plan within a wider landscape design. This proposal refines the location of the dwelling within a garden design and more accurately around the existing trees. It was this proposal that was tabled in the pre application submission and during the first design panel presentation.



iv. This is the proposed landscape master plan showing the location of the house following the refinement with all consultants and the client. It is this location that was tabled at the second design panel presentation. Refer to the report from the meeting. It was agreed that this location was optimal for the dwelling and the immediate landscape but also the connection of the dwelling to the wider landscape.

A PROPOSED DWELLING TO REALISE A LOST MASTERPIECE

THE ORIGINAL PLAN FORM AND THE CHANGES

Clearly, this was a competition brief which stressed the importance of a series of rooms which could be enjoyed by an art lover. The core of Baillie Scott’s design is an enfilade of rooms which stretch the length of the building and form a gentle half butterfly shape. They are typical of the thinking of the architect at this time in his career. We can see references to such interconnecting spaces frequently in his work of this period, perhaps culminating in the great entrance hall with rooms off to be seen at Blackwell, his magnum opus of 1898-1901 immediately pre-dating the completion of the designs. We believe that this arrangement of rooms was the key to the success of the architect in the competition and as such, it was always vital to us to keep this arrangement and indeed the architecture contained therein, as the centrepiece of our proposal.

Nevertheless, this was a house designed for a time where the arrangement of service spaces seems strange and unnecessary. Although very lucid and clearly thought through as a house operated by several servants, the left side of the plan presents us with a number of small and rather cramped rooms. Our philosophy is to make the house function for a 21st century family, where much time is spent in the kitchen area and where a free flow with informal dining and seating areas is essential.

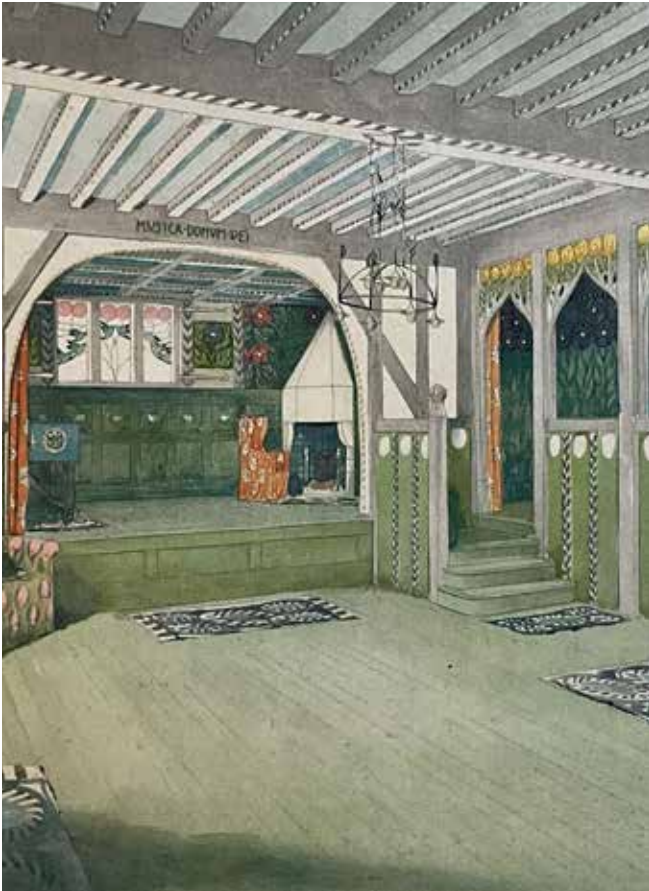
Only a few walls from the Baillie Scott plan need to be removed to create this central family space and

remarkably, many of the smaller spaces around such as the boot hall, utility, cloakroom and pantry can fit into the spaces drawn on the original plan.

Baillie Scott’s characteristic light well, which allows light deep into the wide plan form, is kept doing its original job. Going on from this section of the house as described, the dining room, hall and drawing room are identical to those drawn in 1902 with even the raised stage element of Baillie Scott’s music room kept as a special element. Both the library and the study are unaltered from the original plan and of course, the staircase is kept and will be modelled on the information we have about the architect’s thinking during this period (with reference to Blackwell). Both garden pavilions, the wonderfully arresting competition device which defines the extent of the formal terraced gardens, will be authentically built and will function as garden and pool buildings in the 21st century.

Upstairs, the plan form adapts remarkably well. There are two rooms in particular, drawn in plan and perspective views by Baillie Scott. These are a rather wonderful circular bathroom in the right hand tower room and towards the right, an upstairs bedroom suite.

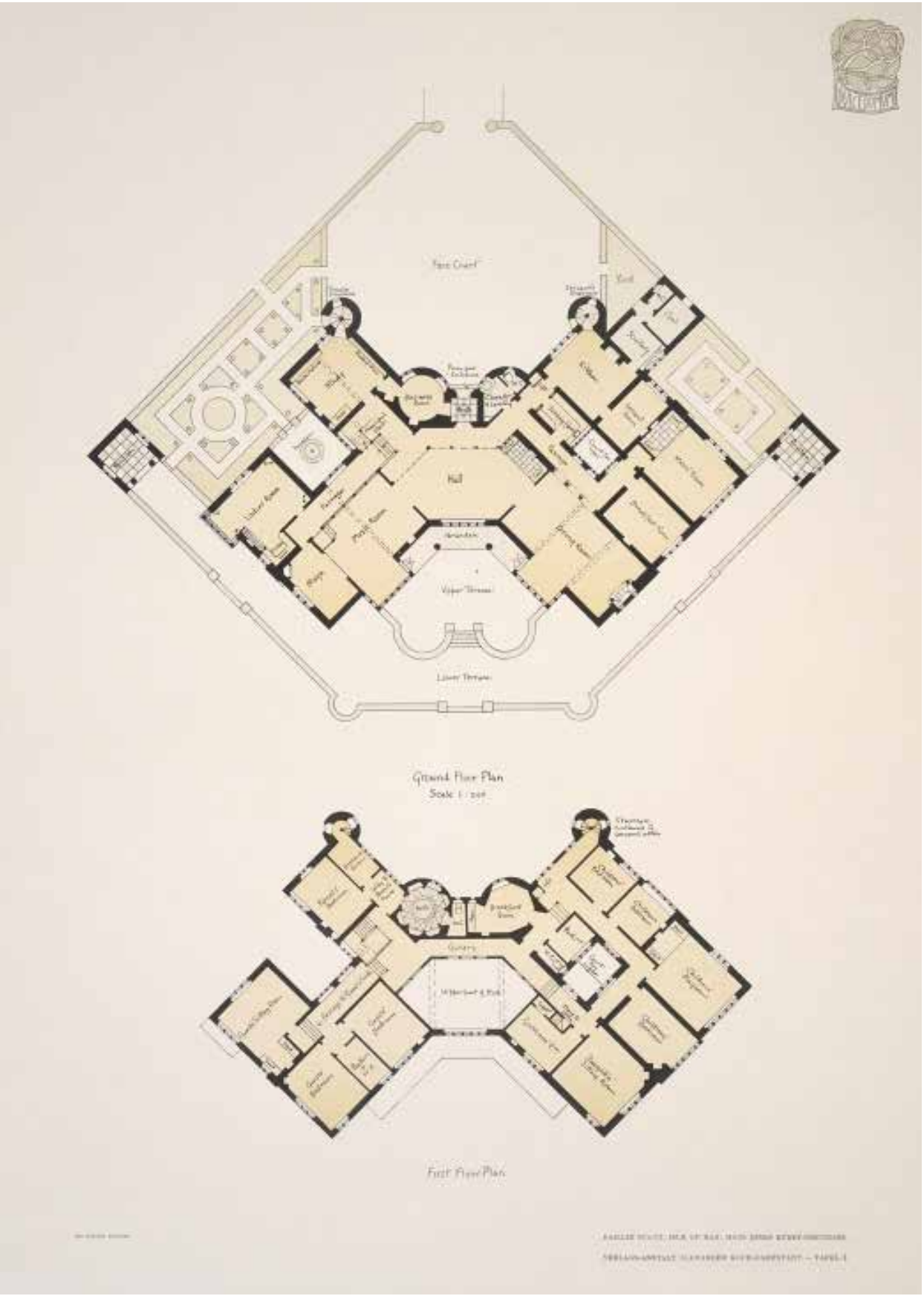
Our plan preserves the rooms and we intend to replicate the interior design and detailing of these spaces with reference to the drawings, which survive in Baillie Scott’s

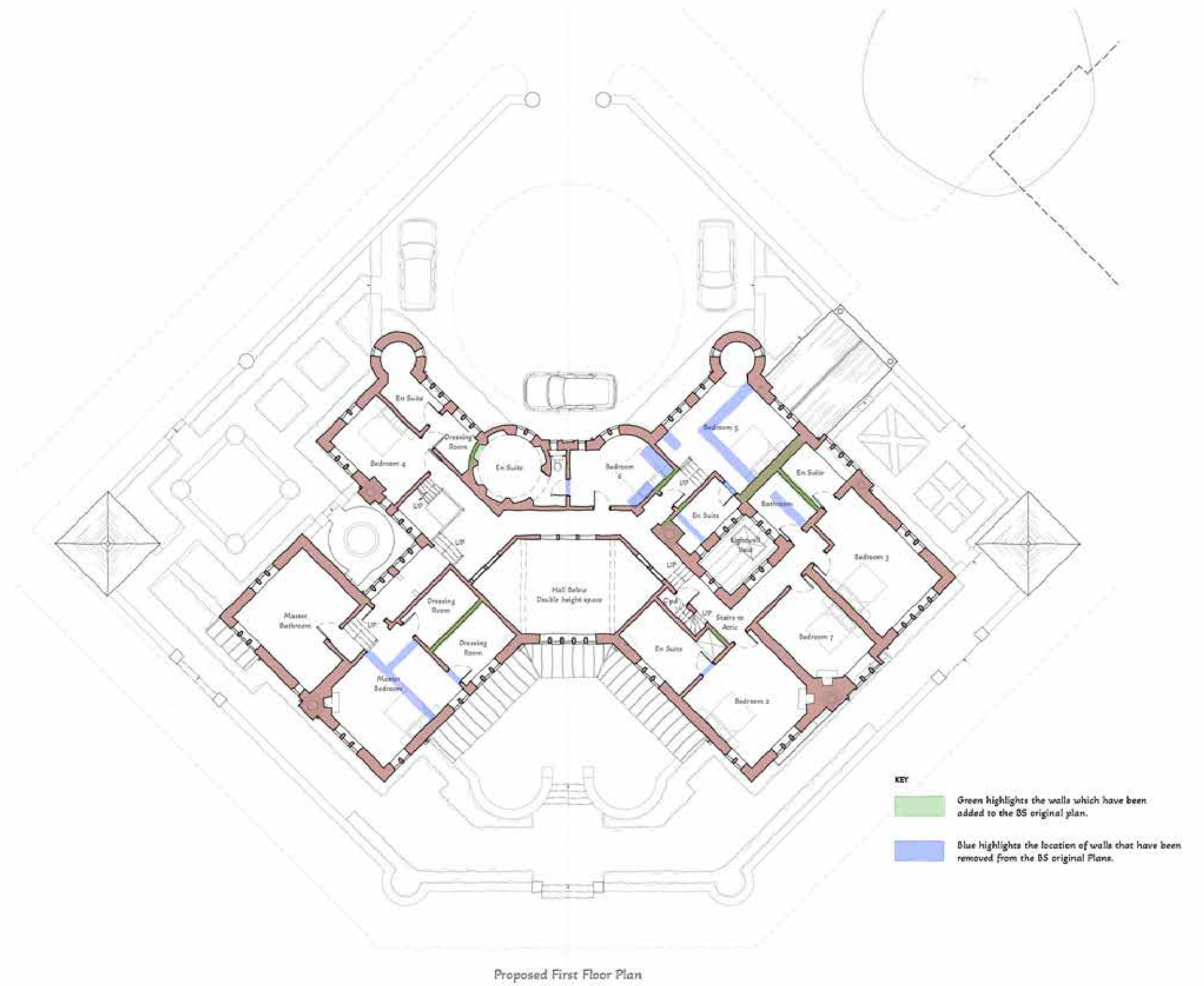
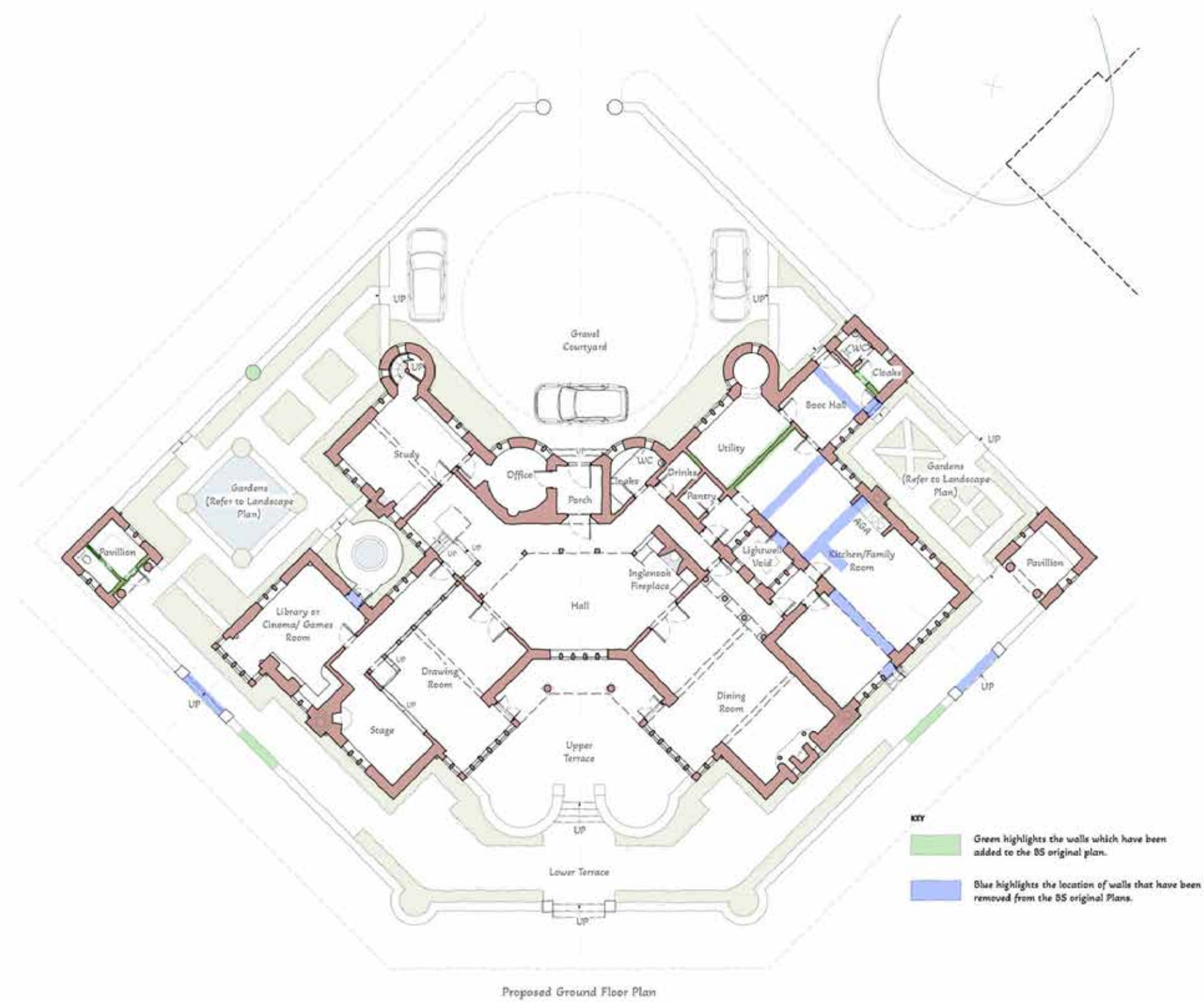


Detail of M. H. Baillie-Scott, House for an Art Lover competition entry, perspective of music room, lithograph, 1901–2

book “Houses and Gardens“ of 1906 - effectively a catalogue of his work and a manifesto of his thoughts on many aspects of house design. This is a family house and the arrangement of the many similarly sized rooms on this floor will not work in 2024. With great care, we have re-arranged the function of these spaces and created a logical number of bedrooms with bathrooms adjacent (see opposite plan).

When viewed side by side the differences are reasonably imperceptible and, as little in the way of information was provided by Baillie Scott about the decoration of this original slightly labyrinthine plan, we feel that we have re-ordered with restraint and respect and created a home that works for the 21st century.





The response from the first Gloucestershire Design Panel can be broken down to key areas:

- The siting of the house and relationship with the landscape
- Sustainability of construction and detailing
- The opportunity to explore the conflict between modern requirements and the 1901 design
- Explore how the house would have been developed ‘post competition’ to suit the site and modern living
- Use of skills and crafts to realise this vision
- Address the use of the site with the modern paraphernalia that is required.

The questions present opportunities to improve the proposed dwelling and as a team we have worked to enhance the design following the presentation.

How can we improve the relationship between the house and the site?

The position of the proposed dwelling has been carefully reviewed which has resulted in the building being located on the raised ground area to position the house in the centre of the site. This really enhances the enjoyment of the building for all in the landscape.

Sustainability and impact on wider landscape is important- how does the design retain the integrity, skills, and craft of the original concept while meeting the highest modern standards?

The construction has been carefully reviewed and developed to ensure a fabric first approach. Each element of the construction has been assessed to ensure it meets the highest construction standards whilst ensuring the design remains integral to the proposal.

There is an obligation to preserve the original vision. How do the requirements for modern living change the layout of the plan proposed in 1901?

The plan has been carefully adapted with additional door openings added to create a better connection with the landscape and subtle changes to the plans and ‘pavilions’ to adapt the proposal to modern living requirements.

This ensures the house is unlikely to be adapted later by any occupants of the dwelling.

Modern living and running of the estate require modern paraphernalia that were not necessary at the time of the original proposal. How can the design proposal be adapted to address these requirements?

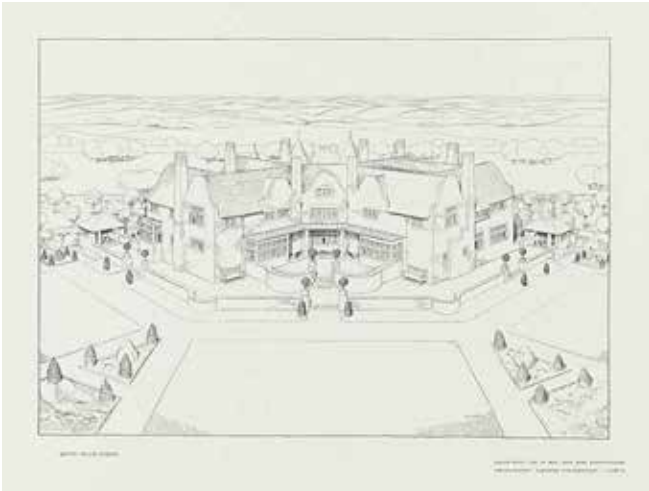
Careful consideration has been given to car parking and housing of modern garaging and storage on site to ensure that the proposal is not spoilt by these requirements. Two carefully designed buildings have been proposed to address this.

We have examined all of the construction build-ups for the walls, floors and roof as it is considered that a fabric first approach is the best way to conceive a project. We also looked at more contemporary options for construction such as SIPs panels, that were considered inappropriate for a building of this type at the outset. This allows us to understand the embodied carbon that is being used to construct this building. By looking at all options, this approach informed our decisions on the construction build-up and gave us the tools to refine these proposals. We have also worked closely with Cooper Homewood to model the construction proposals and test them using dynamic modelling techniques.

With the great majority of Baillie Scott’s plan being able to be used for modern day living, the one functional element which could have had a huge impact on the house and its setting is car parking and plant. This attracted a large amount of discussion during the first Design Panel review. Using the Construction Method Assessment, we were able to assess the carbon that would be required to construct a basement and weigh this up against the alternative of constructing an ancillary building. As you can see in the separate report, it was not possible to justify how a basement could be the appropriate solution. Through careful consideration and coordination with the design team, a separate garage building has been proposed which also houses a plant

room and other paraphernalia that is associated with modern living.

As part of the sustainable building review, we have also worked closely with the design team to reconsider the drainage proposals and integration of other key areas of sustainability such as ecology and biodiversity on site. Ecology enhancements have been integrated into the building to ensure that the proposed buildings benefit and significantly enhance the immediate setting. Please refer to separate specialist reports and drawings for details.



M. H. Baillie-Scott, House for an Art Lover competition entry, perspective from N., lithograph, 1901–2



M. H. Baillie-Scott, House for an Art Lover competition entry, perspective from S., lithograph, 1901–2

PROPOSED DWELLING WITH HIGHLIGHTED MINOR CHANGES TO THE COMPETITION ENTRY BY BAILLIE SCOTT

Swimming Pool & Access

In considering the position and function of the swimming pool, we concluded that the position within the private gardens and layout of the house was correct, balancing the orientation with the wider design agenda and the clients preferences. We have developed the design for the southern pavilion, creating a WC and changing area which is practical and required for the function of the pool. The design detail of this proposal has been considered to ensure that the exterior of the pavilion as designed by Baillie Scott is unaffected, but the detail of the additional walls are complementary to the architecture. Outside the pavilion, the levels have been reviewed and the steps between the pool pavilion and swimming pool have been removed as a result.

A small single door has been added to the main house from the games room, which is tucked away discreetly to avoid disrupting the architecture. This creates a well-considered functional arrangement of spaces on the south facing side of the house which suits the clients brief. To further enhance this contained section of the garden, the garden wall in the Baillie Scott scheme has been lowered to create a much stronger visual connection between the garden and the wider landscape.

Drainage

During the Panel's discussion, there was a suggestion that a more naturalistic SuDS solution should be explored. A specialist drainage designer has been appointed to explore all the options with the design team to develop a truly unique and considered proposal. This has been discussed between the design team on this project to come up with an integrated solution. The first issue was to consider the positions of the downpipes on the building, as these were not always shown on the original Baillie Scott design and in some locations where they were shown they needed to be relocated to suit other small changes.

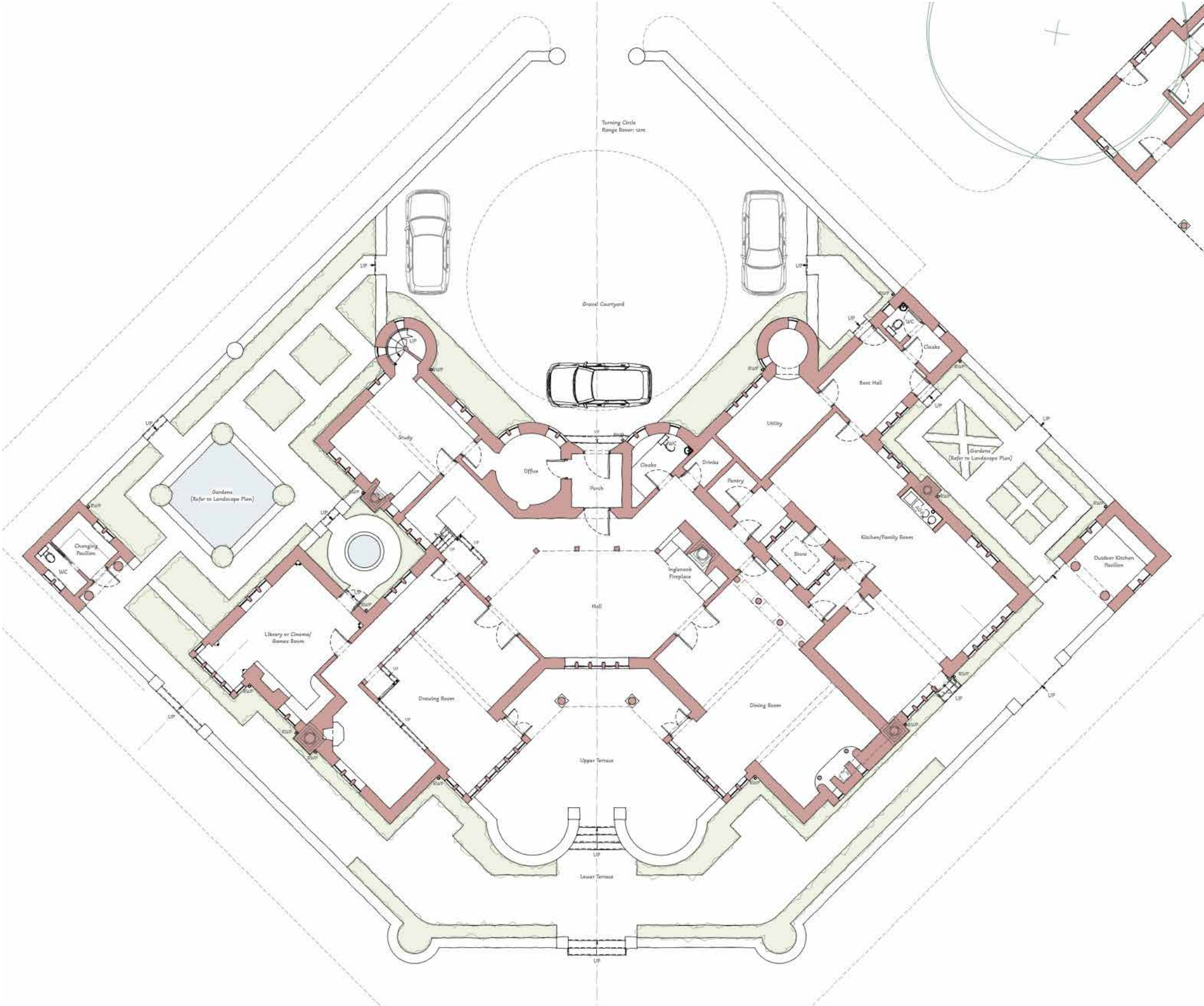
These can now all be seen on the elevations. At the base of the downpipes, a lead trough is proposed. This is the start of the water management proposal but also presents an opportunity for a beautifully designed lead trough which would have been entirely appropriate to the design had it been detailed originally. This is a detail which can be seen in the Arts and Crafts garden at Snowhill Manor.

Location of Changes

1. Turning circle evaluated for proposed forecourt
2. Outdoor pavilion reprogrammed as exterior kitchen workspace
3. Stairs moved to align with window views and provide closer exterior access to pavilions
4. New door to kitchen/family room
5. Pavilion enclosed as changing pavilion with WC
6. Bird and bee bricks integrated into exterior faces of garden walls
7. Garden wall lowered - refer to landscape report
8. Level access as per landscaping. Step removed.
9. New door to provide access to pool
10. Store integrated into kitchen

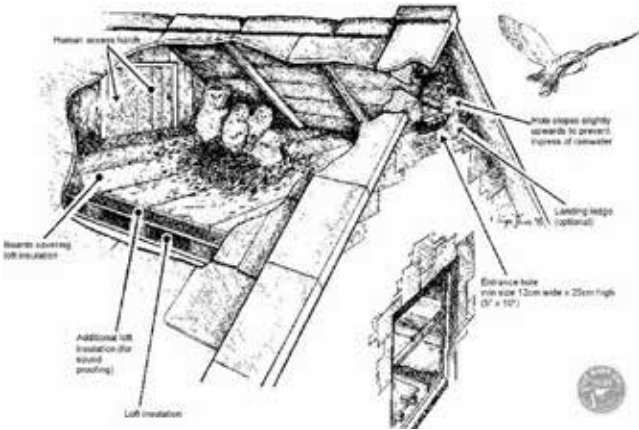


[Fig. 3.4] Example lead trough from the Arts and Crafts garden at Snowhill Manor.



Ecology

Numerous improvements to the landscape and wildlife enhancements have been proposed, such as the inclusion of a bat loft in a south facing gable of the house and ancillary building. Owl nests and integrated bat boxes are also proposed to be included in the fabric of the main house, while bee and bird bricks are to be built into the external faces of the garden walls. Please refer to separate specialist reports and drawings for details.



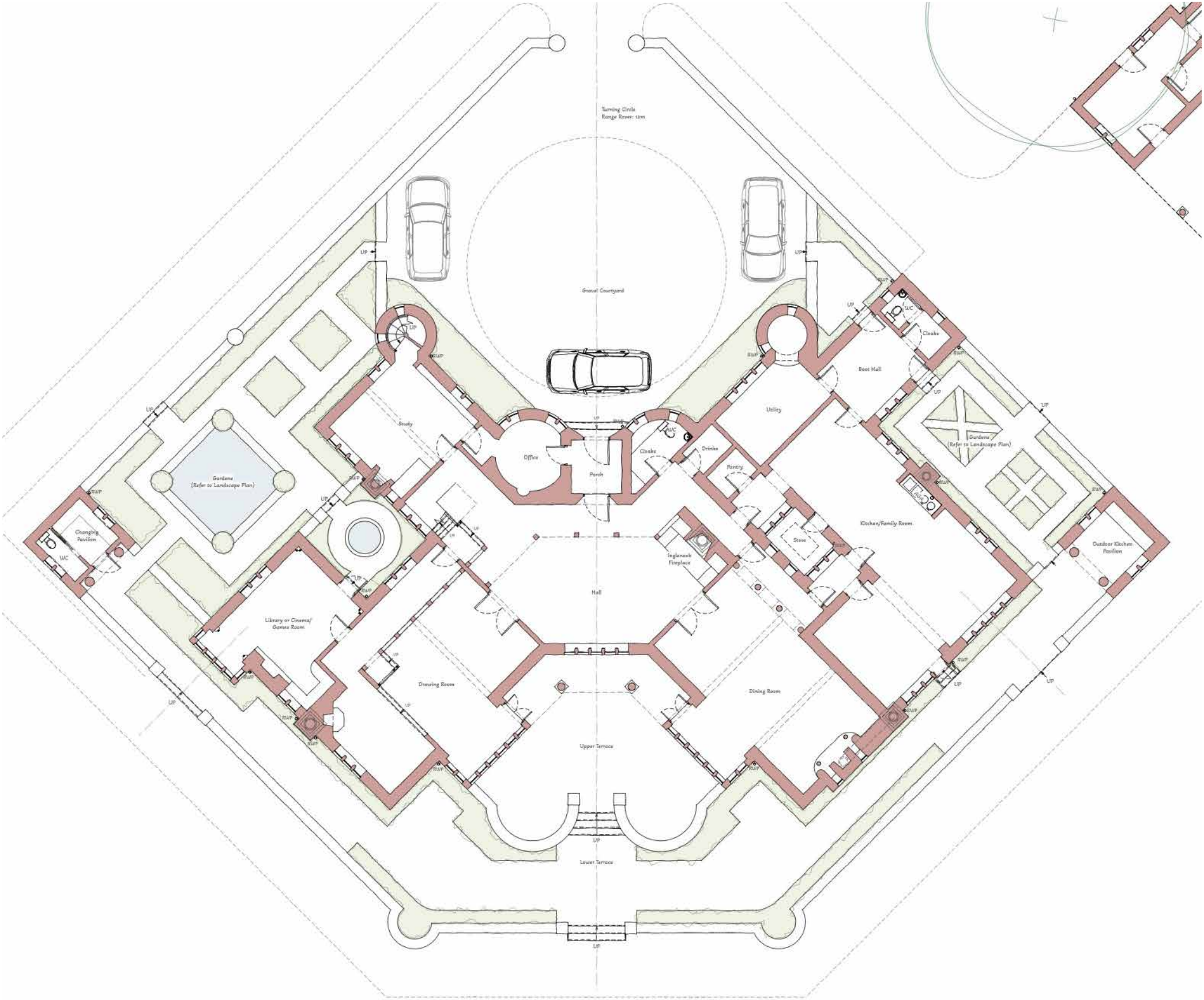
Cutaway illustration of an example integrated owl nest, The Barn Owl Trust

Mechanical Ventilation

The proposal for the windows and exterior fabric has been examined closely to ensure that all elements meet the exemplary standards required by Paragraph 84(e). This presents an issue with ventilation and management of the air and heat around the building. This has been reviewed in detail within the Cooper Homewood report and the solutions integrated into the architecture by using the “redundant” chimneys that are fundamental to Baillie Scott’s concept design as the fresh air in and exhaust air out ducts. This avoids the need for any large grilles that would significantly diminish the quality and authenticity of the design.

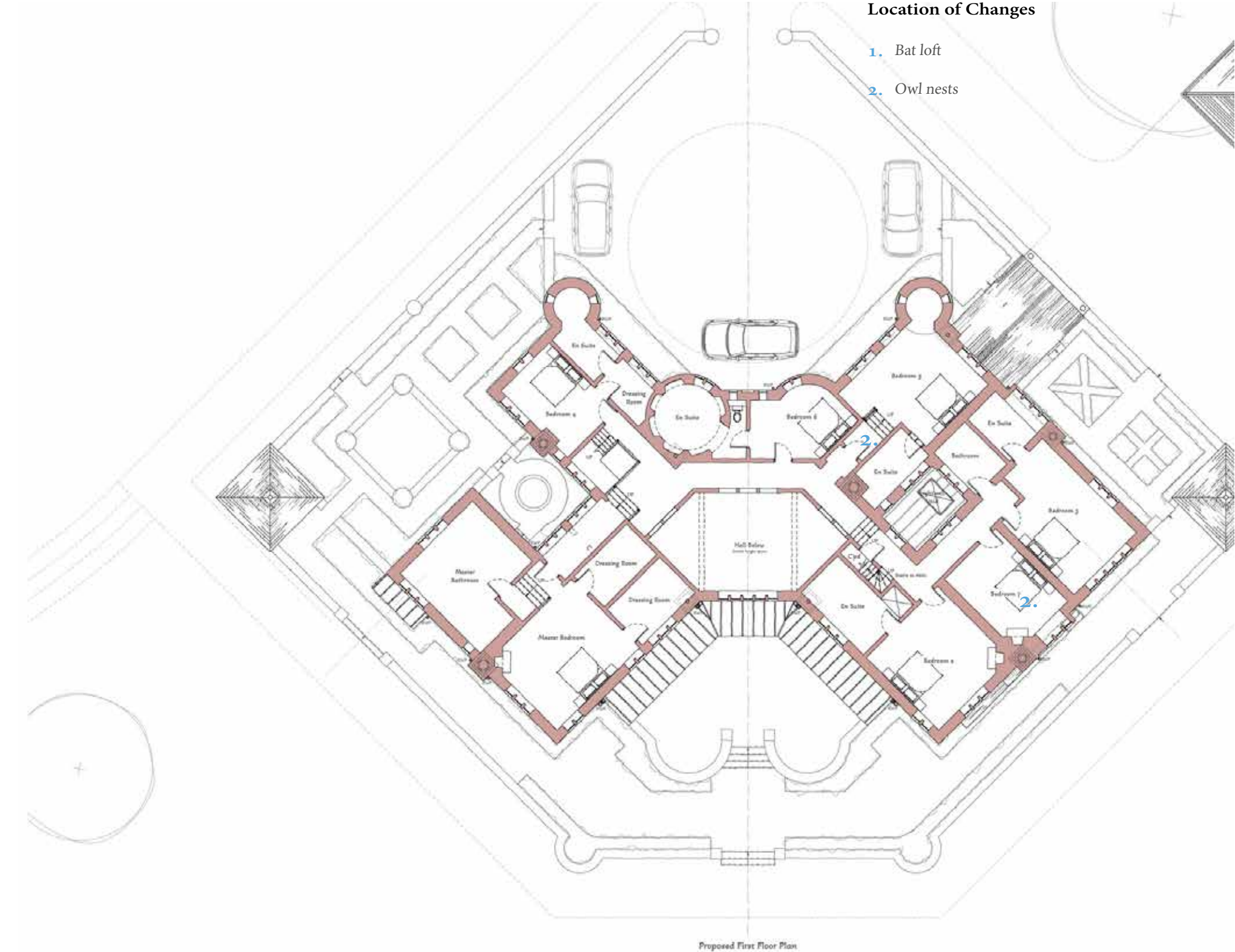
Energy Demand

Through this design as a whole, there is an opportunity to significantly improve the sustainability of the site. Working with BBH Energy initially, we were able to propose a solar PV array ground mounted to the south of the site and a ground source heat pump system for the house. This calculated that we could generate all of the electricity required to run the house and heating system, essentially taking it off the mains grid. The Panel feedback was to look at renewable energy solutions as a whole and not just rely on bolt-on solutions. This has been carefully considered and changes to the proposals made. Please refer to the Cooper Homewood report.



Location of Changes

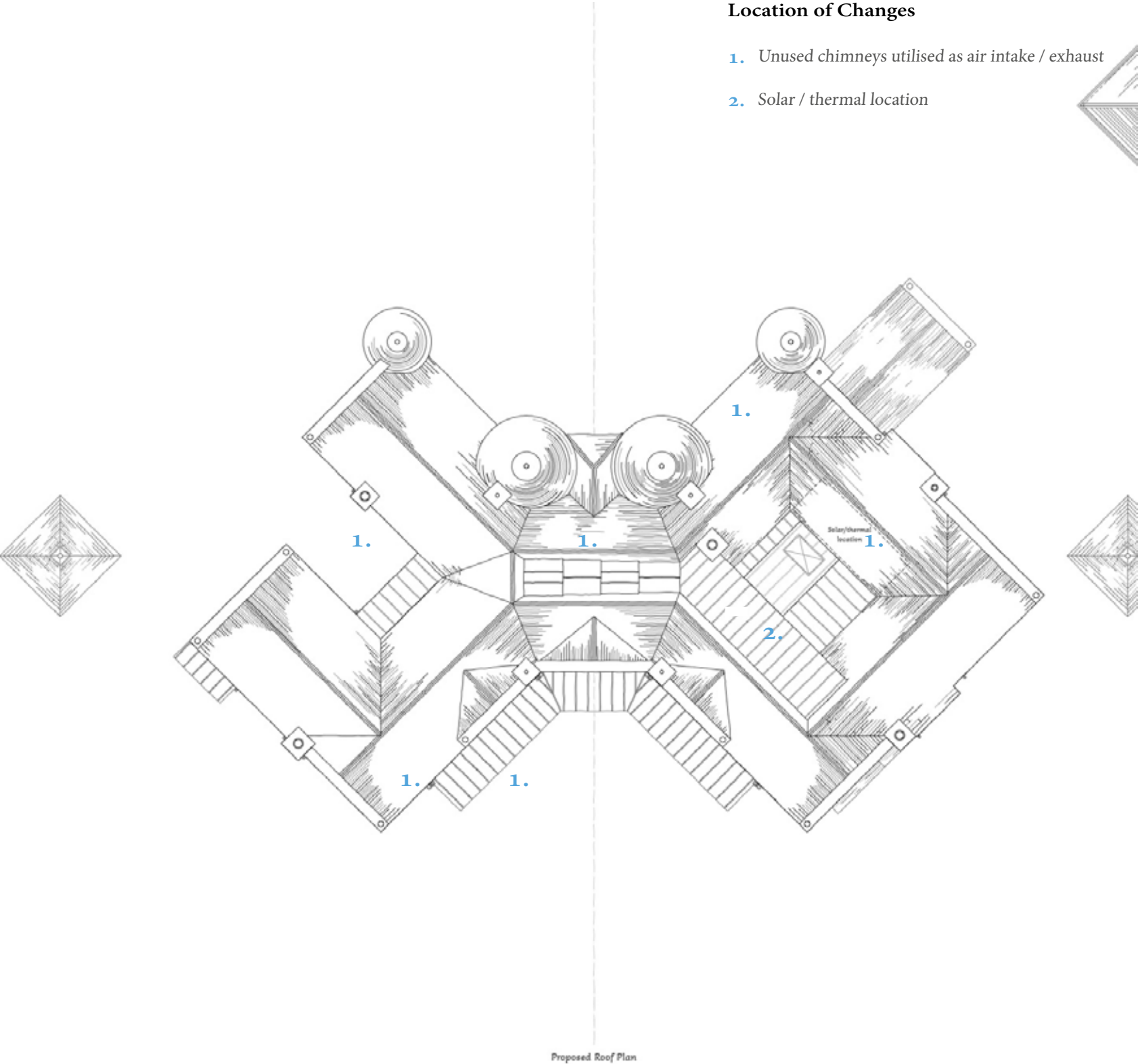
- 1. Bat loft
- 2. Owl nests



Proposed Attic Plan by Yiangou Architects

Location of Changes

- 1. Unused chimneys utilised as air intake / exhaust
- 2. Solar / thermal location



Proposed Roof Floor Plan by Yiangou Architects



DETAIL STUDY OF THE BAILLIE SCOTT COMPETITION ENTRY AND OTHER CONTEMPORARY WORKS

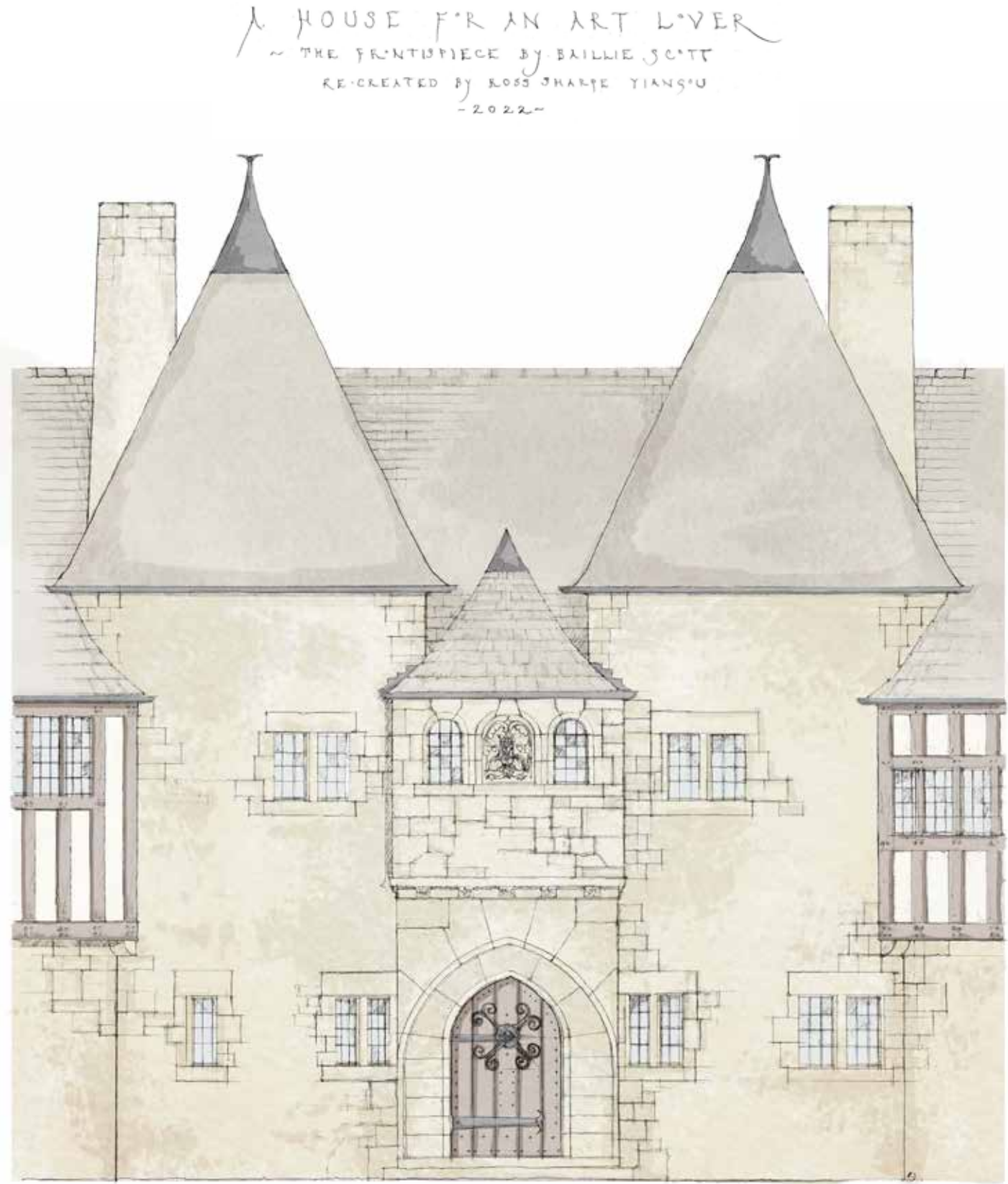
Baillie Scott really wanted this to be a fairy tale house on the exterior. Despite the relatively informal neo-Elizabethan look of Blackwell which he had recently completed, alongside a number of more modest commissions, which were broadly speaking in the same architectural language as his contemporary Charles Voysey. The exterior is unusual for its formality and very subtle play on formality in the flank elevations. Indeed, we believe that the judges in the 1902 competition were not overly impressed with the exterior. The house is actually very aligned to the design of Scott’s 1900 commission for the extension to the Castletown police station on the Isle of Man; a relatively modest but highly romantic composition of towers and almost art-nouveau shaped gables.



i. Home Close, Sibford Ferris, Banbury, 1910



ii & iii. Blackwell, Bowness-on-Windermere, 1898-1900



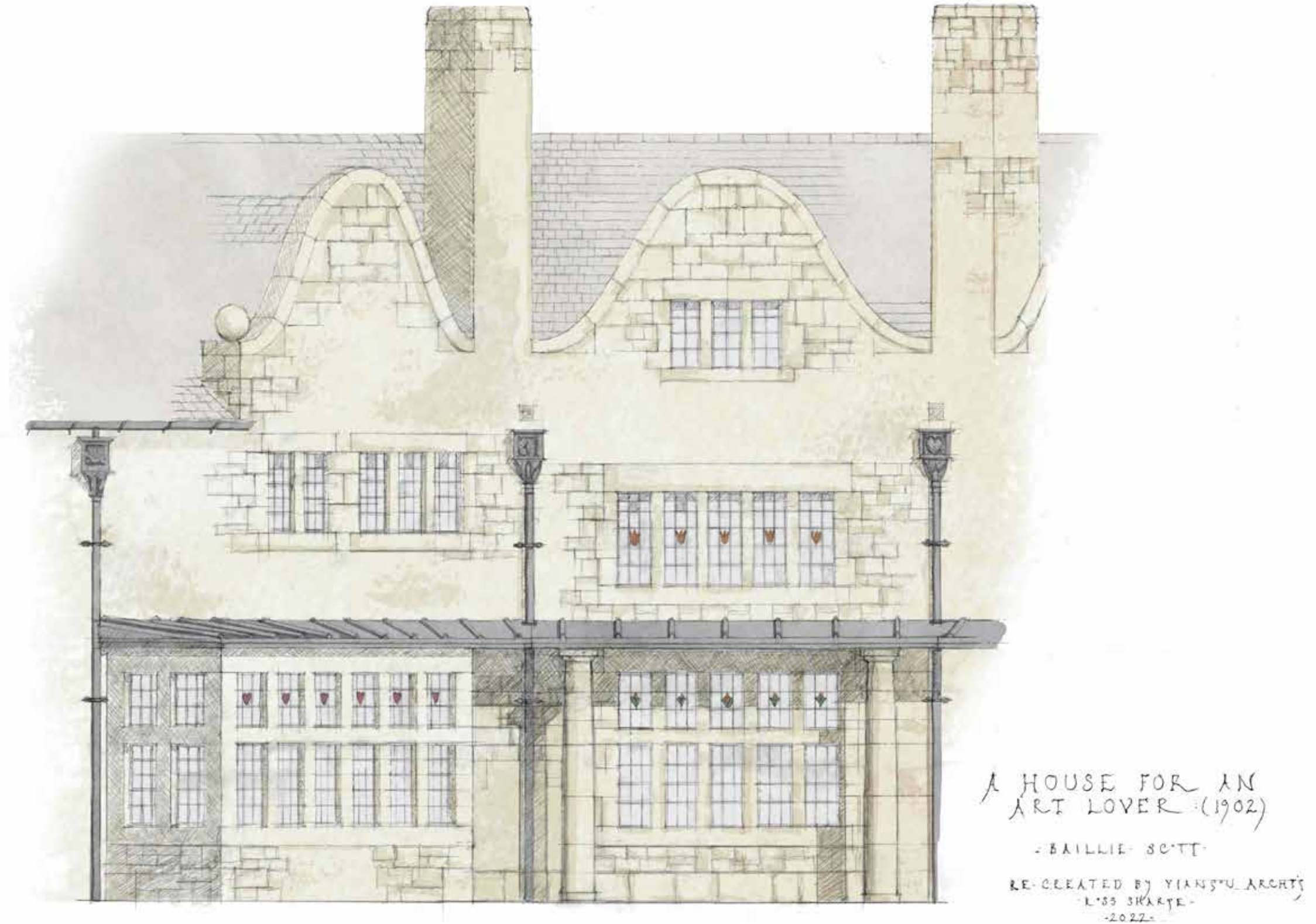
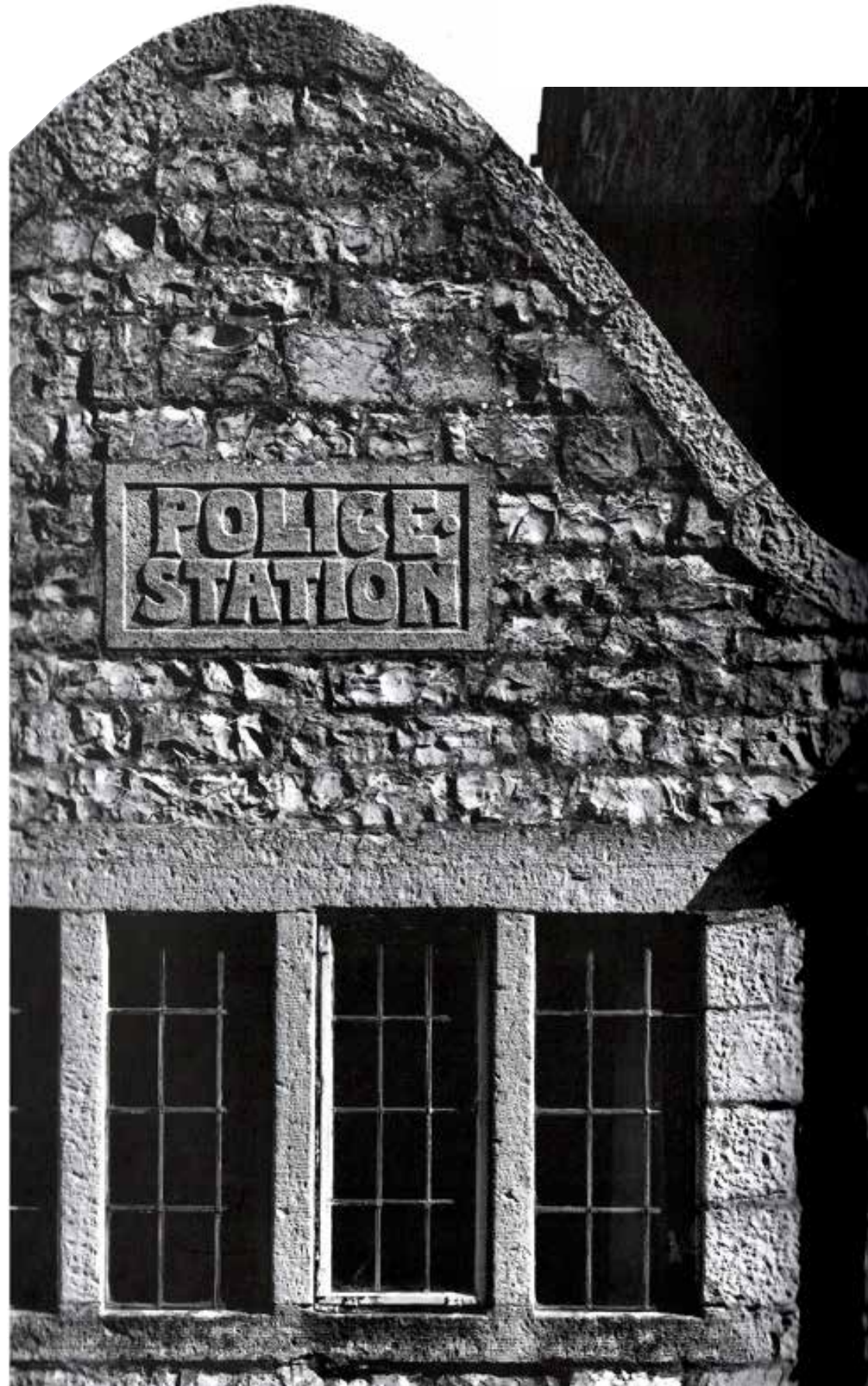
Detail elevation drawing Yiangou Architects



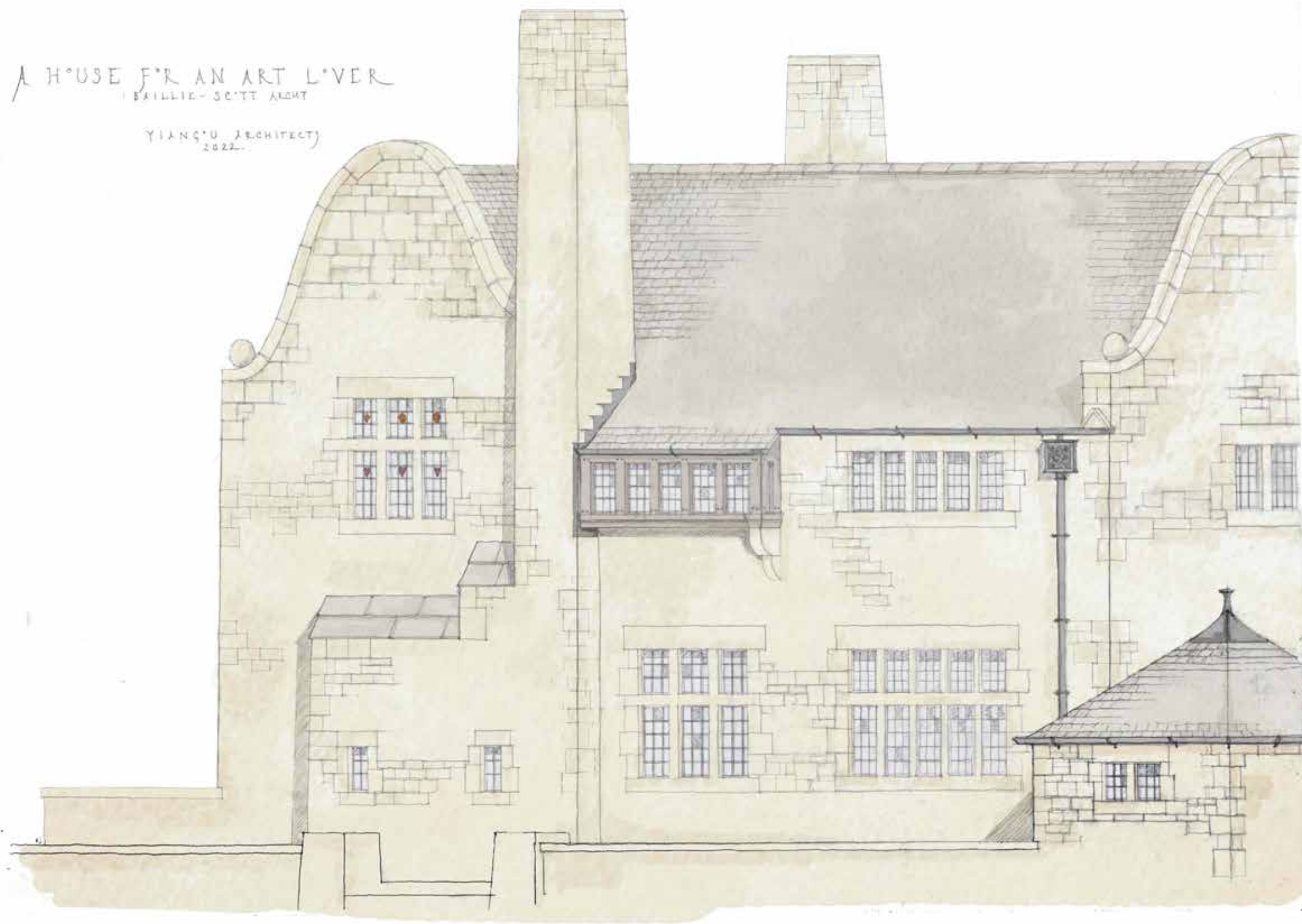


iv. & v. Castletown Police Station on the Isle of Man, 1900-1902

One does wonder if the astonishing attention to detail in the interior was matched by the outside. Nevertheless, this lost design seems to be a pivotal point in the architect's thinking. With the half timbered elements to the front elevations, a theme he was to constantly revisit over the coming years, but also elements like the towers and the highly romanticised Gothic door case never really seen in his work again. There are very typical flush mullioned windows everywhere and a multitude of gables, in design identical to those of the police station. We believe the elevation drawings for the competition indicated masonry of large scale blocks, as at Castletown too, and arranged in a pattern that typified his work. The stones are smooth and finely jointed, as opposed to his other later work in Oxfordshire, where flush ashlar windows and door surrounds are matched with a more random rubble walling. White Lodge, Wantage is another house of this period and we can see how the long mullioned details were detailed with flush lintels and cills.



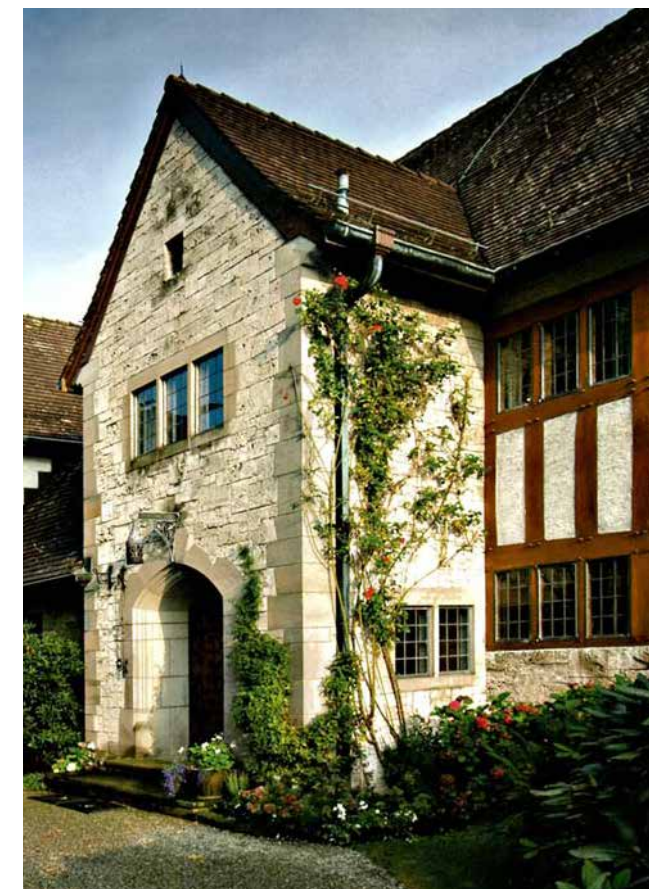
i. Three large 1:20 scale drawings were produced to try and understand the art of the 1902 elevations, and we used surviving examples of masonry work and other details such as the rain water goods for guidance.



ii. Another of the very useful 1:20 scale elevation studies to understand bit by bit the language of the architect at this period of his career.



i. White Lodge, Oxfordshire, 1898-1899



ii. Landhaus Waldbühl, Uzwil, Switzerland, 1907-1911



iii. Bexton Croft, Knutsford, Cheshire 1894-1896



iv. Onchan Village Hall

All the elevation drawings point to this treatment of the windows, and the lead projections over some of these give us evidence of how Baillie Scott intended the rear bays to be detailed, with considerable lightness of touch. Chimneys appear to be more monolithic - a masonry version of those seen at the Onchan Village hall of 1898. In this building, the leaded light windows also have charming heart shaped coloured inserts which were indicated on his House for an Art Lover. The roofing material appears to be in stone, with thinly coursed tiles and a ridge detail that could be either stone or clay. By this time, Scott had not been commissioned in the Cotswolds but there is no doubt he was aware of the stone slate tradition there, having studied at Cirencester and become aware of the work of the Barnsley/Gimson school culminating at Rodmarton Manor. It is thus very probable that this highly romantic design of 1902 could have indicated a house within the Cotswold tradition.

Ironically, looking abroad, the closest elements to much of the intended build and detail may be seen in his remarkably complete essay at Waldbühl in Switzerland, completed at least 5 years later (1907-1911). In some ways, his most overtly romantic house of this pre-war period, Longburton Court in Dorset (1909) although the most "Tudor Elizabethan" of his designs and also of stone with stone slates, has no real contextual parallel, being almost completely a building recycled out of old material and does not chime with his thinking for the competition design.

Location of Changes

1. Garden wall lowered to improve the connection to the wider landscape
2. Bird and bee bricks integrated into exterior faces of garden walls



i. Proposed West Elevation by Yiangou Architects
These are the painstaking created CAD versions of Baillie Scott's 1902 drawings - all now to a correct scale, and as accurate to the vision as we can be

Location of Changes

- 1. Downpipes added
- 2. Bird and bee bricks integrated into exterior faces of garden walls
- 3. New door to kitchen/family room



i. Proposed East Elevation by Yiangou Architects

Location of Changes

- 1. Bat loft
- 2. Bat boxes integrated into facade
- 3. Garden wall lowered



i. Proposed South West Elevation by Yiangou Architects

Location of Changes

- 1. Owl nest boxes integrated into facade



i. Proposed North West Elevation by Yiangou Architects

- Location of Changes
- 1. Bat boxes integrated into facade
 - 2. Proposed Rainwater Goods



i. Proposed South East Elevation by Yiangou Architects

Location of Changes

- 1. New door to kitchen/family room
- 2. Proposed Rainwater Goods

Kitchen/Family Room

Access to the proposed gardens and wider landscape has been reviewed and whilst this house was not intended to have large expansive contemporary glazed openings, it was considered that the kitchen/family room should have a more direct link to the outside. This was discussed with the client and it was agreed that a small door should be added to the northeast elevation to provide access to the terrace. The detail of this door has been designed to complement the elevations and detailed in a way that it is conceived that Baillie Scott may have designed it.



i. Proposed North East Elevation by Yiangou Architects

1.

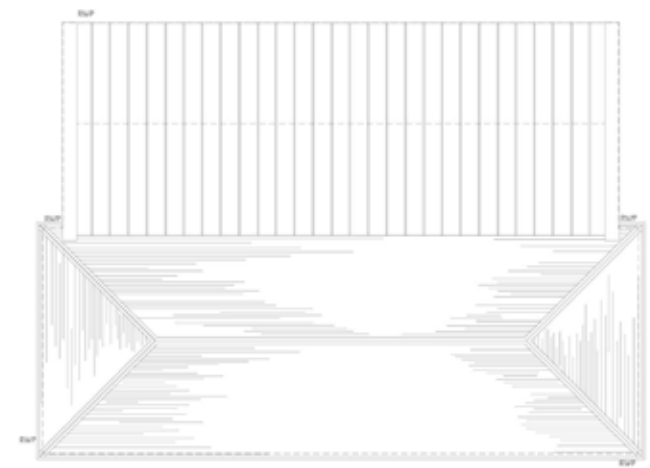


Watercolour perspective within
landscape setting by Chris Draper

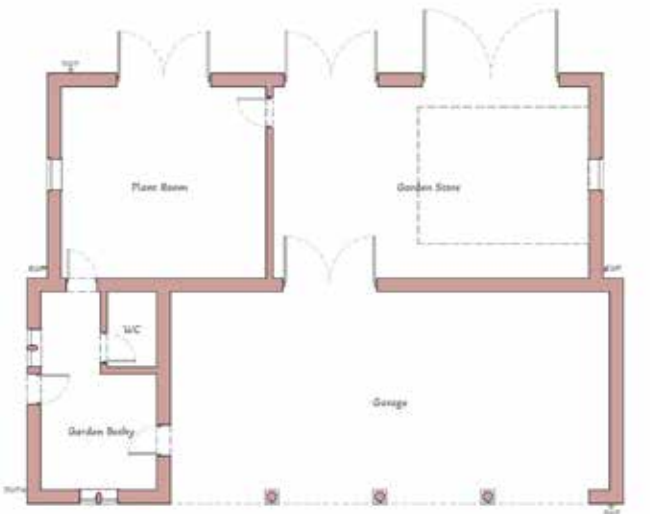
PROPOSED GARAGES & BARN

As mentioned previously, a decision was reached that the housing of car parking, plant rooms and other paraphernalia associated with modern living and running an estate should be achieved through ancillary buildings. Close to the house, it is proposed to site a garage building which has a contemporary twist but is very much in the spirit and complementary to the house. This is connected very well from the kitchen garden directly into the garages but is also located close enough to the house to create plant room space.

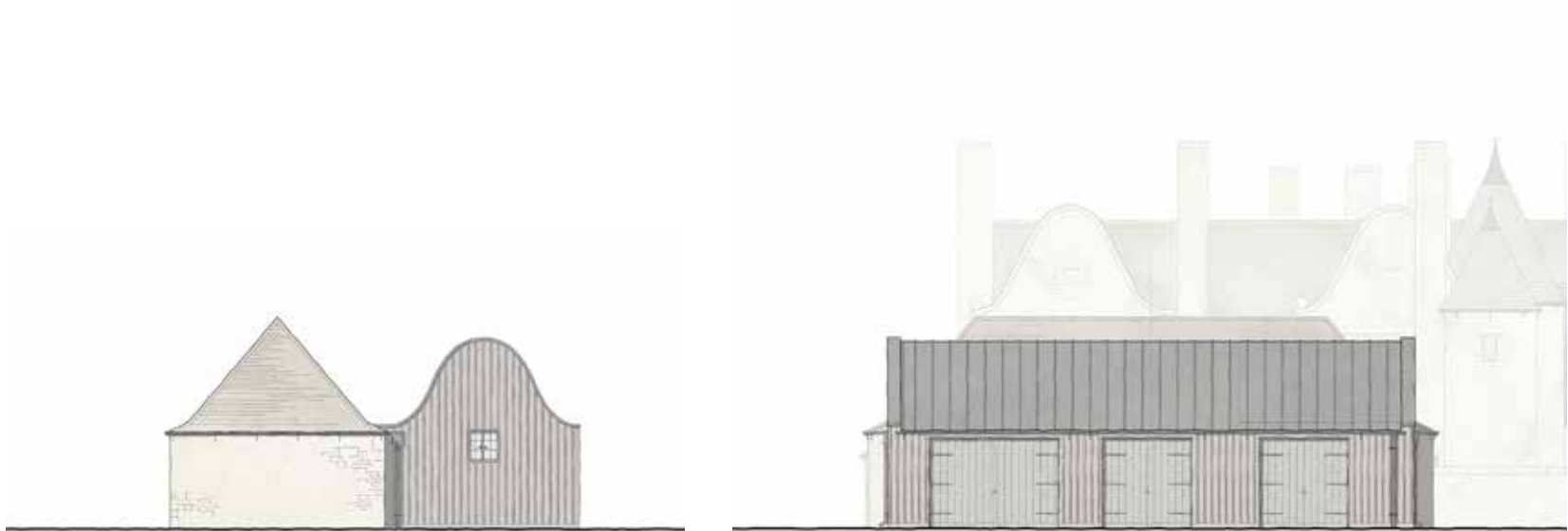
The design for these practical 21st century additions to the house proved an interesting challenge and asked questions about modernity versus appropriateness. Weighing up the impact that such entirely new structures would likely have on the congruity of the overall setting, we decided to stay fairly true to the way that Baillie Scott designed ancillary buildings at this part of his career. The most notable clue to this was in the design of the little square pavilions he designed as a constituent part of his competition design.



Roof plan of proposed garage and plant room



Ground floor plan of proposed garage and plant room with possible location of bat loft above



North west and north east elevations of proposed garage and plant room



South west and south east elevations of proposed garage and plant room with bat loft and access

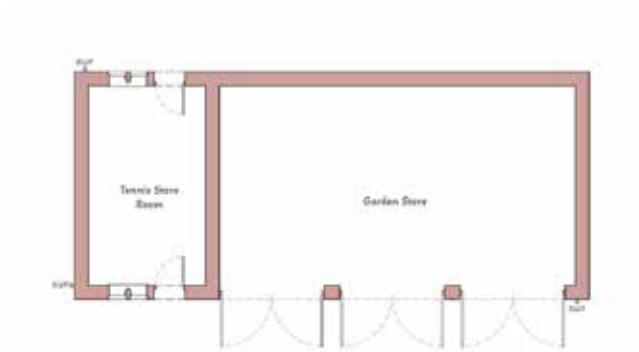
PROPOSED GARAGES & BARN

This indicated that the likely roof shape was a hip form, and that the walling material would be stone tooled and laid to a pattern identical to the principal house. Windows and doors would be mullion framed with leaded lights. An idea for the timber post design was an imaginary, rather more prosaic reworking of the stanchion design to be seen inside in his watercolour renderings - with the post decorated by means of a tapering slender detail to each side without any decoration bar the oak pegging.

The overall shapes of these outbuildings are highly reminiscent of the work that both Baillie Scott and Charles Voysey were creating at the start of the 20th century. A more experimental idea is that the more robust and practical “garaging and machine storage“ shed behind is our more humorous interpretation of the extraordinary curved gable form on the 1902 design. Here, the structure is clad in hit-and-miss oak boarding, with the characteristic gables topped in patinated copper and the roof in patinated standing seam copper.

With this shape naturally being recessive by its material, it is hoped that the prominence will still be given to the more conventional structures nearest the house and the curves behind also acting as a reverential, surprise take Baillie Scott’s imaginative original ideas. Yet, not so bold in solidity as to challenge the originals The secondary garage and tennis pavilion is merely a reduced version of the simply detailed principal garage.

To the west of the site and near the entrance, a small stone ancillary building is proposed to create a tennis pavilion and house the machinery and equipment required to manage the landscape. The design of this building has been kept very minimalist and simple, to appear like an agricultural building in the landscape. The exact siting of this has been carefully considered with the landscape designer. This building will be built using salvaged materials like the stone roof tiles from the demolition of the existing cottages.



Ground floor plan of proposed workshop



Roof plan of proposed workshop



North and east elevations of proposed workshop



South and west elevations of proposed workshop

PROPOSED WILDLIFE TOWER FOLLY

As part of the overall biodiversity and wildlife habitat enhancement strategy, and at the specific request of the design panel, we have produced a scheme for a wildlife tower / folly at the northern end of the site.

This is an entirely new design, but it is the result of trying to imagine how Baillie Scott might have responded to this architectural brief, and expressing his romantic imagination whilst making sure this little structure is not entirely alien to the design of the art lovers house . This is nevertheless a totally new design, and we are very satisfied with it.

The tower is quite small and plays with perspective, but rises to just about 6 metres tall. It has a conical roof, again akin to the main house, and the cylindrical shape is gently battered with space underneath for small animals.

As many intersting nooks and crannies as possible have been created - with the inside face lined with openings , rather akin to a dovecote.

Externally, there is a row of slit openings just wide enough for nesting, and the roof is held up at the eaves by an exaggerated set of oak brackets, with enough oversail to provide shelter for martins, and swifts.

The roof is open to the inside and additional small openings are formed to allow access for bats and small birds.

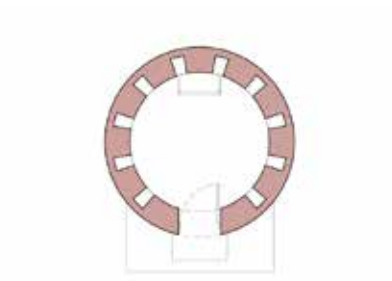
The tower is built of rubble stone , with stone tiles laid in diminishing rows.

The shaped “ Gablets “ are designed to relate to the gable forms of the main house, with either circular or oval openings.

These openings all have metal grills. On the lower parts of the tower are a series of small openings giving access for birds, owls and bats, and are designed as hearts m clubs and spades - all of which forms were used by the architects of the period in their design work - particularly by Charles Voysey.

We like the illusion of slight playfulness here, truly making this little building an object of pleasure as well as functionality in its setting.

It is intended that human access is very limited, and a ladder only allowing the upper timber floors inside to be reached for inspection by wildlife experts



Floor Plan of proposed wildlife tower



Roof plan of proposed wildlife tower



Proposed South Elevation



Proposed West Elevation



Proposed North Elevation



Proposed East Elevation

PROPOSED NEW GATES

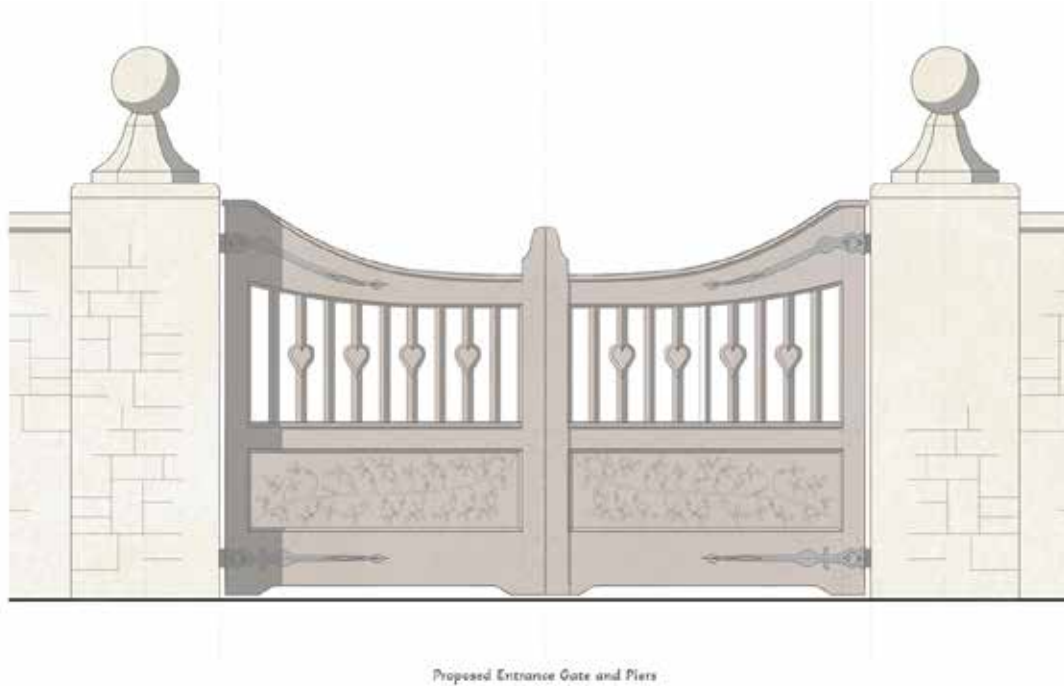
A new set of gates is proposed at the road entrance to Goose Eye. The design of the piers is a typical arts and crafts / art nouveau form - and the pier cappings are of an exaggerated rounded form as seen in the work of Quennell, who was a contemporary of Baillie Scott.

We believe this design to be entirely in keeping with the house design - and indeed the architect himself often used this slightly matte mist shape in some of his newel posts designs.

The gates themselves are in oak - with a survey shaped to each leaf which is period correct. The strap work hinges are curvilinear too, and will be hand forged into the sport of Baillie Scott whose designs for hinges are some of his most attractive work - a fascination he shared with Charles Voysey.

The gates have a pierced fretwork pattern of alternating plain and decorated uprights - with the very typical Baillie Scott exaggerated rounded heart motif which is prominent in this period of his output.

Below, to the body of the gate will be more intricately three dimnensional panels of naturalistic carving - using the typical forms and intertwined geometries of this period of his output, buy letting the carver of the 21st century reinterpret these themes. It is an idea we have used before to good effect.



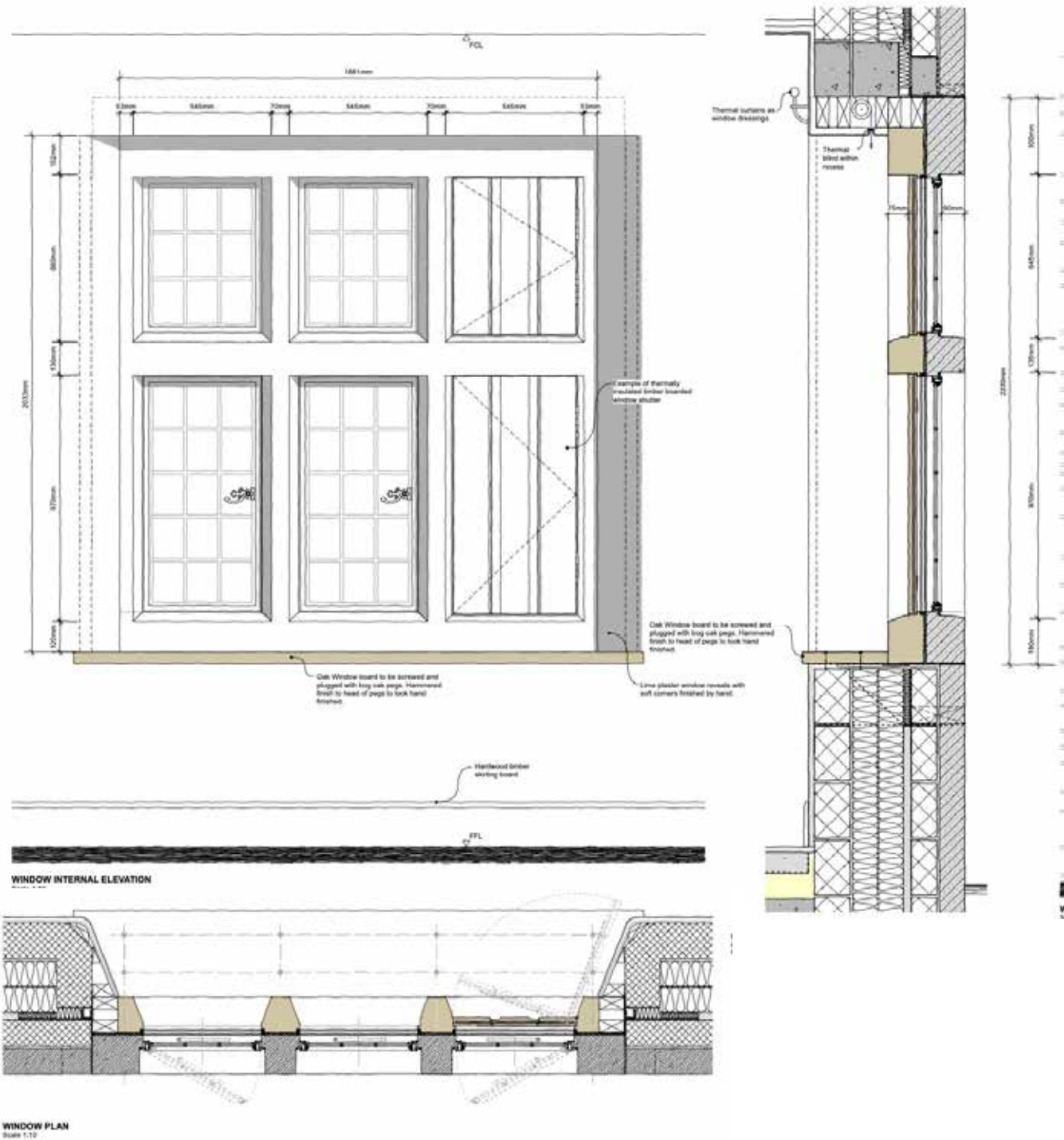
PROPOSED WINDOW DETAILS

The window detail has been carefully designed to ensure the quality and character which would have been found in the windows had they been built in the early 1900’s when the design was conceived by Baillie Scott. We have carefully layered a detail design for the window with other treatments to improve the thermal efficiency, ensuring the house exceeds the standard required. This has been described in detail in the Cooper Homewood report and our Construction and Embodied Carbon Assessment for Building Construction.

The two driving factors of design integrity and insulation performance led us to conclude that in this situation the two were able to be combined. We have therefore proposed a window that is single glazed with lead comes. The glass will be kiln distorted and set into the lead by traditional methods. Taking this approach means we can work with traditional methods and crafts to ensure these are a high-quality example of an Arts and Crafts window.

To achieve the high standards that we expect for the performance of the window, we have designed in a secondary glazing. This will be a double-glazed unit which has been specified to ensure that there isn’t any colour tinting and that the thermal performance is exceptional. The glazing frame has been designed into the inner mullions to ensure that the secondary glazing frame is not visible and therefore doesn’t detract from the highly designed and crafted windows.

In addition to the secondary glazing we have proposed additional thermal layers so that the right solutions can be adopted in each room.



Proposed window study addressing the conflict between the Baillie Scott design and the highest environmental requirements





Existing landscape view- refer to Landscape and Visual Assessment
viewpoint 07 by Colvin & Moggridge



Proposed watercolour perspective within landscape setting by Chris Draper

THE INTERIORS

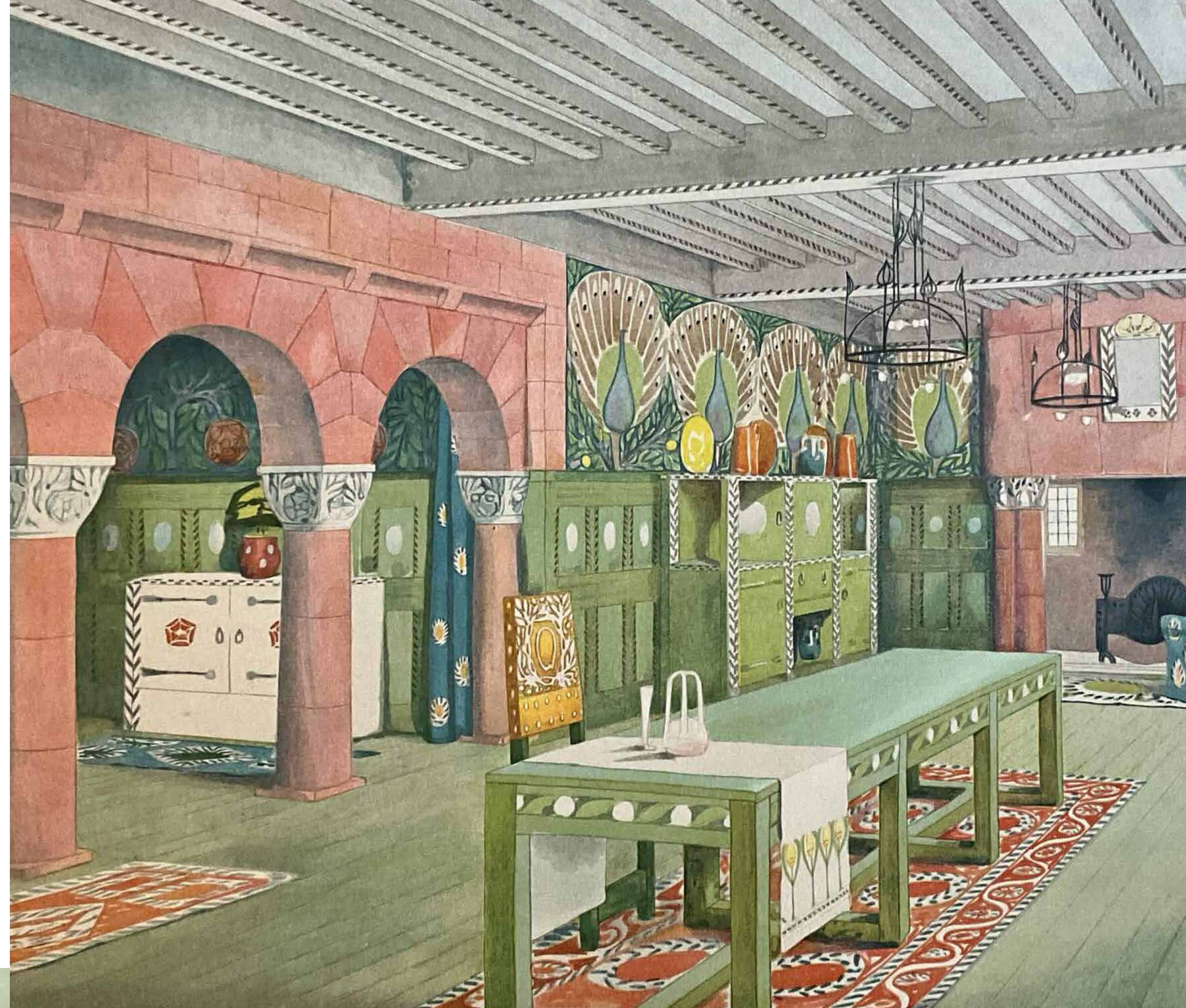
Baillie Scott was renowned in the early 20th century for his thinking about the layout of domestic buildings, from tiny cottages to major country houses. His book “Houses and Gardens” of 1906 is a major manifesto about these ideas, replete with copious plans and the most seductive watercolour images of both the exteriors and interiors of designs, often unbuilt but demonstrative of his philosophy.

Baillie Scott was a magnificent depicter of his projects. He developed a sensuous and ethereal form of presentation which ushered the viewer into an idyllic world, often comfortably Medieval in essence but updated in a conspicuously architectural way. His images were very popular and he developed a following, not just in Britain but also in Germany, where he was lauded by the architectural press. He was not alone though, as Mackintosh, Walton and later John Campbell rose to prominence through designs which had this international exposure. There are many illustrations of Baillie Scott's ideal houses in his book, and also quite a number of houses which were either built or being built. In his long career as probably one of the most celebrated of domestic designers of his day, it is estimated that some 45 homes were known to be built, in addition to the numbers of multiple units in places like Hampstead and Letchworth.

The interiors for the House for an Art Lover are illustrated in his eponymous book of 1906 but do not

figure prominently, despite this being the outstanding set of interiors he designed at that period of his career. Remarkably, the illustrations in his book are reproduced in black and white, despite the number of other designs being illustrated in colour. But the 1902 folio in our possession shows these interior perspectives in magnificent, dizzying colour, and it is the immense vitality and skill in the presentation of his ideas that must surely have caught the judges' eye.

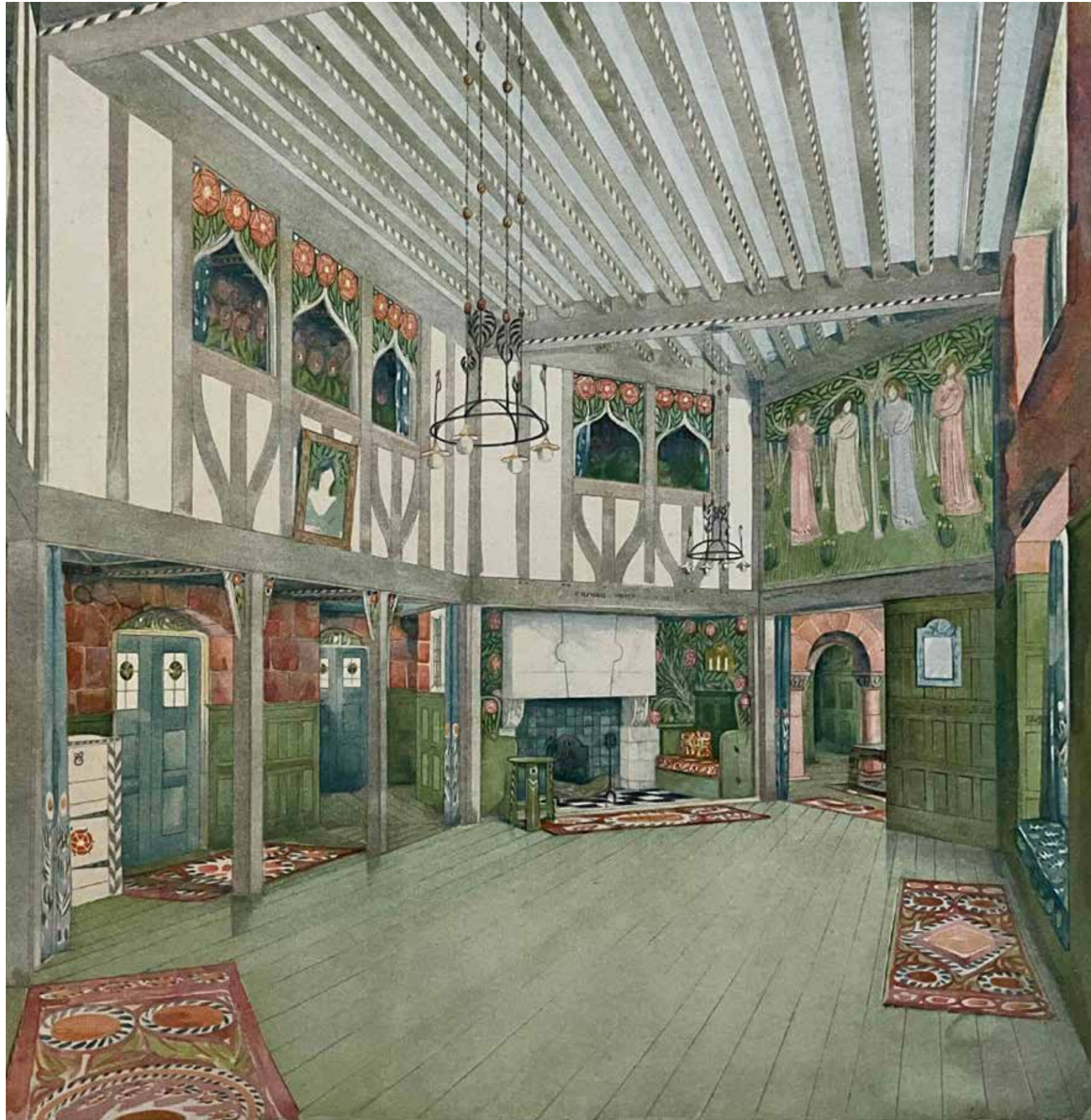
M. H. Baillie-Scott, House for an Art Lover competition entry, perspective of the dining hall, lithograph, 1901–2





Yiangou, House for an Art Lover, detail elevation of the Sitting Room

The typical "Byzantine" capitals of the columns can be seen as Baillie Scott's homage to Lethaby's work of the period, injecting a real note of the exotic to the interior.



M. H. Baillie-Scott, House for an Art Lover competition entry, perspective of the hall, lithograph, 1901–2

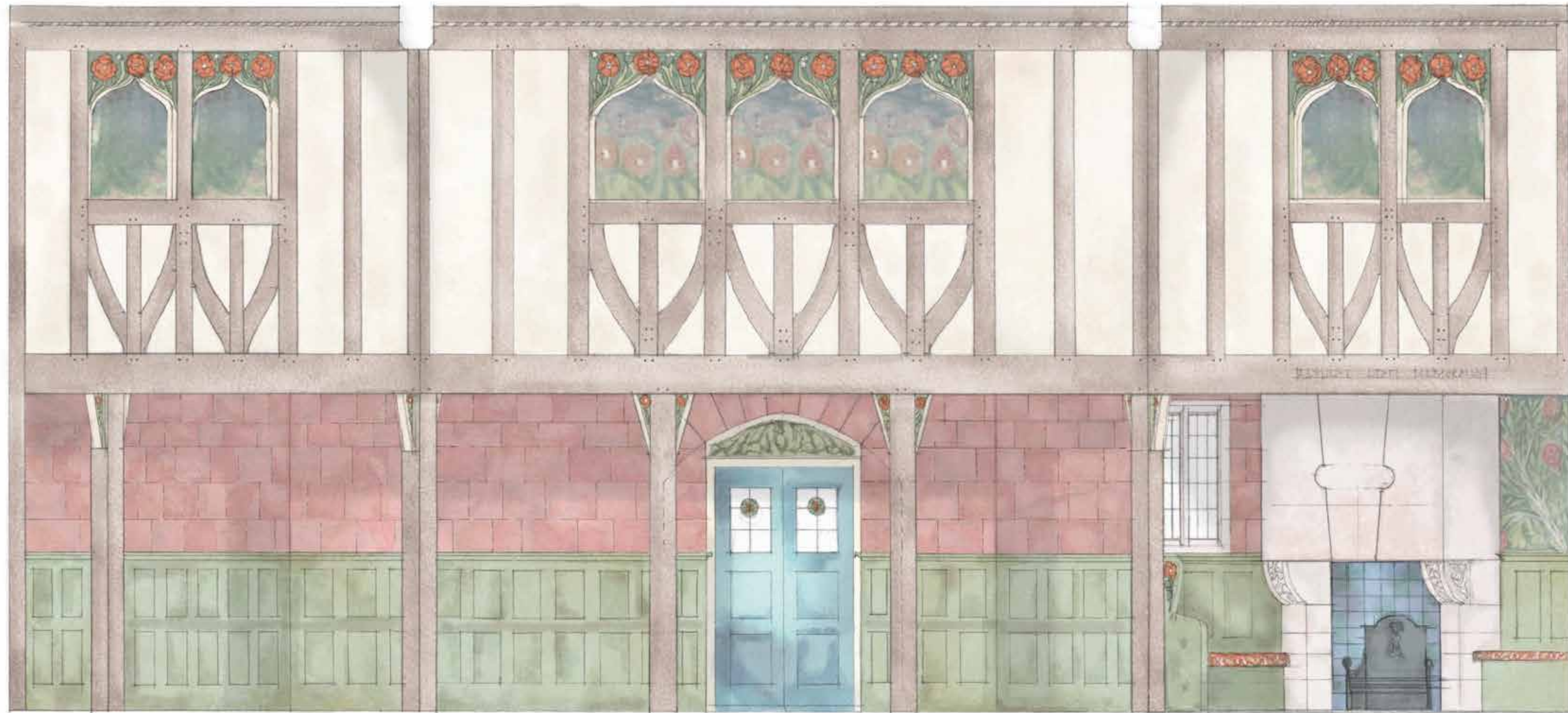
Whilst the illustrations pretty well match the plans (although we have discovered a few discrepancies as we have analysed them), Baillie Scott has given his greatest effort to the depiction of the major enfilade of rooms at the centre of the house; the music room, the dining room and the hall. Other less significant rooms were also illustrated but, apart from the small black and white images in his book, there seems to be no record of the colours he anticipated here.

Some of the ideas illustrated in the competition drawings had already been tried out. Double volumes and central hall arrangements occur most notably at The White House in Helensburgh and spectacularly so at Blackwell. Blackwell provides us with the best clue as to the organisational ideas for these interiors, but also the design language to which he aspired to in the competition



i. Blackwell, Bowness-on-Windermere, 1898-1900

ii. White House, Helensburgh, 1898-1900



Yiangou, *House for an Art Lover*, detail elevation of the hallway

What is completely unique is the richness of colour and decoration depicted, and the overwhelming impression that this is a house where plan, detail and colour are unified in a daringly imaginative way. Where Mackintosh uses his usual monochrome or spare palette and Bauer seems to be more interested in colour as a protomodernist foil to the geometric fascination he has with bold shapes, Baillie Scott's very subtle application of colour and decoration make his Mediaevalist half timbering and solid masonry elements dance to life. I believe these are some of the finest representations of the arts and crafts aspiration for the home in existence. They invite you in to a world of texture and utterly harmonious colour as we come to expect from the master of interior decoration as well.

i. The 1:20 elevation of the hallway. We have modelled the proportions of all the elements as closely as we can against Baillie Scott's original perspectives. All other elements and how they were intended to be built in reality can be observed in houses like Blackwell. Colour is very important in these interiors, and we have a major piece of academic study to do on the intentions behind some of the paint finishes



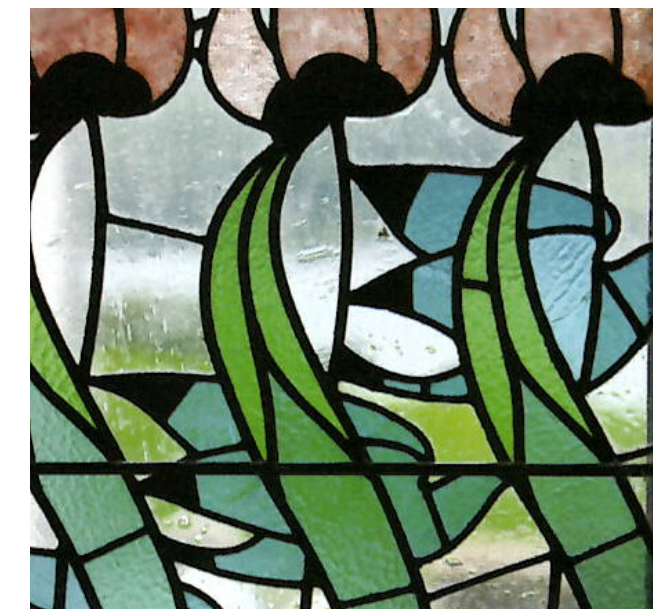
Yiangou, House for an Art Lover, detail elevation of the Music Room

Try as we might, we cannot match up the proportions of this end wall with that depicted in the watercolour views. We think the architect simply had to 'fudge' a few things to get them to work, and so we have to try to realise the end wall with its' decorative shutters as close as we can match - the original view simply not being practical.

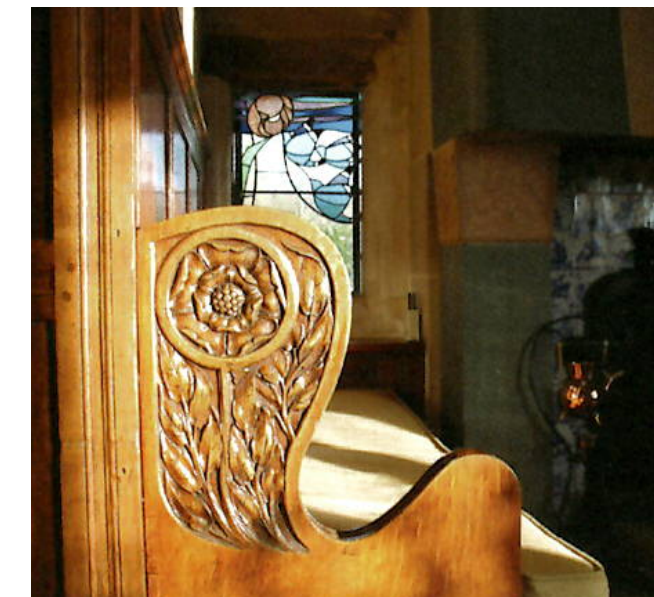
It is our intention to recreate these interiors as accurately as possible and have studied the perspectives and plans with forensic detail. Studying in scale, we have managed to draw the first 6 room elevations. What has surprised us is the simplicity of certain aspects of the design and the amount of repetition of motifs (probably essential to do when in a hurry to finish a competition). What appears to be complex is actually the use of certain design themes but with subtly different emphasis and even colour.

Nearly all of these motifs were used at Blackwell and yet we remember that house for its half timbered hall and its lyrical drawing room in pastel shades. With the House for an Art Lover, the timbering is a foil for colour and decoration, and a unifying soft green is used throughout to bind the enfilade together. We can replicate these carved elements. The exquisite and life-like carvings to the screens can be made as beautiful as anything at Blackwell and at Yiangou we have experience of this quality of carved work in several projects. We know also that within a strict stylistic application, we can give a certain input of freedom to carvers to make this dwelling work entirely unique.

We know how Baillie Scott intended the carved bench



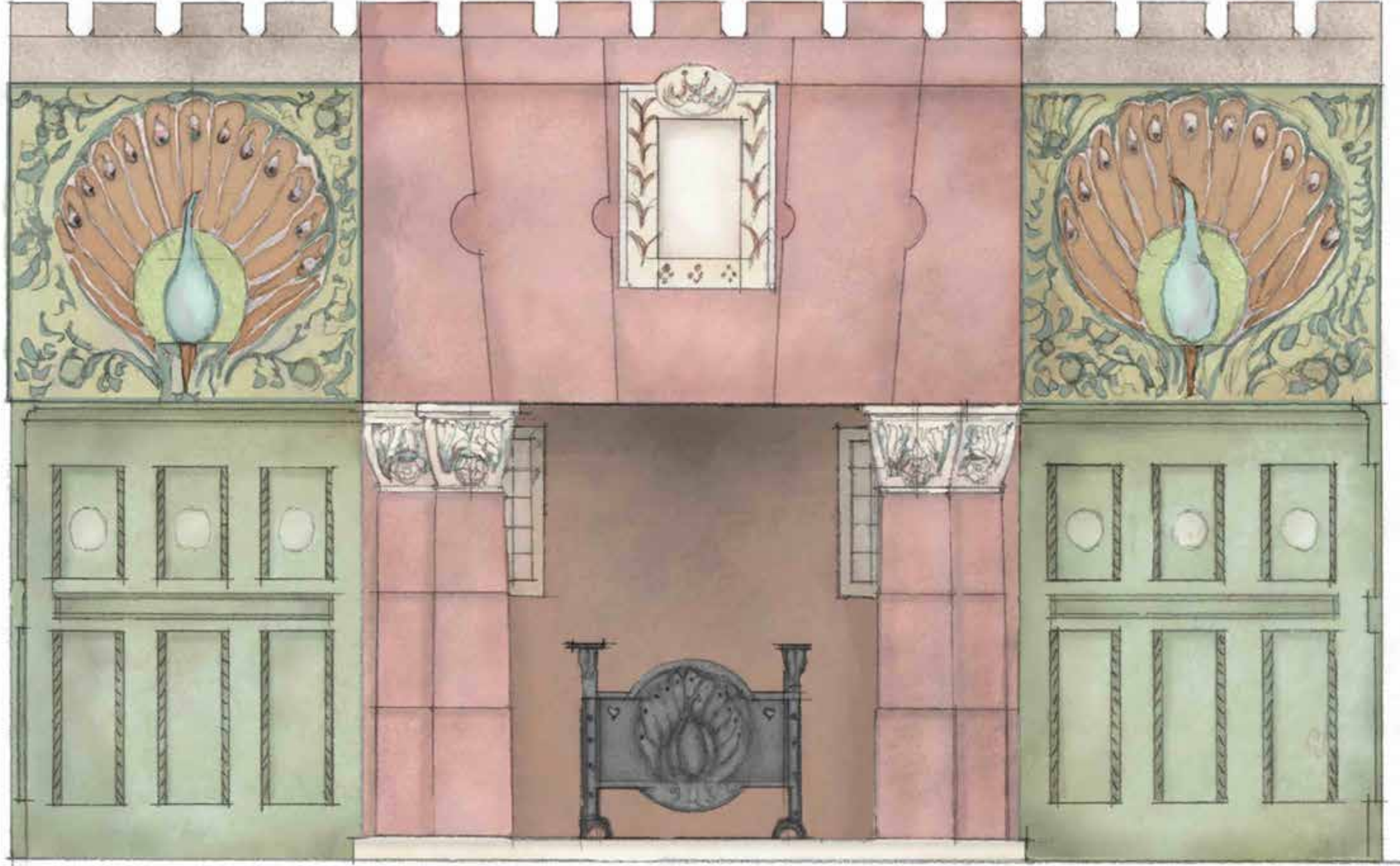
Blackwell, Bowness-on-Windermere, 1898-1900



ends to be, as Blackwell had similar. We know how his trademark jointed stone fireplaces are meant to look because Blackwell had the reversal of these. Obviously, our preliminary elevational studies will need more detailed work but they do give a flavour of our intent. The sequence of rooms for the competition house are Baillie Scott at his most perfect - they are indeed a manifesto for what he believed the lyrical English house interior should be and are the key to understanding the zeitgeist of his form of medievalist and arts and crafts thinking about plan, homeliness and decoration. We have the go-ahead from our client to do this justice. In addition, we will look closely at one or two other rooms that Baillie Scott did manage to envisage; the spectacular circular bathroom and the first floor study. Other rooms will be more pragmatically treated, but sympathetic to the period. We have even thought of a radically contemporary approach to some rooms to truly underline that this is an art lover's house for the 21st century also.

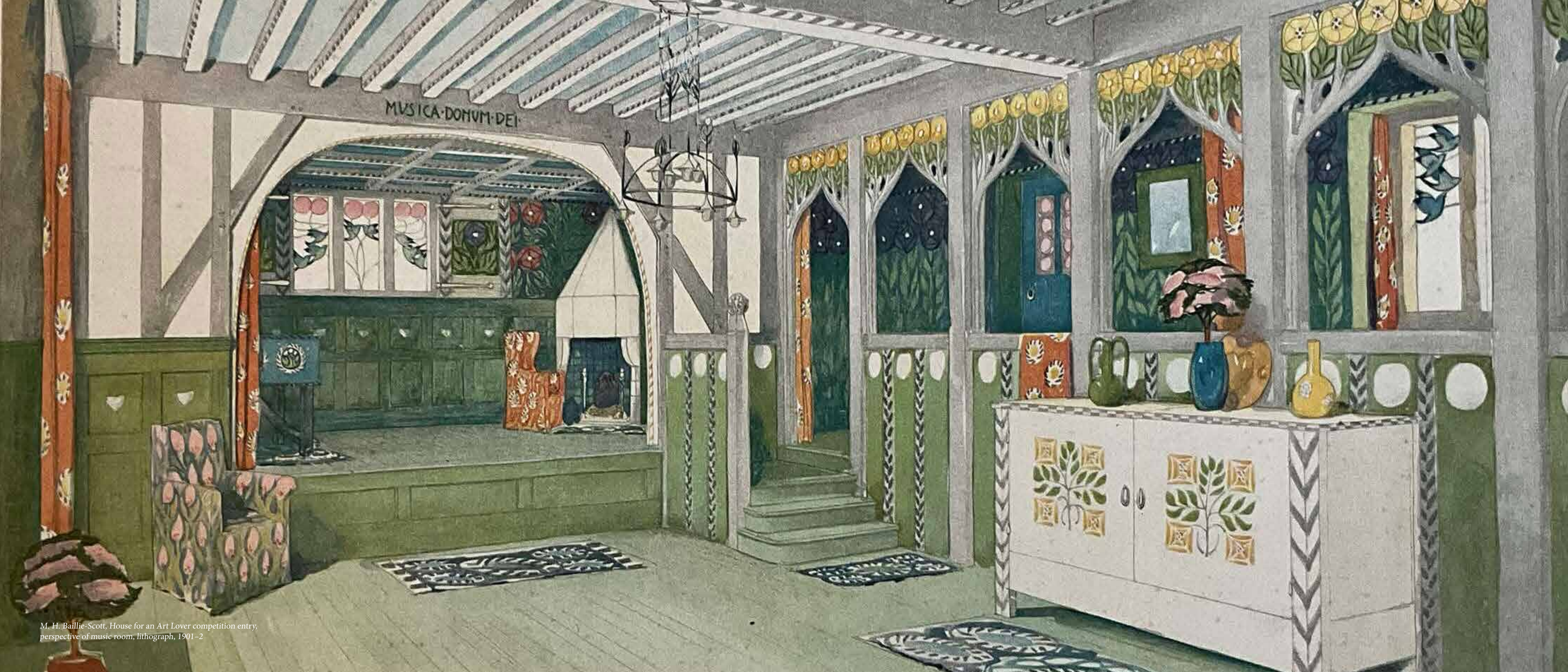


Blackwell, Bowness-on-Windermere, 1898-1900



Yiangou, House for an Art Lover, detail elevation of the Sitting Room Fireplace

i. We intend to study some of the highly decorative wall paintings - the very exotic peacocks Baillie Scott uses are a very European art nouveau aesthetic.



MUSICA DONUM DEI

M. H. Baillie-Scott, House for an Art Lover competition entry, perspective of music room, lithograph, 1901-2



Yiangou, House for an Art Lover, detail elevation of the Drawing Room Gallery



The music room displays wonderful use of colour and pattern - and again, the carved work of the period as built at Blackwell is a good source of information.



Blackwell, Bowness-on-Windermere, 1898-1900



Baillie Scott door latches



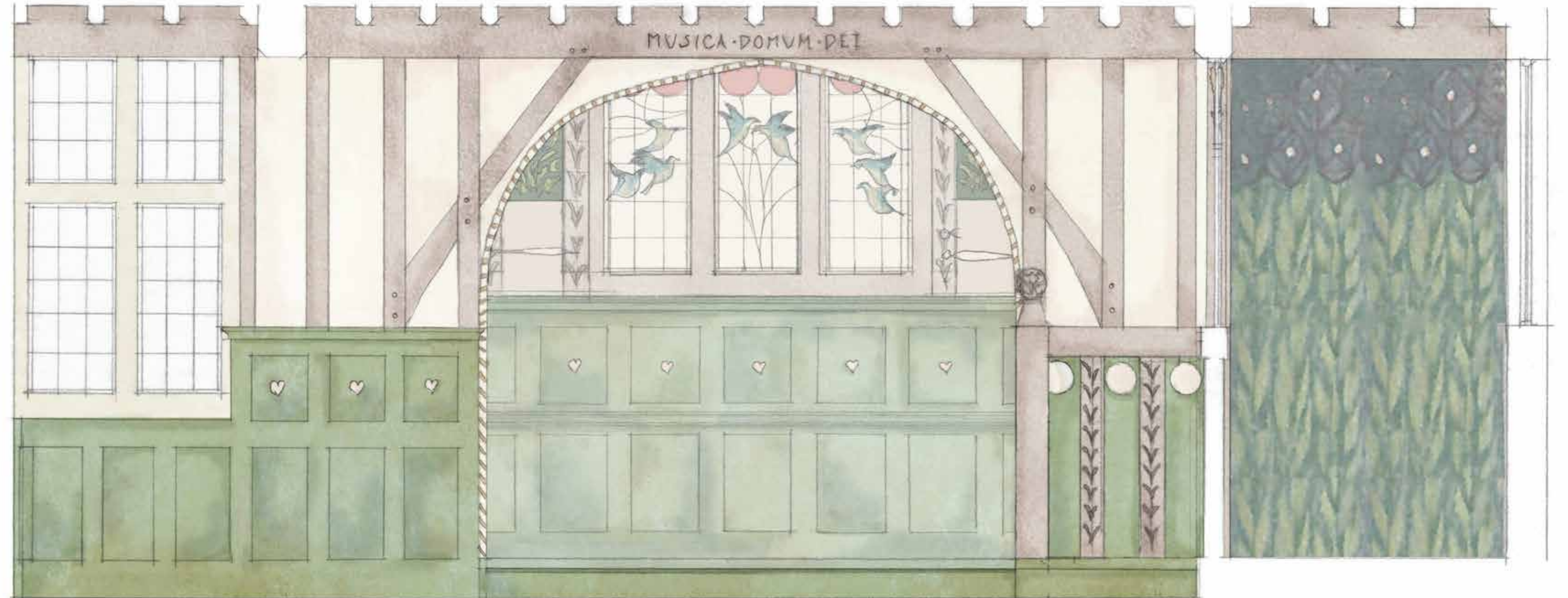
Baillie Scott door latches



Landhaus Waldbühl, Uzwil, Switzerland,
1907-1911



Baillie Scott window latches



Yiangou, House for an Art Lover, detail elevation of the Music Room

THE SETTING FOR THE HOUSE

ARTS AND CRAFTS GARDEN PHILOSOPHY AND PRACTICE

By Worlledge Associates - Extract from the Heritage report dated March 2023

Sarah Rutherford in discussing the relationship between the house and garden, writes:

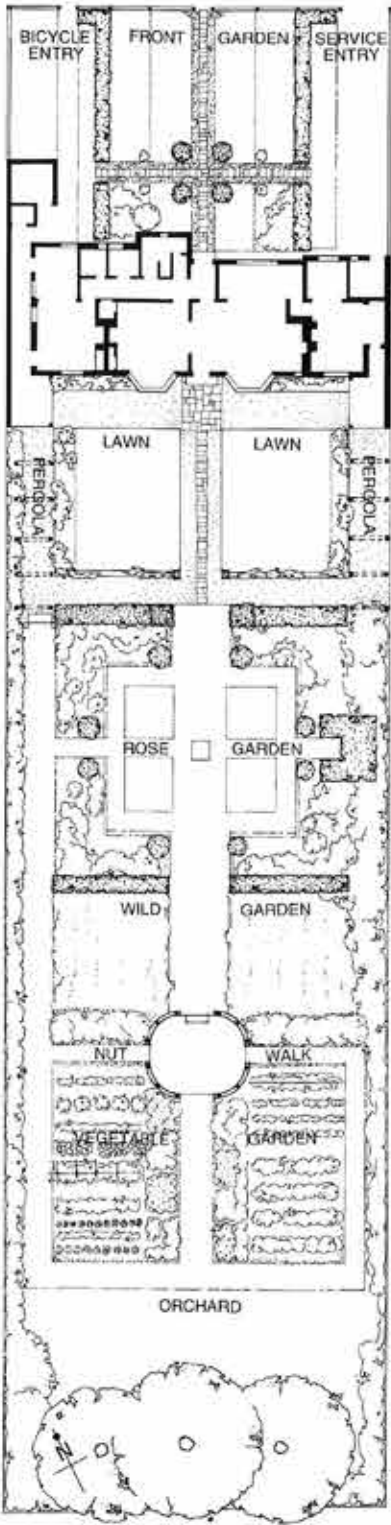
Architecture was central to the Arts and Crafts Movement. In the garden the house was the focal point, but the design embraced other buildings too. The garden was supposed to surround the house, with flower beds overlooked by the main family rooms, usually south-facing, if possible, and the forecourt on the rear, north side, where the drive lead from the road. The house was best set off by being presented on a formal terrace. The planting was essential to clothe and soften this formal structure in exuberant of subtle manner. Sensitive use of local materials and techniques and inherent craftsmanship were key. Of all the Arts and Crafts architects in England, perhaps Charles Voysey, Edwin Lutyens and Mackay Hugh Baillie Scott were the most successful in creating the epitome of the English country home, combining both its house and garden and rooting them firmly in the locality. (pp. 15-16)

For many Arts and Crafts houses, the garden was an integral part of the setting. Sarah Rutherford includes an 1899 quote from the Scottish architect Robert Lorimer taken from the Architectural Review which summed up the ethos of the Arts and Craft Garden.

A garden that is in tune with the house, a garden that has quite different sort of charm from the park outside, a garden that is an intentional and deliberate piece of

careful design, a place that is garnished and nurtured with the tenderest care, but which becomes less trim as it gets further from the house, and then naturally and gradually marries with the demesne that lies beyond [...] you can stroll right out into the garden enclosed [...] but what a paradise can such a place be made! Such surprises – little gardens within the garden, the month's garden, the herb garden, the yew alley. The kitchen garden too, and nothing to be ashamed of, to be smothered away far from the house, but made delightful by the laying out. Great intersecting walks of shaven grass, on either side borders of the brightest flowers backed by low espaliers hanging with shinning apples. (p.6)

While Sarah Rutherford considers it is difficult to define an Arts and Crafts garden absolutely, she sets out in considerable detail what a typical example would normally include. (pp. 19-21) The principal points are summarised in the heritage report.



Storey's Way, Cambridge 1912-13

ARCHITECTURAL LANDSCAPE GARDEN

The tightly enclosed courtyard layout, featuring boundary walls and little pavilions are a major part of the overall effect of the project and Baillie Scott's magnificent birds-eye views demonstrate this to perfection. All the architectural elements of the project will be as authentically detailed as possible, including piers, steps and the paving of the courtyards.

The one addition that is made to the plans is the inclusion of a small garden pool to one side. Fortunately, we have a precedent for this type of pool built at Waldbühl, the house in Switzerland. We will detail this element sympathetically. For other aspects of the proposed garden design, we will defer to the Colvin and Moggridge design commentary.



Landhaus Waldbühl, Uzwil, Switzerland, 1907-1911



Watercolour perspective within landscape setting by Chris Draper

ACCESS STATEMENT

The primary access to the site from Lower Road is proposed to be changed by using an existing field access to the south of the existing drive. The proposed gates have been set back 12m from the carriageway to allow vehicles to pull off the road safely and the visibility splays around the opening have been improved and designed to suit the road. The existing driveway access will be retained as a service drive. It is important to note that the position of the two access drives to public highway are existing.

The proposed dwelling will balance the integrity of the original Baillie Scott design with the requirements for modern living. The dwelling will adhere to Part M requirements, incorporating various accessibility features. These include a level entrance with no barriers, wide external paths for wheelchair access, and an open-plan ground floor layout which will be Part M compliant.

Bicycle storage has been considered within the proposal. It is proposed to use the existing storage available in the garages for the storage of bicycles.

Bin storage on site will be in the small barn adjacent to the service drive and then moved to the highway collection point by the occupants as existing and required for collection.



Watercolour aerial view by Chris Draper

CONCLUSION

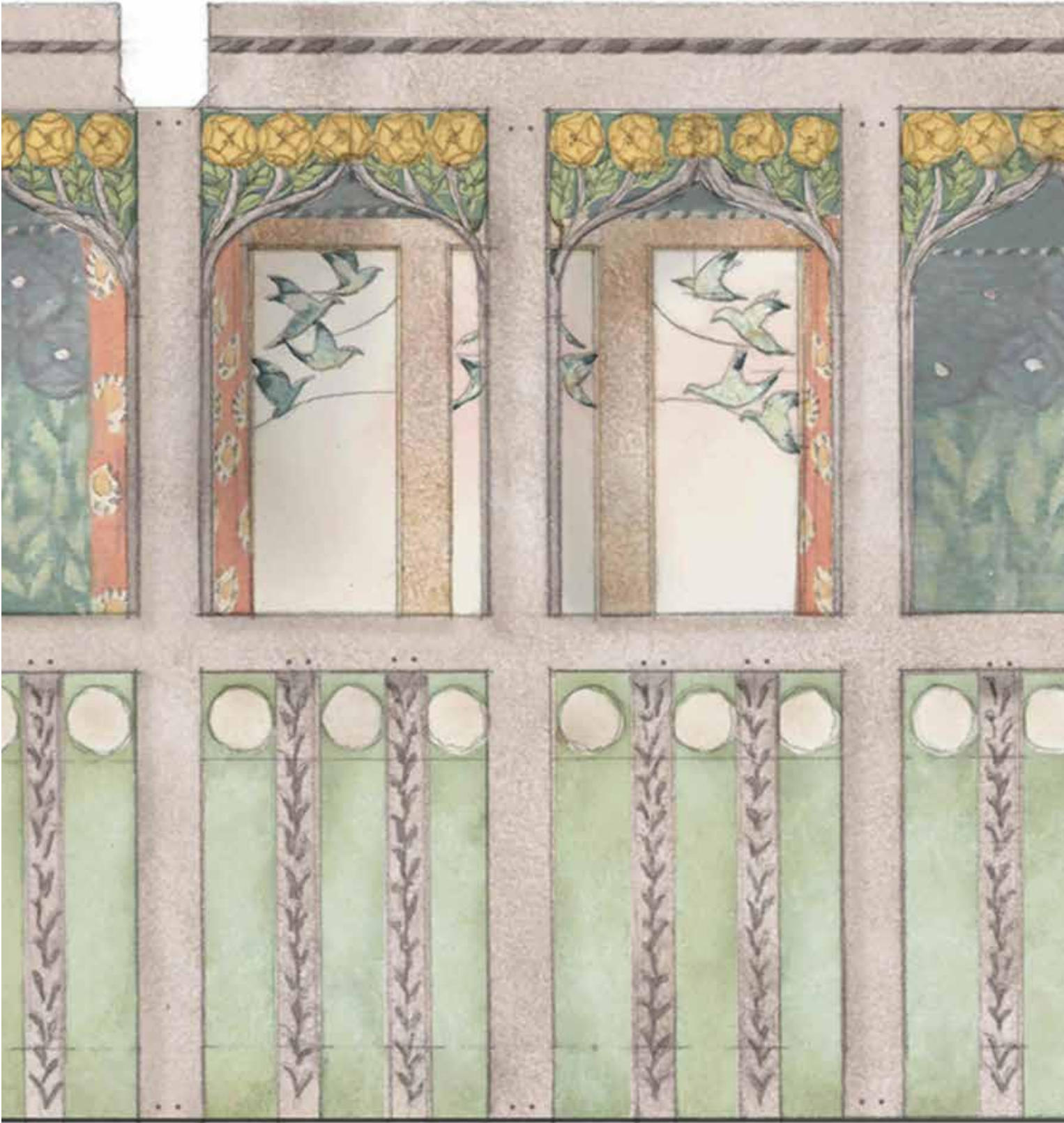
Baillie Scott’s House for Art Lover designs gave him his greatest “opportunity to combine nearly all the ideas that he had developed over the previous decade”, according to Diane Haigh, the pre-eminent scholar of his work. The competition result brought him even more international recognition in Europe as the great architect-decorator of his generation. Closer to home, he continued to evolve his very personal and reflective vision of the English home. Diane Haigh called her respected monograph on his work “Baillie Scott - The Artistic House”. Indeed, to my mind, there was no better complete vision of his thinking of the home as an artistic set piece; a holistic combination of architecture, interior layout, decoration and furnishing.

It has rankled for many years that the designs were never realised. Having spent years enjoying the realised Charles Rennie Mackintosh design, universally acclaimed as one of that architect’s finest domestic designs during this golden age of architectural creativity, the actual winning design for this seminal competition has remained on paper.

We have the drawings, we know about the architect’s thinking in terms of detailed design, materials and the particularly wonderful interiors. There is no doubt that we can realise this scheme in a faithful and utterly respectful way, whilst understanding the raft of environmental and sustainability issues that face any new build in the 21st century.

We hope that the design proposal is seen as comprehensive and addresses all aspects of the site; appreciation of its distinctiveness, the context of the design and use of local materials. However, what is salient and unique is the opportunity to build a lost piece of a puzzle in English architectural history and to create a building of the greatest cultural value. If accepted, I believe the project would be of much local, national and even international significance, and a chance to showcase a raft of craft and decorative skills. As the restoration of Baillie Scott’s own Blackwell in Cumbria (now open to the public) and the realisation of the Mackintosh house has shown, there seems to be genuine public affection for the beauty, prowess and imagination of our best British architects who conquered European taste at this fertile moment in time.

Ross Sharpe BArch MA M Phil Dip Arch (Cantab)
RIBA ICTP
Director, Yiangou Architects
October 2024



Yiangou, House for an Art Lover, detail elevation of the Drawing Room Gallery

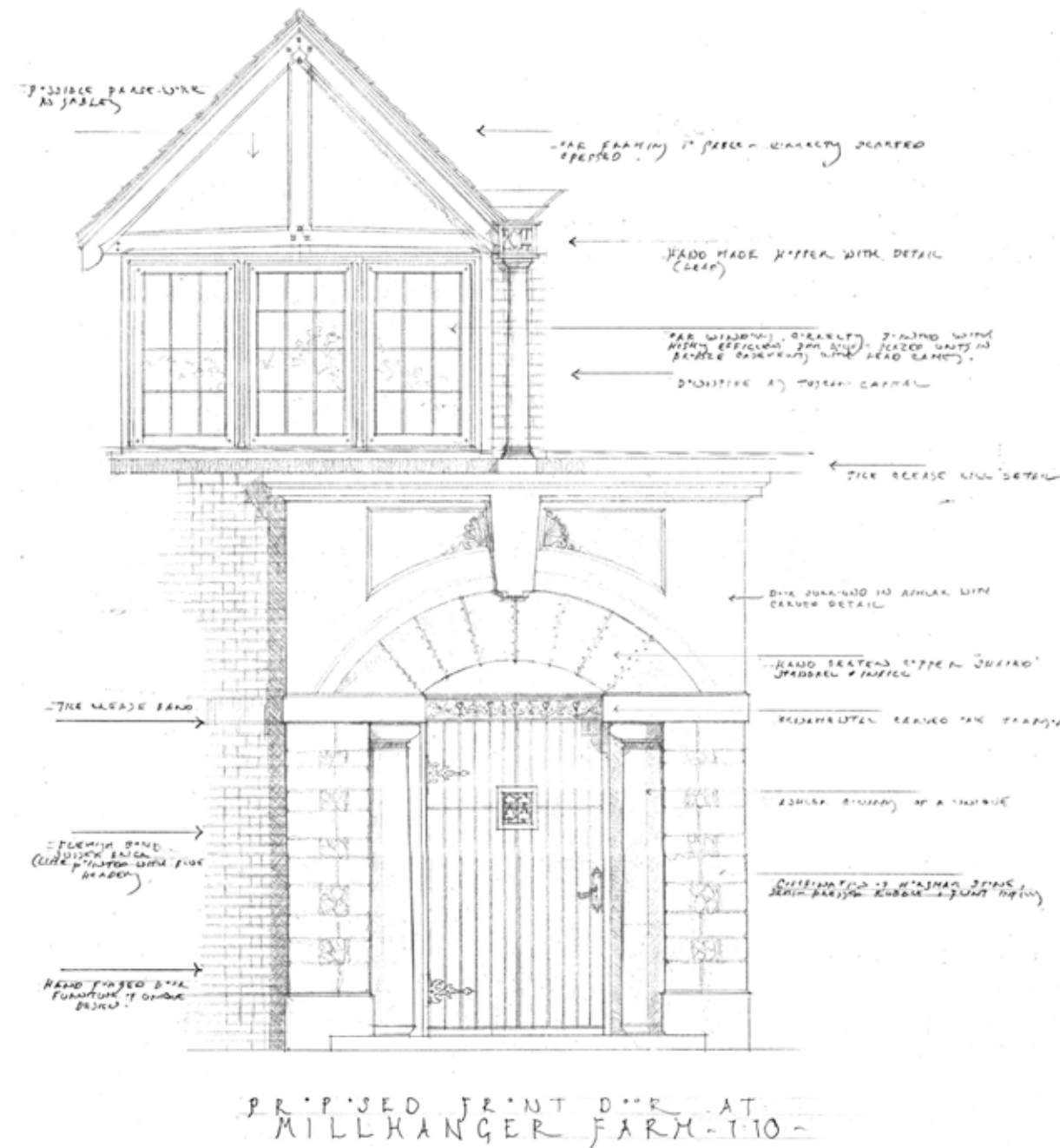
EXAMPLES OF ARTS AND CRAFTS ARCHITECTURE COMPLETED BY
YIANGOU ARCHITECTS

PREVIOUS YIANGOU PROJECTS

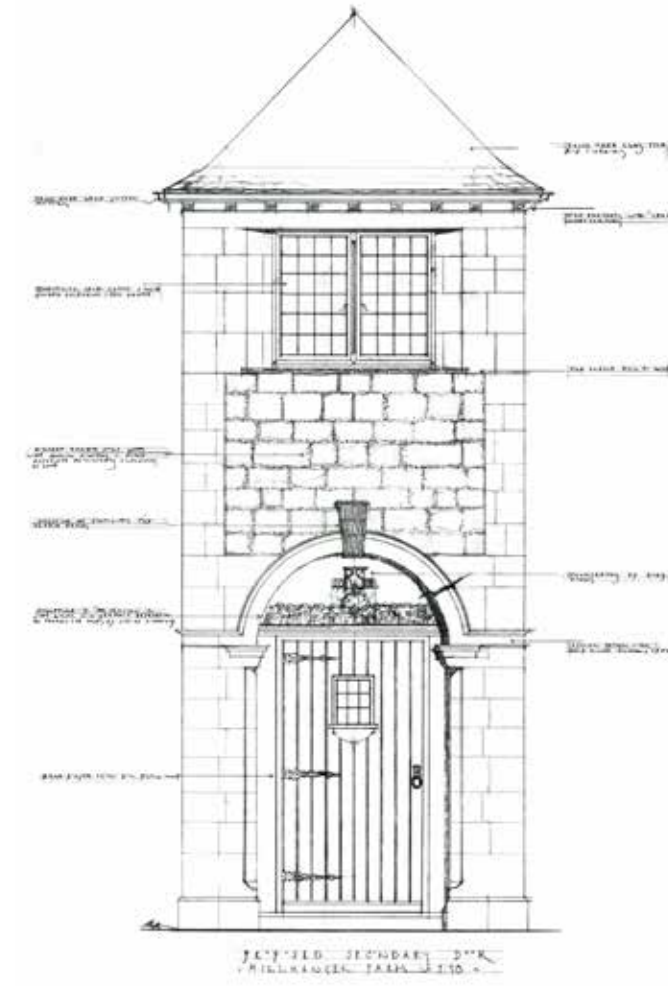
This is one of Yiangou Architect's projects, currently being completed in Surrey. The plan form is an evolution of that seen in the late 19th and early 20th centuries. This house was the first non contemporary and non classical house to secure planning permission under Paragraph 80, largely because of the quality of the detailing.



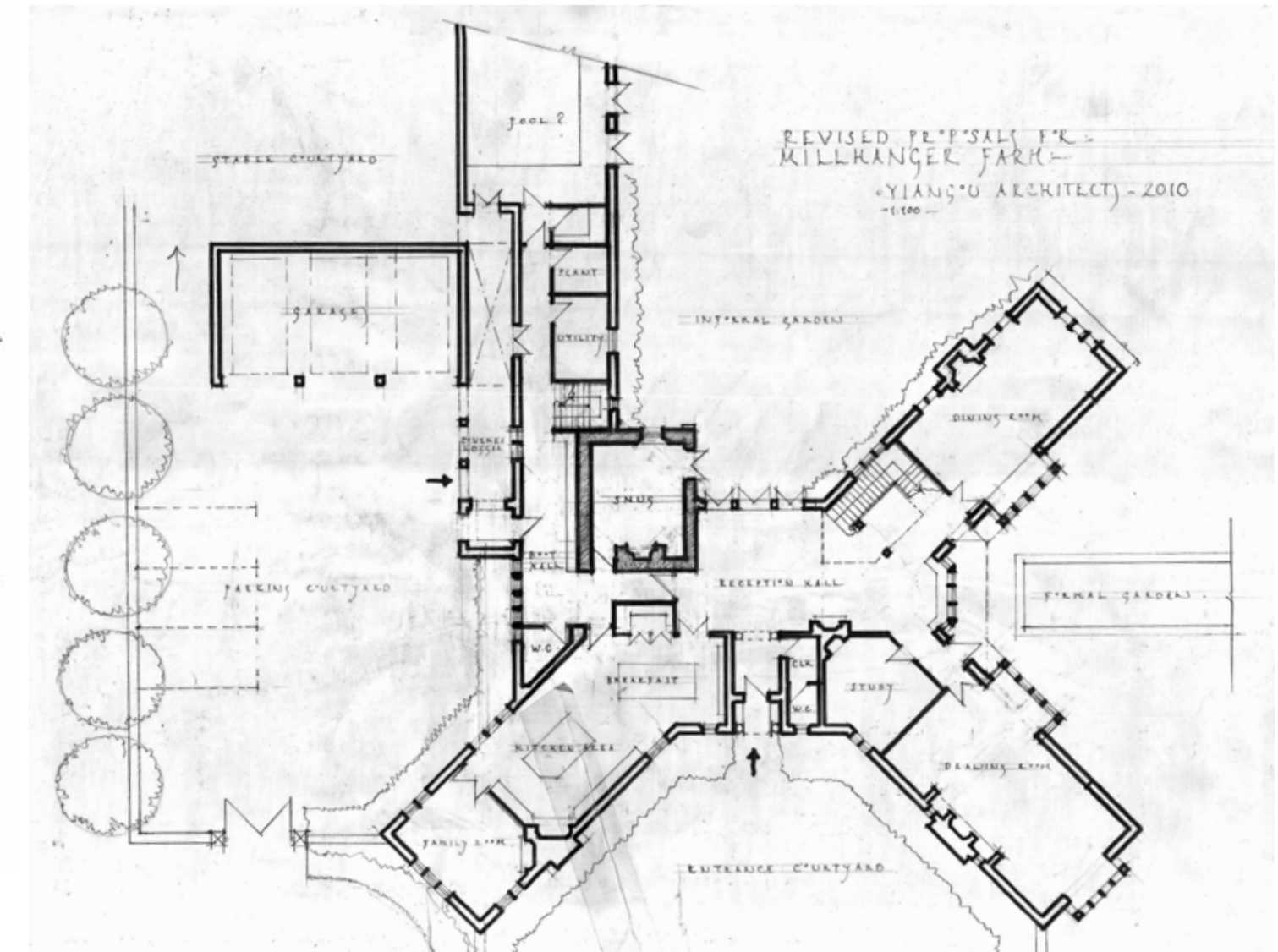
The house in the late summer of 2024



Arts and Crafts door surround detail
study for new house in Surrey



Detail study of the entrance door



Plan study of the replacement dwelling in Surrey



i. Yiangou, carved timber panel above door inspired by Baillie Scott's designs

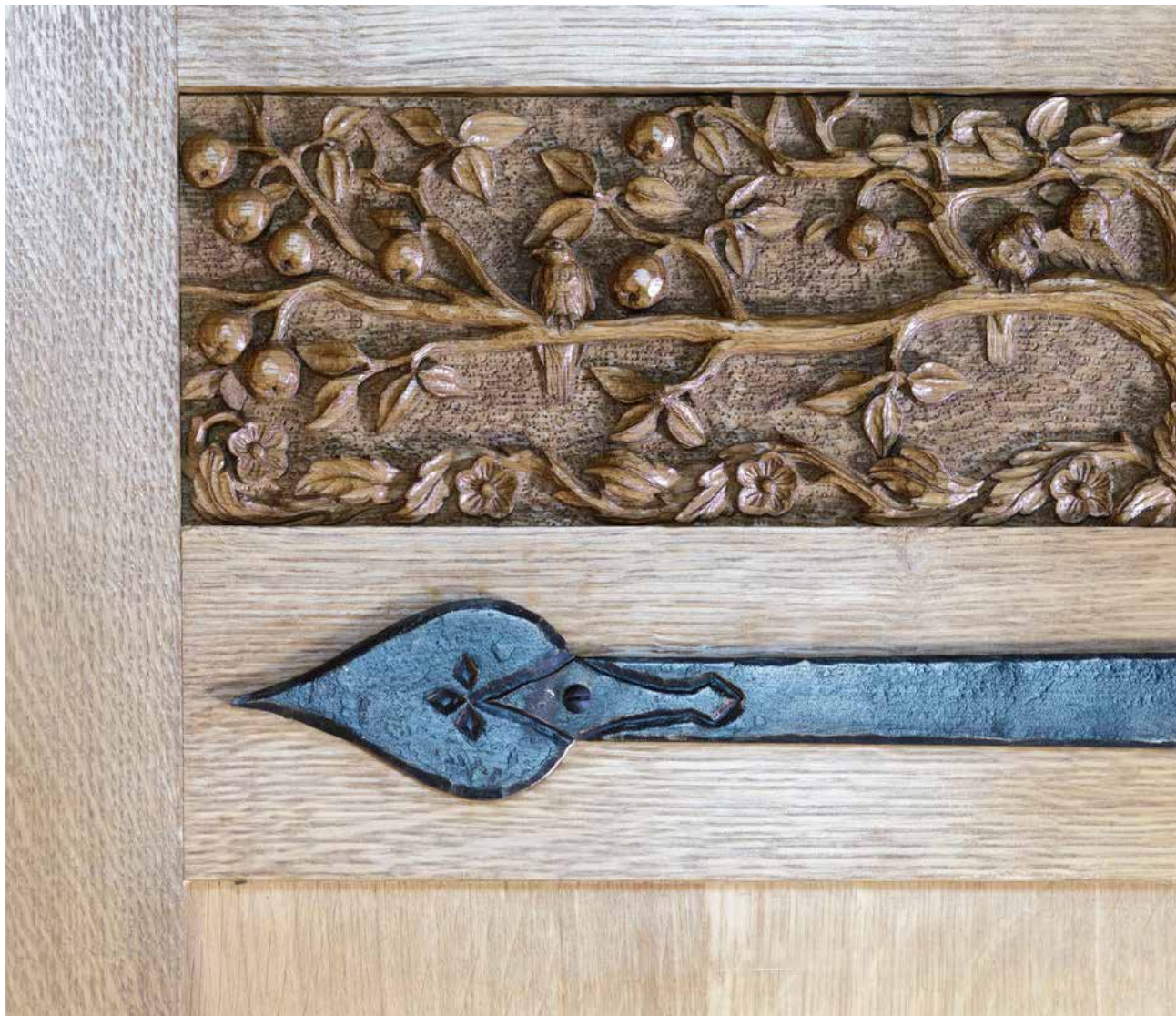
ii. Yiangou, carved timber panel within door along with bespoke strap hinge, inspired by Baillie Scott's designs

iii. Yiangou, staircase



This is another one of Yiangou Architect's projects, which was designed for a great expert on the Arts and Crafts movement, as an extension to his 17th century Manor House.

The detailing was inspired by Philip Webb, Lutyens and indeed Baillie Scott. We learned that all the quality of carving and finishes seen in the House for an Art Lover drawings, are achievable using the right craftsmen and women.



iv. Yiangou, brick expressed chimney with recessed stone carved panel based on a local village scene and the tree of life. Image shows a bespoke lead hopper and large lead clad bay window.

LIST OF DRAWINGS

Yiangou Drawings:

2711-0001	Pre App Drawing_OS Map
2711-1111	Proposed Ground Floor Plan
2711-1112	Proposed First Floor Plan
2711-1113	Proposed Attic Floor Plan
2711-1114	Proposed Roof Plan
2711-1120	Proposed East and West Elevations
2711-1121	Proposed North West and South West Elevations
2711-1122	Proposed South East and North East Elevations
2711-1170	Proposed Study of a Typical Window and Building Fabric
2711-1180	Proposed Frontispiece Detail
2711-1181	Proposed Side Elevation Detail
2711-1182	Proposed Rear Elevation Detail
2711-1183	Proposed Watercolour Front View
2711-1184	Proposed Watercolour Rear View
2711-1185	Proposed Warercolour Landscape Viewpoint 02
2711-1186	Proposed Watercolour Landscape Viewpoint 07
2711-1187	Proposed Watercolour Aerial View
2711-1190	Proposed Dining Hallway Interior Elevation
2711-1191	Proposed Sitting Room Interior Elevation
2711-1192	Proposed Sitting Room Fireplace Interior Elevation
2711-1193	Proposed Drawing Room Interior Elevation
2711-1194	Proposed Drawing Room Fireplace Interior Elevation
2711-1195	Proposed Drawing Room Stage Interior Elevation
2711-2110	Proposed Garage and Plant Room
2711-3110	Proposed Workshop
2711-4110	Proposed Wildlife Tower Folly

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