

APPEARANCE AND MATERIALS

4.10.2 HERITAGE CONTEXT - BRICK MAKING

Extracts from the Bruce Castle Archive:

- 'Brick-making, the only medieval industry of note, also flourished in 1430'
- 'Brick making flourished by 1435-6, when 28,500 'breeks' were sold. The date was an early one for the use of the term, and for such activity so far inland.'
- Over 100,000 bricks were sold over three years, and it is possible that sales increased thereafter. (In the 15th Century)
- 'Brickearth, which lay close to the parish church as well as east of High Road, was exploited by Sir William Compton for rebuilding Bruce Castle.'
- The residential nature of most new building gave late-18th-century Tottenham the appearance of an extended, semi-rural suburb rather than a town. Industry, apart from brick-making, was virtually confined to riverside mills
- 'The Industry flourished during the 19th Century'
- 'By the 1890s, [A number of the Brick Works] were potteries.'
- 'The Tottenham and White Hart Lane potteries were near together, north of White Hart Lane, and a brick-works operated in the south.'

The rich history of brick making and brick construction within Tottenham and along the High Road has informed the design from the early stages of the project.

Bruce Castle is one of the earliest brick buildings in the area, with the round tower being the earliest of the examples within the grounds. Bruce Castle was analysed as an important architectural reference, and the detail, colour, and materiality was used to inform our design.



FIGURE 232. Bruce Castle Round Tower

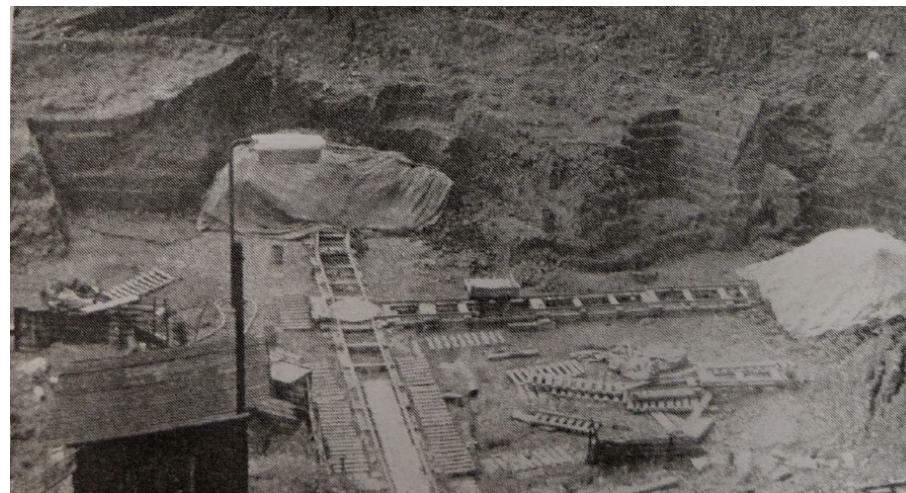


FIGURE 233. A Tottenham Claypit (1960)

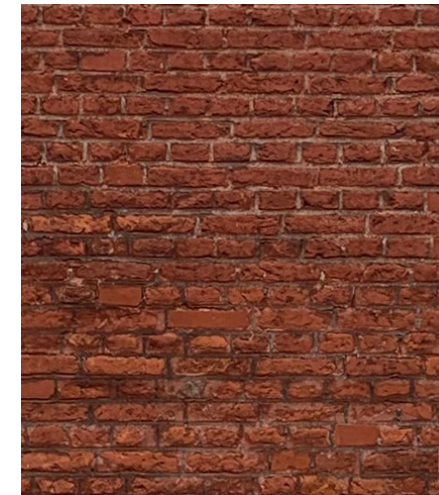


FIGURE 234. Bruce Castle

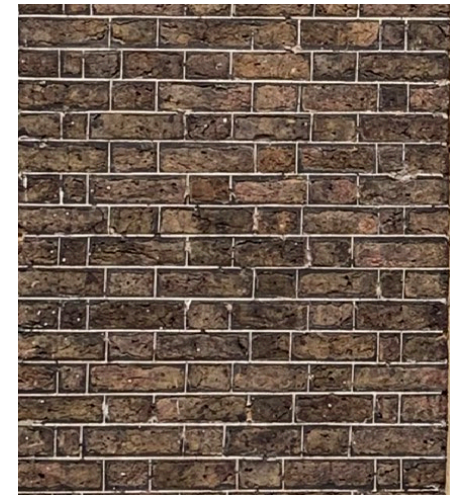


FIGURE 235. Bruce Castle



FIGURE 236. Bruce Castle Tower



FIGURE 237. All Hallows Church



FIGURE 238. All Hallows Church



FIGURE 239. All Hallows Church

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4.10.3 OVERVIEW, USE & COMPOSITION

The approach to the architectural appearance of the project, and the use of materials, considers both historic and new build elements of the scheme.

The historic terrace is restored, with the intention to reveal the existing brick elevations, subject to site investigations and trials, drawing the street frontage together and enhancing the setting of the project within the conservation area. The ambition to improve the continuity of the High Road frontage, while acknowledging the different phases of construction, extends to the shop fronts where the timber 'portals' are carefully restored, and consistent colour applied to tie the commercial units together. The low-level glazed brick plinths are also re-instated where possible and used as a point of reference for some of the new build architectural detailing.

The corner of the High Road and Brunswick Square marks the point at which the existing buildings and new development join. The north most gable of No. 827 is re-cast in yellow stocks to follow the existing brickwork to the street with low level glazed brick panels below new ground floor windows continuing the plinth detail from the High Road.

Behind No. 827 sits the 'knuckle building', mediating between the terrace and the new development beyond by way of layout, scale, and massing, but also in terms of the materials used as a buff brick is employed to transition from the yellow of the existing to the red tones of the new.

The new development 'behind the high street' is inspired by the printing process and the historic context of brick making, and brick use, in the area. This conceptual basis has led to a new development which is, externally, horizontal, planar, and massive, speaking of the continuous 'ribbon' of paper running through a printer. The internal courtyard treatment is different, lighter, and more playful, in response to its use.

The external horizontality of the scheme is reinforced by the approach to 'top, middle, and bottom', breaking up the mass and grounding the building while defining its 'ribbon' quality with a dark, recessed base, red brick body and further recessed metal clad top floor storey. Radius corners of varying scales respond to the size and location of the massing and also help to create a sense of dynamism and continuity between the elevations, wrapping and weaving the PBSA blocks through The Site.

Facing the surrounding streets, the elevations are articulated by the stepping massing and fenestration. The punched windows, and blind, widows aim to celebrate the mass of the brickwork through generous reveals and some canted, recessed, bays which also speak of the ribbon aesthetic and are suggestive of movement – this is reinforced by the composition of generally stacked windows which breaks down at the radius corners where they begin to subtly stagger.

The fenestration is generally made up of a repetitive module but a language of 'paired' and 'single' windows has been developed to provide further articulation and visual interest. This language is layered with additional variation by way of colour and lintel treatment to increase the modelling of the elevations and respond to particular elements of the massing within the overall arrangement of a façade.

Floor plate edges are celebrated with a continuous triple brick header course, again speaking of the ribbon and horizontality of the design concept, that at first floor defining the base plinth of the scheme is treated differently – a saw tooth band is proposed, reminiscent of a geared cog.

Metalwork throughout the project is cast in a bronze tone to unify the architectural detail extending to cladding, window and door frames, railings, grilles, and soffits.

The materiality of the architectural scheme is completed by the landscaping proposals. This consists of the treatment of the surrounding lanes and entrances to the project, courtyards, roof terrace, and flat roofs, with planting, and further constructed details such as arches, seating, and pergolas employed to soften the appearance of the building elements.

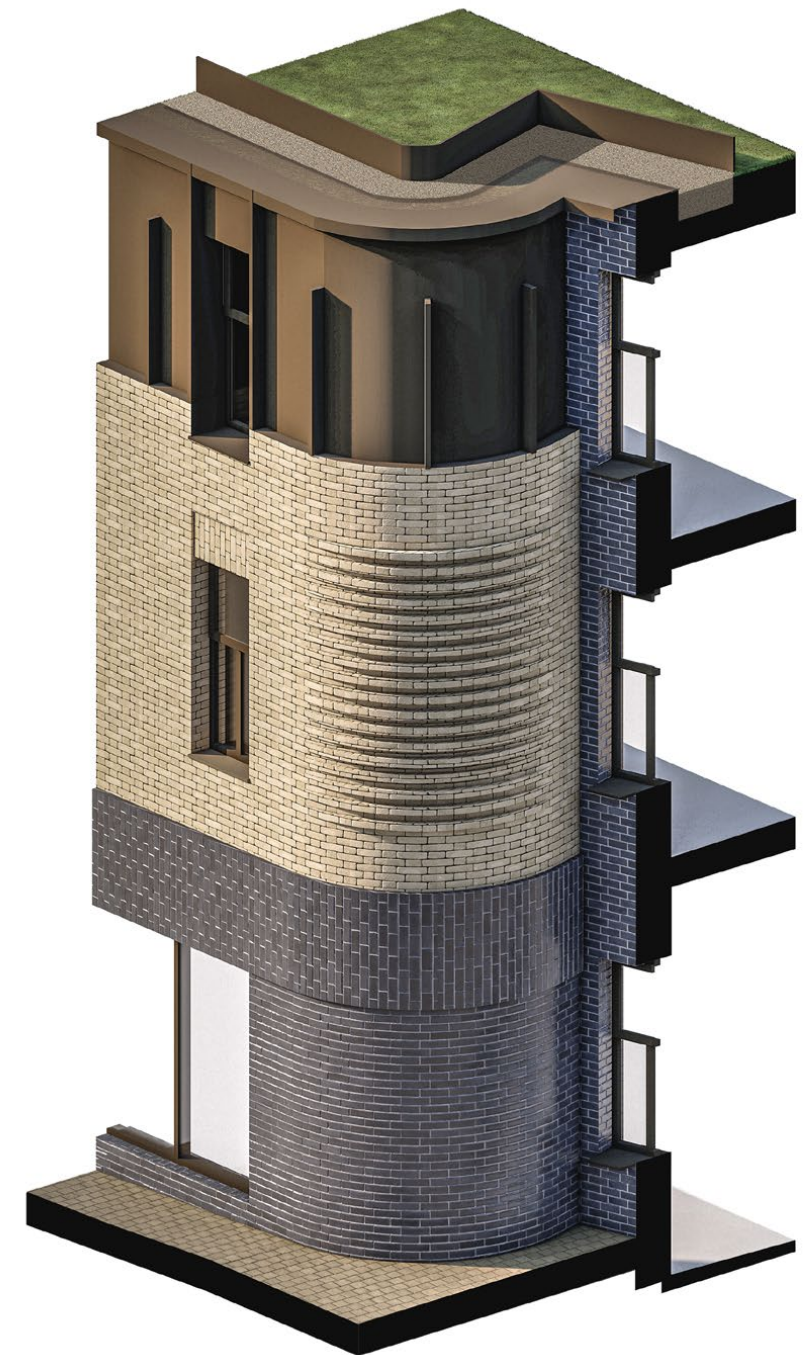


FIGURE 240. Brunswick Square Bay Study

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4.10.4 ENTRANCES, FRONTAGES & THRESHOLDS

Facing the High Road, the historic stretch of terrace from Nos. 819 to 827 form an overarching front door to the scheme, bolstered by the addition of the 24/7 PBSA entrance, and new threshold to Brunswick Square.

This main gateway to the scheme is re-imagined as a small public space with metal arch, seating, signage totem, planting, and new lighting – the arch holds lettering spelling out the Brunswick Square name, celebrating this primary way into the Printworks and the future masterplan beyond, and echoing London street market archway signs. With the HRWMF brought forwards the lane could become fully pedestrianised and accommodate a market function.



FIGURE 241. Brunswick Square Elevation

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ENTRANCES, FRONTAGES & THRESHOLDS

The arrangement of the remaining blocks form clear fronts and backs to the scheme with the elevations directly facing the surrounding streets as legible frontage. Cores within the ground floor plinth are glazed, and slightly recessed to offer cover when raining, with an increased transom and frame height to set them apart from other secondary doors to ease wayfinding.

An important threshold is laid out to the entire western edge of The Site to resolve the interim and long-term ambitions for the neighbourhood. The boundary treatment plays an important part in screening the adjacent car park along with a high-quality natural stone paving design which responds to the duplex clusters accessed from street level on this edge as well as the corner commercial units. This threshold wraps around the south-west corner of the development to form another small entrance square with another gateway threshold, planting, and cycle parking.



FIGURE 242. South West Corner Bay Study



FIGURE 243. Brunswick Square Bay Study

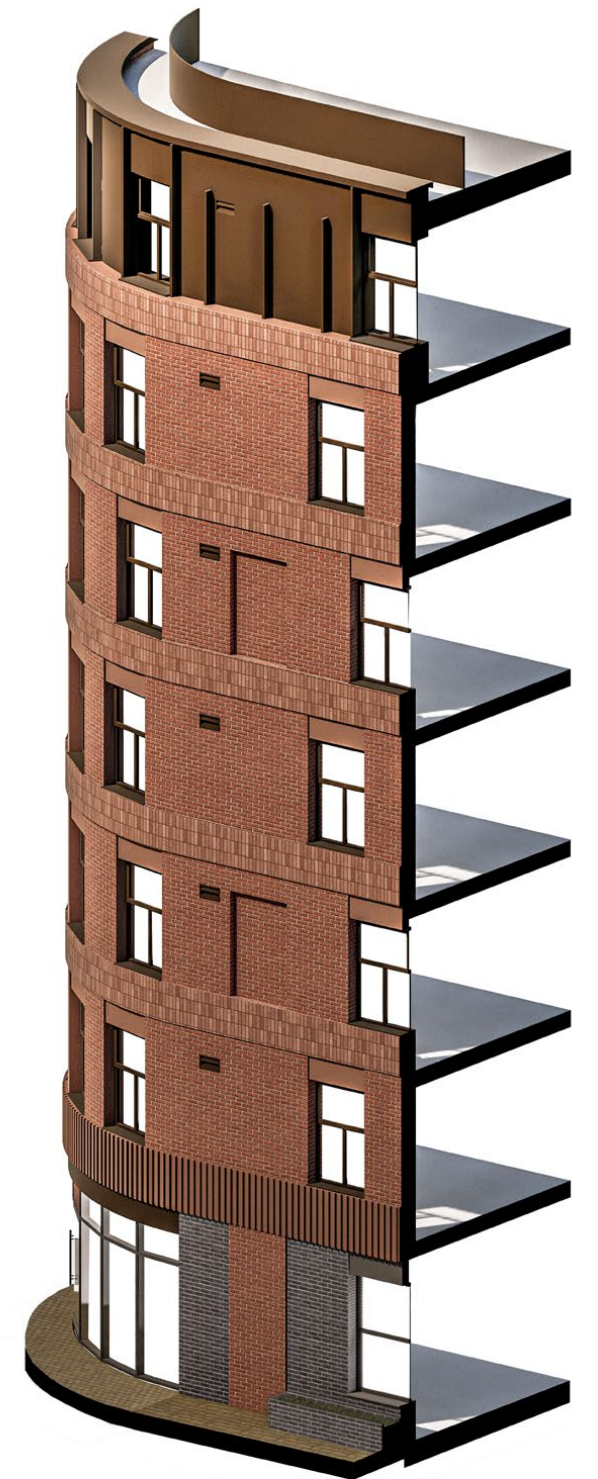


FIGURE 244. North West Corner Bay Study

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4.10.5 ARCHITECTURAL STYLE, DETAILING & MATERIALS

Within the overall architectural composition of the scheme a number of details have been developed to make for a high quality, contextual, response to this important site.

The High Road buildings are restored and their former use as newspaper offices and printers celebrated with the reinstatement of the 'Herald Office' sign above Nos. 823-825, re-presented as 'The Printworks'.

The signage theme extends to the re-worked shop fronts and proposed metal archway to Brunswick Square - this gateway arch motif is then repeated halfway along the lane to mark the cut through to the courtyard garden offering a visual connection to the future Peacock Park.

Brunswick Square is also enlivened by the knuckle building which acts as a connecting element between the existing and new parts of the project, accommodating student amenity space at ground floor, a potential gym space, and student bedrooms above. The ground floor storey is built from blue glazed brick to echo the use of this material on the High Road.

Radiused corners are strategically placed, as previously described, and given that they are a key feature of the scheme, further embellished either through a quarter brick course projection at every other course, or a projecting header course with a slightly varied radius from the primary wall plane below.

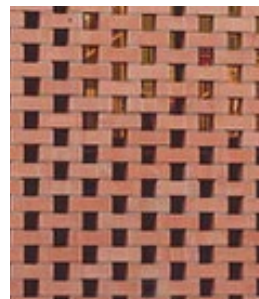
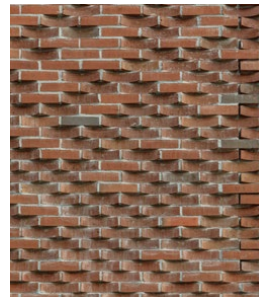


FIGURE 245. 819-821 Roof Front Detail

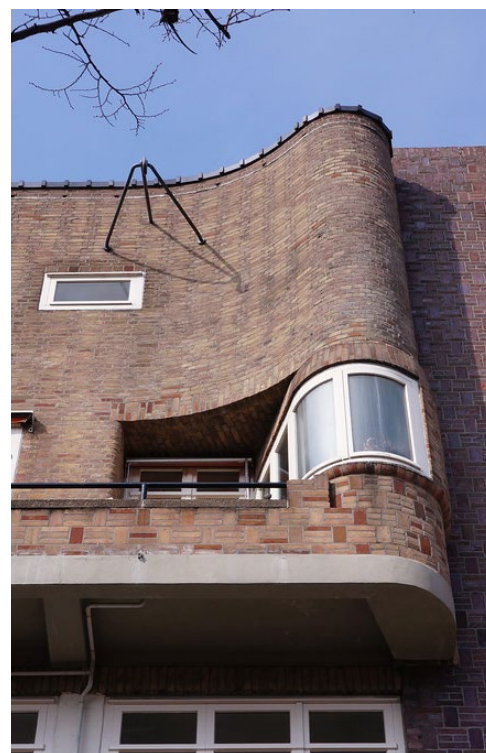


FIGURE 246. Brick Materiality

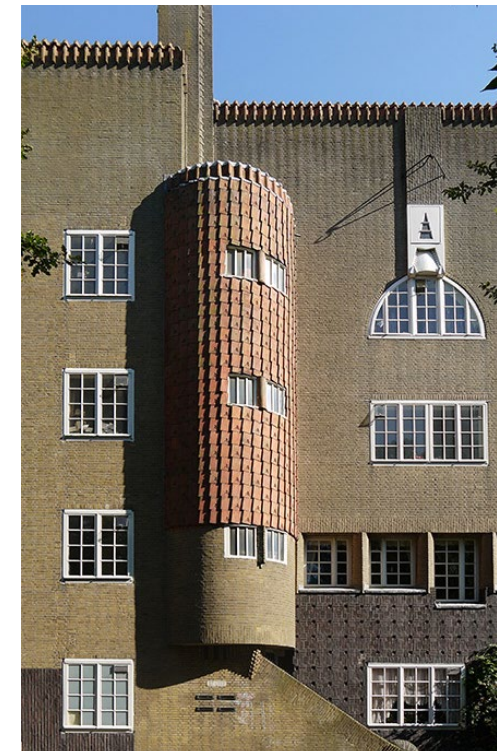


FIGURE 247. Examples of Curved Brickwork in the Amsterdam Style



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ARCHITECTURAL STYLE, DETAILING & MATERIALS

The projecting brick coursing speaks to the historic scarring of existing brick walls found around The Site, and the offset of the curved headers is suggestive of the movement of the printing process, both evoking the tension created around a print machine's rollers.

Calmer façades are held between these dynamic corners, punctured by simple, stacked, fenestration. The window proportion follows the Georgian vernacular found up and down the High Road, based on a typical four foot wide by six and half foot tall sash, re-cast in a simple metal frame throughout.

Red brick main elevations face the surrounding streets and follow the dark tone used at the nearby Bruce Castle Round Tower, thought to be the earliest use of brick in the local area. The internal PBSA courtyard is treated differently with white brick employed in playful contrast to the exterior walls, with the header courses in white glazed brick to follow the banding detail used elsewhere in the scheme.

EXISTING BRICKWORK



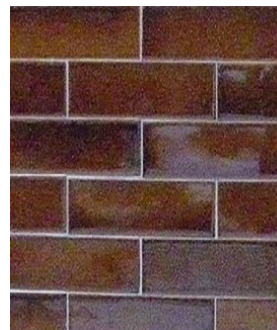
FIGURE 249. London Stock



FIGURE 250. Existing Brickwork



FIGURE 251. Glazed Brick



PROPOSED MATERIALITY

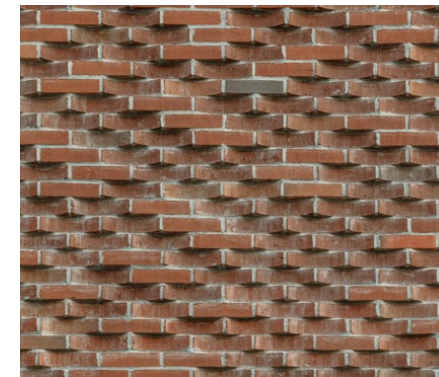


FIGURE 252. Brick Textures

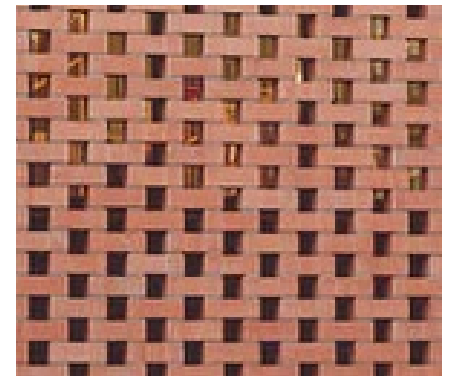


FIGURE 253. Horizontal Brick



FIGURE 254. Zinc

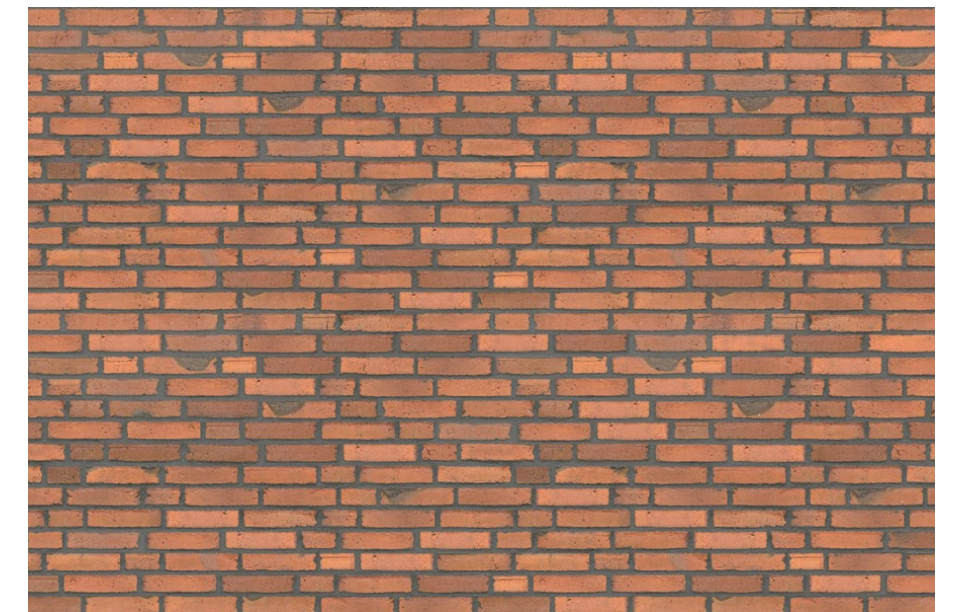


FIGURE 255. Red Brick

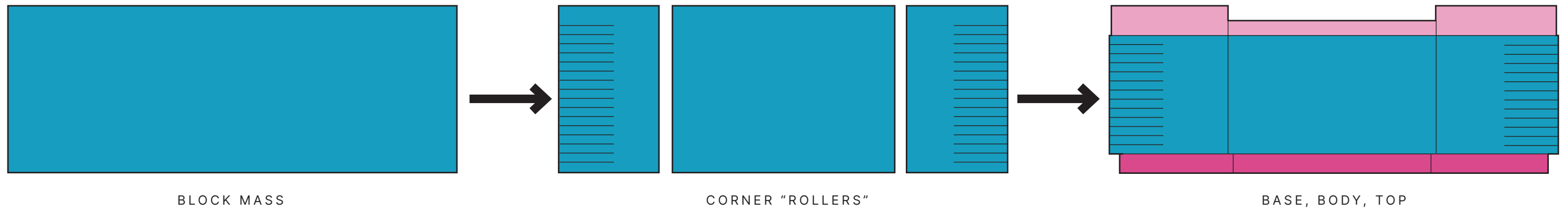


FIGURE 248. 819-821 Roof Rear Detail

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4.10.6 FACADE MODELLING

MASSING DEVELOPMENT



FENESTRATION CONCEPT

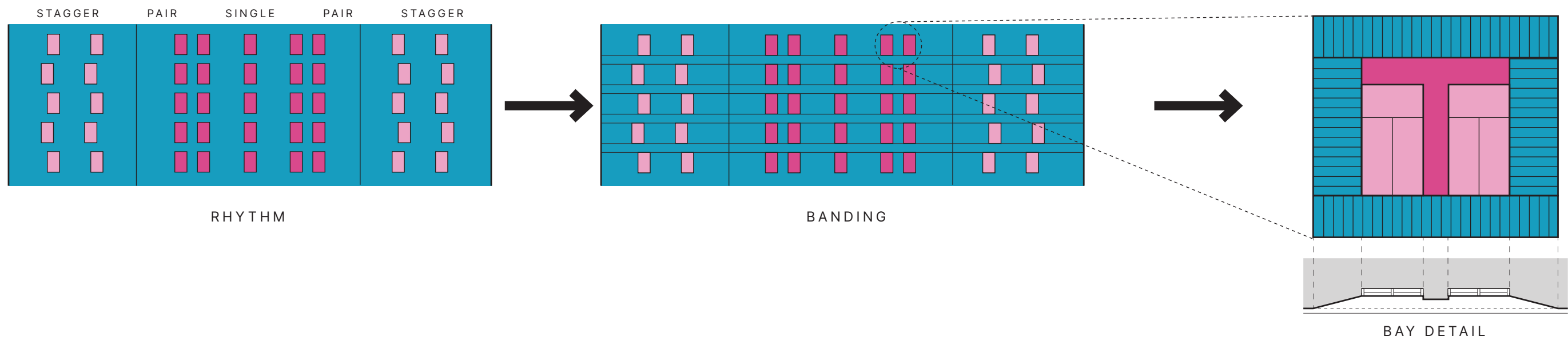


FIGURE 256. Massing, Fenestration and Detailing Diagram



F3



Not to scale

4.11 STUDENT ACCOMMODATION

4.11.1 OVERVIEW

The development proposes a range of high quality accommodation typologies, including cluster bedrooms, standard studios, and premium studios.

The drawing adjacent shows a typical bedroom floor and shows how these different types of rooms are accommodated and distributed around the 3 cores:

The cluster bedrooms share a kitchen/living/dining space and these are highlighted in blue:

A policy compliant provision of affordable student units will be provided to satisfy the London Plan's fast-track route, and these will be pepper potted throughout the scheme to achieve a fully accessible and integrated development.

KEY

- Cluster
- KDL
- Studio
- Core

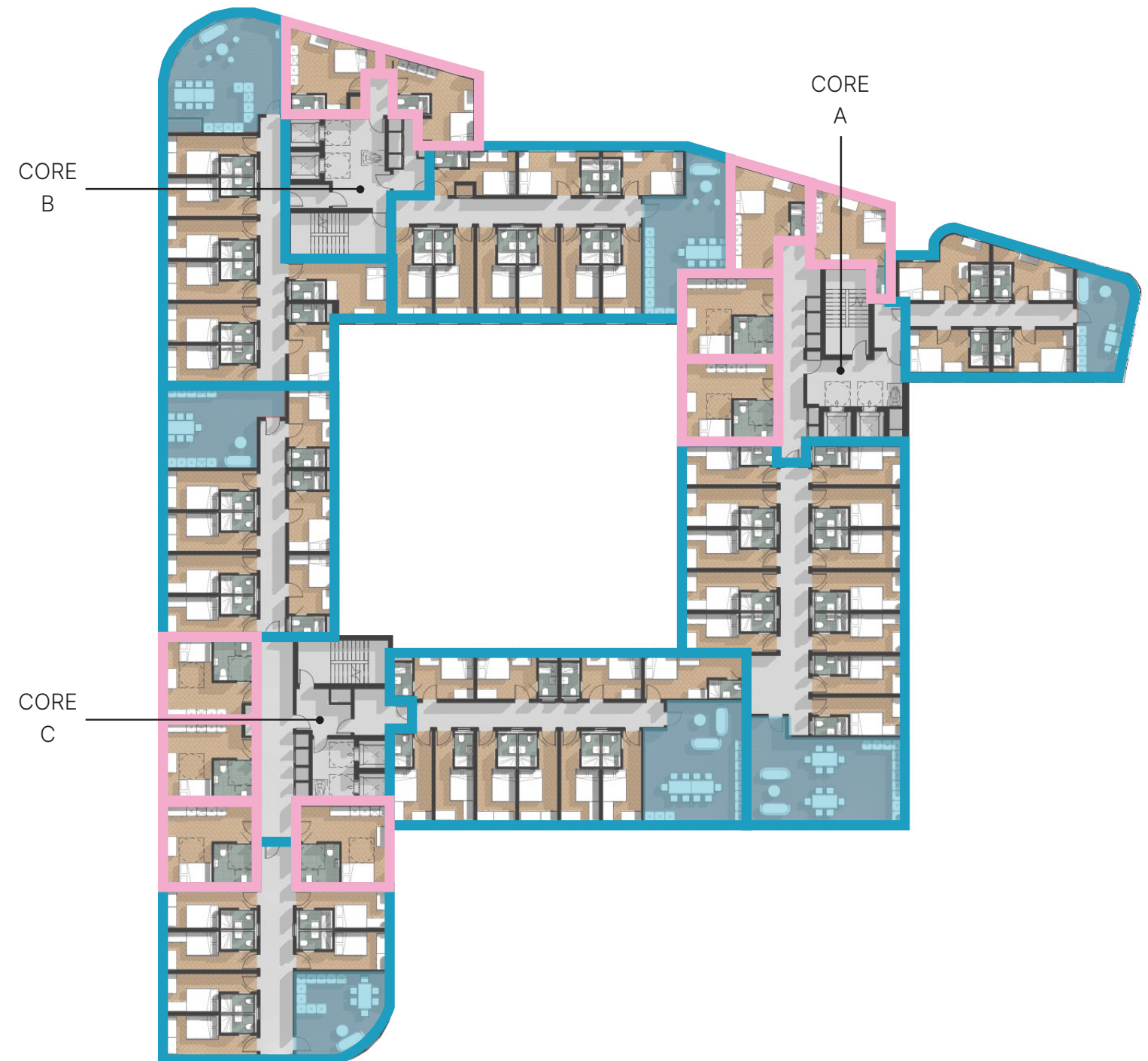


FIGURE 257. Typical student bedroom accommodation floor plan

STUDENT ACCOMMODATION



Not to scale

4.11.2 EXAMPLE ROOMS

The drawings adjacent show a typical bedroom cluster and a studio: A cluster contains a maximum of 12 bedrooms with the associated KDL sized, proportionately, to suit.

Cluster bedrooms are all a minimum of 12.5sqm, studio bedrooms are split into two categories with standard and premium accommodation. The standard rooms are a minimum of 18sqm and the premium rooms a minimum of 24sqm.

Each cluster bedroom contains a double bed, en-suite, wardrobe, desk, and storage/shelving, with studios also accommodating a kitchenette. Premium studios add a seating area.

Accessible bedrooms are accommodated with the studio bedroom provision.

A policy compliant provision of affordable student units will be provided to satisfy the London Plan's fast-track route, and these will be pepper potted throughout the scheme to achieve a fully accessible and integrated development.

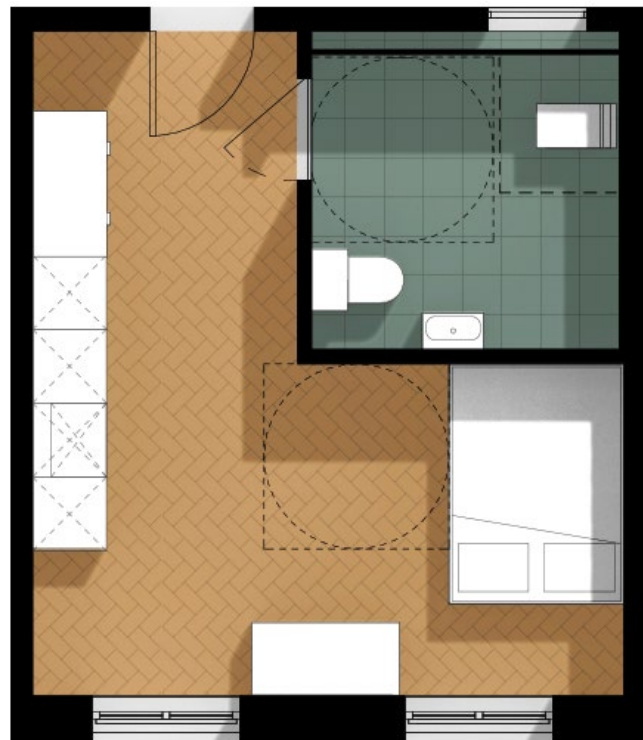


FIGURE 258. Example Studio Room



FIGURE 259. Example Cluster

STUDENT ACCOMMODATION

Not to scale

4.11.3 ACCESS TO CORES AND AMENITY SPACE



FIGURE 260. L00

KEY

-  Access
-  Corridor
-  Amenity Space
-  Core



FIGURE 261. L04

4.12 DEVELOPMENT POTENTIAL OF NO. 815 HIGH ROAD

As part of the pre-application process, questions were raised regarding how the southern edge of the scheme would work, particularly its relationship to 817 High Road and the land to the rear. LBH noted that it would be good planning to consider how the proposed scheme could affect future development of this site.

It is difficult to assess this in the absence of any proposed scheme for this site, either at a pre-application, application, or consent stage, and it would ultimately be for the developers of 817 High Road to consider Printworks in the future should they ever consider redevelopment. Please refer to the Lend Lease (Figure 262) and Arup masterplans (Figure 263) adjacent which show that the neighbouring site in question is out with the redline and is therefore not affected by the proposals.

However, the scheme does reflect the position approved by the extant consent; the existing uses/buildings; the agent of change principle; as well as being supported by the necessary technical justifications.

Please refer to the adjacent plans (Figure 264 and Figure 265) showing the extant and proposed schemes side by side, first floor plan, illustrating that the same principle of protecting outlook and privacy have been considered. The nature of the use means that the considerations are slightly different in this instance as no private external amenity space is provided and so the shared internal amenity space of the KDLs is placed adjacent to the neighbouring site, protecting the private bedroom accommodation.



FIGURE 262. Printworks Within the Lendlease Masterplan



FIGURE 263. Printworks Within the 2014 Arup Masterplan

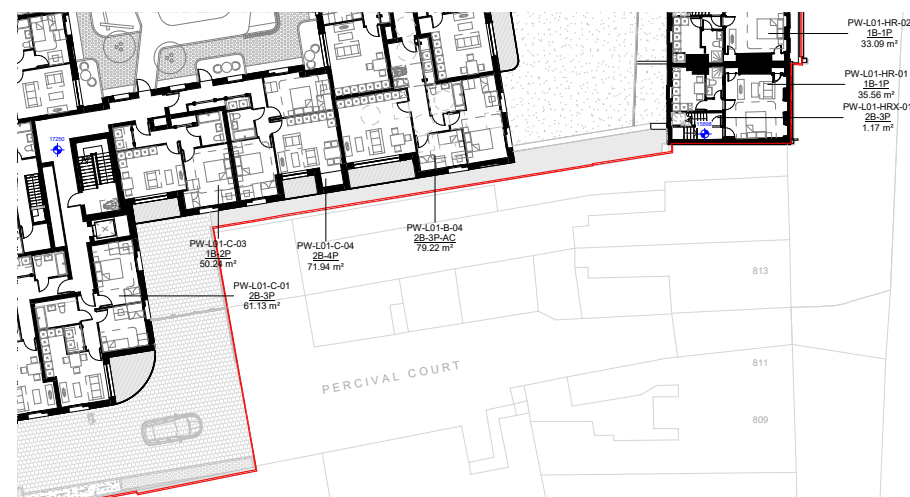


FIGURE 264. Extant Consent in Relationship to 817



FIGURE 265. Proposed Development in Relationship to 817

DEVELOPMENT POTENTIAL OF NO. 815 HIGH ROAD

Please also refer to the adjacent plan which illustrates some key design considerations with regard to the neighbouring development potential which have been incorporated within the proposed design:

- 2m set back from the southern boundary
- 5.8m set back form the south west boundary, mirror massing considered for a potential neighbouring development
- Likely need for an open buffer zone to the rear of the historic High Road buildings
- LKDs proposed mainly opposite the potential neighbouring development opportunity
- South east LKD is dual aspect
- Minimal overlap with more private bedroom accommodation

Note the plans repeat in this location at the upper levels, second and third floors, and the massing steps back significantly at level 4, away from the High Road.

KEY

- Equal Set Back from Boundary and Likely Mirror Massing Shown
- Existing High Road Buildings
- Potential Lower Level Development Opportunity
- Potential Neighbouring Development Opportunity
- Open space behind High Road buildings respected
- KDL Accommodation Proposed Where There is a Neighbouring Development Opportunity
- Minimal Overlap with Private Accommodation

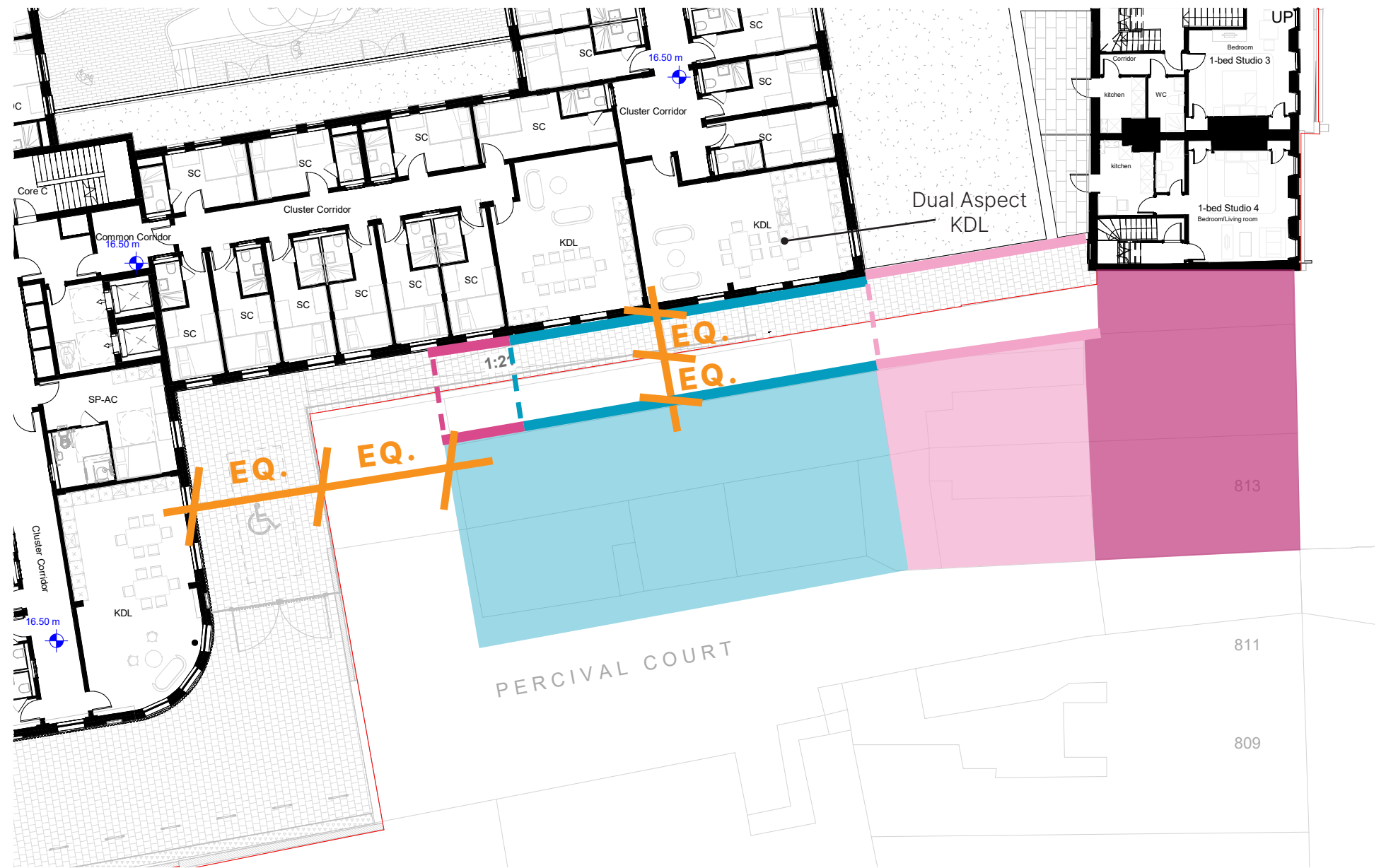


FIGURE 266. Neighbouring Development Opportunities