

5.0 DESIGN

5.1 Historic Facade Concept

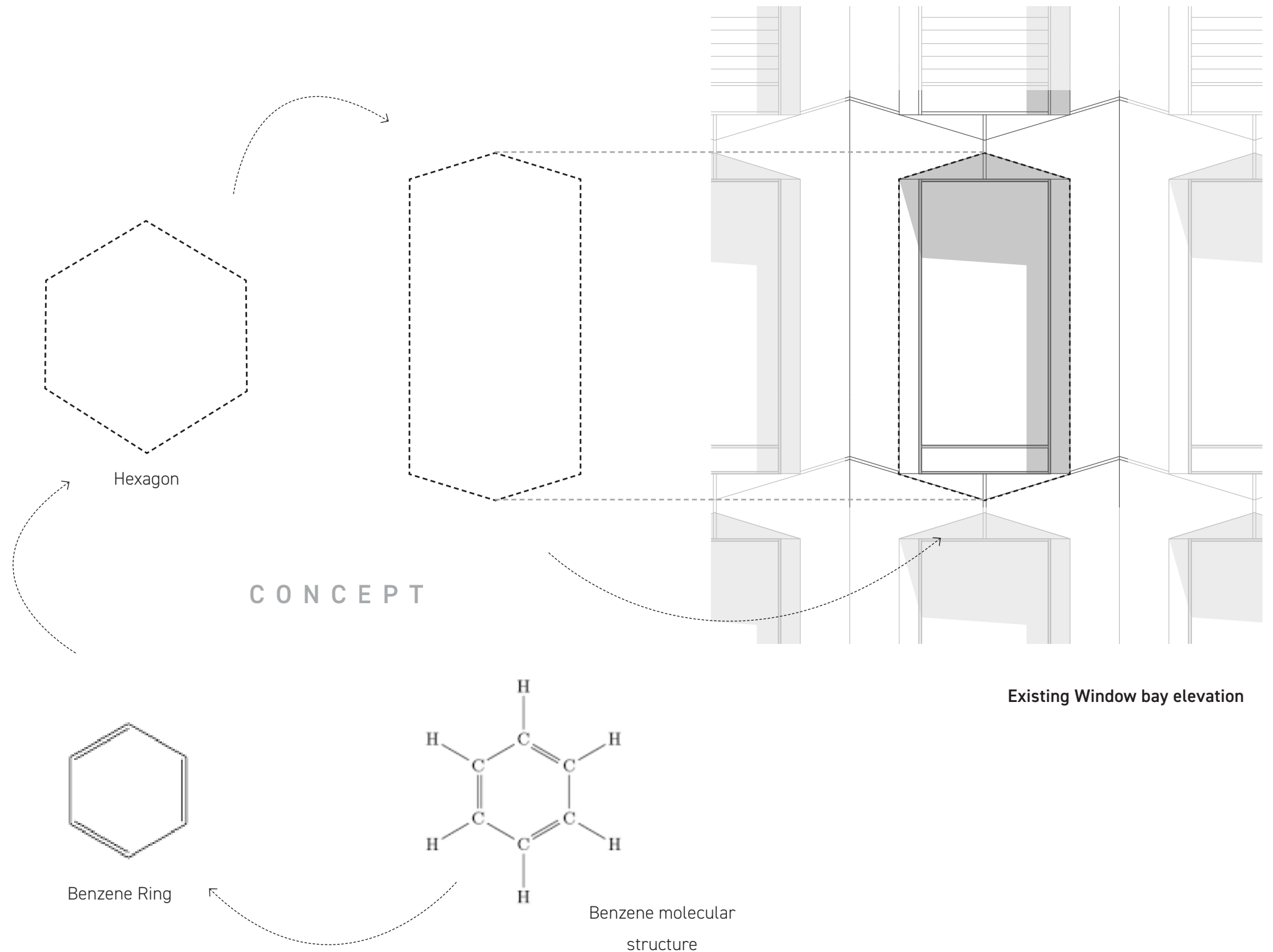
Hexagon

George Marsh was a founding partner of R. Seifert & Partners and principal design architect during the 60s and 70s, completing buildings including Centre Point, Space House and Hexagon Tower. It is Marsh who is credited with spearheading the distinctive architectural language of Seifert & Partners during this period.

This style, unapologetically modernist, was inspired by eminent architects and designers of this period including Oscar Niemeyer, Lúcio Costa, Felix Candela and Edward Durrell Stone.

In addition to drawing inspiration from these designers it is also believed that Marsh based the facade module of Hexagon Tower on the shape of a Benzene Ring to reflect the nature of the operations of the building's owner/occupiers ICI.

The proposals seek to reflect the existing geometry where practically possible.



5.2 Facade Concept | Existing Mosaic Panels

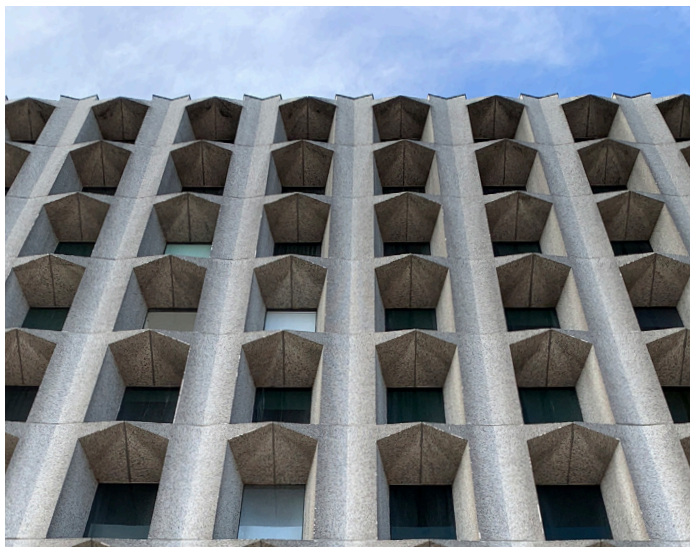
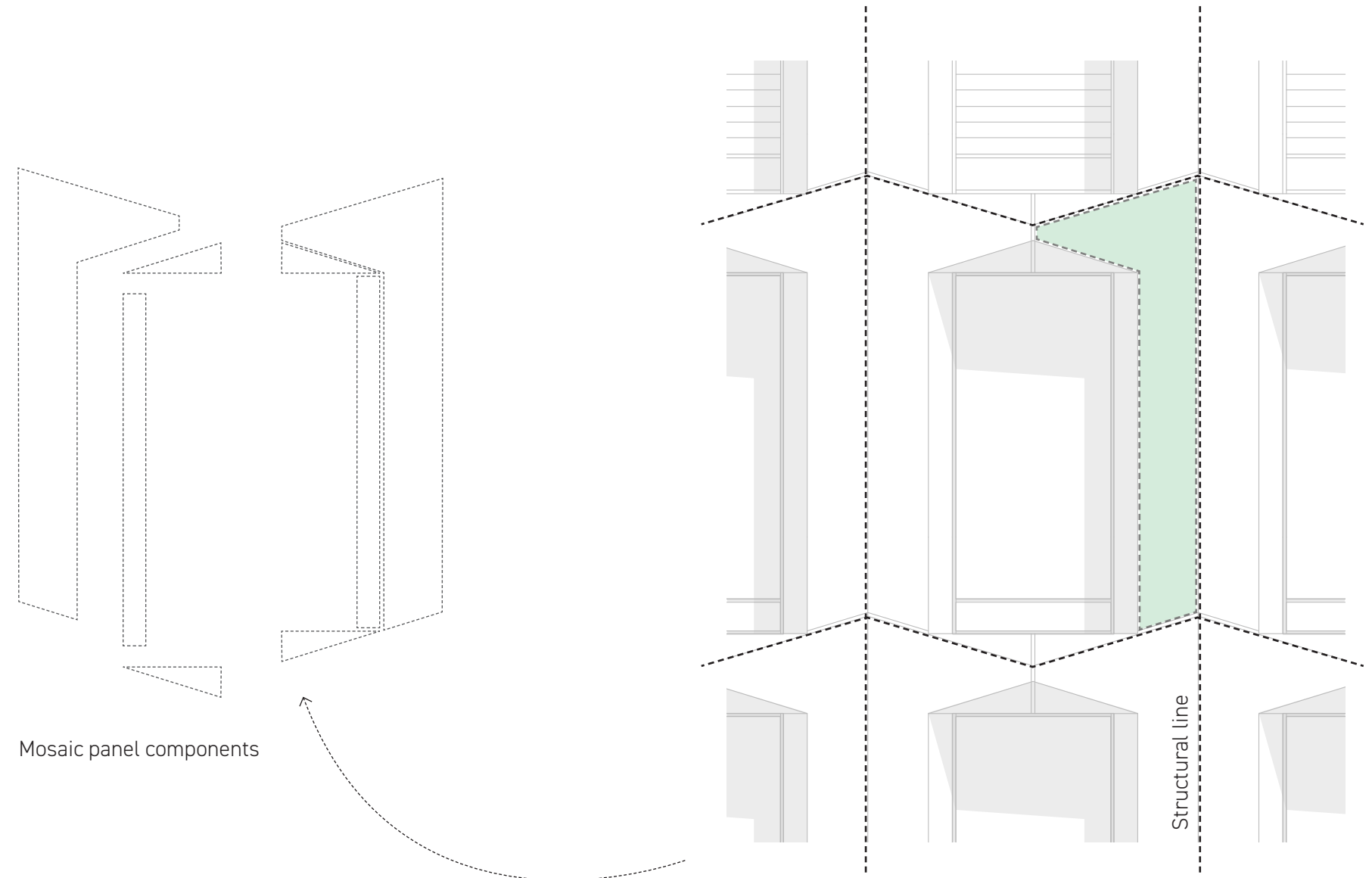
Existing Geometry

The existing facade is notable for its unique geometry and regularity of composition. The existing mosaics will be retained and overlaid.

CW Architects propose the over cladding to use a similar geometry to the original building facade, with joint lines between cladding panels to be as close to the existing joint lines as practically possible.

This will help to ensure the existing facade rhythm is maintained and the essence of the original facade concept is not lost. The diagram opposite illustrates the 'pieces' of the facade which will be reflected within the proposed cladding where possible, whilst acknowledging the depth and build up of the cladding will be the main design driver.

The existing mosaics will be retained all over and remain exposed in some low level areas inside of the building, paying homage to the original materiality of Hexagon Tower.



"The modern architect ... permits the horizontal floors of his skyscraper and the rows of windows in his school to repeat themselves boldly without artificial accents or terminations. And the resulting regularity, which may in itself be very handsome, is given accent by a door or ventilator, electric sign, stair tower, chimney or fire escape, placed asymmetrically as utility often demands, and the principle of flexibility permits. ... positive quality or beauty in the International Style depends upon technically perfect use of materials whether metal, wood, glass or concrete; upon the fineness of proportions in units such as doors and windows and in the relationships between these units and the whole design."

(Hitchcock & Johnson, 'Modern Architecture: International Exhibition', New York: MoMA, 1932)

5.3 Facade Concept | Proposed Cladding Panels

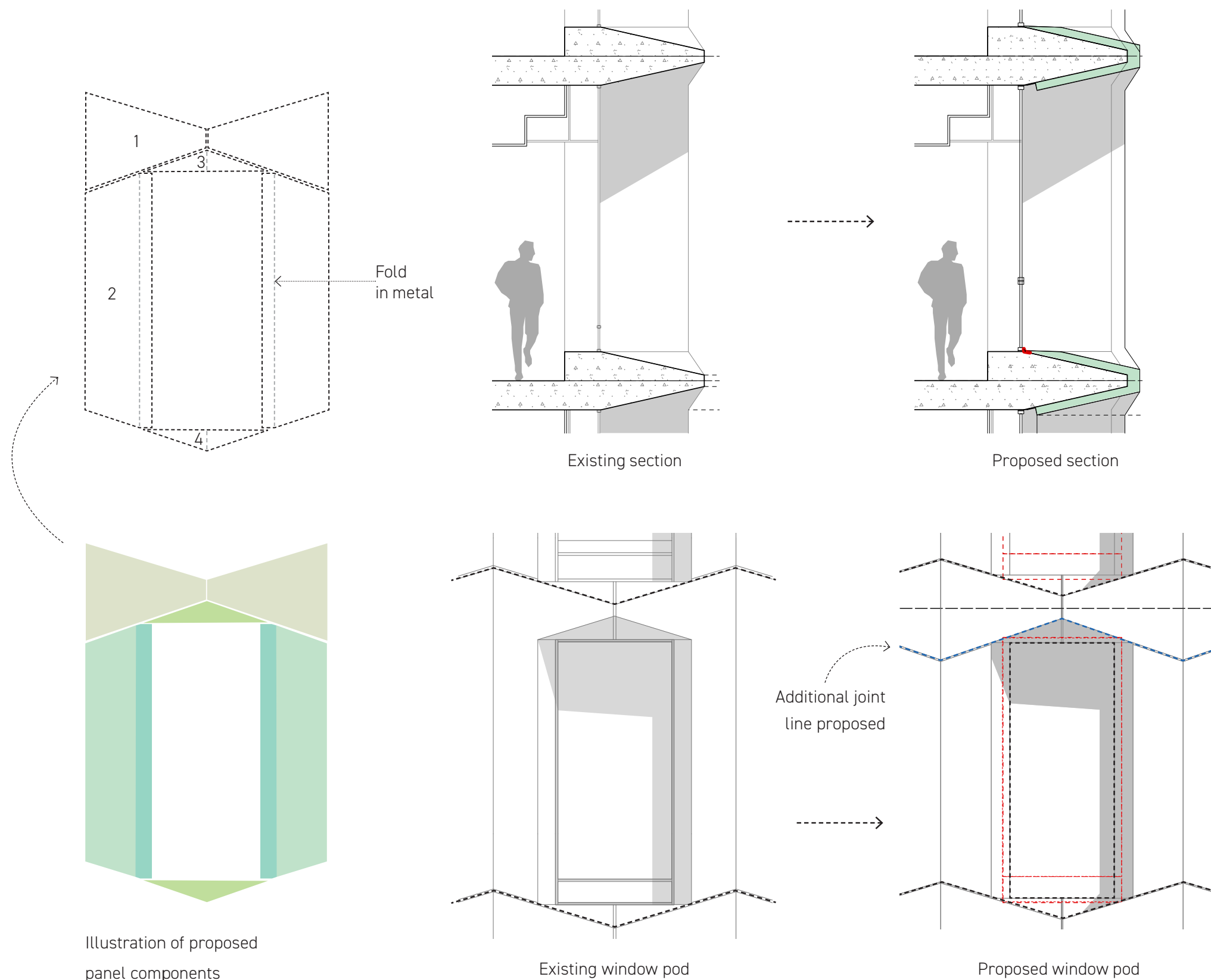
Proposed Panels

The mini mosaic tiles are fixed to the existing facade in larger scale panels, the joints of which are visible and reflective of the structural grid of the building.

The visible lines will be reflected within the proposed panels where possible. The proposed cladding will be a natural anodised aluminium panel and as the anodisation process has limitations on panel size along with ease of installation, an additional joint line is being proposed on the principal facades as per the diagrams opposite.

The north and south elevations will be made up of a standard panel size with accentuated joint lines close to the existing joint lines within the mosaics (see existing and proposed elevations).

Further details on the proposed materiality can be found in section 5.6.



Overlay of facade aperture showing impact of cladding depth on existing window aperture

Illustration of proposed panel components

Existing window pod

Proposed window pod

5.4 Facade Concept | Existing Windows

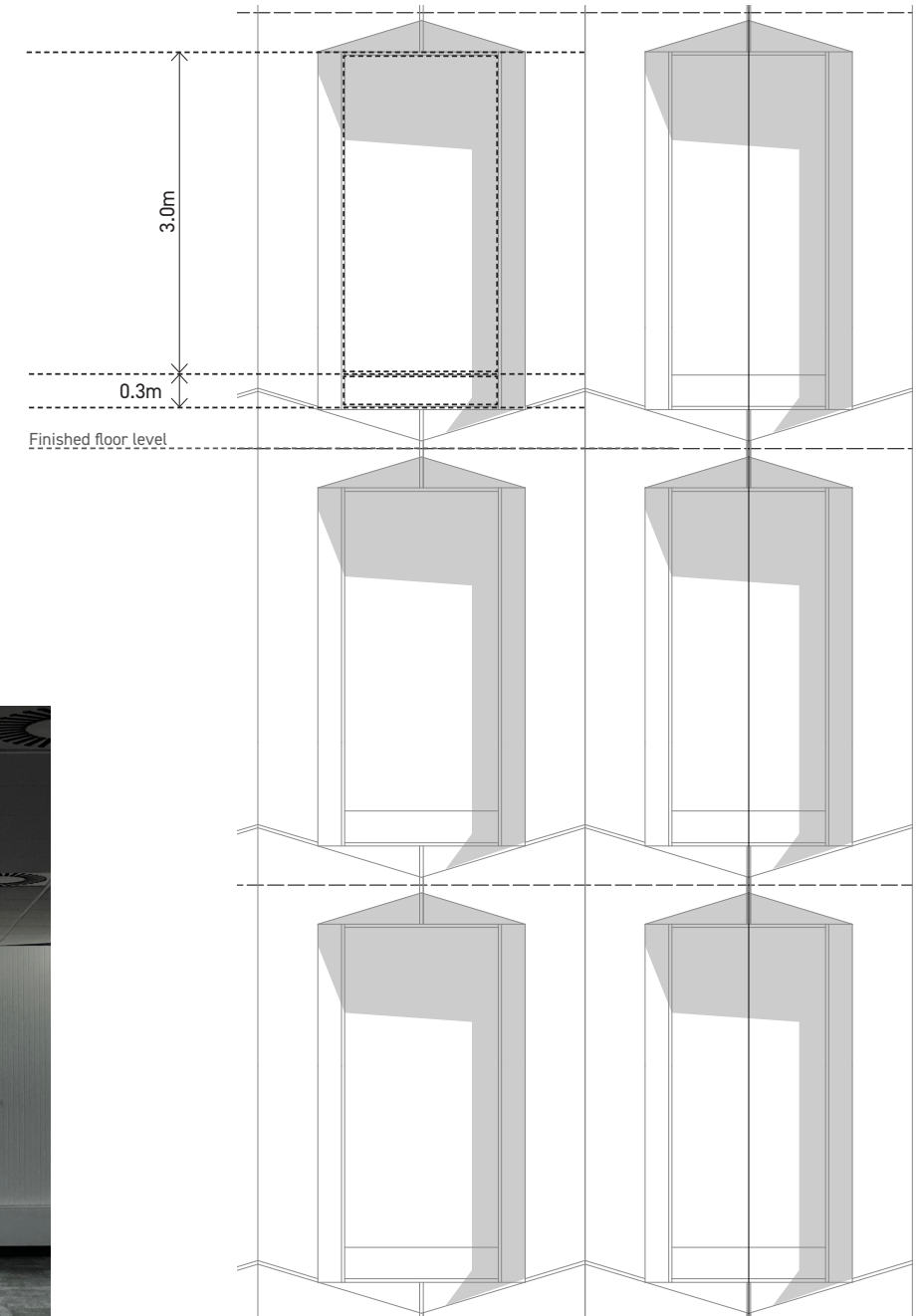
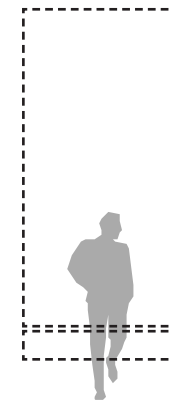
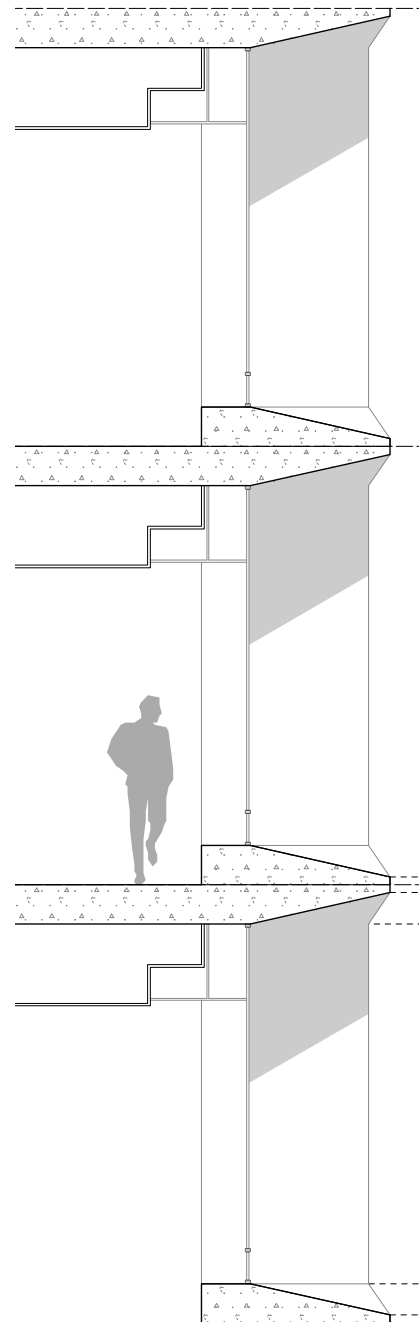
Existing Windows

The only disruption to the original glazing on the east and west facades is a transom at a relatively low height creating a small visibility panel below. The inclusion of this transom suggest there may have been historic issues manufacturing and transporting single glazed window units. The top pane is 3m in height suggesting a maximum height for the window system with an additional 300mm pane at the bottom.

The existing glazing is also slightly tinted. This tinting has been replicated on replacement windows with the application of an applied film which presents issues in achieving consistency across glazing as well as issues with the use of film as a principle.



Existing crittal window detail



Existing suspended ceiling



Existing bay elevation

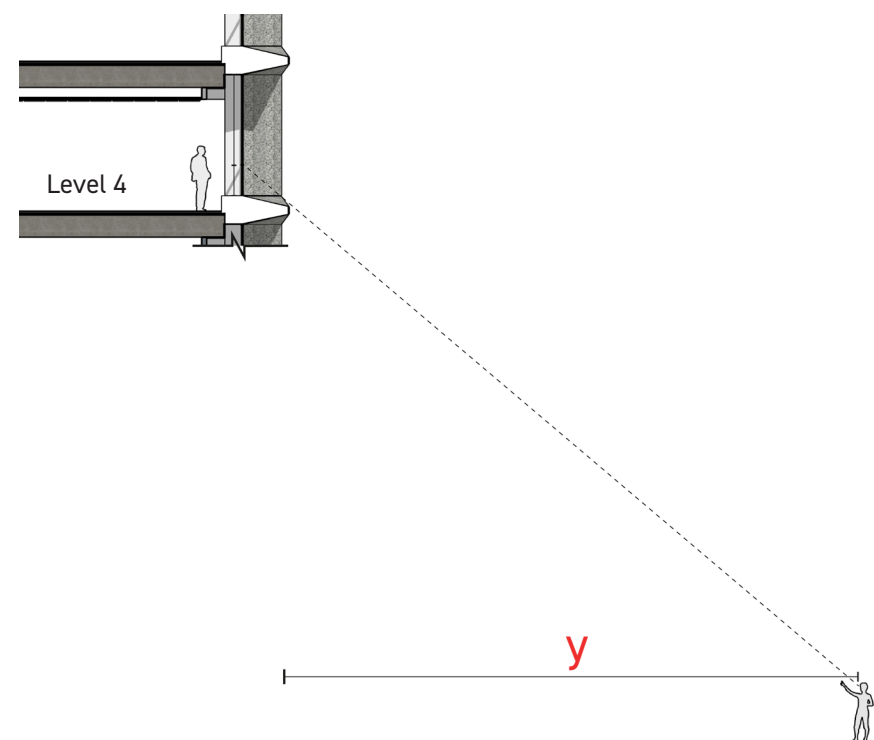
5.5 Facade Concept | Proposed Windows

Proposed Windows

Due to the practical issues of installing full height windows internally, the window design has been reviewed to include an appropriate height for a new transom. The replacement windows will need to be transported into and up the building via the existing goods lift, allowing for a **maximum pane size of 2.4m in height**. By raising the existing transom height to circa 900mm from finished floor level, this will allow for 2 no. coupled windows or glazed panels to be transported and installed internally.

The diagrammatic section (below) shows that at this height of transom a person would have to be circa. 17.3m (y) away for it to be visible. This distance would increase for the glazed units above. The highest glazing is at level 11. The value of 'y' at this level is 50.8m.

These values demonstrate that for people approaching the building a transom raised to this height would have minimal visual impact.



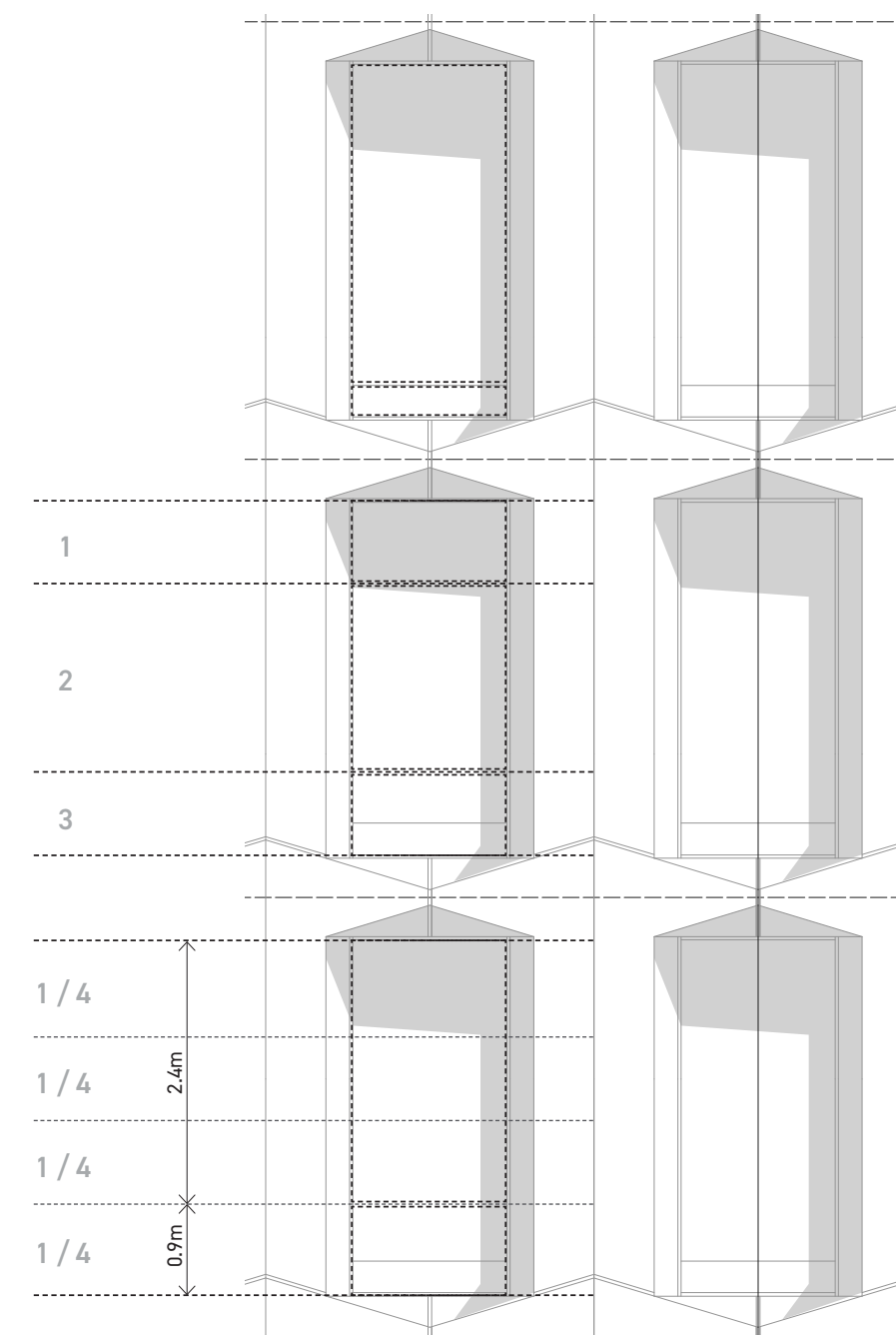
Original window setting out based on maximising view out and daylight in, with thin window frames from a 'frameless' look.

Inspiration taken from other notable Seifert buildings to split panes into 3.

Top transom aligns with existing (but not original) suspended ceiling.

Maximum pane size 2.4m in height due to logistical constraints within the existing building.

Original
Option 1
Option 2



Window Study

