

7.8 Internal Planning

7.8.9 Residential Typologies

Low Cost Rent - Typical Layouts

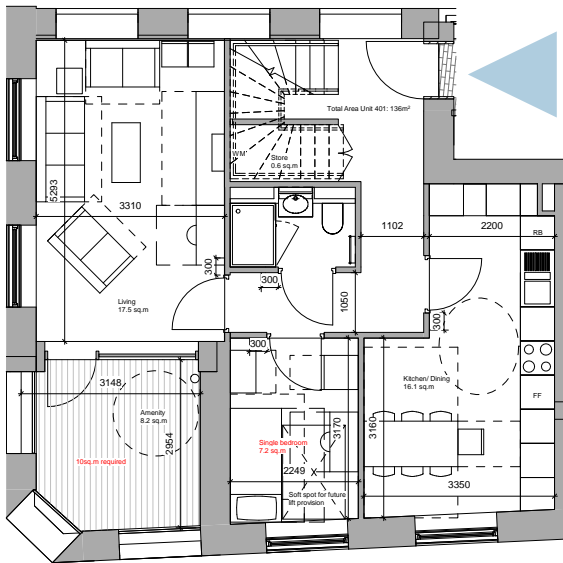
Type O4

In 16A, type O5 is a 5B7P duplex. The family home is triple aspect with private amenity on the lower floor. With separate kitchen and living spaces on the lower floor, all but one bedrooms are on the upper floor. One bedroom and the private amenity do not meet the minimum standards due to constraints from the homes and structure below.

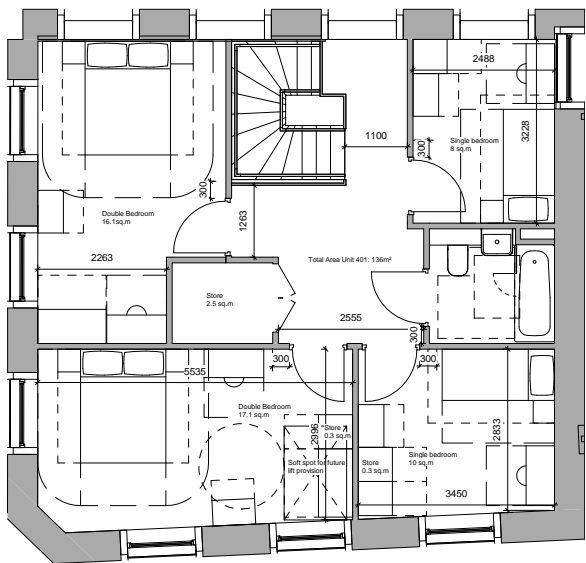
Type O5

In 37 NOS, type X is a 4B8P townhouse. The dual aspect home benefits from large bedrooms facing both North and South. Upgrades to the perimeter walls are proposed to increase the thermal performance of the apartment

Type O1: 3B5P  
Flat Refs: 106  
Total Area: 93m<sup>2</sup>  
AD M: Category 2

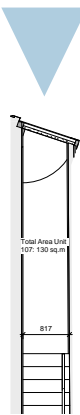


Fourth Floor

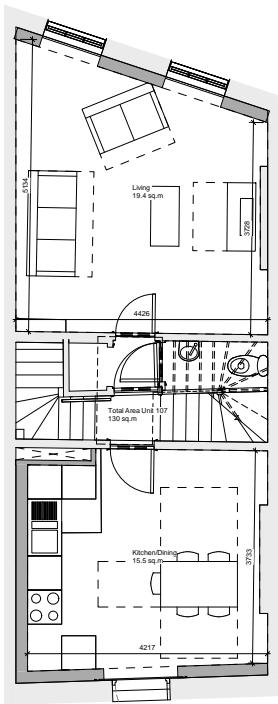


Fifth Floor

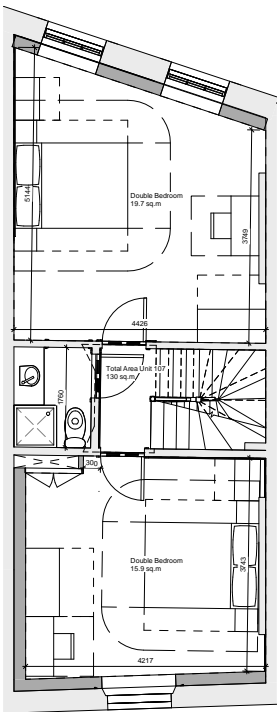
Type O1: 4B8P  
Flat Refs: 107  
Total Area: 130m<sup>2</sup>  
AD M: Exempt



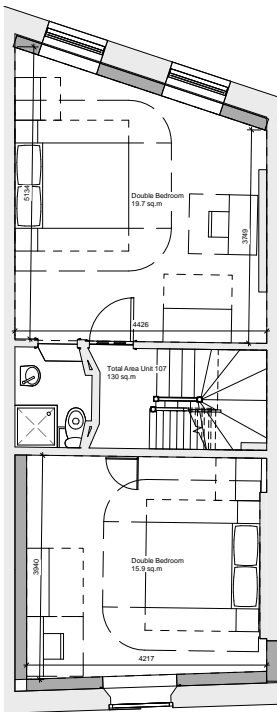
Ground Floor



First Floor



Second Floor



Third Floor

## 7.0 West Central Street

### 7.9 Outdoor Amenities (Courtyard)

#### 7.9.1 Courtyard - Design Principles

The shared courtyard for West Central Street is designed as a shared amenity for all residents, providing play space for children, but also quiet sheltered spaces for adults.

To protect it from overlooking, tree species were chosen to provide a low level canopy. Planting was designed to provide interest throughout the year and to maximise biodiversity.

One of the design principles was to encourage local wildlife to the space for children's education. One of the most successful ways to do this is to introduce water features.



**Low level canopy protects ground level from overlooking**



**A landscape which changes with the seasons**



**Water integrated into the design to enhance biodiversity**



**A lush planted courtyard**



**Places to sit alone and places to sit with others**



**Natural surveillance from 1st floor kitchens allows safe, informal play**



## 7.9 Outdoor Amenities (Courtyard)

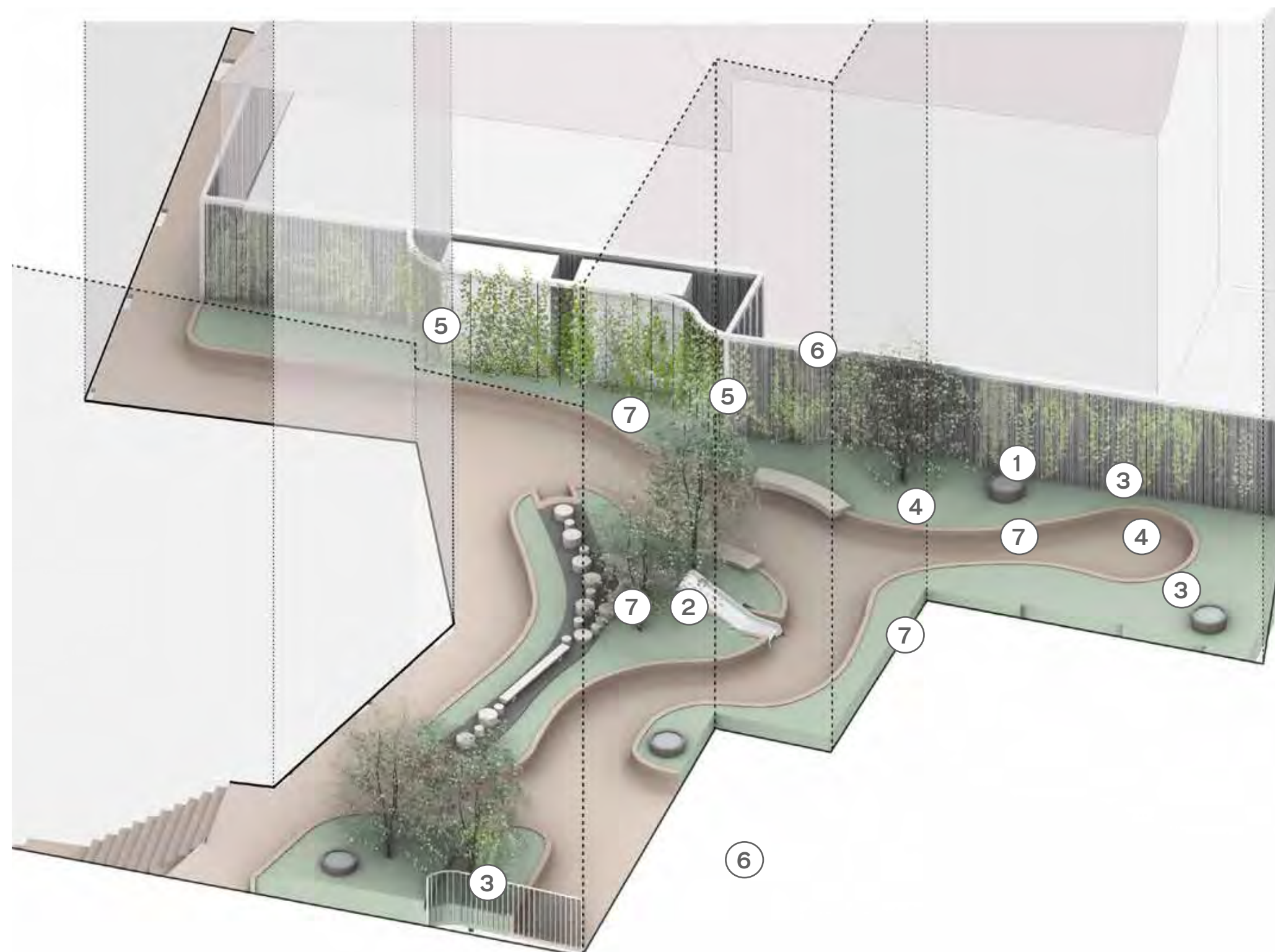
### 7.9.2 Courtyard

The shared courtyard for West Central Street features a lush green communal space for all of the residents.

The courtyard is planted with small multi-stem trees which create intimate spaces that are sheltered from the surrounding flats while allowing residents to look out into a generous green space.

Planting has been carefully located to create a buffer between the first floor flats and the courtyard to allow for privacy while retaining some elements of natural surveillance.

The whole courtyard is designed as informal play with a biodiverse planting palette, curved paths and kerbs encouraging play. There are places to sit and rest, bird baths and a low-maintenance planting palette which is designed for seasonal interest.



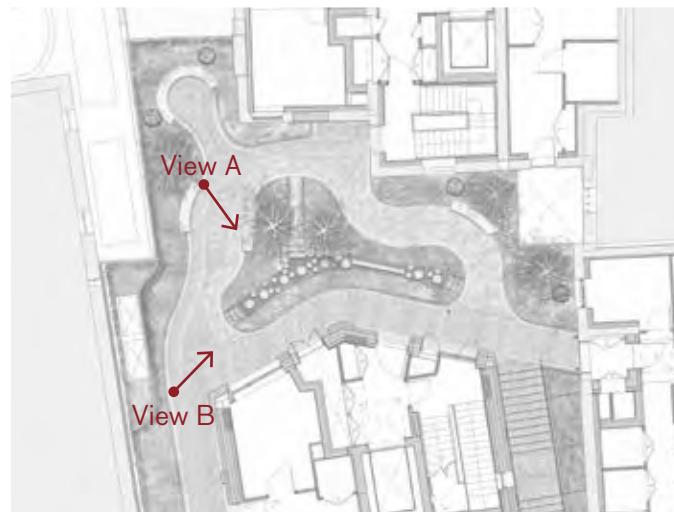
- 1 Small multi-stem trees
- 2 Informal play elements set amongst planting
- 3 Bird pools
- 4 Curved benches
- 5 Shaded planting and climbers
- 6 Climber frame
- 7 Play brick wall



## 7.0 West Central Street

### 7.9 Outdoor Amenities (Courtyard)

#### 7.9.2 Courtyard



View A: Illustrative view of the courtyard



### 7.9 Outdoor Amenities (Courtyard)

#### 7.9.2 Courtyard

The whole courtyard is designed to act as a play area for children. Therefore playfully curved kerbs and brick patterns were introduced to encourage play and discovery.

Children can observe the wildlife that will be encouraged to the area by birdbaths and discover different planting and flowers in biodiverse planters throughout the year.

- ① Small multi-stem trees
- ② Informal play elements set amongst planting
- ③ Bird pools
- ④ Timber Curved benches
- ⑤ Shaded planting and climbers
- ⑥ Climber frame
- ⑦ Brick paths and planter edges



Illustrative Landscape Plan for West Central Street First Floor Courtyard- NTS



## 7.0 West Central Street

### 7.9 Outdoor Amenities (Courtyard)



Play reference: Door step play at South Gardens , Elephant Park



Play reference: Slides, Playground "Salute", Moscow



Play reference: Slides, Playground "Salute", Moscow



Bird Bath reference: Holland PArk Villas



Climber Frame reference: White Horse Square, Wembley



Red shade Brick paths and planters reference:  
Communal Garden at Coleville Estate



# 7.0 West Central Street

## 7.9 Outdoor Amenities (Courtyard)

### 7.9.3 Play Strategy

Play is an important part of children's development, where they learn to socialise with other children, explore and learn about their environment and physically challenge themselves.

Guidance from the 'Shaping Neighbourhoods: Play and Informal Recreation' (2012) that informs the London Plan Framework has been used to guide the best play practice for the West Central Street courtyard.

Our aim is to provide a shared informal play space which can be used by children between the ages of 0 to 12. Play areas for children aged 12-18 can be found within 800m of the site in Lincoln's Inn Fields.

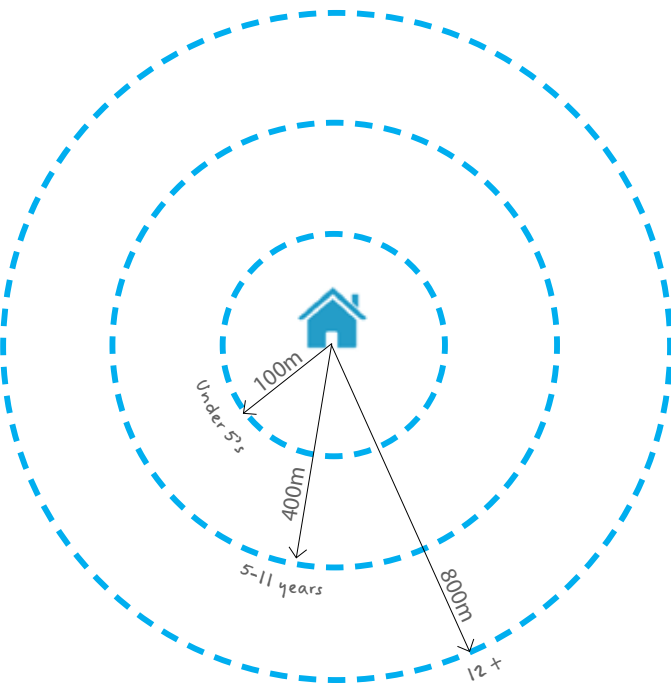
The proposals recognise the importance of high-quality and accessible playspace for neighbourhoods in central London. In addition to offering opportunities for learning and exercise among children, the playspace provide areas for caregivers to meet and, in this way, they play a role in bringing together the wider community.

The GLA has set guidelines for the provision of children's playspace and youth spaces based on the size of a development. In accordance with the Supplementary Planning Guidance document 'Shaping Neighbourhoods' (2012), the scheme projects 13.3no. children (age 0-18) at the Proposed Development. With each child requiring 10m2, a minimum area requirement is 133m2 for children 0-18 and 102.2m2 for children 0-12.

The proposed courtyard will provide a shared informal play space for children between the ages of 0 to 12 with an area of 120m2 (well above the minimum required 106.5m2).

Given the site location and the site constraints that have been identified, it is considered appropriate that the over 12s play provision can be adequately accommodated through the provision of the extensive public realm improvement in and around the site and existing facilities within the local area. This includes the following within 800m of the site:

- St Giles Playground - Children's playground & basketball court
- Bloomsbury Square - Gardens park with green open space and children's playground.
- Drury Lane Gardens - Park with children's playground and multi-sports court.
- Alf Barrett Playground - Children's playground with outdoor fitness equipment.
- Lincoln's Inn Fields - Park with green open space and netball and tennis courts.



### GLA Population Yield Calculator

	1 bed	2 bed	3 bed	4 bed
Market and Intermediate Units	7	1	2	0
Social Units	3	6	0	2

Total Units	21
-------------	----

Geographic Aggregation	London
------------------------	--------

PTAL	PTAL 5-6
------	----------

### Yield from Development (persons)

	Market & Intermediate	Social	Total
Ages 0, 1, 2, 3 & 4	0.8	5.1	5.9
Ages 5, 6, 7, 8, 9, 10 & 11	0.5	4.2	4.8
Ages 12, 13, 14 & 15	0.1	2.4	2.5
Ages 16 & 17	0.1	1.3	1.3
18-64	16.9	18.5	35.4
65+	0.4	0.4	0.8
Total Yield	18.8	31.9	50.7

### Play Space Calculator

Total Children	14.5
----------------	------

	Benchmark (m <sup>2</sup> )	Total play space (m <sup>2</sup> )
Play space requirement	10	145.3

	sqm
Aged 0-4	58.8
Aged 5-12	47.7
Aged 12-18	38.8

Total area to be provided on site for ages 0-12: **120 sqm**

Play Space Calculations



7.9 Outdoor Amenities (Courtyard)

7.9.4 Planting



Proposed indicative trees



Proposed indicative planting in planters



Amelanchier lamarckii (summer)



Proposed indicative planting



Helleborus niger



Tracehlospermum jasminoides



Vinca minor f. alba 'gertrude jekyll'



Geranium phaeum



Lonicera periclymenum



## 7.0 West Central Street

### 7.6 Outdoor Amenities (Courtyard)

#### 7.9.5 Lighting

West Central Street courtyard lighting will be subtle and discreet so as not to disturb residential windows above and wildlife, but it will also provide a secure and safe lighting level.

The courtyard street entrance will be well illuminated to create an entry that feels safe and welcoming. Light will be washed onto the wall surfaces near the doors within the courtyard, revealing the brickwork's colour and texture. Subtle accent light to trees will highlight leaf canopies and support the path lighting through the courtyard.

Path lighting will be provided by discrete luminaires fixed into the planting beds' edges to light the route. Additional lighting within the gallery and residential balconies above will provide ambient light that will contribute directly to the courtyard lighting scheme.

Lighting to planting will switch off at a curfew hour to encourage wildlife and reduce energy use.



Tree uplights



Indicative night view towards West Central Street Courtyard



Lighting the path with spill light into the soft landscape

## 7.0 West Central Street

### 7.10 Active Frontage Strategy

#### 7.10.1 Retail Entrances

The scheme proposes eight retail entrances, across the different blocks which provides access for five retail units.

All entrances within new building elements of the scheme provide level access from the street. These are Ent. 07 & 08 in the adjacent diagram.

Due to the location of the existing structure of 10-12 Museum Street and the New Oxford Street buildings it is not possible to create level access without demolition of the ground floor slab. All replacement entrances therefore have been recessed into the facade in order to create a small ramped area in front of the entrances to minimise level differences. The recessed area is proposed to a maximum of 500mm in line with Secure by Design Recommendations. These are Ent. 01-06.

Retail units 02-05 are small in size and therefore it is acceptable for all entrances to swing internally and mitigate any obstruction to the public realm.

Ent 07 is recessed 1m into the facade so prevents becoming an obstruction to the pavement. This is also required for wind mitigation along West Central Street. A roller shutter is therefore proposed to this door in accordance with Secure by Design recommendations.





## 7.0 West Central Street

### 7.10 Active Frontage Strategy

#### 7.10.2 Residential Access & Servicing

##### Residential Entrances

Entrance 1, 2, 3 and 4 are the main entrances that lead to the residential accommodation. Entrance 4 is the main entrance to 18-16B WCS core. Entrance 5 leads to the shared courtyard space on Level 01.

##### Cycle Storage

Long stay residential cycle parking is proposed at ground level for both the Affordable and Market Sales apartments. Both are accessed via entrance 6 on Museum Street.

##### Refuse Strategy

The permitted loading bays are located in West Central Street & Museum Street. Refuse is to be collected via a designated on street drop off zone on Museum Street which provides direct access to the bin stores, through entrance 6. Combined bin stores are proposed for affordable and market sales occupants.

##### UKPN Sub-Station

Entrance 7 provides access to the UKPN sub-station.





## 7.0 West Central Street

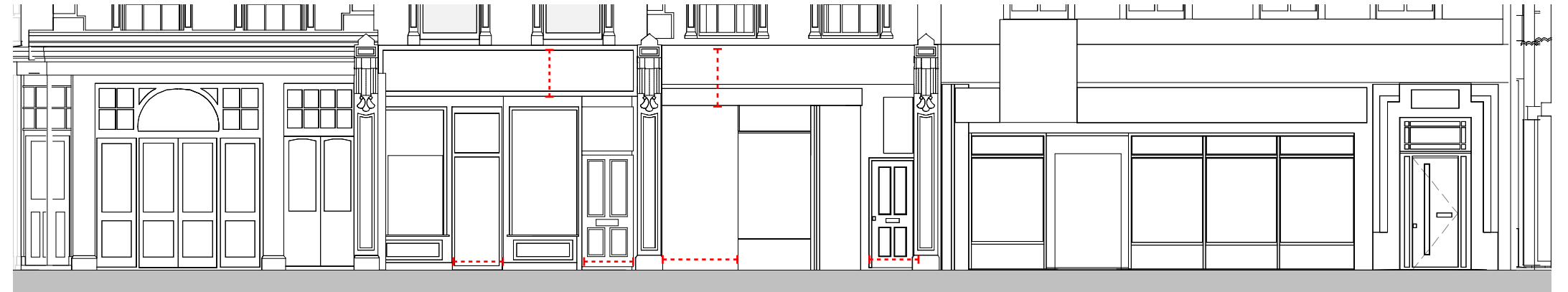
### 7.10 Active Frontage Strategy

#### 7.10.3 Entrances

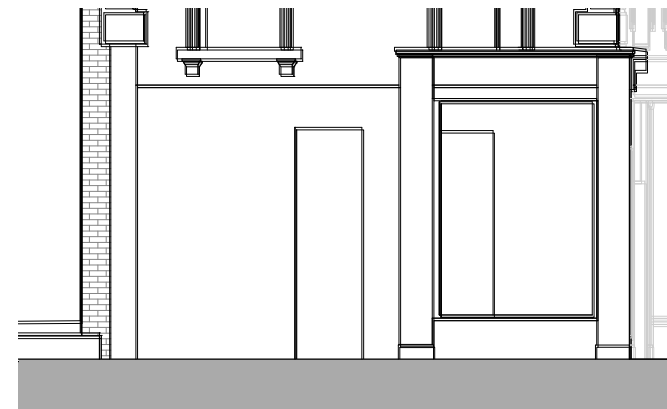
##### New Oxford Street & Museum Street Entrances: Existing

The existing shop frontages to New Oxford Street and Museum Street are misaligned and in poor condition. Existing entrances do not meet compliance with AD (M) widths. There is limited provision for signage and currently no allowance for ventilation within the facades.

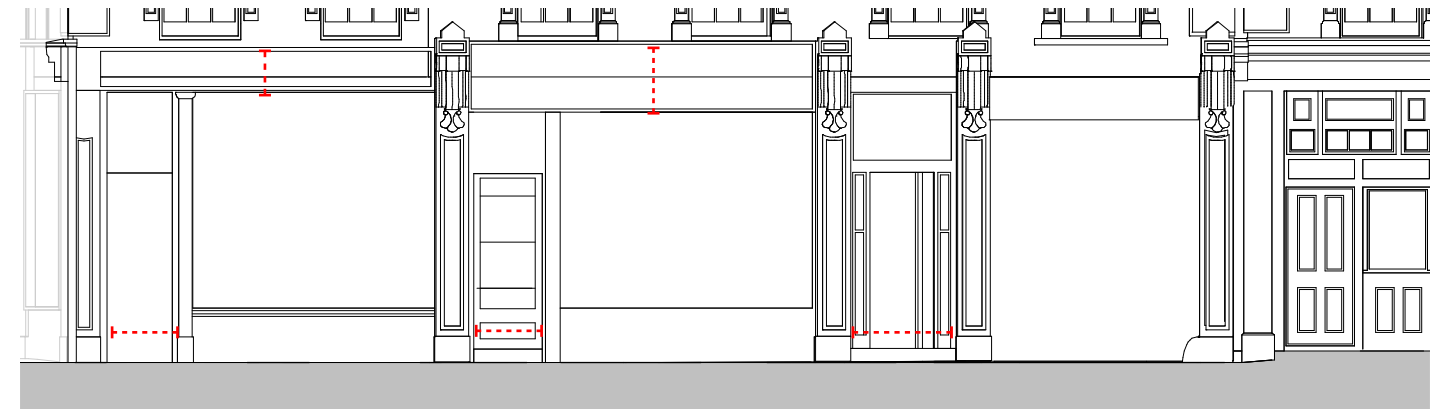
It is therefore proposed that only the stucco pilasters and cornice line between shop freeholds are retained; with all timber shop fronts removed and replaced.



Existing New Oxford Street Entrances



Existing Museum Street Entrances



Existing New Oxford Street Entrances



Existing Museum Street Entrances



## 7.0 West Central Street

### 7.10 Active Frontage Strategy

#### 7.10.3 Entrances

##### New Oxford Street & Museum Street Entrances: Proposed

Retail and Market Sales Entrance:

Replacement timber shop fronts and entrances are proposed on Museum Street and New Oxford Street. Proposed entrance door widths are compliant and are recessed away from the street to meet secure by design compliance. The recess also allows for small ramps up to the door to minimise discrepancies in thresholds. A consistent signage zone datum is proposed across these elevations. Integrated louvres are to be concealed by the signage zones.

The proposed works to the existing shopfronts respond to the character and design of the building and its context - materials, colour and architectural features of the shopfront and building itself were considered. The proposals for the shopfronts were developed in line with the shopfronts guidance in the Camden Design guide.

1. Retail entrance
2. Residential entrance
3. BOH entrance
4. Signage zone for retail with hidden louvres
5. Signage for the freehold address



Proposed New Oxford Street Entrances



Proposed Museum Street Entrances



Proposed New Oxford Street Entrances



Proposed Museum Street Entrances



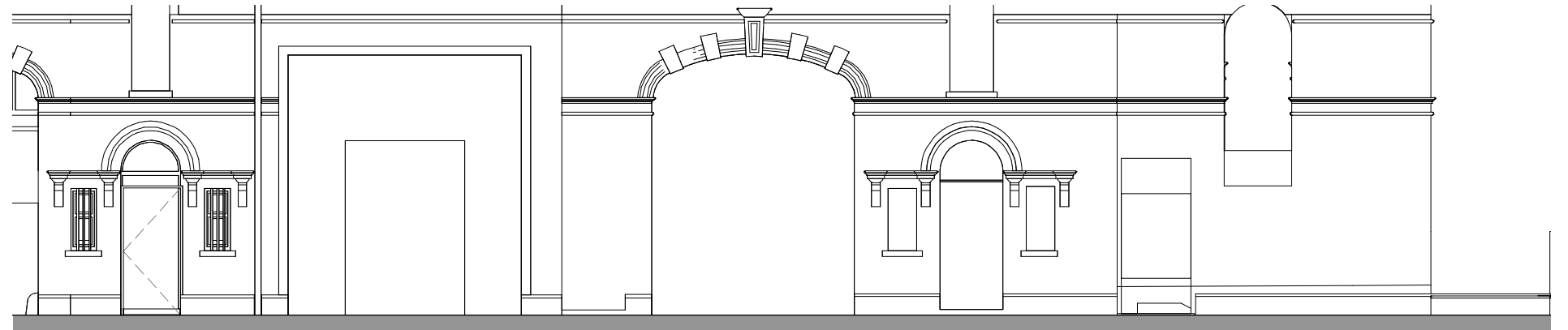
## 7.0 West Central Street

### 7.10 Active Frontage Strategy

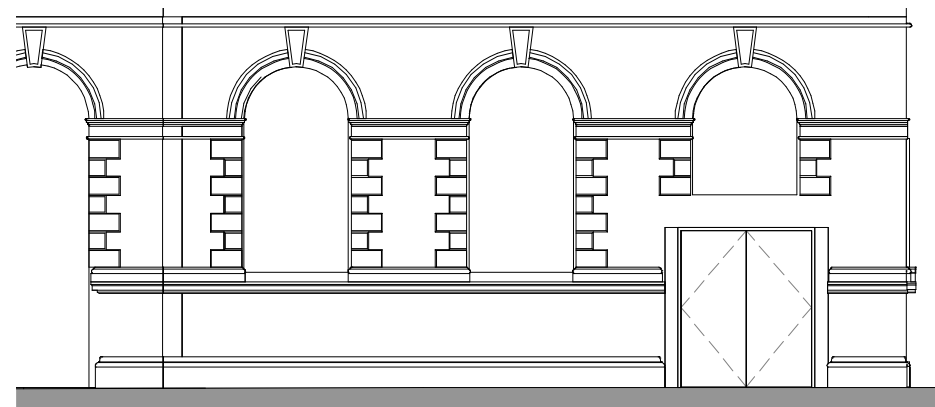
#### 7.10.3 Entrances

##### West Central Street Entrances: Existing

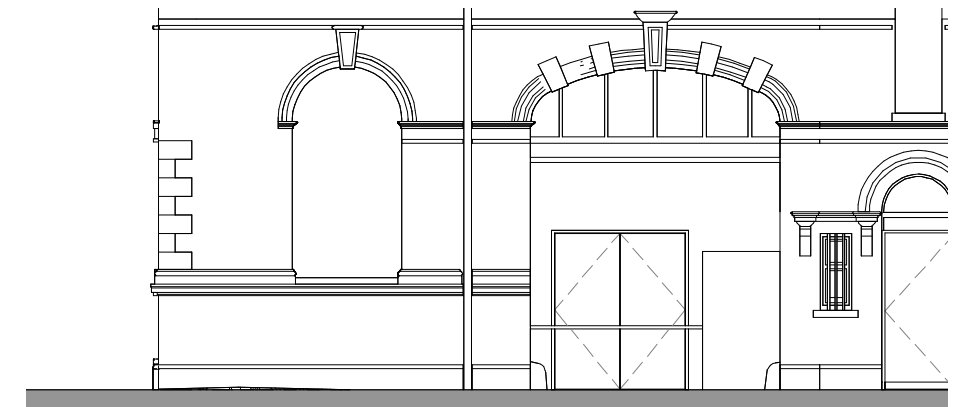
The existing frontages to West Central Street are not active. The elevation adjacent show the existing condition which is proposed for demolition.



Existing 16b-18 West Central Street Elevations



Existing 16a West Central Street Elevations: West Elevation



Existing 16a West Central Street Elevations: South Elevation



Existing West Central Street Corner



Existing 16a West Central Street



Existing 16b & 18 West Central Street



## 7.0 West Central Street

### 7.10 Active Frontage Strategy

#### 7.10.3 Entrances

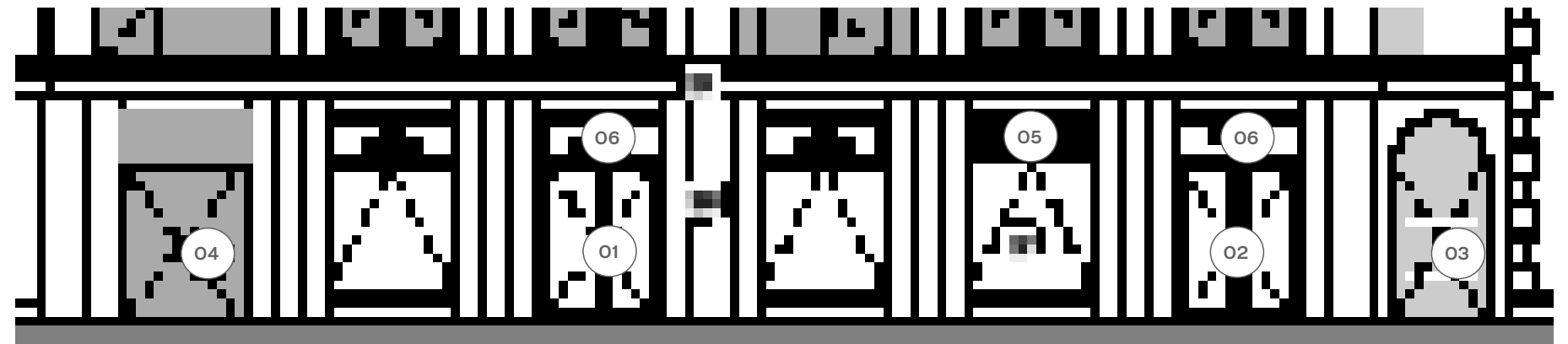
##### West Central Street Entrances: Proposed

Retail and Residential Entrance:

A continuous active frontage is proposed on West Central Street. At high level ground floor, a consistent signage zone datum is proposed, with integrated louvres. Signage for the freehold address is proposed above entrance doors.

The proposed works to the existing shopfronts respond to the character and design of the building and its context - materials, colour and architectural features of the shopfront and building itself were considered. The proposals for the shopfronts were developed in line with the shopfronts guidance in the Camden Design guide.

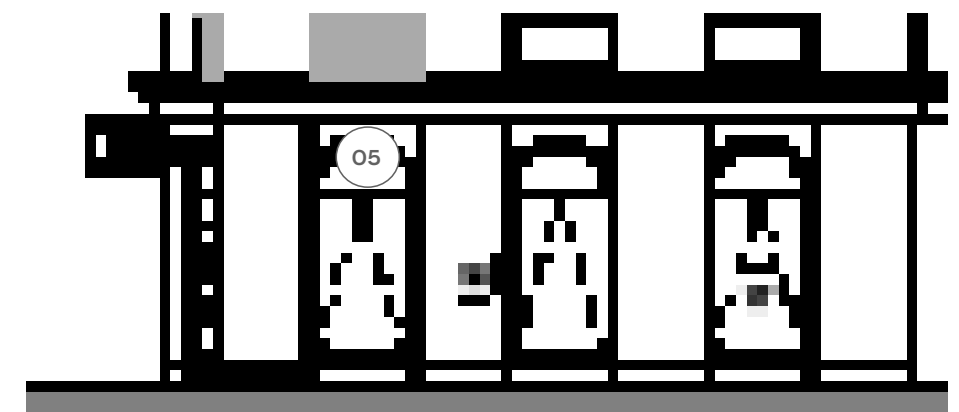
1. Retail entrance
2. Residential entrance
3. Residential entrance to courtyard
4. BOH entrance
5. Signage zone for retail with hidden louvres
6. Signage for the freehold address



Proposed 16B-18 West Central Street Elevations



Proposed 16A West Central Street Elevations: West Elevation



Proposed 16A West Central Street Elevations: South Elevation



Proposed West Central Street Corner



Proposed 16A West Central Street



Proposed 18 and 16B West Central Street



THIS PAGE IS INTENTIONALLY LEFT BLANK



## 8.0 Design Proposals - High Holborn Block





THIS PAGE IS INTENTIONALLY LEFT BLANK



## 8.0 Design Proposals - High Holborn Block

### 8.1 Overview

The High Holborn building occupies the south-east corner of the proposed Grape Street cluster, enjoying prime frontage on High Holborn and Vine Lane.

With the demolition of the existing Selkirk House and the introduction of a new pedestrian route connecting New Oxford Street to High Holborn, this part of the site will be defined by the existing party walls of the Cuban Embassy and Vine Lane.

Existing right of way / emergency escape to the rear of the Cuban Embassy is maintained, resulting in the proposed footprint alongside a pocket garden between this block and the Vine Lane building. The existing UKPN substation is to be relocated to the ground floor to be accessed directly from High Holborn.

The High Holborn building has been designed to residential use, and it is composed of a unit mix of predominantly one-bedroom apartments on the first, second and third floors and a three-bedroom penthouse arranged over the fourth and fifth floors.



Proposed Development Axonometric View



## 8.0 Design Proposals - High Holborn Block

### 8.2 Design Principles

#### Site History

Looking at historical photos of the site of the 1 Museum Street estate, one can notice an urban continuity that has been ruptured by the extant Selkirk House. The buildings along High Holborn acted as a cohesive terrace, which may explain how the Grape Street cluster (and especially the Cuban Embassy building) was conceived by C. Fitzroy Doll to slot in harmoniously with the older Georgian terrace. Re-establishing this continuity and providing a complementary corner to the Grape Street urban block forms the basis of the design of the High Holborn residential building.



166 High Holborn, 1958.



165 High Holborn, 1945.



163-164 High Holborn, 1958.



Broad Street, Street View, 1838-40.

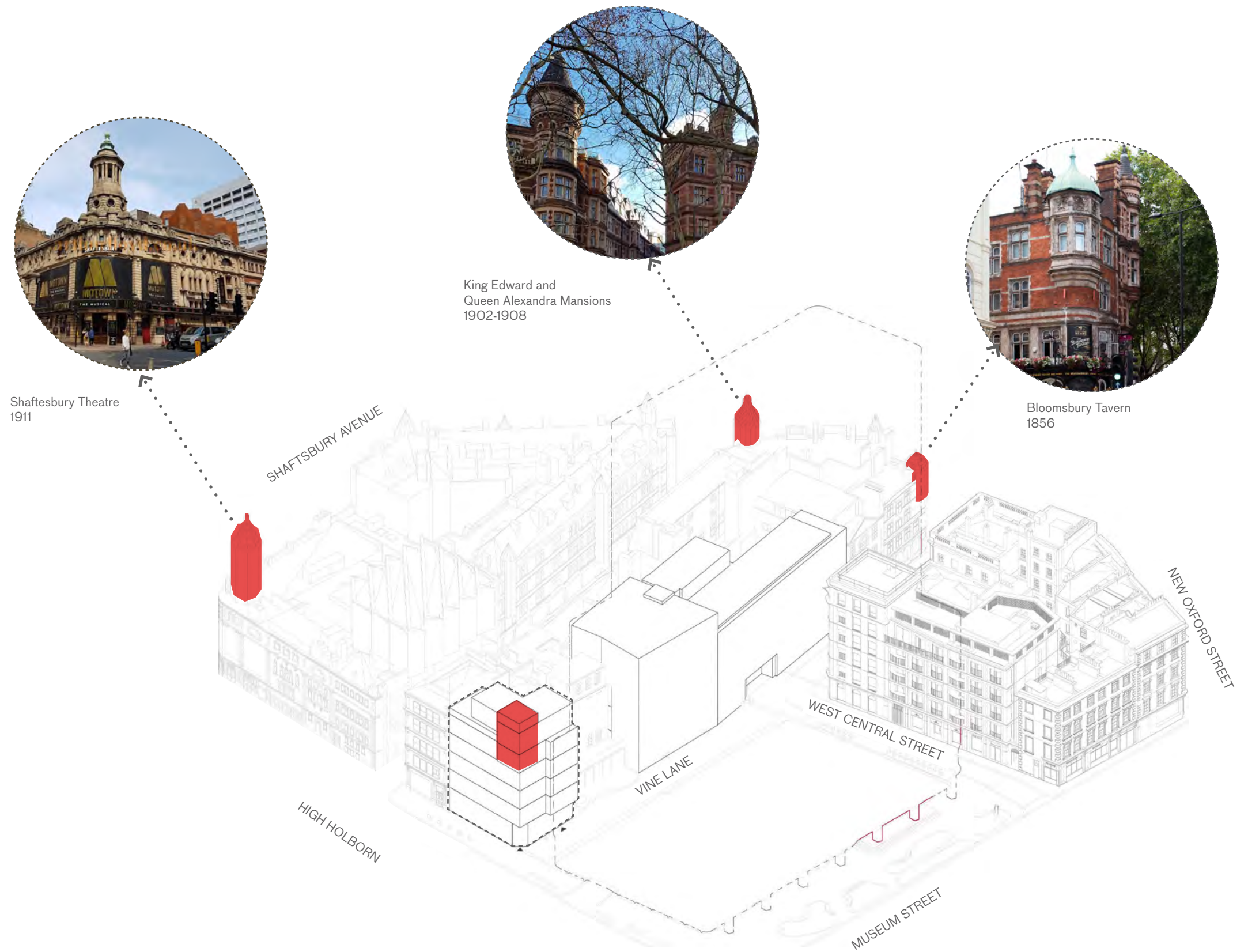


# 8.0 Design Proposals - High Holborn Block

## 8.2 Design Principles

### Urban Markers

The High Holborn building is a modest-sized block albeit with a prominent location: It carries within it a consciousness of the Grape Street cluster with its historical corner anchor points at the Shaftesbury Theatre to the south west and the Bloomsbury Tavern to the north. The south-east corner of the High Holborn building acts as both an anchor to the Grape Street cluster as well as a signifier to the newly-created Vine Lane from High Holborn.





## 8.0 Design Proposals - High Holborn Block

### 8.2 Design Principles

#### Townscape Analysis

The following black and white studies have been developed to help understand the characteristics of the block from this townscape view.

#### 01.Composition: Base, Middle & Top

Both the Shaftsbury Theatre and the Cuban Embassy have strong rooflines / attics with a clearly delineated ground floor.

#### 02.Horizontality

Read in conjunction with the buildings' composition on High Holborn, the strong cornices contribute to the definition of different floors as well as establish hierarchies between these floors.

#### 03.Verticality

The vertical lines play a key role in articulating the facades along High Holborn and in breaking down the mass of the buildings. Dense vertical lines create a strong rhythm and mitigate the perceived bulk of the buildings. In particular, the Cuban Embassy has a strong consistency of vertical rhythm on its facades.

#### 04.Apertures

Most apertures seem to imply tall, vertical windows. The signage to the Shaftsbury Theatre play a semiotic role at key junctions and corners.



Looking East along High Holborn from Shaftsbury Avenue (Existing)



01 Looking East along High Holborn from Shaftsbury Avenue - Base, Middle & Top (Existing)



02 Looking East along High Holborn from Shaftsbury Avenue - Horizontality (Existing)



03 Looking East along High Holborn from Shaftsbury Avenue - Verticality (Existing)



04 Looking East along High Holborn from Shaftsbury Avenue - Apertures (Existing)



## 8.0 Design Proposals - High Holborn Block

### 8.2 Design Principles

#### Bloomsbury Tavern

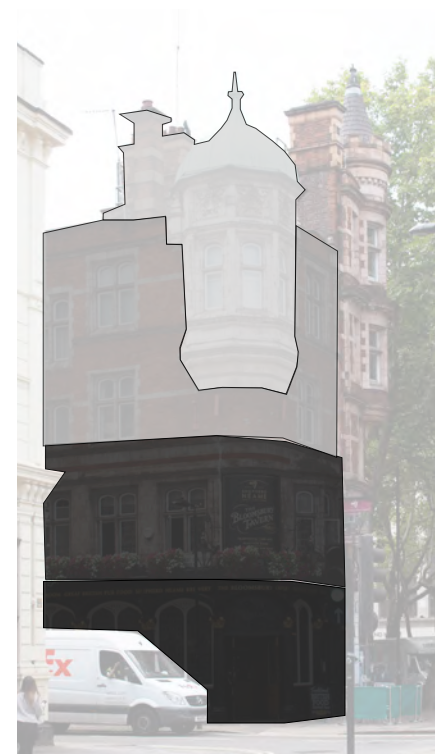
The Bloomsbury Tavern is situated at the northern end of Grape Street, towards New Oxford Street. Almost an urban folly, is a relatively small building that simultaneously carries on the architectural language of Grape street, yet disrupts these rules to make a statement as a corner edifice.

It's use of a stone bartizan with ornamental detailing set amongst red brickwork gives prominence to its corner entrance.

Although the Bloomsbury Tavern has a very distinct stratification of storeys with clearly-defined ground and first floors, the expression of the cladding is mirthful, and it blurs the horizontal bands. The corner bartizan belongs to the third floor yet its architectural detailing negotiates the levels between the second and third floors. The corner also stands proud above the building bulk, acting as a signifier to West Central Street from New Oxford Street.

The fenestration treatment follows the same playfulness and although it largely obeys the floors, an odd window will slip vertically and straddle 2 storeys.

The Bloomsbury Tavern's architectural language follows the main tenets of Grape Street yet it dissents to act as an urban signifier, much like the proposed High Holborn residential building.



Bloomsbury Tavern Composition:  
Base - Middle - Top

#### Building Composition:

- Contrasting Ground Floor
- Distinct First Floor
- Middle
- Top



Bloomsbury Tavern East Elevation

Bloomsbury Tavern North Elevation



## 8.0 Design Proposals - High Holborn Block

### 8.2 Design Principles

#### Form and Massing

The approach to the design of the High Holborn building has always been one of comprehensive understanding and sensitivity towards the local context. From the outset, the key design principle driving the proposals has been to repair the Grape Street urban block next to the Cuban Embassy and to signify the newly-created pedestrian route.

At first instance, the footprint of the building infills the part of the site cleared by the proposed demolition of Selkirk House and the introduction of a new pedestrian route. Defined by the existing party walls, the constrained site dictates the new building's extents and massing (O1).

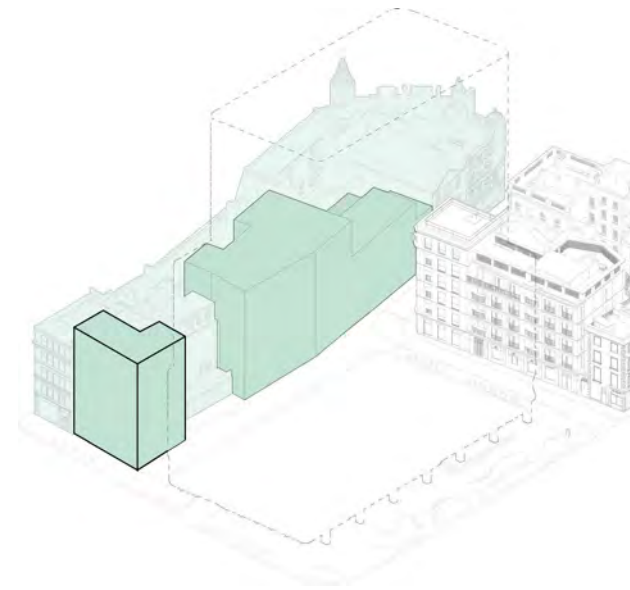
Based on the historical analysis of the context and of the urban block, this south-east corner has been identified as prominent to complement the contextual narrative of corner buildings and to signify the new pedestrian route - Vine Lane (O2).

There are strong, consistent horizontal datums which will influence the proposal, namely establishing a conversational relationship with the datums of the Cuban Embassy as well as the proposed One Museum Street building stepped massing. This relates with a tripartite composition of base, middle and top which applies to the proposals (O3).

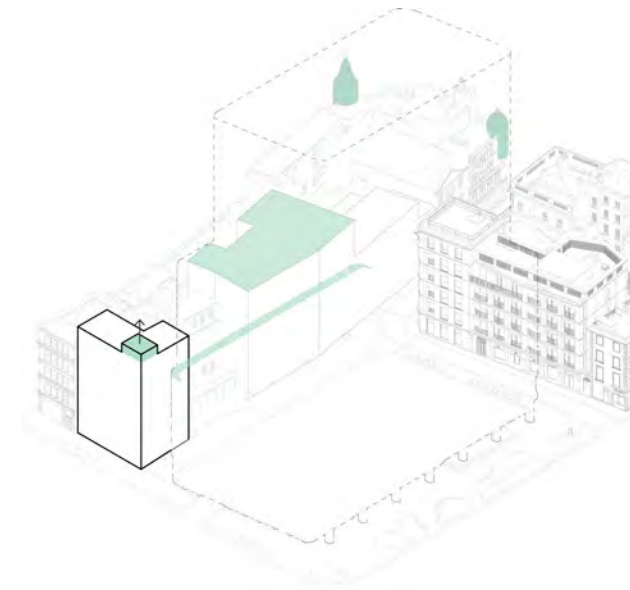
The fifth floor sets back to recede from the further townscape views, responding to the adjacent four-storey Cuban Embassy. The setback contributes to the tripartite building composition of base, middle and top (O4).

Through a series of adjustments, the building massing addresses salient moments by pushing and pulling. This manifests in a pop-out volume projecting on Vine Lane, the corner projecting slightly towards High Holborn and Juliette balconies inseting on High Holborn, creating a positive outlook for homes and common parts. The ground floor is carved at the corner to gently open up Vine Lane to High Holborn (O5).

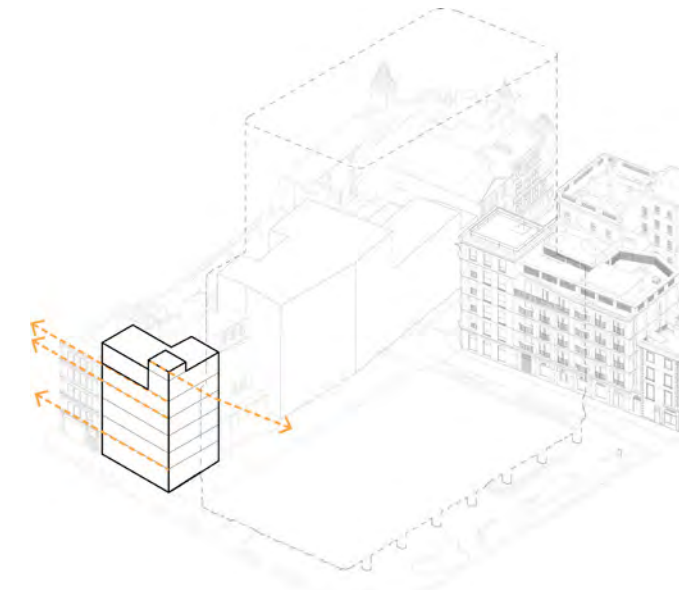
The ground floor will be designed to maximise the activation at street level and passive surveillance, with a corner retail unit and the residential entrance located off Vine Lane (O6).



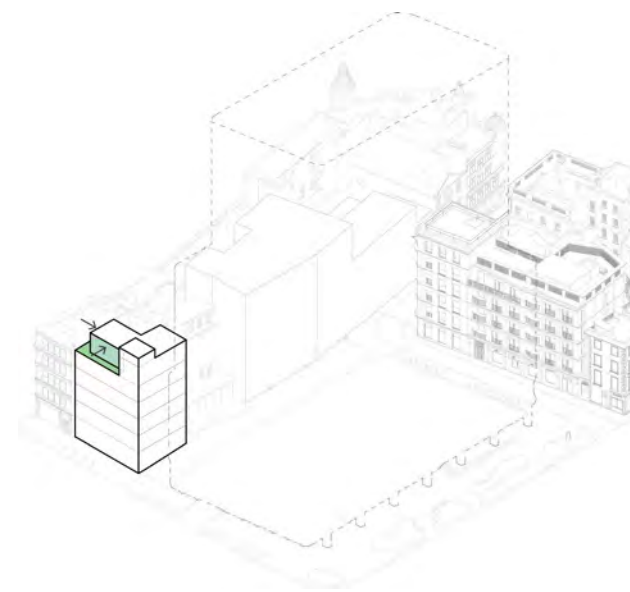
**O1.** Repair the Grape Street block to create new residential accommodation



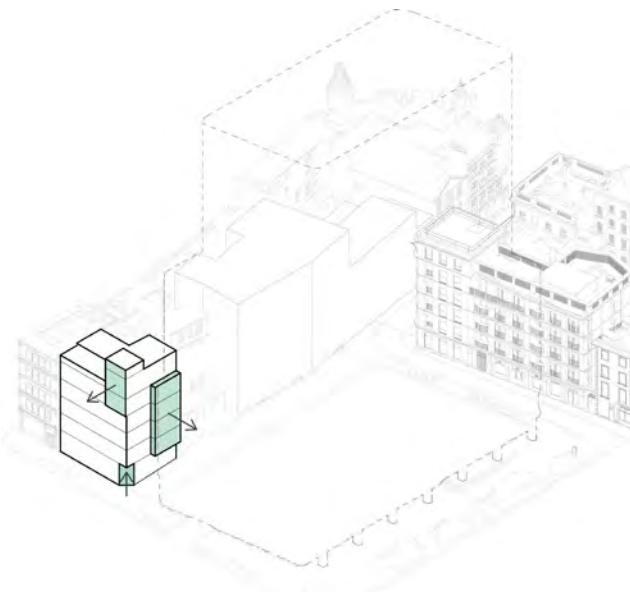
**O2.** Prominent corner on the south-east corner of the building to complement contextual corner buildings and to signify a new pedestrian route



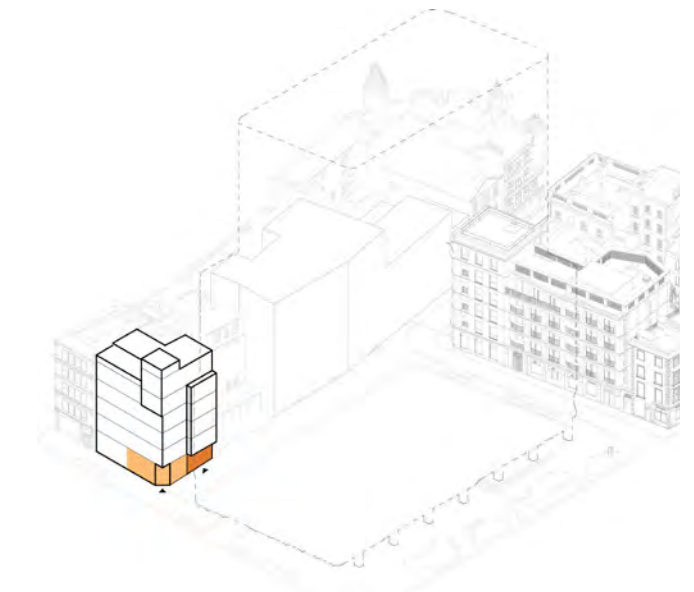
**O3.** Conversational relationship with datums of the Cuban Embassy as well as the proposed One Museum Street building and endorsing a tripartite composition of base, middle & top



**O4.** Setback to the fifth floor attic responds to the adjacent Cuban Embassy whilst also providing opportunity for outdoor amenity space



**O5.** Pop-out & Punch-in elements to create a dynamic form that draws the eye up to Vine Lane, emphasising permeability



**O6.** Create active ground floor frontage and passive surveillance with residential entrance off Vine Lane



## 8.0 Design Proposals - High Holborn Block

### 8.2 Design Principles

#### Form and Massing

Based on the townscape black and white analysis as well as the resultant primary massing, we tested the proposed development in key townscape views to ascertain whether the massing is harmonious with its context.

The building's massing has been driven not only by responses to the local context but also by the experiential quality from key approaches.

On the approach from the west along High Holborn, the massing relates to the Cuban Embassy datums and steps up towards One Museum Street to accentuate the building's corner and to signify the new north-south pedestrian route.

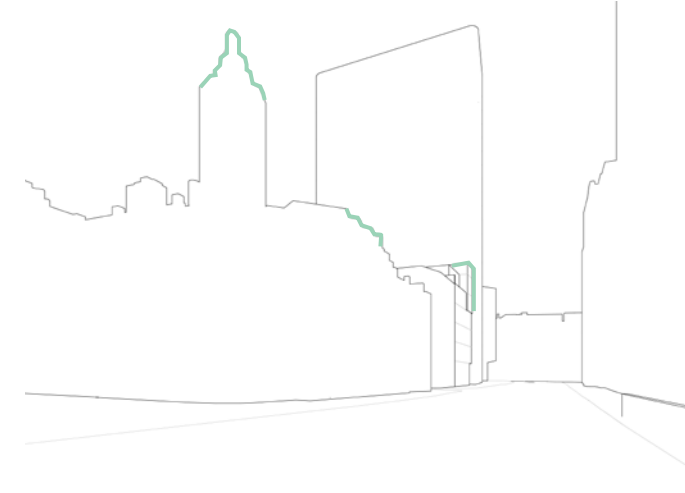
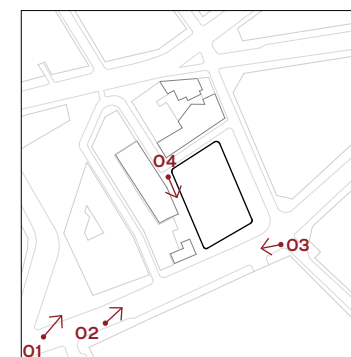
On the approach from the east along High Holborn, the corner pop-up in the massing of the proposed development relates to the corner tower of the Shaftesbury Theatre as well as the spire of St. Giles-in-the-Fields further west.



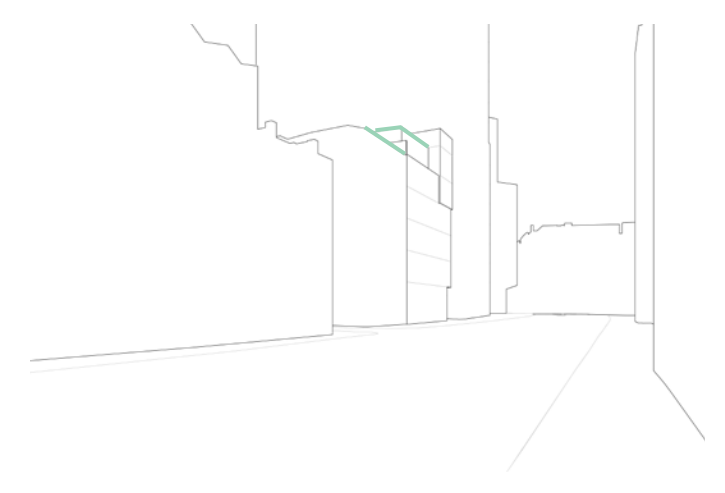
Selkirk House - Western Approach on High Holborn



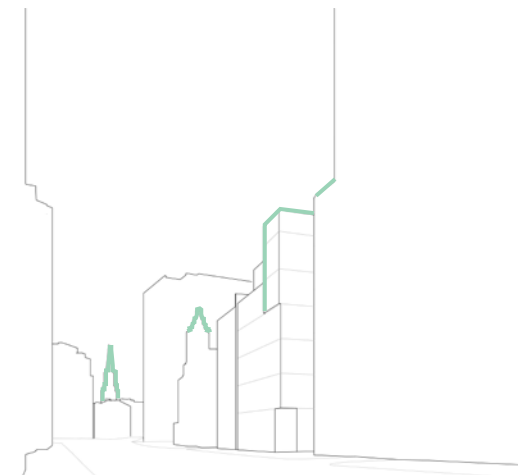
Selkirk House - Eastern Approach on High Holborn



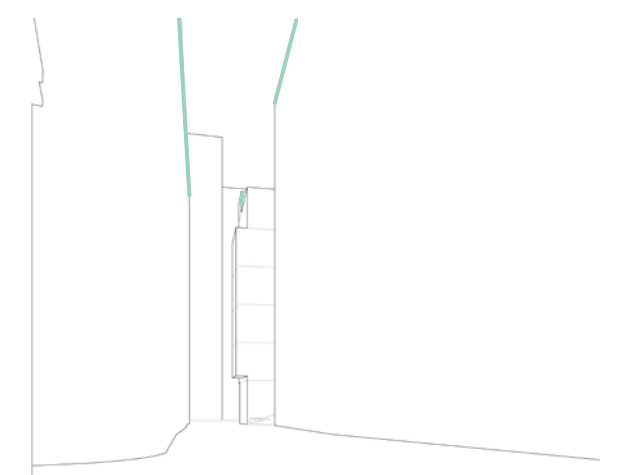
01 Looking East along High Holborn from Shaftesbury Av.



02 Looking East along High Holborn from Endell Street



03 Looking West along High Holborn from Drury Lane



04 Looking South along Vine Lane



8.3 Facades Design and Materiality

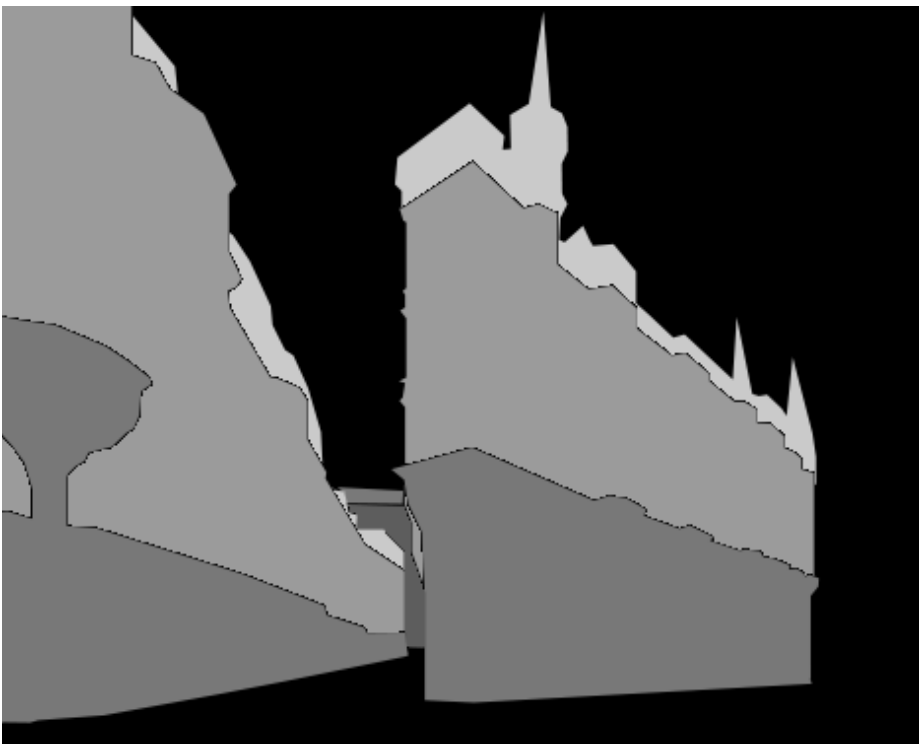
Townscape & Composition Analysis



South West Approach - Building Composition & Stratification



High Holborn - Building Composition & Stratification - Existing



Grape Street - North - Building Composition & Stratification

Building Composition & Stratification

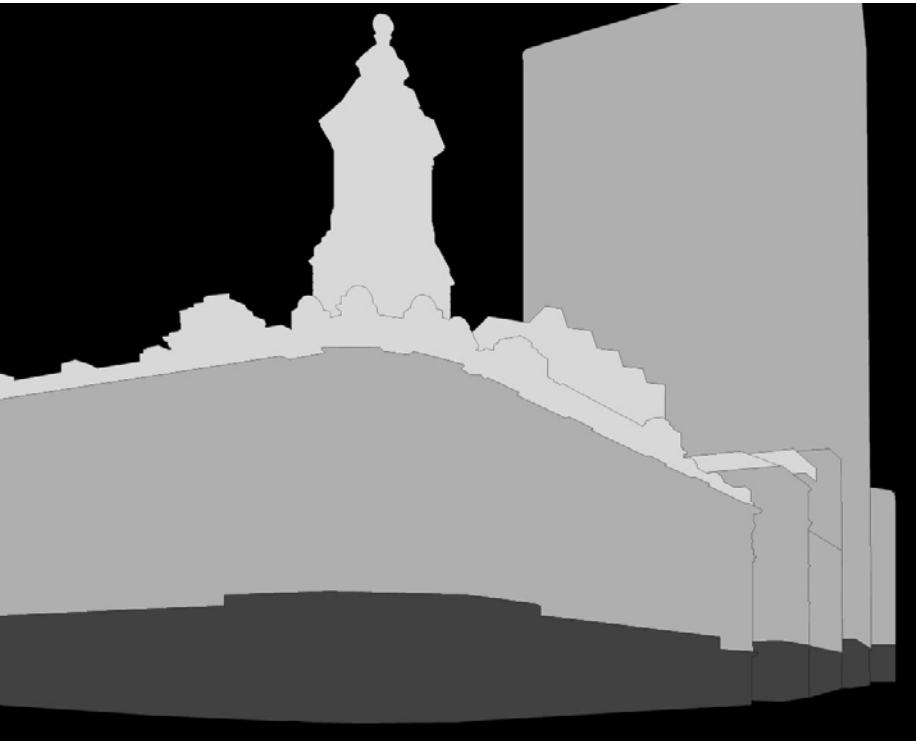
A clear vertical compositional order in the treatment of the elevations can be inferred from the analysis of the context around the High Holborn building. This vertical composition is interpreted in the proposed development.

This is reflected in the layouts where the lower floors comprise single-storey, one-bedroom units whilst the upper two floors comprise a duplex two-bedroom flat.

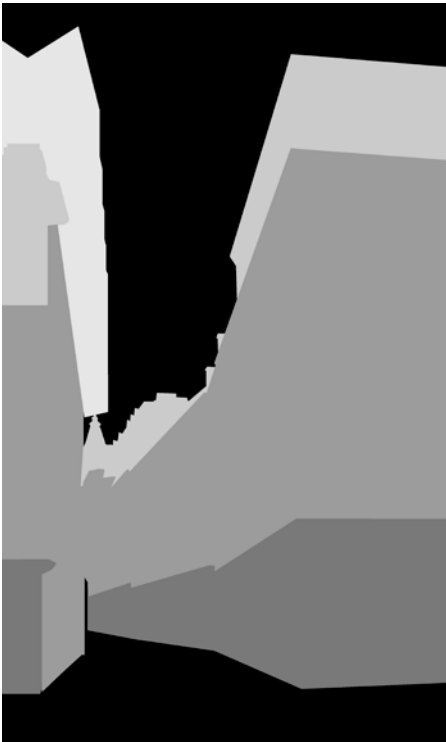
Overall, the proposed development comprises a tripartite composition of base, middle and top with a distinct first floor reminiscent of the architecture of C. Fitzroy Doll; furthermore, taking a cue from the other corner building on Vine Lane, the Bloomsbury Tavern, the corner pop-up playfully disrupts the horizontal stratification by 'slipping' to the fourth floor.

Building Composition: Base - Middle - Top

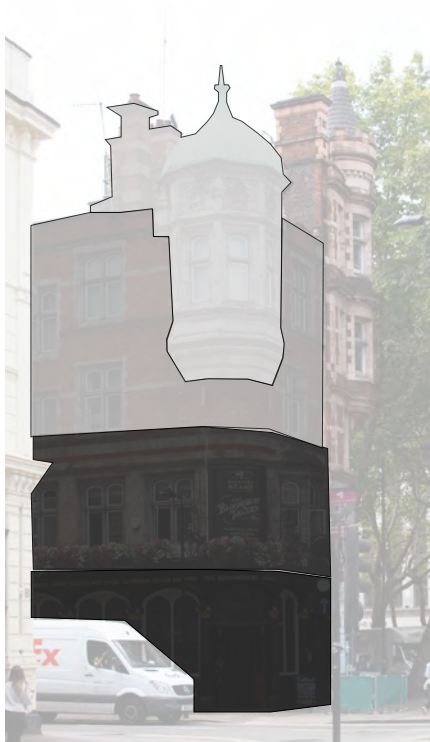
- Contrasting Ground Floor
- Distinct First Floor Level
- Middle
- Top



High Holborn - Building Composition & Stratification - Proposed Development



Grape Street - South Building Composition & Stratification



Bloomsbury Tavern Building Composition & Stratification



## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Townscape & Composition Analysis



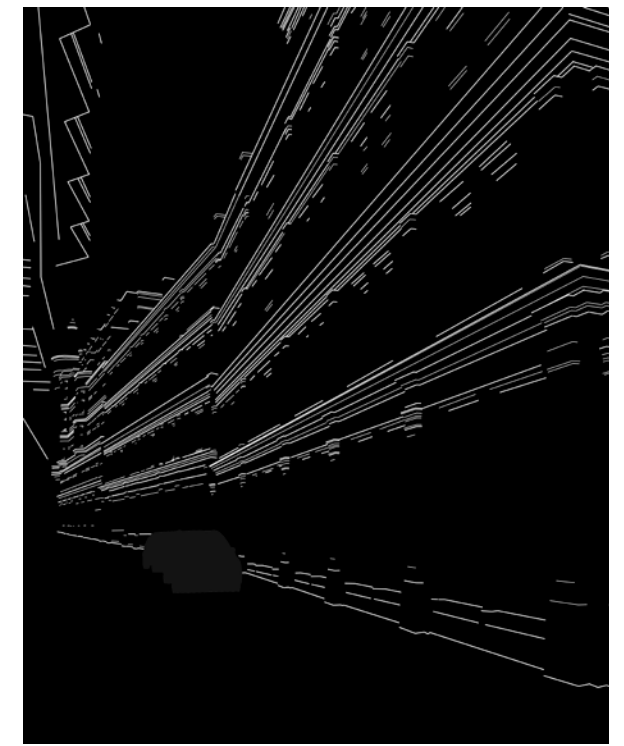
South West Approach - Horizontal Band Hierarchy



166 High Holborn Banding Hierarchy



Grape Street - Horizontal Analysis



#### Horizontal Analysis

There is also a hierarchy in the horizontal bands that can be discerned from the old photographs of the Georgian buildings on High Holborn that used to occupy the site until the 1960s. Thick bands separating the ground from the body as well as the body from the attic spanned the whole terrace. We are re-interpreting this historical urban gesture by carrying on thicker bands on the Cuban Embassy between the ground and first as well as between the third and fourth floors to the proposed High Holborn building.

In a similar vein, we are accentuating the base-middle-top composition by recessing the band between the second and third floors so that these storeys can be read as a single body.

#### Horizontal Banding Hierarchy

- A - Thickest First Floor Cornice
- B - Thicker Cornices delineating Grouped Floors
- C - Finer / Intermediate Cornices
- D - Parapet / Roof Cornices



High Holborn - Horizontal Analysis - Existing



High Holborn - Horizontal Analysis - Proposed Development



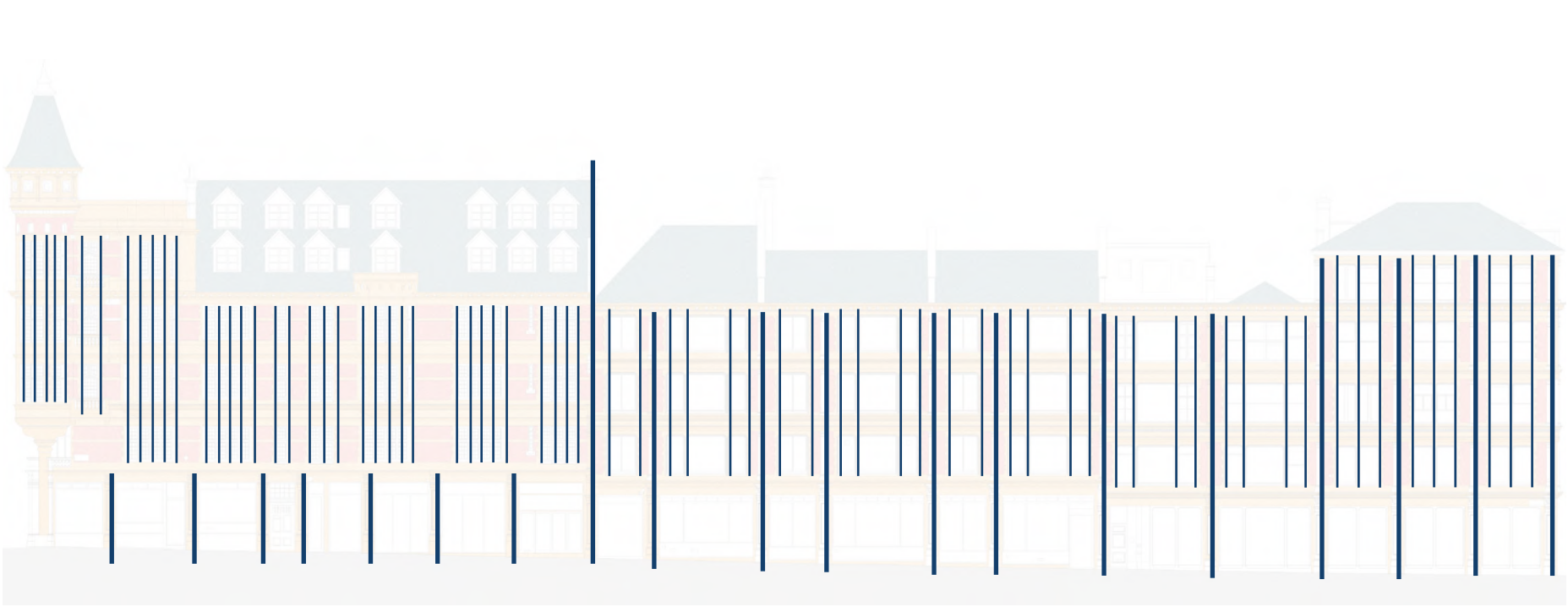
# 8.0 Design Proposals - High Holborn Block

## 8.3 Facades Design and Materiality

### Townscape & Composition Analysis



South West Approach - Vertical Fins in relation to Horizontal Bands



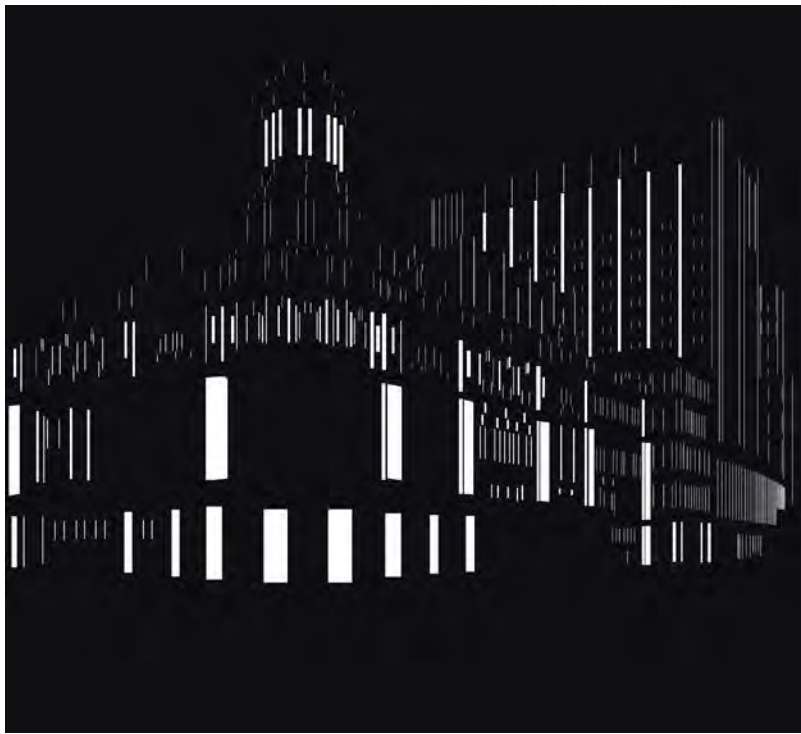
Vertical Hierarchies on Grape Street (East Elevation)

### Vertical Analysis

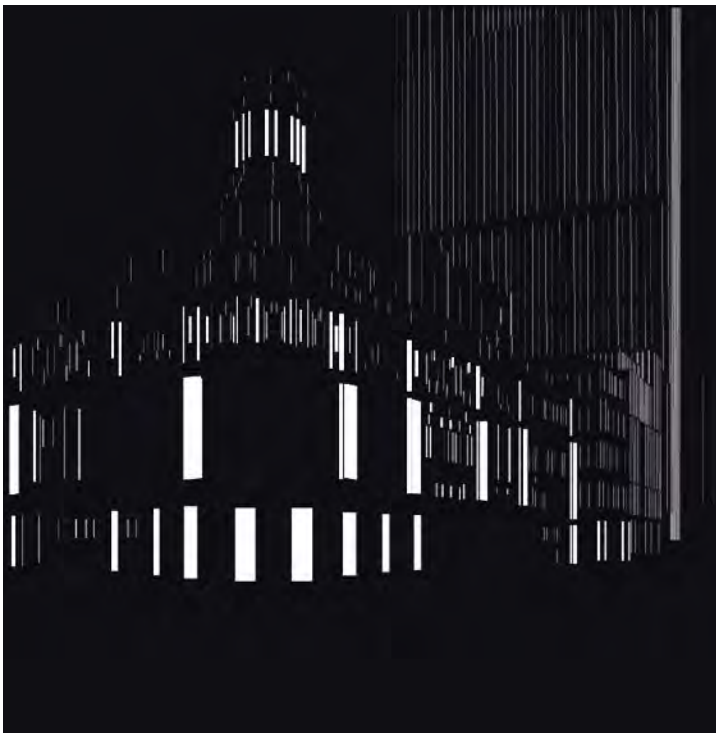
Analysing Grape Street, one can notice a rational, formalist approach to the vertical fins that are contained within the horizontal bands. These elements create order due to their regularity but also moments of interest and hierarchy when these fins slip, dissenting from the overall grid. Looking further afield in Bloomsbury and especially at the architecture of G. Fitzroy Doll, it becomes evident how his architecture revels in how some vertical elements largely contained within horizontal bands are emphasised to subdue the horizontal bands, creating a fun and exuberant articulation matrix.

#### Vertical Hierarchy

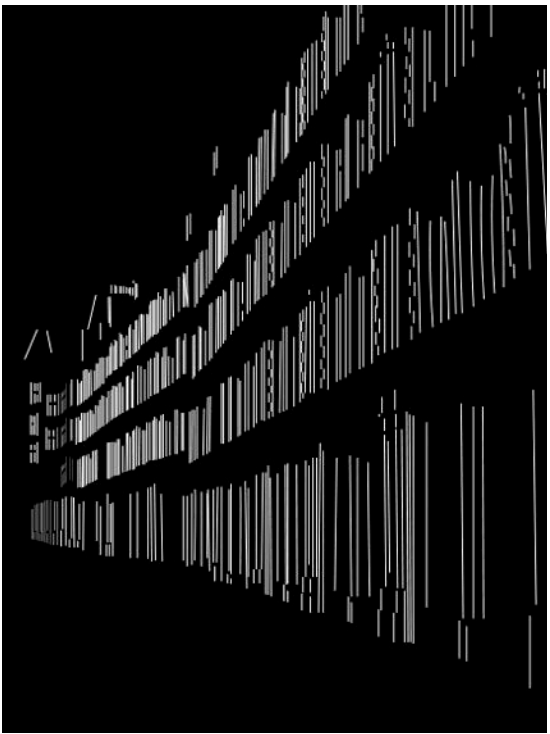
- Primary Vertical Order
- Secondary Vertical Order
- Horizontal Bands



High Holborn - Vertical Analysis - Existing



High Holborn - Vertical Analysis - Proposed Development

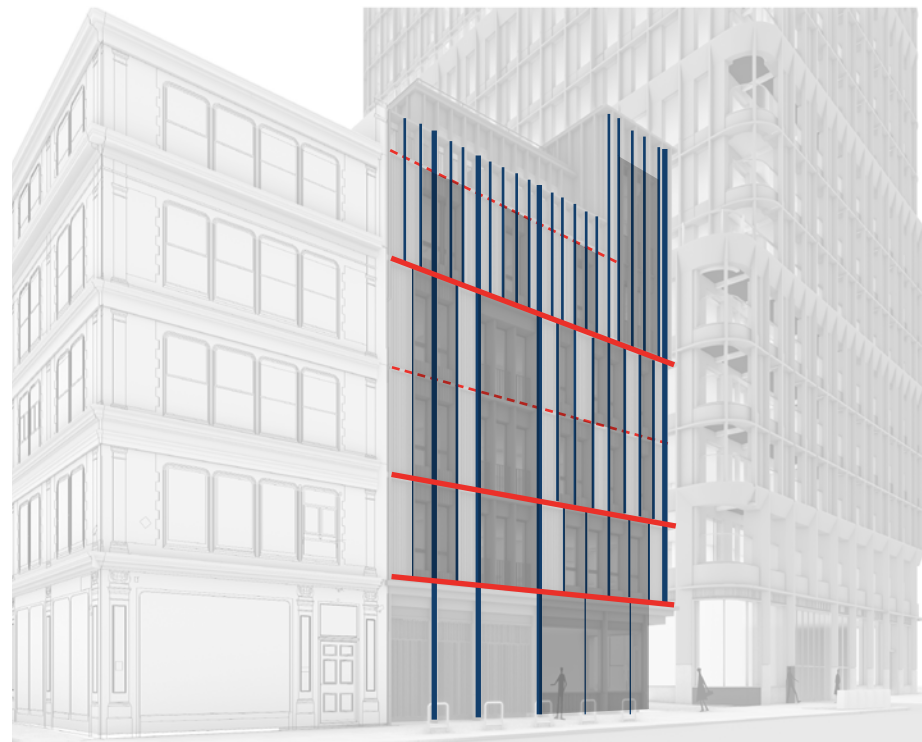


Grape Street - Vertical Analysis



## 8.3 Facades Design and Materiality

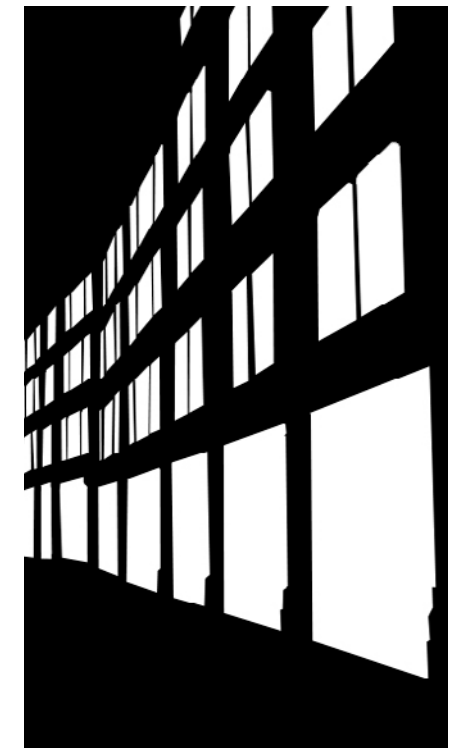
### Townscape & Composition Analysis



South West Approach - Aperture Rythm



Grape Street - Aperture Rythm



### Apertures

The apertures on Grape Street follow one or two modules yet form a myriad of configurations by combining these modules into pairs and triads. The High Holborn building attempts to create a similar playful and varigated rythm predicated on a limited number of modules as well.

- Windows & Openings
- Solid Facade



High Holborn - Aperture Rythm - Existing



High Holborn - Aperture Rythm - Proposed Development



8.3 Facades Design and Materiality

Facade Articulation

The DSDHA methodology of urban analysis has laid the parameters for the facades articulation design. Strong horizontal and vertical lines jostle for prominence to establish hierarchies. The lines that classically delineate floors are blurred in favour of a more wholistic compositional approach. In fact, many of DSDHA's projects shown here playfully obfuscate the reading of storeys, creating frolicsome urban artefacts that are reminiscent of the Bloomsbury Tavern, discussed earlier in the document.

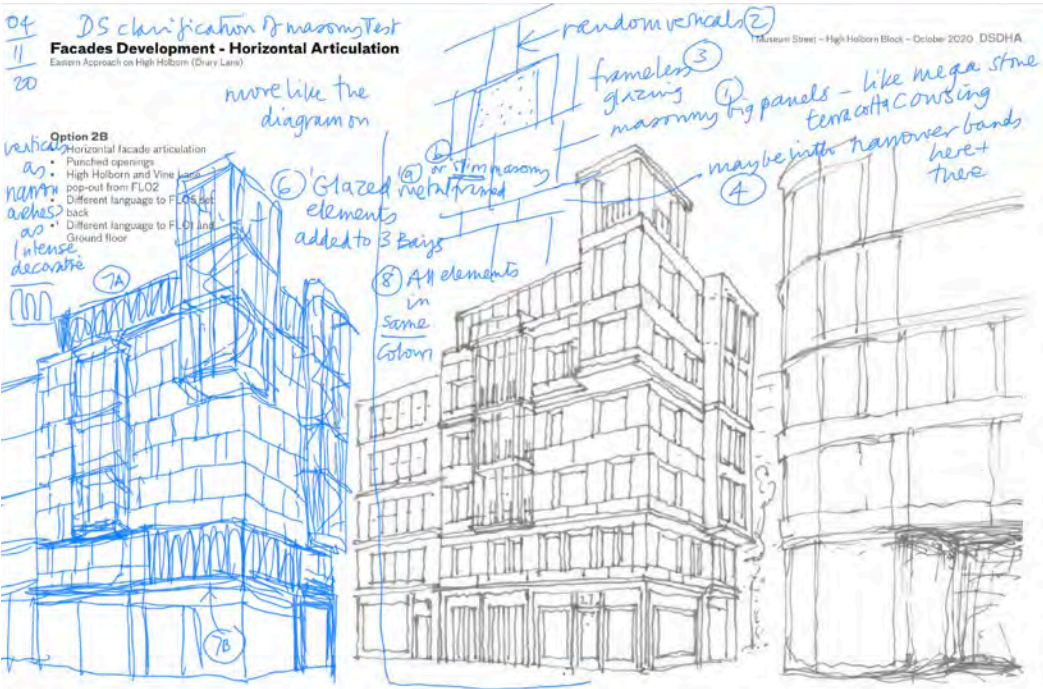
Below are some initial sketches testing massing adjustments and facade articulations that respond to the analysis presented on the previous pages.



Alex Monroe Workshop, DSDHA, 2013



South Molton Street, DSDHA, 2011



Facade Articulation Development Sketches



## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Physical Model

We have also tested out with physical models the massing and articulation of the High Holborn building in relation to its context. These studies illustrated the need for the building to have moments where it breaches its envelope. As a result, we introduced Juliet balconies to the first three storeys on High Holborn as well as designed the corner pop-up with an architectural hierarchical order of juliet balconies and loggias.

These projections give the facades depth and volume, create a dynamic intervention and contribute to the building's semiotics, communicating a residential scheme to the predominantly commercial context of High Holborn.





## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

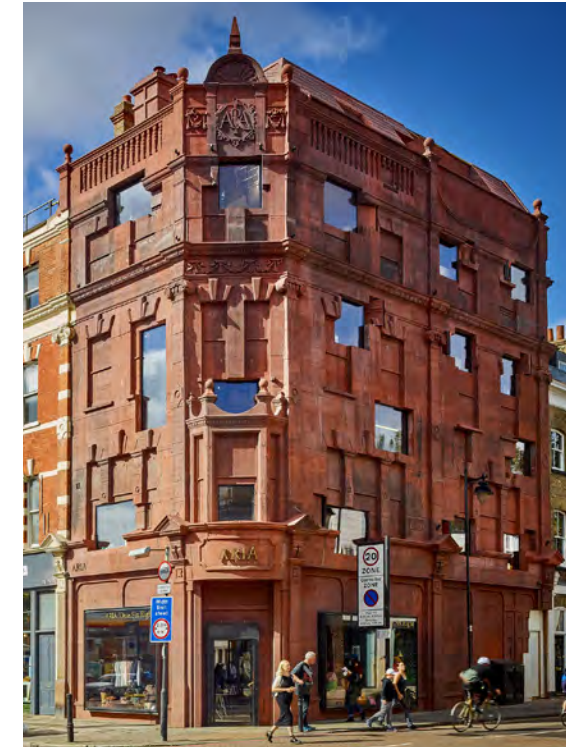
#### Materiality

The High Holborn residential building is designed in conjunction with its sibling Vine Lane block where both structures take a tonal and material leaf from the book of Grape Street whose buildings are largely clad in different earthy tones of terracotta.

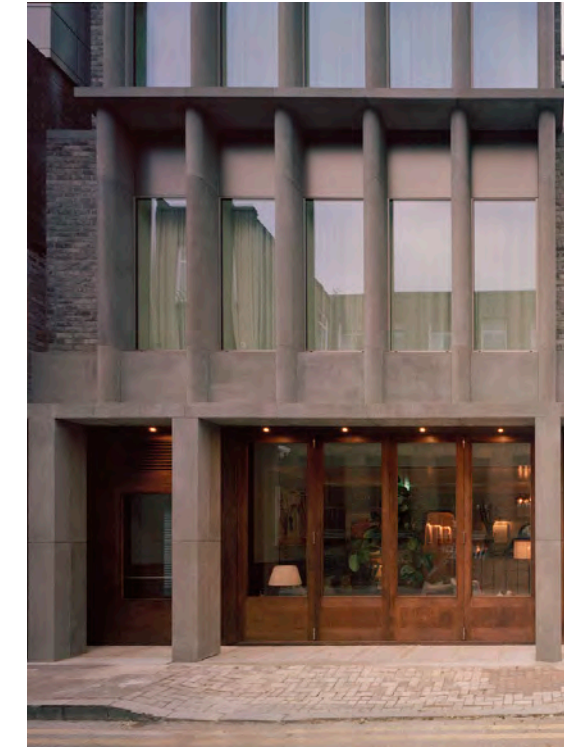
The main cladding material proposed is pigmented pre-cast glass reinforced concrete (GRC). The choice of GRC was deemed the most fitting contemporary interpretation of the earthy masonry construction of the Edwardian architecture of Grape Street. The building's skin is layered, comprising cornices and rounded-profile vertical fins in the foreground, with windows and vertical ribbed inset GRC panels set back within the vertical and horizontal bands.



Grape Street Colour/ Material Palette



168 Upper Street by Groupwork



Redchurch Townhouse by 31-44 Architects



Vesta House, Olympic Village by DSDHA  
Ecru GRC Facade Panels



Abell & Cleland, Westminster by DSDHA  
White GRC Facade Panels





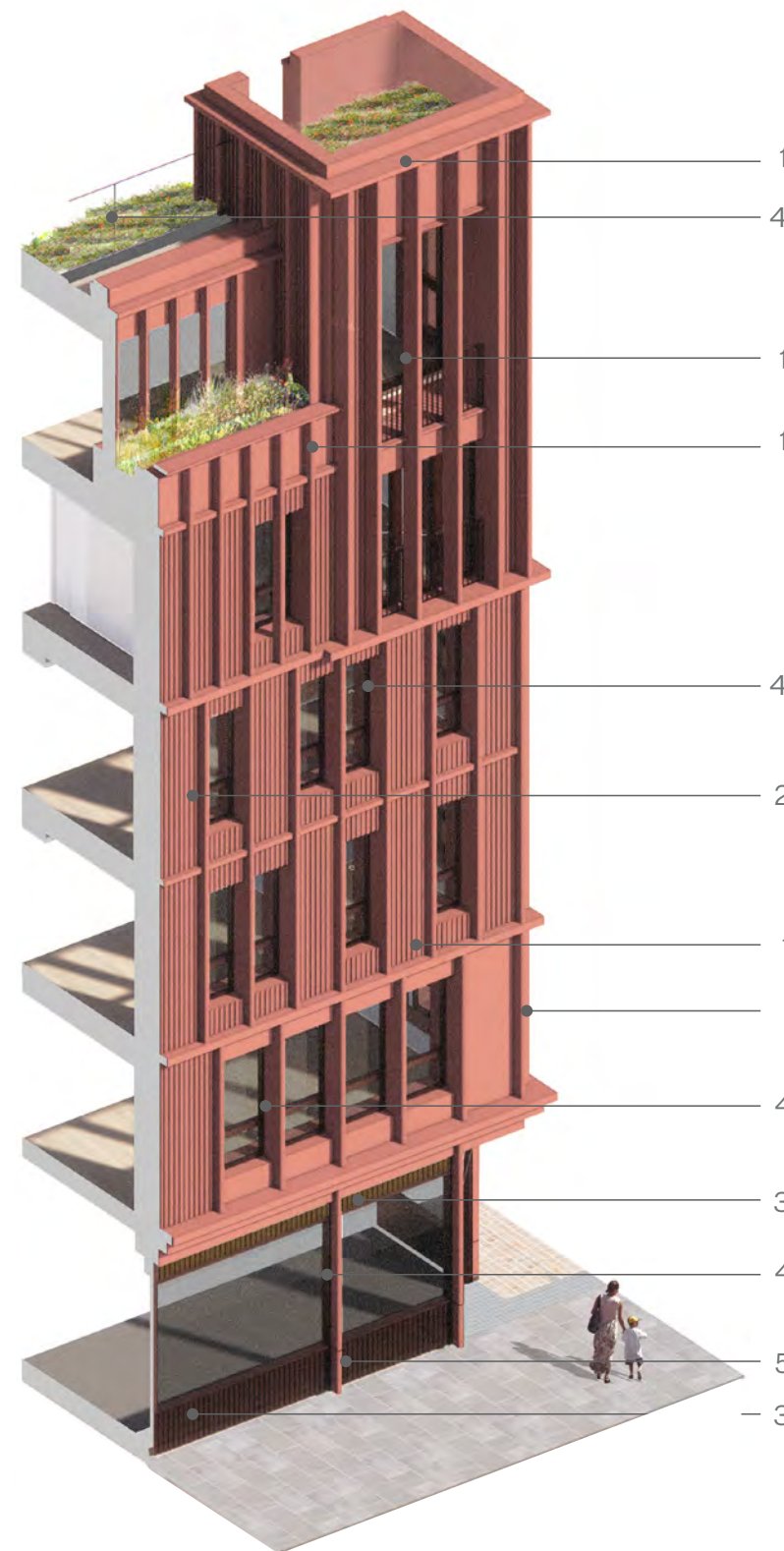
## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

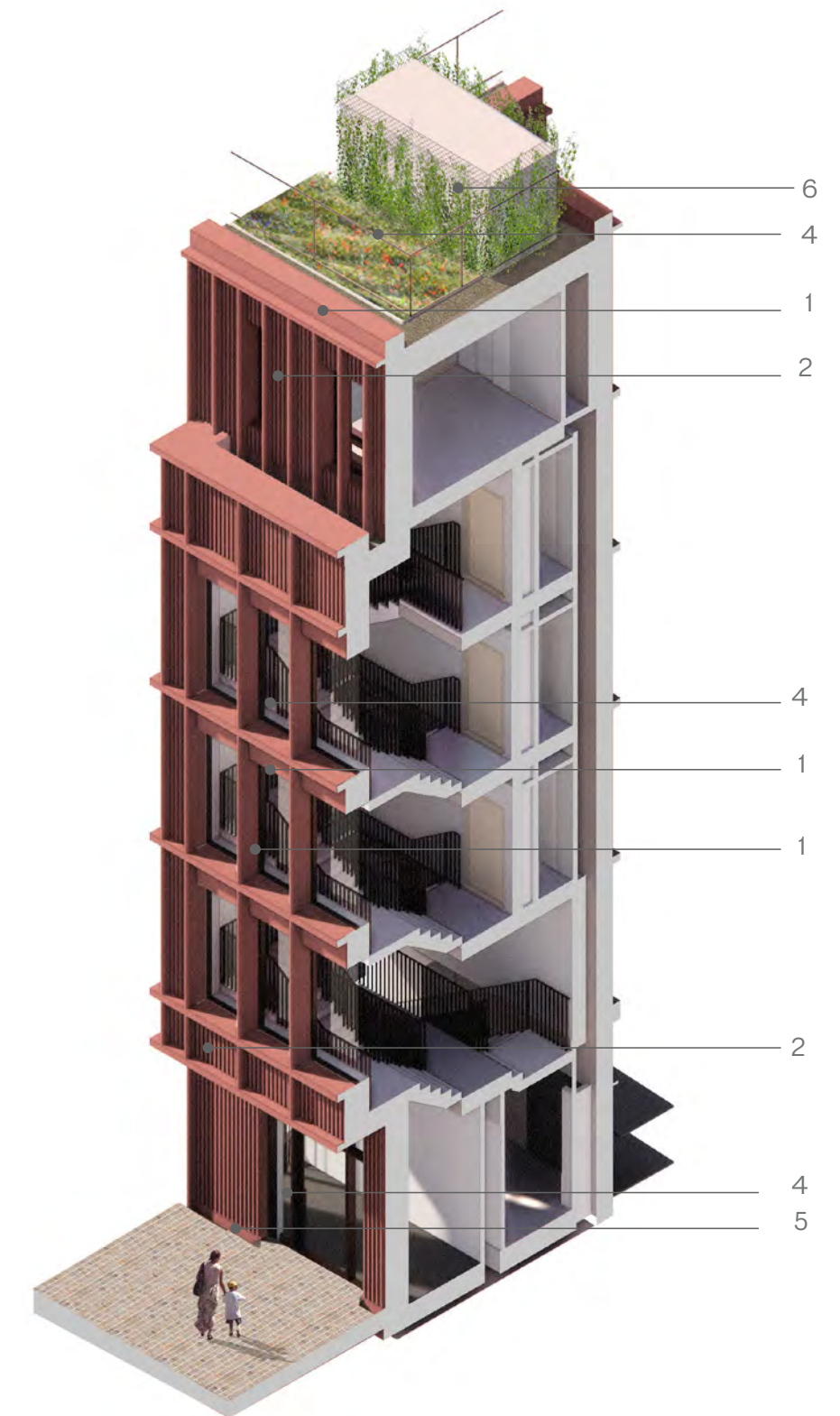


#### Material palette

1. Pigmented GRC - Earthy Tone - Smooth
2. Pigmented GRC - Earthy Tone - Ribbed
3. Profiled Red-tone Polyester Powder Coated Metal Corrugated Panel
4. Red-tone Polyester Powder Coated Metal to Window Frames and Balustrades
5. Stone to building footing / skirting
6. Roof Plant Green Enclosure



Axonometric View of High Holborn Corner



Axonometric View of Vine Lane Pop Out



## 8.0 Design Proposals - High Holborn Block

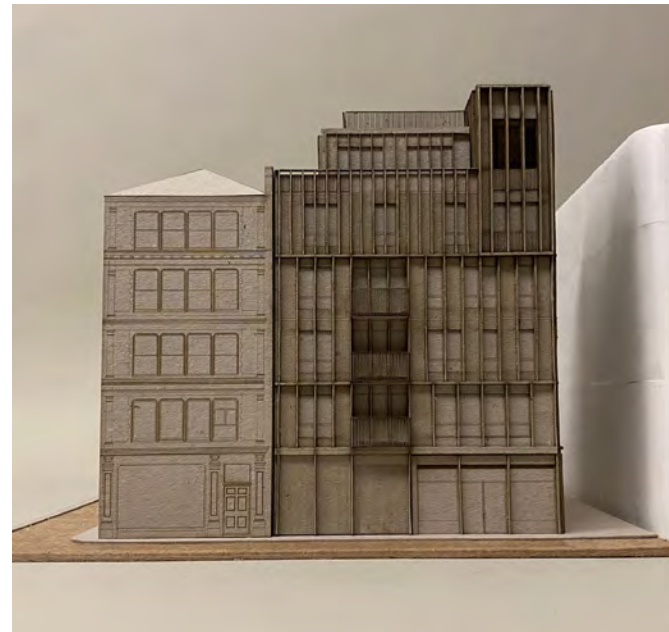
### 8.3 Facades Design and Materiality

#### High Holborn

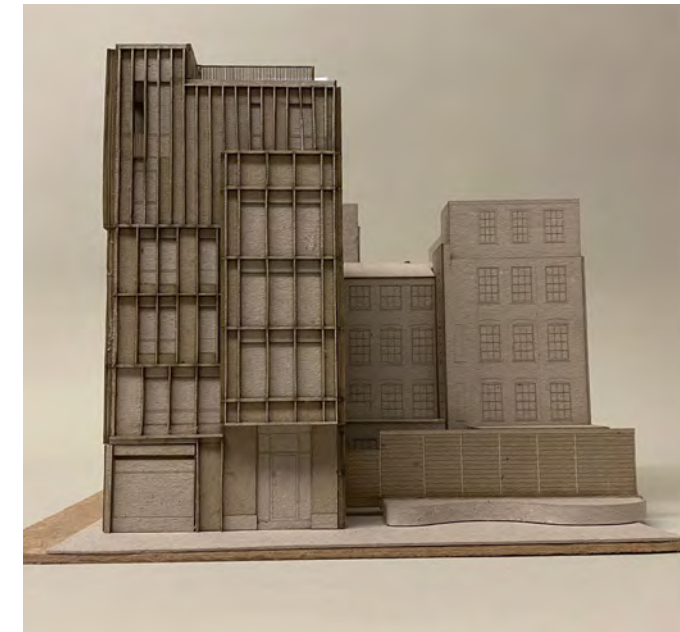
Taking inspiration from Grape Street's resplendent architecture as well as meticulously analysing the context using DSDHA's methodology to infer verticality, horizontality, aperture and base-body-attic composition, the High Holborn building's elevations are equally modular and hierarchical.

The pigmented GRC facades to the main High Holborn building's bulk are clad in horizontal courses and vertical pilasters. Besides architectural order, these elements contribute to environmental performance of the facade by providing solar shading. The windows are at their biggest at the lower levels to maximise daylight and get smaller as they go up the building to balance optimising daylight with mitigation of solar and thermal gain.

The fifth floor is set back in deference to the adjacent Cuban Embassy and also clad in GRC. The fifth floor is perceived more of a lightweight pavilion on top of the building.



Physical Model : South Elevation on High Holborn



Physical Model : East Elevation on Vine Lane



Physical Model : North Elevation



South Elevation - High Holborn



## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Vine Lane

The High Holborn facade turns the corner on Vine Lane and carries on the same facade articulation.

The Vine Lane pop-out stands proud of the main building bulk by 1 metre. It announces the residential entrance and hosts the primary feature stair. The windows on the Vine Lane pop-out are bigger to display to the public the feature stair as a sculpture or a beacon of light; furthermore, the GRC fins to the Vine Lane pop-out get shallower as the facade turns north in order to maximise daylight.



East Elevation - Vine Lane



## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Western Approach

Seen west from Endell Street, the High Holborn building massing shows a well-considered urban insertion where volumes step up gently and gradually to negotiate the datum of the Shaftsbury Theatre and Cuban Embassy on one hand and One Museum Street and the Post Building beyond on the other. The High Holborn building reinstates an urban harmony that has been ruptured by Selkrirk House.



Western Approach on High Holborn - Endell Street

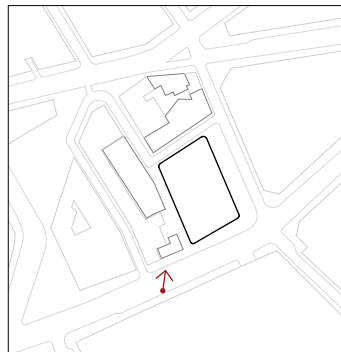


## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Western Approach

Getting closer to the High Holborn building, not only does the building mass corroborate the urban harmony but also the building articulation begins to manifest itself more clearly. The corner pop-up stands tall to signify Vine Lane, tucked away behind the High Holborn building; furthermore, the chamfered ground floor corner accentuates the building edge further as it cantilevers above. The ground floor is also chamfered to open up, in a theatrical fashion, Vine Lane to passers by on High Holborn.



View of Western Approach on High Holborn



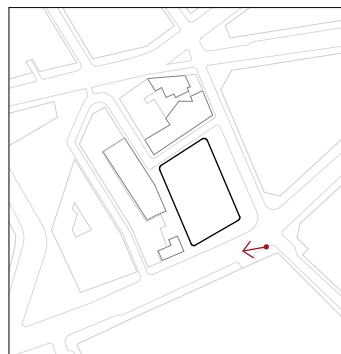
## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Eastern Approach

As one approaches the High Holborn building from the east, past Drury Lane, the most striking feature is the pop-up that denotes a prominent signifying the new public pedestrian route. The corner pop-up falls in the same line of sight as the Shaftsbury Theatre's corner turret as well the spire of St. Giles-in-the-Fields further west.

Also noticeable from the eastern approach is the massing composition that elegantly steps down from One Museum Street all the way to the Shaftsbury Theatre.



Eastern Approach on High Holborn - Drury Lane



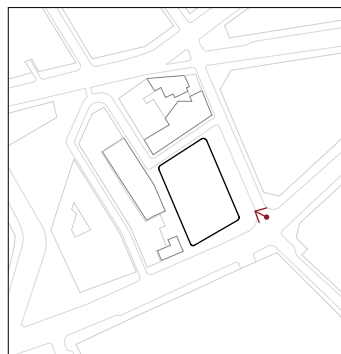
## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Eastern Approach

It is the close eastern approach where one can appreciate the High Holborn building in all its glory: not only does the newly-created Vine Lane reveal itself but also the High Holborn building announces its entrance by the Vine Lane pop-out projecting by 1 metre beyond the building envelope and soaring at 4 metres above the entrance door.

Moreover, the building exhibits its fenestration hierarchy in which the window module gets narrower as it goes up the building, starting with the widest opening on the ground floor to the retail unit and ending with the narrowest module on the fourth floor; this rhythm works both contextually and environmentally as solar gain increases at the top.



View of Eastern Approach on High Holborn



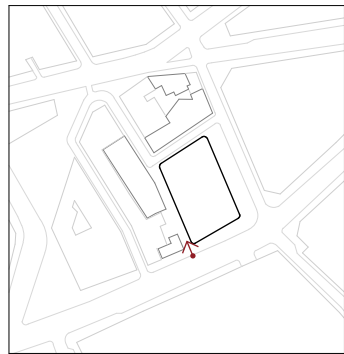
## 8.0 Design Proposals - High Holborn Block

### 8.3 Facades Design and Materiality

#### Southern Approach

The tall glazed residential entrance has been designed to be accessed off Vine Lane to provide some respite to residents from the busy vehicular traffic on High Holborn. The pop-out at 4m above announces the entrance and provides shelter from inclement weather

As one walks up Vine Lane, the British Museum starts to gradually manifest itself in a sophisticated urban sequential experience.



Southern Approach along the Newly-Created Vine Lane