



# 6.0 External appearance

## 6.1 Building articulation

Plot A is designed as a courtyard building typology, unique in the context of the illustrative masterplan by virtue of having three linear blocks separated by two courtyards as opposed to only two blocks and a single courtyard (typical courtyard typology). Two pairs of houses animate the south side of the ground floor podium that connects all the volumes.

The articulation of the building responds to the internal floorplate and its division between a central spine of 1-bedroom apartments and the pairs of double aspect 2-bedroom apartments at the north and south ends.

This external expression of the internal spaces will allow them to be easily identifiable to the residents, contributing to the sense of identity and feeling of ownership. Each home belongs to a unique setting within the overall composition.

One of the defining features of the existing Grahame Park buildings is the visual homogeneity of the estate where all constructions have a similar expression and use the same type of brick. Singular buildings such as the community centre and churches are given a similar materiality and design, resulting in a lack of orientation and individuality. Overall, this uniformity exacerbates the disconnection between the 'estate' and the surrounding neighbourhoods.

The design for Plot A seeks to address the above by shaping this courtyard block as an assembly of inter-related parts, each an expression of their internal function and external setting:

- Plinth;
- Bookend;
- Street infill; and
- Courtyard.

### Plinth

Emerging from the public realm, the first element is the plinth, a solid base capable of integrating all the ground floor functions under a common language and materiality. The plinth will house elements such as the supermarket and access to services and car park but also all the ground floor homes, maisonettes and houses. These uses are externally expressed by allowing the plinth to raise up to two or three stories. Each home is articulated to be an identifiable demise when viewed from the outside, increasing the feeling of ownership.

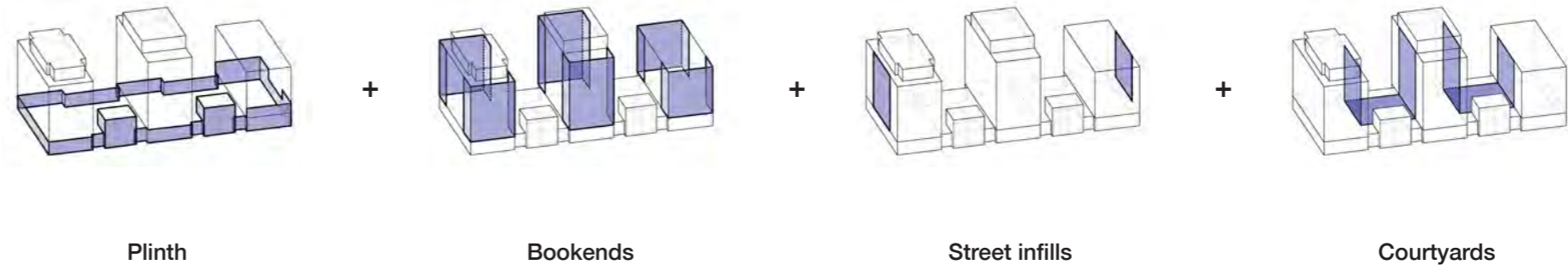


Figure 6.1: Building composition: plinth, bookends, street infills and courtyards

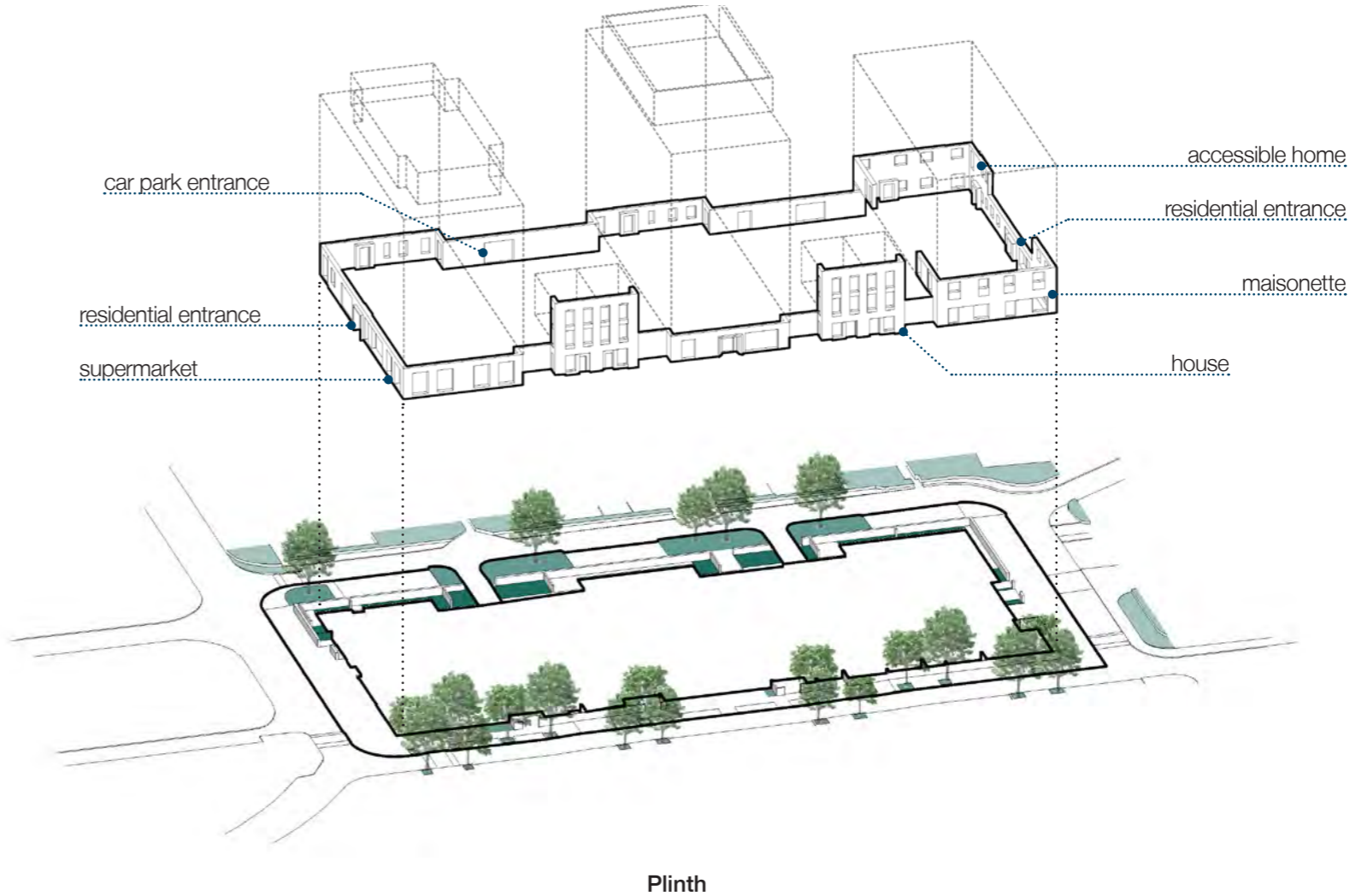
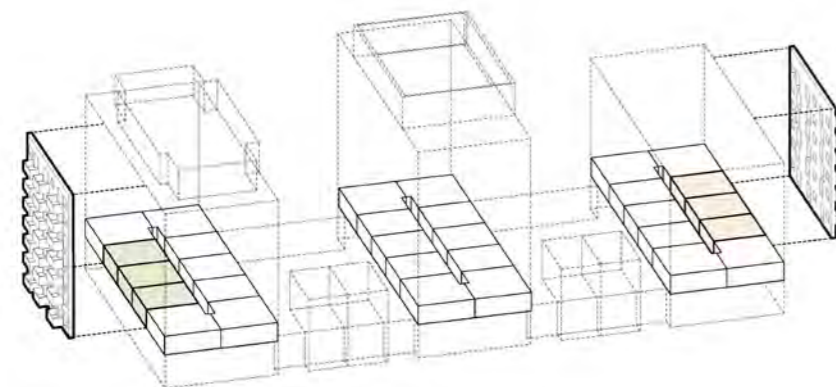
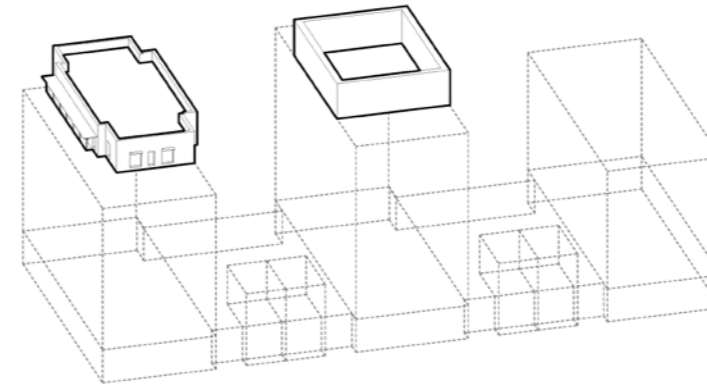


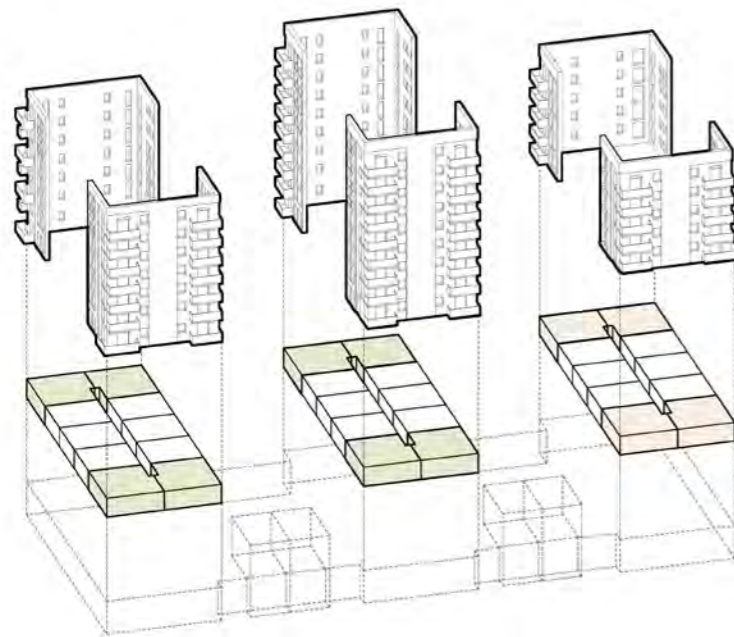
Figure 6.2: Building articulation: public realm and plinth



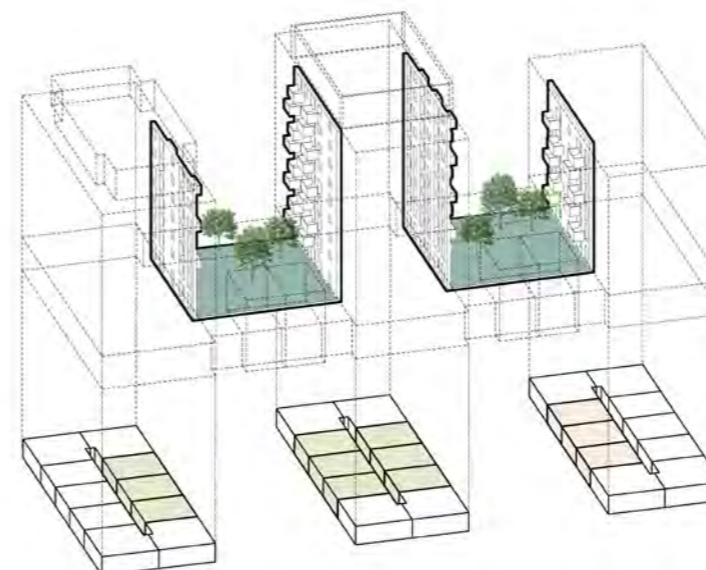
Street infills



Building tops



Bookends



Courtyards

### Bookend

Resting on top of the plinth, the bookends correspond to the 2-bedroom homes and occupy the north and south ends of the three main blocks. These volumes reinforce the corners of the buildings and are designed as the primary elements in the facade hierarchy: they are more articulated and intended to become the distinctive element of the building when perceived from the streets.

### Street Infill

Following the masterplan principles of designing the building façades to respond to their setting, the external walls in between the bookends and facing the side streets are designed as 'street infills'. These correspond to the spine of 1-bedroom apartments in the centre of the plan.

The street infills will be visible from Heybourne Crescent on the west side and St Augustine's on the east side. These façades respond to the street setting and are to be expressed as secondary to the bookends that frame them at either side.

### Courtyard

The spaces in between each of the blocks are taken up by the courtyard gardens where residents can dwell, play and socialise. These gardens are designed as external rooms bound on two sides by the external building façades. This particular setting gives the courtyard façades a special role as the background for the activities in the gardens. As a result these façades have a different expression to the street infills.

### Building tops

The tops of the buildings follow the massing and townscape strategies described in Chapter 4. These tops present opportunities for a special treatment to the roof of the building and where located on the street side they can articulate more ornamented elements such as metal canopies.

On the courtyard sides the tops have a more neutral appearance and are expressed as a continuation of the courtyard façades.

Figure 6.3: Building articulation: bookends, street infills, courtyards and building tops

## 6.0 External appearance

### 6.2 Existing context

The existing Grahame Park estate is dominated by the extensive use of dark brick across most elements of construction, with window frames, balustrades and other secondary elements typically done in white or red tones. There is a mixture of flat roofs with brick parapets and ceramic tile pitched roofs.

The surrounding post-war developments are characterized by the use of brick, timber cladding and render as predominant materials. More recent developments such as Trinity Square and the southern Stage A developments of the Grahame Park regeneration programme are predominantly clad in buff brick.

### 6.3 Design Guidelines

The Design Guidelines (refer to HP-PTA-MP-XX-RP-A-9003) set-out the method for how Plots within the proposed masterplan align with the overriding principle of Harmonious Variation:

- There should be sufficient difference between elements to generate interest, and sufficient commonality to retain a shared identity of place.
- Within each neighbourhood a shared Design Palette unifies individual façades / buildings to create a neighbourhood which is distinct to assist in orientation, navigation and belonging.
- Differentiation between neighbourhood zones will be achieved through application of alternative palette definitions.

The above is achieved using different tonal intensities and a variation of colour palettes and building articulation techniques.

Plot A is defined as a courtyard building and composed of screens which in response to the context (existing and proposed) allow for variations of expression within the Plot. In line with The Guidelines, the building character is predominantly muted. The end caps (north and south) are clearly distinguishable from the outer flank walls.

The south façades are designed as prime façades lining Nighthawk Road and are strongly articulated to ensure legibility when obliquely moving along the street or from afar.

With no predetermined colour dictated, the Street façades (east and west) are configured to compliment the colour range of the North Park character area whilst retaining a difference to the end caps.

Courtyard façades have been designed with muted tones and configured to be 20% lighter than the adjacent building colour. Their articulation reflects the fact that these are tertiary façades which will primarily be perceived from adjacent dwellings.



Figure 6.4: Grahame Park estate (Nardini): dark brick



Figure 6.5: Grahame Park estate (Ratier): dark brick with white accents



Figure 6.6: Douglas Bader estate: two tone render



Figure 6.7: Heybourne Crescent: white render and green cladding



Figure 6.8: Trinity Square: buff brick



Figure 6.9: Douglas Bader estate: white render and dark shingles

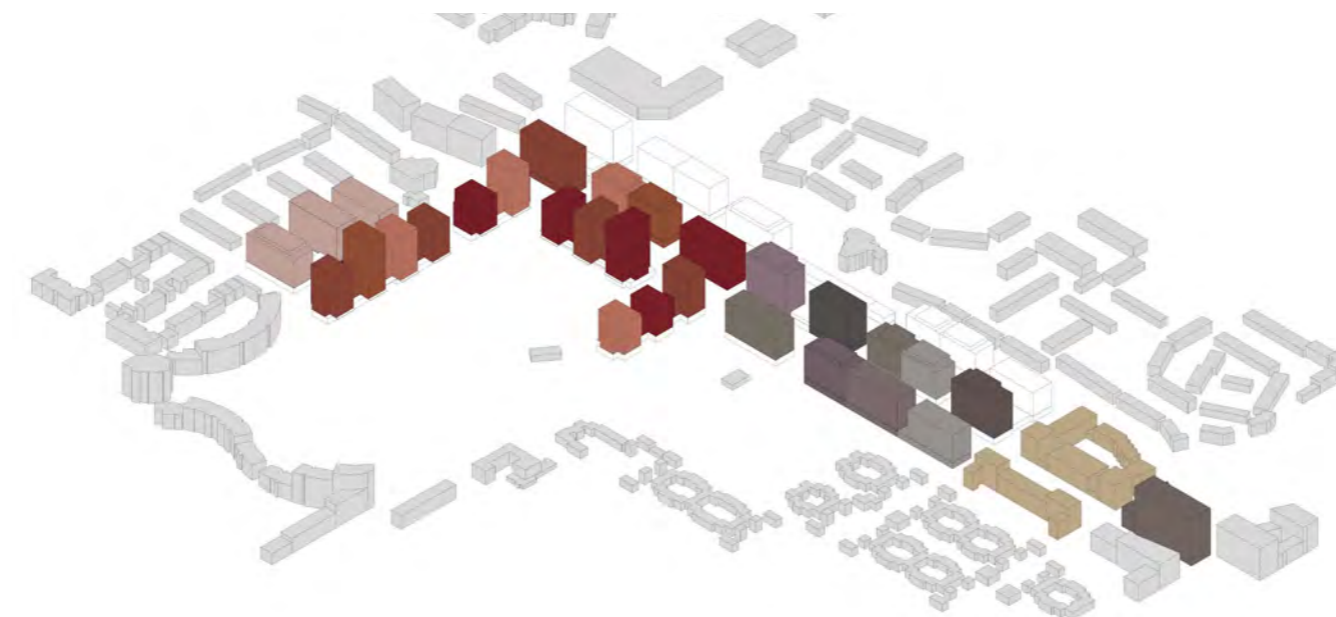


Figure 6.10: Extract from the Design Guidelines Chapter 3

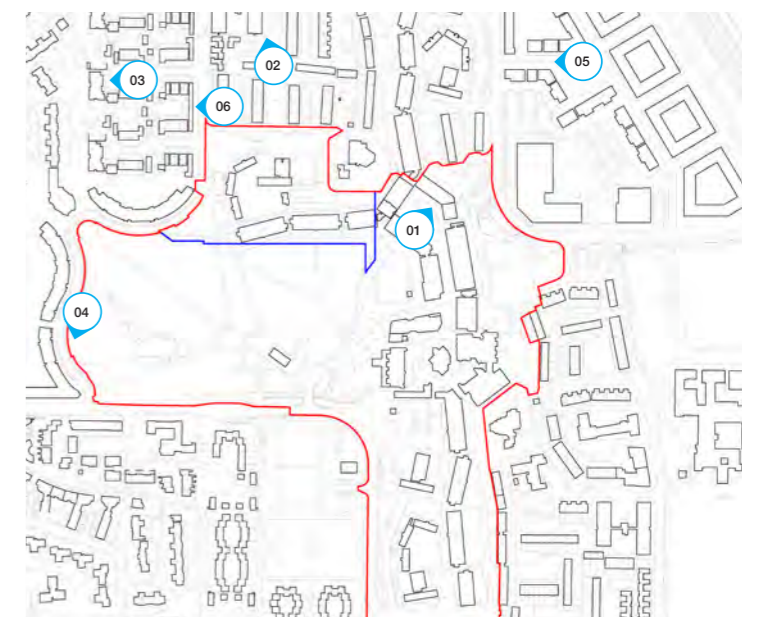


Figure 6.11: Key plan

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### 6.4 Material palette

The material palette for Plot A has been selected to have a sympathetic relationship with the surrounding context while setting the tone for the wider development.

Brick cladding is used as the predominant material for its robustness and proximity to both existing and surrounding context. In contrast with the existing estate, Plot A will display a range of tones, carefully selected to express the building articulation in plinth, bookends, street infills and courtyards.

This differentiation of colour will provide variety to the building appearance and streetscape, helping to break down the scale of the building mass. The variations in colour will also accentuate each facade as belonging to a distinctive building element, a specific street setting, an individual home.

The plinth is expressed as a dark base that unifies all elements of the plot. Above it the bookends and streets façades are clad in two tones of red brick whereas the courtyards are brightened up by the use of off-white brick.

A consistent tone of metal will be used for window frames, balcony railings and soffits, shopfronts and residential entrances. Metal will also be used for special elements of a more decorative nature such as the window canopies and pergola to the top floor of A1.

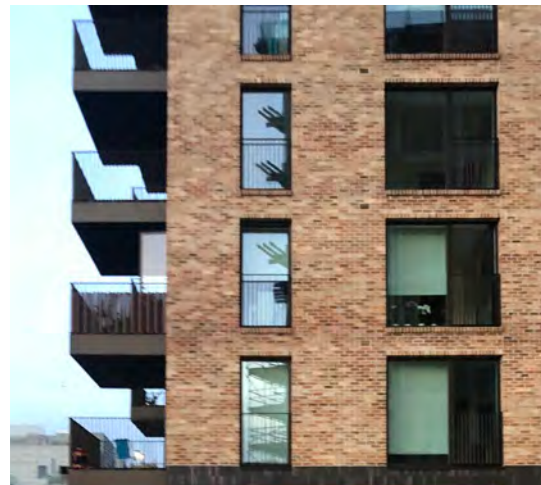


Figure 6.12: Light red brick (Type 2)



Figure 6.13: Light red brick (Type 2)



Figure 6.14: Red brick (Type 1)



Figure 6.15: Red brick (Type 1)



Figure 6.16: Off-white brick (Type 3)

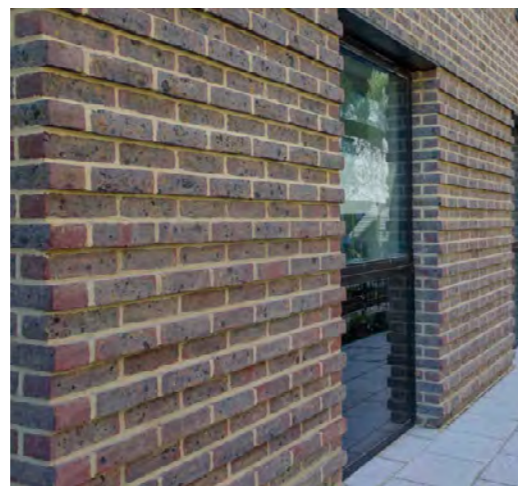


Figure 6.17: Dark brown brick used at the base (Type 4)



Figure 6.18: Dark brown brick (Type 4)

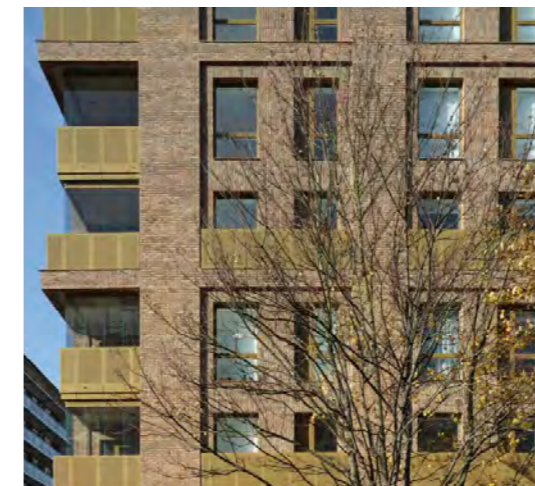


Figure 6.19: Red brick (Type 1)



Figure 6.20: Off-white brick (Type 3)



Figure 6.21: Metal balconies



Figure 6.22: Perforated metal canopy

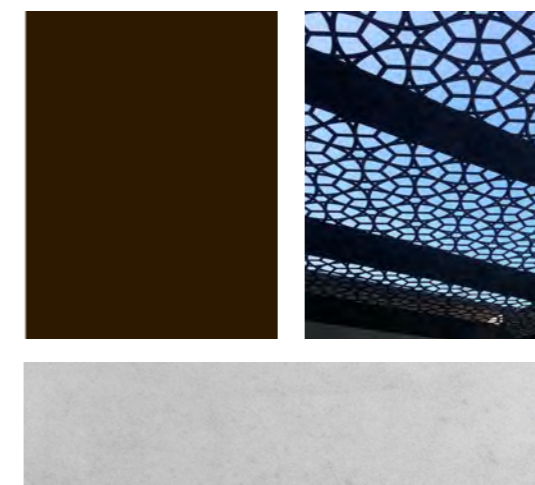


Figure 6.23: Window frames, balconies, canopies

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## 6.5 Brick composition

Using brick as the largely predominant material, Plot A employs a series of devices to introduce visual interest to the façades, selected and applied to reinforce the facade principles set out in Chapter 6.1.

Four brick tones are used in the bookends, street infills, courtyards and plinth. While variations in colour are used to define the volumes, the finer detail of the brickwork is explored to add articulation to each facade.

Techniques such as changes in bond and mortar colour are carefully combined with variations in facade depth and other elements such as windows and balconies to create a rich and layered facade composition.

The array of brick cladding types are set out on the right hand side of this page. The following chapters will reveal how these types and other elements are used applied to each building facade.

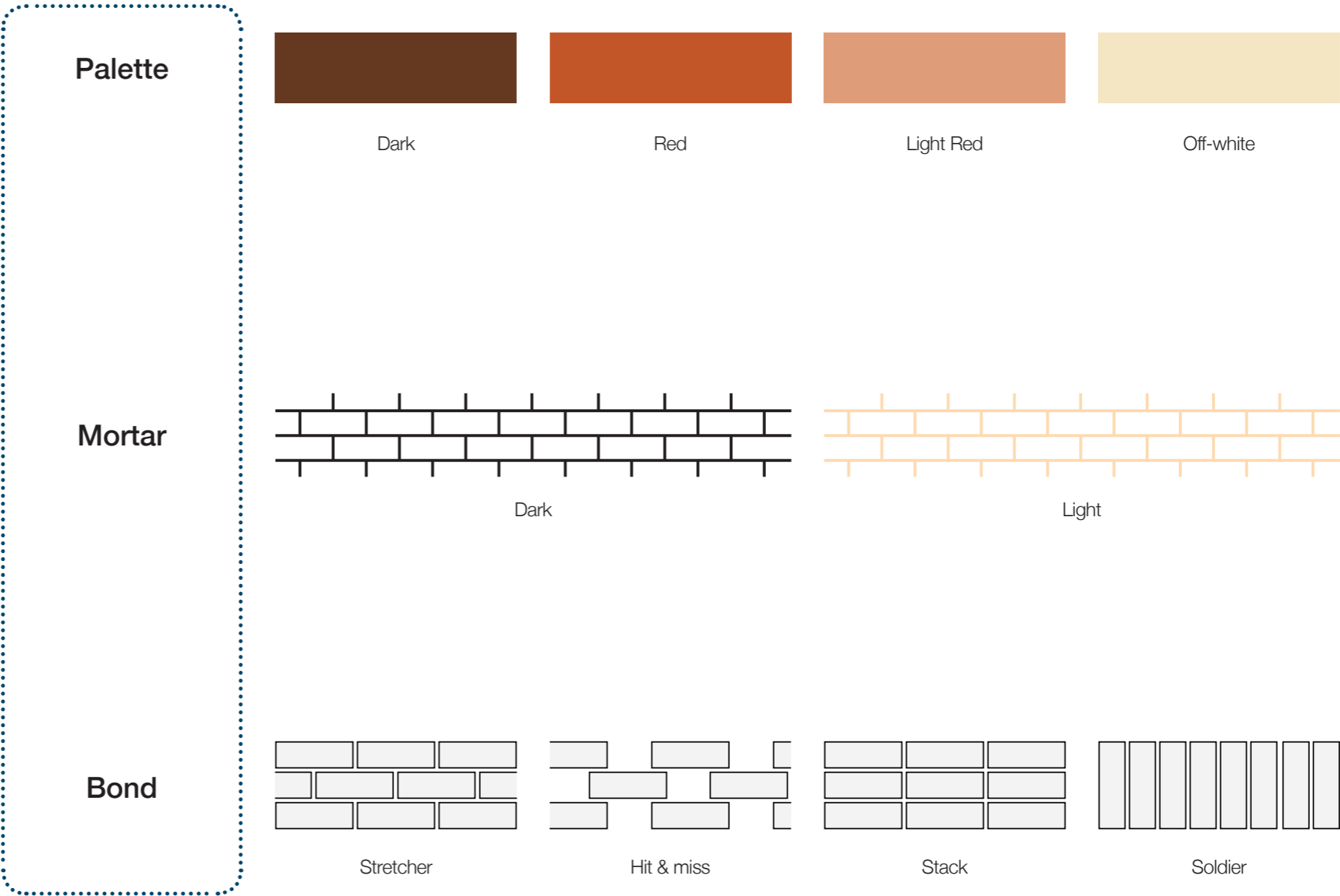


Figure 6.24: Articulation devices



Figure 6.25: Precedent: hit and miss brickwork



Figure 6.26: Precedent: soldier and stretcher brickwork



Figure 6.27: Precedent: soldier and stretcher brickwork

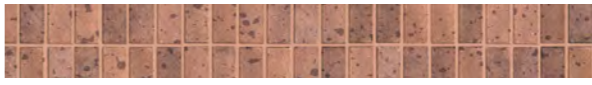
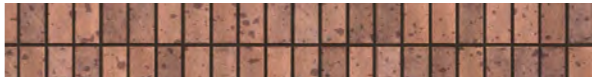
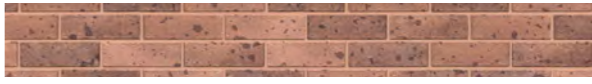
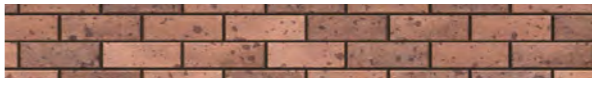



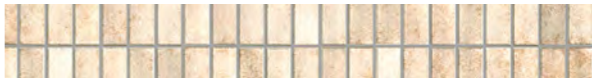


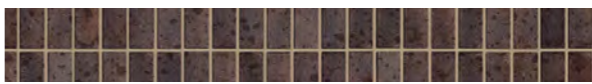
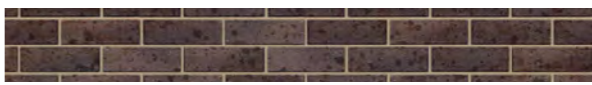
| Brick type              |    | Palette         | Mortar       | Bond       | View  |
|-------------------------|----|-----------------|--------------|------------|---|
| Type 1 - Bookends       | 1A | Red Brick       | Light Mortar | Soldier    |    |
|                         | 1B | Red Brick       | Dark Mortar  | Soldier    |    |
|                         | 1C | Red Brick       | Light Mortar | Stretcher  |    |
|                         | 1D | Red Brick       | Dark Mortar  | Stretcher  |    |
|                         | 1E | Red Brick       | Dark Mortar  | Stack      |    |
| Type 2 - Street Infills | 2A | Light Red Brick | Light Mortar | Soldier    |    |
|                         | 2B | Light Red Brick | Light Mortar | Stretcher  |   |
| Type 3 - Courtyard      | 3A | Off-white Brick | Light Mortar | Soldier    |  |
|                         | 3B | Off-white Brick | Light Mortar | Stretcher  |  |
|                         | 3C | Off-white Brick | Light Mortar | Hit & miss |  |
| Type 4 - Plinth         | 4A | Dark Brick      | Light Mortar | Soldier    |  |
|                         | 4B | Dark Brick      | Light Mortar | Stretcher  |  |

Figure 6.28: Schedule of brick types

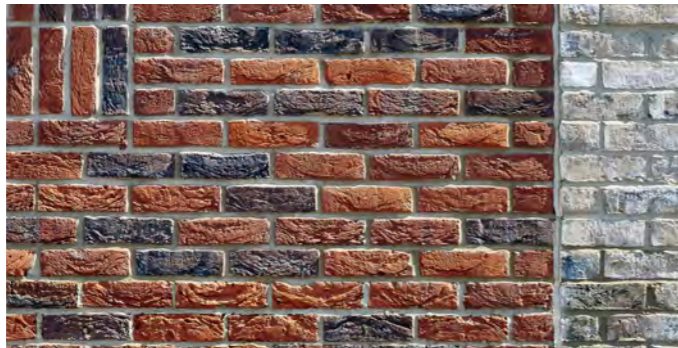


Figure 6.29: Precedent: combination of colours and bonds



Figure 6.30: Precedent: combination of brick bonds



Figure 6.31: Precedent: combination of brick bonds



Figure 6.32: Precedent: combination of tones

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## 6.6 Plinth

The plinth element encompasses the full perimeter of the Plot, generating a continuous expression around the various blocks and giving them a sense of consistency.

The dominant material is the dark brown brick, used with local variations in bond as well as variations in facade depth to differentiate between the various uses.

Ranging between one and three storeys, the top of the plinth is adorned with a double soldier course that forms a discreet cornice running under the balconies of the buildings above. This double soldier course continues even when the plinth steps up to two or three storeys, thus working as an anchoring element that provides continuity and definition to the ground floor.

The plinth will establish a close dialogue with the landscape low level walls to the residential terraces, as described in Chapters 7.6 to 7.8. With the exception of the townhouses, the landscape solid walls never touch the building, only metal railings and planted hedges so as to preserve the dominance of the main facade.

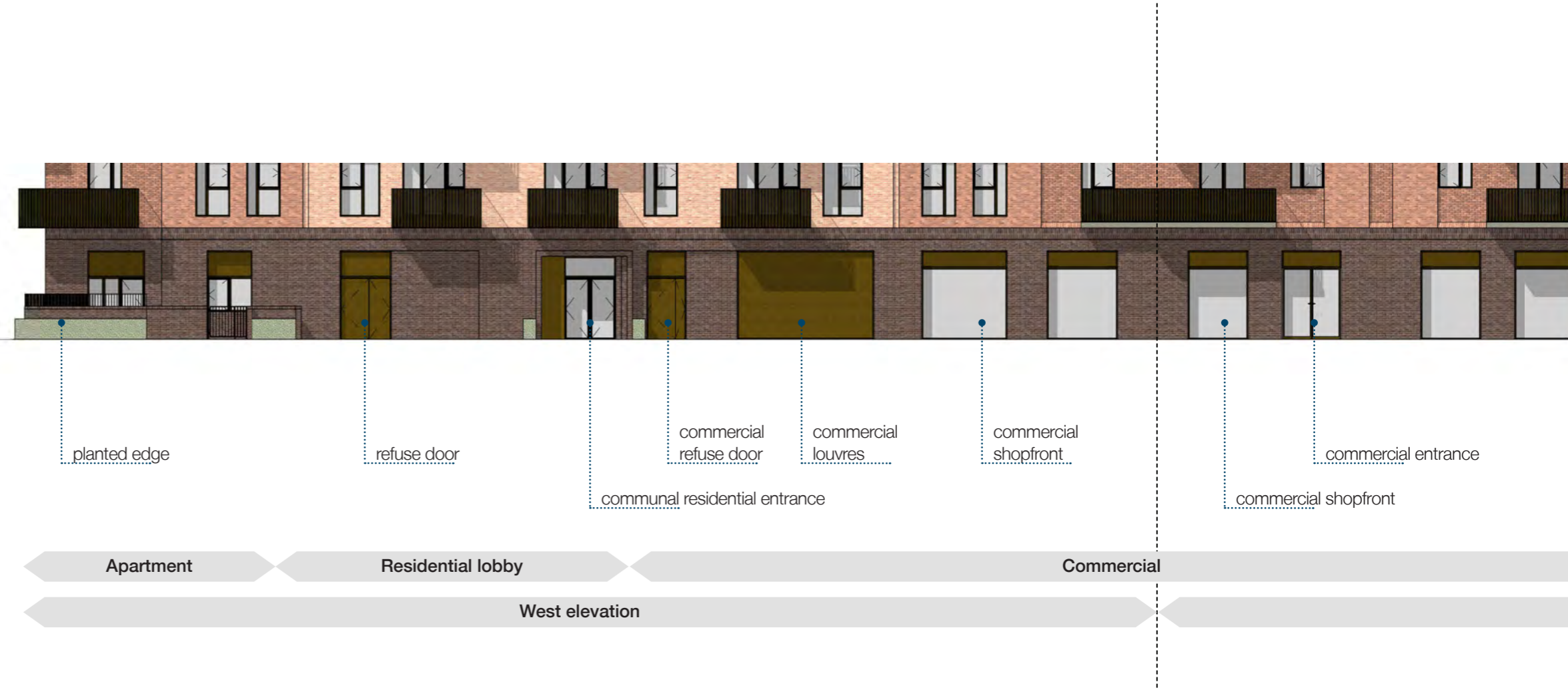
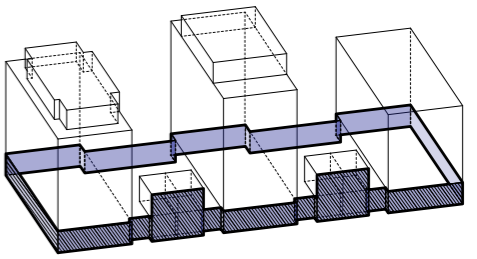


Figure 6.33: Folded plinth elevation: west and south





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## Services integration

The plinth's uniform materiality and character is key for its role as a unifying element capable of successfully integrating a myriad of uses: communal entrances, supermarket shopfronts, refuse doors, car park gates, ground floor homes.

By virtue of its location at the ground floor, the plinth is the element with which the wider public will have the closest contact with. The choice of a dark brick is intended to give it a character of background element and a somewhat neutral expression. The design is simultaneously robust for the service uses and provided with sufficient detail to adequately respond to its residential character.



Figure 6.34: Detailed elevation study: refuse door



Figure 6.35: Detailed elevation study: shopfront and commercial entrance

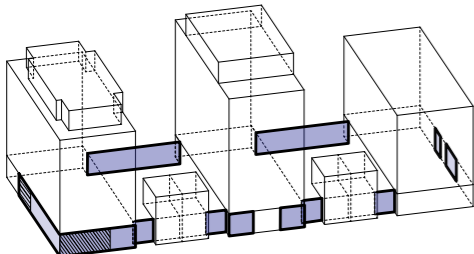


Figure 6.36: Precedent: dark plinth



Figure 6.37: Precedent: plinth incorporating a variety of functions under a common language

# 6.0 External appearance

## Communal entrances

The residential entrances are the first threshold of contact with the building, essential for the perception of the journey home. Offering a quality journey home is one of the objectives underpinning the design of Plot A as well as the masterplan.

As such, the residential entrances have been designed to be visible from the streets by integrating a protruding portal. These are the only elements that sit proud of the main facade line to clearly signal their importance. This gesture is complemented by the change in materiality to the external pavement (see Chapter 7.8) which provides the first cue to the perception of the semi-private nature of the residential entrances.

The entrance itself is recessed to provide a protected landing and made up of glazed doors and a side metal panel. Whereas the glass allows natural light into the residential lobbies, the side panel will incorporate signage as well as services such as intercom and dry riser inlet. These services are to be located on the side panel in a discreet array integrated into the design of the metal panels.

Cycle parking for visitors is located alongside each communal entrance.



Figure 6.38: Detailed elevation study: communal entrance



Figure 6.39: CGI view of a communal entrance

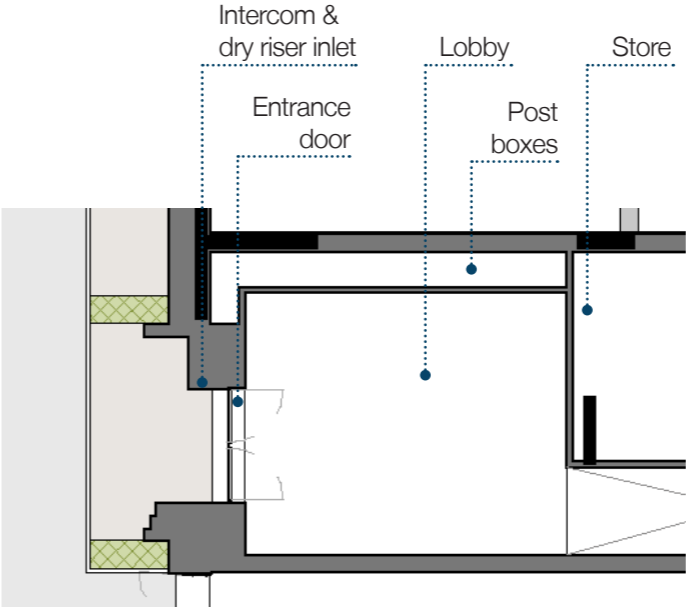


Figure 6.40: Communal entrance: plan view



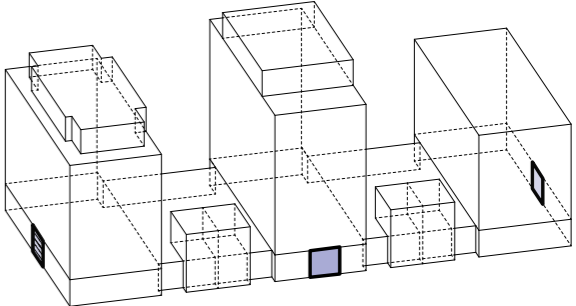
Figure 6.41: Precedent: integrated signage



Figure 6.42: Precedent: recessed communal entrance



Figure 6.43: Precedent: brickwork entrance portal



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### Maisonettes & ground floor apartments

The lower floors of Plot A contain a series of 2-storey maisonettes and 3/4-bedroom accessible flats distributed between the ground and first floors. These will differ from the apartments above in terms of external expression, with different window positions and sizes as well as dedicated entrances at the ground floor. The plinth will incorporate these exceptional homes and to do so will step up to include the upper floor of the maisonettes, alternating between single or double storey. By doing so, the facade externally expresses the configuration of the internal homes, again reinforcing a sense of ownership and identity.

The plinth facade will be articulated using steps to the brickwork such as recessed panels under windows and variations in brick bond, designed to provide interest and variations in scale to the facade. Private entrances will be recessed into the brick volume and provided with glazed panels that allow natural light into the entrance lobbies.

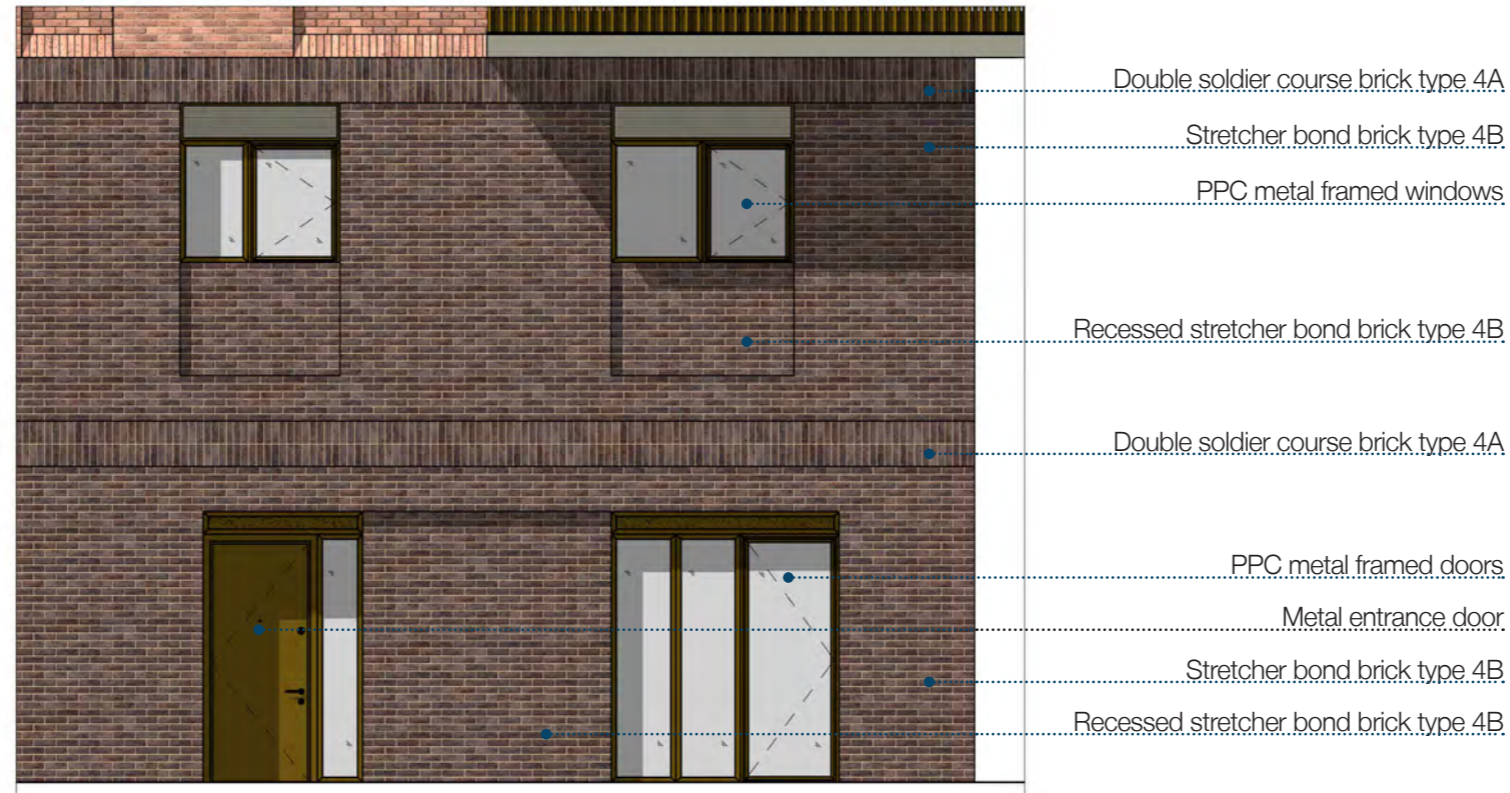


Figure 6.44: Detailed elevation study: maisonette

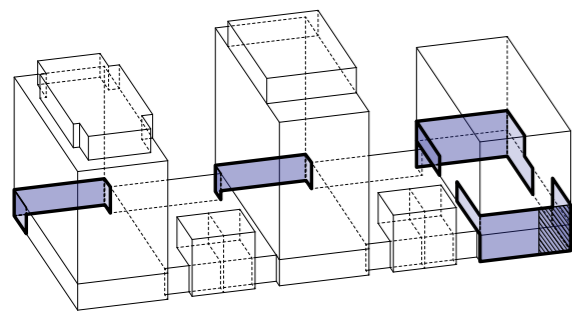


Figure 6.45: Precedent: residential plinth



Figure 6.46: Precedent: multi-storey maisonettes expressed in the facade



Figure 6.47: Precedent: stepped plinth profile

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## Houses

Following the same principles used for the design of the maisonettes, the houses will be expressed as an integral part of the building plinth. The houses reach 3 storeys on the south side, expressed as the building primary facade and given a more formal treatment. The two upper storeys are connected by joining the windows using recessed brick panels and changes in bond, giving them a more appropriate scale. A recessed groove separates the two houses, accentuating the individuality of each home.

On the courtyard side, the brickwork changes to the bookend red colour to give the houses a softer treatment and a more domestic feel. When perceived from the courtyard, the houses establish a visual relationship to the bookends at either side.

The entrance to the houses is recessed in relation to the facade and provided with glazed panels that bring natural light into the entrance lobby.



Figure 6.48: Detailed elevation study: houses



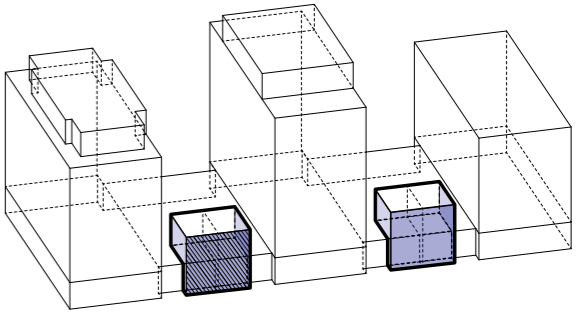
Figure 6.49: Precedent: houses integrated in podium



Figure 6.50: Precedent: recessed entrance



Figure 6.51: Precedent: use of recessed brickwork to articulate the facade



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### 6.7 Balcony treatment

The balcony treatment responds on one hand to the facade type and setting to create a particular expression, and on the other hand to the need for privacy and daylight.

Steel balconies with metal railings are used throughout with relatively subtle variations in the configuration of the railings and fascia treatment to fulfil the design principles and building constraints.

#### Type 1

Used in the courtyards, this type uses flat bars at 100mm centres to provide maximum daylight. The matching metal fascia and soffit and the flats extending in front of the fascia emphasize the balcony as a stand-alone element attached to the solid brick facade.

#### Type 2

Used at the south bookends, this type features a contrasting band to the lower half of the fascia, forming an horizontal band continuous with the external wall and expressed as an integral element to the building fabric. This band accentuates the building corner and the location of the living rooms with corner aspect. The dark coloured metal balcony with flat railings rests on top.

Directly facing the main street, these balconies should give residents a sense of privacy so that they can be enjoyed fully. To fulfil this while responding to the intended visual expression, the steel bars are angled at 45degrees, reducing the open sections of balcony an increasing the sense of privacy without blocking views out or penetration of light.

#### Type 3

Located on the side streets, this balcony type is a variation of type 1 that uses the angled bars described for type 2. This results in a balcony with the appearance of a stand alone object but with the same increased sense of privacy suitable for a street setting.

#### Type 4

Used on the north bookends where the balconies face east or west, this type is a variation of type 2 using flat bars at 100mm centres for increased daylight.

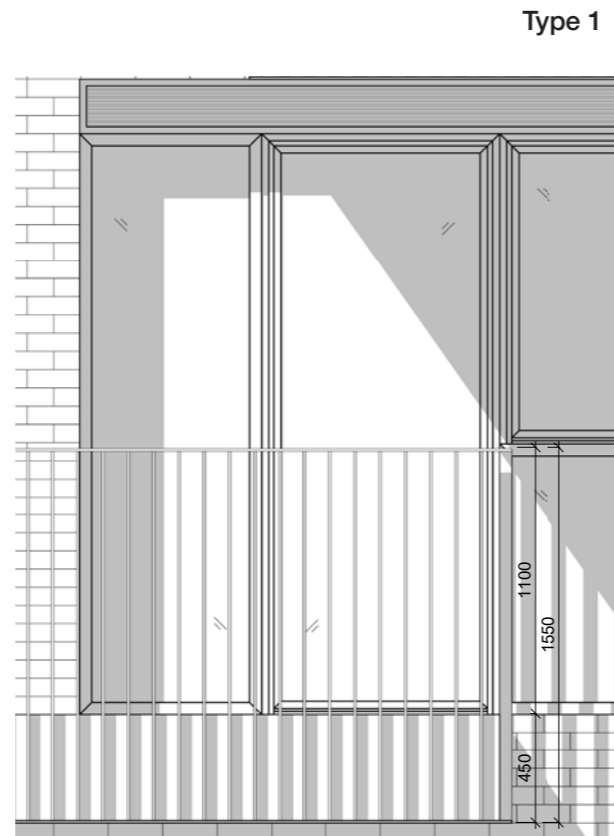


Figure 6.52: Balcony type 1: elevation detail

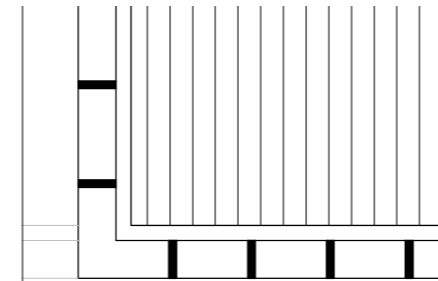


Figure 6.53: Balcony type 1: plan detail

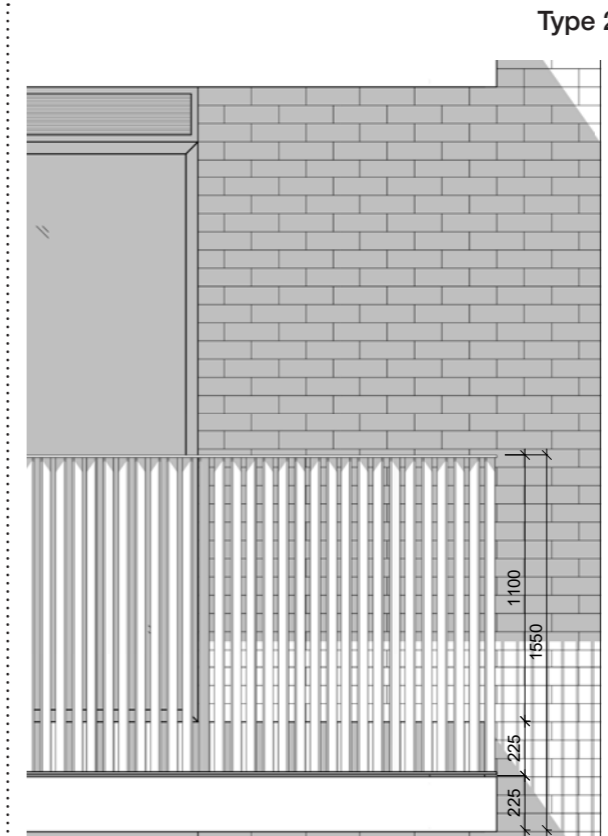


Figure 6.55: Balcony type 2: elevation detail

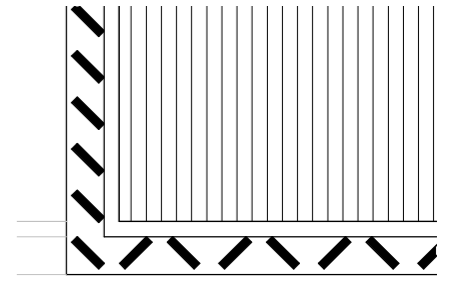


Figure 6.56: Balcony type 2: plan detail

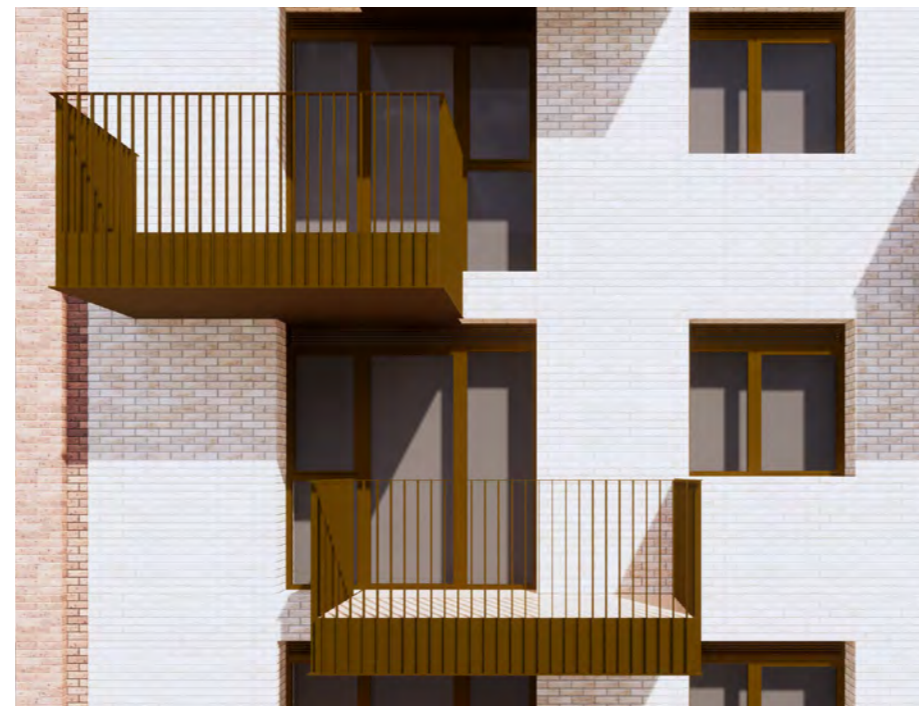


Figure 6.54: CGI view of proposed balcony type 1



Figure 6.57: CGI view of proposed balcony type 2

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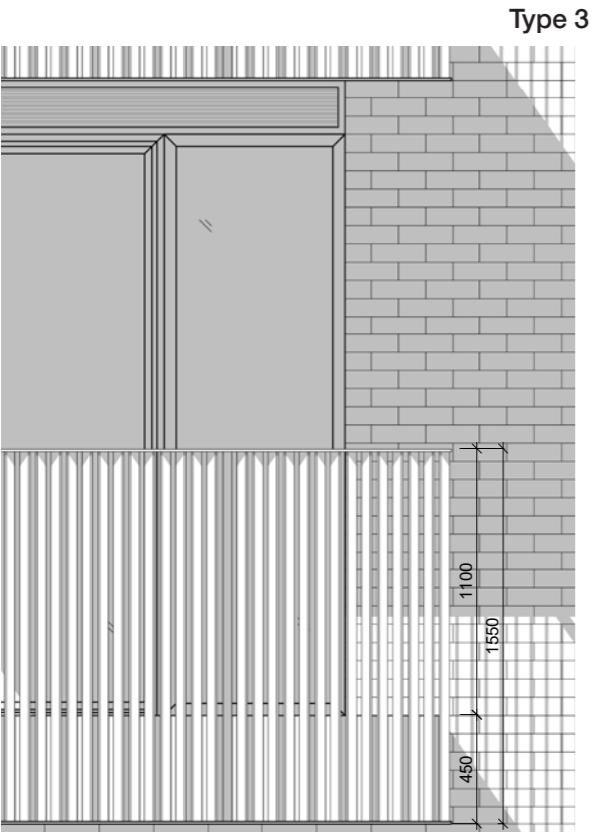


Figure 6.58: Balcony type 3: elevation and plan detail

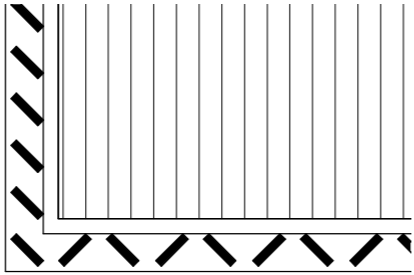


Figure 6.59: Balcony type 3: plan detail

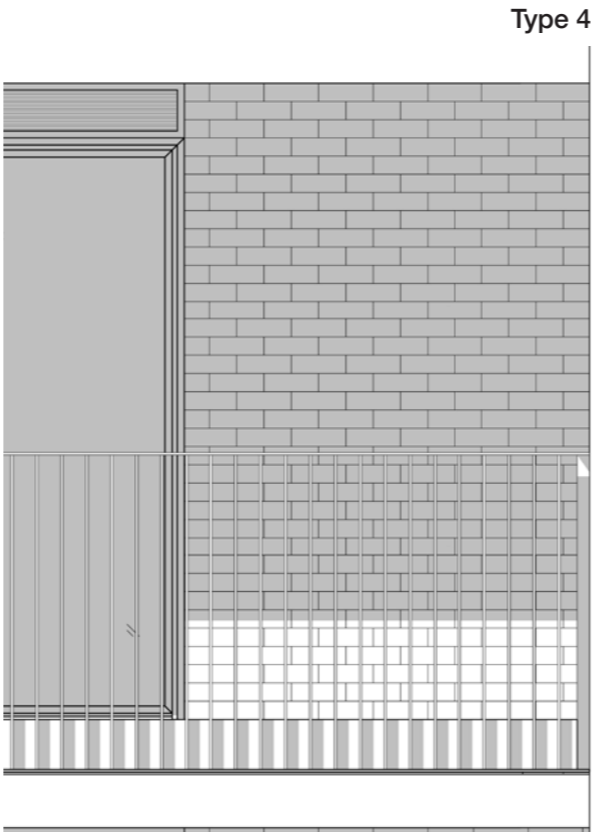


Figure 6.61: Balcony type 4: elevation detail

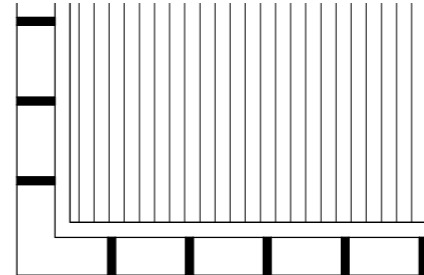
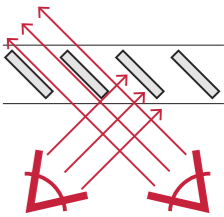
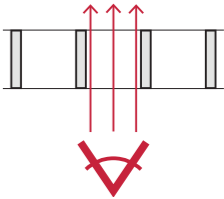


Figure 6.62: Balcony type 4: plan detail

**45° parallel bars**  
 Permeable when approached from the side at a 45° angle. Suitable for use perpendicular to the building facade.



**90° parallel bars**  
 Permeable when approached from the front. Suitable for use where maximum daylight is required.



**Alternating 45° bars**  
 Not permeable, while still allowing some visibility from the internal spaces. Suitable for use where maximum privacy is required.

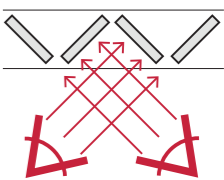


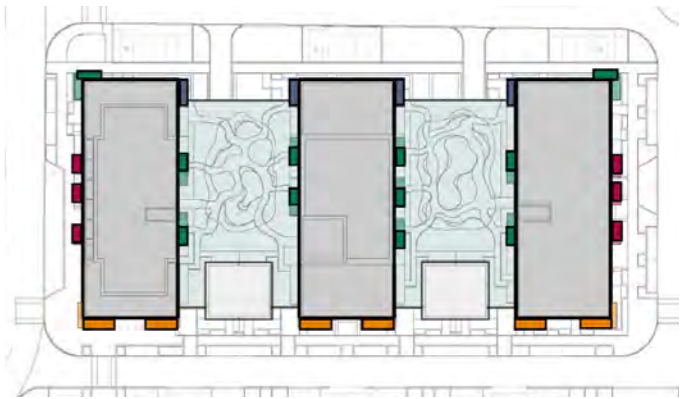
Figure 6.64: Angled balustrade bars: visual permeability diagram



Figure 6.60: CGI view of proposed balcony type 3



Figure 6.63: CGI view of proposed balcony type 4



- Balcony Type 1
- Balcony Type 2
- Balcony Type 3
- Balcony Type 4

Figure 6.65: Balcony types key plan

# 6.0 External appearance

## 6.8 Facade composition

### Bookends

The design of the bookends responds to two key drivers:

- The facade is a reflection of the internal configuration; and
- The facade responds to the street setting.

The above is achieved via the articulation of the brickwork, creating steps that add interest to the facade, variations in mortar colour and brick bond. As the primary elements of the facade composition, the bookend facades have the highest level of articulation.

The steps to the brickwork are designed to accentuate the building corners, expressing the location of the party walls and the setting of the living rooms: designing from the inside out. Internally, the living rooms with corner aspect and access to balconies are the spaces with the strongest connection to outside, expressed externally by the balcony fascias that extend around the building corner.

The design of the bookends varies between blocks to respond to the street setting and orientation. Whereas the brickwork remains the same throughout the plot, the balcony location and design changes to suit south balconies, courtyard balconies and outer street corner balconies.

On the first floor special balconies make the outer corner of the plot and accentuate the transition from plinth to bookend on blocks A1 and A3.

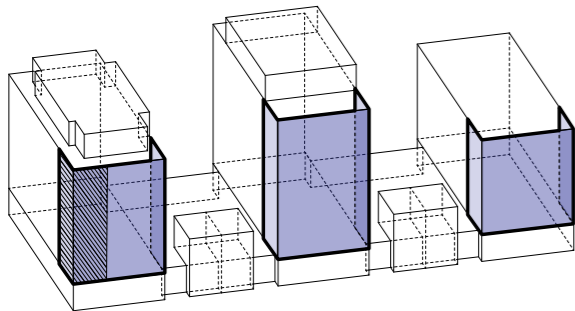


Figure 6.66: Detailed elevation study: bookend (A1 west facade)





Figure 6.67: Detailed elevation study: bookend (A1 south facade)

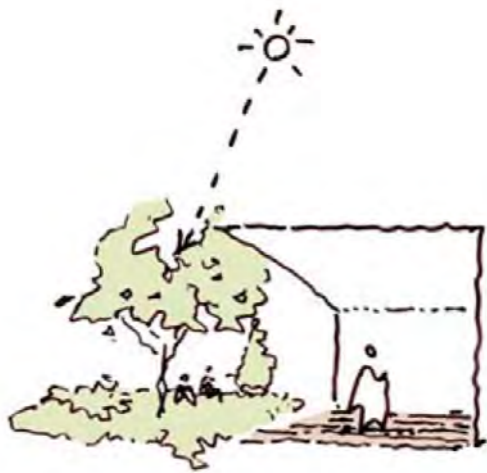


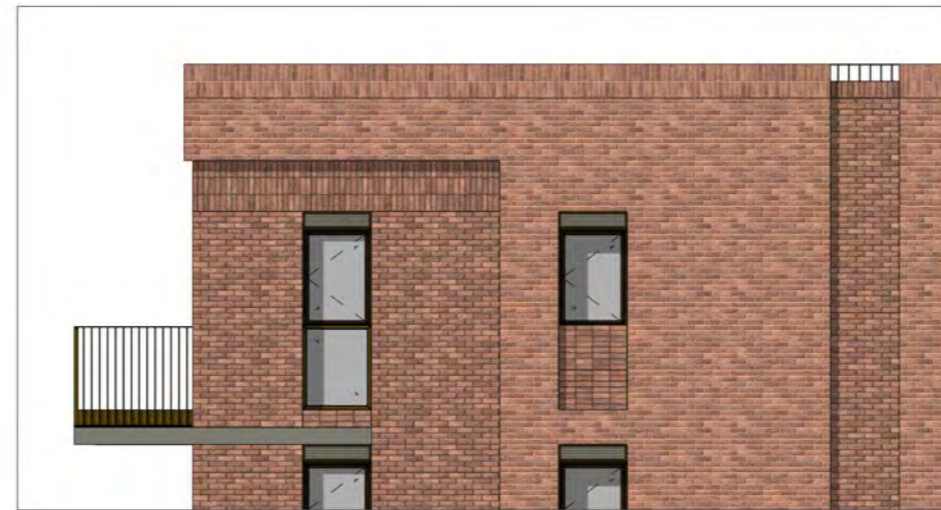
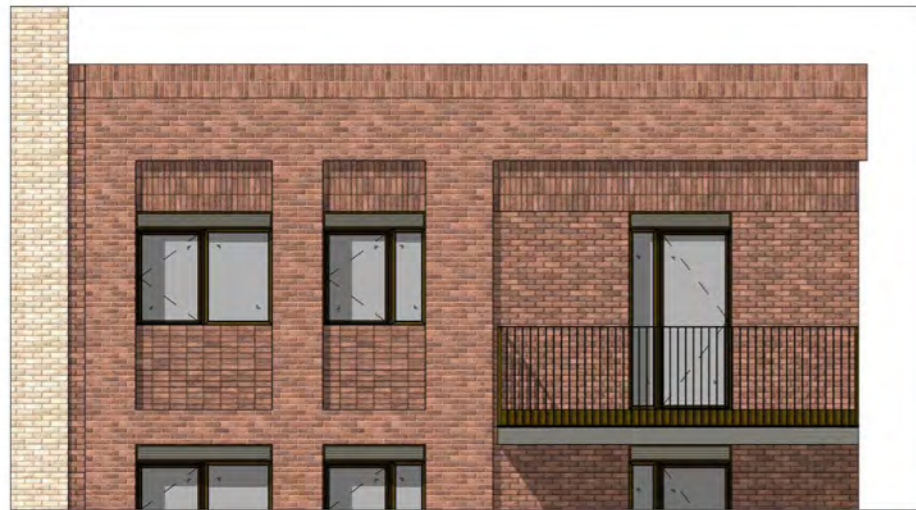
Figure 6.68: Corner aspect



Figure 6.69: CGI view of the bookend top

## 6.0 External appearance

### Bookends (north courtyard corners)



Bookend



Plinth

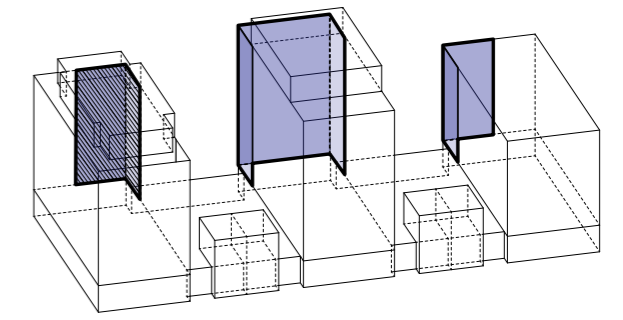
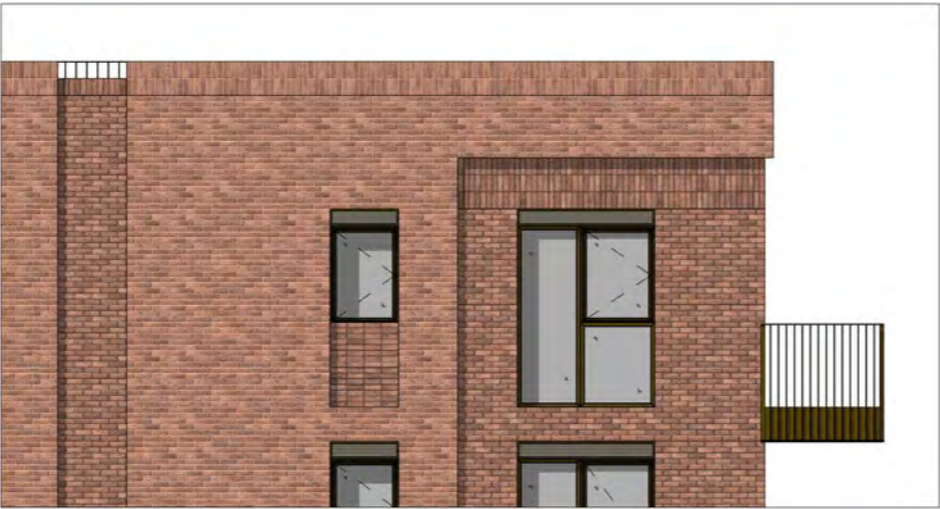
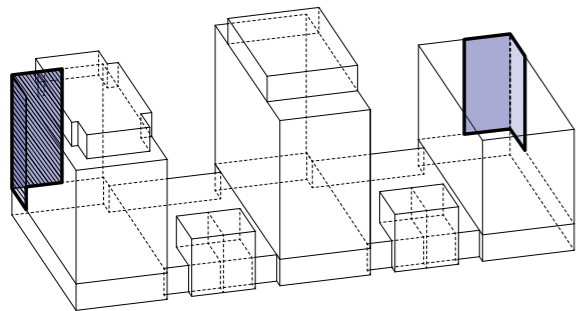


Figure 6.70: Detailed elevation study: bookend (A1 east facade)

Figure 6.71: Detailed elevation study: bookend (A1 north facade)

Figure 6.72: CGI view of the bookend top (north courtyard corner)

Bookends (outer street corners)



Bookend



Plinth



Figure 6.73: CGI view of the bookend top (north street corner)

Figure 6.74: Detailed elevation study: bookend (A1 north facade)

Figure 6.75: Detailed elevation study: bookend (A1 west facade)

# 6.0 External appearance

## Street Infills

The street façades are expressed as separate elements to the bookends by using brick which has a subtle tonal variation and by adding a recessed groove in between the two volumes.

Whereas the bookends are highly articulated using steps to the brickwork and variations in bond, the street infills are expressed as elemental wall planes only interrupted by simple window openings with deep reveals. The balconies are also of a different nature to the bookends, perceived as stand-alone elements detached from the building fabric.

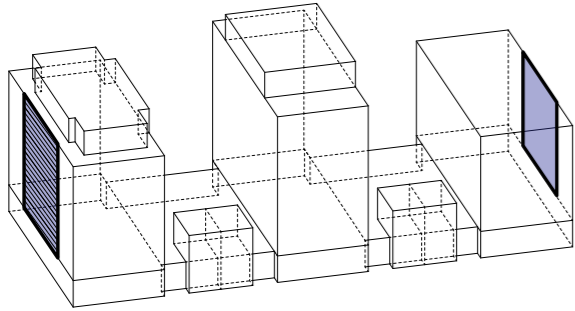
The only variation in brick bond to the street infills is the presence of a double soldier course making up the building cornice, a detail consistent across all facade elements.



Figure 6.76: Detailed elevation study: street infill



Figure 6.77: Variation in colour to differentiate adjacent volumes



# 6.0 External appearance

## Courtyards

The main feature of the courtyard façades is the use of off-white brick cladding, selected to increase the sense of openness and to reflect natural light in the courtyards. As the background for the garden activities as well as for the views from the courtyard facing windows, the light coloured walls avoid giving the courtyards the sense of an enclosed space.

At the low levels the windows increase to provide full height glazing, improving daylight to the internal spaces.

The courtyard façades are also defined by the movement of the balconies that stagger between floors. This animates the façades giving them a playful character in comparison to the more formal expression of the street facing elevations.



Figure 6.78: Detailed elevation study: bookend (west facade)



Figure 6.79: Buff brick used in a courtyard setting

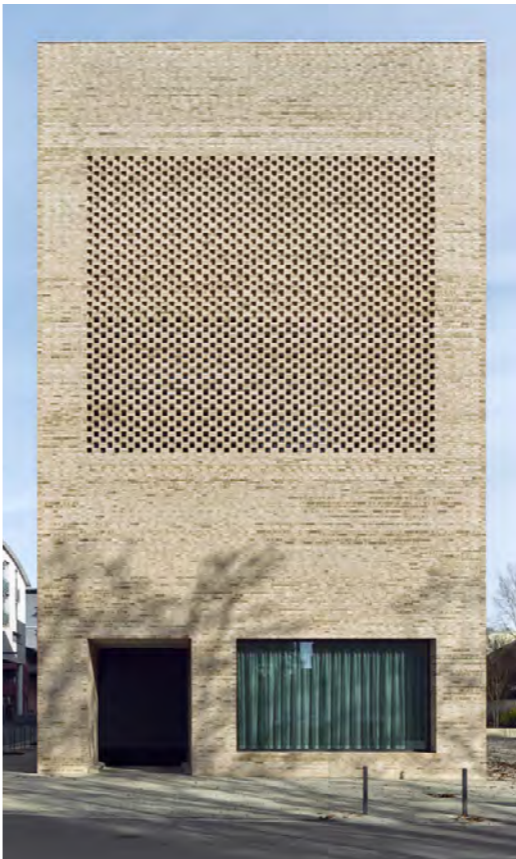
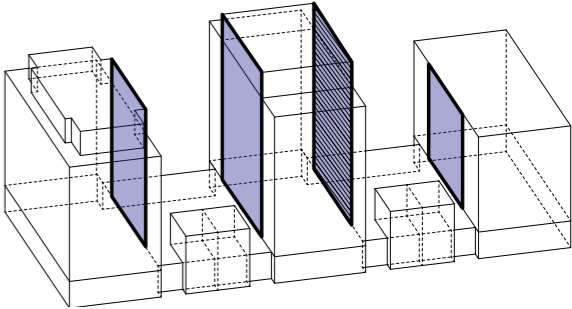


Figure 6.80: Hit & miss brickwork



# 6.0 External appearance

## 6.9 Metalwork

### Colour palette

In Plot A the differentiation between façades is achieved mainly through variations in brickwork colour, articulation and balcony treatment. For this reason the metalwork is designed with a uniform colour scheme and expression, giving consistency to the Plot via a constant background colour.

The metalwork colours are intended to complement the facade expression and work successfully with the different tones of brick used in the project. Dark bronze tones have been selected for the window frames, metal canopies, louvres and balcony balustrades to create a contrast with the brick walls while preserving a warm character to the façades.

### The aviation theme

The design team developed a bespoke pattern to be used in the metalwork elements, inspired by the history of the site as the former Hendon Road Aerodrome. The Aerodrome was active between 1910 and the late 1050s, with Grahame Park estate built approximately over one of the runways and named after Claude Grahame-White, a pioneer of aviation.

During the time when Hendon Aerodrome was in operation camouflage techniques were widely used in the UK to conceal sensitive locations from the enemy, which often included aircraft and entire airfield bases. One of strategies used was to cover up entire runways with military camouflage netting.

The pattern created by the openings in the camouflage netting has served as inspiration for the perforated metal panels to be used in the building. This pattern, intended to be an abstract representation of the netting, will continue to be refined at the next design stage.

### Ventilation panels

The pattern described above will be used primarily in locations with requirements for ventilation. In residential developments often these requirements are dealt with using metal louvres throughout, which can result in unsightly façades that compromise the residential character of a building.

In Plot A it is proposed that certain ventilation elements will be done using patterned laser-cut metal panels. These will be used in the following locations:

- Ground floor residential ventilation panels;
- Refuse and other service doors; and
- Supermarket servicing.

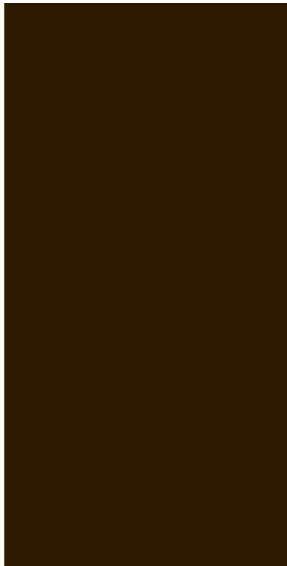


Figure 6.81: Metalwork colours



Figure 6.82: Metalwork colour against the various brick tones



Figure 6.83: Example of camouflage netting used at RAF Wick in 1941



Figure 6.84: Artwork: Men fixing feathered netting over a factory, by Cedric John Kennedy 1942



Figure 6.85: Camouflage netting

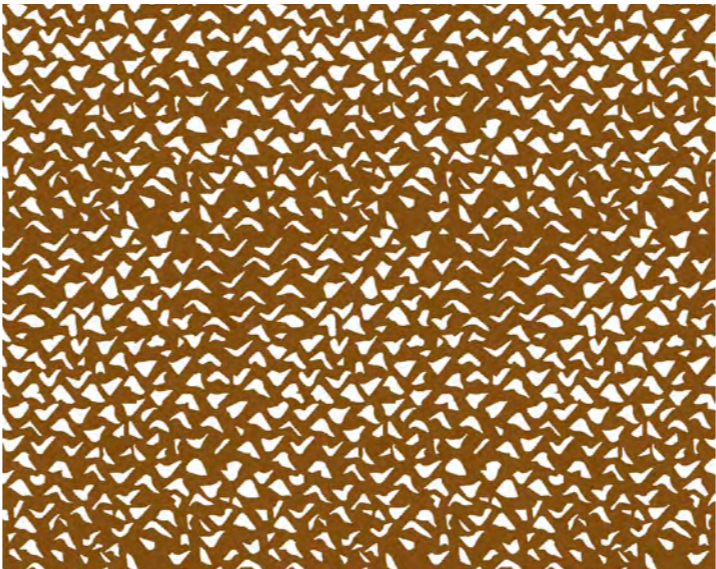


Figure 6.86: Metalwork pattern

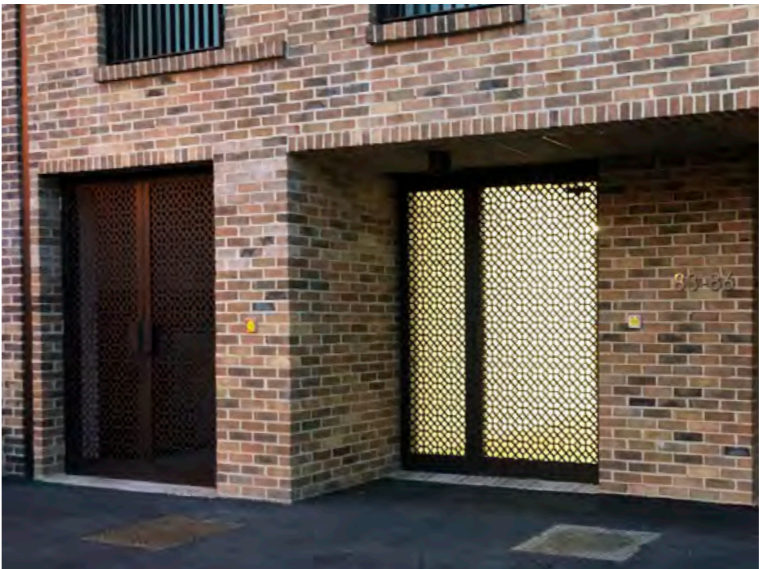


Figure 6.87: Precedent: Metalwork pattern used in service and residential openings

## 6.0 External appearance



Figure 6.88: CGI view of the A1 pergola and window eyelid canopy



Figure 6.89: Precedent: perforated metal canopy



Figure 6.90: Precedent: canopy to window

### A1 pergola

The top floor of A1 is set back from the facade and its apartments provided with terraces. On the west side this was taken as an opportunity to add a metal pergola that accentuates the building top as a special moment and reinforce the townscape principles.

The pergola is designed as a lightweight structure, a stand-alone element detached from the main building facade. Dark bronze coloured metal columns and beams aligned to the facade grid support a thin perforated metal sheet that provides shading to the terraces. Privacy screens will be seamlessly integrated between the columns to separate the terraces.

### Window canopies

The overheating analysis has revealed that the top south facing windows required additional shading to prevent overheating to the internal spaces where they are not protected by the presence of balconies to the floor above.

These have been designed as thin metal sheets, using the same laser-cut technique to allow some light through and soften their expression.

### Car park ventilation

The podium car park requires substantial openings on the south facade for natural ventilation, which will be located in the recessed areas between the houses and the adjacent blocks.

These will receive a system of vertical bars flush with the outer face of the wall to conceal the louvres located behind.

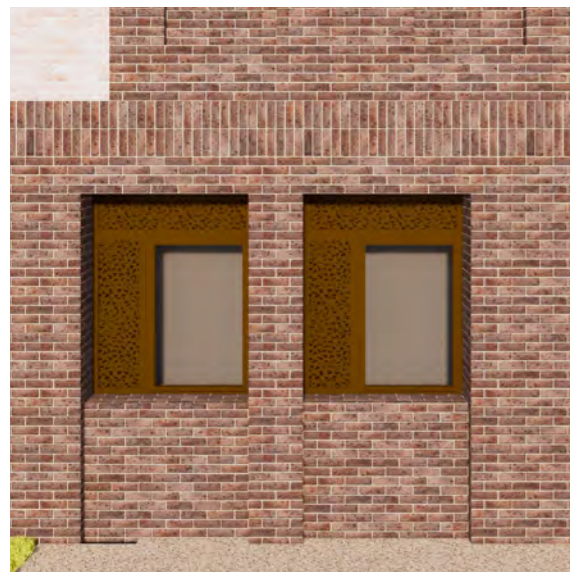


Figure 6.91: Ventilation panels to ground floor homes

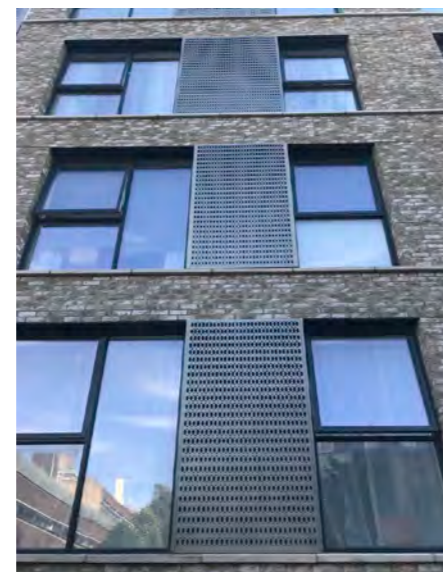


Figure 6.92: Precedent: residential ventilation



Figure 6.93: Perforated metal panels in refuse doors



Figure 6.94: Precedent: perforated metalwork



Figure 6.95: Shopfront



Figure 6.96: Precedent: shopfront



Figure 6.97: Ground floor ventilation panels



Figure 6.98: Precedent: use of vertical metal bars

6.0 External appearance

6.10 Proposed elevations

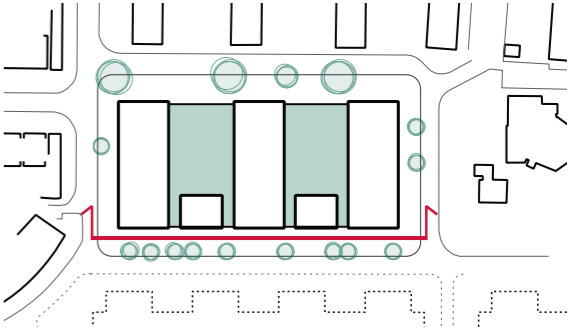


Figure 6.99: Proposed south elevation



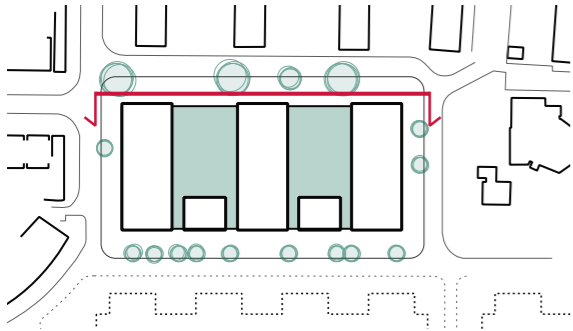


Figure 6.100: Proposed north elevation

6.0 External appearance

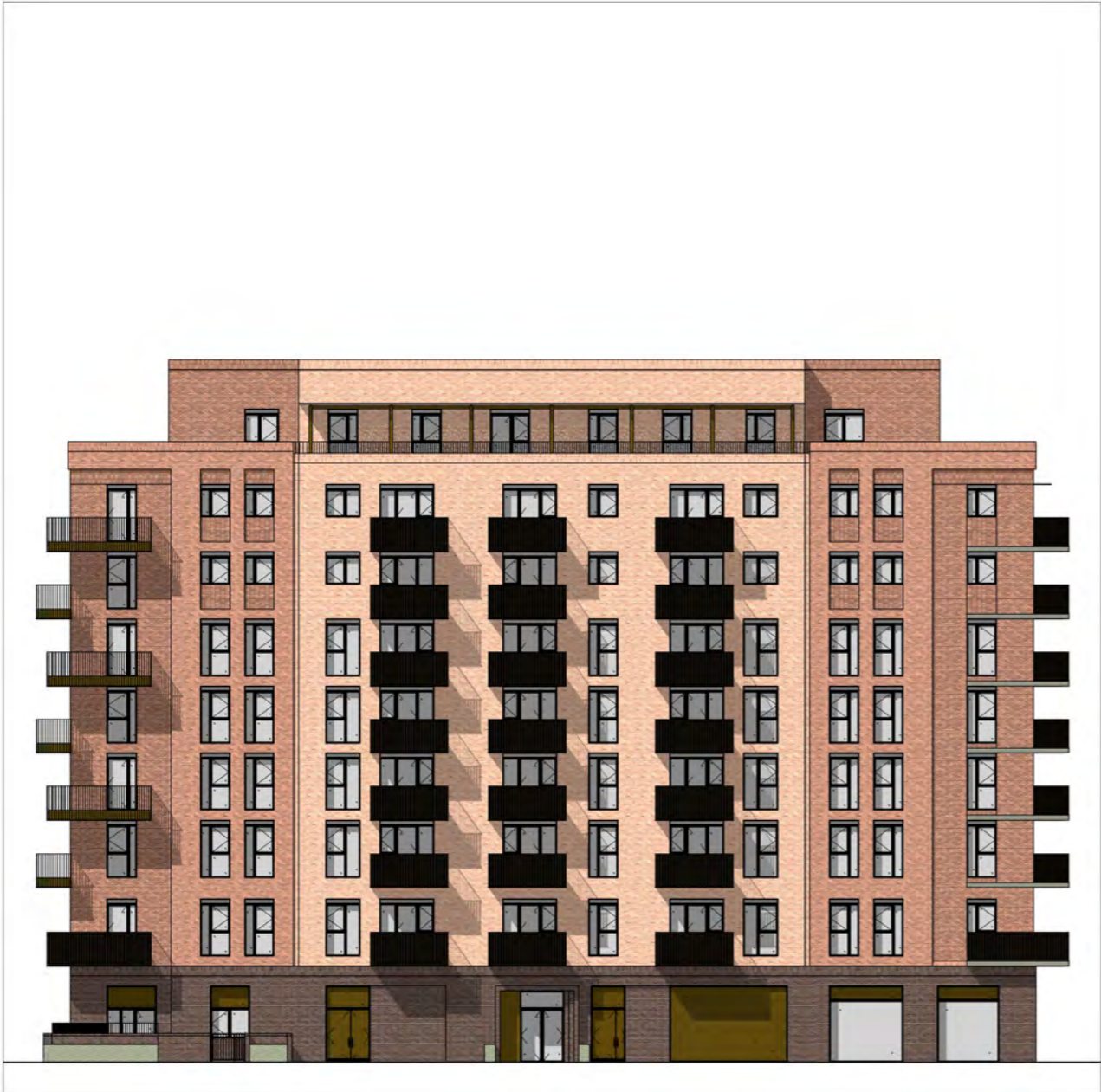
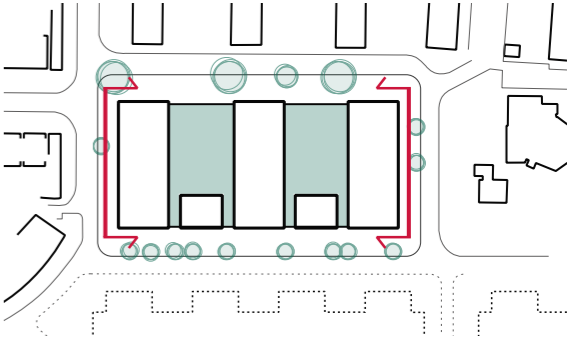


Figure 6.101: Proposed street elevation: A1 west



Figure 6.102: Proposed street elevation: A3 East

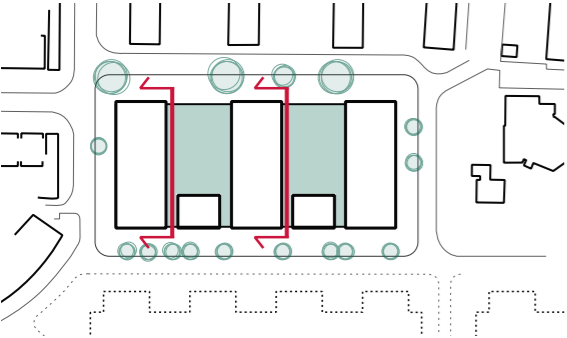


Figure 6.103: Proposed courtyard elevation: A1 east

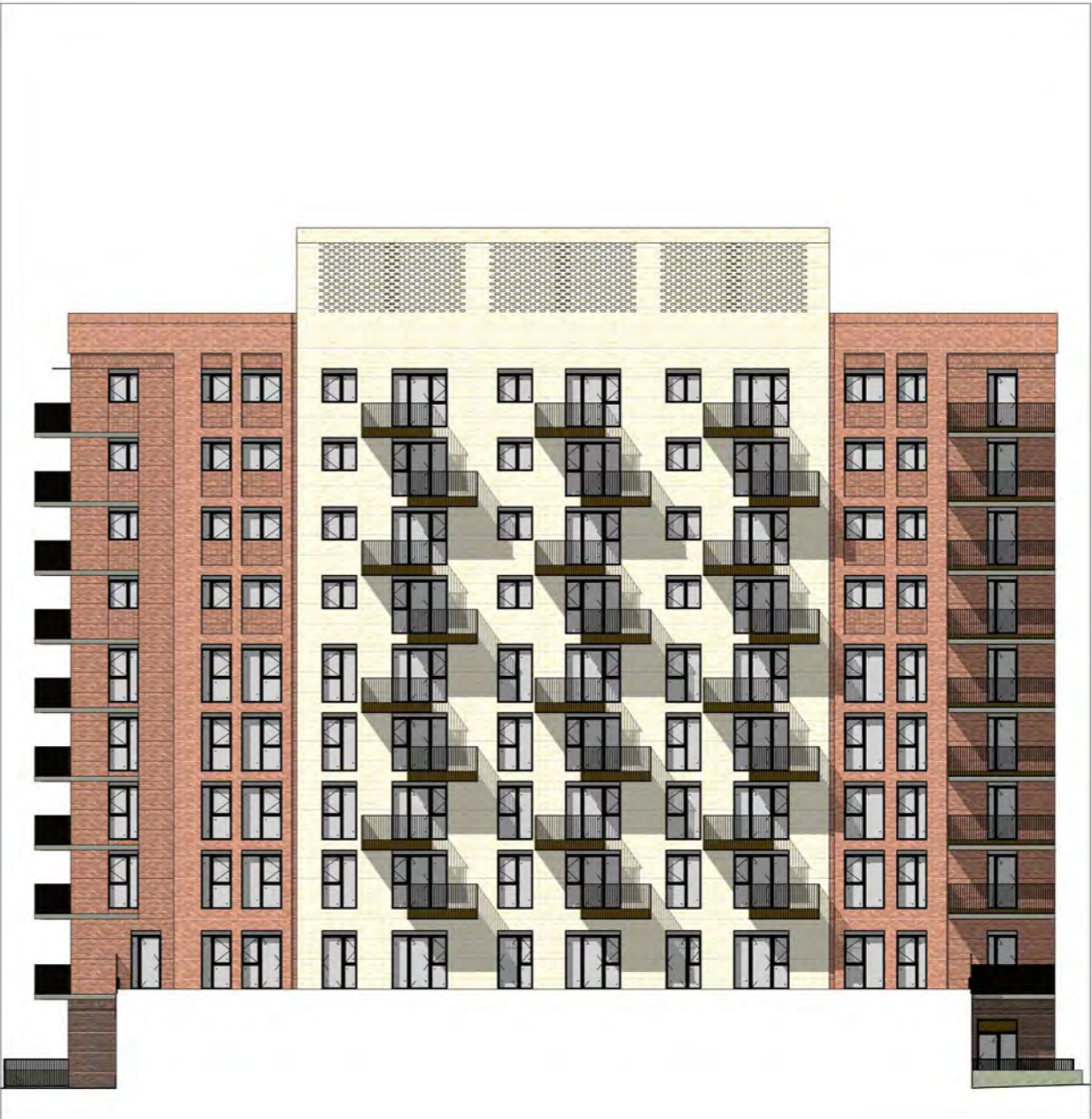


Figure 6.104: Proposed courtyard elevation: A2 east

6.0 External appearance

6.11 Overall appearance



Figure 6.105: CGI view with masterplan shown.

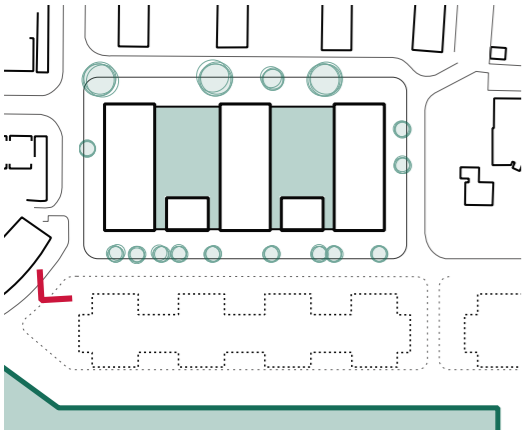


Figure 6.106: Proposed CGI street view from the southwest (approach from Heybourne Crescent). Adjacent masterplan plots not shown in this view.

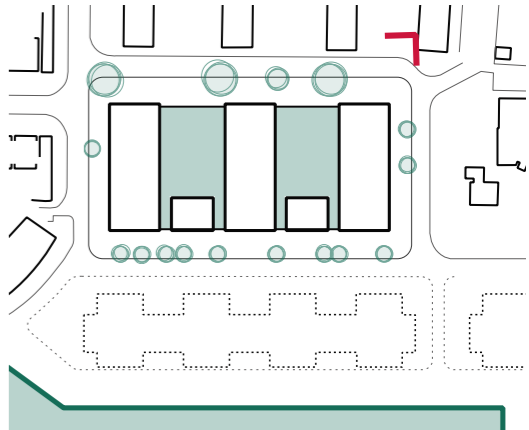


Figure 6.107: Proposed CGI elevated view from the northeast. Plot B shown in the background.

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