

St JOHN'S QUARTER

PER MARE PER ECCLESIAM
BY THE SEA AND BY THE CHURCH

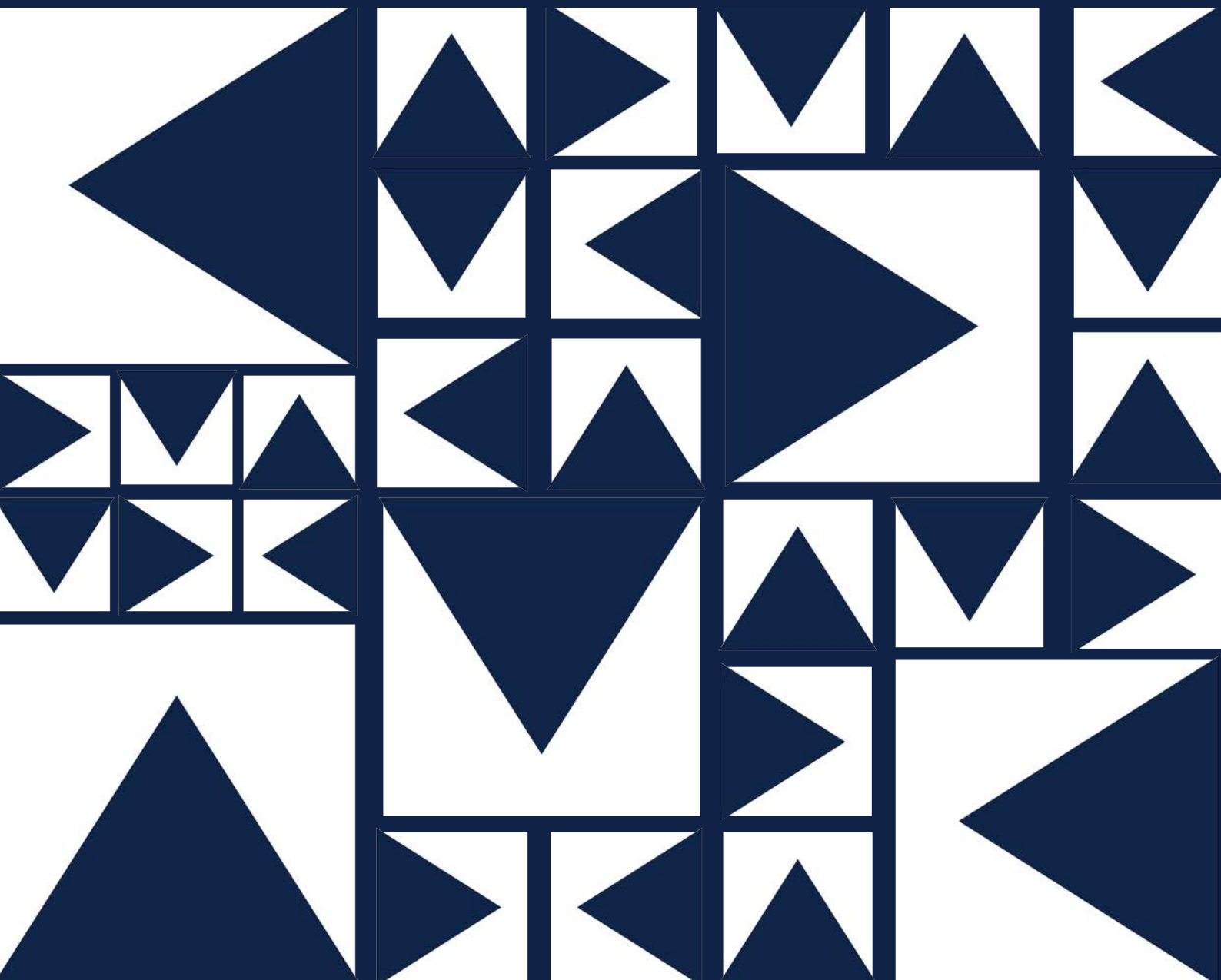


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URBD7019: URBAN DESIGN IN CHALLENGING CONTEXTS
ASSIGNMENT 3: INDIVIDUAL PROJECT

SOUTHEND-ON-SEA
ST JOHN'S QUARTER

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SEMESTER 4 - 2024



THE BACKDROP

This section provides a summary of the context studies for Southend-on-Sea, relevant to this site, that took place as a part of the wider masterplan report - Southend 2075.

ABOUT SOUTHEND

Southend-on-Sea is a coastal city, situated at the mouth of the River Thames, in the Thames Estuary. It is a city steeped in history, reflective of the Essex identity and culture, with many remnants of its past embedded into the fabric of the place.

Southend, as it is commonly known, is a distinctive, and well-known seaside city, with a bustling leisure, pleasure, and tourism industry during the summer months.

Southend is most notable as a seaside resort, featuring the world's longest pleasure pier, a 'Golden Mile' of arcades, attractions, and amusements, and its cultural events (Sarfend, 2024). It is also home to successful electronics, pharmaceutical and light-engineering industries (Sarfend, 2024).

STRATEGIC LOCATION

Much of Southend's successful past can be attributed to its location. Strategically, Southend is well-connected to the capital, with two railways connected to London in approximately an hour. With the railway into London Liverpool Street, Southend is now connected to Heathrow Airport in just under 2 hours. Southend Airport, situated on the outskirts of the city, is accessible by bus and train, linking the city to domestic and international destinations, and making it a hub for the region.

However, the city has poor regional connections, due to the hub and spoke pattern of development along the Thames Estuary. East-west railways connect Southend to neighbouring like Shoeburyness, and other Essex settlements along the estuary, such as Tilbury and its Docks. Water plays a key influence in this disconnect, with the River Crouch and Blackwater posing significant barriers to regional connections. As rural areas, bridge connections are unviable, and so local ferry crossings have historically provided means to cross the rivers. Road connections follow this hub and spoke pattern, with routes towards London and the M25. The A130 provides a dual-carriageway link to Chelmsford. Express bus services provide links between Southend, Chelmsford, and Stansted Airport.



Figure 1: Southend waterfront from above (Fielding, 2014).



Figure 2: Southend Bus Station (Chadwick, 2012).

Figure 3: Strategic location of Southend.



HISTORY

Southend-on-Sea originally began as the “South End” of the Prittlewell Priory, as a small settlement of fisherman’s huts and farmland. Southend came to its own in the late 1700s when the town became a destination of steamboat pleasure trips, reinforced by the construction of a Pier. The shopping streets, leisure attractions, and grand hotels were constructed to attract the flocks of holidaymakers travelling for holidays and day trips. The introduction of the railway established Southend as the destination for East Londoners.

During the 1960s the invention of the package holiday and the growth of budget airlines saw the decline of the town as a holiday destination. Its industry diversified, as the home of the UK’s first electronic telephone exchange, and attracted a range of electronics and radio companies. However, in recent times, much of Southend’s success has been lost, despite it remaining a popular seaside destination. The city experiences issues with poverty and deprivation, partly caused by its seasonal economy. The city also balances the need for heritage conservation, and urban regeneration, as well as seeking environmental improvements to improve the quality of life for residents and help tackle the climate crisis.



Figure 4: Southend Pier (Visual Air, n.d.).



Figure 5: Kursaal Amusement Venue (Axe, 2017).



Figure 6: Southend’s waterfront (Mills, 2014).2014).

IDENTITY AND CULTURE

Essex is one of the world’s most famous identities - if not a construed identity. Whilst being a place of experimentation for modern living, with the New Towns programme, and a place that is strongly influenced by its landscape and architectural diversity, Essex is often negatively viewed in media, as a consumerist and brash society.

Locally, the Essex identity is reflected in Southend, with bold modernism in areas of the city, in contrast to the Victorian and Edwardian history. The city also retains a strong connection to the water, through vistas, architecture and culture. Southend is a cultural hub, with a packed calendar of city events throughout the year, such as art, food, music and light festivals. As a city on the sea, it offers sports and leisure opportunities such as kayaking and windsurfing, as well as on-land activities such as gardens, galleries, and an aquarium. Southend-on-Sea has always been a place of leisure, and it continues to be to this day.



Figure 7: Southend Carnival (Day, 2024).



Figure 8: Music in the Park (VisitSouthend, n.d.).



Figure 9: Watersports in Southend (VisitSouthend, 2024).

SOCIAL CONTEXT

Southend has a population of 180,601 people, a small increase of 4.1% since 2011 (Office for National Statistics, 2022). The city has an ageing population, with much of the increase within the 50-64 age bracket, and ages between 15 and 49 experiencing a decrease in population (Office for National Statistics, 2022). Just below half of the population rated their health as “Very Good”, which is not reflective of the strong green and blue assets the city has, but its growing levels of deprivation (Office for National Statistics, 2022). 40% of residents were living in the 30% most deprived areas of England (Emes, 2021).

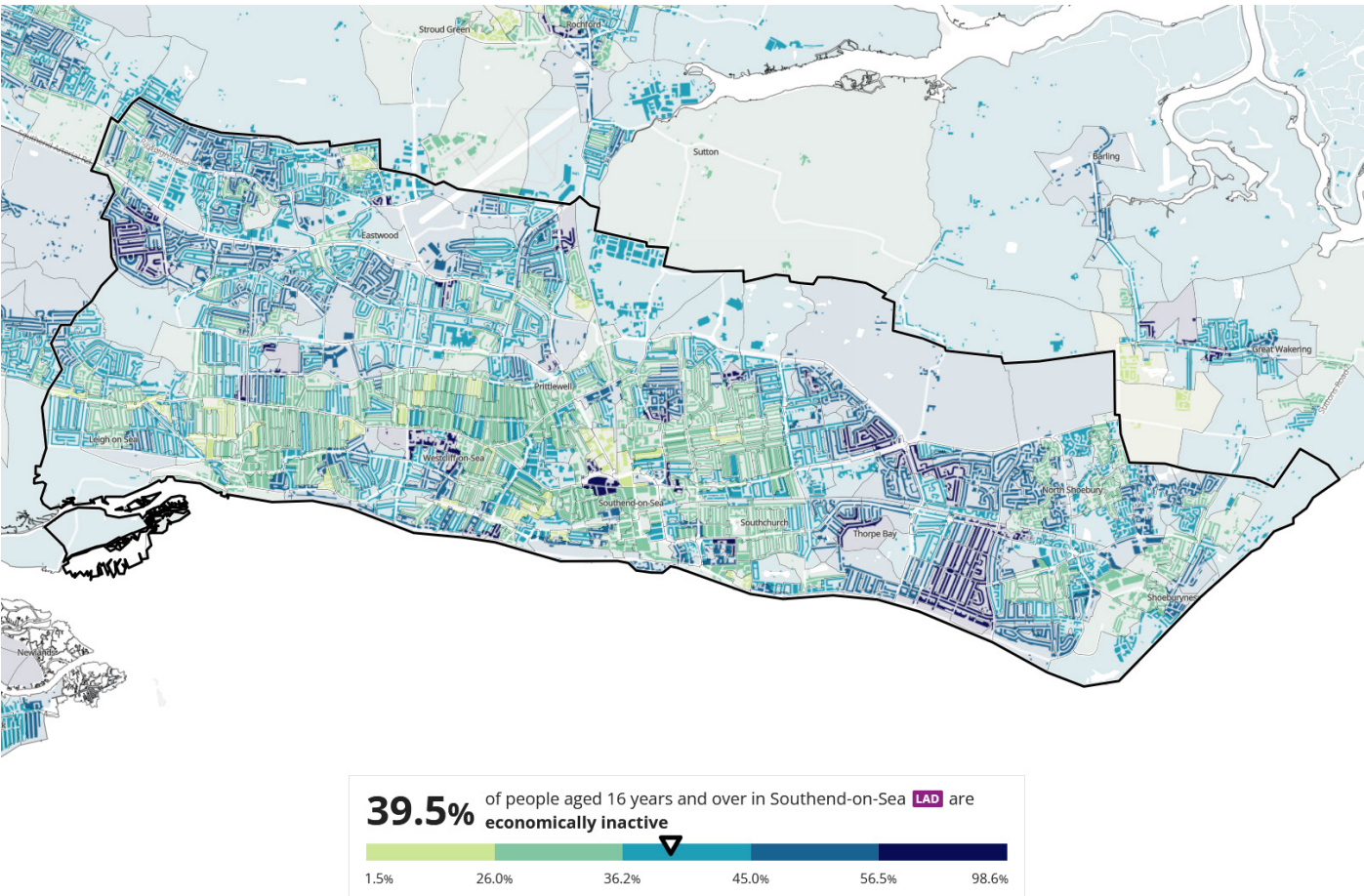


Figure 10: Unemployment in Southend (Office for National Statistics, 2022).

CLIMATE

Being a coastal settlement, Southend has a marine climate, with an annual average of 10.8°C. The highest average temperature is 17.8°C in July, and the lowest is 4.8°C in January. It has a prevailing wind predominantly from the south-west and is one of the driest places in the UK.

Month	Maximum temperature (°C)	Minimum temperature (°C)	Days of air frost (days)	Sunshine (hours)	Rainfall (mm)	Days of rainfall ≥1 mm (days)	Monthly mean wind speed at 10 m (knots)
January	7.83	2.68	7.03	70.51	43.03	9.53	10.23
February	8.26	2.41	6.97	88.89	36.05	8.33	10.04
March	10.57	3.70	3.90	136.80	32.69	7.83	9.67
April	13.50	5.37	1.77	200.43	36.14	7.53	8.97
May	16.59	8.34	0.17	241.22	41.55	7.53	8.84
June	19.78	11.23	0.00	243.27	44.10	7.83	8.32
July	22.33	13.57	0.00	257.04	41.09	7.27	8.23
August	22.37	13.78	0.00	212.19	48.61	7.13	8.43
September	19.40	11.54	0.00	162.40	42.97	7.47	8.71
October	15.31	8.91	0.30	129.95	57.78	10.17	9.38
November	11.10	5.49	2.67	84.70	53.96	10.63	9.33
December	8.37	3.17	6.80	56.91	48.81	10.73	9.85
Annual	14.65	7.54	29.61	1884.31	526.78	101.98	9.16

Figure 11: Southend climate data (Office, 2024).



SOUTHEND 2075

This section outlines the brief for Southend 2075, the wider masterplan, and the 50-year strategy, providing context for the detailed design.

THE BRIEF



The challenge for Southend-on-Sea was:

“How do we safeguard and deliver high levels of environmental quality in the context of increasing intensification of land use?”

The brief set the framework for the evolution of the design. The brief sought to explore how coastal cities can be revitalised and intensified, bringing economic, social and environmental benefits.

It sought to identify and interpret the challenges and issues in Southend, alongside a literature and case study review that formed a vision, aim and objectives for the masterplan.

The brief set out the opportunity to experiment with a density of up to 800 people/ha, visualising how different

densities look in Southend's context.

Additionally, the brief looked to respect and enhance the heritage and identity of Southend, and the wider county.

Further requirements were set out that intended to tackle local challenges:

- Achieve economic vitality year-round;
- Reverse the ageing population trend; and
- Promote new housing typologies.

These requirements drove the design evolution of the sitewide masterplan, but many points remain relevant and carry forward into the detailed design in this report.

Figure 12: Vision for Southend 2075.

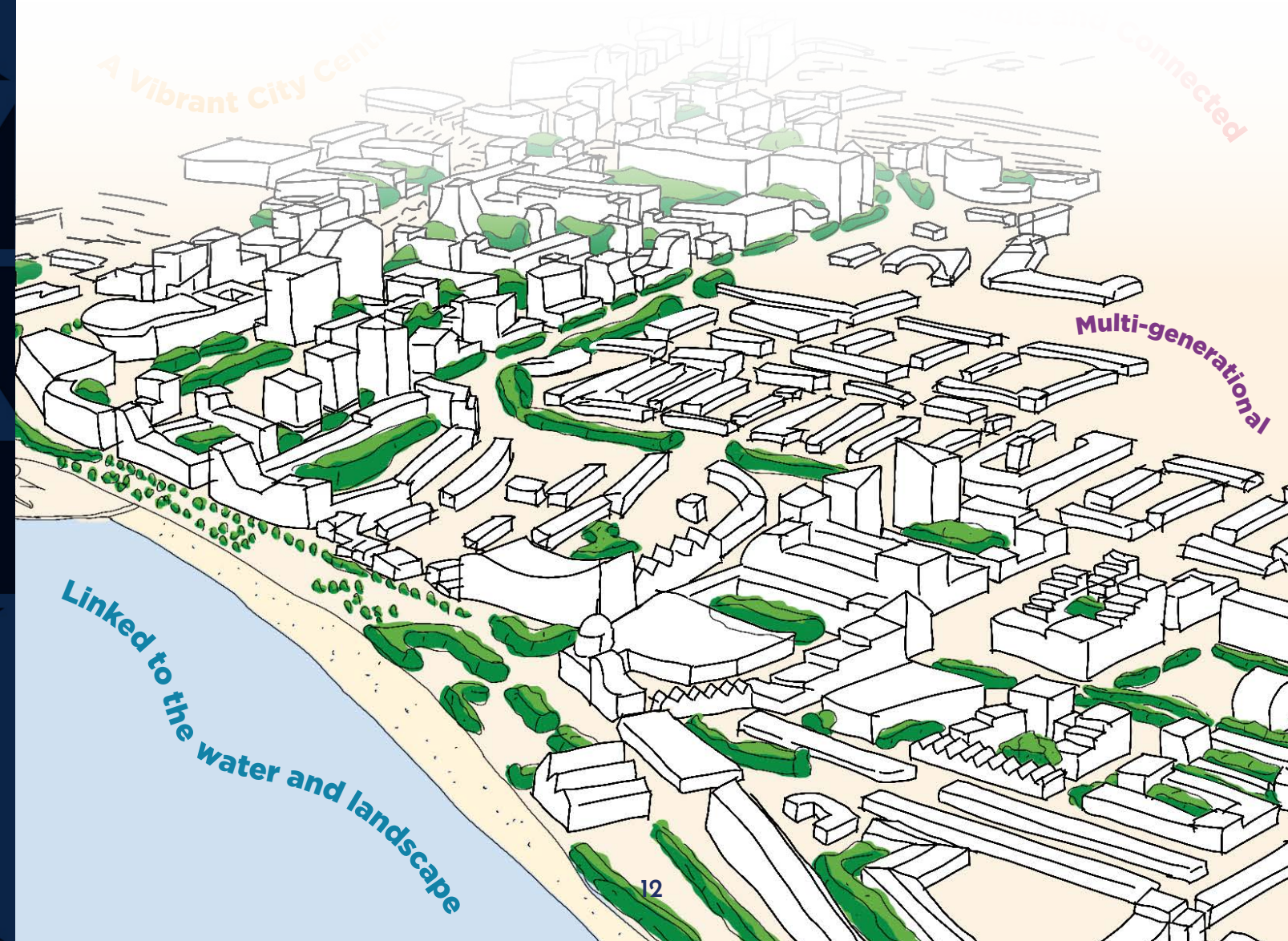




Figure 13: Sitewide masterplan.

STRATEGY 2075

The wider masterplan for Southend 2075 sought to embed Southend-on-Sea as the regional destination, with new opportunities that attract new populations and support existing communities.

It was a masterplan influenced by the landscape context, linking up the wider strategic spaces, and increasing inner-city opportunities for wildlife and biodiversity.

Southend 2075 regenerated deprived areas of the city, intensifying the density to support the viability of facilities and services. New economic opportunities have been widely promoted, with local centres, centres for employment, a new university campus, and a health and life sciences quarter. The masterplan also looked to resolve the disconnect caused by the Queensway dual carriageway, transforming it into a sustainable transport corridor.

The Strategy 2075 set out a vision for the long-term management of regeneration and urban intensification in Southend. It sought to adopt a locally managed development body that could undertake development, and attract funding, but remain publicly accountable. An organisation such as this could ensure the long-term stewardship of community assets.

GOING FORWARD

Feedback from the masterplan identified the need for a stronger relation to context, exploring architectural styles and the representation of the Essex identity at a high density. More gentle approaches to increasing density, rather than perimeter blocks could additionally be contextually appropriate. The masterplan could have also gone further in exploring how sustainable drainage management can be introduced across the whole site.

These are points that can carry forward into the detailed design.

This report will explore the detailed design of three blocks from the Southend 2075 wider masterplan. The site is on Southend's historic waterfront, fronting the Marine Parade with a mixture of historic and contemporary buildings. Behind, what was historically a field is now a large city centre car park, and remnants of terraced housing. The site includes St John's Church, one of the oldest buildings in Southend, which hides behind the Marine Parade Amusements and is overshadowed by the Listed Palace Hotel.

Figure 14: Three blocks that will be designed in detail.





VISION

This chapter explores the challenges the site presents, and the vision to tackle this, setting out the aims, objectives, and identity for the St John's Quarter.

CHALLENGE



Southend-on-Sea has a rich history, rooted in entertainment, amusement and leisure, as a destination for holidaymakers since the 18th century. The city has expanded since its origins, predominantly through suburban-style expansions. Much of the housing stock consists of terraced and semi-detached Victorian homes, particularly around the city centre. Amongst this are a multitude of historic buildings and structures that need to be sensitively integrated into their changing context.

It would be unsustainable to continue solely the low-density outwards expansion of Southend-on-Sea. In the current context, this form of development encourages car dependency and targets a particular demographic of families. This style of development needs to be made more sustainable, but should also be coupled with urban intensification, bringing more people into the heart of the city, closer to facilities and amenities, jobs, and in Southend's case, closer to the waterfront, a key asset for health and well-being.

Two key challenges will frame the design response:

BALANCING HERITAGE AND INTENSIFICATION.

How can Southend densify its city core, whilst respecting the heritage assets, which in recent times new development has disrespected?

CONFLICTING LAND USES.

The site needs to balance conflicting land uses of leisure/amusement and residential, considering the interface between the two to enable views to the sea but limit light and noise disturbance.

Figure 15: St John's Church, Southend (St John's, 2024).



The vision for St John's is rooted in its history. The motto for Southend-on-Sea encapsulates the site context, reflective of its waterfront location, and the on-site heritage assets.

St JOHN'S

PER MARE PER ECCLESIAM BY THE SEA AND BY THE CHURCH

MOTIFS AND IDENTITY

This vision is represented within four motifs that reflect the aims of the site.



PER MARE BY THE SEA

This motif reflects the waves of the Thames Estuary but also takes a contemporary view of Southend's coat of arms.



Figure 16: Southend coat of arms (Rampant, 2015).



HEALTHY LIVING

Pointing right, this motif reflects the concept of designing for the future, enabling healthy lifestyles and future-proof development.



PER ECCLESIAM BY THE CHURCH

As the site of St John's Church, residences will truly be living by the church. It's a vision dating back to Southend's origins as a part of the Prittlewell Priory. Today St John's acts as not only a place of worship but as a contemporary hub for the community.



INNOVATIVE SOLUTIONS

This motif reflects the vision to respond to the history of the city and site, looking to the past, yet as Southend has always done, continuing to be bold and innovative for the future.

AIMS AND OBJECTIVES



PER MARE BY THE SEA

- Maximise views to the Thames Estuary.
- Retain existing vistas and open up new ones.
- Bringing water through the site.
- Land-uses that foster a prospering waterfront.



PER ECCLESIAM BY THE CHURCH

- Built form that emphasises heritage assets.
- Create harmony between conflicting heritage assets.
- Design that integrates and responds to its context and existing assets.



HEALTHY LIVING

- Strengthen green and blue networks.
- Creating a variety of green and blue networks with different purposes, such as sport, relaxation, and biodiversity.
- Living typologies with a connection to the estuary.



INNOVATIVE SOLUTIONS

- Design-out conflict between waterfront and residential uses.
- Climate-adaptation and resilience for a future-proof and healthy new community.
- A place with identity and community-spirit.



HERITAGE

This part delves into the history of the site and identifies remaining heritage assets. This will inform the design response.

HISTORY OF ST JOHN'S



1920



Figure 17: View of the site (right corner) in 1920, with the waterfront extension, Marine Gardens, underway (Historic England, 2024).

1937



Figure 18: View of the site (top left corner) in 1937 (Historic England, 2024).

1954



Figure 19: Temporary uses in the site's car park in 1954 (Historic England, 2024).

HISTORY OF ST JOHN'S

The site's history can be dated as far back as the late 18th century, when a parade of hotels and sea baths opened along the waterfront, competing with Brighton and Margate for visitors.

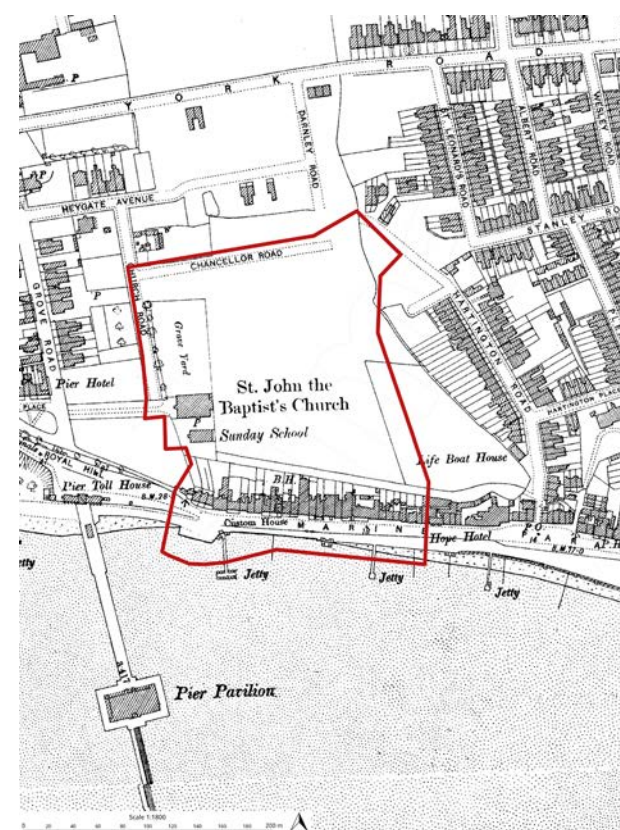
Bar the waterfront, the site was predominantly agricultural, with woodlands such as Bogs Wood on the perimeter. St John's Church, which first opened in 1841, sat at the top of Pier Hill, with open views to the Estuary. Over the years, the church was gradually expanded, and the land around it was gradually developed.

Growth of housing development could be seen in the 1890s. By the 1920s terraced housing was insensitively abutting St John's Church, and surrounding the graveyard on two sides. New streets were constructed to enable new housing development. It was also in the 1920s that the Palace Hotel opened on Pier Hill, standing tall over St John's church, in conflict, and limiting the church's views over the estuary. With the growth of private vehicles, Darnley Road was realigned shortly after its construction and renamed Seaway. A substantial car park was opened, and this land use has remained unchanged. By this point, all traces of the site's former land use had been eliminated, with the loss of Bogs Wood and the rural setting. By 1930, the waterfront had been expanded with new leisure areas, such as boating pools. Not much had changed during the 1950s, but the 60s would see mass clearance north and east of the site with the expansion of Darnley Road into the Queensway dual carriageway. The Seaway would also be disconnected as short access links into the car park.

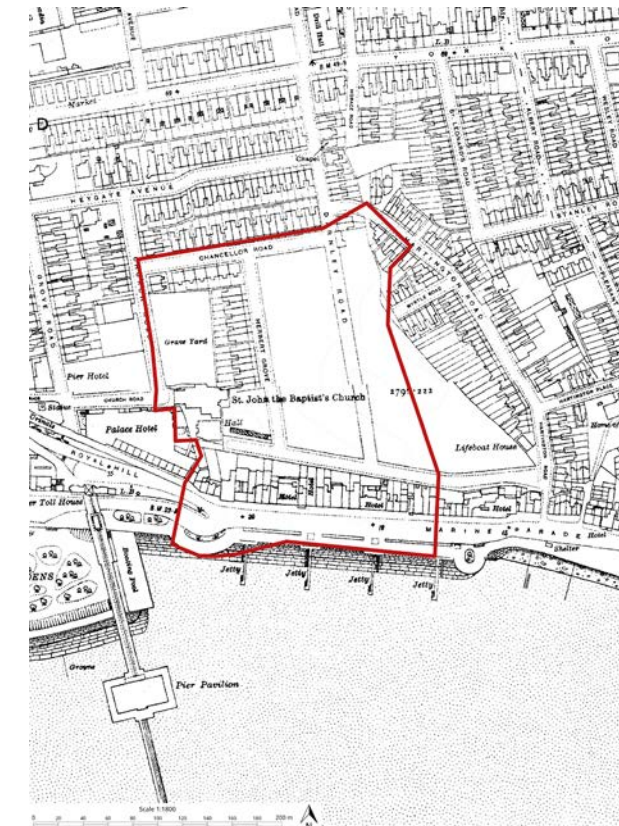
1870s



1890s



1920s



1930s



1950s



PRESENT DAY



Figure 20: Historic maps of the site over time.

NATIONAL HERITAGE LIST

Despite the site's rich history, there are just two buildings listed on the National Heritage List for England (NHLE) within the site and one on the outskirts. Furthermore, the site is not a conservation area. St John's Church, despite dating from the 19th century, is not a listed structure, and neither is the adjacent Palace Hotel outside of the site boundary.

In the past, this lack of heritage protection has encouraged the demolition and adaptation of important buildings and structures, altering the character of the area over time.

It is therefore important that an independent study is undertaken to identify the heritage value of structures on site.



Figure 21: 1-3 Marine Parade (Watson, 2017).



Figure 22: 4 Marine Parade (Watson, 2017).



Figure 23: The Hope Hotel (Watson, 2017).

Figure 24: Heritage protections within and adjacent to the site.



LOCALLY LISTED BUILDINGS



Figure 25: The Palace Hotel (Parsons, 2010).



Figure 26: St John's The Baptist (Whitworth, 2024).



Figure 27: The Cornucopia Pub (Pulling, 2012).

1 THE PALACE HOTEL

Situated at the top of Pier Hill, dominating the waterfront, the Palace Hotel, formerly known as the Metropole, was opened in 1904 as the only 5-star hotel in a southeast seaside resort (Southend Timeline, 2022). During the world wars, the hotel acted as a military hospital, as many assets were acquired, such as the Pier, to play a role in the war (Southend Timeline, 2022). It featured 200 rooms, and leisure attractions, such as a grand ballroom, winter garden, and squash courts (Southend Timeline, 2022). It was since refurbished in 2010, with a two-storey rooftop extension (Southend Timeline, 2022).

2 ST JOHN'S THE BAPTIST

St John's was Southend's first parish church, located at the heart of the seaside resort. It opened in 1842 (Southend Timeline, 2022). The chancel and transepts were built and later adapted in 1872 and 1912 (Southend Timeline, 2022).

The building is constructed using a mix of stone, with Norman influence. Before the construction of the Palace Hotel, it had expansive views across the estuary and was a landmark for sailors (Southend Timeline, 2022). The graveyard accompanying the church is the resting place of locally important individuals, such as Mayors and writers (Southend Timeline, 2022).

3 THE CORNUCOPIA PUB

Situated on the Marine Parade, The Cornucopia used to be a lively inn (PubLocation, 2021). It is a small, 3-storey brick building. The pub closed in 2022, and a recent planning application by the owners to convert it into a takeaway was refused for conservation reasons (Berrill, 2022). The site now sits boarded up and abandoned.

A heritage analysis identifies the buildings within the site which contain heritage value, contributing to the character and identity of the area. This informs the design response.

The section is taken from the western end of Southend's 'Golden Mile' along Marine Parade. Buildings have been ranked by the significance of their frontage.

This study takes the view that over time, the rear and internal aspects of the buildings have been significantly altered, and the character of the original structure is therefore lost in those areas. This study judges the frontages across three scales – Low, Medium and High significance, considering the building's current and potential condition. With little heritage protections in place, the frontages have been altered. Large,

lightweight, and unsightly metal canopies have become a dominant feature along this elevation, cluttering and degrading the quality of the streetscape. White render has become a common material, yet the original waterfront had a wider variation in materiality. Historically, these buildings were illuminated in an elegant manner, such as outlining and illuminating architectural elements. Today, this has been lost to

large arcades and amusement signage and branding, which creates a tacky atmosphere.

This analysis highlights many opportunities to infill development to create a higher-quality waterfront. Further, it highlights buildings with High Significance, that are decaying and have been harmed by haphazard adaptations, and so require refurbishment.

Figure 28: Heritage analysis (Not to Scale).





DESIGN EVOLUTION

This section studies the existing site conditions and explores the evolution of the design from vision and concept through to the Design Response.

EXISTING CONDITIONS



Figure 29: Aerial of the site (Google, 2024).



Figure 30: Herbert Grove (Google, 2024).

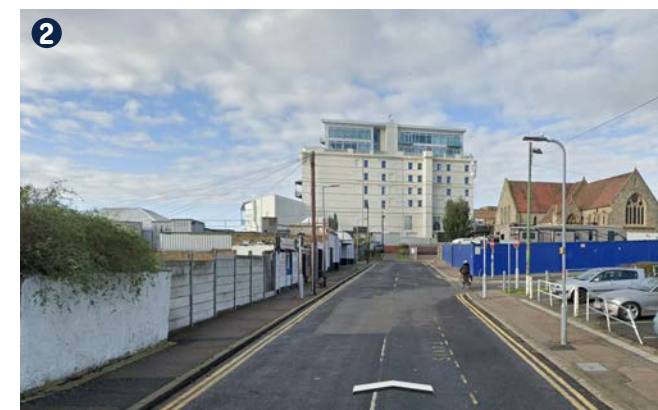


Figure 31: Lucy Road (Google, 2024).

The site forms a key part of Southend's lively waterfront destination, home to a variety of leisure and entertainment businesses, including game arcades, takeaways, pubs and nightclubs. This vibrant waterfront has long forgotten its heritage, with large fascias on many of the buildings hiding the architectural features. A different identity exists behind the waterfront – an unattractive and unsafe car park, backed onto by residential properties and nightclubs, but interestingly retains some residential terraces and heritage assets. This area sits on a ground level 6m higher than Marine Esplanade, and so this site presents opportunities to integrate the current context and connect to the estuary.



Figure 32: Marine Esplanade (Google, 2024).

OPPORTUNITIES

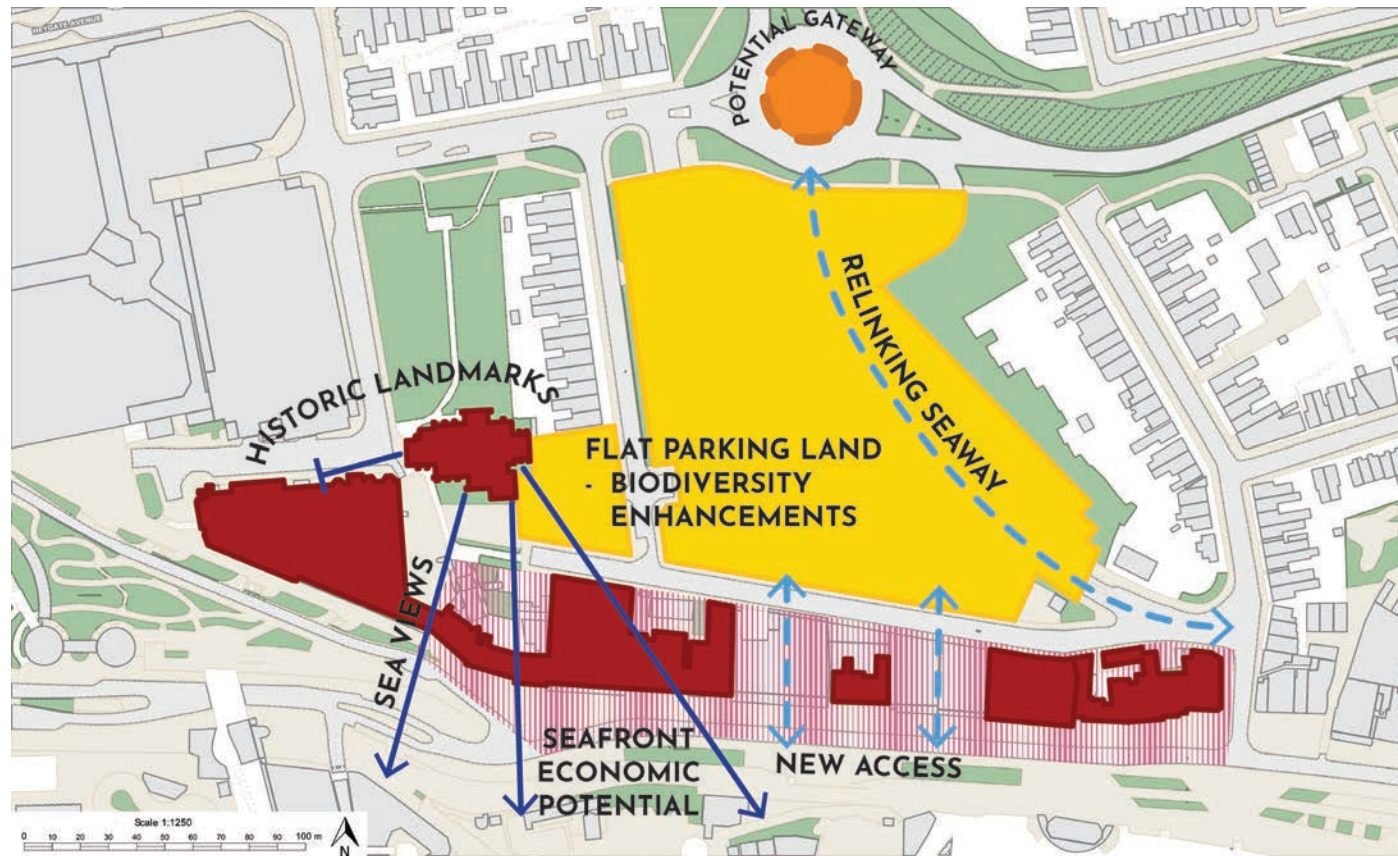


Figure 33: Opportunities plan.

The key opportunity for the site is maximising views out to the estuary. This includes preserving existing vistas, creating new ones, and creating connections between the public realm and residences to the water.

The heritage analysis identified buildings which allow for the opportunity to open up access between Marine Esplanade (the waterfront) and the site. This will support the above opportunity and enable a stronger connection to the water.

There are existing heritage landmarks on site, including the Palace Hotel which is important for legibility and wayfinding. The design of the public realm should create a legible scheme, using existing and new landmarks to further improve the legibility and wayfinding of the place.

The site is in a prime location at the heart of the city, just east of the city centre, and a short walk from two railway stations into London. The group masterplan also proposed a sustainable transport corridor to run through the north of the site, linking the communities along the route to the waterfront and London Southend Airport. The proposal should build on this opportunity for sustainable local and regional transport behaviours.

CONSTRAINTS

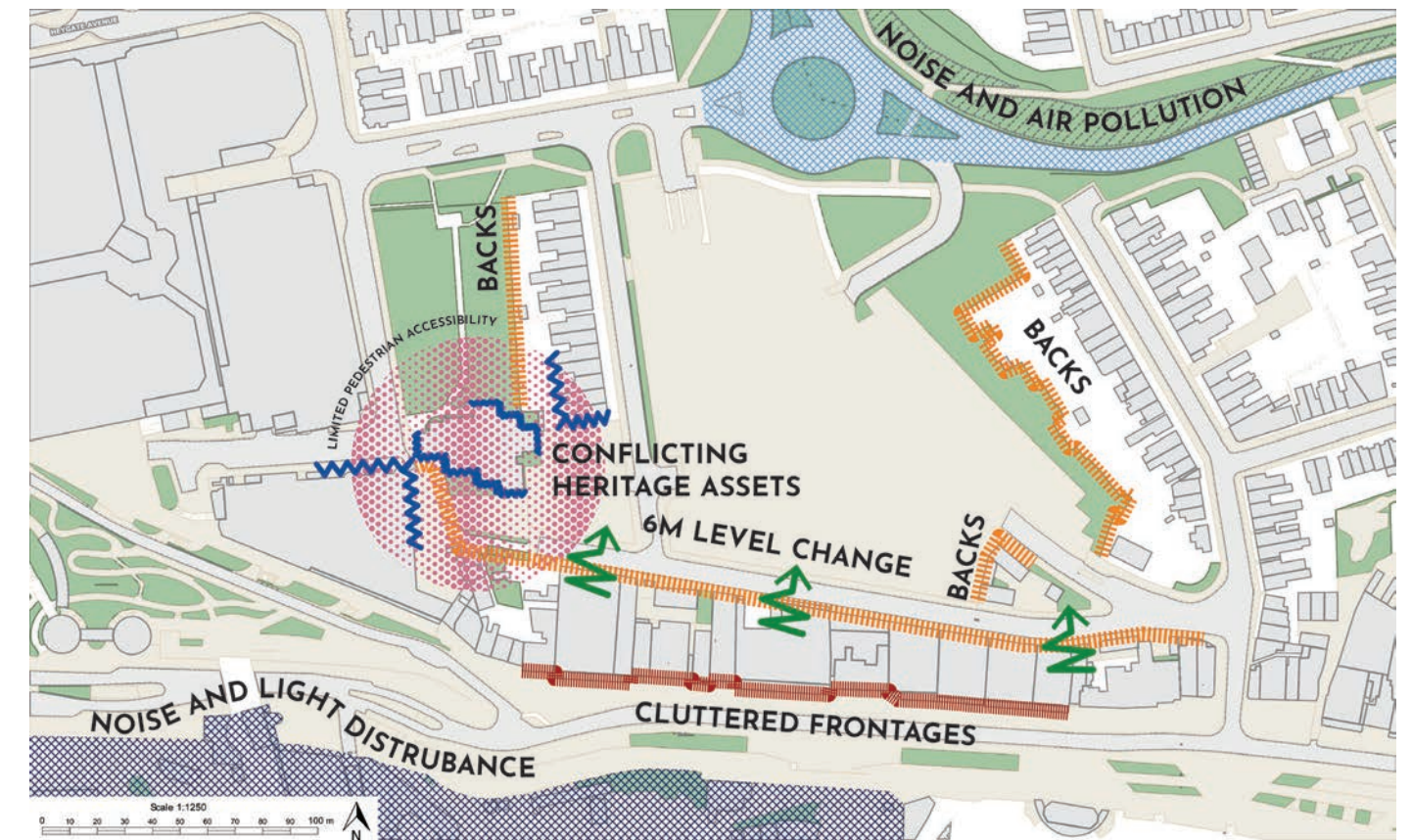


Figure 34: Constraints plan.

The site presents many challenges. One is the heritage of the site. The heritage of the waterfront appears to be lost, with large fascias and infill development that harm the character of the Victoria façade. There is also conflict between St John's Church and the Palace Hotel. Both are locally listed buildings, but the hotel overshadows the church, hiding it from the High Street. There is also conflict between the church and its neighbouring residential properties. The site needs to balance and create harmony between these conflicts.

More conflict exists along the Marine Esplanade, where the amusement uses could create noise and light disturbance for new development. The ground level of the area behind the waterfront sits at 6m above the Marine Esplanade, so these impacts will be exacerbated. This steep change in gradient, coupled

with limited permeability makes access to the site from the south limited, and the current routes into it are unpleasant and unsafe.

INITIAL CONCEPT

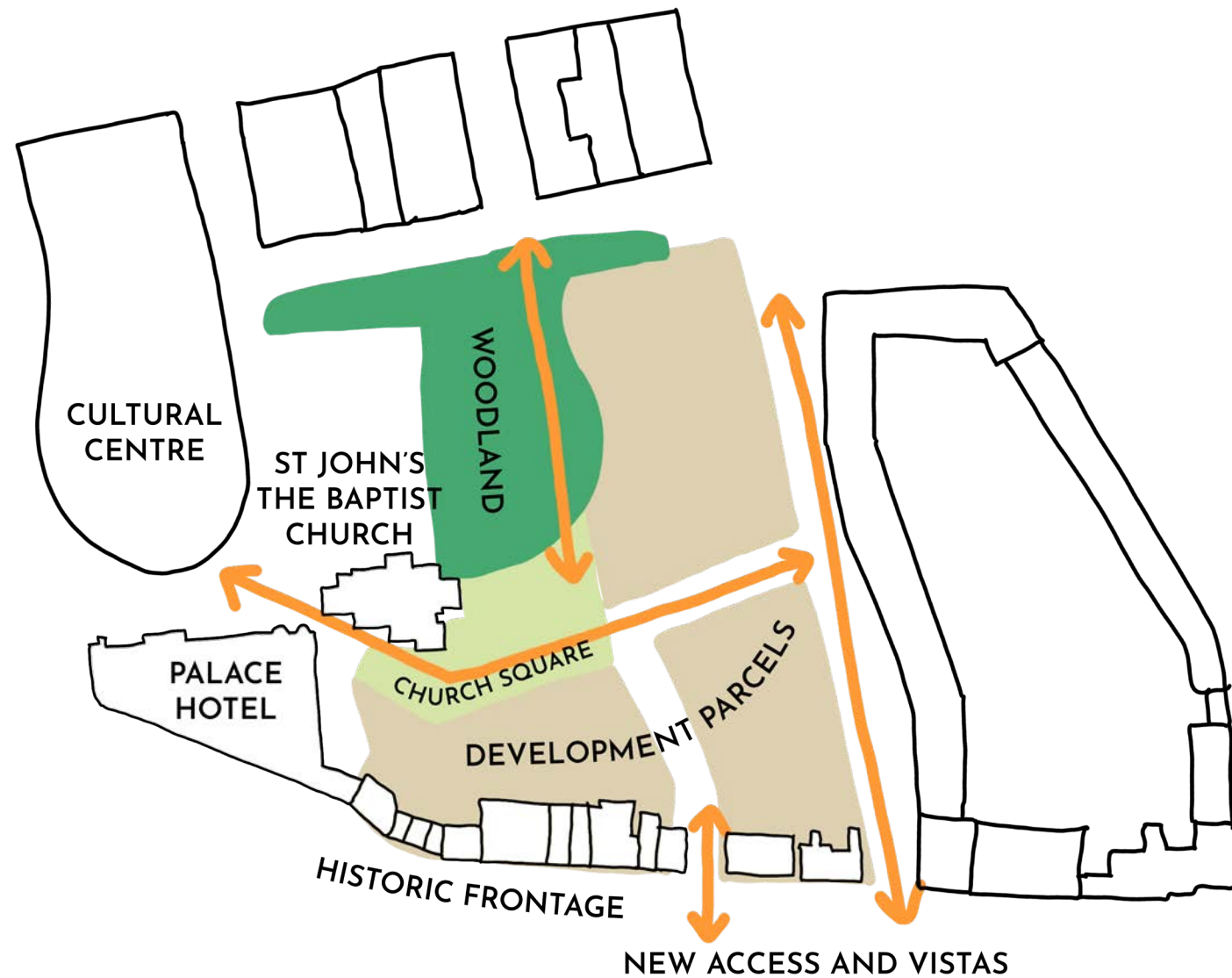


Figure 35: Conceptual plan.

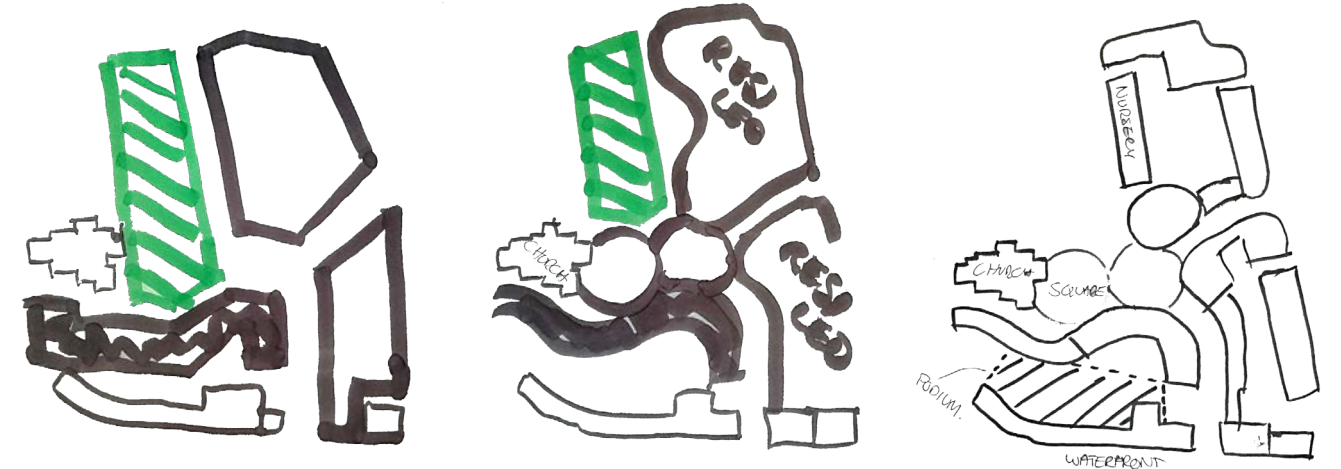
Early concept drawings for the key components of St John's were produced using the site analysis undertaken as a part of the wider masterplan and this report, alongside the opportunities and constraints analysis.

At an early stage, it was discovered that re-linking Seaway would not prove the most land-efficient approach, and it would not align with opportunities to open and preserve vistas towards the sea. Instead, this concept seeks to open up new access into the site along the waterfront, but puncturing through the frontages of buildings deemed of a low significance to the character and heritage of the waterfront. These accesses would be aligned with historic streets, such as Darnley Road.

The concept is mixed-use, with leisure and amusement uses along the waterfront, and a mix of residential and flexible commercial spaces behind. The aim is to create a transition from the lively and vibrant waterfront, to a peaceful and serene residential community surrounding St John's Church.

The next stage tested the potential block and building layouts in more detail. The conceptual development explored curvilinear buildings, but after multiple iterations, it was decided interior floorplans were not workable. The site evolution also seemed detached from the vision, and so the final proposal takes these lessons to create a scheme that has functional, yet interesting, building forms and delivers the vision.

EXPLORING LAYOUTS



CONCEPT 1

Testing block layouts around desire lines.



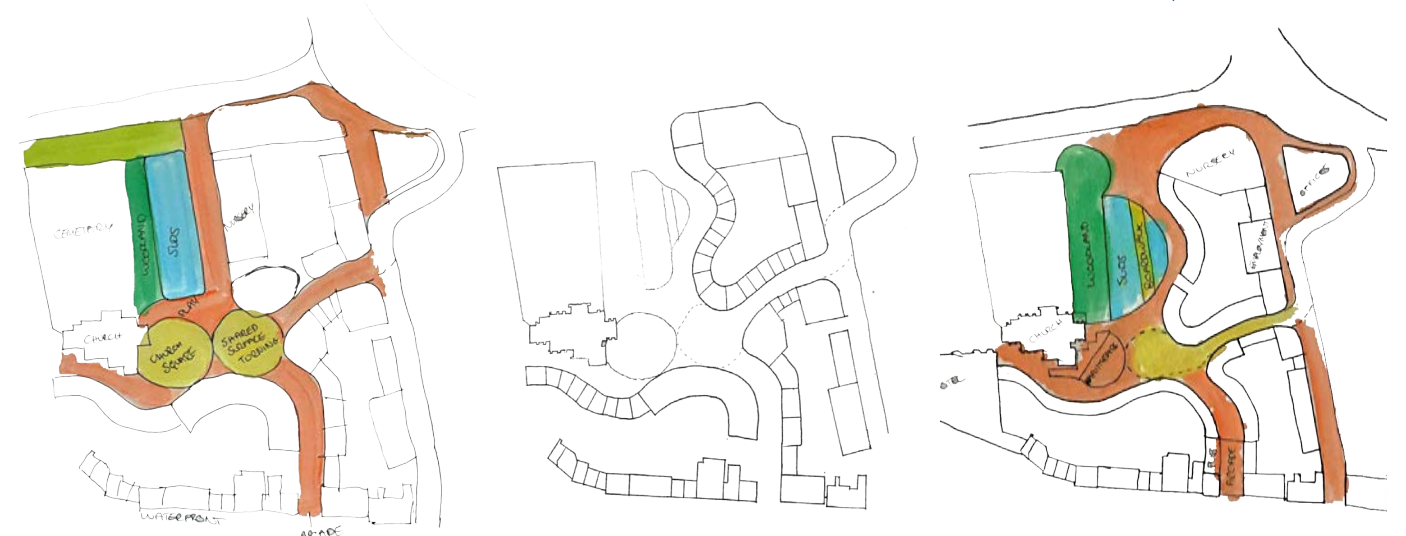
CONCEPT 2

Introducing curvilinear design.



CONCEPT 3

Exploring block breakdown of a curvilinear scheme.



CONCEPT 6

Playing with building form.



CONCEPT 5

Exploring plot arrangements.



CONCEPT 4

Further exploration in more detail of block breakdown.

Figure 36: Evolving layout drawings.



Figure 37: Collage of innovations to inspire St John's Quarter.

(Sergison Bates architects, 2017) (Architizer, 2024) (Boegly & Grazia, 2022) (GAGATTI, n.d.) (Pavillion De L'Arsenal, 2016) (Bonvin, 2021) (Navarro, 2022) (Falsimagne, 2016) (PIK, 2022) (BIG, 2021) (Vine, 2016) (Autzen, 2015)

St John's will be an innovative new quarter for Southend. Centred on the church, the quarter will be a quaint area, offering sensory opportunities through light, sound and water, providing a distinct and clear, yet separated connection to the vibrant and active seafront.

The use of natural curves will make the space interesting and inviting. Adopting curves as an architectural design language has many benefits, notably a perceived sense of safety, but curves are associated with more positive feelings in the brain (Jaffe, 2013) (Bond, 2017). This positive response stems from our 'relationship with natural environments' and 'evoking natural themes' (Adams, 2013). Curved architecture can additionally reduce the visual impact of a building on the built environment, helping create a focus on the distinctly different St John's Church (Simmons, 2015).

The historic seafront will be rejuvenated and intensified with a mix of rooftop extensions, mansard roofs, and rooftop greenhouses. This blend will be sensitively designed to protect the historic context, yet create a distinctive skyline.

Public spaces will be designed with mixed uses, such as allowing play, events, and relaxation, to cater for the needs of the mixed community. Southend's long-forgotten shopping arcades will be reinterpreted for the 21st century, with curved ceilings and foliage, creating a transition from the seafront promenade, to the quaint new quarter.

Housing typologies will cater for city-centre living, predominantly flat-based typologies, with winter gardens and terraces. Typologies can include maisonettes, large family flats, studios, and multi-generational living. Housing will be supported by a variety of land uses such as co-working and smaller offices. An element of on-site education provision should also be explored. The waterfront will remain a vibrant edge, with arcades and amusements, as well as new dining, bar, and evening entertainment opportunities.



DESIGN RESPONSE

Building on the site context studies and design evolution earlier in this report, this section explores the detailed design response for St John’s Quarter.

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EXISTING GREEN ASSETS



Figure 38: Existing green infrastructure overlaid on masterplan proposal.

The city centre of Southend lacks large greenspaces, however, the area around the site, particularly the northern periphery, has a variety of green assets. St John's Churchyard is a key greenspace on the site. Publicly accessible but privately managed, this green space is quaint, littered with mature trees and bounded by a brick wall.

A large green verge exists along Queensway. This is leftover land from residential clearance in the 60's, that was never given a purpose. It is key that this space is integrated into the scheme.

The remaining green assets are primarily tree cover. The waterfront features some green assets, particularly on Pier Hill, but lacks usable greenspaces. The current assets are disconnected, and the proposal should look to link them up.



Figure 39: St John's Churchyard (Commonwealth War Graves, 2024).

STRENGTHENING THE GREEN NETWORK

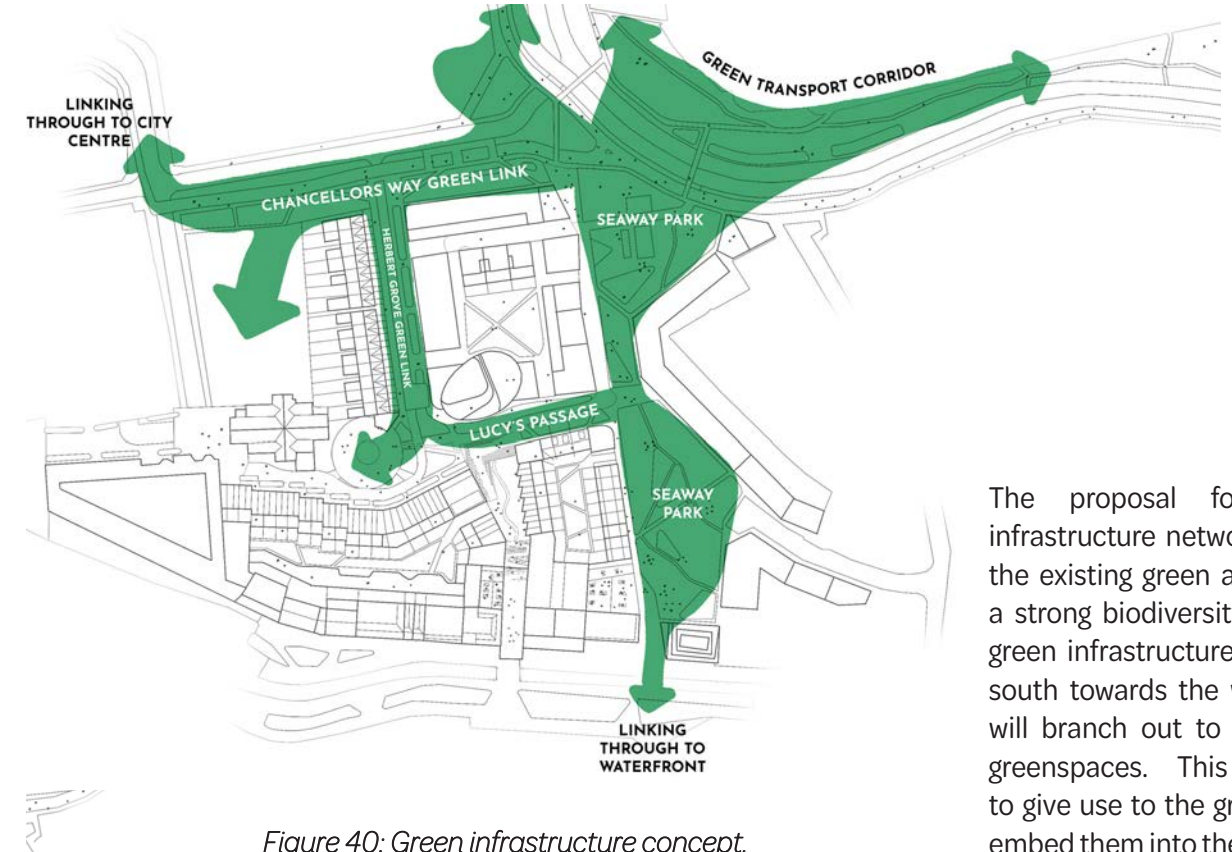


Figure 40: Green infrastructure concept.

The proposal for the green infrastructure network is to link up the existing green assets to create a strong biodiversity network. This green infrastructure will be carried south towards the waterfront, and will branch out to link to existing greenspaces. This concept looks to give use to the greenspaces and embed them into the place.

STRENGTHENING THE BLUE NETWORK

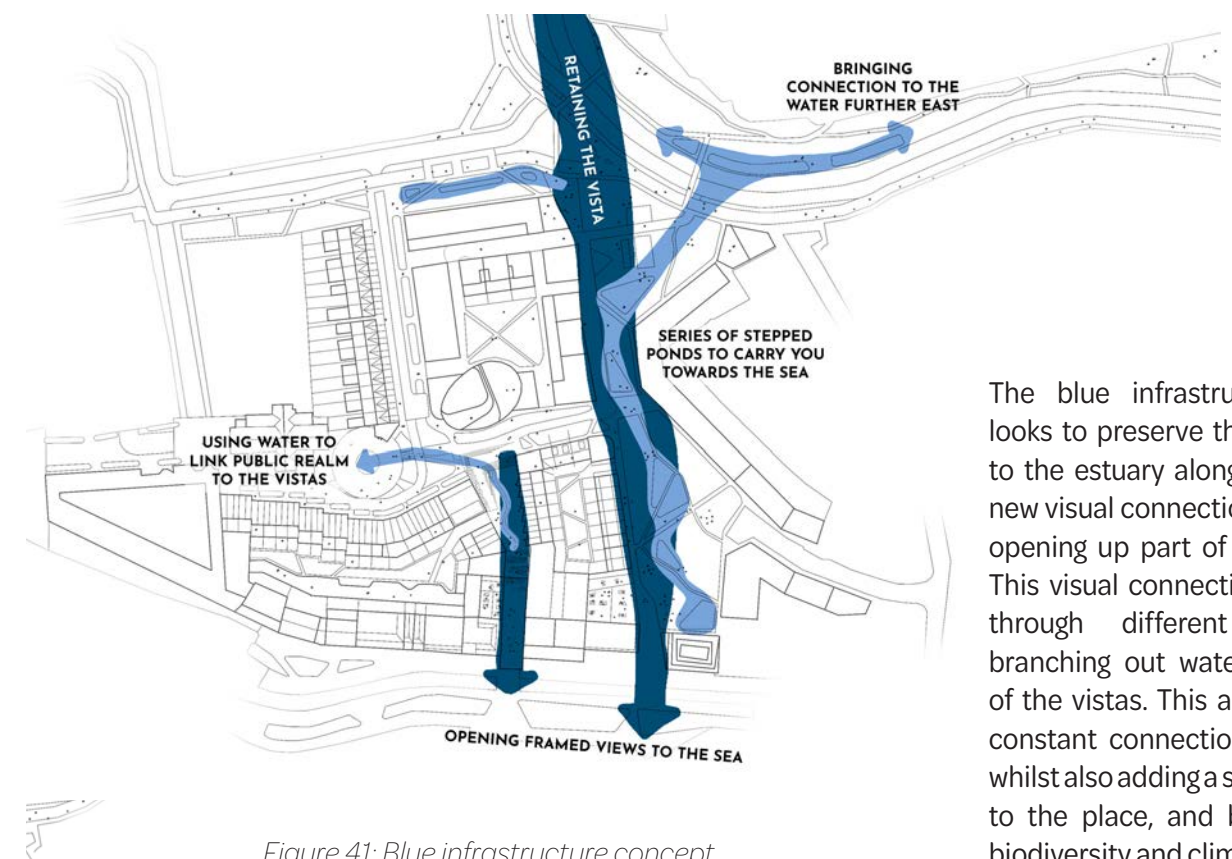


Figure 41: Blue infrastructure concept.

The blue infrastructure concept looks to preserve the existing vista to the estuary along Queensway. A new visual connection is created by opening up part of the waterfront. This visual connection is extended through different senses, by branching out water elements off of the vistas. This aims to create a constant connection to the water, whilst also adding a sensory element to the place, and benefiting local biodiversity and climate resilience.

PROPOSED NETWORK



Figure 42: Proposed green and blue network.

- 1 SEAWAY PARK
- 2 NATURE RESERVE
- 3 SPORTS AREA
- 4 GREEN PASSAGES/LINKS
- 5 LOWER MEDITERRANEAN PLAZA
- 6 UPPER PLAZA
- 7 ST JOHN'S PLAZA
- 8 WATERFRONT GREENING
- 9 RAISED ALLOTMENTS
- 10 COMMUNAL COURTYARDS
- 11 BEACH

The concept development culminates in a green and blue proposal that integrates green infrastructure across the site, bringing the green coverage further south, linking to the waterfront, and delivering a variety of spaces that cater for varying needs. Such a variety of spaces in a small area was created to deliver a place with intrigue, offering characteristic and quaint environments. The high-density development will bring in a large population, which will have varying needs relating to access to greenspace and outdoor amenities.

VARIETY OF USES

SEAWAY PARK

Parkland that runs north-south towards the east of the site, maintaining a direct vista between Queensway and the estuary. To the north, the park is characterised by a natural aesthetic, with habitats and local nature reserves. South of Queensway, the park is a hub for sport activities, with a play area, outdoor gym, table tennis tables and volleyball court adjacent to the neighbouring centre. Further south the park is characterised by its openness, with SuDS ponds designed to step down the gradient, slowing surface water run-off, and lawns to rest, play, and enjoy the park.



Figure 43: Sports area.

LOWER PLAZA

This plaza is characterised by its Mediterranean planting, linking to the landscaping characteristics of the waterfront. It is a shaded and overlooked plaza, which features a winding water channel through its centre, carrying the water from St John's Plaza to the estuary.



Figure 45: Lower Plaza.

ST JOHN'S PLAZA

This plaza is characterised by its ring of Mediterranean trees and planting that encloses it. The plaza is focused on the church, with movement around a central circular water feature.

GREEN PASSAGES/LINKS

These links are designed to bridge the gap between two large green spaces. To the north, the existing green verge has been extended east, with new tree planting and water channels linking Seaway Park to St John's Churchyard. Lucy's Passage, at the centre of the site, creates a shaded, tree-lined avenue to link Seaway Park to St John's Plaza.



Figure 44: Chancellor Road Green Link.

UPPER PLAZA

Characterised by its lawns and gathering spaces, this plaza acts as a transition between the lower plaza and St John's Plaza. Its position at the top of the 6m level change, this space offers a chance to rest with seating surrounding a sculpture and water feature.



Figure 46: Upper Plaza.

WATERFRONT

The waterfront has recently undergone public realm enhancements, this proposal seeks to increase the green coverage of the waterfront, with new Mediterranean planting and trees that provide shading in exposed areas.

FIGURE-GROUND

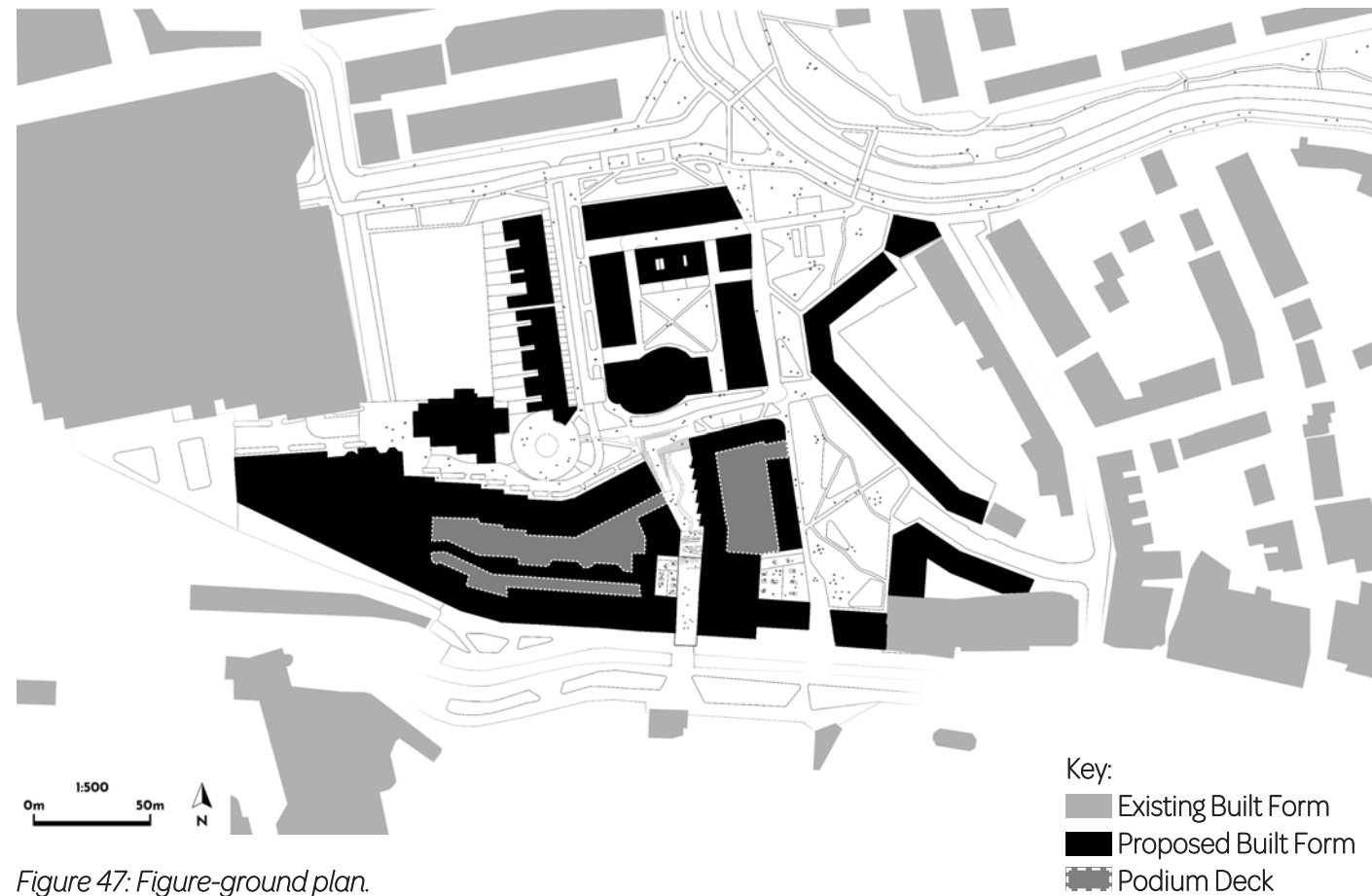


Figure 47: Figure-ground plan.

The proposed built form is designed to achieve a legible block structure that works around and integrates with the context. This starts with block sizes that are of a similar scale to the surroundings. The built form seeks to rectify poor past urban design practices, by enclosing backs which faced public space and activating inactive façades. The block form looks to create a focus towards the heritage assets and work around them.

PLOTS AND BUILDINGS

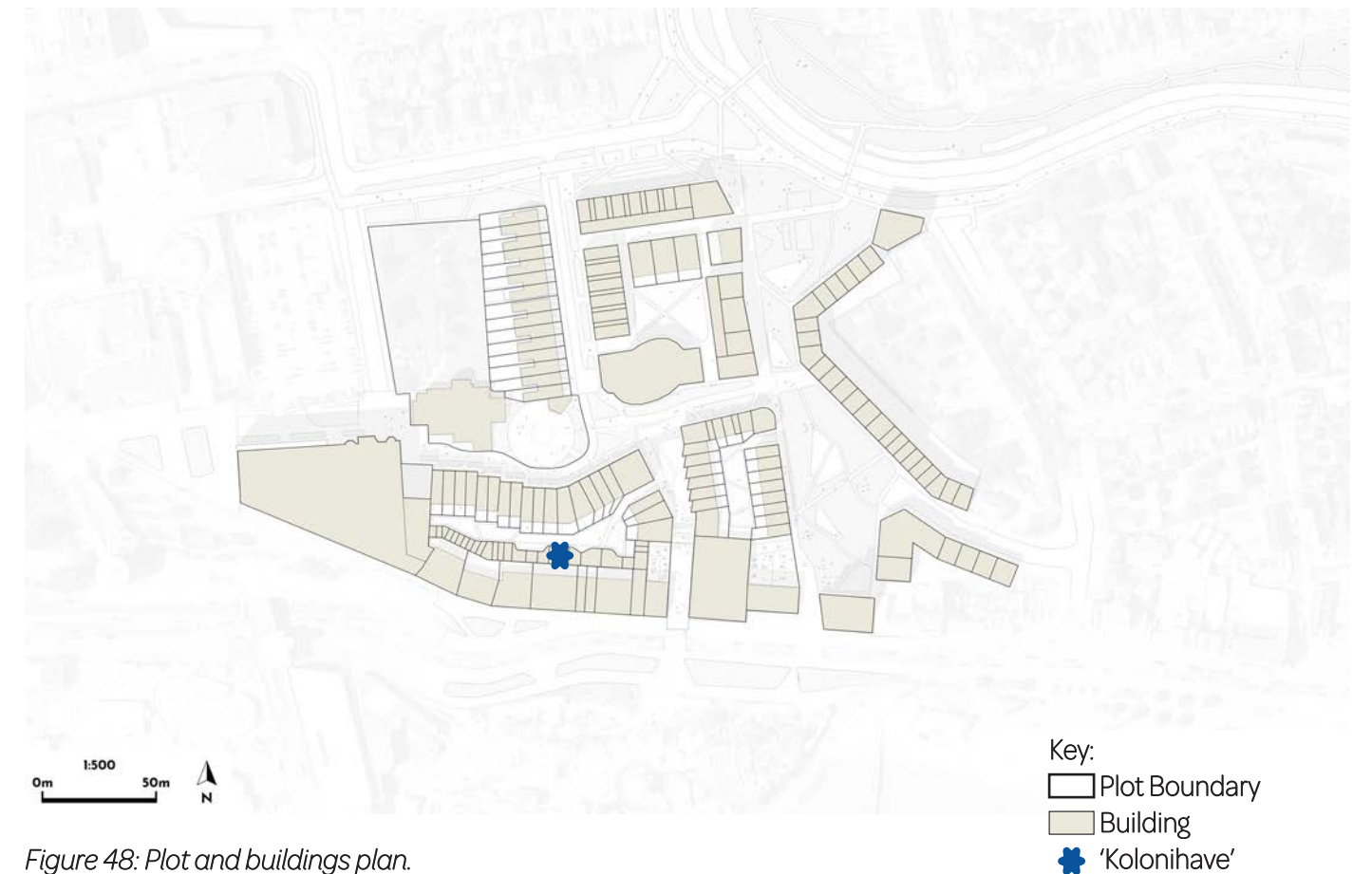


Figure 48: Plot and buildings plan.

The proposal forms a uniform plot structure, with no front gardens, to create a clear definition between the building and public space. Front gardens have been retained on existing properties within the site, but new homes will be directly on the street to allow for an increase in density and a stronger connection between the interior and exterior living spaces.

Landmark buildings maximise their plot boundaries, whereas residential typologies, particularly mews and townhouses have small private gardens backing onto communal gardens.

An interpretation of the Danish 'Kolonihave' provide rentable outdoor spaces for members of the public on an annual basis. These can provide outdoor havens with allotment growing opportunities and flexible spaces that can be used for personal studios/workshops, gyms, offices, or peace retreats.

FRONTS AND BACKS

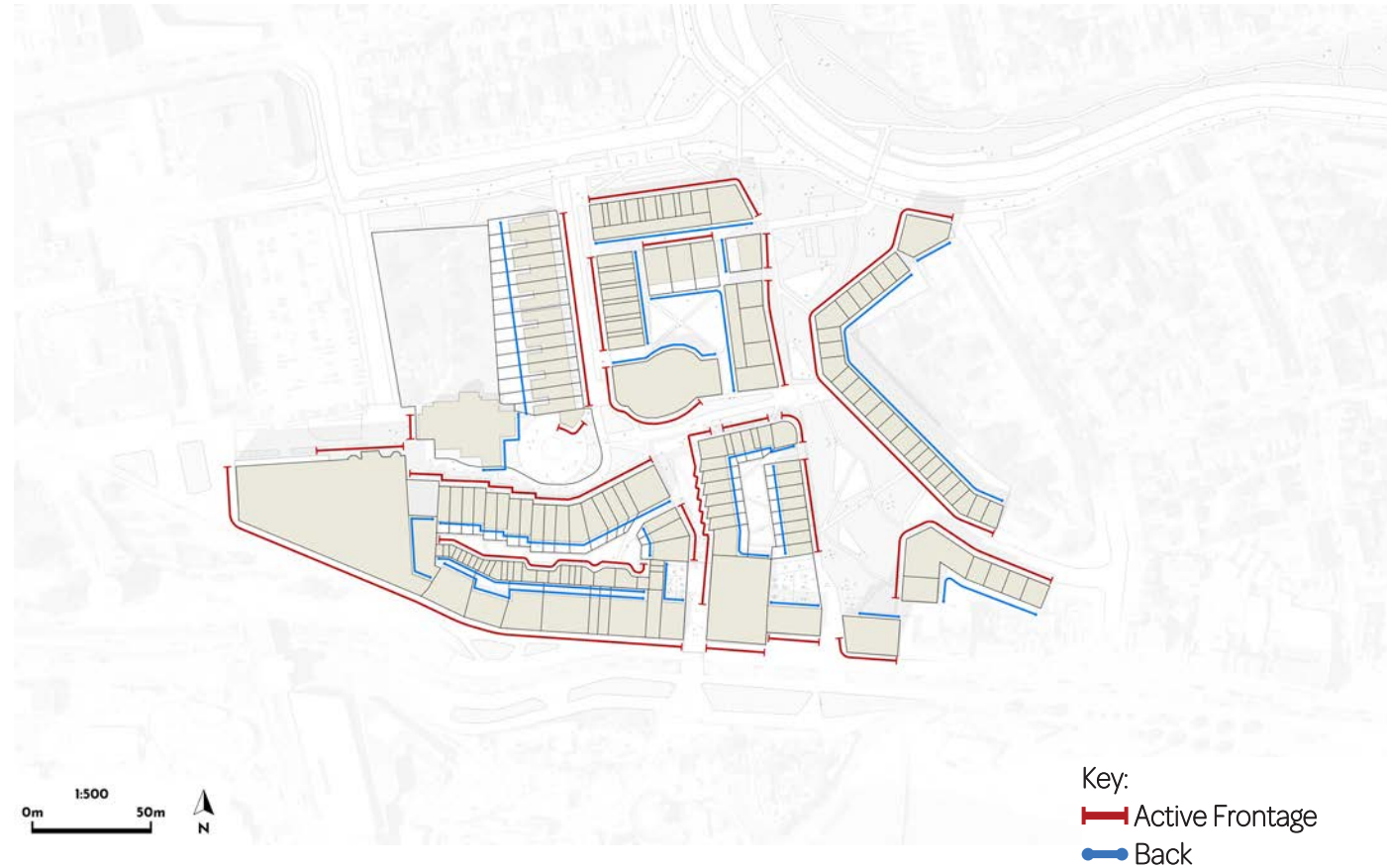


Figure 49: Active edges plan.

The design responds to the site context, enclosing backs with new buildings that front onto the public realm. All streets and spaces are activated in some form, largely following the rule of fronts facing fronts and backs facing backs. There are two exceptions to this, the first being the church which is orientated in a way where its back faces into the site, and second being the mews street where residential frontages face onto a rear. This rear is designed as deck access to apartments, enclosed by glass to act as winter gardens.

Servicing is largely undertaken at ground level. Service and emergency vehicles can gain access to most of the site. For the two southern blocks, servicing takes place at the basement level, with this service access adjacent to the Palace Hotel.

ACCESS

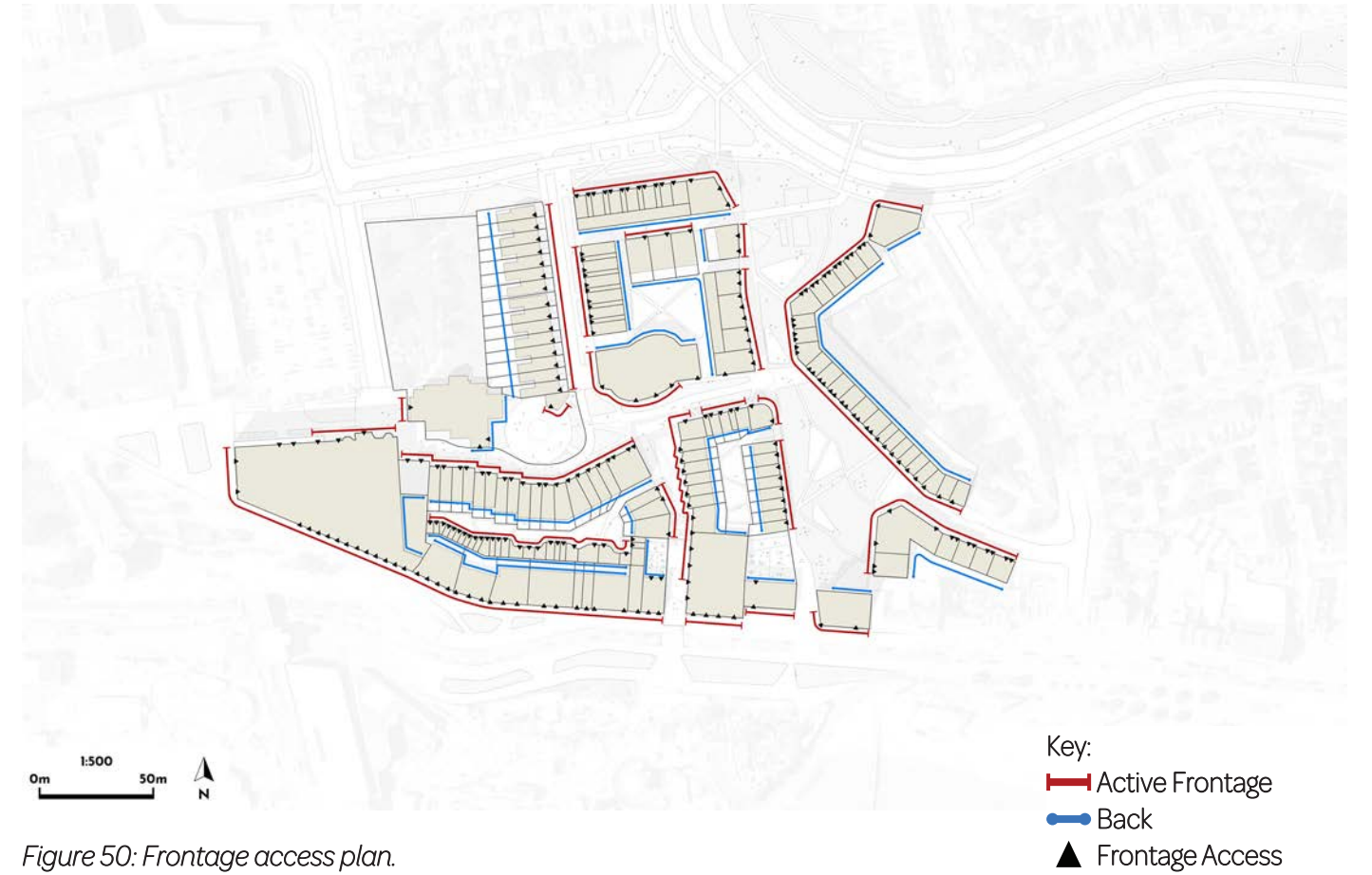


Figure 50: Frontage access plan.

Frequent access at street level will activate the public realm. Different typologies have different frequencies of access. For example, the Rotunda Tower has fewer ground-floor front doors than townhouses.

To tackle the inactivity of the church facing onto a public plaza, new access points have been created. This will serve to create a stronger connection to the church, in addition to the stained glass windows that already exist along these façades. A small community library is also being proposed to activate a blank wall from the existing residential terraces that faces onto the plaza. The single-storey pavilion building fronts onto the public space and acts as a small hub for the community.

CONNECTING WITH THE CONTEXT



Figure 51: Site connections with the wider context.



St John's Quarter is located at a key point in Southend's city centre. It marks a transition between the city centre's retail and commercial quarters to the vibrancy and leisure attractions of the waterfront. Therefore, it plays an important role in connectivity. The site currently acts as the final destination for tourists who travel to the city by car, parking up for a day at the beach in the summer. The proposal changes this narrative from car dependency to sustainable transport.

The site is a mere 2-minute walk from the city's main bus interchange. This is well connected to the wider area. The city's two rail stations are also highly accessible by foot and bus. The site intersects multiple key movement routes through Southend that link it to its surrounding residential neighbourhoods such as Westcliff and Southchurch. Increasing the permeability

of Queensway as a sustainable transport corridor will encourage sustainable travel to eastern destinations which are currently severed by the dual-carriageway.

The sustainable transport corridor proposed in the group masterplan, Southend 2075, is being carried forward into this proposal, as a link between Southend Airport and a new Park & Ride, to Shoeburyness, with frequent stops to maximise local accessibility. Page 46 illustrates the sustainable travel network that is being promoted in the site.

SUSTAINABLE TRANSPORT

ACTIVE TRAVEL

Walking, Cycling, Scootering, Rollerblading and all other means of active travel are supported in this new quarter. At a wider scale, strategic 'Active Lanes' run through the site east-west and north-south linking Southchurch to the City Centre and the Waterfront to Porters Town. At a local scale, shared surface streets will foster active movement.



Figure 52: Active Lanes.

TRAMS

A new tram link will run along the Sustainable Transport Corridor. This corridor is made up of wide active lanes, a tram route, pedestrian footpaths, green verges, and a reduced vehicular carriageway (dual down to single). Figure x illustrates this.



Figure 54: New tram link.

BUSES

Chancellor Road to the north of the site is a key bus corridor for buses heading to the city's interchange. A bus stop is being introduced on the south side of the street, to complement the existing on the north, and provide a direct stop for St John's Quarter.



Figure 53: New bus stop.

COMMUNITY-OPERATED MOBILITY HUB

A small space within the Darnley Neighbourhood Centre that acts as a local interchange for first/last mile transport. The space includes wayfinding support, bicycle/scooter parking/hire, parcel lockers, and community support services, as well as being a short distance from the tram and bus stops.



Figure 55: Proposed mobility hub.

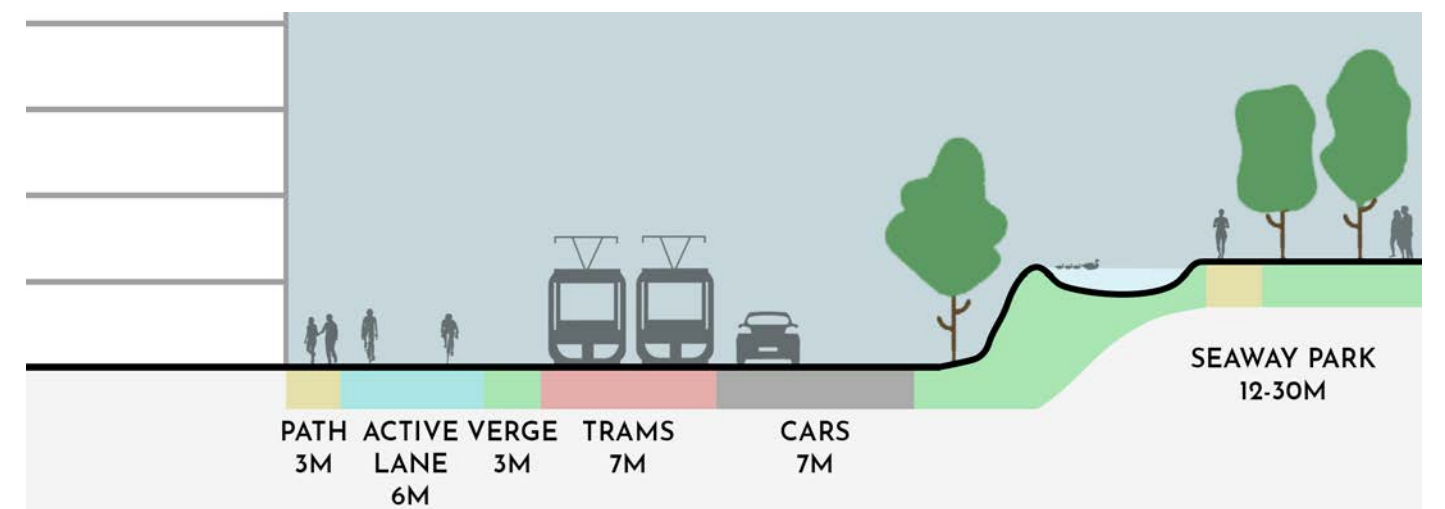
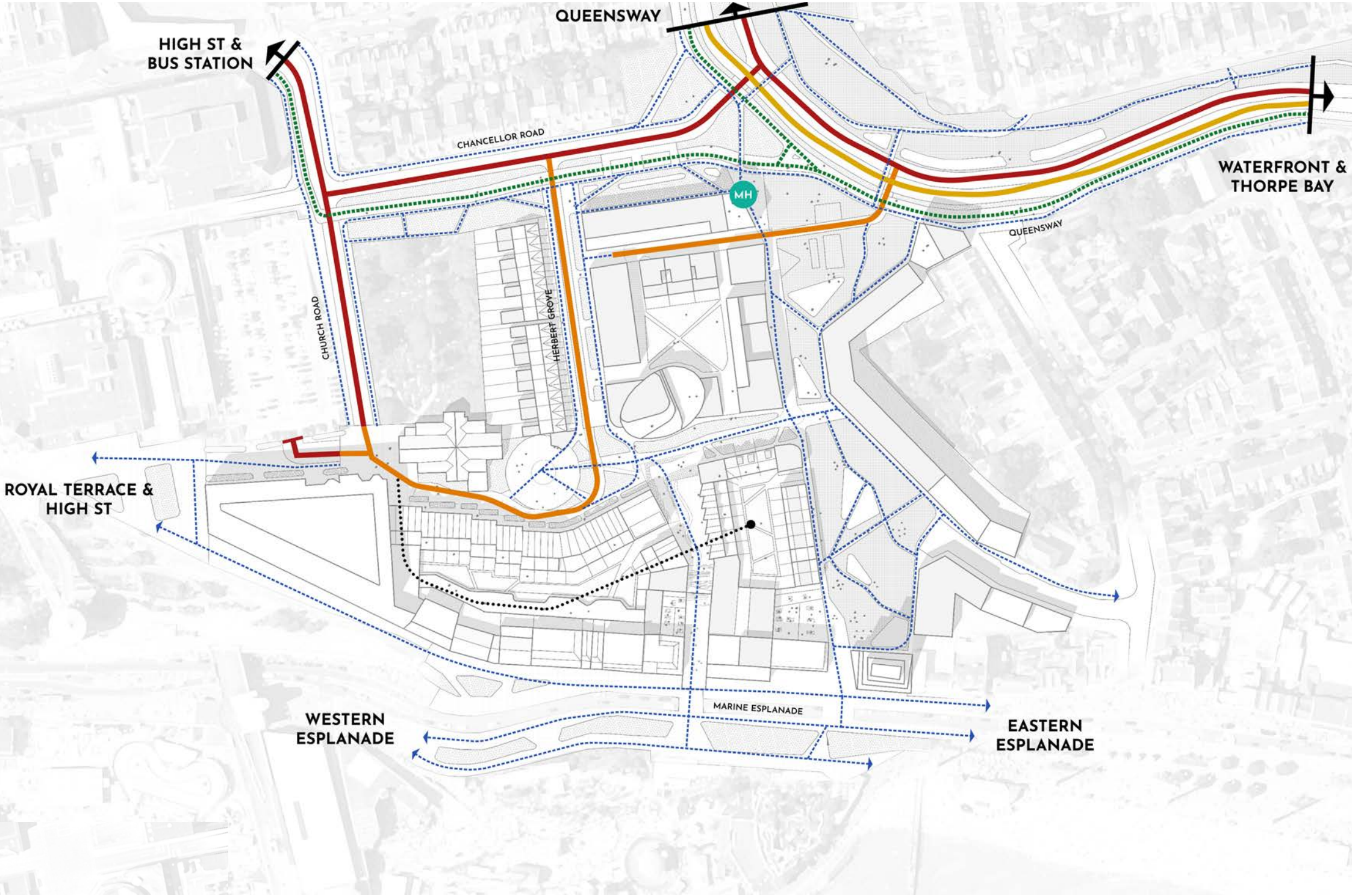


Figure 56: Sustainable transport corridor section.

MOVEMENT STRATEGY



The overall movement strategy is based on an extensive network of pedestrian connectivity. This aims to create a pleasant and quaint environment, accessible and safe to all. Despite this, emergency and service vehicle access is retained across the whole site, except through Herbert Arcade.

The network has been designed so that reaching the site by sustainable means is the most attractive option. Not only this, but the site location makes it a popular through-route to the waterfront, and so facilitating active modes, whilst reducing vehicular convenience, will encourage sustainable movement patterns.

Private vehicles will still be needed for some. Vehicle routes have been retained but adapted. Queensway has been upgraded into a sustainable transport corridor, downgrading the dual-carriageway and introducing tram and active lanes. Herbert Grove has been retained and extended. The extension is shared service, with vehicular access during limited hours, controlled by

Figure 57: Proposed sitewide movement network.

- Key:
- Pedestrian Link
 - Active Lanes
 - Tram Route
 - Vehicular Route
 - Shared Surface Street
 - ... Underground Service Access
 - MH Community-Operated Mobility Hub



Figure 58: Herbert Grove, looking south.



Figure 59: Herbert Grove shared surface extension, looking north.

automated bollards. Parking is located underground, below the two southern blocks. Access to this service and parking level is via the existing service yard for the Palace Hotel. Here a ramp will guide the driver to the basement level. This entrance was selected as its location bypasses the site, and is a longer detour, aiming to discourage private vehicle use.

A VARIETY OF PUBLIC SPACES



Figure 60: Public realm concept.

The vision for the public realm was to create a variety of public spaces with different uses, to cater for a diverse population. These spaces are each characteristic, yet cohesive and identifiable as 'St John's' and 'Southend-on-Sea'.

The concept achieves this through a series of interlinked spaces, where the user can experience a transition of character as they move through the place. This transition starts along the waterfront where the lively and vibrant attractions are complemented by Mediterranean-style planting. This character is carried through Herbert Arcade and into the Lower and Upper Plazas. St John's Plaza continues this Mediterranean influence more subtly. The public realm gradually transitions from this lively Mediterranean style into spaces fitting for quiet residential neighbourhoods.

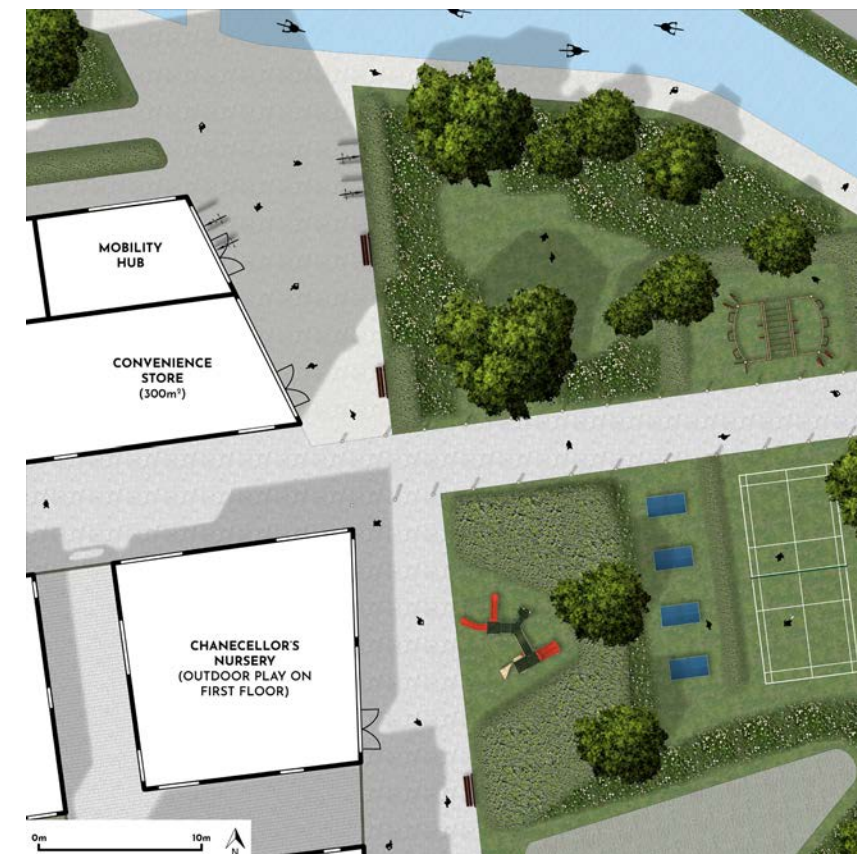
These spaces are tied together through their materiality and street furniture. Legibility and wayfinding also play a role. Clear sightlines aid legibility on-site. The only exemption of this is Herbert Arcade where the desire

line is off-centre, and so legibility is lost here. This is a consequence of the heritage assessment which outlined buildings important for heritage conservation, and so the location of the arcade and movement route does not demolish locally important buildings. To solve this wayfinding dilemma, a new landmark tower, 'The Candlestick', was designed to be seen from all areas of the site to point the way to the waterfront.



Figure 61: Candlestick Tower landmark.

1 DARNLEY NEIGHBOURHOOD CENTRE



The Darnley Neighbourhood Centre is a hub for the community, named after a former street that ran through the area before the Seaway road was introduced. Being just a short walk from the city centre, the uses are designed to be complementary to the needs of the residential community, rather than competing with the High Street. A small convenience store, Nursery, Mobility Hub and Health Centre are proposed across two floors. The location of the neighbourhood centre was designed to reach a wider catchment, accessible to new residents, as well as residents in the surrounding communities. Its proximity to the Tram Stop, Active Lanes, and Bus Stops, will further bring footfall to this area.

A small plaza space with benches and cycle parking provides space to congregate and meet. The park offers a series of sporting activities including an outdoor gym, table tennis tables and a volleyball court. The collection of sporting activities here will make this area an attractive destination for all ages, particularly teenagers and young adults. The Nursery and a public playground will also attract young families.

Figure 62: 1:200 @A3 Ground Floor Plan.
Figure 63: Public plaza.
Figure 64: Chancellor Nursery faces the park.

2 SEAWAY PARK



Figure 65: Sports amenities in the park, looking north.



Figure 66: Outdoor gym, looking south.

Seaway Park, named after the former Seaway road, is a north-south series of parkland that connects the waterfront to Queensway with pedestrian routes. The park has been designed to extend the green corridor along Queensway into the site, and with it safeguarding the vista from Queensway to the Estuary. To build on this connection to the water, a series of SuDs ponds designed to slow surface water run-off down the gradient of the site, are situated along Seaway Park, bringing with it additional biodiversity benefits. The park is fronted by residential uses on its eastern and western edges.

THE NORTH

With little residential frontage and activation, this area, formerly leftover land from the construction of Queensway, is being transformed into a biodiversity haven, with new habitats and local nature reserves, inaccessible to the public. Public access is maintained through footpaths which are well-lit and overlooked by apartments to the south.

DARNLEY NEIGHBOURHOOD CENTRE

At a crossroads between Queensway and Chancellor Road, this area of the park is likely to experience the most footfall. Sports amenities give use to this space and will encourage passing traffic to stop and visit.

THE SOUTH

This area of the park is designed for relaxation. Large lawns, SuDs ponds, and views of the estuary create a comfortable and quaint environment to relax just a short distance from the vibrancy of the seafront.

3 LUCY'S PASSAGE



Figure 67: View from Seaway Park, looking west.

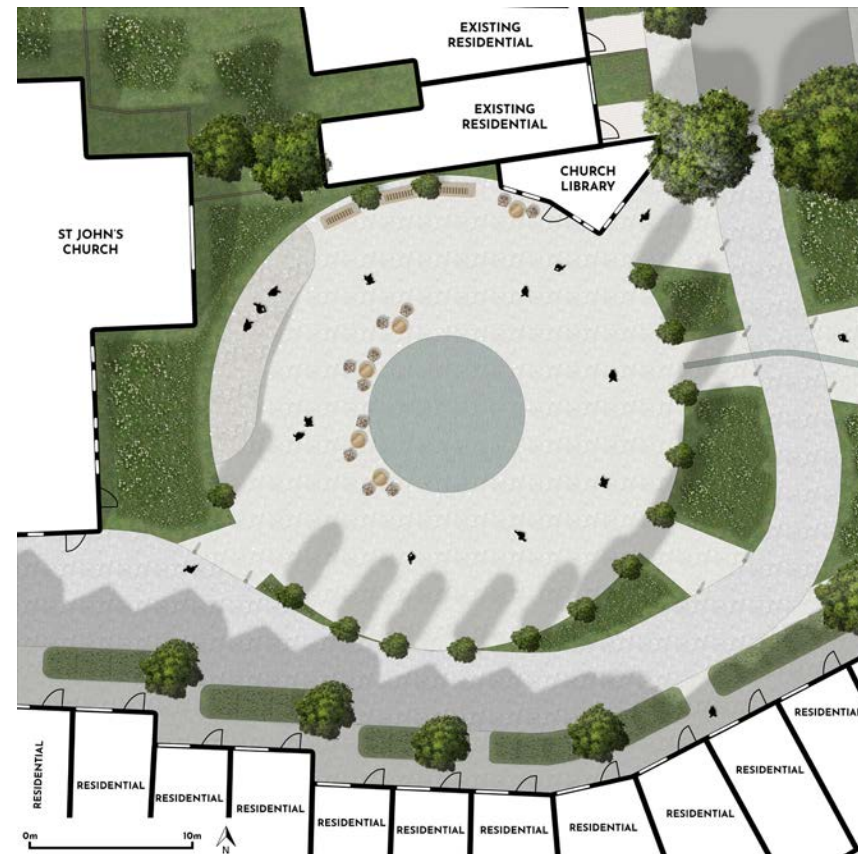


Figure 68: Tree planting guiding the view towards St John's Plaza.

Lucy's Passage is a car-free street that links Seaway Park to St John's Church. The street is designed as a green link with lavender and wildflower planting, as well as street trees. This space is a linkage as a part of the green infrastructure network for birds and insects.

Service/emergency vehicle access is retained through this street, accessible from a wide footpath along Seaway Park.

4 ST JOHN'S PLAZAS



ST JOHN'S PLAZA

A focal point and flagship space for this new Quarter, St John's is a new public plaza, privately managed by the church. The plaza is encircled by Italian-style trees on the eastern and southern edges and rose bushes on the western and northern edges. This is part of a transition of character from the Mediterranean waterfront to the church.

The plaza is focused on a water pool, which allows children to splash through, and create a peaceful environment. This pool is surrounded by flexible chairs and tables, which can be moved about by the users. On the western edge, a stage has been incorporated into the design to give the space a multi-purpose function, to double as not just a public gathering and play space, but for church and community events. The approach for this space is to maximise the flexibility for community uses.

The plaza is well overlooked from the south, but to the north is flanked by a blank wall from existing residential terraces. To introduce activation against this edge, a small pavilion library is proposed. This is a space that the community can make the most of – a space to learn and gather.

UPPER PLAZA

The Upper Plaza marks a transition from the seafront. It's the point where the user has finished climbing the gradient and can rest. Lawns, benches, and a water channel, look to provide a peaceful environment, adjacent to St John's Plaza.

Figure 69: 1:200 @A3 Ground Floor Plan.
Figure 70: The plaza is focused on the church.
Figure 71: New townhouses and flats overlook the church.



Figure 72: Movable chairs and tables offer flexibility in the space.



Figure 73: The upper plaza is designed for rest, focused around a sculpture and water channel.



Figure 74: The Rotunda Tower overlooks the plaza.



Figure 75: A shared surface lane for emergency/service vehicles runs between the Upper and St John's Plazas.

5 HERBERT ARCADE



Figure 76: Canopy-covered arcade lined with Mediterranean-style planting.



Figure 77: Bold signage marks the transition to the seafront.



Figure 78: Papillon Pub garden looks into the arcade.

For many, Herbert Arcade marks the start of the journey through St John's, but also the end. Its canopy acts as a threshold, marking the transition from a lively waterfront, to a peaceful neighbourhood. Its curved copper and glass canopy curves up the gradient and creates a micro-climate to support Mediterranean-style planting.

On its eastern edge, the arcade is lined by small independent shops and secondary access for a new leisure facility. The existing Papillon Pub and Music Bar runs along the western edge of the arcade, and opens out into a pub garden.

The arcade marks the start of a climb in the gradient, which has been made accessible by steps and ramps that are broken up by the lower and upper plazas.

Heading towards the seafront, the arcade hints at the attractions and leisure destinations with fun signs and lights that create pleasure and amusement.

VISTAS

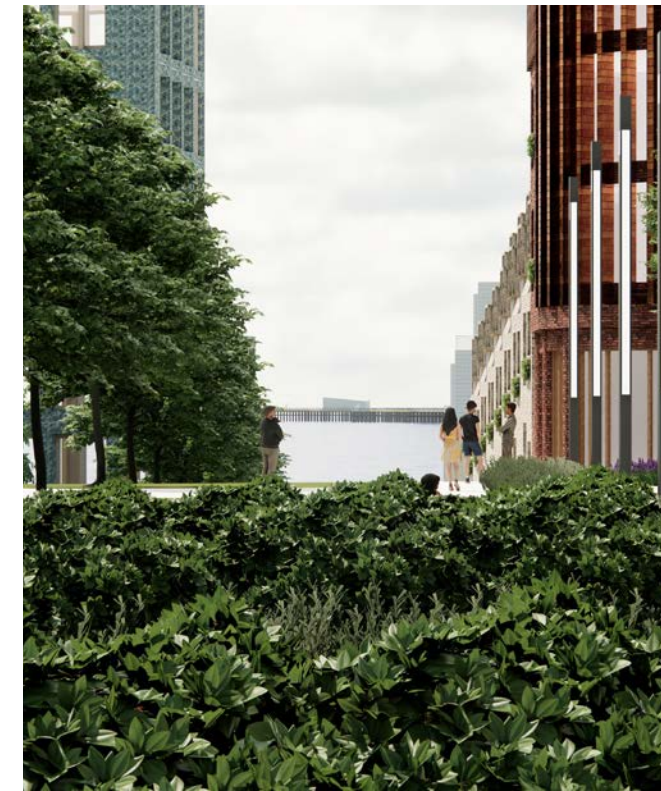


Figure 79: Queensway/Seaway Park Vista.

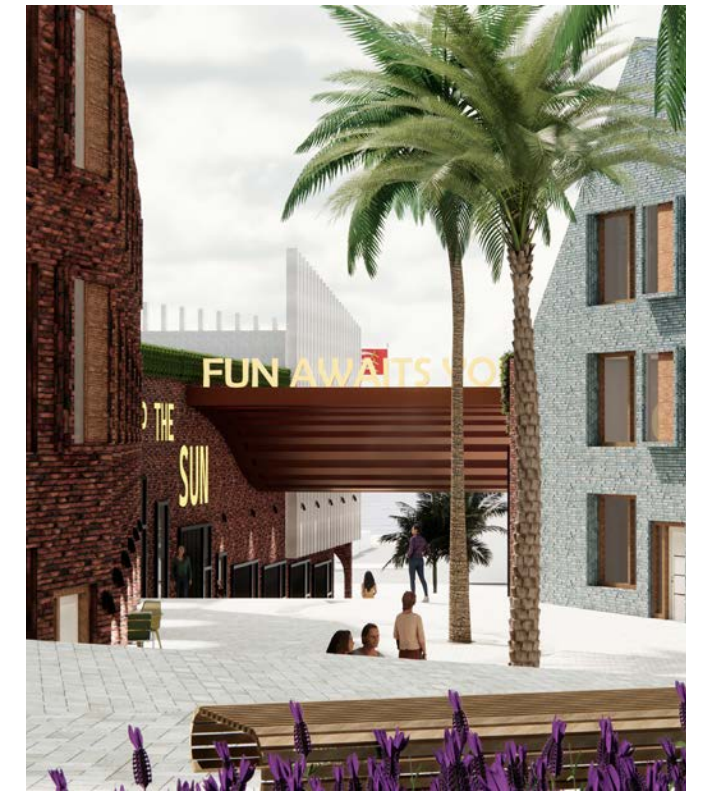


Figure 80: Herbert Arcade View.

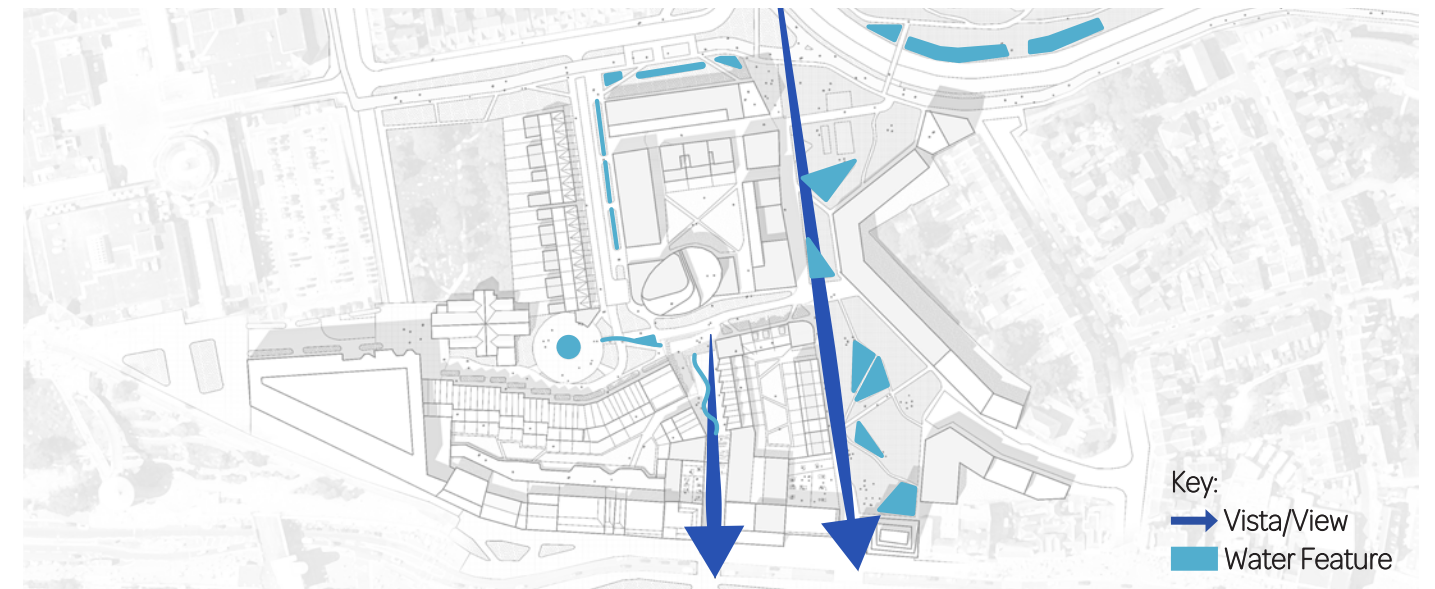
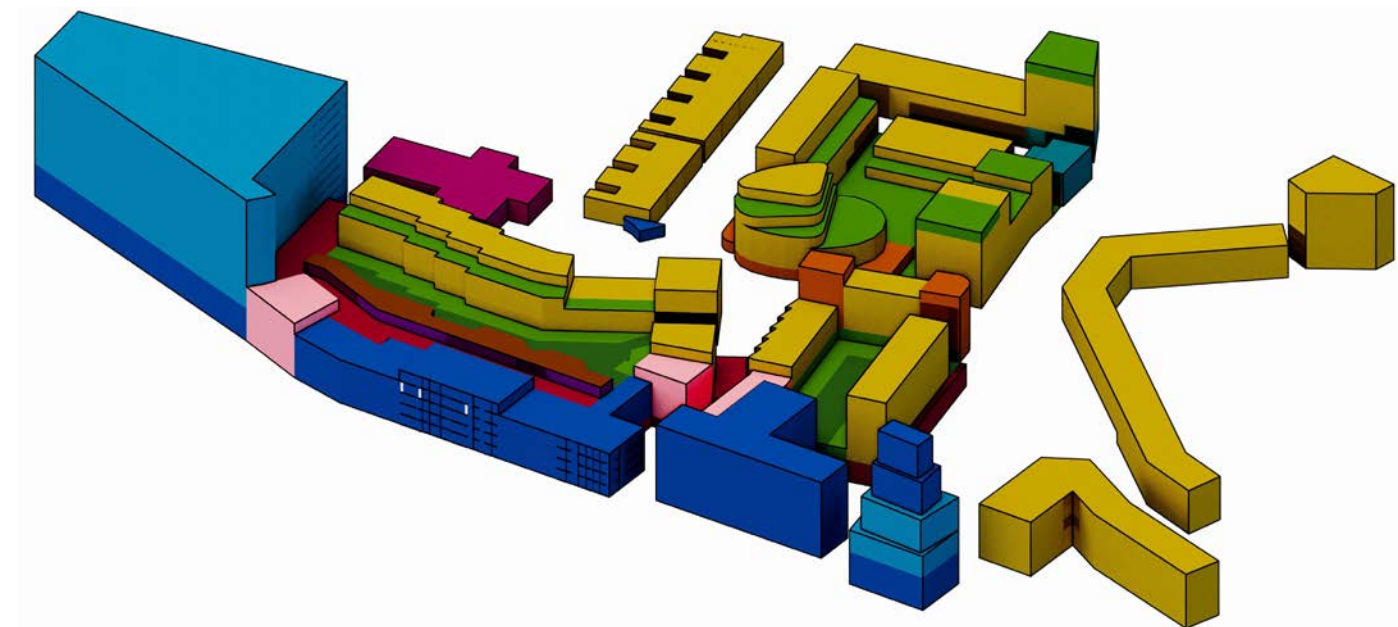


Figure 81: Vista's and water elements through the site.

Creating a connection to the estuary is an important part of this design, not just for local identity, but for the health and well-being of residents. The site currently has views out to the estuary along the northern edge of the site. Development places that at risk and so this proposal looks to preserve vistas where possible, introduce new ones and where the view to water is lost, extend water features out from the vistas to those places.

The vista from Queensway has been preserved through Seaway Park. Before what was a vista harmed by car parking, has been greened and framed, with a direct view of the sea, pier and Pier Pavillion.

A new viewpoint has been opened through Herbert Arcade. The roof of the arcade frames the view, offering just a snippet of the sea, to draw people through.



Key:

Church	Residential	Residential Flexible Amenity
Leisure & Entertainment	Rooftop Terrace/Private Garden	Raised Allotments
Hotel	Communal Garden	Residential Facilities
Retail	Servicing	Neighbourhood Centre

Figure 82: Proposed land-uses and building heights.

St John's Quarter is a residential-led scheme, adjacent to the city centre and waterfront. This location places certain demands on the site. Firstly through movement from surrounding communities to the waterfront and city centre through St John's, which the movement strategy seeks to tackle. Secondly through balancing land-use demands.

A new residential neighbourhood demands amenities to become a thriving community. The masterplan provides plenty of amenity space for the community. Specific buildings have been dedicated to residential facilities and amenities. These buildings, highlighted in orange, offer facilities such as meeting rooms, co-working spaces, gyms and indoor greenhouses, funded by a service charge. Additional amenity space can be found in the south-western block, where

within the communal garden sits an interpretation of Copenhagen's 'Kolonihave'. These are rentable plots, where the user can make the space there own. They can set up their own studios and workshops, for example, and feature a small allotment space on the roof. This flexibility provides a small oasis, situated in the communal garden – a place to relax and enjoy hobbies. Additional residential needs are met at the Darnley Neighbourhood Centre, as well as retail and leisure uses towards the seafront and city centre.

A key challenge for this design is balancing the existing waterfront leisure and entertainment uses, with people's homes. This challenge is expanded upon on the next page.

A PROSPERING WATERFRONT

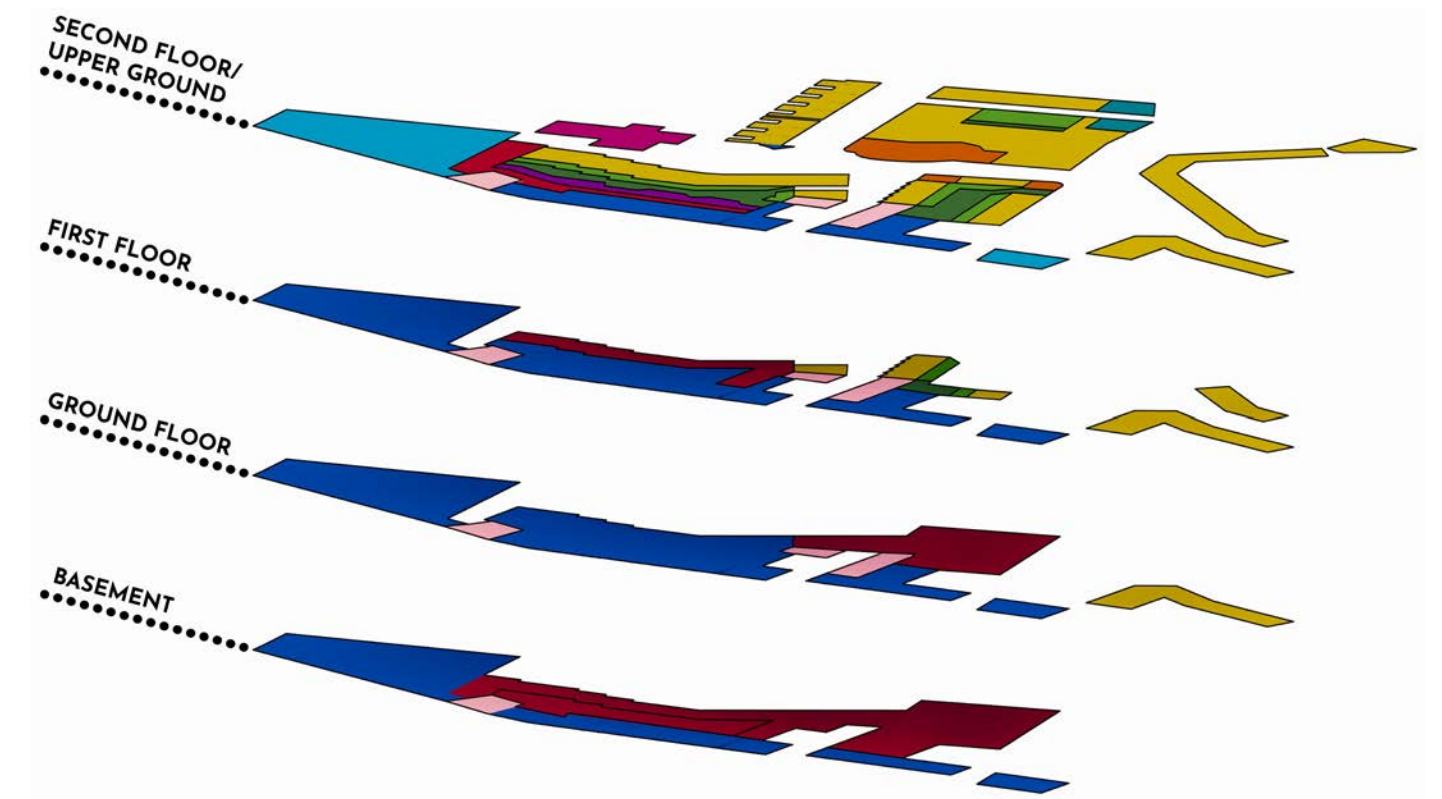


Figure 83: Breakdown of the south-western multi-level block.

The existing waterfront uses are being retained but remodelled to provide extra capacity, with a deeper ground floor level, new basement and first-floor level (with podium garden and servicing), and additional upper floors.

Leisure and entertainment uses include but are not limited to game arcades and amusements, pubs, bars, nightclubs, restaurants and takeaways. These uses open up in the morning for tourists and close late at night. With a larger student population being proposed in the group masterplan, this area will have more life and footfall throughout the year, supported by an increase in dining options and retail, as well as a new leisure facility with a spa and swimming pool.

DESIGNING-OUT CONFLICT

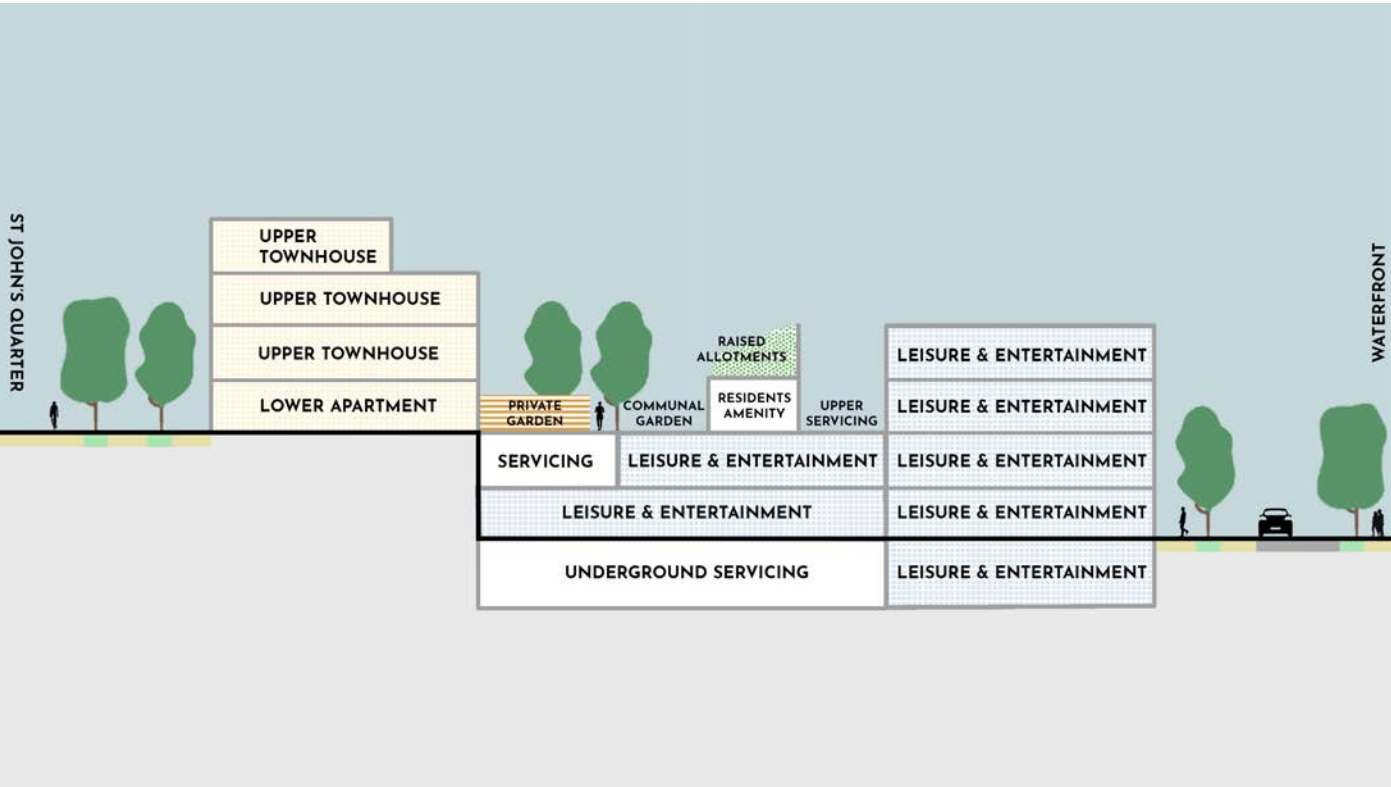


Figure 84: Section through the south-western block illustrating the balance between residential and seafront uses.

The change in gradient and existing embankment in the south-western block creates the opportunity for a two-storey podium deck with servicing and entertainment uses hidden below. Light wells and ventilation shafts at the upper level will bring natural light and air into the lower spaces.

The conflict between residential and seafront uses is balanced by the divide of the upper-level podium deck. A small service access provides outdoor space and storage for the seafront uses. These uses are screened by the ‘Kolonihave’ amenity plots and raised allotments which provide a buffer space for the homes. The remainder of the deck is divided into a communal garden and a private garden, to give the lower apartments private outdoor space, as well as provide a space for the community within the block to gather.

ACCOMMODATION SCHEDULE

RESIDENTIAL			
TPOLOGY	PRIVATE RENT & OWNER OCCUPIED	AFFORDABLE	TOTAL
1-Bed (50%)	189	81	270
2-Bed (25%)	84	36	120
3-Bed (20%)	52	23	75
4-Bed (5%)	17	8	25
Total	342	148	490

RESIDENTIAL ASSOCIATED	
LAND-USE	M2
Rooftop Terraces & Private Gardens	3,843
Communal Gardens	3,032
Residential Flexible Amenity ('Kolonihave')	584
Raised Allotments	584
Residential Facilities	1,882

OTHER USES	
LAND-USE	M²
Leisure & Entertainment	26,831
Hotels	27,709
Retail	3,102
Servicing	10,662
Neighbourhood Centre	1,000

GREEN INFRASTRUCTURE	
TYPE	M²
Public Parks	12,413
Street Greening	4,303
Public Gathering/Event Spaces	2,464
Blue Infrastructure	650

The mix of uses proposed looks to create a diverse and strong community, supported by a range of facilities and amenities. The residents here should find most of their daily needs met within the site, besides education and employment.

Hotel and Leisure uses dominate the waterfront, though it must be noted, that the existing seafront uses are included within these figures, including the Palace Hotel.

In total, Seaway Park covers 1.24 hectares but is supported by green links and blue spaces throughout the site, as well as additional private and communal greenspaces for residents.

DENSITY
With 490 homes distributed across 5.4ha, including parklands, St John’s achieves a gross density of:

92 DWELLINGS PER HECTARE

This is significantly higher than the current density on site which is just 7.5dwellings per hectare. The surrounding context has a density ranging between 22dph and 64dph.

Table 1: Mix of uses.

APARTMENTS/TOWNHOUSE COMBO

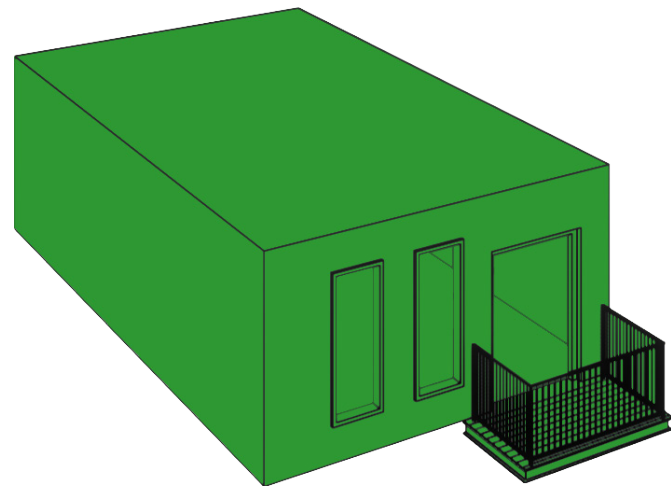


This typology is a combination of a three-storey townhouse and an apartment (1-2 bedrooms). The third-floor level has generous views over the Thames Estuary, with a private outdoor terrace. The ground floor property has access to a small private garden, with direct access to the communal garden. The apartment can either be on the ground or third floor, and a mix is preferred to ensure that some apartments and some townhouses each get views of the estuary.

Access to the upper typology is through a stair core, highlighted in blue, which gives access to the upper property on either side.

Figure 85: Two-point perspective apartment/townhouse typology.

APARTMENTS



Ranging from 1-3 bedrooms, the apartments are 10m deep, each with at least one balcony that provides sufficient space for a small outdoor table and chair set, as well as space to dry clothes.

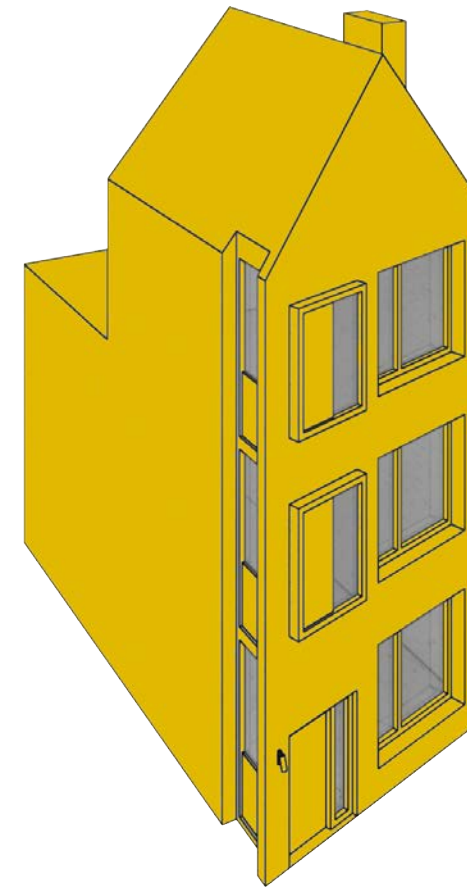
A collection of apartments form a building, accessible by rear deck access. The deck access is a glass-covered atrium, with room for indoor plant growing, to allow residents to take ownership of the space. The only exception to this is the Rotunda Tower where access to apartments is through a central core.

Figure 86: Two-point perspective apartment typology.

Key:

 Apartment	 Access Stairwell
 Townhouse	 Existing Residential

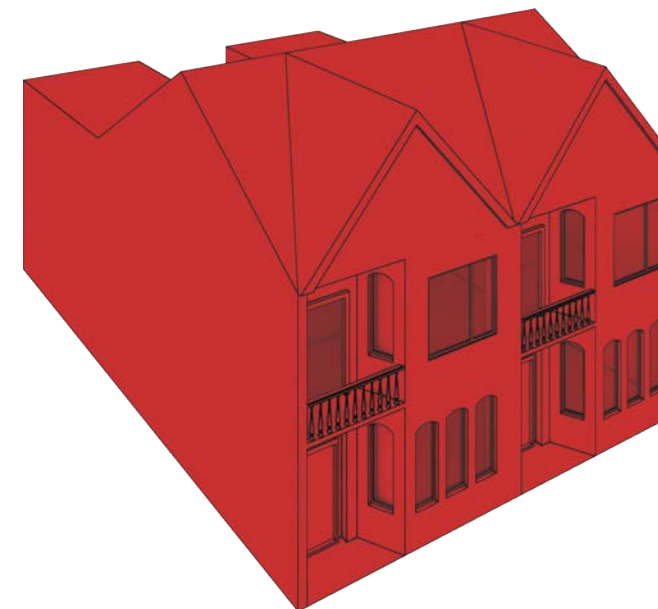
TOWNHOUSE



The townhouses have 2-4 bedrooms, with direct access to the street. Each townhouse has plenty of outdoor amenity space, with a small private garden, as well as a private terrace with views of the estuary.

Figure 87: Two-point perspective townhouse typology.

EXISTING RESIDENTIAL



These are existing terraces that are being retained on site. These properties are unique to the character of St John's, featuring front gardens and deep interiors – a typical Victorian style in the UK.

Certain elements of these terraces inspired the design of new typologies, including the gable ends, material choices, and the large windows.

Figure 88: Two-point perspective existing residential typology.

REDISCOVERING THE HERITAGE



Figure 89 (above): Existing versus proposed seafront façade.

The heritage of this historic promenade has long been lost to time, with individual owners adapting the buildings over time to suit changing business needs. St John's looks to bring back the heritage, by restoring the seafront façade to its former glory, clearing away large fascias, whilst redesigning the night-time illuminations so the façade becomes an evening show in itself.

Figure 89 illustrates the new façade. The buildings have been intensified with Mansard Roofs. This form of intensification was selected to reduce the impact on the building form when seen from street level. A

maximum of two storeys has been added onto the existing buildings to allow for views from residential properties behind.

Most buildings have been retained, but those of poor quality and architectural harm have been cleared to make way for new access points into St John's. With the excess space from this clearance, new buildings have been designed to provide extra floorspace for the seafront.

Figure 90 (below): Visualisation of the waterfront.



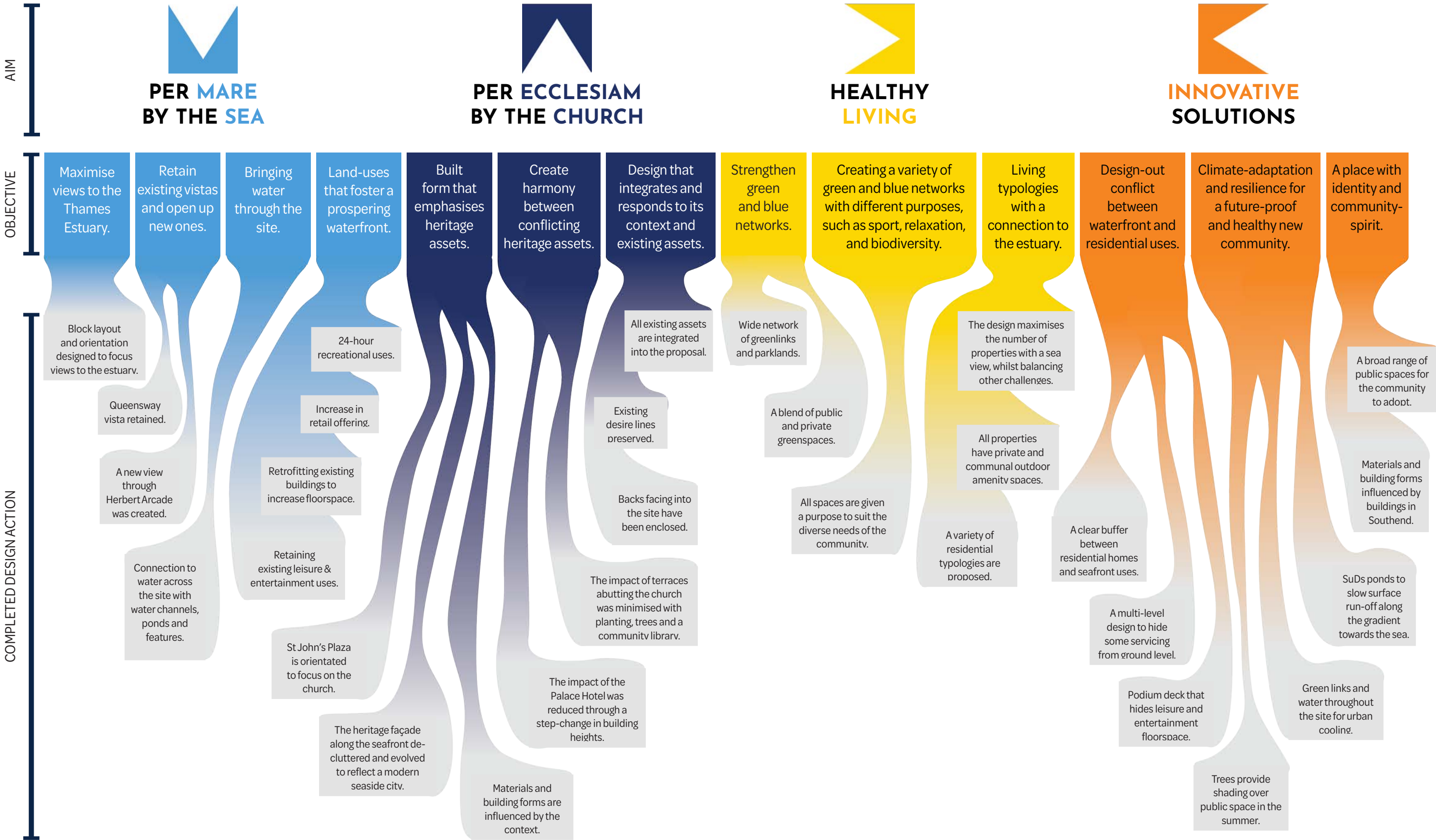


- 1 ST JOHN'S PLAZA
- 2 ST JOHN'S CHURCH
- 3 PALACE HOTEL
- 4 UPPER PLAZA
- 5 LOWER PLAZA
- 6 HERBERT ARCADE
- 7 EXISTING WATERFRONT USES
- 8 KOLONIHAVE
- 9 MARINE ESPLANADE
- 10 CANDLESTICK TOWER
- 11 SEAWAY PARK
- 12 RESIDENTIAL FACILITIES
- 13 ROTUNDA TOWER
- 14 APARTMENT DECK-ACCESS WINTER GARDENS
- 15 SPORTS FACILITIES
- 16 DARNLEY NEIGHBOURHOOD CENTRE
- 17 MEWS STREET
- 18 DARNLEY SQUARE
- 19 SUSTAINABLE TRANSPORT CORRIDOR
- 20 TRAM STOP
- 21 SUSTAINABLE TRANSPORT CORRIDOR
- 22 EXISTING RESIDENCES
- 23 GRAVEYARD
- 24 HERBERT GROVE

The design evolution culminates in a masterplan for St John's that creates a new community in Southend-on-Sea. It's a community that is primed to take advantage of the estuary, and the health benefits a connection to the water can bring. A community that can travel sustainably thanks to its central location and wider sustainable travel links, and a community that is surrounded by rich heritage that is not preserved at a point in time, but evolved to contribute to the character and identity of the place.

The following page explores how this masterplan achieves the vision, aims and objectives.

Figure 91: Masterplan.





THE FUTURE OF ST JOHN'S

Concluding this report, this section reflects on the feedback from the final presentation and concludes this semester's project work.

REFLECTION



This project aimed to select a site with a series of challenges and think innovatively to solve those issues. At a wider scale, the group masterplan set out to resolve strategic issues, such as sea level rise and a dwindling seasonal economy. When zooming into a smaller scale, in this report, different challenges emerged. The vision for St John's looked to balance these challenges of heritage and land uses when bringing in a new residential quarter. This level of density is not seen in Southend, which is a relatively low-density city when compared to the likes of London, but this presented an additional challenge of weaving in intensification in a low-density landscape.

St John's is a masterplan consisting of three blocks, with a range of housing typologies distributed throughout. Buildings interact with the public realm and activate the series of new spaces being proposed.

The design proposed looks to create a high-quality, healthy, place to live, but to push the boundaries, to create something innovative for St John's more research and early exploration with building forms would have been needed. The design should look to create a public realm that works with the gradient naturally, through its landforms. The building forms could have been more experimental, moving away from the block-type buildings, to something that takes advantage of the seafront location, whilst sheltered from the elements.

Figure 92: Rotunda tower overlooking St John's Plaza.



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St JOHN'S QUARTER

JOE BONOMO

