

# DESIGN PRINCIPLES - FACADE TYPES

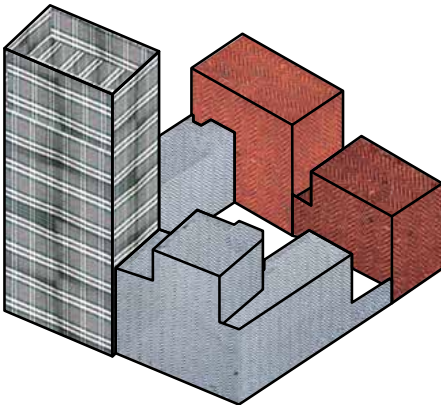
The facades of the blocks all have a base palette of brick as established across first development site. Different bricks and approaches to the façade composition have been used to give a clear identity to each of the blocks.

During the design process it was felt that although there are five blocks in Block 4, a calmer more, unified composition would be reached using three different types of façade composition. This also helps the courtyard, which has a smaller, condensed façade perimeter, to be less fussy in its composition.

In addition to the base palette of brick, concrete elements cast with ornament are used to add romance and delight. This is used on the colonnade at the base of the tower, soffits to concrete balconies and also the reveals around the mansion block lobbies.



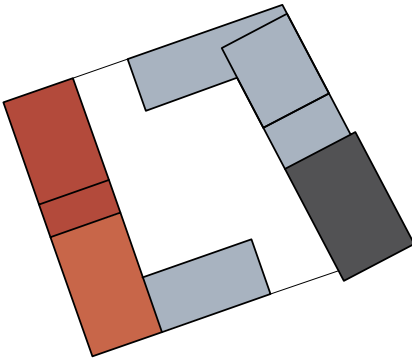
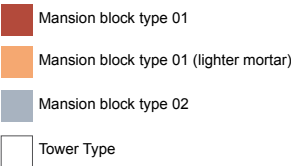
Fig 5.12.6 Vivienne Westwood suit



## Tower Block

During the development of the tower façade, we have referenced the romantic, florid, masonry-based architecture of early 20th century America, where architects such as Louis Sullivan were pioneers of building tall. They were still grappling with the language of traditional ornamented masonry, before widespread acceptance of the International Style defined a more stripped down aesthetic for tall buildings.

Building 4A seeks to capture an essence of this more romantic way of expressing towers. The building has a tripartite order of base, middle and top- and the base of the building is richly coated in ornament, cast in concrete. The design of the ornament is described in more detail later in this section under the heading 'Aylesbury Mandalas'.



The façade is deep and rugged- with clearly expressed verticals in brick to emphasise the vertical dimension and make the tower appear more slender- like a chalk-striped suit. The brick will be dark in colour, with a part-glazed finish that catches the light.

The intermediate floors containing the apartments are grouped into a giant order of three-storey sections, to open up and lighten the façade composition.

Textured bands in saw-tooth brickwork separate the three-storey layers. Between them, the intermediate floors are faced in gold anodised aluminium, which will catch the light and contrast with the framework of brick. As with the ornamented base, the gold coloured aluminium will be perforated and etched with ornament and pattern to add visual richness and delight.

Above the main body of the building, the top is expressed with a roof terrace surrounded by a glazed perimeter that rises beyond the top floor. The brickwork is crowned with a gold coloured fascia to catch the light at the very top of the building.

The overall composition is like a stretched tartan grid. During the design process, we have referenced a bold 2013 tartan suit by Vivienne Westwood, which illustrates the disrupted grid.

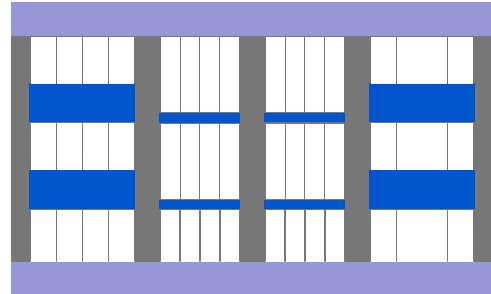


Fig 5.12.7 Illustrative view of tower detail

