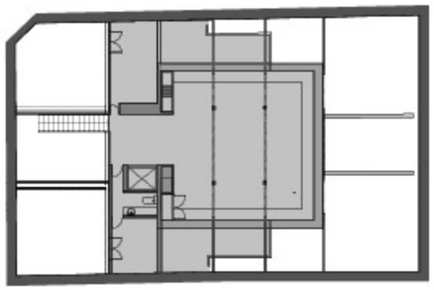
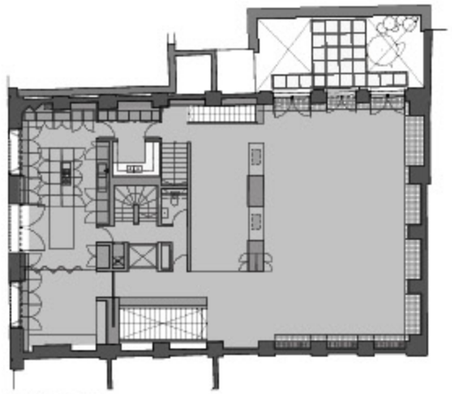
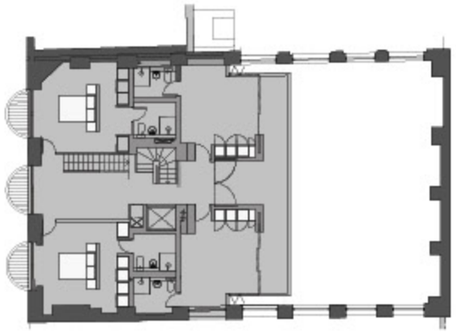


Fourth floor plan

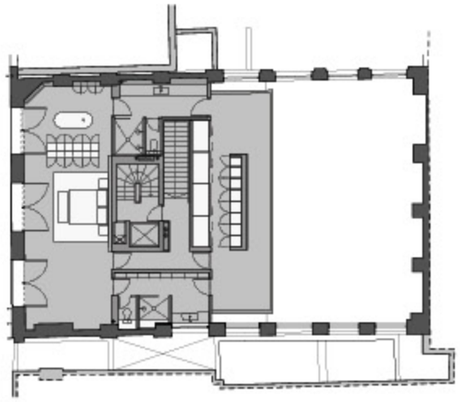


First floor plan

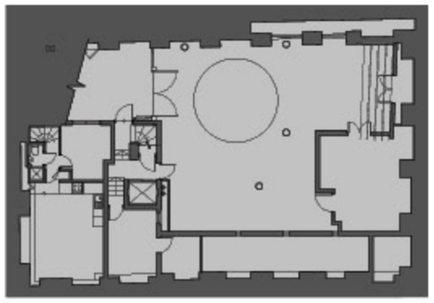


Third floor plan

Ground floor plan



Second floor plan



Basement floor plan

0 1 2 3 4 5m

N

Proposal

From the historic analysis (section 3.2) it is clear that the large open space was one of the most important qualities of the purpose built scenery painting workshop. However, the attempt to convert the building into a single residence in the 1990s has resulted in a current arrangement that is fundamentally flawed as a house and which has also lost much of the original character and special quality of the original construction.

As the extensive analysis of the existing building (section 3.3) demonstrates, the existing 1990s addition obstructs the experience of the main volume of the building. The historic analysis has informed the proposal to 'correct' the spatial qualities of the hall and recover some of the original character of the original construction.

By re-arranging much of the internal volume as a 'bar' of accommodation close to the lift core, this provides the connection of the primary bedroom spaces to the external walls allowing daylight and fresh air directly into these spaces. This will vastly improve the quality of the spaces necessary for creating a dwelling within the building.

7.1 Proposed building works

The major building works are on the second and third floors. The basement is will be subject to light refurbishment and the ground floor will be renovated to become a more open space. On the first floor there will be a reduction in the amount of closed built spaces, which allows a greater appreciation of the three-storey hall space. The fourth floor remains largely the same footprint with a minimal side extension.

View from the entrance lobby looking north towards the entry stair

Proposed Ground Floor Plan

0 1 2 3 4 5m

N

7.2 Entry Sequence

A strong entry sequence for a large scale building

The front entrance will be reconfigured to allow for a wider entrance door with a more spacious lobby, to improve the access into the building. The quality of the space will be strong and robust to compliment the large scale of the building. The entrance lobby is to be clad in stone to indicate the importance of this space as a place of reception. New large metal framed glazed doors are proposed for the external entrance door to reinstate the industrial quality of the building.

7.3 Ground Floor
7.3.1 Re-Orientation

Ground floor re-orientation of main space towards courtyard improving access and circulation

The objective is to transform the ground floor from a space that that feels like a dark underground basement into a ground floor living space that it is better adapted to modern patterns of living within the historic structure. On the ground floor, the existing labyrinth of rooms is to be removed and replaced with a more accessible open plan arrangement.

A new open plan ground floor with logical circulation and visual connectivity from east to west across the space will create a space that is in dialogue with the rest of the house reflecting the open plan layout of the main hall above. An additional staircase on the western side will connect the ground floor courtyard, gym, media room and swimming pool more directly with the kitchen and formal living rooms above. The additional staircase will also become key circulation for the bedrooms within the living spaces.

Rendering of the proposed ground floor showing the reinstated historic beams and columns

View of the ground floor looking north across the proposed swimming pool and jacuzzi renovation

7.3.2 Historic Fabric

Revealing historic fabric to reinstate the historic atmosphere to the ground floor

The proposal is to not only to remove the complex 90s layout (a labyrinth of small rooms with poor circulation), but to transform the dark space into an open plan leisure zone spatially reflecting the logic of the main living space above. The expression of the historic columns and beams along their entire length will create a strong historic atmosphere for the amenity of improved leisure space in an open plan.

7.3.3 Swimming Pool and Jacuzzi Alterations

Ground floor renovation of existing swimming pool and jacuzzi

The pool is to remain in the existing position but will be reduced in length by 1.2 metres to allow an additional bathroom under the stairs (to provide an accessible toilet to the ground floor, in keeping with Lifetime Homes requirements).

Currently the pool area is completely unused due to failings in the waterproof lining and equipment. In order to get the pool into an operational state it requires new structure and a new pool lining. The pool will be low maintenance but have good temperature control, and an integrated pool cover within the pool structure. A safety alarm will be installed. The new jacuzzi will replace the existing one.

Ground floor plan

Render of proposed main hall looking south east

7.4.1 Spatial Correction

Correction of 1990's spatial intervention to reinstate 'vast proportions' to the main hall

At the first floor level the most fundamental change to the current arrangement is to re-create the proportions of the main scenery painting room by setting back the new volume to re-orientate the main hall towards the existing windows and extended first floor outdoor balcony. The proposed floor layout is a series of rooms clustered around the existing core leaving the main space as open as possible.

At the southern end of the First Floor the proposed kitchen is contained within one large space (transparent folding doors provide flexible subdivision). This allows the southern interior space to be appreciated as a whole, as it likely to have originally existed, instead of the existing compartmentalised layout.

Render of proposed main hall looking north east

Render of proposed main hall looking south

Render of proposed main hall looking east

Proposed view of the main hall looking East towards the propsed clerestory windows

7.4.2 Openings in Main Hall

Provision of new openings in the main hall to create even daylight for the display of two-dimensional artworks.

The historic use of the main hall presented an opportunity to maximise the solid wall space for the scene painters to operate their canvases. Windows were believed to be limited and the roof light above relied upon as the main source of lighting. In order for the building to comply with modern standards of living, the proposal will carefully re-adapt the space with improved levels of light and ventilation whilst respecting the historic references. In the existing arrangement there are three double-height doors on the western facade filling the western side of the hall with light which is unbalanced with the darker, eastern side. The proposal is to introduce a number of high level clerestory windows to the eastern facade, within the brick arches, to allow daylight from both sides and create a symmetry to the space. The bottom of the windows will align with the historic brick sills and the mullion pattern will be arranged in order to best achieve this as well as reflecting the patterns of the opposing historic window fenestration.

The aim to achieve a unified level of daylight is important for the display of the client's art collection. Careful consideration has been given to the design of the frames used to display the artworks. These pieces of furniture which act as frames will recreate the visual effect of the set-painting canvases displayed on a frame system. The detail of these frames will be further developed.

7.4.3 Daylight and Ventilation

Improving access to natural lighting and cross- ventilation.

The proposed scheme creates five high-level clerestory windows on the eastern wall of the main hall (see image to the left) and one new window on the western wall. This will achieve a balanced daylight condition in the main hall space as well as provide habitable rooms on the second and third floor allowing most of the proposed rooms (excluding some toilets and storage spaces) access to natural ventilation and daylight.

The proposed windows are above eye level in the main hall, starting at the level of the second floor and extending to the top of the third floor. This level is also above the guttter height of the neighbouring building (25 Macklin St) thereby no overlooking issues prevail.

Aerial photograph from the south-west looking towards the roof of 23 Macklin Street showing the location of the new windows on the eastern facade

View of Macklin Street showing the location of the new eastern windows concealed behind the neighbours roof

7.4.4 New East windows impact on surrounding amenity

The top part of the brickwork will need to be taken down and rebuilt as part of introducing new windows to the East facade of the building. Where replacement is needed and brick will be laid to match existing bond. Mortar joints will be finished in accordance with existing historic fabric to give continuity throughout. Bricks removed from the Eastern facade can also be re-used in the front facade repair works.

Windows will be made to match existing arches to echo the existing shape of the brick reveals. The images to the left show that the new windows will not be visible from street level. The high-level windows will not create any overlooking issues because the sill of the windows is organised to align with the level of the neighbouring roof.

Consideration has also been given to the level of visual access from neigbhouring properties into the residence living space. The roof of 25 Macklin effectively obstructs sightlines into the residence (and the oblique angle also limits any possible onlooking) thereby maintaining its current level of privacy whilst enjoying increased light and air to the Main Hall.

Visualisation of the proposed main hall, looking down from the Second Floor internal balcony

View of the proposed metal grate around the perimeter walls of the Main Hall

7.4.5 Internal Balconies

Internal balconies looking onto the main hall

Not only will the proposed scheme create a better and larger main hall area on the first floor but the proposed internal balconies looking onto the main hall will create a series of split level spaces that allow better connectivity. In contrast to the current condition, where the north part of the internal volume is solid, the proposed balconies allow connection to the main hall.

The balconies overlooking the main hall evoke a theatrical auditorium bringing back the atmosphere of the scenery painting workshop and provide a place to experience the breadth of the historic brick walls from a comfortable distance.

7.4.6 Metal Perimeter Grate

Referencing the historic gap

The historic building had a scenery well around the perimeter (north, east and west walls) of the first floor to allow the painting frames with canvases to be moved up and down by the painters on the First floor. This well took the form of a narrow slot between the external brick walls and the internal timber framed structure

The historic function of the building, the passing of paint frames through the scenery well is referenced in two places in the proposal. On the First floor in the Main Hall the existing 1990s plastic glazing and timber radiator grilles are to be replaced with a metal grate, a distinctly different finish to the timber floor in the hall. The metal grate perimeter detail is to be the approximate width of the historic gap, and integrated to provide heating. It is set to the approximate distance of the historic gap. This new metal grate is a closer reference to the historic condition in that it describes a single slot between the brick wall and timber structure rather than the two 'zones' that are currently present. The solid metal grates are of a language which resonates closely with the buildings Victorian provenance and its historic industrial use.

On the second and third floor the scenery well is visually referenced with a gap left between the internal balconies and the historic brick walls. The offset gap spans from the northern ends of the internal balconies for one bay providing a visual recognition of the historic scenery well.

Proposed Third Floor Bedroom.

View of new fireplaces on the first floor with view to the restored internal brickwork in the Main hall behind.

7.5.1 Internal Historic Brickwork

Restorative work to internal brickwork in keeping with historic condition

The interior brickwork has been significantly eroded perhaps from high pressure washing or acid washing which has eaten into the brick work.
A varnish has been applied and has darkened the interior face of the brickwork which has increasingly darkened the space. The historic photograph shown here from the Theatres Trust Archive gives evidence of the whitewashing of the walls to lighten the space. Whitewashing of the brick walls, lightening to match more closely their original finish which will create a brighter space.
The existing 1990s joinery will be removed where possible to increase the exposure of historic brickwork within the rooms.

7.5.2 Historic and Modern Fabric

An improved relationship between historic and modern fabric

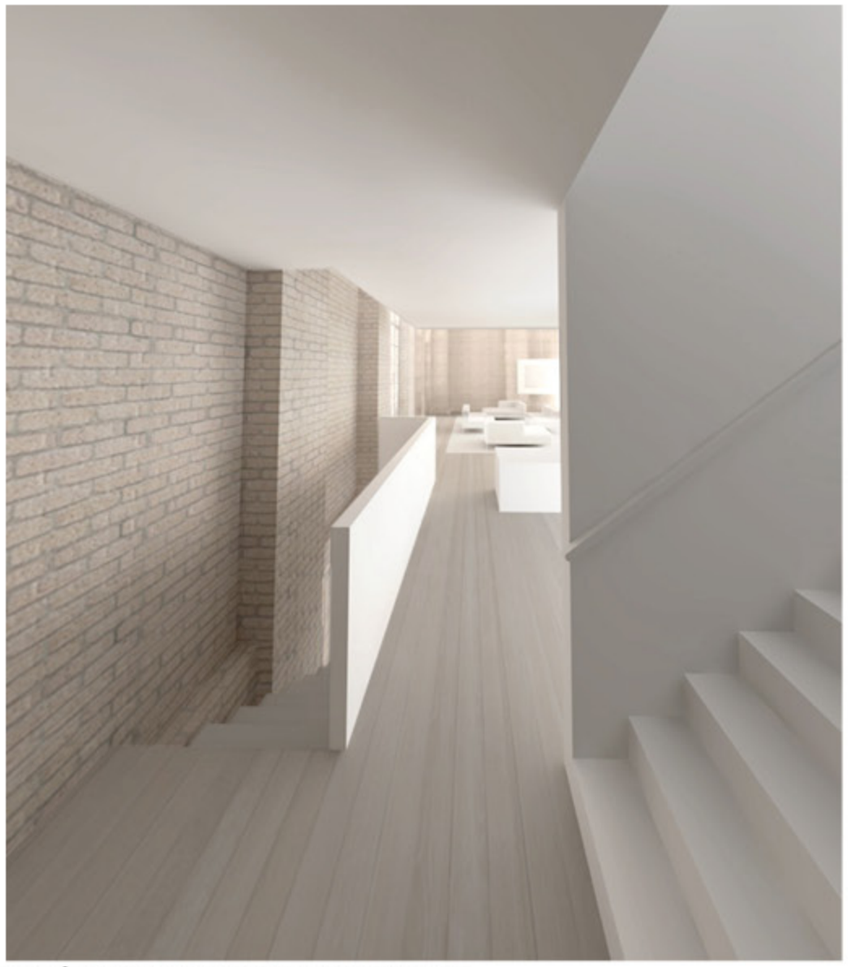
At the threshold between historic and modern fabric great attention has been given to create complimentary relationships. This is evident in the third floor bedrooms at the front of the house. In the existing house the walls in this room (main bedroom) awkwardly extend up to the ceiling cutting the logic of the historic timber trusses and concealing much of the historic timbers behind plasterboard (see photograph in appendix). In the proposed scheme the new walls are integrated with the historic structure. Therefore, in the proposal for this bedroom (see render to the left) the wall is pulled back to align with the historic beam and truss. The historic beam is revealed on both sides of the walls in both the bedroom to the south and the bathrooms to the north.

Another area where there is evidence of the historic and modern working well together is in the main hall; setting the internal volume further back allows one to observe the historic brick walls from ample distance with full peripheral views and the removal of the 1990s box volume allows better views up to the historic timber trusses in the ceiling.

7.5.3 Fireplaces

Reinstating historic fireplaces and adding additional contemporary fireplaces

On the second and third floors, historic fireplaces will be reinstated to the the front east and west corners of the house in the proposed main bedroom on the second floor and the proposed guest bedrooms on the third floor. The two new fireplaces proposed in the main hall are centred around the central axis of the furniture in the main space and in the snug seating area.



View on first floor western side looking towards stair to ground floor

Proposed view of the master bedroom on the second floor

7.6.0 Circulation
Improving the circulation throughout the house

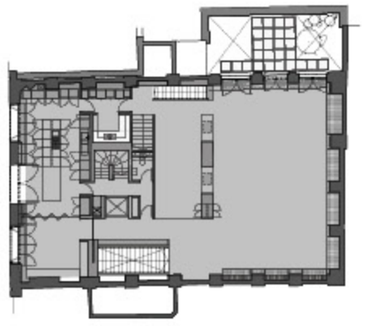
In a house of this scale the circulation routes become key to the way the building is experienced as a whole. The current circulation spaces are reliant on a central and continuous stair which has a very enclosed feel due to its function as a fire stair from ground floor to the fourth floor roof terrace. The introduction of three new staircases improves the circulation routes on each of the floors. The new staircases also allow a more generous, accessible stair which improves the access to the building.

7.6.1 Circulation between Ground Floor and First Floor
Rethinking of the circulation between the first and ground floor.

The introduction of a new stair between the ground floor gym area and the first floor provides access between the kitchen and the ground floor courtyard. The leisure space (gymnasium and swimming pool) become more accessible from the kitchen/ living zone which in turn provides a more direct route from the main bedroom down to these zones.

7.6.2 Circulation between First Floor and Second Floor
Improving the circulation from the main bedroom to the first floor living areas

In the proposed scheme the main bedroom will become more accessible and is given a larger 'grand' stair that suits the logic and living patterns of the clients. The connectivity between the main bedroom and the first floor activities (kitchen, snug dinging/lounge, and main hall) is central to the new residence.



First floor plan

View down into the main hall from the first floor internal balcony showing the improved intermediate spaces connecting the common areas with the more private bedroom zones.

View of the proposed third floor lobby at the southern end of the house looking north, one of the introduced common areas at the higher level.

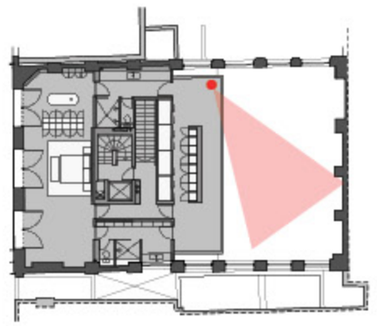
7.7.0 Secondary Common Spaces
Introduction of common areas at the higher levels

7.7.1 Third Floor Lobby

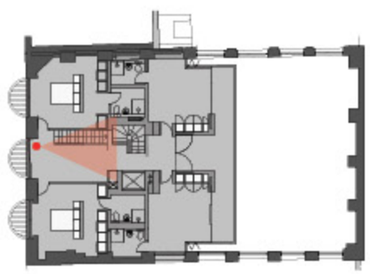
The scale of the building necessitates a transition lobby space on the higher levels, a place to re-orientate oneself as one ascends from the first floor to the fourth floor roof terrace. In the existing house one becomes fatigued and disorientated with the number of levels ascended within one continuous fire stair. The additional break out zone at the third floor augments a level of hierarchy to the circulation spaces and allows one to re-evaluate their position in the building, and introduces daylight and cross ventilation from the south of the building.

7.7.2 Internal Balconies - Second, Third and Forth Floor

The other new common area introduced to the building is on the third floor balcony in front of the studies that look over the main hall gallery.



Second floor plan



Third floor plan

View of the proposed alterations to the fourth floor roof terrace, looking north towards the back wall

7.7.3 Fourth Floor Roof Terrace Alteration

The new roof terrace will be very similar to the existing roof terrace with some minor alterations. The existing mechanised glass opening panels will be retained but no other additional roof penetrations will occur (except for the minor vents).

A cantilevered structural solution has been achieved by working closely with the structural engineers to enable the existing footprint of this fourth floor terrace zone to be retained despite a largely reduced footprint on the floors below (removal of 1990s volume on the second and third floors). The cantilever solution removes the need for flying beams which further reduces any impact on the historic fabric. The new line of the floors below is bought back to the second beam. The terrace remains as it is centrally within the historic beams. The floor area will be increased 2.2m out to the sides to align with the existing line of the third floor level below.

From below, the ceiling and trusses are exposed around the perimeter of the new soffit. The soffit extends partially over the main hall space below but stops neatly within the structure of the first historic beam. This ensures the historic beams have a primary significance against the secondary floating white box. Views down into the main hall below are improved. The balustrade is integrated with bench seating which extends around the entire perimeter of the roof terrace. The historic columns that pass through the space are retained and become a central axis for the arrangement of furniture.

Fourth Floor Plan

View to the proposed balcony from the western boundary looking towards the western doors of the main hall.

Plan and Elevation of the proposed first floor balcony

7.8 First Floor Balcony

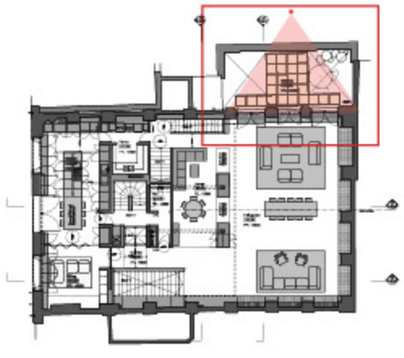
Provision of new first floor balcony

The current condition allows access to a narrow balcony from all three of the western hall doors. The proposal would see an existing modern balcony replaced with a new and larger structure. Observation of the current condition demonstrates that the existing space is uncomfortably narrow. The new proposal offers access through all three doors with an additional spill out zone through the central door which provides the first floor with an outdoor amenity in close proximity with the hall (the most important entertainment area in the house).

The balcony is proposed to be made primarily from steel with inset frosted glass tiles. The inset glass tiles allow light down to the courtyard on the ground level. The existing courtyard is planted with Japanese trees and landscaped in a Japanese rock garden style. A large proportion of the ground plane is filled with pebbles. The glass tiles are a viable solution to retain ample light penetration to the limited courtyard planting and also retain the daylight levels to the ground floor gymnasium.

The arrangement of the steel grid is in keeping with the design strategy on the proposed façade which is to be made of steel and glass windows in a grid arrangement. Responding to the fenestration patterns of the reinstated historic façade, the new first floor balcony is integrated with the overall design strategy.

The structure is free-standing and sympathetic to the listed building. Given that a balcony already exists in this location, and the minimal impact the proposal has due to the careful consideration of sunlight levels to below, the proposal will provide invaluable outdoor amenity to the main living space.



First Floor Plan

Elevation drawing of the proposed facade in context with neighbouring buildings along Macklin Street

7.9.1 Hierarchy

Facade hierarchy, order and primary structure

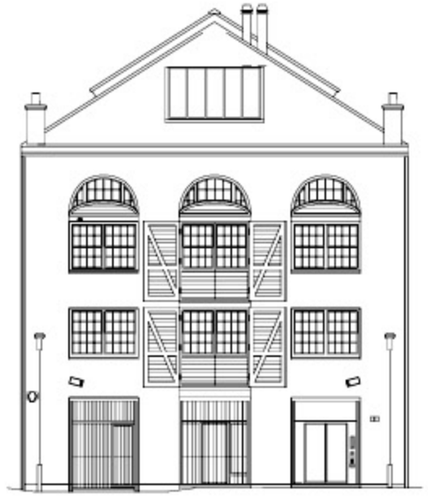
The proposed façade is solid masonry, and it is this load-bearing element of the building that we believe should be the dominant characteristic of the façade. The building has always had a tall first floor – analogous to a piano nobile in a classical building. The proposed façade now emphasises this arrangement, and therefore also reflects the main volume behind. This is noted in the central arch where the vertical expression goes uninterrupted from the first floor to the top of arch window (third floor) as it would have originally when it was used as a loading bay). The visual reference between façade and the interior main hall wall is also evident in the presence of vertical columns on both walls. The vertical expression of the façade from the street is experienced once again in the main hall inside. The brick piers are revealed and believed to reach the roof, each pier approximately half a brick proud from the main face of the façade. This allows the lintels to be set back and gives the columns a clear prominence.

Historic Photograph: Exterior photograph of 23 Macklin Street (dated 1950's - 1980's) (Theatres Trust)

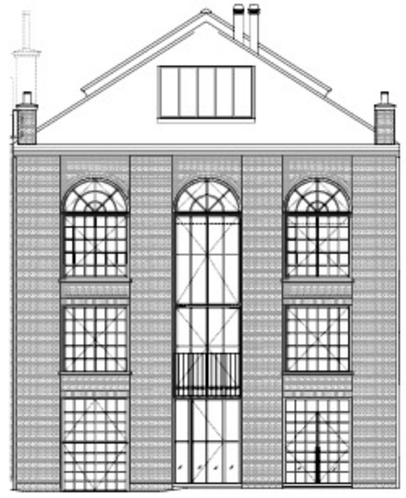
Existing Photograph: 23 Macklin Street

Proposed: Computer generated image of the proposal at 23 Macklin Street

Historic Reconstruction: Measured drawing from the historic photographs from Theatres Trust (dated 1950's - 1980's) and English Heritage (dated 1976)



Existing Elevation: Existing facade elevation at 23 Macklin Street



Proposed Elevation: Facade proposal at 23 Macklin Street

Comparative Facade Study

7.9.2 Industrial Quality

Reinstating the industrial quality to the facade through materiality

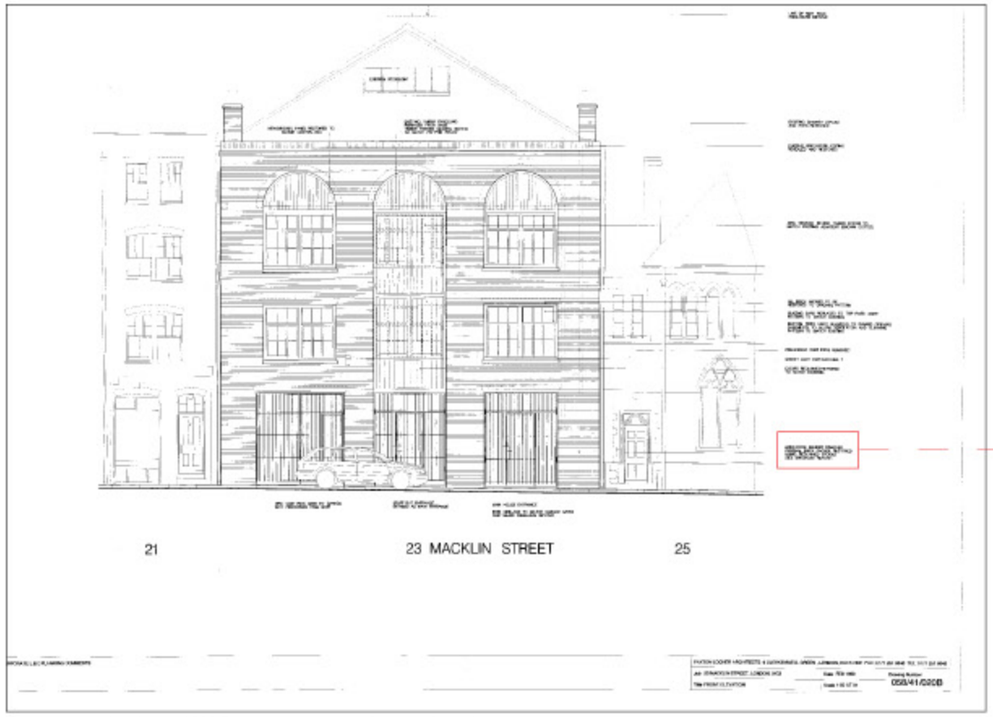
The historic reference to the industrial building is exemplified in the proposal's vertioality. Not only does the proposed façade reinstate the dominant central arch window, but it exaggerates the vertioality through the subtle recess of the spandrels; thus the proportions of the building can be read as it was previously used. The industrial quality is referenced in the materials, reverting to an industrial look of metal framed glass.

Although it is has been considered that the original building once required large doors to olose up the workshop space, the change of use into a residence has changed the daylighting requirements. The ambition of the proposal is to bring as much daylight as possible into the southern end of the building where the kitchen, living, and bedrooms are located. The proportions of the window fenestration will be derived from the original door dimensions.

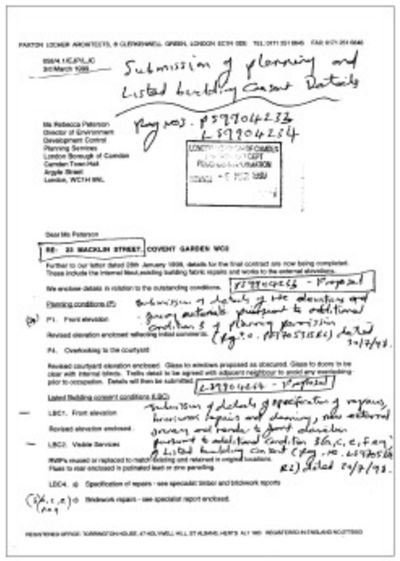
7.9.3 Reference to Historic Fenestration

Making reference to the historic fenestration patterns to reinstate industrial features to the buiding facade

The infill panels shown in the wateroolour (Geoffrey Fletoher, dated 1980, (refer to appendix) have changed over the years. The openings are constructed of varying grid sizes and materials. What is evident from the 1976 photograph and the 1980 wateroolour is that the central arch was the primary access point for its industrial use, and the transfer of large items in and out of the building. We also know from other similar set painting studios of the time – on Flitoroft Street in the West End, Newport Street in Lambeth and Queen's Row in Walworth (all Grade II listed) – that this loading bay was an essential feature of the building type. From the study of these other buildings we have discovered the importance of one very tall vertical window in the typology. The reintroduction of sills as per the historic photo adds a level of horizontal details to counterbalance the vertical arch windows. This is also expressed through selected horizontal mullions (at the base of the arch window) which are extruded slightly from the window plane. The brick coursing above the doors of the historic fabric will be reinstated with the removal of the render. There is one expressed balustrade for the juliette balcony on the central window. The balustrade is expressed at the bottom of the floor slab to create an alignment with



Paxton Locher Architects, 1999 Planning Application, Camden Council
(Refer to Appendix for full details)



Specialist Brickwork Report, 1999 Planning Application, Camden Council
(Refer to Appendix for full details)

7.9.4 Revealing the historic fabric

The 23 Macklin Street facade is currently rendered and has a pattern applied to it to make it appear like it is constructed from stonework. This is applied by a very shallow scoring into the cement render. It has been observed that this scoring does not continue around the sides of the building.

The oldest records of the elevation found at Camden Council, is from a watercolour painted in the 1980s a photograph taken in 1976 (refer to appendix), and a similar photograph from Theatres Trust dated between 1950s and 1980s (refer to appendix). The painting seems to suggest a render scored to appear as ashlar. The photo records show this as plain render. It was quite common in the late Victorian and Edwardian periods for buildings to be rendered in this way, either in response to changes in style and or to conceal weathering and repair of the brickwork.

We know that there was a fire in Macklin Street in 1868, seventeen years after the building was constructed. The render could have been applied at this point, in order to shore up or conceal damage to the building from that incident. We also know that the building was converted for residential use in the 1990s and although an effort was made to replicate the historic photographs and watercolour, the finishes chosen for the 1990s conversion have failed to convey the character of the historic building or create an authentic elevation.

On a previously approved planning application (Paxton Locher Architects) from 1999, there is a note on the front elevation which states *"Brickwork: Render removed original brick façade restored using reclaimed stooks (see specialist report)."* Brickwork Report by T.J.Shepherd outlines a previous test to remove the render. (Refer to Appendix)

The specialist brickwork report by T.J Shepherd outlines "*at some time previous to the current render, it is apparent there was a cornice, the extent and complexity of which it is impossible to establish from the ground. However the quarter round fillet, currently rendered would give valuable clues as to the original material used for the cornice, i.e., oast or out. Possibly truncated bricks above it, also currently rendered might show the original height in courses, bricks flat or on edge.*'

There is evidence that the building is fair-faced brick under the applied modern render. This is evident from the eastern side of the building. Standing on the street one can view the side profile of the building where it extends above 25 Macklin Street. On the façade it is evident that there is significant applied render.

By reinstating the materiality of brickwork, the façade becomes more carefully nuanced with the interior of the house. The existing facade is skin-deep, with no visual or material connection to the robust brick interior. The proposal. By removing render, restoring and repointing the original brickwork beneath the proposal creates a material consistency to the house, so that the façade is read as a plane of the entire volume rather than an added and entirely different element, disconnected from the house.