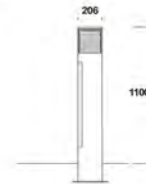


B1

Image



Dimensions



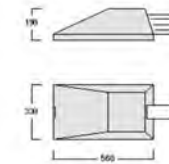
Refer to studiofractal detail drawings for site specific installation detail with central steel core

C1

Image



Dimensions



Street lighting head

C1 (CONT)



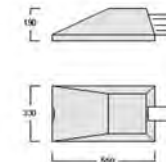
Refer to studiofractal detail drawings for site specific installation detail

C2

Image



Dimensions



C2 (CONT)



Refer to studiofractal detail drawings for site specific installation detail

C4

Image



C4 (CONT)



site specific installation detail

C5

Image



C5 (CONT)



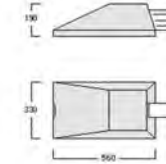
Refer to studiofractal detail drawings for site specific installation detail

C7

Image



Dimensions



C7 (CONT)

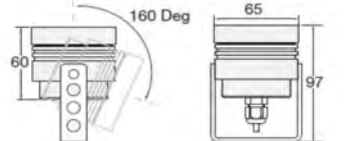


D1

Image



Dimensions



D2

Image



Dimensions



D3

Image



Dimensions

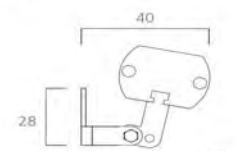


L1

Image



Dimensions



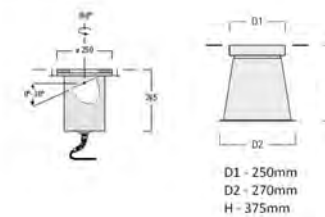
CLVS and CRE2824 Bracket

U1

Image



Dimensions

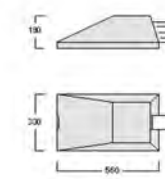


W1

Image



Dimensions

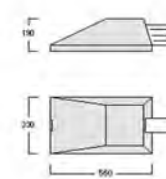


W2

Image

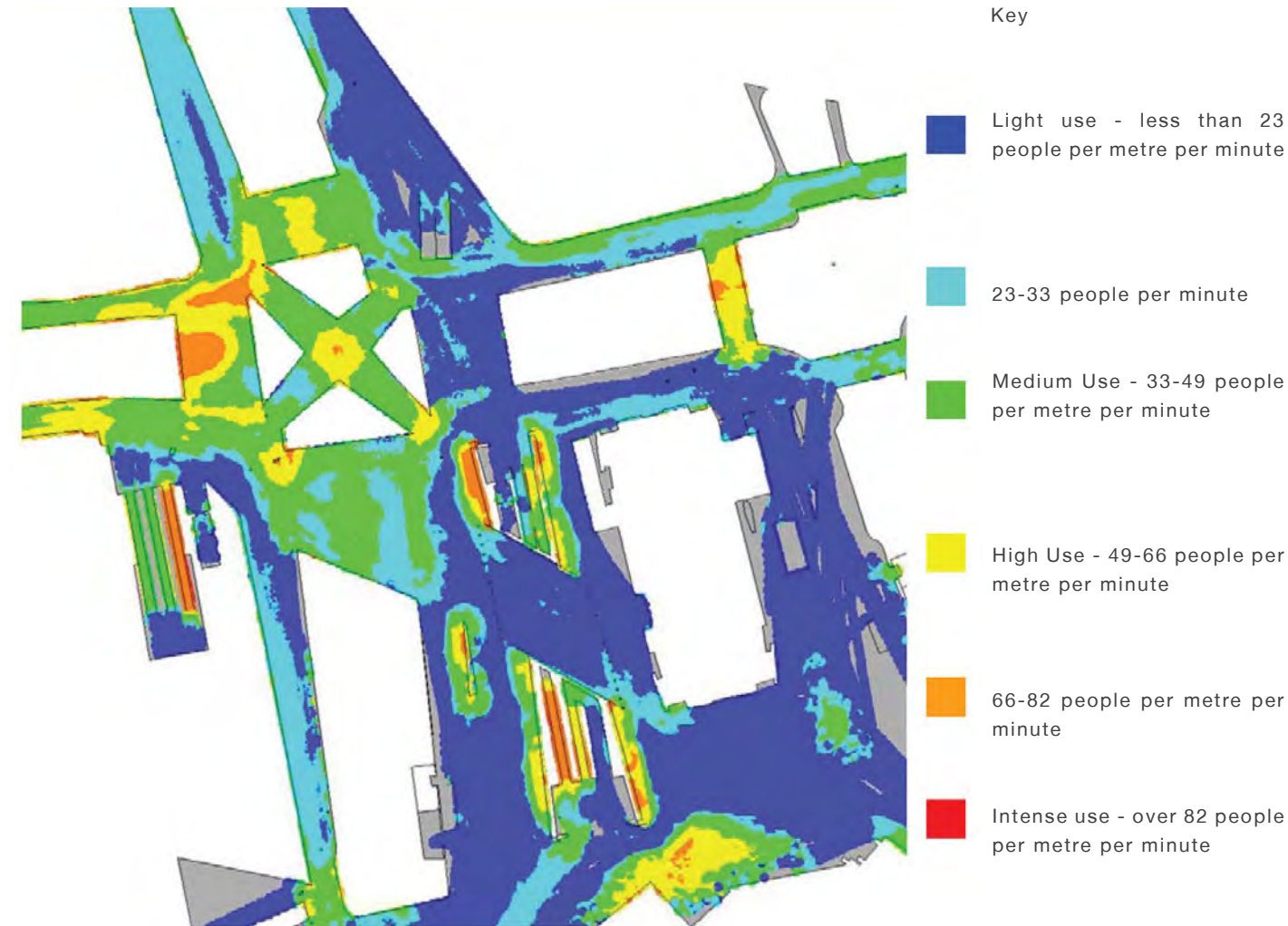


Dimensions



Fittings for the Gillespies lighting proposals

9.9 PEDESTRIAN ROUTES
- APP 2 FOR REFERENCE



Proposed mean level of pedestrian movements (2016)



In response to the above issues, some criteria emerge towards developing a design approach for the immediate environment which relates to the building and celebrates its special qualities, while reflecting patterns of movement and use in the new public realm. The anticipated impact of 80,000 people per day through the exits onto the new public realm, is exacerbated to some extent by their closeness to Centre Point and the fact that the while the gap between the two “Cheeses” is set up on the old alignment of St Giles High Street, this is blocked by base of the tower, effectively creating a “pinch point”.

9.10 CENTRE POINT DEFINES PUBLIC REALM
- APP 2 FOR REFERENCE

The previous title holder of Centre Point, Targetfollow went into administration so Gillespies did not have the opportunity for a full consultation with the building owner.

The current owner and applicant Almacantar, on receipt of the detailed Gillespies proposals in April had some initial comments, as communicated previously. However, given the significance of the space and the unique nature of the architecture of Centre Point, which had its own public realm tradition in the fountains that were removed, Almacantar were interested to explore if there was the opportunity for a public realm layout, with more visual contrast and whose alignment related more to Centre Point. In the same way that the original fountains were a distinctive feature associated with Centre Point, and unlike other London public spaces, perhaps the regeneration of Centre Point and its associated public realm, could, at least in the immediate vicinity of Centre Point celebrate the special qualities of the building, while reflecting patterns of movement and use in the new public realm.

From this some studies and analysis of comparative spaces were made. It is assumed that such proposals could potentially be incorporated in the amendments which would need to be made in any event in light of design development around and within Centre Point. Outside of these areas it would be assumed that the Gillespies' proposals would remain unchanged.

Public spaces are determined by the activities around them. The existing and proposed activities around Centre Point show how it could be a vibrant and unique public space with its own identity.



ST GILES



MARBLE ARCH



PICCADILLY CIRCUS



LEICESTER SQUARE



TRAFALGAR SQUARE



SOUTH BANK QUEEN'S WALK



COVENT GARDEN





9.11 CENTRE POINT'S DESIGN LINEAGE - APP 2 FOR REFERENCE

Examining the architecture of Centre Point, it is evident that it was designed as an integral composition of buildings and landscape. It had an attitude to the public realm, which one level was dominated by the car, but also had its own quality. The original fountains were distinctive and modern sculptural forms (not unlike the contemporaneous Spanish artist Eduardo Chillida) set within an azure blue painted base to the water, acting as a foil to the vertical composition of the tower and signifying entrance. Such treatment was common for buildings of its type and era, with striking architectural forms offset by often quite powerfully contrasting and complementary landscape features. Landscape and public realm was not necessarily the neutral backdrop associated with the cobbled public realm of historic town centres.

This is a continually recurring theme and a key part of the Centre Points appeal. It places the design in the tradition of Le Corbusier’s modernism of the 1930’s, which explored the compositional relationship between vertical and horizontal: an approach most evident in his proposals for the UN building in New York. Brazilian architect Oscar Niemeyer worked on the project alongside Le Corbusier and has also been cited as a key influence on Centre Point. The Brazilian influence is of interest to the public realm, for when Niemeyer returned to Brazil, to develop his own approach, he worked very closely with the landscape architect Roberto Burle Marx. This Portuguese derived patterned tiled pavement and public realm design became a key feature, and was representative of a holistic modernist approach to building and landscape, which in many, albeit lesser, ways Centre Point exemplifies. It was this approach which also found expression in the work of Pier Luigi Nervi in Italy and Gio Ponti’s Pirelli building in Milan with its striking paved piazza, contemporary with Centre Point.

This isn’t “Brutalist”, as Centre Point is often labelled. The architecture of Centre Point is lighter, more delicate and sculptural, and celebrates the juxtaposition of different materials, where marble terrazzo and tiles are contrasted with fair faced concrete and glass, and set against luscious blue / green based fountains . It was and is, in effect, an import of “something else” deep into the centre of London, not least in the way it permanently cut off St Giles High Street, creating an island for itself. It is also a symbol of the sixties, the energy, the innovation, and hedonism. Its graphic quality is reflected in contemporaneous work in London, such as that of Bridget Riley, Op Art and psychedelica.



UN Headquarters, New York - designed by an international team including Wallace Harrison, Le Corbusier and Oscar Niemeyer



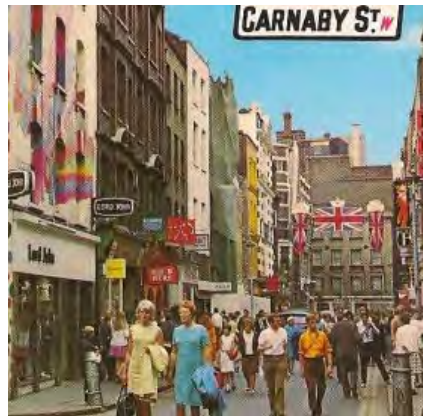
The Pirelli Tower, Milan - Gio Ponti

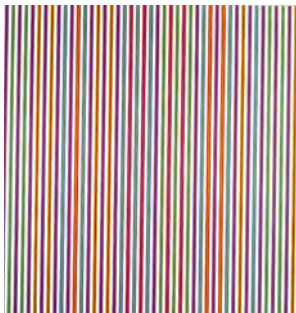
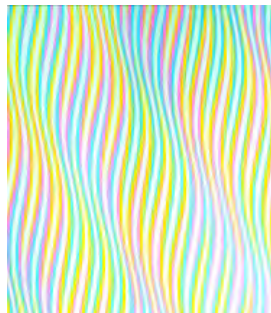
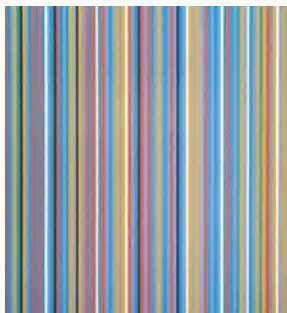
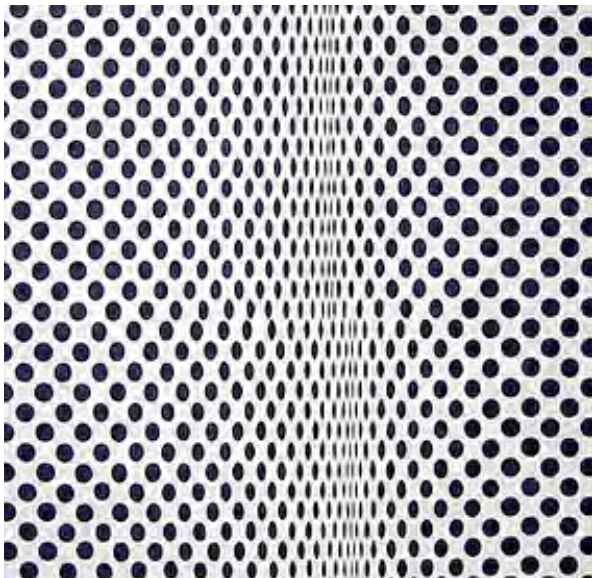


Palazzetto dello Sport, Rome - Pier Luigi Nervi



Burle Marx





Bridget Riley



9.12 THE DESIGN OF THE "HEART" OF THE
NEW SQUARE - APP 2 FOR REFERENCE

The Almacantar public realm proposals will indicate a combined approach to responding the key logistical, level and circulation issues outlined above, while combining them with an approach which attempts to capture the original spirit of the building, recognising its new position as defining a major public space. They should in no way be read as contrary to the St Giles Urban realm proposals. They focus on the areas around Centre Point and assume the full specification of the Gillespies designs in all the other areas.

DESIGN EVOLUTION FROM GILLESPIES PROPOSAL TO MAXIMAL OPTION



Gillespies scheme with refurbished Centre Point proposals



Dynamic stripes define the "heart" of the square



Selected option
The stripes extend linking the "heart" to the Crossrail canopies



Maximal option
The stripes spread north beneath the link bridge

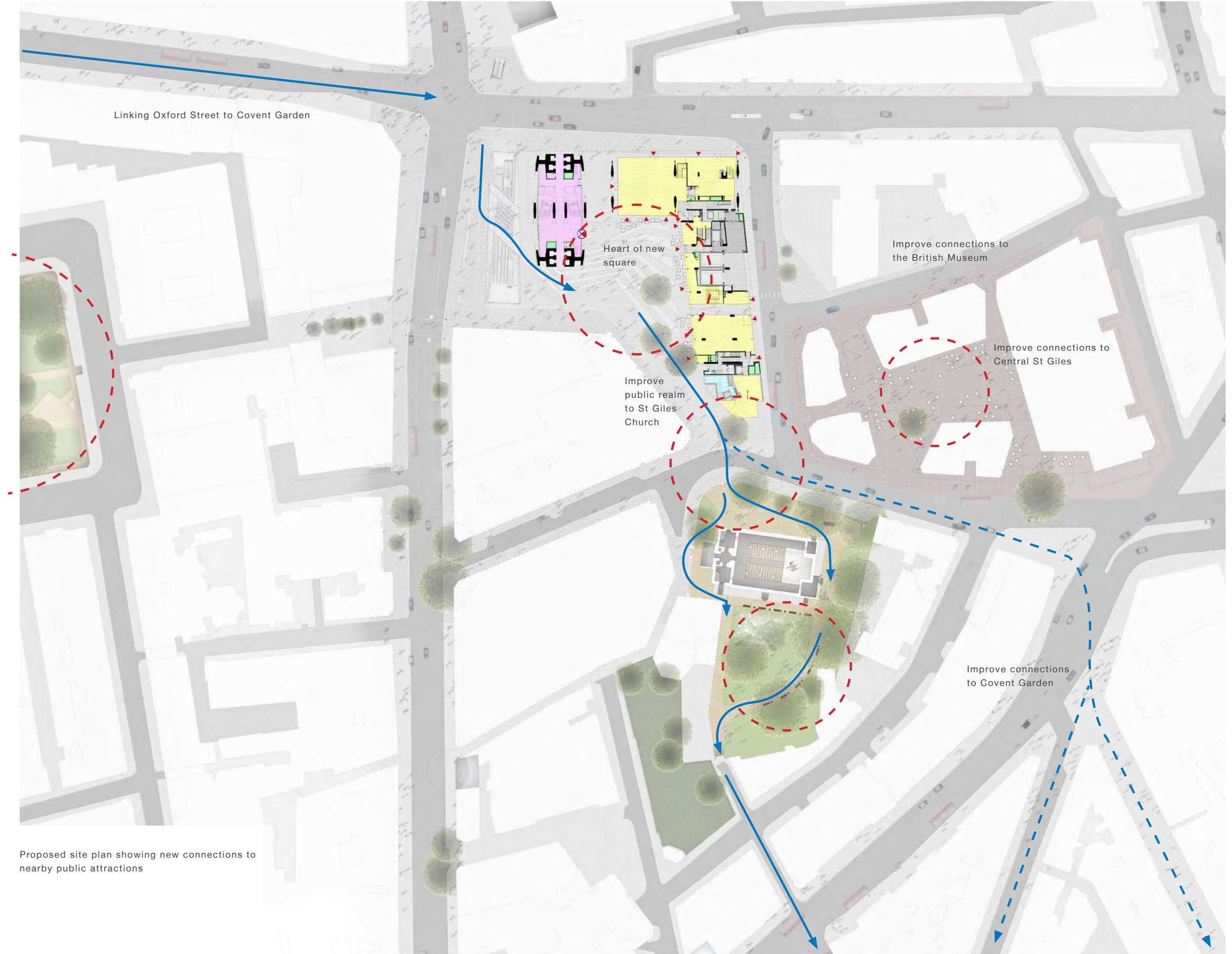
WIDER PUBLIC REALM
- APP 2 FOR REFERENCE

As illustrated the redevelopment of Centre Point is part of a wider transformation of the St Giles area and an opportunity to reconnect St Giles back into the wider city. The potential exists to improve connections from Oxford Street, through a new square around Centre Point to Covent Garden. As part of Camden's current proposals to close St Giles High Street and create a shared surface to Denmark Street, there is the opportunity to create a new public space to the south of Centre Point, facing St Giles in the Fields Church, connecting Denmark Street to the Central St Giles development.



A public square, reinterpreting the area as a destination.





Linking Oxford Street to Covent Garden

Heart of new square

Improve public realm to St Giles Church

Improve connections to the British Museum

Improve connections to Central St Giles

Improve connections to Covent Garden

Proposed site plan showing new connections to nearby public attractions



Amended public realm proposals viewed from the pedestrian route beneath the link bridge - showing the "heart" of the square - End State (Applications 1 and 2)



The idea is to have a design which to some extent, guides the pedestrian around the base to reveal and define a major new public space, while at the same time reflecting the wider movement patterns and routes to Covent Garden and beyond. On another level it is a dramatic figure which attempts to define the ground plane to Centre Point, in the spirit of the original, not mimicking it, while reflecting its changed status in the new pedestrianised public realm (and in the absence of the original fountains). The inflected patterns help reinforce the dynamic of the space, in effect an optical game in the spirit of the original building and its era.

From discussions and newly received environmental information, there appears to be agreement that the placement of steps and an external performance space at the base of the tower initially indicated in the Gillespies proposals, may no longer be necessarily appropriate, due to the hostile wind conditions and the proximity to the busiest “pinch point” of the public realm, would compromise the use of this area for performance. Equally by resolving the internal floor levels there are other ways of dealing with the change of level.

The number of trees indicated in the new square reflect that of the Gillespies proposal, however during recent consultation events there was a theme of requests to include significantly more trees. This would be reviewed in Application 1 and initial studies are now underway to investigate how these may be provided.



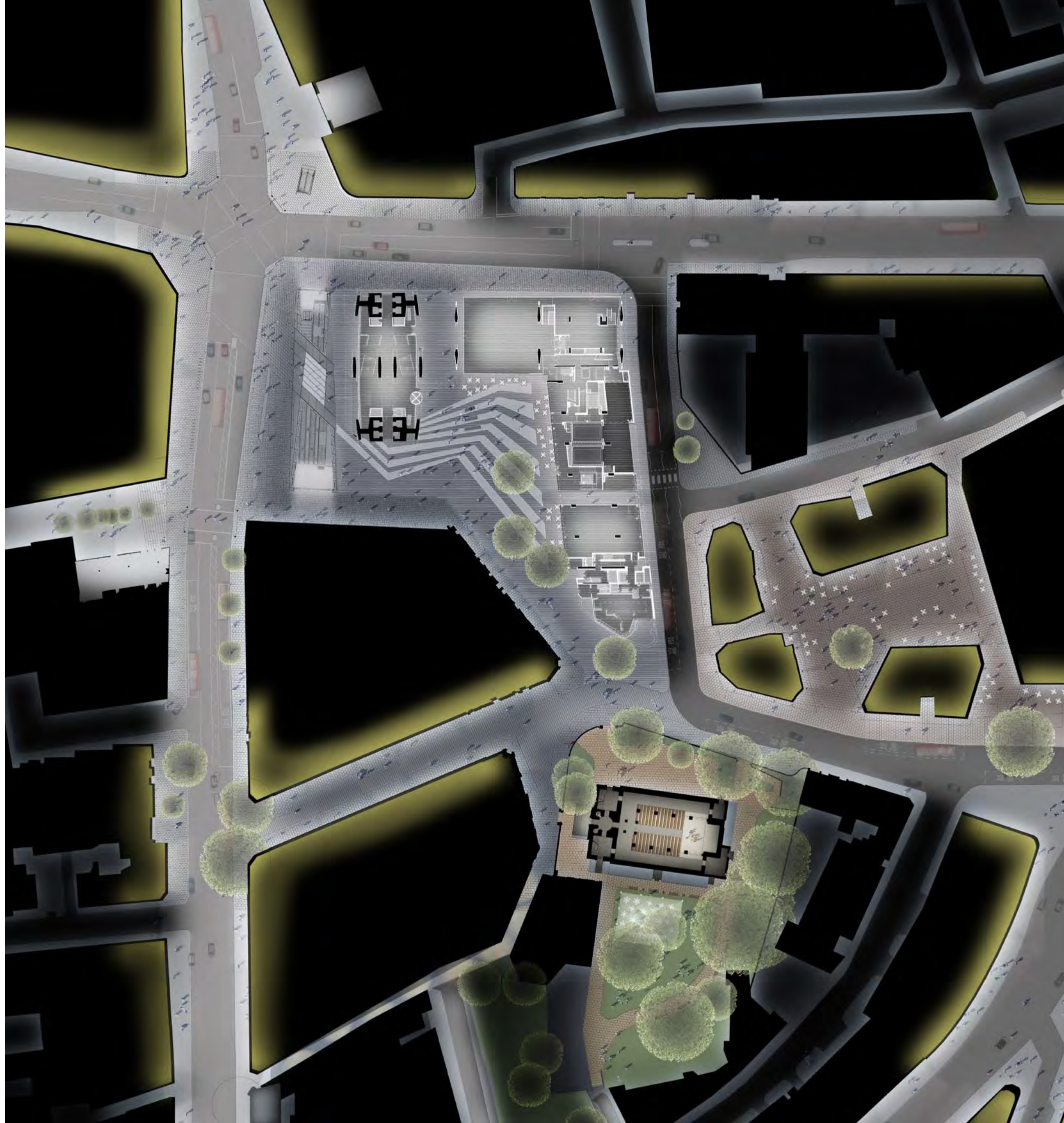
Pedestrian routes - this image shows the route beneath the bridge link, the East West link through CPH, and the new tree lined avenue linking the Crossrail exits to Covent Garden - End State (Applications 1 and 2)



New public square nestled between the 3 elements of the Centre Point complex - End State (Applications 1 and 2)



The proposed amendments to the public space create a unique sense of place - End State (Applications 1 and 2)



This suggests that the potential for performance areas may be better suited to the “heart” of the square and as indicated on the following proposals. Given that the proposed scheme incorporates an east-west route, the position of the trees has been altered to allow sight lines and to move the trees away from the line of the basement floor slab below. On the same principles it has been suggested that the benches be located in a more concentrated layout, in the square, thus also giving more flexibility for different uses with clear sight lines onto the main area.

It must be reinforced that the proposals as described should still be read as an endorsement of the overall public realm design and principles as outlined in the Gillespies documents. They are included as potential changes to part of the current scheme in light of the emerging issues which need to be resolved which were not initially known or included when the scheme was prepared.

It is assumed that discussions on detail would be ongoing as part of the application process, as is the issue of management of the space.



