9. DRP Design Response

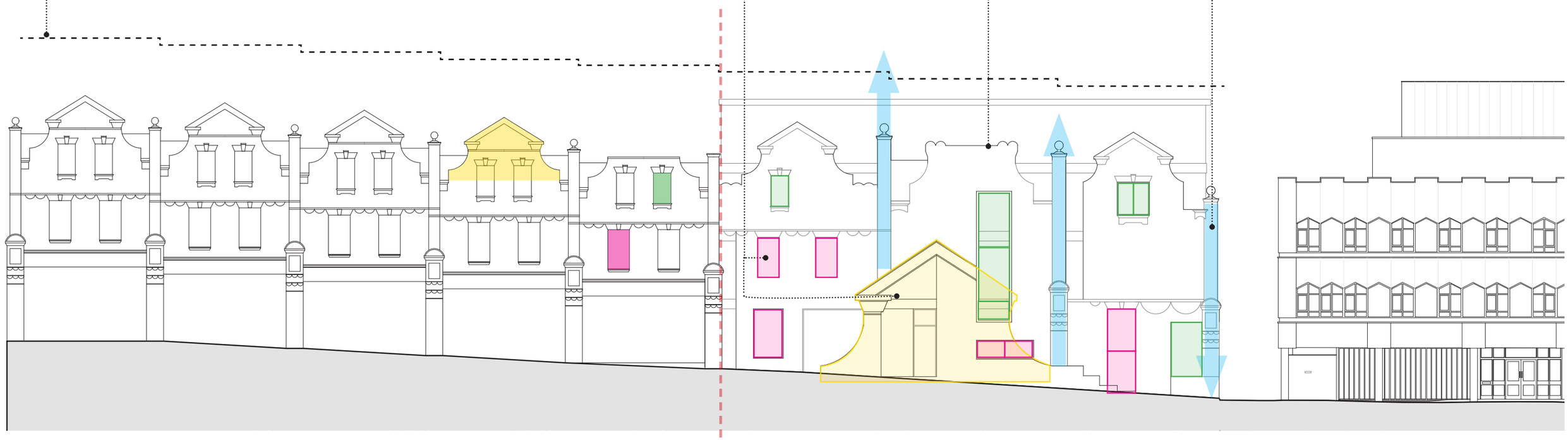
Block A: Elevation Proportions

- Existing step down follows the topography of St Margaret’s Road
- Stepped nature continued into the development
- Seamless visual transition between new and old

- Proportionately scaled features taken from the neighbouring structures

- Playful additions and removals of key characteristics of historic facade

- Consistent vertical elements break up the facade and complete rhythm of street elevation



Existing Features of St Margaret’s Road

It was noted at the DRP that the proposed elevation needed to be refined in terms of proportion to the adjacent historic facade and rhythm along the street. The diagram above shows our response to this, as we undertook an exercise of analysing the existing proportions to influence the new design for Block A. We have also established a better rhythm within the elevation of the proposed building itself, in terms of window size and the size of the main entrance, as it was mentioned at the DRP that there was no hierarchy here, and these elements seemed to compete.

Block A: Developed Design

After having explored the proportions of the elevation in 2D, we looked at resolving this in 3D.

Further emphasis has been placed on the entrance door by creating a bigger, and curving entrance making it clearer to the building users, and is no longer lost within the overall elevation. The feature pop out windows have also been reconfigured and reduced in size, so that these elements are no longer competing with the entrance.

The signage has been reduced in scale not only to suit the proportions of the elevations, but also to be more sympathetic to the public realm.

Another element that has been looked at specifically in 3D, is the roof overhang of the set back top floor. It was mentioned at DRP that this did not marry up nicely with the silhouette of the facade, so we have reduced it in size in order to give it a subtler look and feel, keeping emphasis on the silhouette of the facade, whilst also acting as a solar shade.

Finally, the use of corten steel in the previous design was deemed inappropriate due to detailing issues and pavement staining.

We have therefore looked into using moulded, pigmented concrete panels, discussed further on the next page.

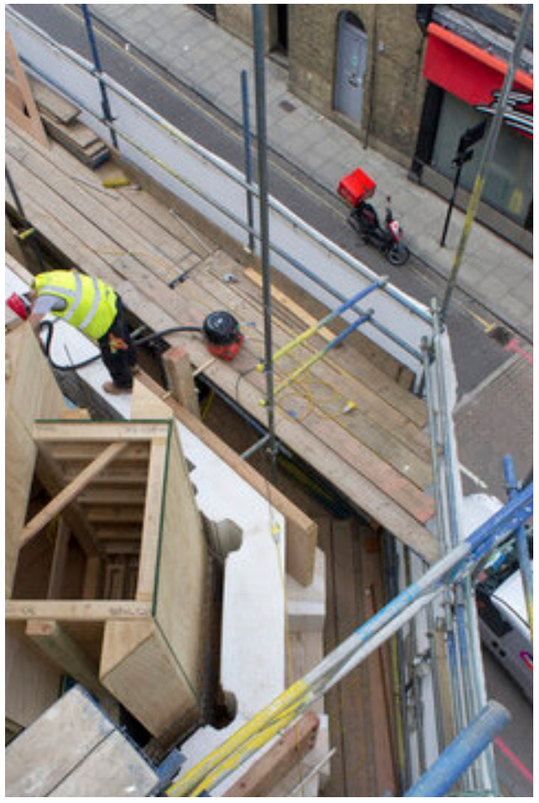
Block A Construction: Polystyrene CNC Cut Form work

Precedent: 168 Upper Street, Amin Taha

The sequence below shows how 168 Upper Street by Amin Taha was constructed with the use of polystyrene CNC cut form work to produce moulds for pigmented concrete. This system allows for construction of complex and detailed shapes and patterns as these can be drawn digitally and then fabricated in moulds through the use of CNC, which is particularly suited to the nature of Block A's design. This method allows for both pre-cast and in situ manufacture of concrete panels, as the framework can either be used on or off site to produce concrete panels.

CNC cutting of polystyrene framework:

- A complex mould of unique panels was drawn in Rhino
- The polystyrene was then cut with the use of CNC
- Expanded polystyrene form work was produced

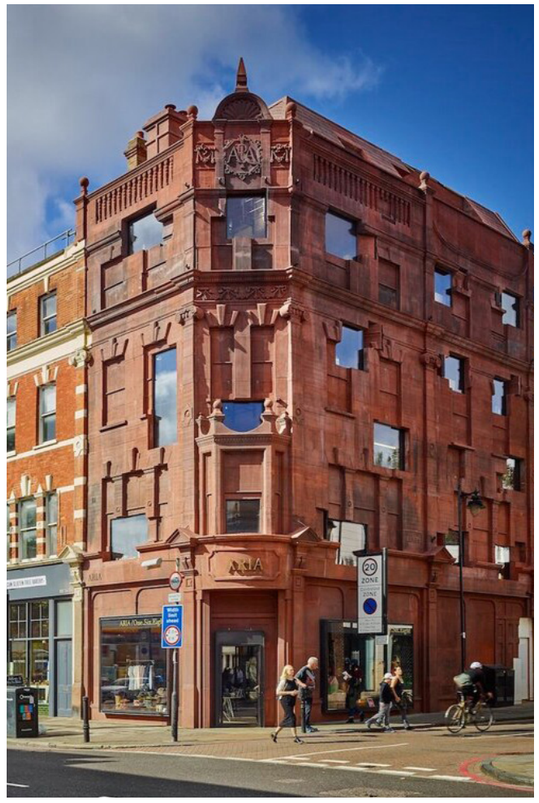


Framework installed on-site

- Form work was supplied to the contractor to bond to inexpensive plywood
- After the CLT floors were installed on site, the form work was assembled
- The concrete was then poured in for each horizontal band

Cutting framework away to reveal concrete:

- Once the concrete was cured, the polystyrene was removed by hand
- The remainder of the polystyrene was then soda-blasted



Block A: Side Elevation

The flank wall of Block A has also been developed and designed further since the DRP. We explored how we could continue the concept of the propped up film set facade on the rear elevation, whilst considering the relationship it has with Block B and views surrounding the site.

Glass separates solid masses to emphasise facade

Beams coming through onto the elevation, tying into the film set facade concept

Initial Visual - Please see planning drawings for final proportions.

Windows provide views from Block A across the studio complex

Site Boundary Wall

One of the main comments made at the DRP was that the scheme needed to be tied together as a whole, possibly through the use of the existing boundary wall.

We are proposing to use the wall to not only tie the scheme together but also as a means of art and storytelling. As shown in the visualisations on the right, pop-out frames have been incorporated to the boundary wall which have the potential to be filled with artwork/historical images of Twickenham Studios, creating visual interest, and potentially telling a story through the journey along the wall along The Barons.

The proposed wall also continues the playful language of Block A across the whole site with both the material selection, and the pop out frames further unifying the scheme and making it clearer the buildings behind all belong to Twickenham Film Studios.

We are proposing to clad the wall with micro-cement to the same colour pigment as Block A front elevation, which will successfully tie the two together. The existing wall will be stripped back, a mesh attached and the render will be coated on top, sealing the existing materials.

Some of the benefits of using micro-cement are outlined below:

- Ideal material for external surfaces
- Does not need joints, facilitating cleaning and maintenance
- Wide variety of colours
- Offers different textures
- Can be coated with different varnish finishes
- Protective coating to withstand graffiti

Existing Pebble Dash Render stripped back to block work behind

New Micro-cement Coating