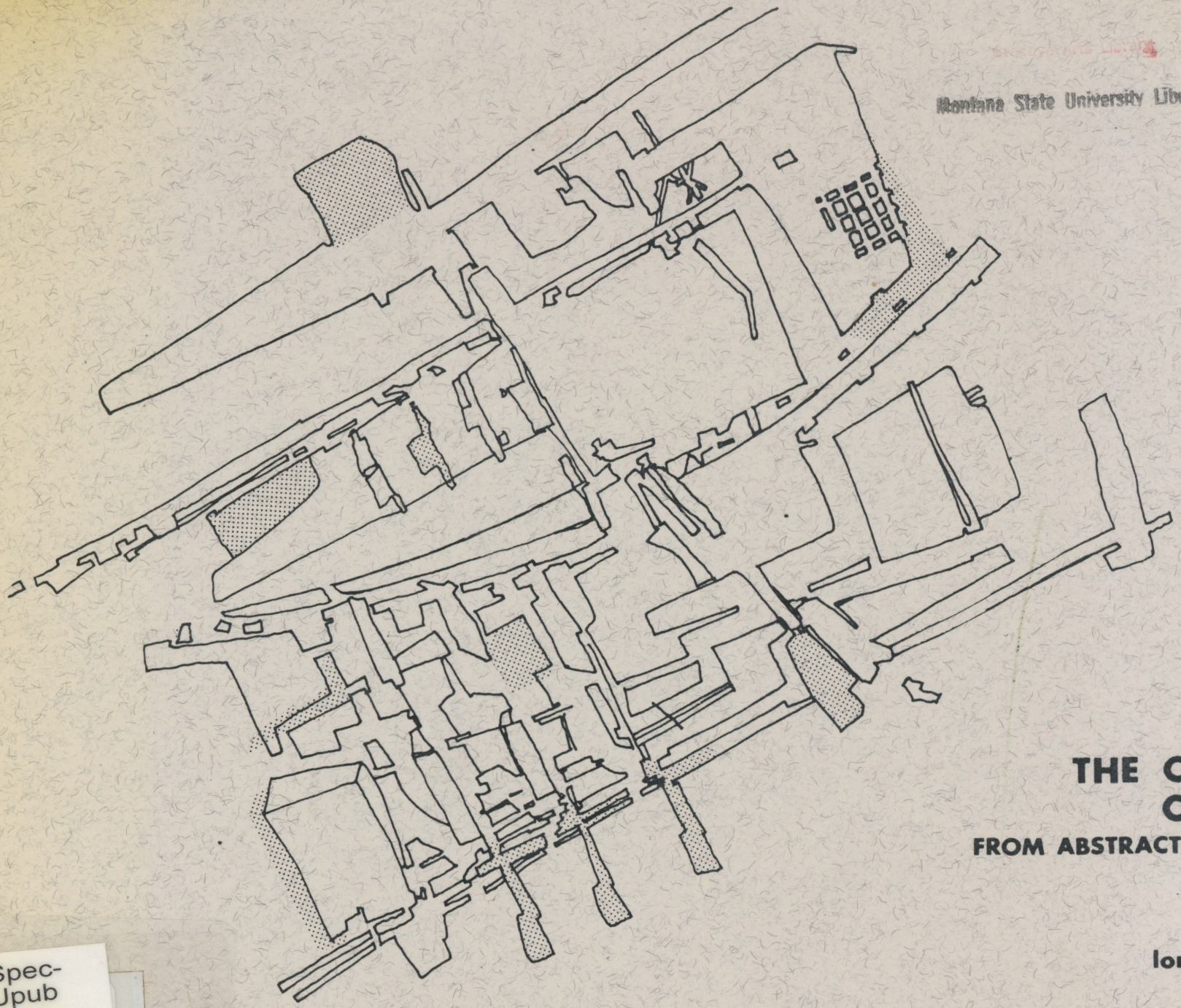
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THE CREATION OF PLACE

FROM ABSTRACT BEGINNINGS

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THE CREATION OF PLACE
FROM ABSTRACT BEGINNING

by

Thomas R. Robbins

A professional paper submitted in partial fulfillment of the requirements for the degree of

BACHELOR OF ARCHITECTURE

Approved:

Advisor

Thesis Coordinator

Thomas R Wood

Director, School of Architecture

Montana State University
Bozeman, Montana
1991

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I

STATEMENT OF PURPOSE AND GOALS

Thesis Statement

Although I believe myself to be a contentious designer of creator, I have began to question much of what myself and my peers are producing. Is it architecture? Certainly it is. However, is it a type of architecture that will improve civilization (if architecture can) or is it simply a study into abstract design. Would it be a meaningful place if actually built or would it be as much architecture is, meant to be photographed for the pages of any number of architectural magazines. I am a very strong supporter of abstract design and intuitive design in the process of architectural design, however, I am an equally strong believer that it is not an automatic guarantee of creating meaningful architecture as many of my peers seem to be. Sure a circle with a slash through it looks great, but its no better than a boring square if its left as abstract art and not carefully and painfully completely thought through. I am convinced that many students never actually think through the impact and the effects of the creation. They never get small and live in what they want others to live in. Although, I believe that I do at least try to understand this, a essay has come to my attention which I think helps one to understand what makes an architecture of meaning. The essay is written by Michael Benedikt and is titled "For An Architecture Of Reality". Within the pages Benedikt explains what he believes makes "real" architecture or an architecture of "realness", that is meaningful.

Thesis Goals

Therefore, the stated goals of this students thesis work (recognizing others may emerge as my work continues) are as follows:

-to push the creative process past simply design, that is to create a meaningful place.

-to explore a design process that is not traditional; one of intuitive design.

-to explore the design of a complex of buildings and functions.

-to use an urban context.

II REALNESS

REALNESS, I THINK, CAN BE divided into four components, the last one of which has two aspects:

presence,

significance,

materiality,

emptiness.

Each contributes to realness more or less independently: a lack of one (say, materiality) does not imply a lack of another (say, significance). Rather, weakness or absence of one component leads to diminution of the summative effect that is realness. By the same token, the powerful presence of one component might compensate - if your will - for the weakness of another.

- Michael Benedikt

PRESENCE

Presence may be understood in the trivial sense. After all, if you can see it and touch it, it has presence in as much as it exists to the senses. But here presence means something more than merely being perceptible; something, rather, analogous to the "presence" attributed to certain people - stage presence in an actor, for instance - or to "presence of mind." Implied is a certain tautness, attentiveness, assertiveness.

- Michael Benedikt

SIGNIFICANCE

A building with significance are significant to someone, rather than, or in addition to, being symbolic of something.

Significance is achieved by how buildings actually come to be and how they continue to be part of the lives of people who dream them, draw them, build them, own them, and use them.

- Michael Benedikt

MATERIALITY

Materiality is probably the least problematic of the least problematic of the four components. It reflects our intuition that for something to be real it ought to be (made of) "stuff", material having a palpability, a temperature, a weight and inertia, and inherent strength.

- Michael Benedikt

EMPTINESS

Yes, emptiness is surely the most difficult component of realness with which to deal verbally, yet perhaps the most important one. Very much an intuition, it can be analyzed only up to a point, and suggestiveness in the language is more necessary than ever.

– Michael Benedikt

EMPTINESS

...implies that a building should not be slave to its program, twisting and turning to accommodate our every movement and wish - squirming to please as it were - ...it should be found useful and beautiful, like a tree.

- Michael Benedikt

EMPTINESS

The Japanese have the word 'Ma' which comes close to the meaning of emptiness. 'Ma'! 'Ma' is the gaps between stepping stones, in the silence between the notes in music, in what is made when a door slides open.

When we feel the pull of an empty room for us to enter and dwell there...there is **emptiness.**

Architecture with **emptiness** is thus always unfinished: if not literally, then by the space it makes and the potential it shows. We become engaged with the intervals and open ends.

- Michael Benedikt

If I needed an "ism" for the architecture I have variously called "real architecture" and "the architecture of reality," and if New Modernism were not enough, then I would call it "High Realism."

High Realism: undoubtedly an architecture easier to call for than to master, easier to find than to produce. Its inspiration lies in an elusive esthetic experience as precious as it is rare in our media-soaked age: the direct esthetic experience of the real.

- Michael Benedikt

III SITE DOCUMENTATION

BRIEF HISTORY OF LONDON

London's architecture embraces 2,000 years of history. Certain events helped to create a city comprised of a rich and diverse architectural heritage. The great fire of 1666 resulted in massive devastation, destroying four-fifths of the city. This catastrophe provided the opportunity of Sir Christopher Wren to lead and direct an extraordinary period of reconstruction. The construction of the magnificent Cathedral of St. Paul's, one of the world's great architectural achievements, took place during this important period.

This productive era was followed by the Georgian period (1714-1830). Several of London's finest buildings, including Sir Robert Smirke's British Museum, John Soane's Bank of England and John Nash's Regent Street Development were produced. The Victorian and Edwardian periods followed and were active years of development, consuming the last two-thirds of the nineteenth century and the early twentieth century.

The bombing of 1940 resulted in immense destruction and once again London faced the enormous challenge of reconstructing and repairing the city. During the 1960's, an urban design plan was adopted and a modernization program resulted in large-scale projects such as the Barbican Development and the reconstitution of London Wall. More recently, the "Big Bang" and the Thatcher government have encouraged extensive development in the Docklands (on the bank of the River Thames). The intensity and focus of London architecture are greater now than at any other time in recent history.

RECOMMENDATIONS

OF

CITY OF LONDON LOCAL PLAN
(May, 1986)

a. Buildings should relate to the surrounding townscape in terms of scale and character.

b. Buildings should not intrude on important views or sky lines. The sensitive aspects of the proposed site include: the importance of St. Paul's Cathedral's dominance on the water skyline, views of the cathedral from Tower Bridge, and river views from the monument.

c. A maximum plot ratio of 5:1 is imposed for all development proposals in the City of London.

d. Retention of the city street pattern is encouraged. In the case of some post-war developments, it may be appropriate to redevelop a site according to original building lines.

e. Extend priority to pedestrians (as opposed to vehicular circulation).

f. Public open spaces should be carefully defined and related to the townscape.

g. The riverside aspect of the site should be respected. The City of London is encouraging the incorporation of a public riverside walkway and appropriate amenities in all waterfront developments.

h. Parking for tourist coaches should be provided.

An Address to Prince Charles

On May 30, 1984 the architecture community shuddered as a speech was delivered to the Royal Institute of British Architects (RIBA) on its 150th anniversary. Expecting a pat on the back the architectural profession was instead attacked by the invited guest who delivered the speech. This was of course Prince Charles.

"For far too long, it seems to me, some planners and architects have consistently ignored the feelings and wishes of the mass of ordinary people..."1

That is to say, architects and planners have been imposing their taste on a majority in a democratic society with little or no regard to what the majority really would prefer.

"Another result of our cultural pattern is our fifth shibboleth: The idea that our buildings be democratically acceptable to at least a majority... Is it perhaps not our duty as architects to stand sometimes against the mass?"2

Philip Johnson argued this in his paper 'The seven Shibboleths of Our Profession.' A shibboleth is a standard by which something can be judged, a catchword, or as Johnson says a touchstone. By its very nature a shibboleth is an obstacle in the practice of architecture. Therefore, by being in a democracy it is believed that our buildings must also reflect democracy and be pleasing to a majority of the population. However, Philip Johnson believes that this practice impairs the building of a meaningful architecture and as architects we must avoid this and build what we dream, the future, not what the mass has seen in the past.

These two statements are in contrast to one another. Which one is the most enlightened. If it is assumed true that Prince Charles speaks for the masses, not just in the United Kingdom but also in the United States, should we as architects not listen?

After all, we do live in a democratic society. Which is to say, that the views of the majority govern over the views of the minorities. We look in horror to societies where one person, or at the very best a small group of officials, impose their views upon the masses. Such societies are often condemned by us. However, is it not equally true that in today's society architects are subjecting the general population to what they believe to be good architecture. Architecture, by its very nature, creates environments in which people's existence are shaped. Therefore, any architectural solution will effect human beings that come in contact with it.

If it is taken to be the truth that the majority of the population dislikes what is around them now, primarily Modernist buildings, what type of architecture would they promote. The Prince is an outspoken proponent of the return to the 'Classical' style and symbolism. He argues that with such architecture, a library should look like a library. A Modernist library doesn't look like a library, in fact, it could be anything. The Prince argues that if ordinary people can recognize a building for what it is then, people feel secure and enjoy their surroundings. In addition, there is a need that laymen become actively involved in the design process. A form of this is the so called Community Architecture. That is, the entire community takes an active role along with the architect and the financier of the project in order to create a piece of architecture which promotes a community environment and one that the masses can appreciate.

It must be realized of the difficulty that is incurred when trying to satisfy many different groups. People have never been particularly tolerant of each other's taste and they are unlikely to grow more open minded.3 Therefore, how can one design for the masses. The masses can't even agree with one another on what they like. When they do arrive at a solution in a democratic way, whether it be architecture or any other venture, the result is often a conservative solution. That is, the result is something safe, something people can identify with. In architecture that something safe is 'classical' and its

symbolism. Many people have in fact symbolized good architecture with classical architecture. As such is it any wonder that when architectural decisions are left to the laymen a solution that invokes images of an older century, something safe, emerges. How can architecture progress if a majority selects what architecture is to be built and that majority continues to revert back to the past for guidance.

The attack on architects and planners not recognizing what people want in their lives is well founded in some eyes. These same people believe that architects must design for the masses. However, it is precisely this that others argue against. They believe that architects and planners must not design for the masses. Philip Johnson suggest that the notion of a democratic design process could and has hurt some architecture. If the majority rules on what is best, does the practice of architecture just end up being a popularity contest.

"Do we not sometimes design for the pages of the Architectural Forum, do we not design too deliberately for an Ezra Stoller color shot? Is it not merely fashion we aim for?"4

That is, architects do on occasion design their buildings not for the sake of creating space for people but in response of how well the latest forms and colors will be reproduced in a two dimensional representation in a publication. If this is assumed to be the truth and architects are competing against other architects for the limited space in a publication are they not just trying to out do the others for the sake of being popular. This is not the creation of good architecture. Perhaps this is why the masters of architecture stand out so vividly. Architects such as Louis Kahn and Mies van der Rohe were not concerned with this world of fashion and popularity. In fact, Philip Johnson argues that because they did not concern themselves with it, popularity, we admire them all the more.

Architecture has a deeper being then that of being acceptable to the mass and being popular. Johnson argues that the aspect of

art in architecture plays an important role in its creation. Aspects that the people, the masses, are concerned with today revolve around a number of superficial, secondary items, and above all else the notion and expression of art is what makes up true architecture. Those who argue that economy drives architecture and the fact of being able to make a low cost building is a form of art, have never looked at history. Johnson cries out for the masses to open their eyes and look back and recognize that all the memorable buildings of the world were expensive. In fact, many of these were actually just monuments created by the single architect. Many of these creations symbolized what the culture was and what it was to become in the eyes of the architect. As such it may not please everyone who comes in contact with it. That is why works by such people as Kahn or Mies who did not cater to public opinion but let a personnel expression of an ideology drive their designs are so appealing. In contrast, I believe that many designs that try to appeal to be democratic have some sort of superficial feeling to them. This is possible due to the fact that many have no single driving force behind them, but consist of many elements, both built and theoretical, that are combined in order to appeal to the greatest number of people possible.

Architects must realize that architecture is art and without it there is no architecture, simply shelters. It is the role of the architect to promote an personnel ideology and express it with the notion of art in architecture to the public. The true Modernist did this even though many argue that there is no art in a Modern building. In fact, the conscious exclusion of the express of art is an expression of art. Architecture that is driven by such a ideology may not be what the masses want, however, the duty we as trained dreamers of society is to show the masses what good architecture is and what architecture is able to achieve, and not to have them show us what has been done in the past which they consider good architecture.

This elitism thinking is exactly what Prince Charles attacks. He argues that people know what they want and they don't need

people telling them want they should want. However, Jencks points out the when architects build for themselves or other architects, they are doing what any other profession and group of artists do: communicating with those who best appreciate 'their extraordinary virtuosity'. He points to the case of Richard Rogers Lloyds of London Building. It seems that when polled 70% of the users, the masses, disliked the architecture and would prefer a more 'traditional' type of architecture. This is in contrast with architects who when polled, 80% thought it was a piece of great architecture.5 This clearly demonstrates that there is a difference between what the masses think good architecture should be and what architects believe is good architecture.

The Prince further argues that in order to design for the majority there should be some sort of aesthetic control or rules placed upon architecture. The very idea creates an outcry from the educated architectural community.

"The Prince would do well to look further back in history. Such controls would have prevented the marvelous juxtapositions of historic style that so delight us. Applied to the area around St. Paul's they would result in a horrendous Disney World collision between the heritage industry and the world of the City proper."6

In fact, even one of the Prince's architectural heros, Wren, would have been questioned about some of his designs as not being sensitive to the surroundings and the public. Wren's extension to Hampton Court was an alien and starting new design in its time.7 Such controls would dispute our entire architectural history, and for what, pleasing the currently architectural uneducated majority.

A democracy is a form of government in which the public has a voice in decisions effecting them and the majority of the public determines critic actions. Seldom do people argue that architecture doesn't have a large impact upon those who come in

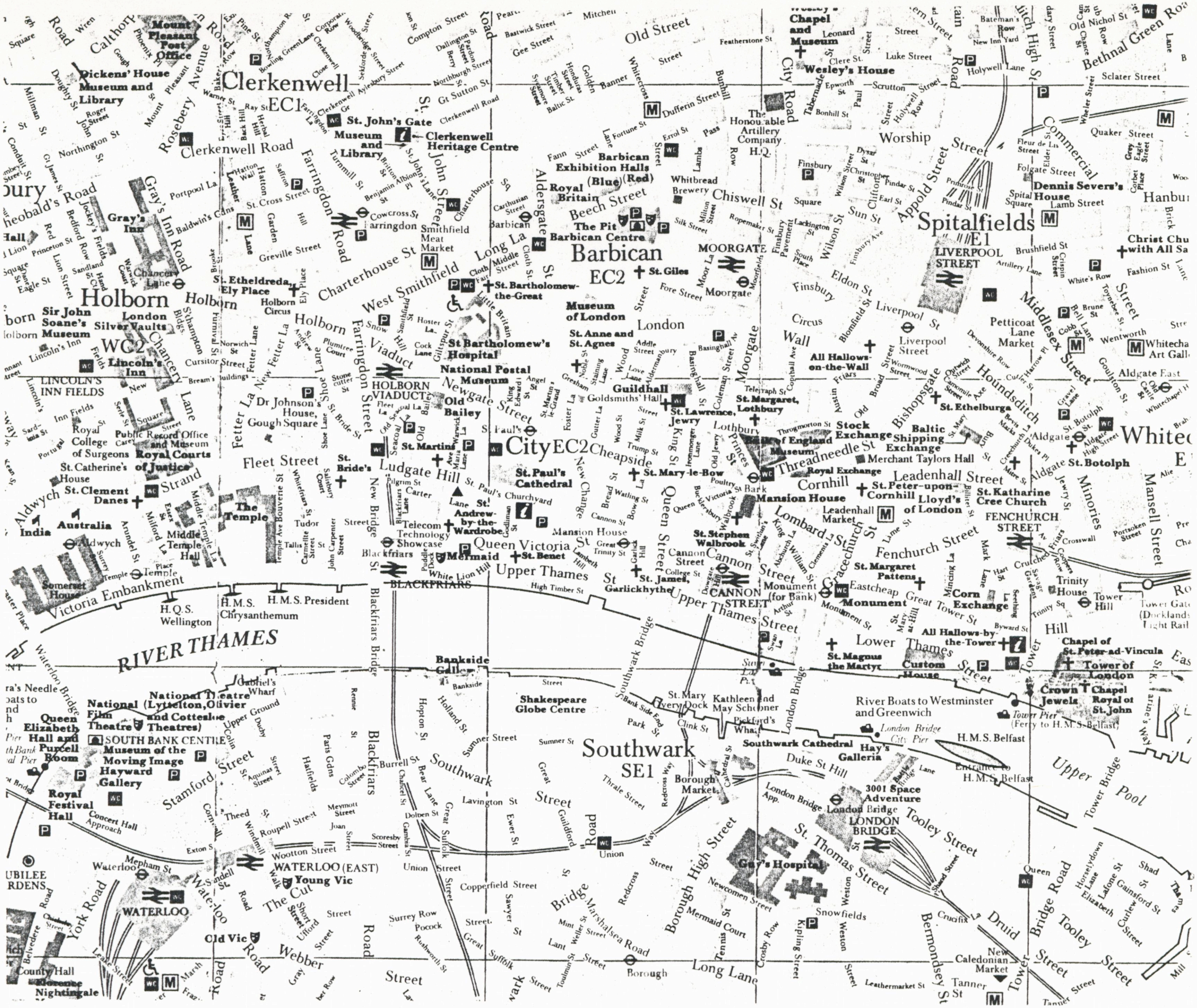
contact with it. Some forms of architecture cast a feeling of lightness and inspiration. Other suggest authority and submission. The idea that the public has a voice in what is built around them and how that built element will effect the emotional environment is held by many. They argue that architecture is a decision of public interest and that because they live in a democracy it should be their right. I have no argument that the public should be involved with the creation of architecture. In fact, architecture has never been so democratically based. According to Michael Manser, the president of the RIBA, about half of the building has been sponsored by government at all levels. Further, local committees select or deny architects and their designs, and these committees are made up of elected representatives who represent the majority.8 However, I do disagree that the majority should have the ultimate voice on what is good architecture and what in turn is to be built. If the Prince does speak for the masses, and according to polls it seems he does, then it seems that the majority is tired of architects imposing their taste upon them. In addition, it seems that the public would rather live in traditional buildings and houses at a traditional scale. It further seems that what the majority considers traditional architecture is an architecture that is of a 'classical' style. I suggest that this is due to the fact that the majority, the masses, perceive a secure feeling from architecture of this type. After all a library does look like a library, to them. Perhaps the reason they feel secure about this type of architecture is because they understand it and can appreciate it. For centuries the population has been exposed to this form of architecture. As a result they have recognized the art that is a inherit part of the architecture. Johnson points out how important he believes art is in the creation of great architecture and I agree with him. He illustrates how in the past "architecture was the mother, the patron of the other arts". The masses appreciates the expression of art in 'traditional' architecture and thus they are

drawn to it.

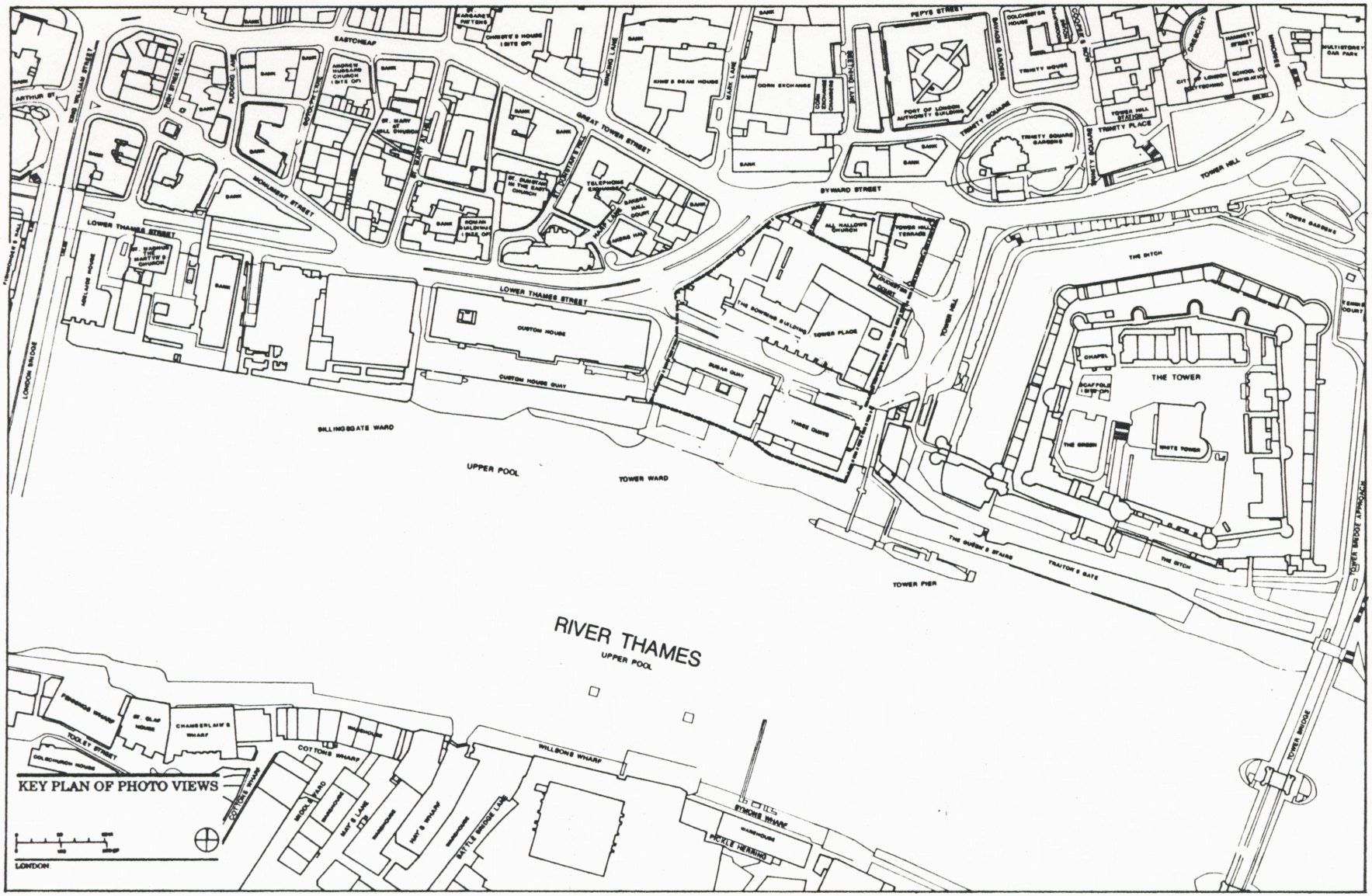
Although there has been many individual styles and movements in the history of architecture as architecture moved forward, there has been an unifying element apparent, which is the expression of art. Even alien designs were appreciated with time as the masses and the society learned to enjoy what they had represented. That is, every period of time, I believe, has felt that new and different styles of architecture was unwelcome and that the masses preferred an older style to which they could relate. The outcry that is apparent today is quite similar. The major difference is that much of the architecture that is around us today choose not to directly express art, but through the denial of art they expressed art. That is, it is up to the individual to find art in the building, if there is art. The masses just have not been able to understand this...yet. I believe in time, perhaps it will have to be a great length of time, the majority of people will actually begin to accept and enjoy the architecture that it currently holds to be ugly and uninviting. This will occur no doubt when the masses are confronted with a new architecture that they can't relate to. The masses are not educated to the virtues of architecture and will almost always, I contend, chose an architecture which they can relate to. They will never look ahead but will always look to the past. It is our duty as architects, the dreamers of society, to stand against the masses. By doing this architects will educate the majority to what is possible and not simply to what has been done in the past. Architects must continually look ahead just as they have done throughout history even if it means standing against the masses. We have a chance to create an architecture that is richer than any in history if we do not get caught up in the nostalgia of the past. The Prince and his supporters should let their dreams come out and look forward rather than backward.

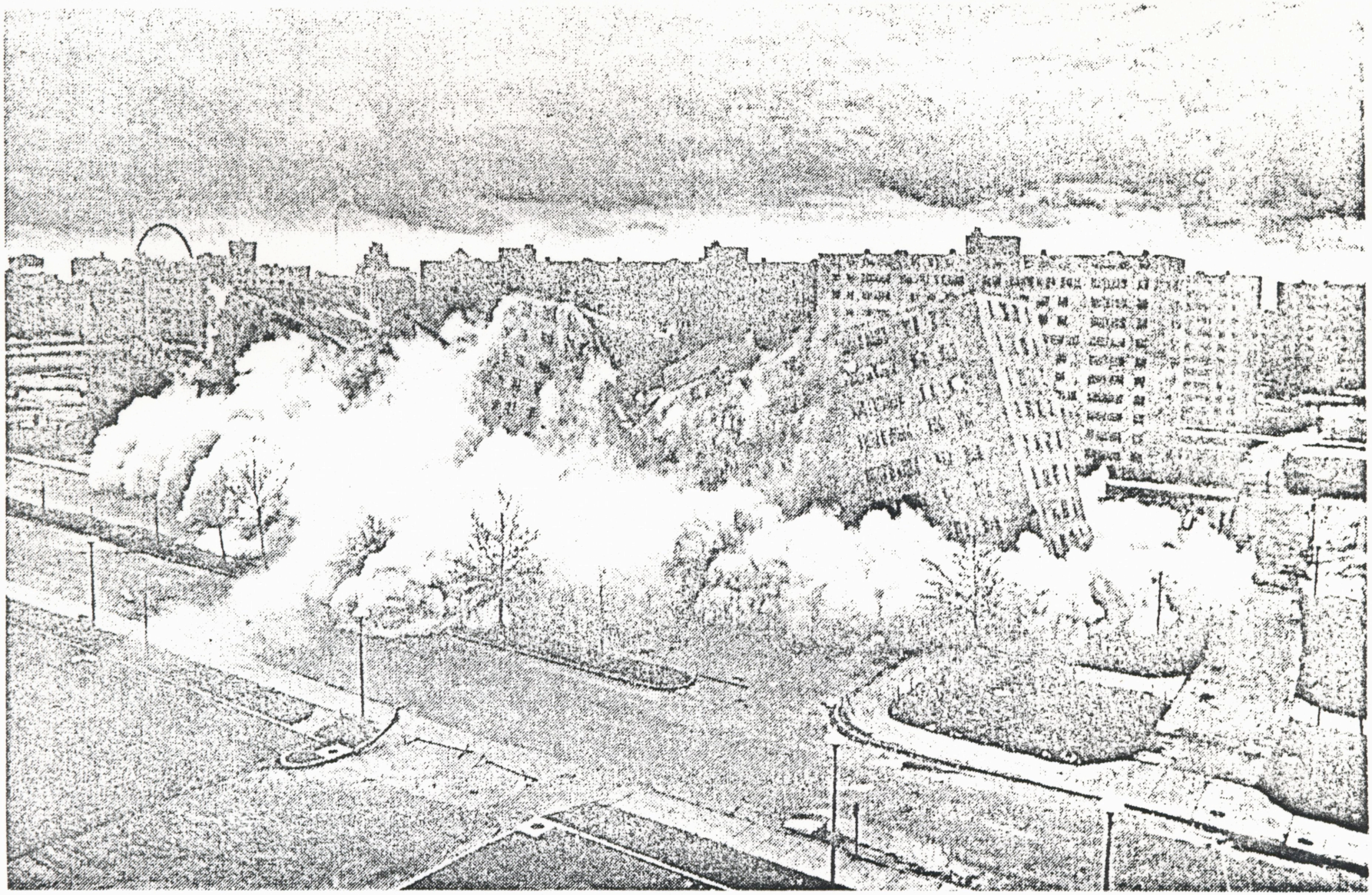

Reykjavik
Arctic Circle
Hammerfest
LOFOTEN IS.
Trondheim
Bergen
Stavanger
Kristiansand
Tórshavn
FAEROE IS. (Den.)
SHETLAND IS. (Br.)
Lerwick
ORKNEY IS. (Br.)
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Ostrava
Brno
Bratislava
Vienna
Linz
Salzburg
Graz
Klagenfurt
Ljubljana
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Pula
Trieste
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Pesaro
Ancona
Perugia
Rome
(Roma)
Naples
(Napoli)
Bari
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Menorca
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Seville
Cádiz
Madrid
Lisbon
(Lisboa)
Algiers
(El Djazaïr)
Oran
Rabat
Casablanca
Constantine
Bizerte
Tunis
Tunisia
Malta
Budapest
Hungary
Szeged
Subotica
Novi Sad
Belgrade
Kraljevo
Skopje
Shkoder
Durres
Tirane
Kalamai

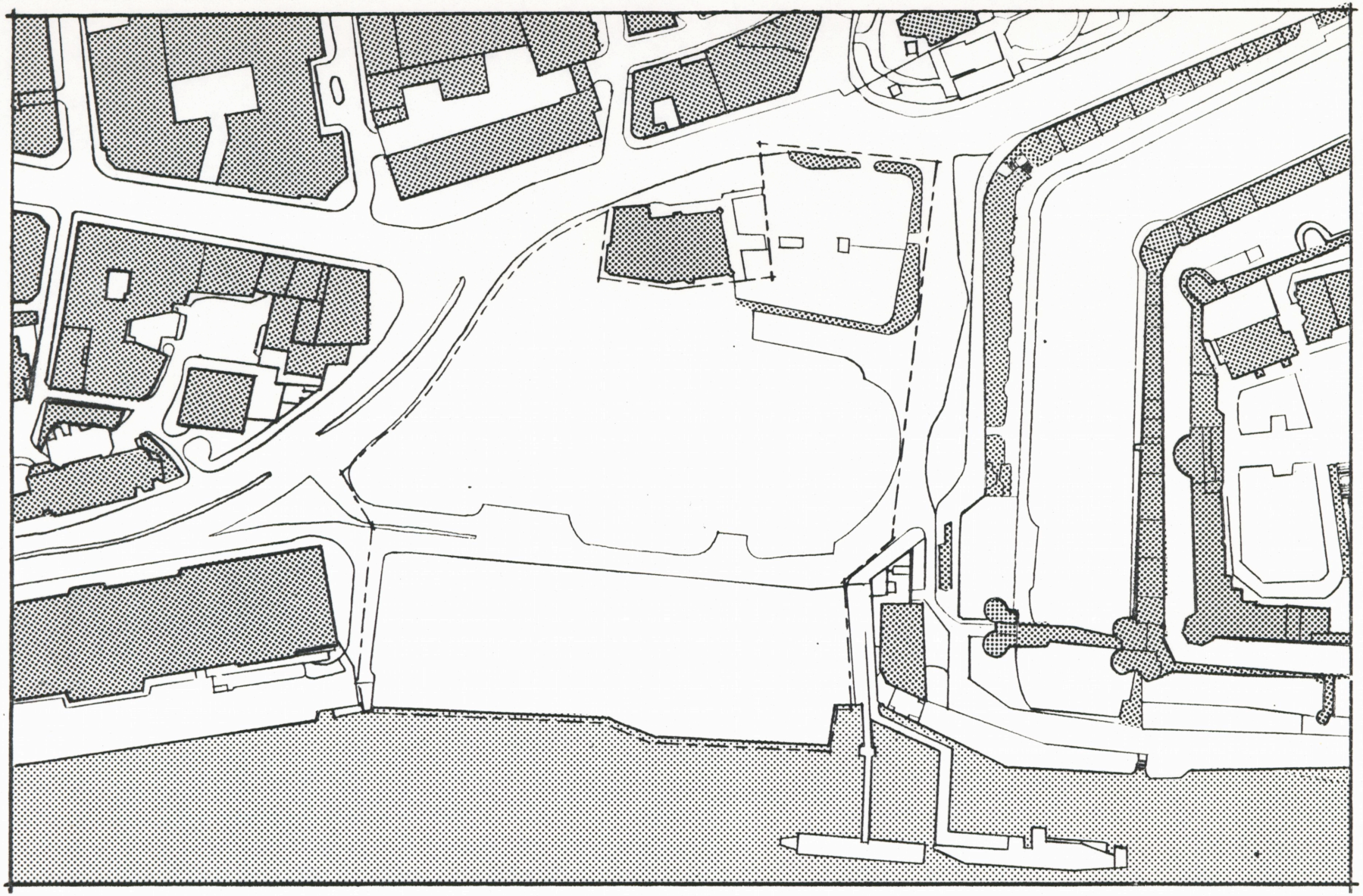

AROUND LONDON MAP
Motorways
Motorway Service Areas
North and South Circular Road
Through Routes
Railways and Stations
Built-up Areas
Parks
Rivers and Canals
Airports
Museum
Art Gallery
Camping Park
Historic Building
Garden
Place of Interest
Tourist Information Centre
Miles
Kilometres
Distances shown are from London Charing Cross
ST. ALBANS
STEVENAGE
CAMBRIDGE
STANSTED AIRPORT
NORWICH
LUTON AIRPORT
STRATFORD
Hemel Hempstead
Potters Bar
Cheshunt
Epping
Waltham Abbey
Radlett
Borehamwood
ENFIELD
Barnet
Edgware
Finchley
Edmonton
Loughton
Waltham Forest
Redbridge
Brentwood
Chorleywood
Rickmansworth
Beaconsfield
Northwood
HARROW
Hendon
Golders Green
Harringay
Tottenham
Romford
Hornchurch
Hevering
Ruislip
Harrow on the Hill
Uxbridge
WEMBLEY
Willesden
Islington
Hackney
Ilford
Barking
Upminster
Stratford
East Ham
Degenham
Stoke Poges
Gerrards Cross
Hillingdon
Greenford
SLOUGH
EALING
Southall
Acton
WEST DRAYTON
Hayes
Hammersmith
CITY AIRPORT
Woolwich
Thamesmead
Dorney Court
Windsor Castle
Heston
Chiswick
Fulham
Greenwich
Erith
Purfleet
Windsor
Cranford
LONDON HEATHROW AIRPORT
Holmbury St. Mary
Richmond
Putney
Brixton
Blackheath
Dartford Tunnel
Feltham
WANDSWORTH
Clapham
Lewisham
BEXLEY
DARTFORD
Ashford
STAINES
Sunbury
Kingston upon Thames
Merton
Catford
Eltham Palace
Hall Place
Chislehurst
BROMLEY
Swanley
St John's Jerusalem Garden
Shepperton
Walton on Thames
East Molesey
New Malden
Beckenham
Orpington
Lullingstone Roman Villa
Lullingstone Castle
Eynsford Castle
Chertsey
Carshalton
Little Holland House
Esher
WEYBRIDGE
Epsom
CROYDON
Purley
Down House
Shoreham
CAMBERLEY
Cobham
Banstead
Coulsdon
Warlingham
WOKING
Wisley Garden
Pyrford Court
LEATHERHEAD
CATERHAM
Westerham
Titsey Place
SEVENOAKS
Knole
Ightham Mote
Guildford House
Polesden Lacey
Redhill
Oxted
Limpsfield
Black Charles
PORTSMOUTH 74 miles/120 kms
HORSHAM 38 miles/61 kms
BRIGHTON 53 miles/85 kms
GATWICK AIRPORT 28 miles/45 kms
NEWHAVEN 62 miles/100 kms
TUNBRIDGE WELLS 38 miles/61 kms
SOUTHAMPTON 78 miles/122 kms
WEYMOUTH 131 miles/211 kms
BATH 116 miles/187 kms
BRISTOL 118 miles/192 kms
OXFORD 56 miles/90 kms
CANTERBURY 61 miles/98 kms
FOLKESTONE 71 miles/114 kms
DOVER 77 miles/124 kms
HARWICH 80 miles/129 kms
SOUTHEND 37 miles/60 kms



Clerkenwell
EC1
Clerkenwell Road
Mount Pleasant Post Office
Dickens' House Museum and Library
St. John's Gate Museum and Library
Clerkenwell Heritage Centre
Rosebery Avenue
Gray's Inn Road
Gray's Inn
Farringdon Road
Farringdon
Charterhouse St
Smithfield Meat Market
West Smithfield
Holborn
WC2
Holborn Circus
Holborn Viaduct
Sir John Soane's Museum
London Silver Vaults
Lincoln's Inn
LINCOLN'S INN FIELDS
Chancery Lane
Royal College of Surgeons
Public Record Office and Museum
Royal Courts of Justice
St. Etheldreda, Ely Place
St. Bartholomew-the-Great
St Bartholomew's Hospital
National Postal Museum
Old Bailey
Dr Johnson's House, Gough Square
Fleet Street
Fetter Lane
Shoe Lane
St. Bride's
The Temple
Middle Temple Hall
Strand
Aldwych
St. Clement Danes
Australia
India
Somerset House
Victoria Embankment
H.Q.S. Wellington
H.M.S. Chrysanthemum
H.M.S. President
Ludgate Hill
St. Martins
St. Paul's Cathedral
St. Andrew-by-the-Wardrobe
Telecom Technology Showcase
Blackfriars
BLACKFRIARS
Mermaid
Queen Victoria St
Upper Thames St
St. Benet
St. James, Garlickhythe
Mansion House
City EC2
Cheapside
Newgate Street
St. Mary-le-Bow
Barbican
EC2
Barbican Centre
Barbican Exhibition Halls
Royal Britain
Beech Street
The Pit
Museum of London
St. Giles
Aldersgate St
Moorgate
MOORGATE
London Wall
St. Anne and St. Agnes
Guildhall
Goldsmiths' Hall
St. Lawrence, Jewry
St. Margaret, Lothbury
Bank of England Museum
Threadneedle St
Stock Exchange
Royal Exchange
Cornhill
Mansion House
St. Stephen Walbrook
Cannon Street
CANNON STREET
Monument
Lombard St
Gracechurch St
Leadenhall Market
Leadenhall Street
Lloyd's of London
St. Peter-upon-Cornhill
Merchant Taylors Hall
Baltic Shipping Exchange
Bishopsgate
St. Ethelburga
All Hallows-on-the-Wall
Liverpool Street
LIVERPOOL STREET
Finsbury Circus
Old Street
City Road
Wesley's Chapel and Museum
Wesley's House
The Honourable Artillery Company H.Q.
Whitbread Brewery
Chiswell St
Worship Street
Spitalfields
E1
Commercial Street
Dennis Severs's House
Christ Church with All Saints
Bethnal Green Road
Petticoat Lane Market
Middlesex Street
Houndsditch
Aldgate
Aldgate East
St. Botolph
St. Katharine Cree Church
Fenchurch Street
FENCHURCH STREET
Minories
Mansell Street
Whitechapel Art Gallery
St. Margaret Pattens
Eastcheap
Great Tower St
Corn Exchange
Trinity House
Tower Hill
Tower Gateway (Docklands Light Rail)
All Hallows-by-the-Tower
St. Magnus the Martyr
Lower Thames Street
Custom House
Chapel of St. Peter-ad-Vincula
Tower of London
Crown Jewels
Chapel Royal of St. John
Tower Pier (Ferry to H.M.S. Belfast)
H.M.S. Belfast
Tower Bridge
Upper Pool
RIVER THAMES
Waterloo Bridge
Blackfriars Bridge
Southwark Bridge
London Bridge
Bankside Gallery
Shakespeare Globe Centre
St. Mary Overy Dock
Kathleen and May Schooner
Southwark Cathedral
Hay's Galleria
River Boats to Westminster and Greenwich
London Bridge City Pier
3001 Space Adventure
London Bridge
LONDON BRIDGE
Tooley Street
Southwark
SE1
Southwark Street
Borough Market
Borough High Street
St. Thomas Street
Guy's Hospital
Snowfields
Marshalsea Road
Borough
Long Lane
Bermondsey St
Druid Street
New Caledonian Market
Tanner St
National Theatre (Lyttelton, Olivier and Cottesloe Theatres)
National Film Theatre
Gabriel's Wharf
Queen Elizabeth Hall and Purcell Room
SOUTH BANK CENTRE
Museum of the Moving Image
Hayward Gallery
Royal Festival Hall
Stamford Street
Upper Ground
Waterloo Road
WATERLOO
WATERLOO (EAST)
Young Vic
The Cut
Old Vic
Webber Street
York Road
County Hall
Florence Nightingale
JUBILEE GARDENS
Union Street
Great Suffolk Street
Blackfriars Road


RIVER THAMES
UPPER POOL
KEY PLAN OF PHOTO VIEWS
LONDON
LOWER THAMES STREET
BYWARD STREET
GREAT TOWER STREET
EASTCHEAP
MONUMENT STREET
CUSTOM HOUSE
CUSTOM HOUSE QUAY
BILLINGSGATE WARD
UPPER POOL
TOWER WARD
TOWER PIER
THE TOWER
THE DITCH
TOWER HILL
TOWER BRIDGE
TOWER BRIDGE APPROACH
TRAITOR'S GATE
THE BYWARD TOWER
THE BELL TOWER
THE CHAPEL
THE GREEN
TOWER PLACE
TOWER HILL TERRACE
ALL HALLOWS CHURCH
TRINITY SQUARE
TRINITY SQUARE GARDENS
TRINITY HOUSE
TRINITY PLACE
TOWER HILL STATION
POST OF LONDON AUTHORITY BUILDING
PEPYS STREET
BRIGHT'S GARDENS
COLCHESTER HOUSE
THE CRESCENT
HARRIETT STREET
MULTI-STOREY CAR PARK
CITY OF LONDON SCHOOL OF SURVEYING
TOWER GARDENS
ST MARGARET PATTENS
CHRIST'S HOUSE (SITE OF)
ANDREW HUBBARD CHURCH (SITE OF)
ST MARY AT HILL CHURCH
ST DUNSTAN IN THE EAST CHURCH
ROMAN BUILDING (SITE OF)
TELEPHONE EXCHANGE
KINGS BEAM HOUSE
CORN EXCHANGE
BANK
ARTHUR ST
ST WILLIAM STREET
FISH STREET HILL
PUDDING LANE
GROCERS' HALL COURT
ST MARY AT HILL LANE
ST DUNSTAN'S HILL
MARK LANE
BREWHOUSE LANE
BRIDGE LANE
LOVAT LANE
LONDON BRIDGE
MINCING LANE
HELIUM HOUSE
ST MAGNUS THE MARTYR CHURCH
THE SCANDIA BUILDING
TOWER PLACE
BUSH LANE
THREE CRANES
ST OLAV HOUSE
CHAMBERLAIN'S WHARF
FERRERS WHARF
TOOLEY STREET
COLECHURCH HOUSE
COTTONS WHARF
WOOL QUAY
HAY'S LANE
HAY'S WHARF
BATTLE BRIDGE LANE
WILLSONS WHARF
SYMONS WHARF
WAREHOUSE
NICHOLLS HEARING



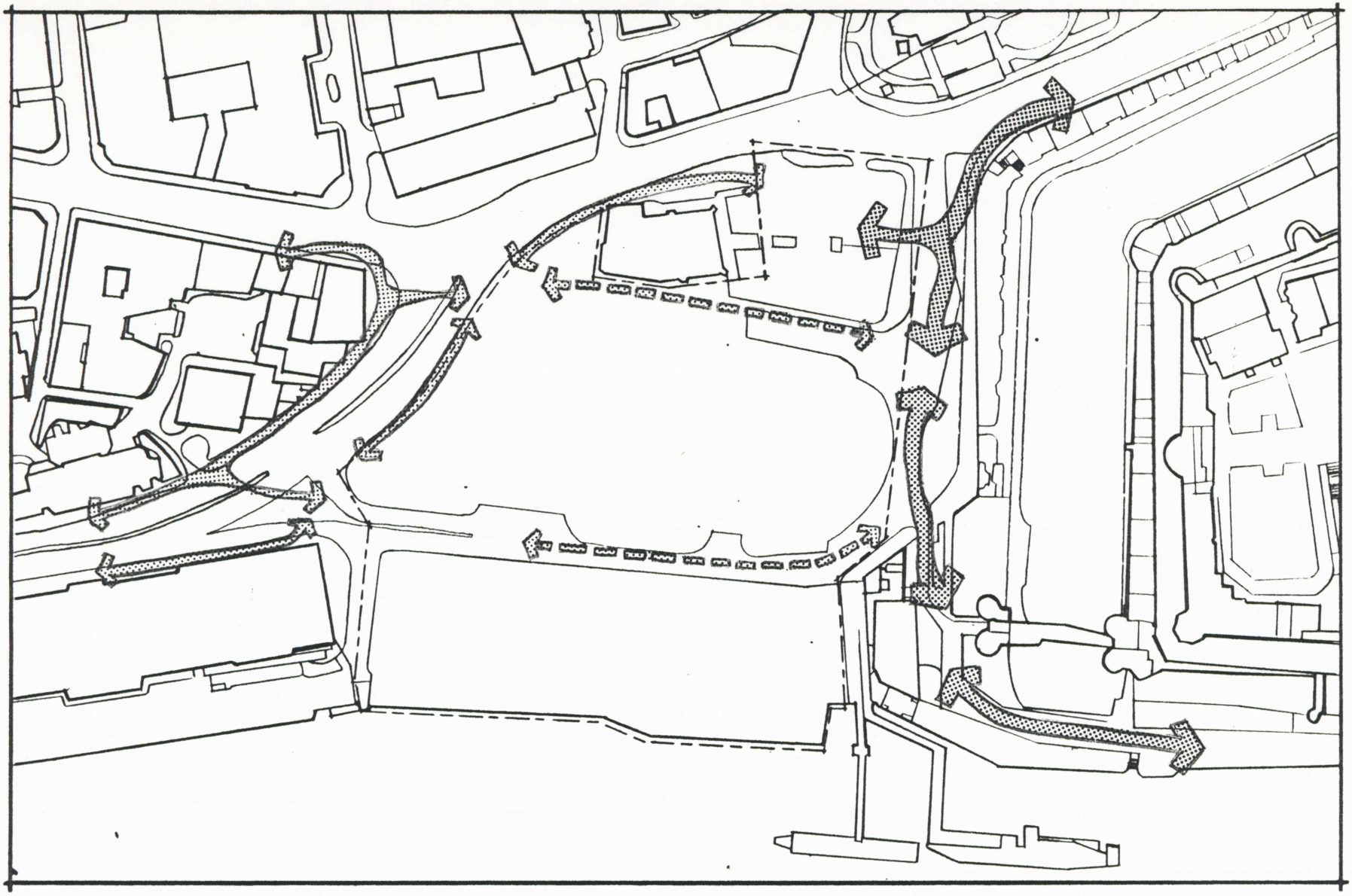


SOLID

OPEN

RIVER THAMES

SOLID vs VOID

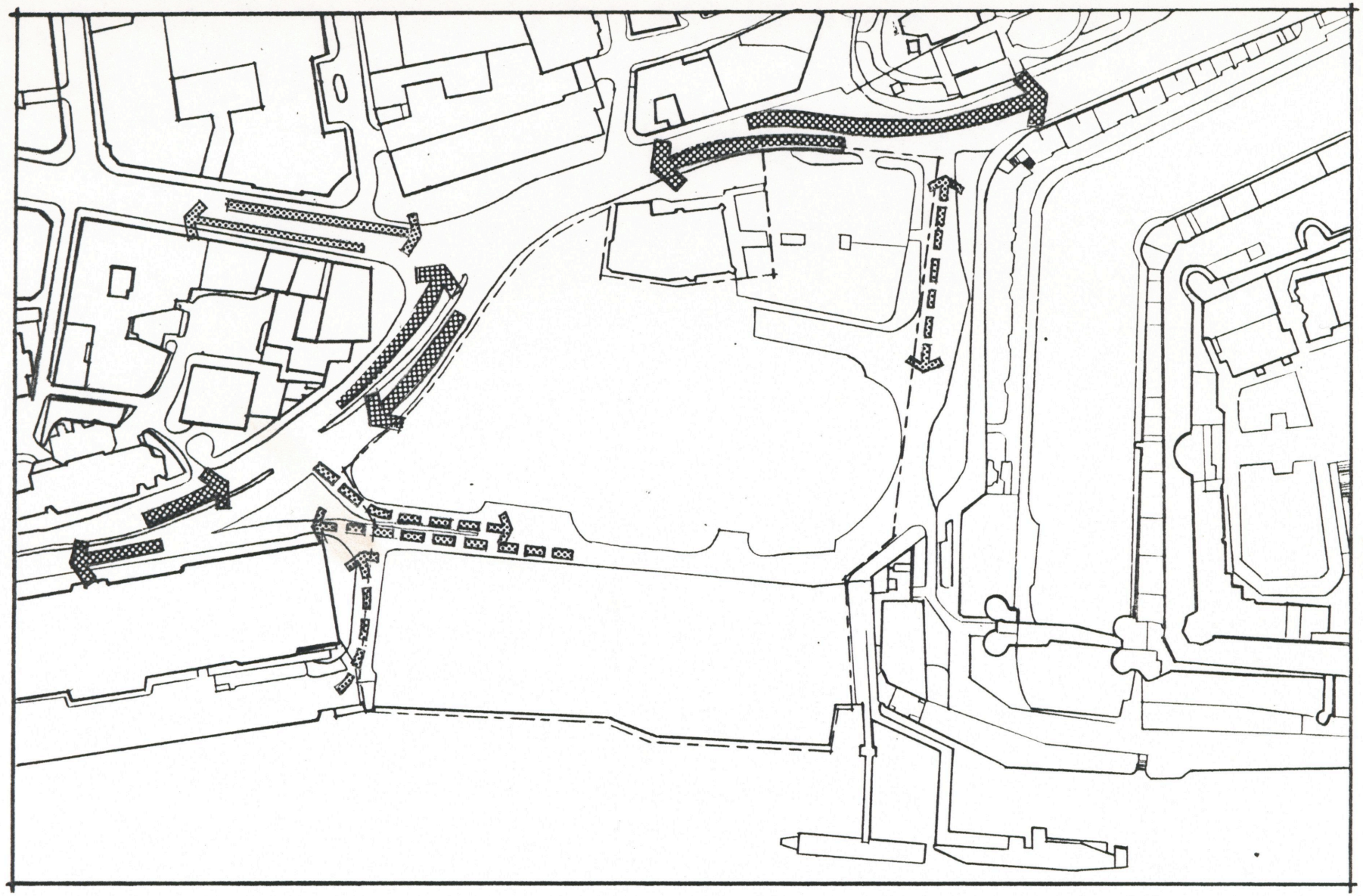


MAJOR FLOW

SECONDARY FLOW

SLIGHT USE

PEDESTRAIN CIRCULATION

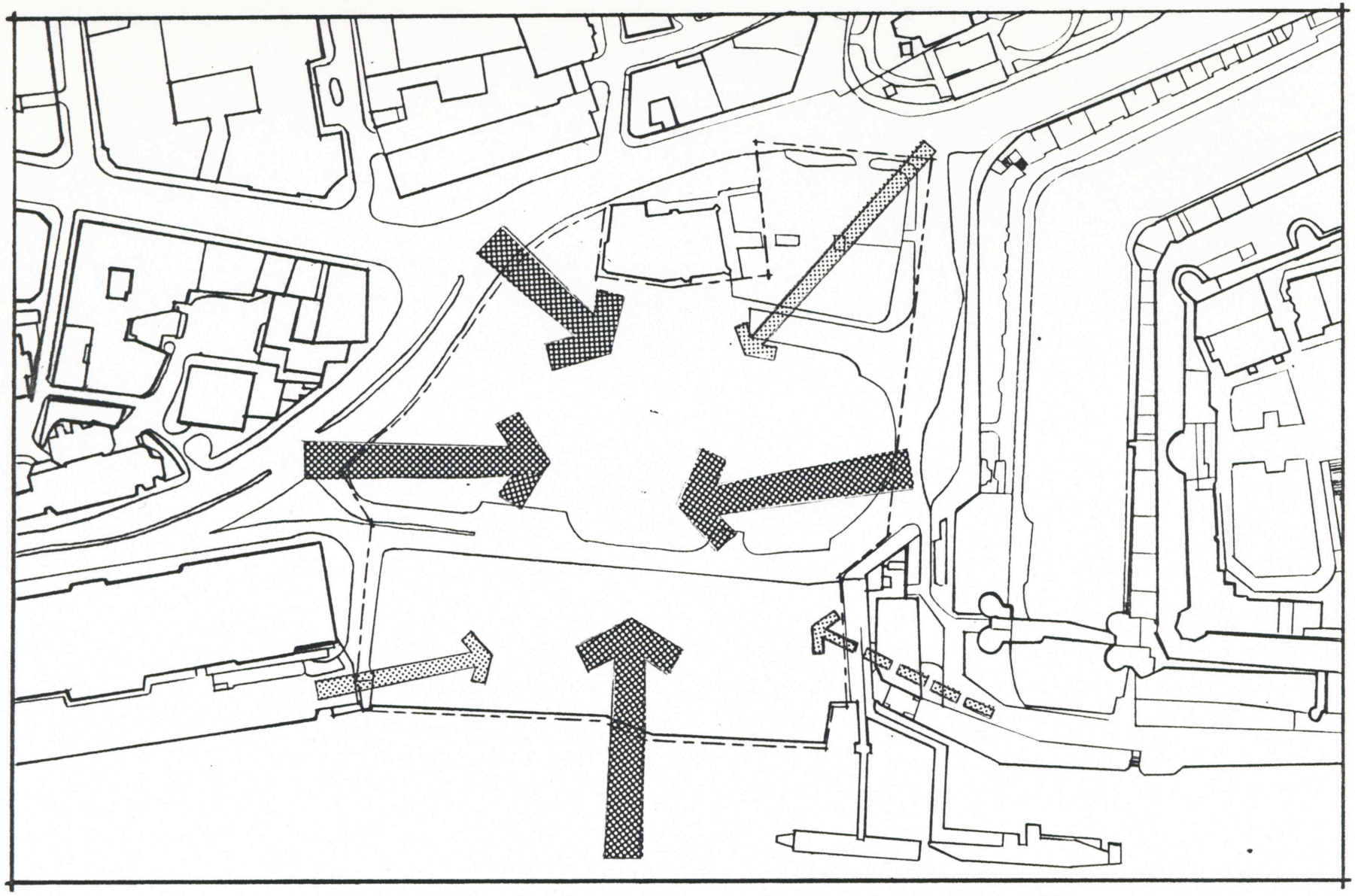


VEHICULAR CIRCULATION

HEAVY TRAFFIC

MODERATE TRAFFIC

SERVICE VEHICLES, TAXIS, PARKING

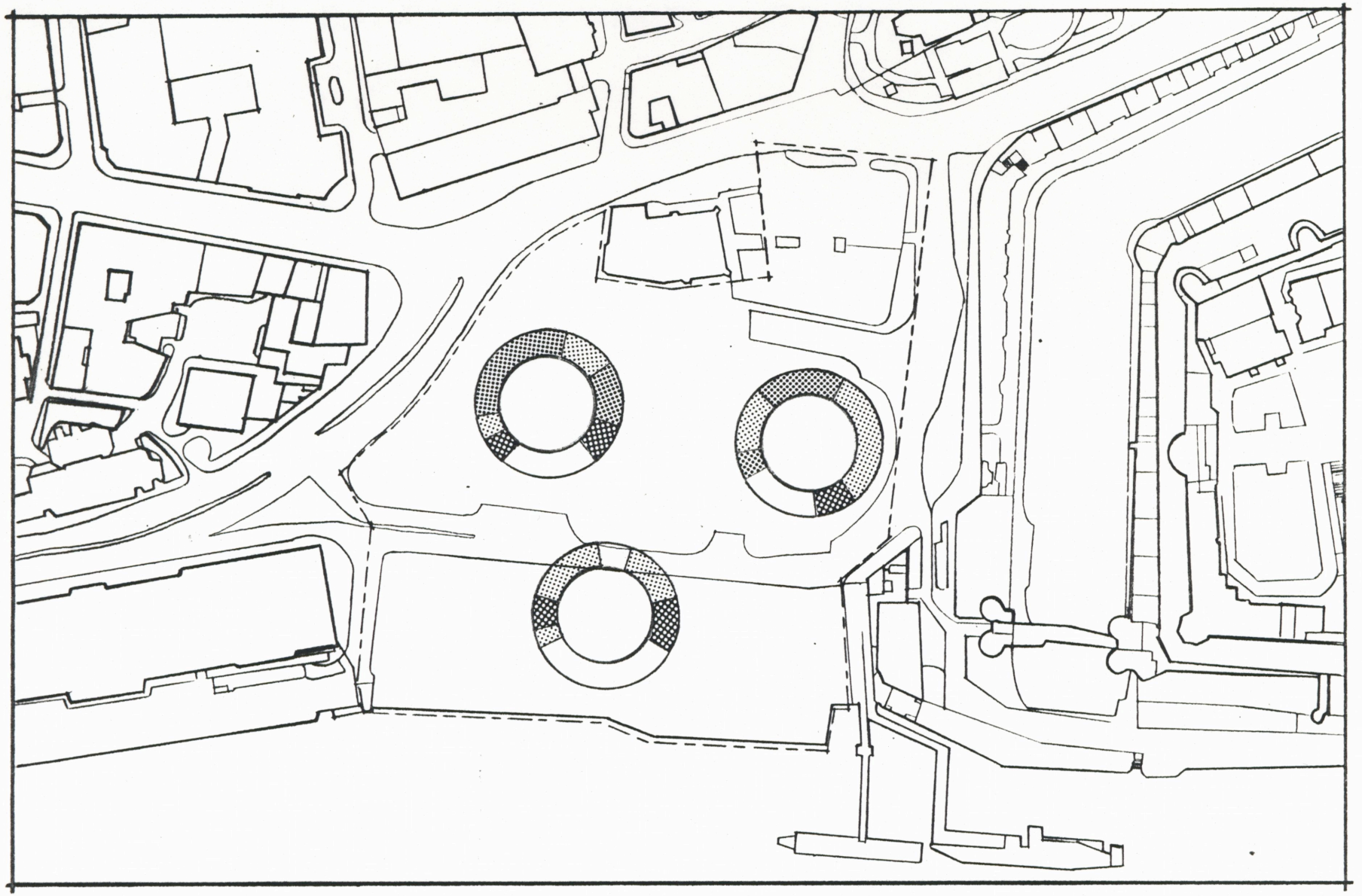


MAJOR VIEW

GOOD VIEW

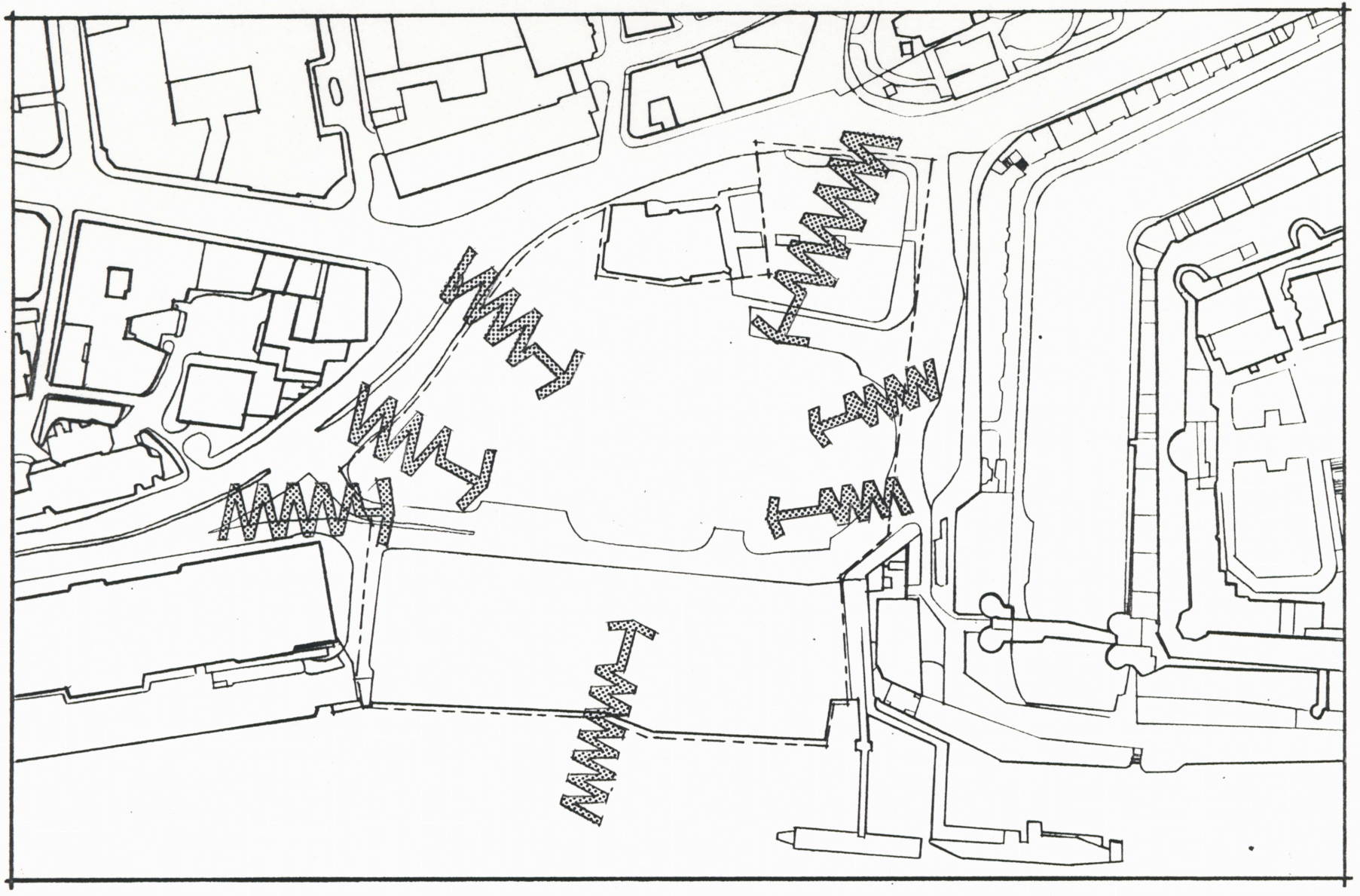
PARTIAL VIEW

VIEWS INTO



EXCELLENT
GOOD
PARTIAL
POOR

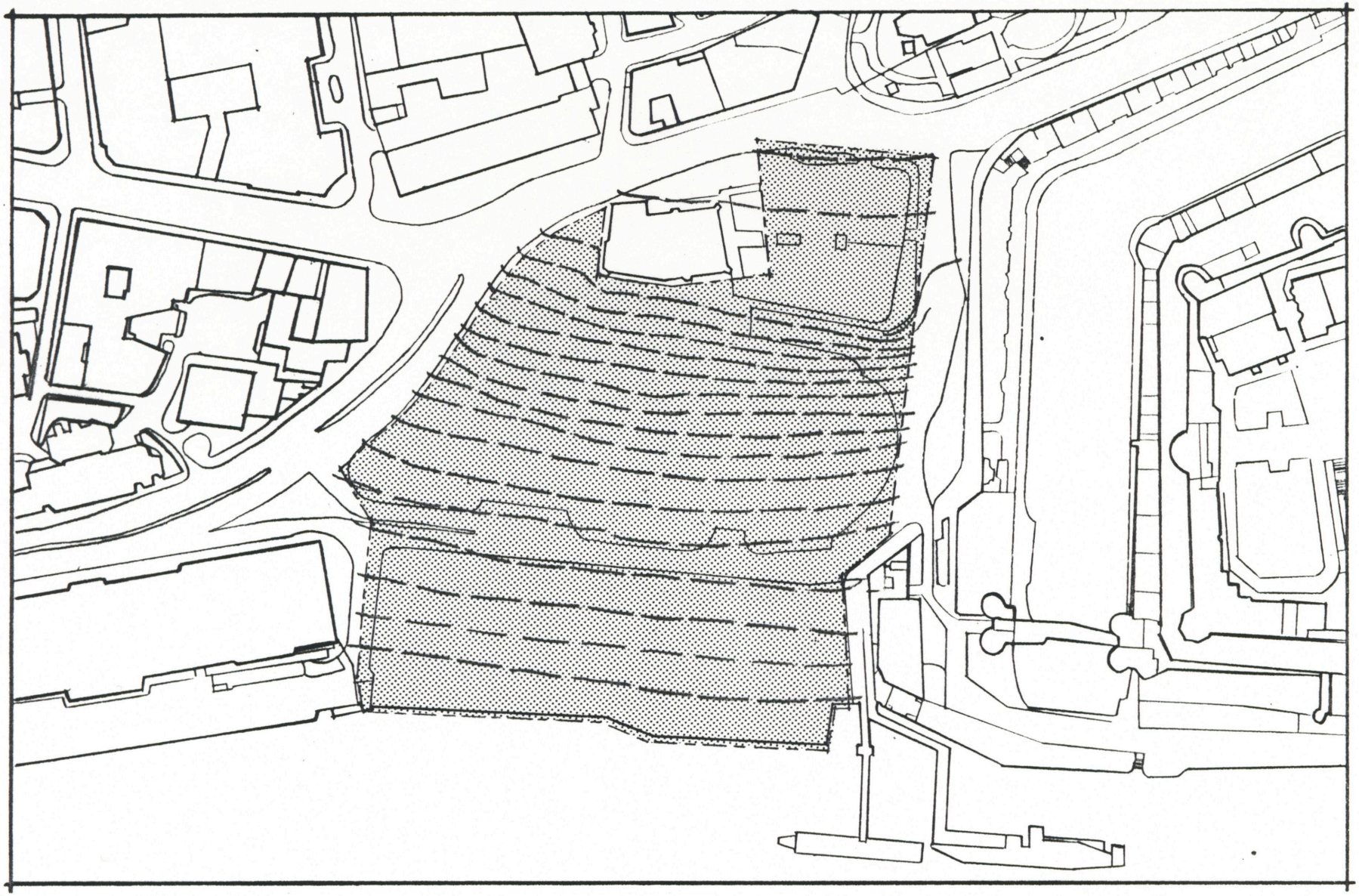
VIEWS OUT OF



MAJOR

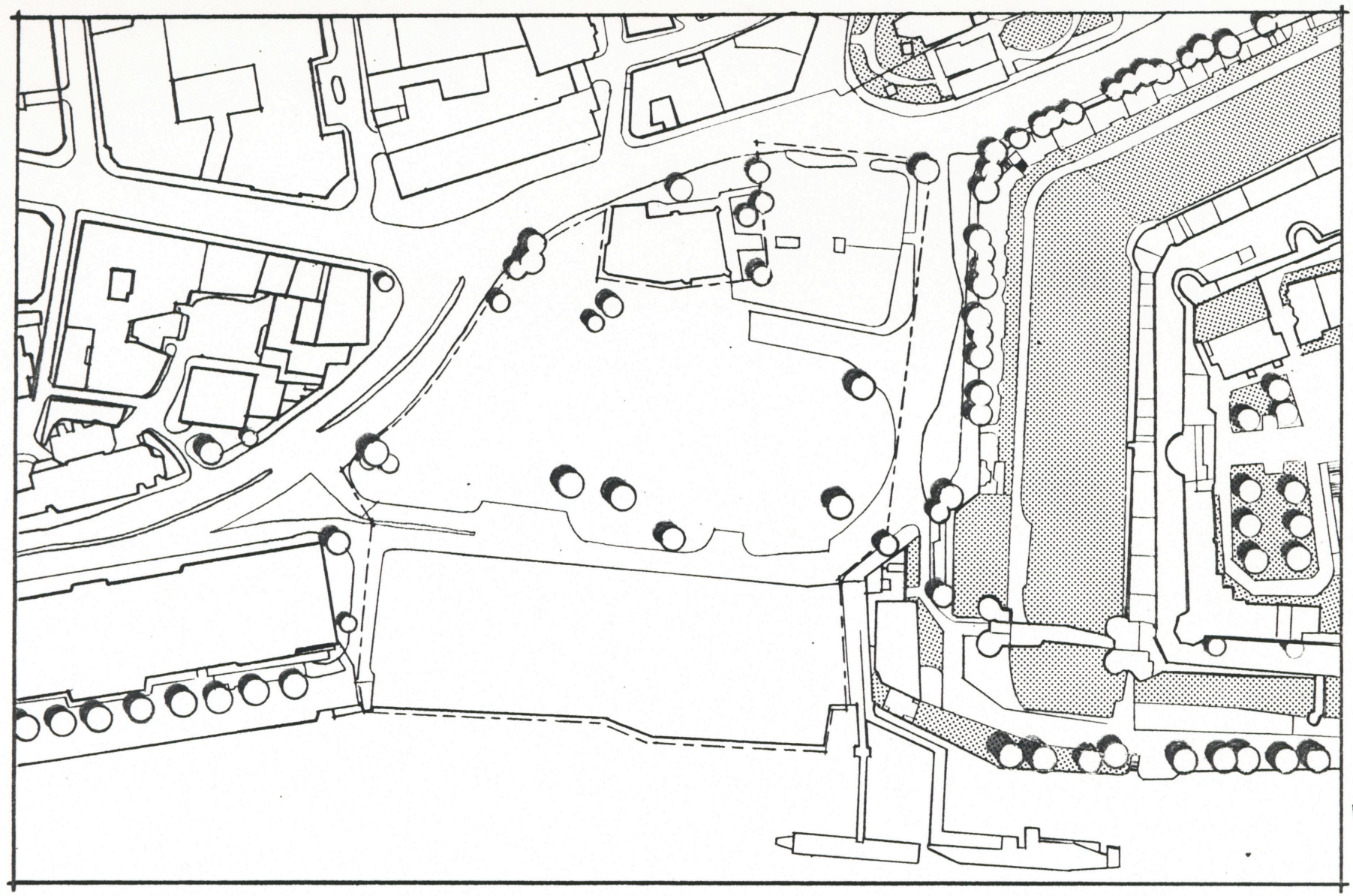
MINOR

NOISE



ONE FOOT CONTOURS

CONTOURS

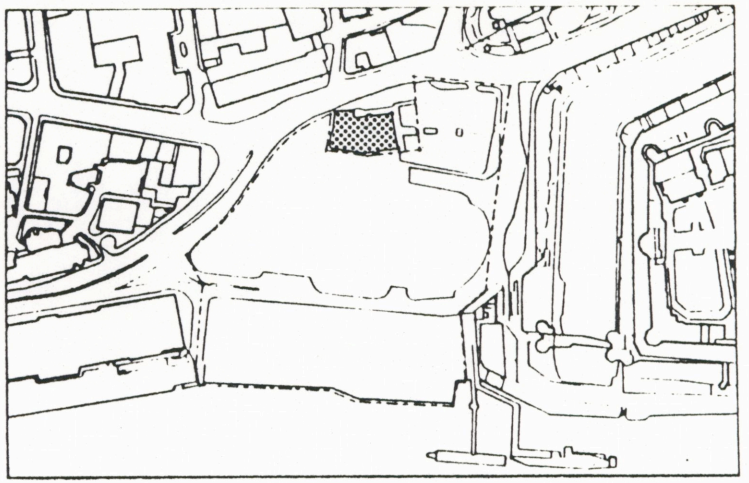


VEGETATION

LONDON PLANE TREE

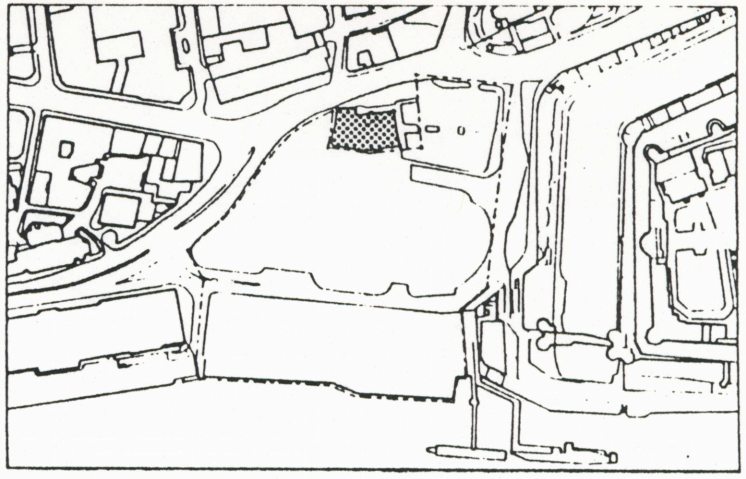
GRASS

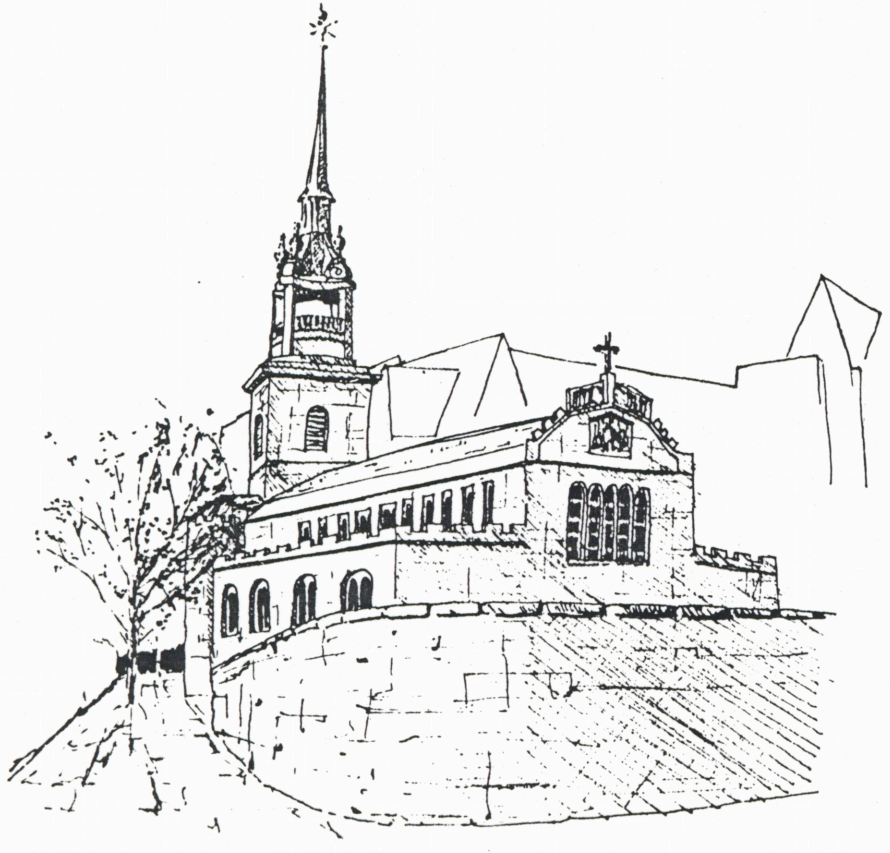




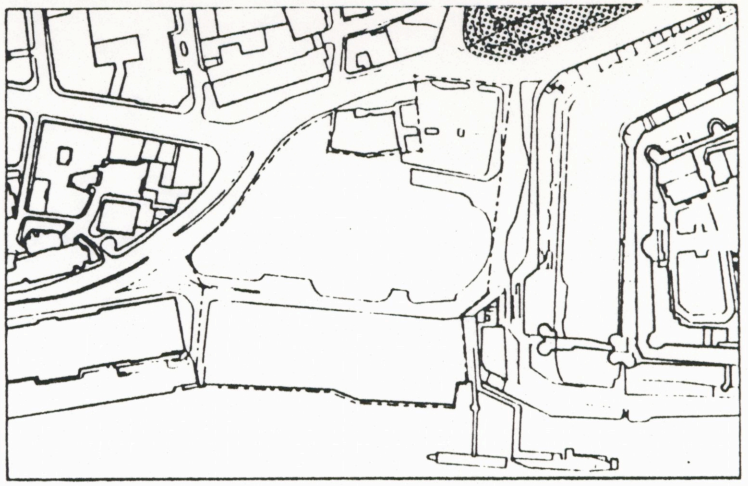
All Hallows by the Tower

This church, which stands at the site's northern boundary, was founded in 675 a.d. on the site of a Roman house. Remains of two tessellated pavements are in the crypt, while bombing laid bare a Saxon arch made from Roman bricks and tiles and brought down fragments ot two Saxon crosses from the arcading into which they had been built. With the exception of some of the remains in the crypt of St. Bride's, these are the oldest architectural fragments left from any church in London. Due to its proximity to the Tower of London many mutilated bodies from exicutions were brought here for a time. All Hallows escaped the fire of 1666 due to the quick actions of Admiral Sir William Penn, who had sailors blow up all the neighboring buildings to create a fire-break. Many looked upon the fire of London from the church's tower.





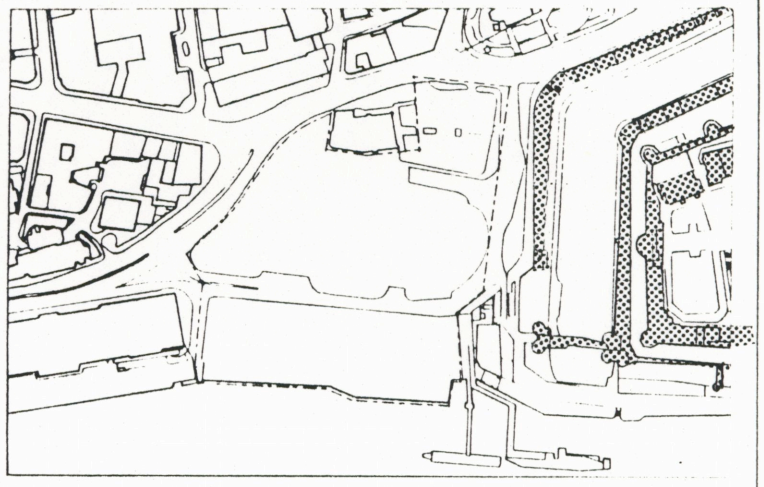
Historically the church has served as a place of peace and meditation for sailors. Within the church is the Mariners' Chapel in which has been placed many model ships as votive offerings. The church suffered by bombing during WWII and was largely rebuilt in 1958, although parts of the original tower and facade are still standing.





Trinity Square

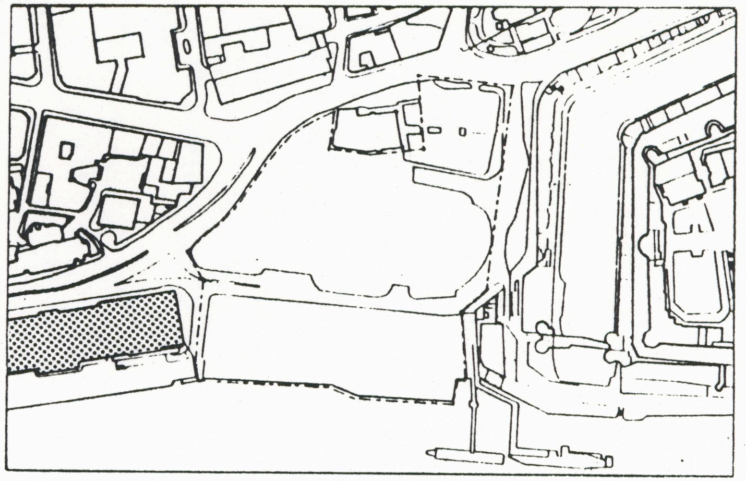
On the summit of Tower Hill is Trinity Square. This is a war memorial dedicated to the 36,000 dead of the mercantile marine in the two World Wars. Just to the West of the memorial is a paved square which marks the site where more than 125 people were executed through the centuries. An inscribed stone is set here, "to commemorate the tragic history and in many cases the martyrdom of those who, for the sake of their faith, country, or ideals, staked their lives and lost".





The Tower of London

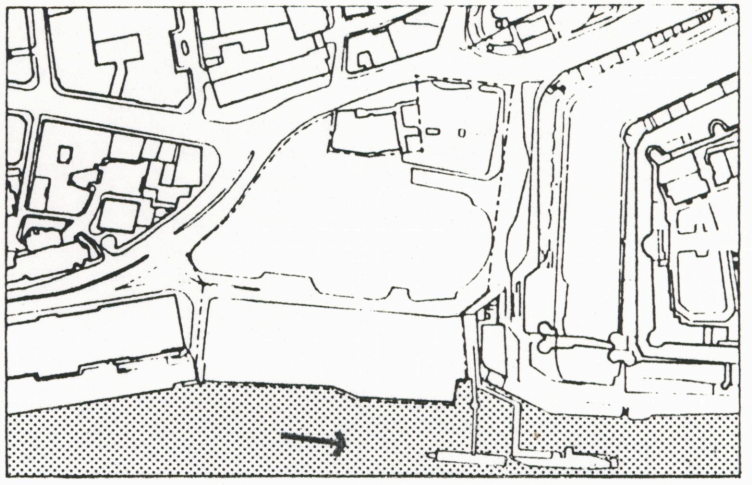
To the East is the Tower of London, now probally London's biggest tourist attraction. Built in 1066 by William the Conqueror this fortress/treasury/arsenal/prison complex is tied to much of British history and is still being used to house the Crown Jewels of England. The residents of this complex are the famous Beefeaters. London's oldest church is contained within the complex, St. John's Chapel. The entire complex is a giant museum of British history.

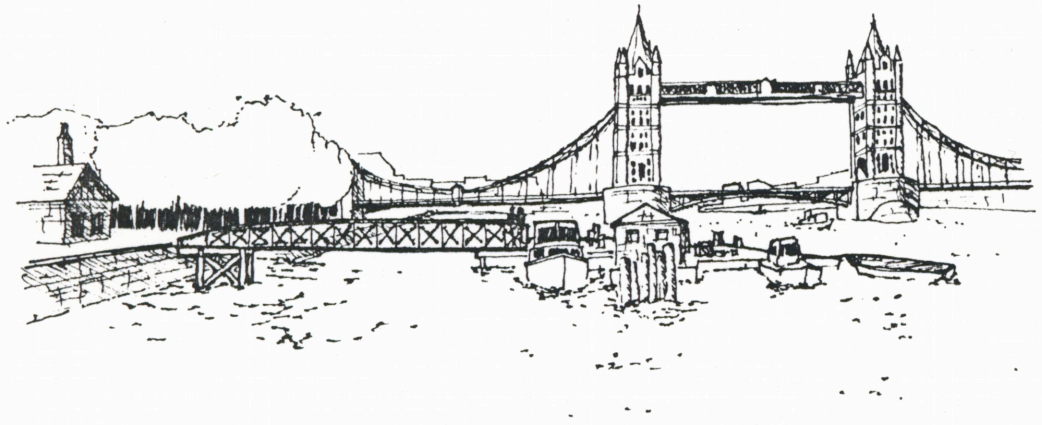




Custom House

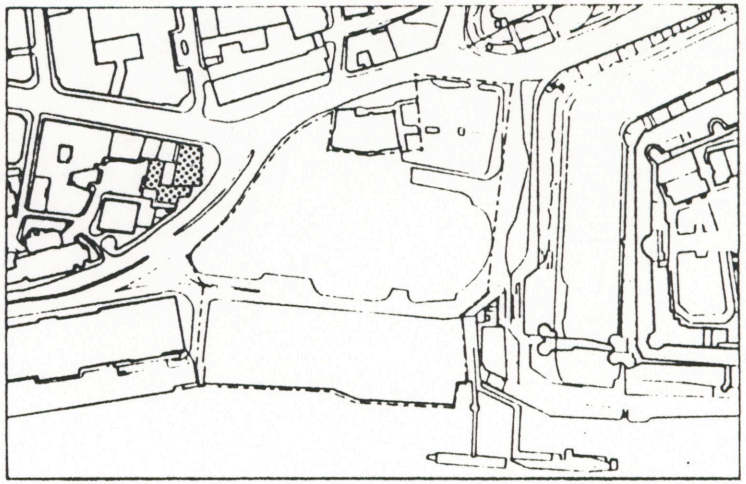
Located on the west side of the site is the Custom House. Since 1385, a Custom House has been located here. Taxes on foreign goods brought to the city were levied by customs offers in this building. The present building was built in 1825 by Sir Robert Smirke.

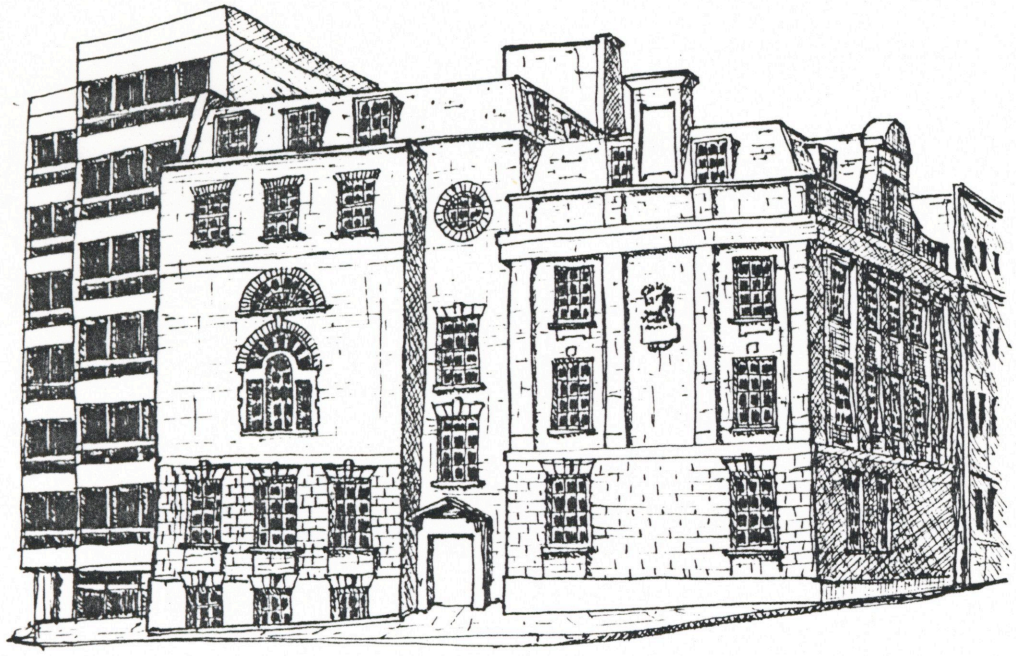




Tower Bridge

Located at the east side of the Tower of London is Tower Bridge. It was designed by Sir Jones and was opened in 1894. The center spans of the bridge can be raised to permit large vessels to pass. "The silhouette of its bepinnacled twin towers -'steel skeletons clothed with stone', as the architect wrote - festooned with chains for the lifting bridge between them, provide a symbol of sufficient power and distinction to signify London throughout the world." In 1982 a museum was opened within the bridge offering visitors a panoramic view of the River Thames and the city from an upper walkway.



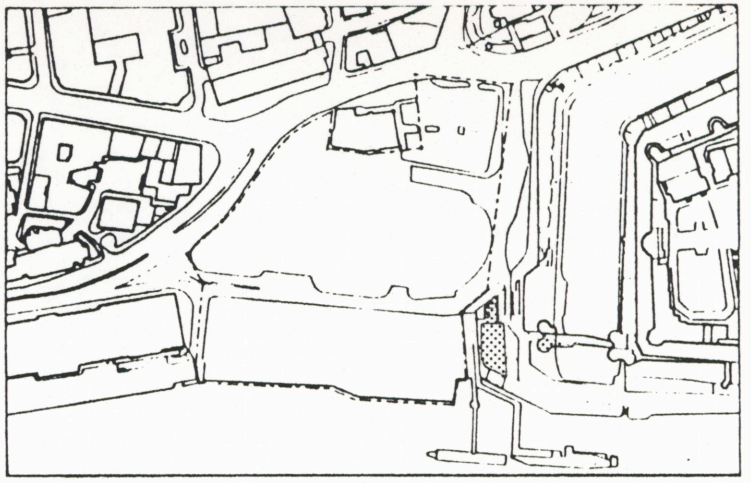


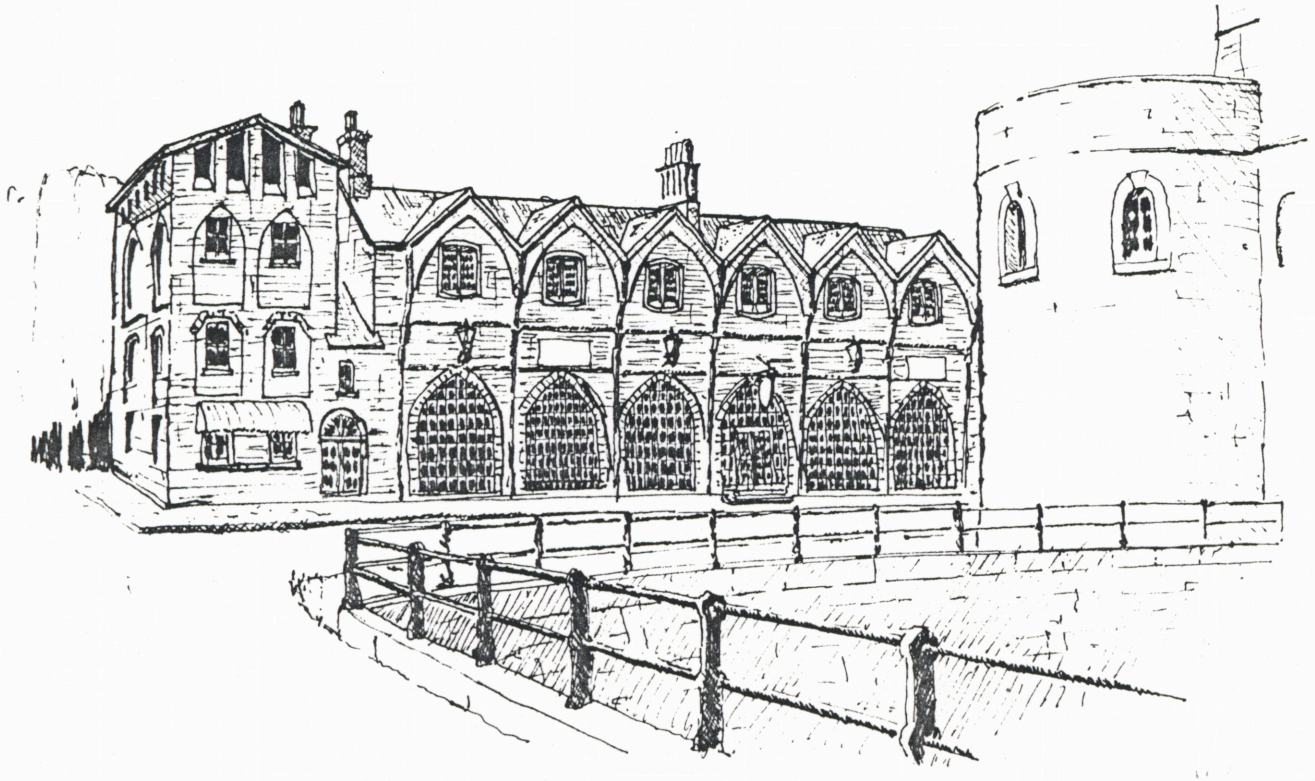
Chirsts Hospital

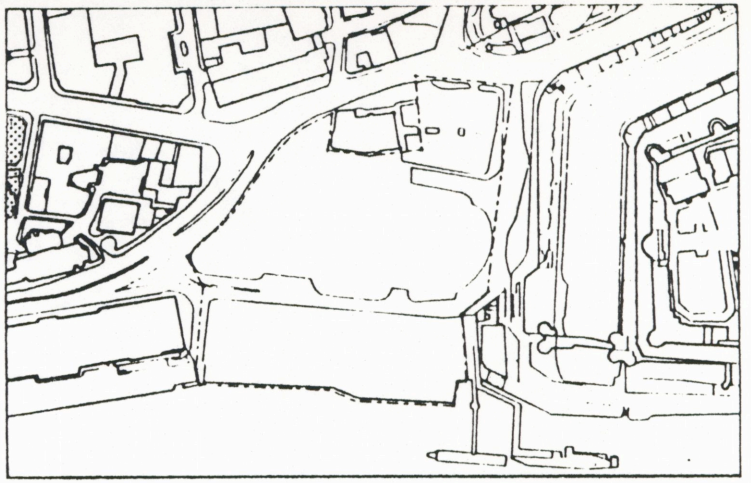
This is a nice brick building with the typical stone work around the windows, doors, and base of the building. It is occupied by the Christs Hospital. Located next door is an office building of concrete construction.

Tourist's Shoppe

This building is located directly across from the front gate into the Tower of London. Made of wood construction with large arched windows, this building houses facilities for tourists. As such, there is heavy pedestrian traffic around this building.

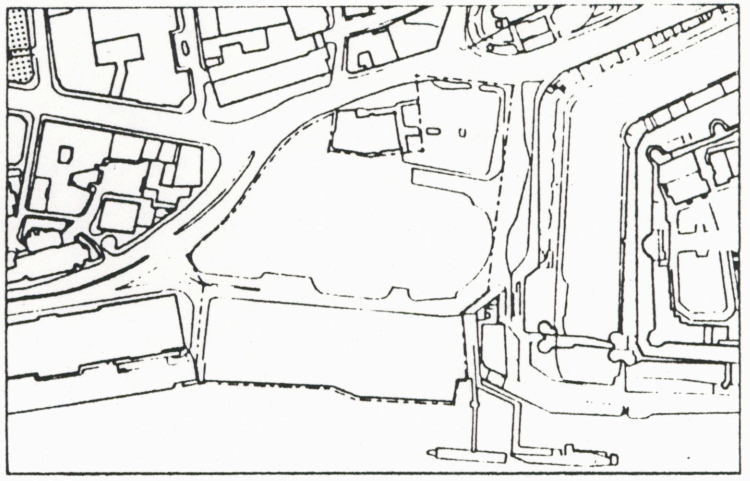


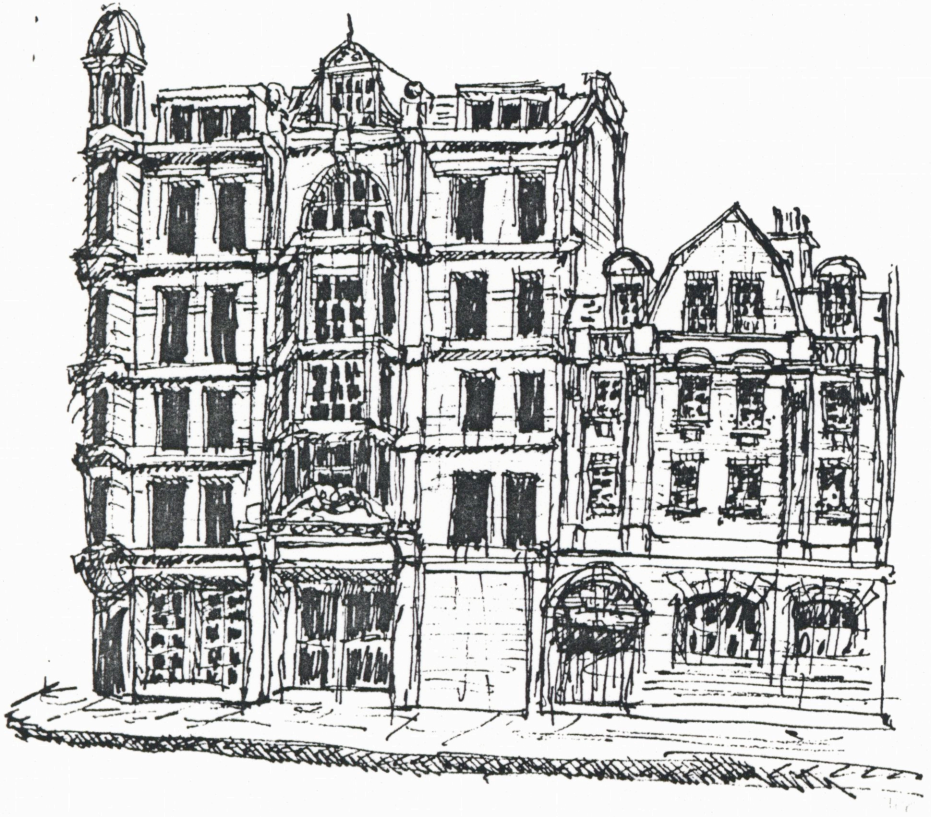




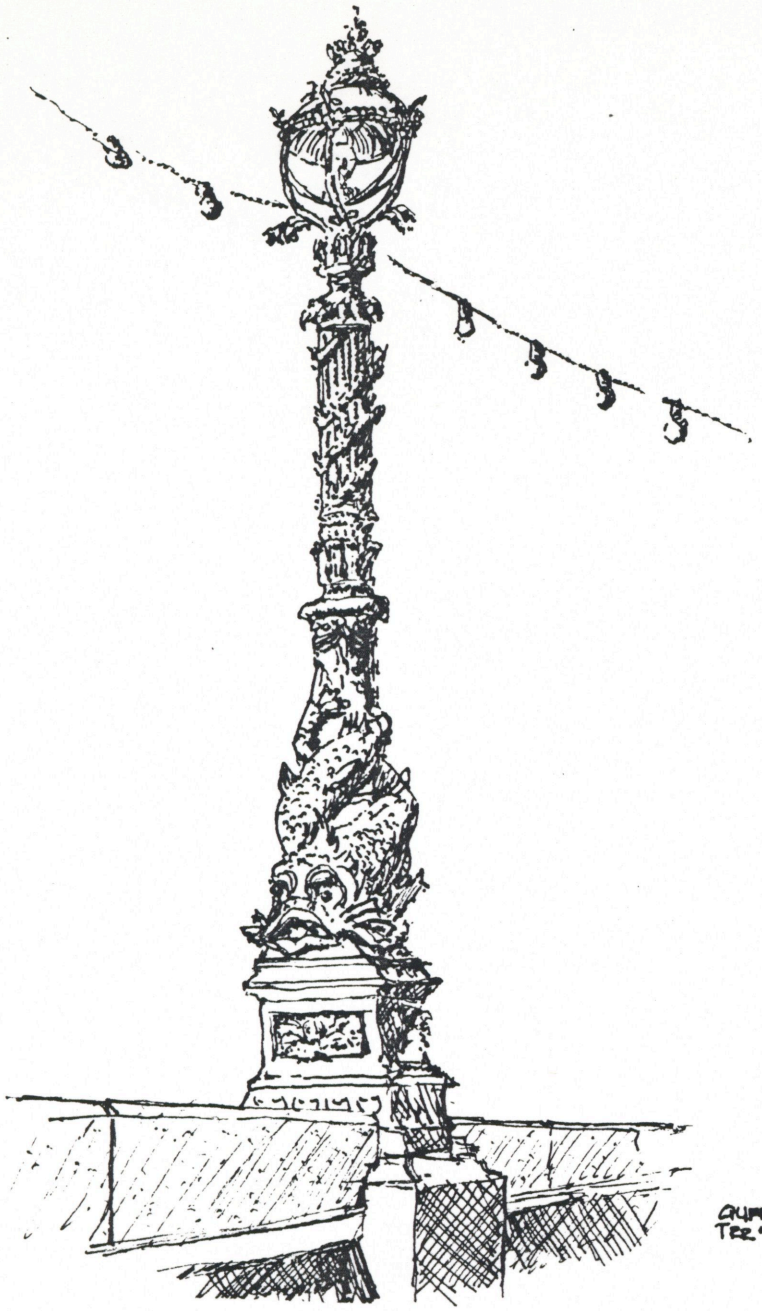
This scene is typical of the feeling of the area as well. Notice the many chimneys which are usually red or green in color. In addition, the sidewalks around the site and in most of London is done with stone pavers.

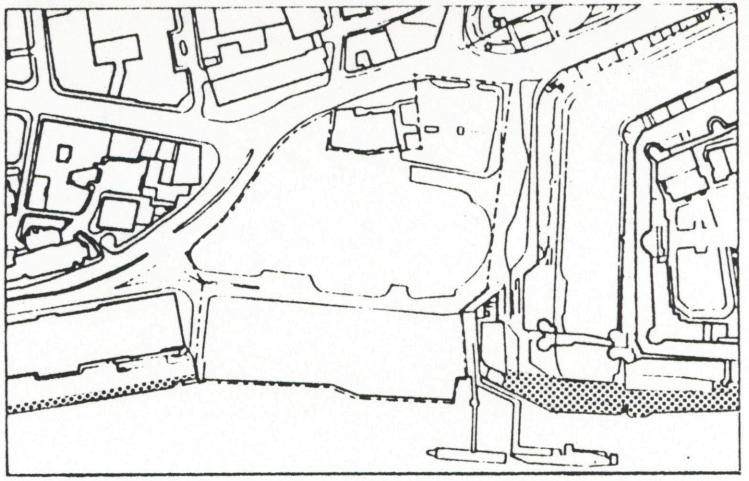






These buildings are typical of the area, and in fact, of London itself. They are brick with some stone work around windows, doors, and at the base. The height of these are between four and six stories.





Street Light

Lights such as this one occur along the banks of the River Thames. Currently, the two most famous walks are the "Queen's Walk on the South side of the Thames and the "Prince's Walk" which is on the northern bank and just to the West of the site.

IV BUILDING TYPOLOGY

RSA BACKGROUND

The Royal Society for the encouragement of Arts, Manufactures and Commerce, better known as the Royal Society of Arts (RSA), was set up at the beginning of the industrial revolution in 1754. It was the idea of a drawing master named William Shipley. His idea was that the prosperity of Britain could be furthered by setting up a system of scholarships, prizes, and awards for ideas, inventions, and products which would "embolden enterprize, enlarge science, and refine art, which in turn would improve our manufactures and extend our commerce".

Although, the Society's role has broadened it still has three major focuses. The first is concerned with the development of human potential and with creating opportunities for people to put their talents to the fullest use. The second covers work as an essential source of wealth and betterment for the community, and prepares for the new work patterns arising from social and industrial change. Finally, the third deals with the environment, the physical context of our lives whether natural or man-made, national or global, and examines how we can all, in the capacity of trustees for our successors, try to strike the difficult balance between preserving the best of the past, giving proper expression to the present, and anticipating the needs of the future.

Currently, the society has over 13,000 Fellows throughout the world. A network of committees oversees specific RSA projects throughout the world. In addition, there are a number of overseas Chapters. The Society's London headquarters provide amenities for Fellows and for members of the public who are interested in the principles of the RSA. Under the broad focuses the RSA carries out a range of activities, which are regularly re-shaped or changed in response to current need:

- its lectures, conferences, seminars and its Journal which together with the membership, constitute a forum for discussion.

- Its program of projects, where ideas often first aired in a lecture or conference become activities which give them expression and dissemination. Here the RSA generally acts as a pioneer launching and establishing schemes which may then be taken on by another body.

- the giving of awards, prizes, and scholarships which recognize and publicize achievement.

The Society was also the first institution, over a century ago, to offer examinations to regulate the quality of public education.

The Patron of the Society is Her Majesty The Queen and its President is His Royal Highness The Duke of Edinburgh. The work of the RSA is governed by a Council of 40 who regularly meet. Committees composed of Council members and outside specialists oversee particular areas and programs, which is administered by a staff of about 70 under the direction of the Secretary (Chief Executive).

RSA Program

As already mentioned, the Fellows of the Royal Society of Arts will be one of the groups to use this facility. The spaces of the project fall into basically five groups. The first one is the administration which must accommodate space for 70 staff members. The second is the assembly area were such events as lectures, seminars, and dinners can be held. Further more space is need for meetings and business by the Counsel which is made up of 40 members. In addition, space is needed in which the presentation of the Society's scholarships and awards, such as the Albert Medal, Benjamin Franklin Medal, and Bicentenary Medal, can be presented to honored receiptiants. The third space is exhibition space in which competitions and other displays can be viewed. In addition for the basic display space must be provided in which a small museum of the history of the Society can be viewed. The fourth component of the facility is the library. Although, this library is primarily for use by RSA Fellows, scholars doing research will be using it as well as the general public. The last component actually has two parts. The first being studio space for scholarship winners and Fellows. These studios should be somewhat flexible, however, they will mainly be used by painters and sculptors. The second element is housing for these scholarship winners. It should be recognized that some of which may have families.

ROYAL SOCIETY OF ARTS
Spacial Requirements

RSA Administration

Entry/Reception	900 sq.f.
Secretary (Chief Executive) Office	400 sq.f.
Deputy Secretary Office	400 sq.f.
30 Primary Staff Offices @ 250	7500 sq.f.
50 Staff Offices @ 150	7500 sq.f.
2 Office Storage @ 500	1000 sq.f.
Computer Room	500 sq.f.
Copy Room	400 sq.f.
Conference Room (10 people)	100 sq.f.
Conference Room (25 people)	400 sq.f.
Staff Lounge	1000 sq.f.
6 Toilet Rooms @ 200	1200 sq.f.
Circulation 15%	3081 sq.f.
Mech. of floor area 8%	1643 sq.f.
TOTAL	25264 sq.f.

ROYAL SOCIETY OF ARTS
Spacial Requirements

RSA Assembly

Lecture/Recital Hall (400 people)	3000 sq.f.
Great Hall (300 people)	2500 sq.f.
2 Meeting Rooms @ 8 sq.f./person	2000 sq.f.
2 Class Rooms @ 900	1800 sq.f.
Seminar Room (16-30 people)	400 sq.f.
Small Seminar Room	200 sq.f.
Training Center	600 sq.f.
Toilet Rooms as needed @ 200	
Circulation 15%	1575 sq.f.
Mech. 8% of floor area	840 sq.f.
TOTAL	13000 sq.f.

ROYAL SOCIETY OF ARTS
Spacial Requirements

RSA Museum and Display

Lobby	500 sq.f.
Competition Display Gallery	10000 sq.f.
General Display Area	12000 sq.f.
3 Artists Galleries @ 700	2100 sq.f.
Sculpture Gallery	1000 sq.f.
Sculpture Gardens	1000 sq.f.
Historian's Office	300 sq.f.
Receiving and Storage	1000 sq.f.
4 Toilet Rooms @ 200	800 sq.f.
Circulation 15% of floor area	2805 sq.f.
Mech. 8% of floor area	1496 sq.f.
TOTAL	24001 sq.f.

ROYAL SOCIETY OF ARTS
Spacial Requirements

RSA Library

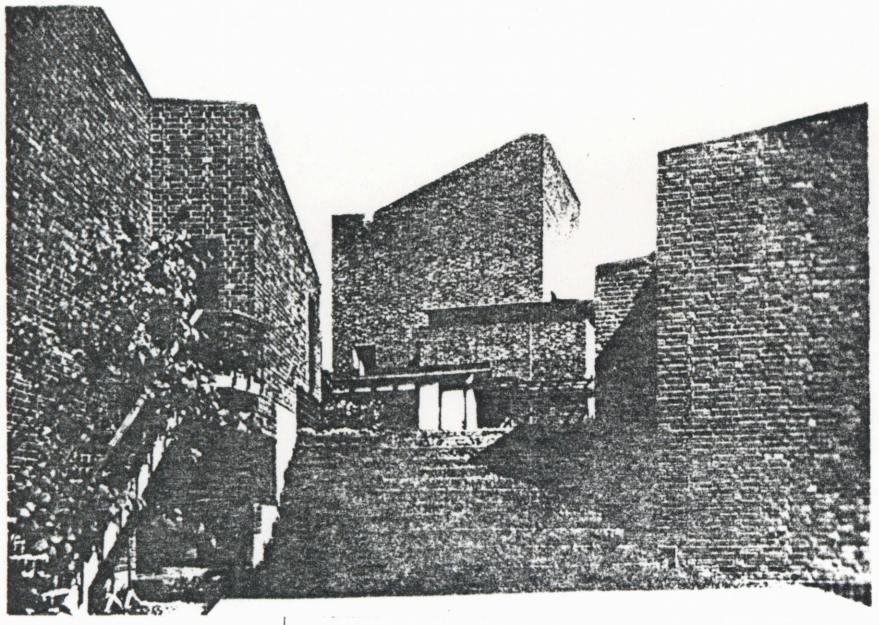
General Stacks	6000 sq.f.
Special Collections	2000 sq.f.
Reading Room	3600 sq.f.
10 Study Spaces	100 sq.f.
Reference	500 sq.f.
Librarian's Office	250 sq.f.
Book Storage and Repair	1500 sq.f.
Circulation 15% of floor area	2093 sq.f.
Mech. 8% of floor area	1116 sq.f.
TOTAL	17159 sq.f.

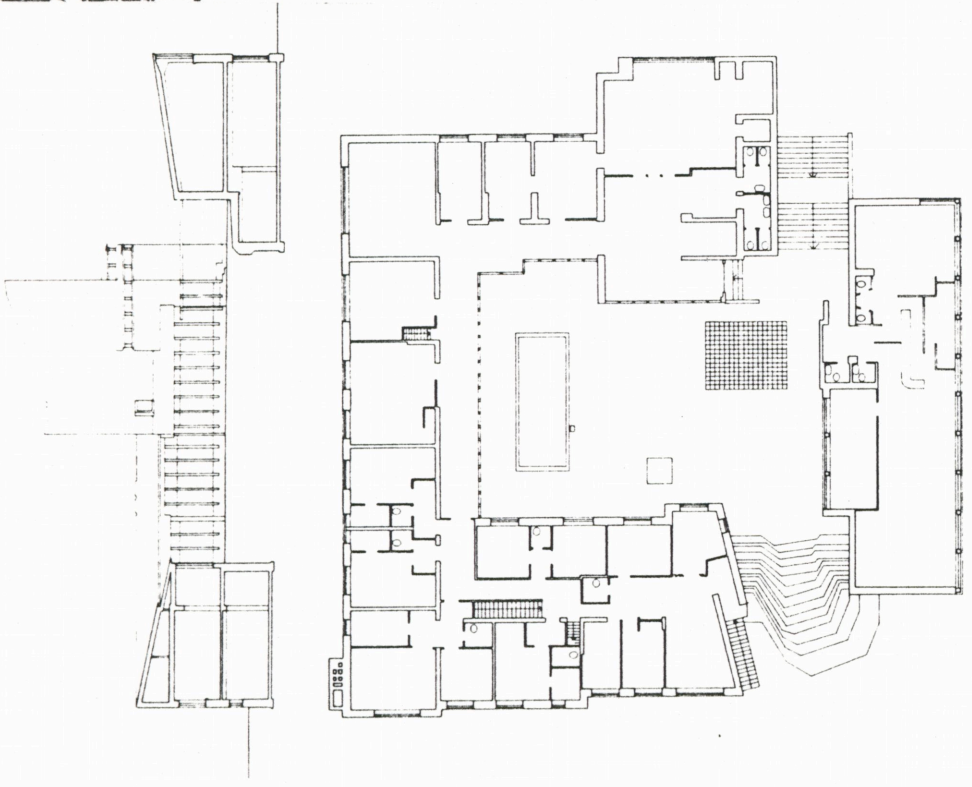
ROYAL SOCIETY OF ARTS
Spacial Requirements

RSA Dining and Housing

Formal Dining (200 people)	2400 sq.f.
General Dining	2000 sq.f.
Pub Area	1000 sq.f.
Kitchen	1200 sq.f.
Storage	400 sq.f.
Circulation 15%	1050 sq.f.
Mech. 8% of floor area	560 sq.f.
TOTAL	8610 sq.f.
10 Apartments @ 600 sq.f.	6000 sq.f.
10 Offices @ 150	1500 sq.f.
3 Artists Studios @ 400	1200 sq.f.
TOTAL	8700 sq.f.
DINING/HOUSING TOTAL	17310 sq.f.

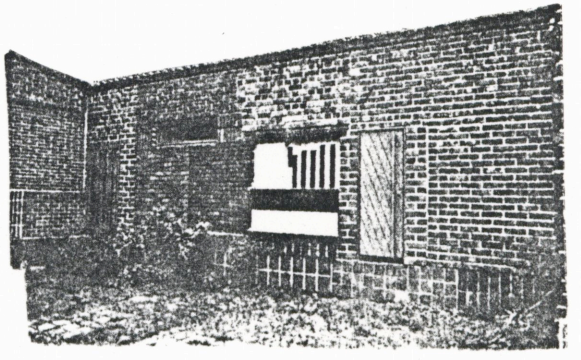
V ARCHITECTURAL INFLUENCES

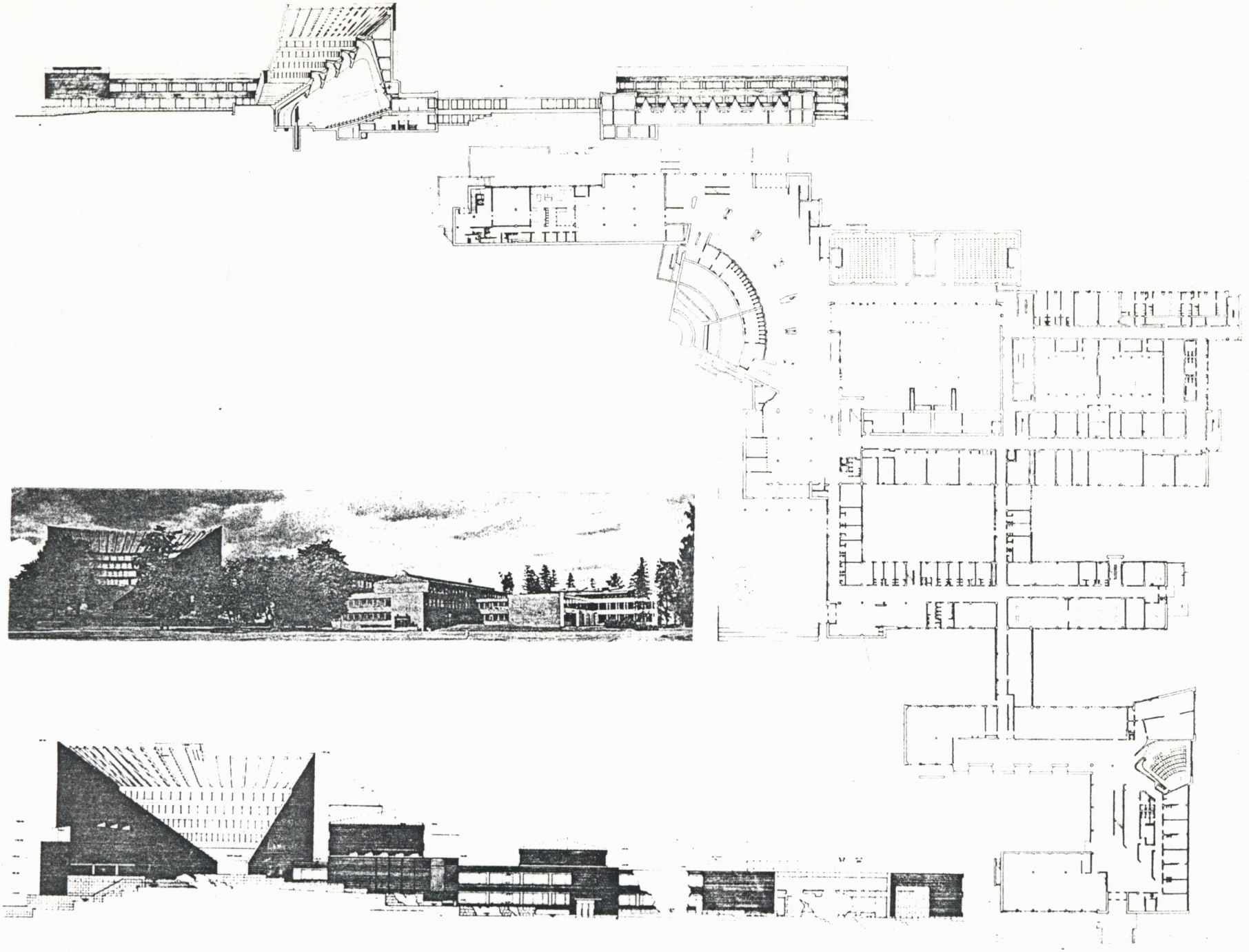


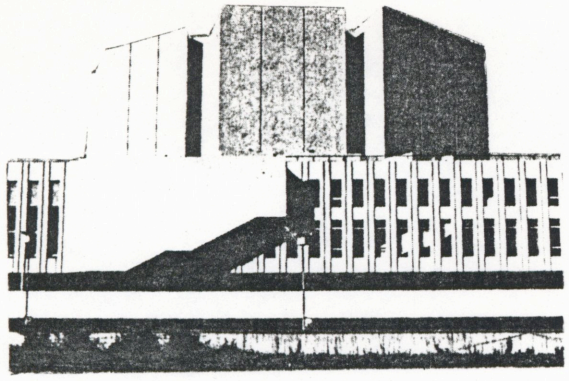


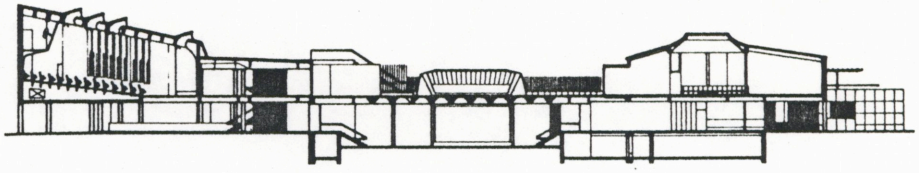
Alvar Aalto

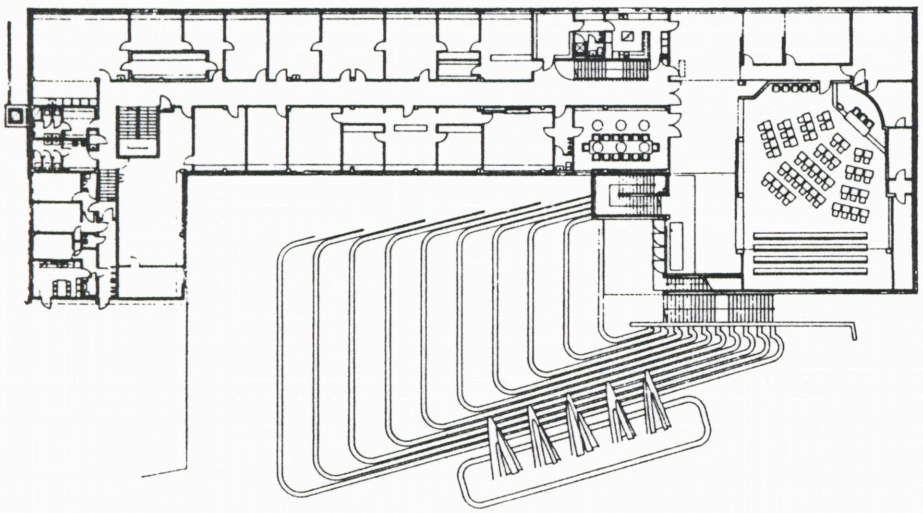
Alvar Aalto's work has effected my work greatly. Throughout my education I have sought Aalto's lessons and attempted to understand and learn from them. Particular interest to this project was not only the ordering principles and arrangement of forms and voids, but the combination and use of different materials. The way a new building can look old the day it was built due to the materials is fascinating. I believe overall, that his buildings exhibit the quality of 'realness'. In addition, the programs of many of Aalto's work seem to some degree close to my own, i.e. libraries, lecture spaces, housing, office space, etc.

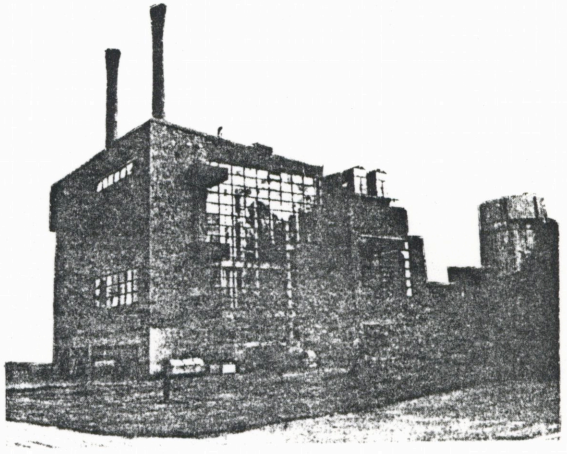


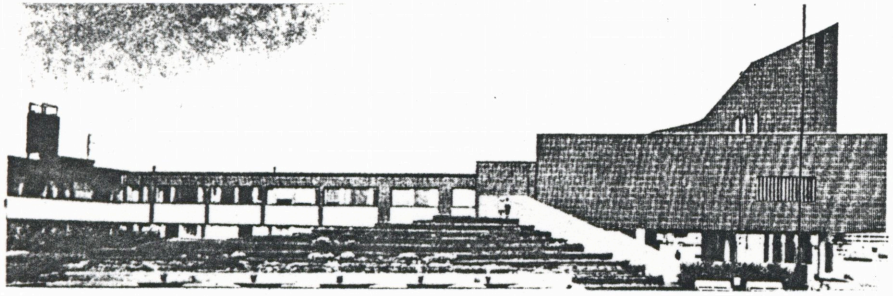


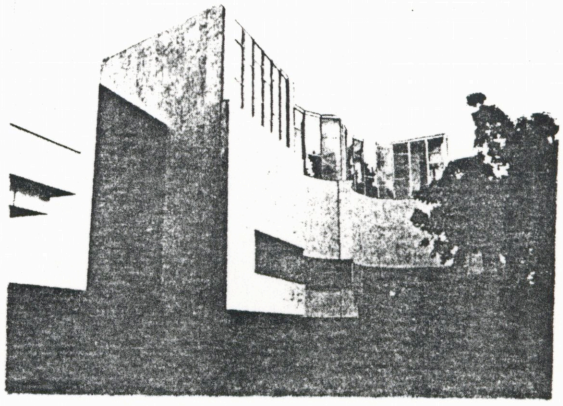


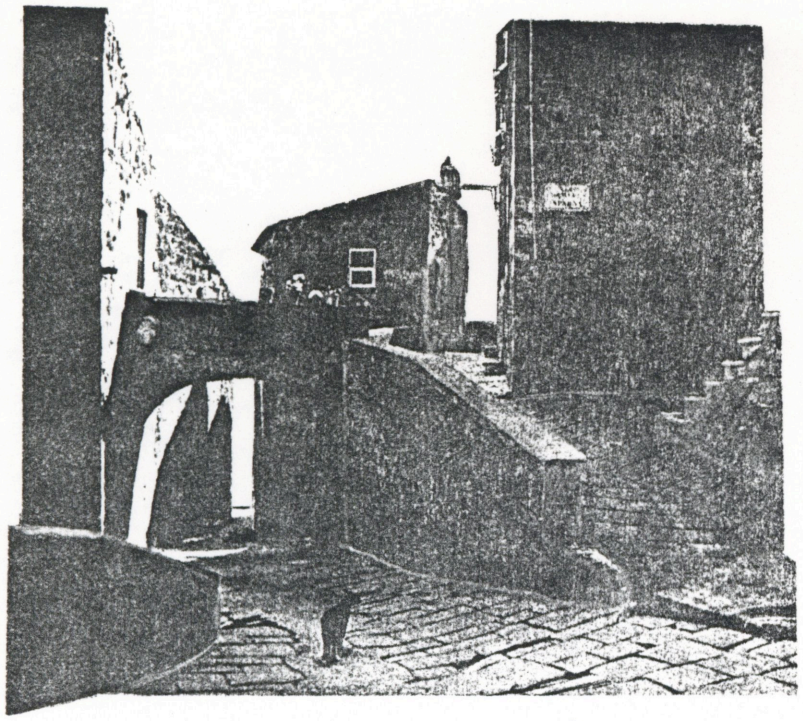








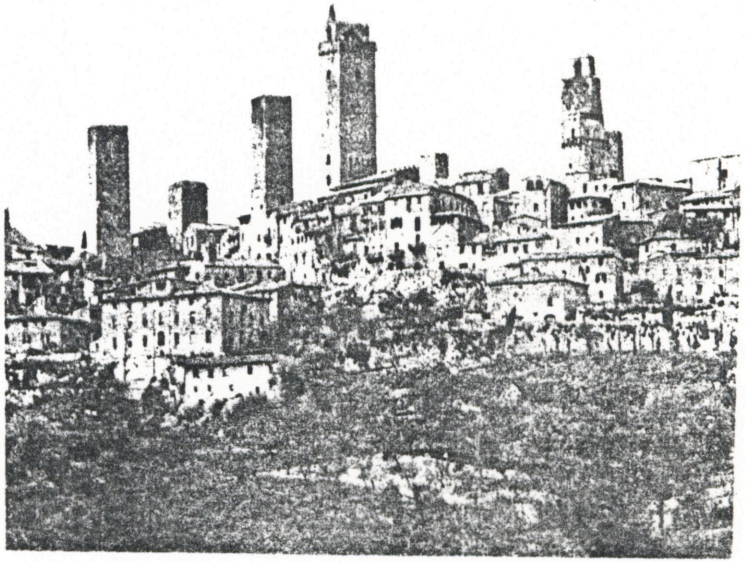




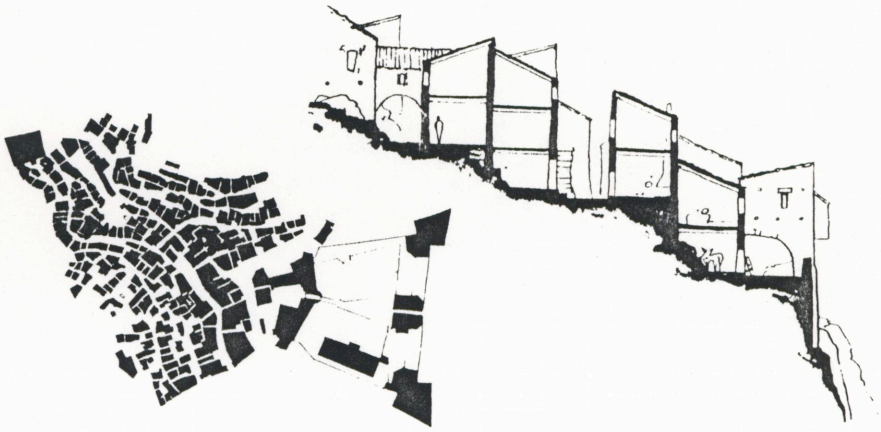
Italian Hilltowns

The hilltowns of Italy was inspirational for me in my work. I think these towns have many things to offer. The organic way these have evolved and grew have created unique and unexpected relationships between forms that is hard to create in a single design solution. The play of light down into the streets has a power effect in the movement of people and the impressions of the spaces. Opaque vs. transparent relationships are an important element of the specialness of these complexes (towns). Not to be over looked are the uses of the materials and their upkeep. Finally the elements such as a fountain or a lighting element which occurs at pathway intersections are a very subtle addition to the overall appeal of the towns.





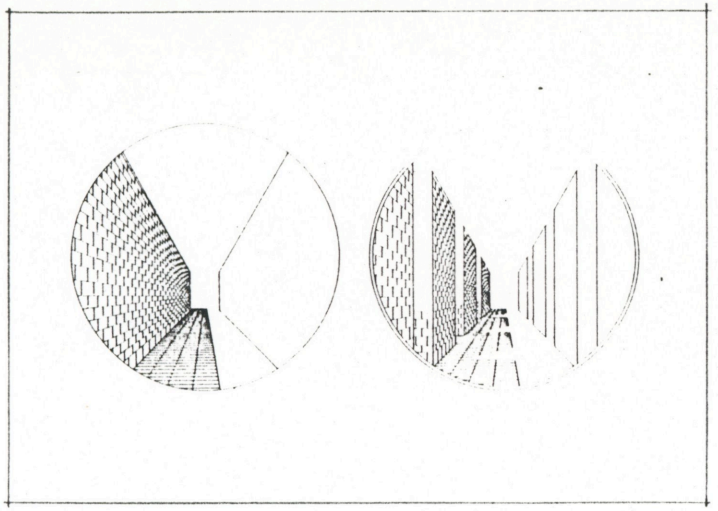




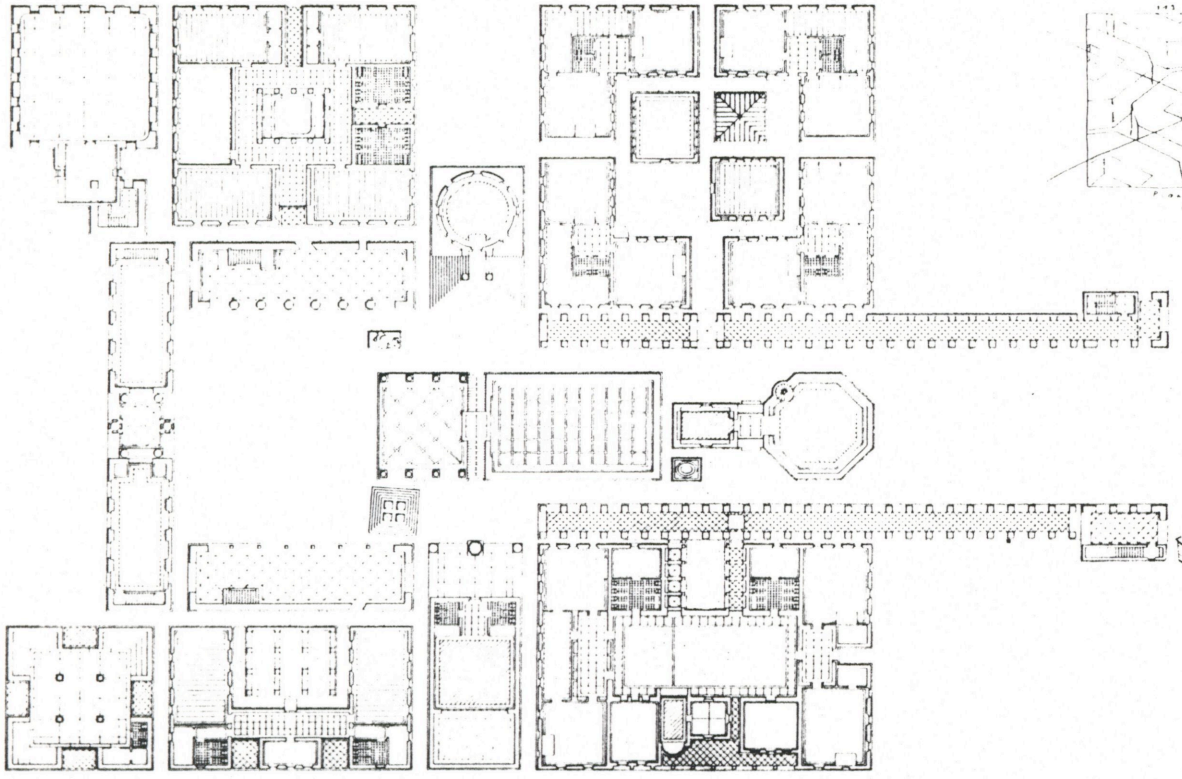


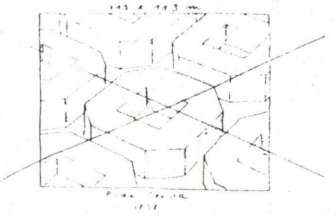


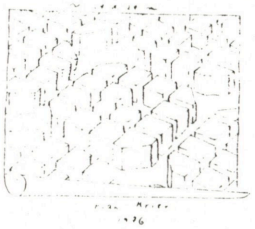
Leon Krier

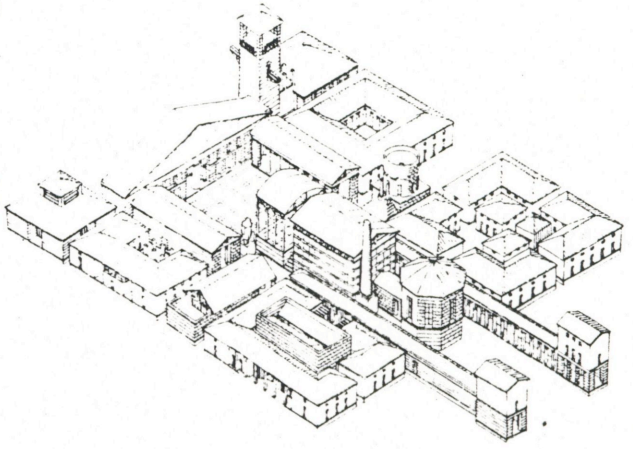


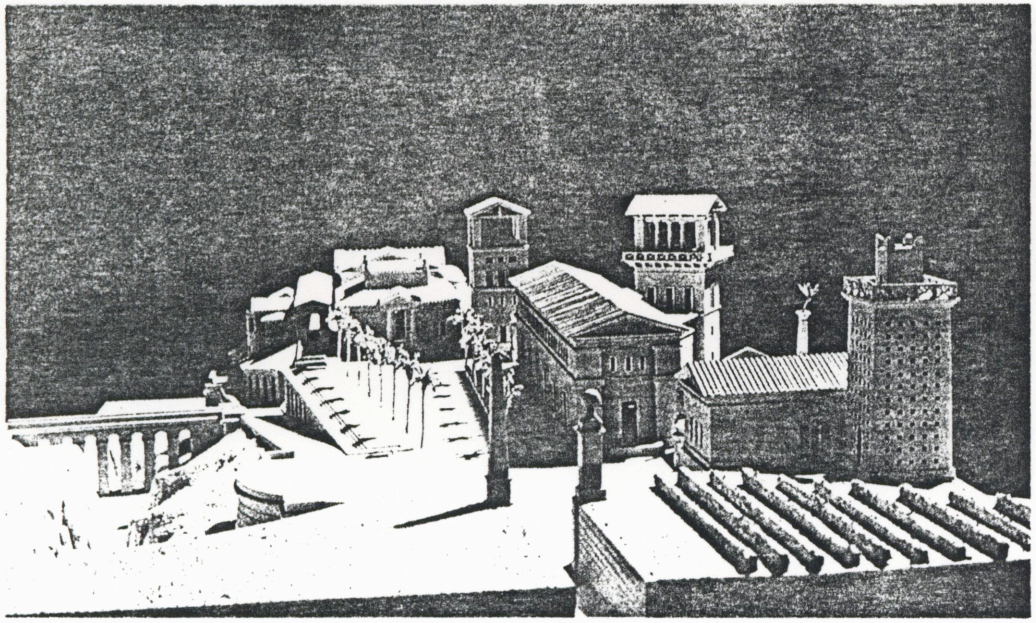
Leon Krier's work both written and visual appealed to me due to his interest in urban planning and scale. Krier is an advocate of creating a city within a city (a complex of buildings), instead of putting everything under one roof. Although, he views himself as "an avenging warrior called forth by the gods to bring order back from the chaos of modern cities and architecture, I believe many of his approaches to form, repetition, void vs. solid, and building placement have merit in a progressive architecture.

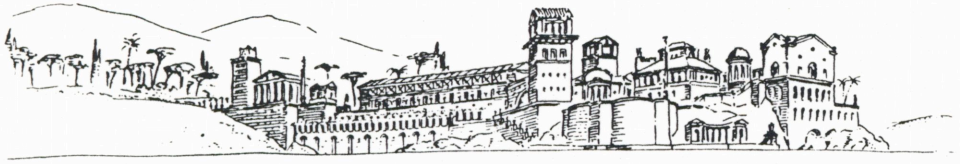




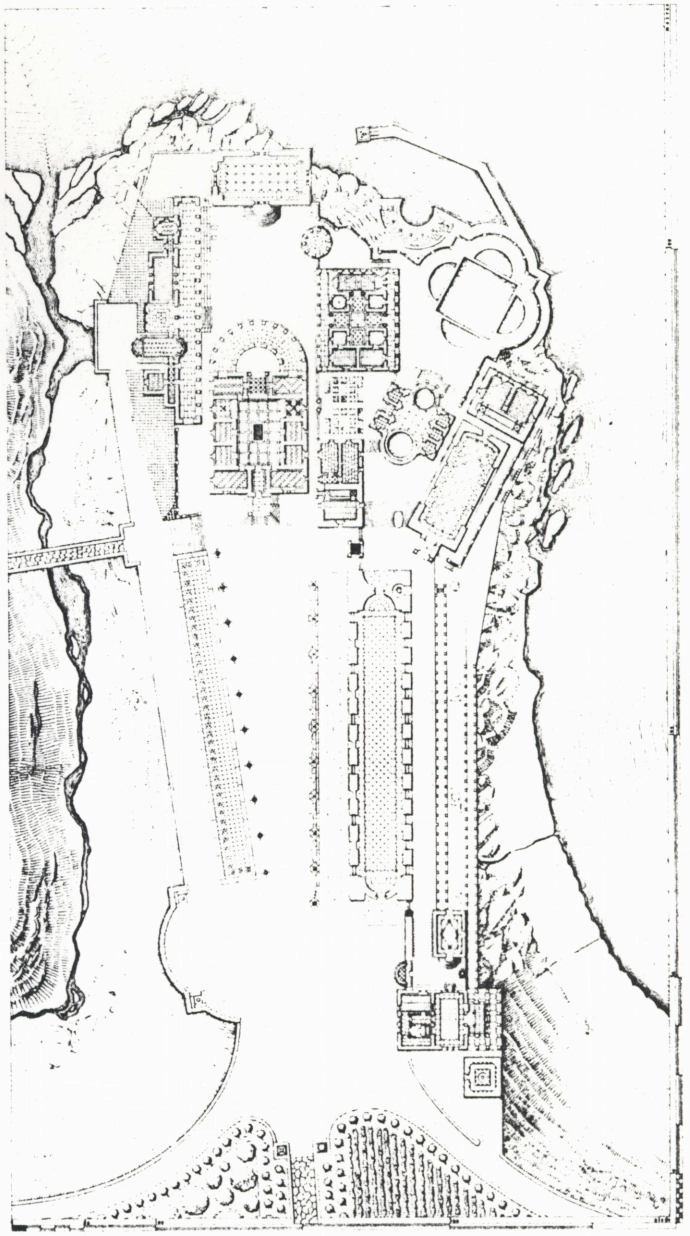


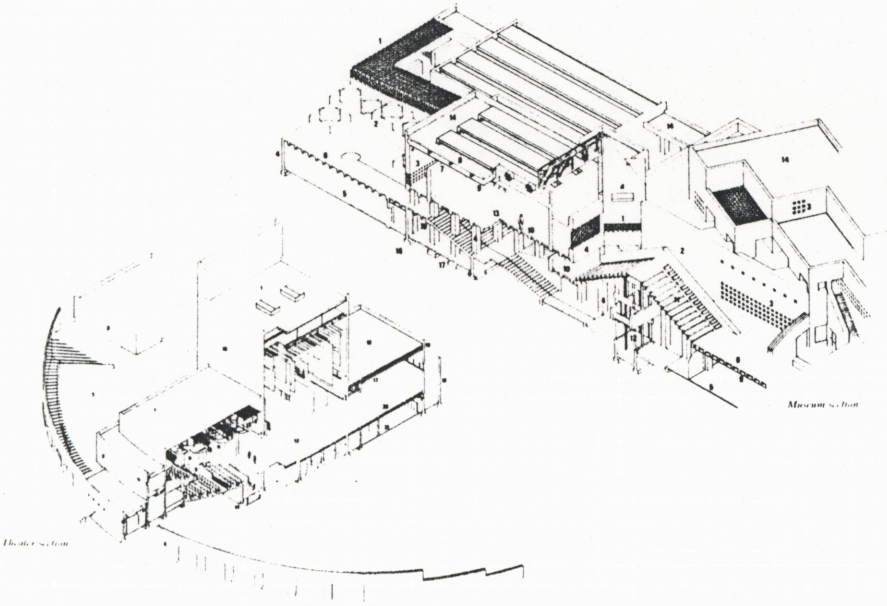






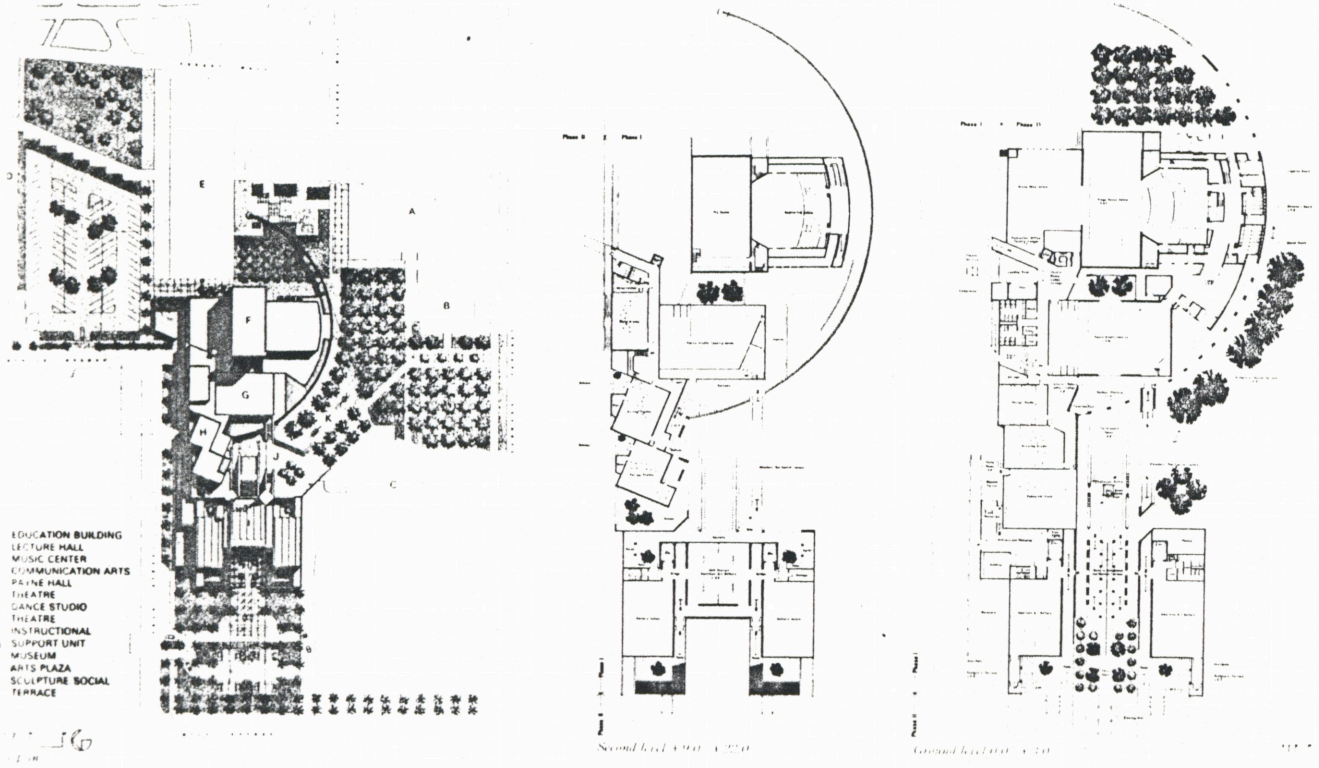


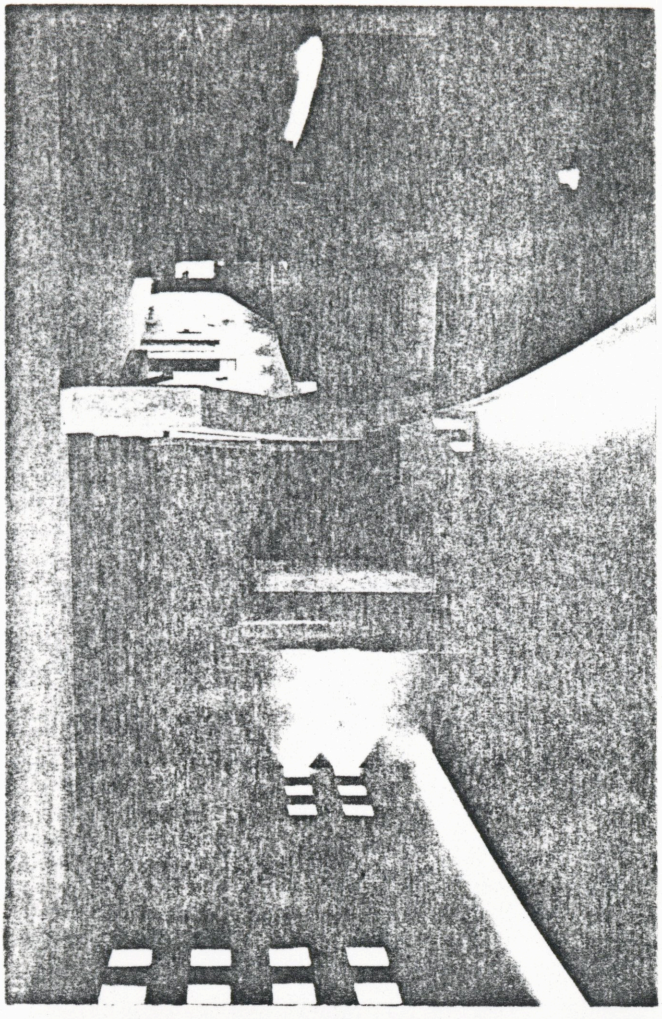


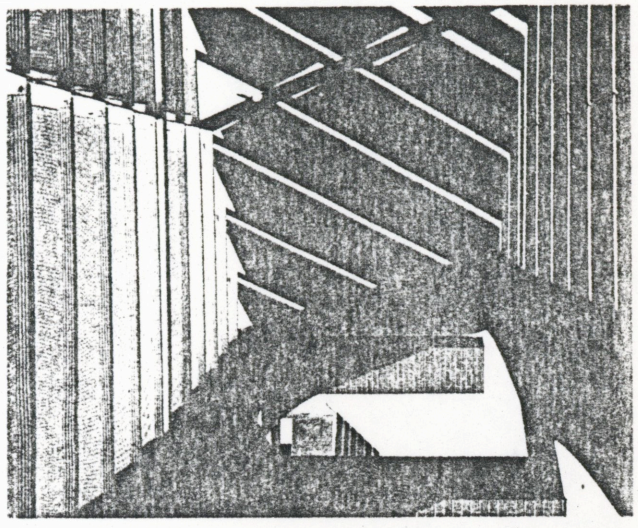


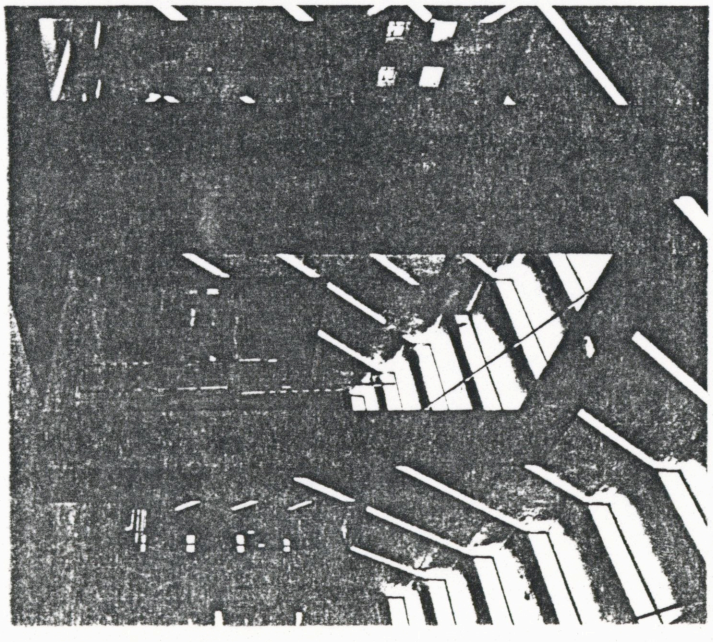
Arizona State University
Fine Arts Center
Tempe, Arizona
Antoine Predock

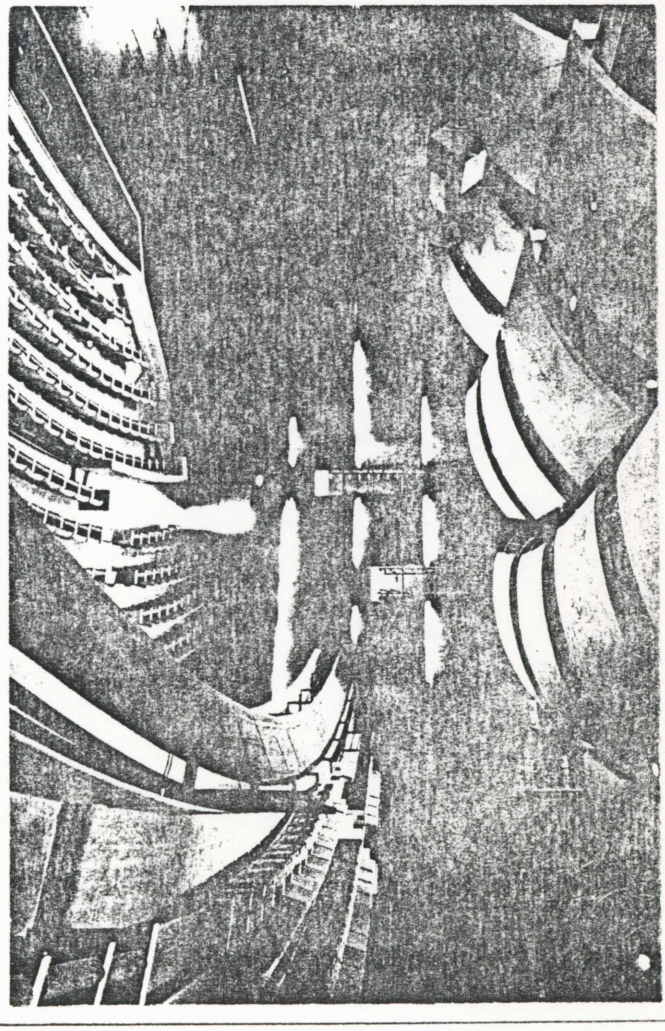
Although I find many of Predock's work fascinating, I singled out the Fine Arts Building. To look at it, it is an abstract work. However, I believe this piece was able to move beyond simple abstract design and become a meaningful place. Again the choice and use of materials, colors, shade and shadow, and the relationship of opaque vs. transparent makes this an exciting study for me.

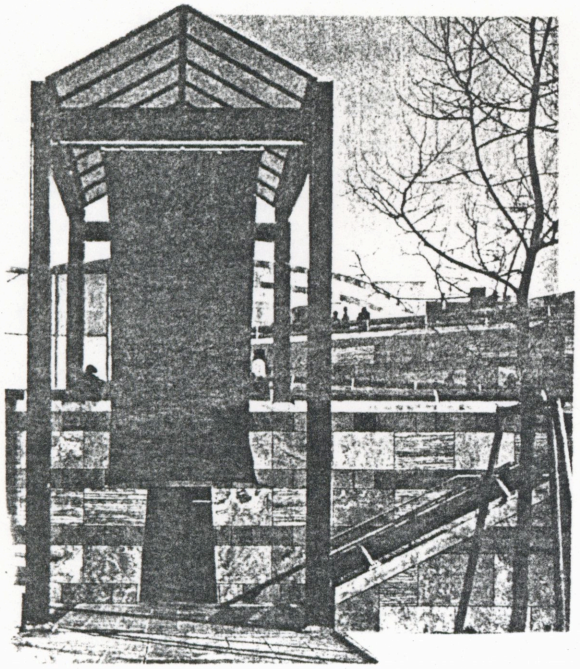






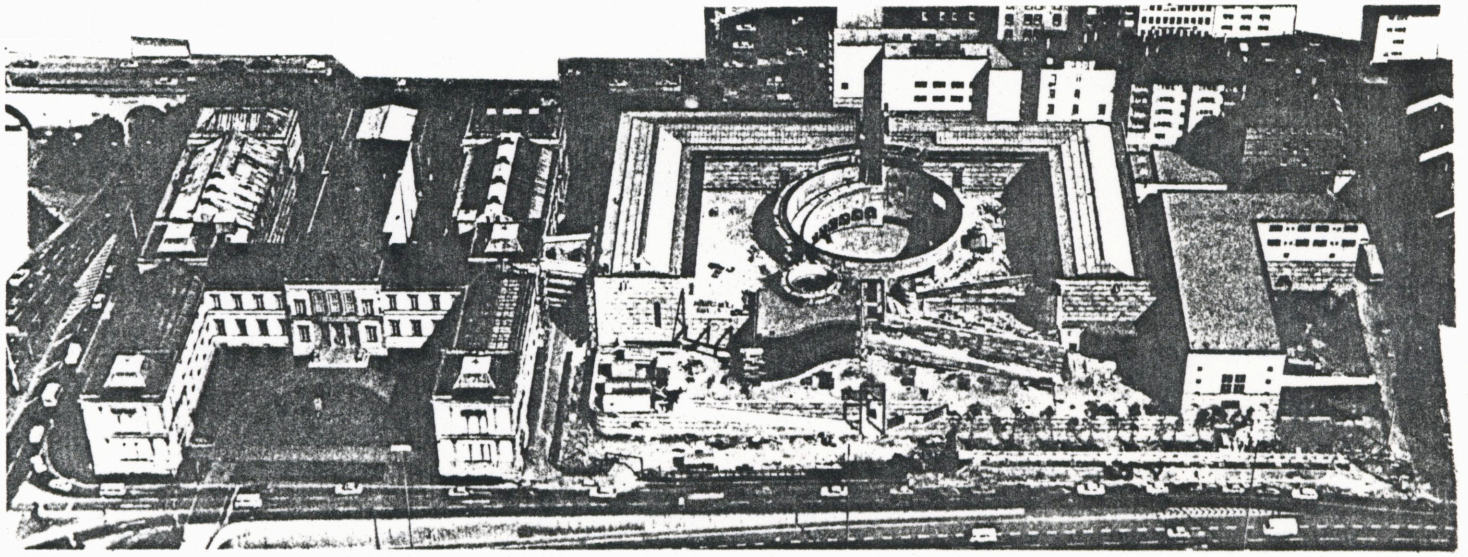


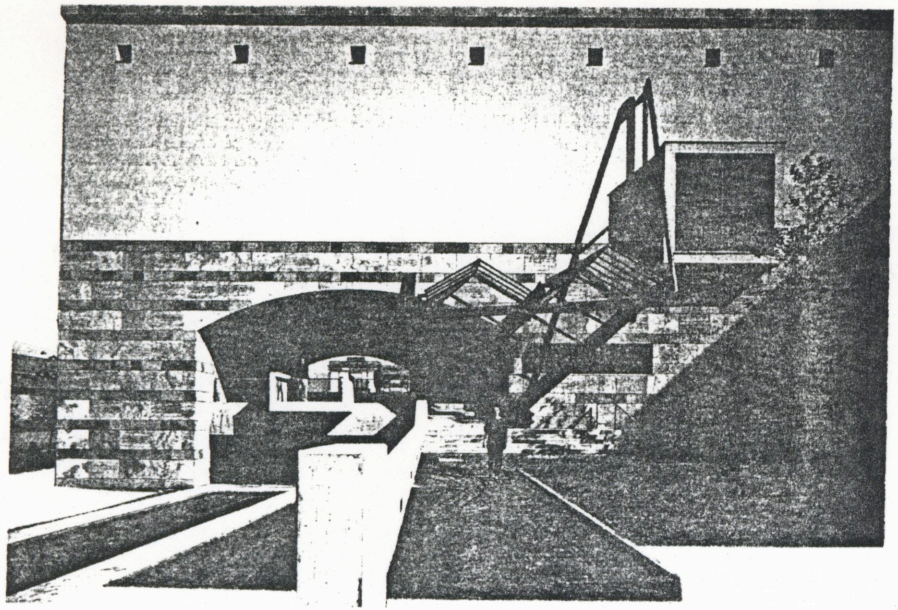


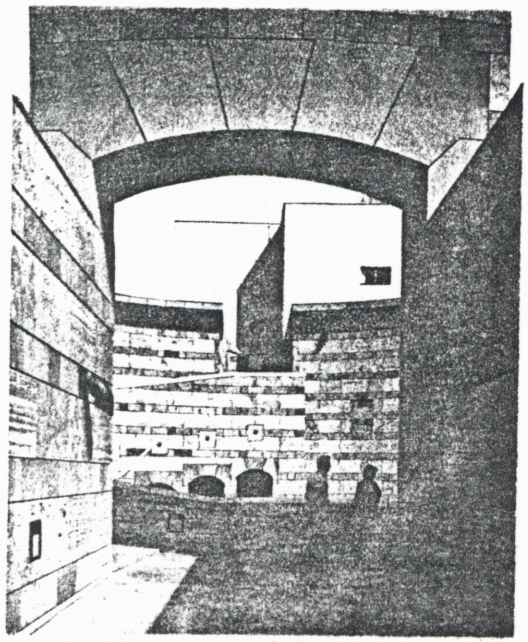


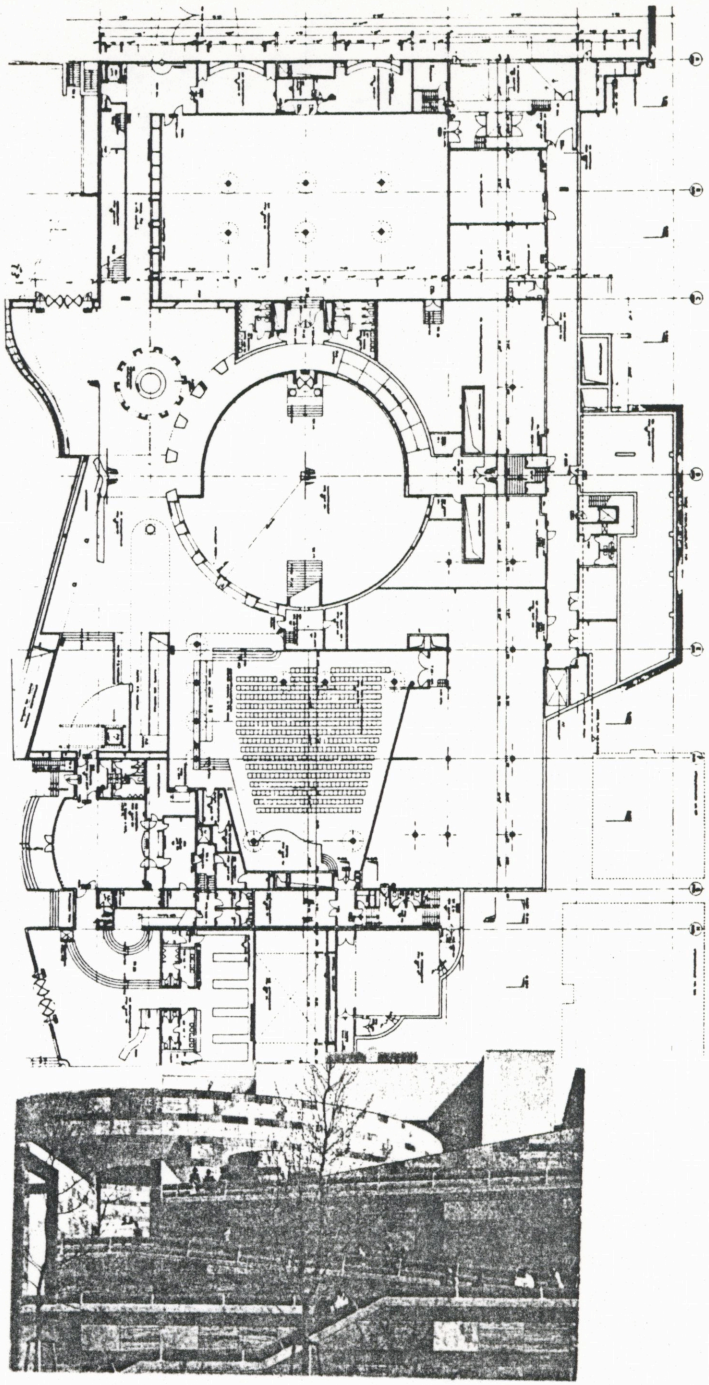
Staatsgalerie New Building
and Chamber Theater
Stuttgart, Germany
James Stirling

My interest in this project had several reasons. First and probably foremost is the fact that it is surround by "historic" (if you will) buildings. However, Stirling addressed these in such a way that his building seems to feel as part of the neighborhood, while still maintaining a strong presence. The solution had an abstract sense to it but through the masterly use of materials it became real. Secondly, Stirling seemed to expand upon the program given to him and created a nice progression of public spaces through the building.









VI DESIGN RESPONSE

"You know what is so wonderful about those porches? (talking about the Kimbell Art Museum) They're so unnecessary."

- Louis Kahn

A Traveller's Narrative

The bright, warm sun had just emerged from behind the dark, monotonous drizzle of London's weather. It hadn't been a heavy rain, just the typical light drizzle that will eventually find its way through your coat. The typical auto pollution of London's streets filled my lungs. As the sun came out, the River Thames which I had been walking along began to change from its deep brown colour into a sparkling blue. There were many boats and ships this morning on the river. As I gazed at the vessels, a tour boat caught my eye. It had slowed and was about to dock near the Tower of London, just a short walk ahead of me. As I stumbled on the uneven paving, I began to think about the history of the area I was in. I was in the heart of London. In fact, this area had been the area where the Romans had first established a city. Just ahead, on the banks of the Thames was Tower Hill and upon it was the famous Tower of London. William the Conqueror had had this fortress erected in 1066. Since then British Royalty had occupied it for many years. More recently this area was very oriented to sea trade. Numerous steel booms, docks, and warehouses had dotted the river bank. Just to my left was the stately Customs House where cargo had been inspected and taxed. Behind the Customs House the rigid concrete tower of the Port Authority Building asserted itself into the skyline. As I gazed, about I recognized how the city seemed to be stepping down from the skyscrapers that were now behind me into four and five story buildings. These buildings were primarily built of brick and stone. Even further down the buildings sunk into a sea of high sycamore trees that engulfed Tower Hill and the Tower of London. Just past the Tower, the dominating form of the steeples on Tower Bridge as it crossed the Thames made a nice backdrop to the scene. As my progress carried me onward, I became aware of a complex that lay between the Customs House and the Tower. As I neared the building, I became aware that it actually extended right out inot the Thames itself and the walk I was on past

through the building. It was a solid feeling masonry building, or should I say group of buildings, that had a strong presence about them. I hadn't noticed this at first due the many trees in front of the Customs House and the complex itself. However, I wouldn't say it blended in and hid. On I walk, now entranced with this building. It seemed that this structure had grown in time. Some of the materials looked new and shiny, while others were old and weathered. Everything had a well-constructed feel to it whether new or old. Passing through the form, I felt as if I had just passed through a walled city's gate and had emerged within a new place. As I pushed forward, the scent of flowers struck my nose. This almost seemed to pull me forward. I was still on the same path along the Thames. However, it seem to be the same walk as it was outside the 'city gate'. Light and airy steel bridges pierced the wall, which followed the path on the left, and leapt overhead to turret-like structures that anchored themselves out in the river. The bridges seemed to be the only way of accessing the turrets which were at least twenty feet off shore. In addition, these bridges seemed to me to echo the past history of the dock booms that once were such a strong element of this area. My sense of the maritime history of this place was increased when I noticed that attached to the base of each 'turret' was a small house boat or perhaps it was studio boats. On the left side of the path was a high wall which had planters placed into it. Inside the planters were many moist flowers and plants. Behind the wall on the left were evidently trees, for their canopies extended above the wall. Further behind the trees, one could see a building form. The layering of this place was incredible.

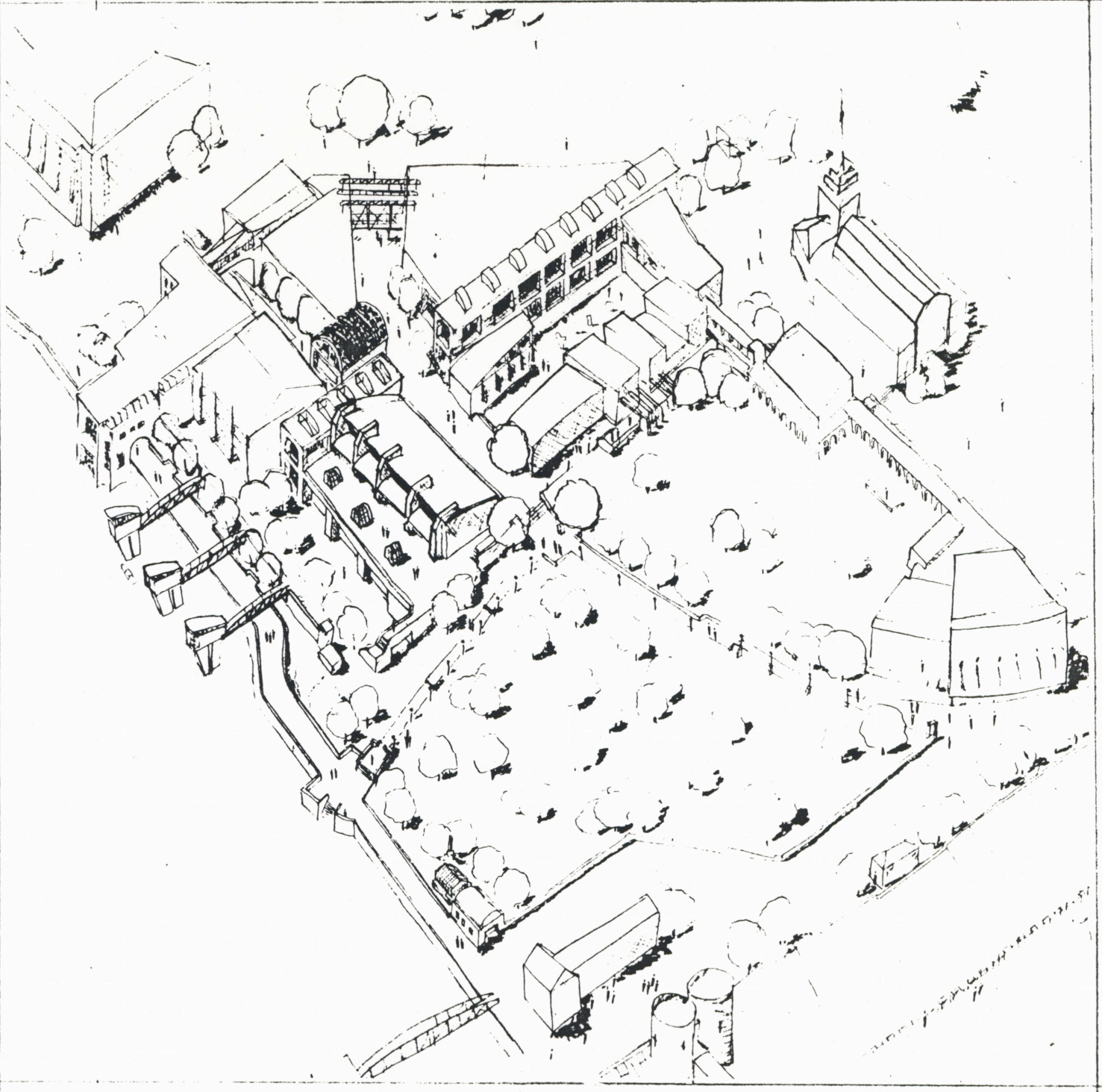
As I passed under and by the rhythm of the bridges and other forms I continued along the path that followed the bank of the Thames to the Tower of London, seemed to it be far ahead but was actually only a couple hundred yards away. The built forms began to step down and the wall on my left become a low stone wall. In place of built form was an intense space of trees, flowers, and grass. The path widened to what appeared to be a small crossroads. The stone wall stepped back to allow for the

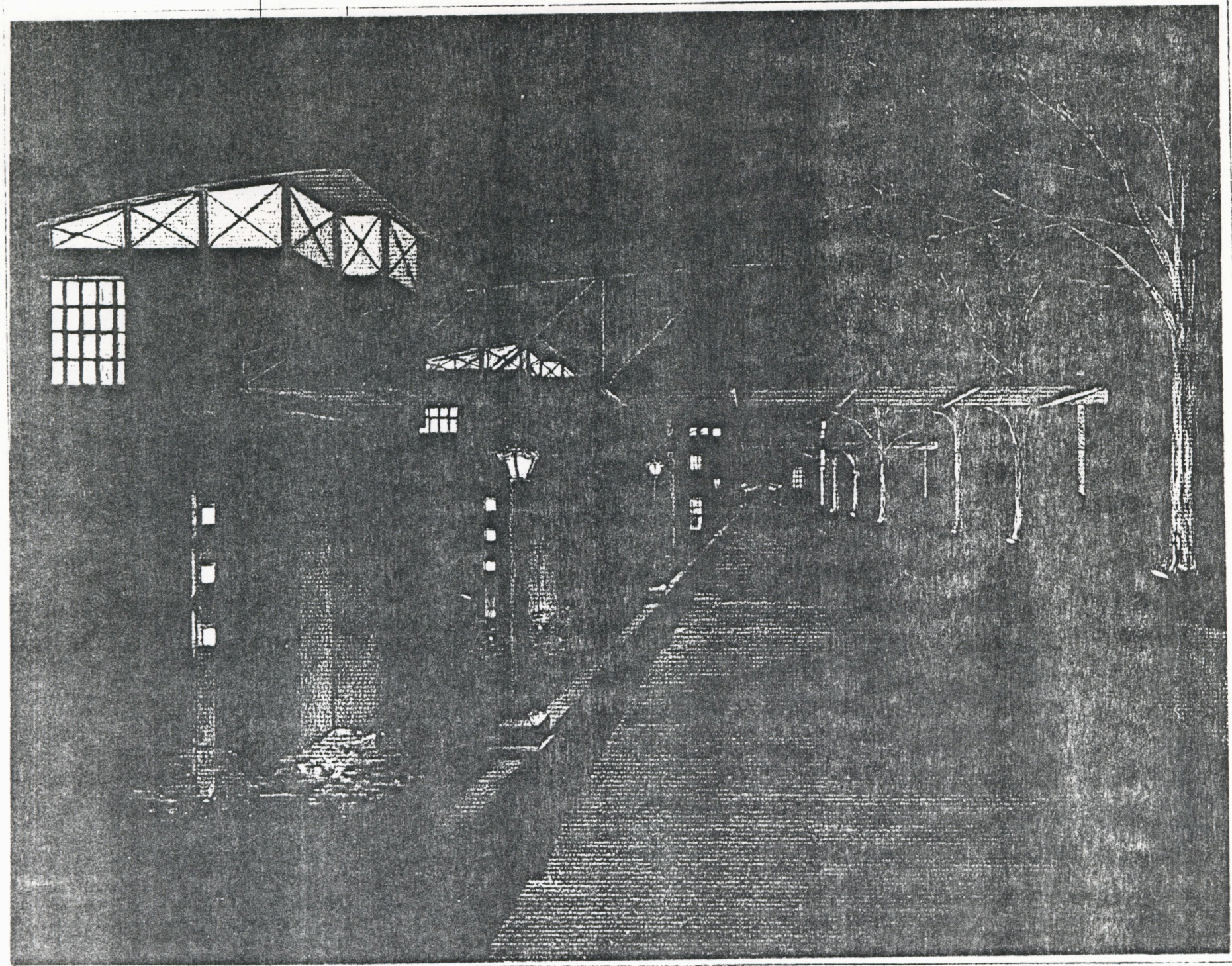
creation of a small plaza. Up a few steps, the new path passed through an iron gate that was open and up the hill. At the top of the hill sprang skyward the copper steeple of St. Hallows Church. On one side of the path was a cluster of built forms and on the opposite side was a park full of life. Trees and shrubs seemed to cross the path and seek out paths and holes into the building. As I turned 180 degrees towards the Thames, following this second path, a flight of stairs carried this path into the water and beneath. It was almost as if another part of this small city continued on under the river unseen. I half expected at any moment to see a person or perhaps a ghost of a sailor to emerge up those steps and climb the path toward the delicate form of St. Hallows steeple.

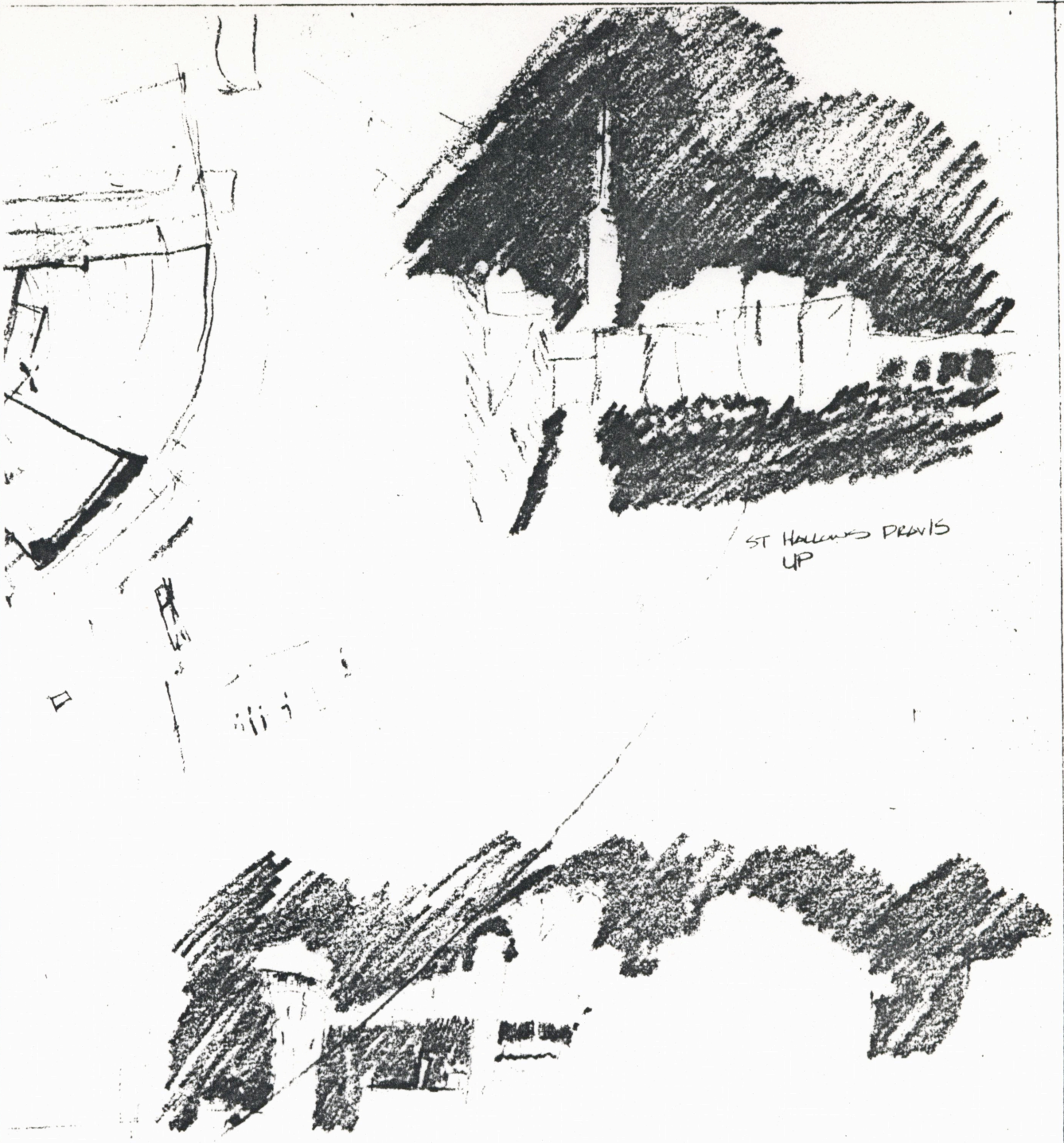
I couldn't help myself. I abandoned the original destination of my journey, the Tower of London, and was drawn up the stairs and through the open gate. I followed the path upwards. Occasionally a few steps appeared in the path as it gently climbed upwards. The repetition of lighting elements marked my progress as I walked. The play of sunlight through the wet trees and onto the layered built form was fascinating. Off in the midst of the trees one could make out a small potting shed and green house. An elderly man smoking a pipe busied himself around the building. I could just make out the massive walls of the Tower of London through the trees as I overheard the many tourist who visit the Tower. Directly ahead was a group of trees that dominated over the rest. At the base of the trees the path terminated at another crossroads. Here a sweeping curved path that was about twice the width of the one I was on, ran from the Tower of London, passed by two curiously looking brick forms that had high sloped roofs (reminding me auditoriums), through the trees, on pass were I was standing, up a grand set of stairs and on into the very center of the complex of buildings. Above the path, next to a grouping of buildings just below the church, was a rather large crowd of people. It seemed as some sort of ceremony was being held and some delegate was receiving a medal or award. Turning my attention back to this new path, I followed it into the very heart of the complex. A variety of forms were

arranged in some sort of underlying ordering system that allowed for surprises to the visitor. As the forms rose to meet the sky, an entrance into a large form emerged at the end of the path. I passed under another bridge, a masonry one this time, which felt very different then the three along the water's edge. This bridge ran from a higher building on my left to a lower vaulted building on my right. The smell of fresh bread found its way through a window that was open. Plants and trees flowed in and out of forms and I began to think about the dichotomy of the open park to the tight and intertwined feeling of the built area. In addition, it seemed as if the plants were in the process of expanding their domain into the built environment. Now, near to the entrance, the building on my left continued but there was a large sunken plaza on my right. Various pieces of sculpture were arranged in this space. It was a sculpture garden without the garden as there was no trees or plants here. As I neared the entrance, a large steel and glass arched form, bright red banners fluttered softly in the breeze. Printed in white on these were the letters RSA. I had been aware of these banners for quite a time, however, had never realized what they stood for. No wonder this was such a magical and inspiring place, this was the home of the Royal Society of Arts (RSA). What a perfect location for such a historic and significant institution. I entered into the building and found myself in a high arched space of metal and glass. The light danced as it washed down the walls to the floor. Upon the walls were displayed many names. These were the names of all the receptiants of prized awards and scholarships given throughout the Society's history. My eyes jumped around from name to name Benjamin Franklin, Alvar Aalto, Graham Bell, and Turner. Off to the right, the volume flowed into a lower space and I followed. This space had many different displays of competitions and research projectsarranged in it. After spending some time gazing at the competitions I began to feel the need to explore more of this real architecture. I crossed the lobby I had entered and moved to a reception desk on the opposite side. The desk and space behind it felt as solid as the rest of the complex. Everything was thought out to the last detail. Behind

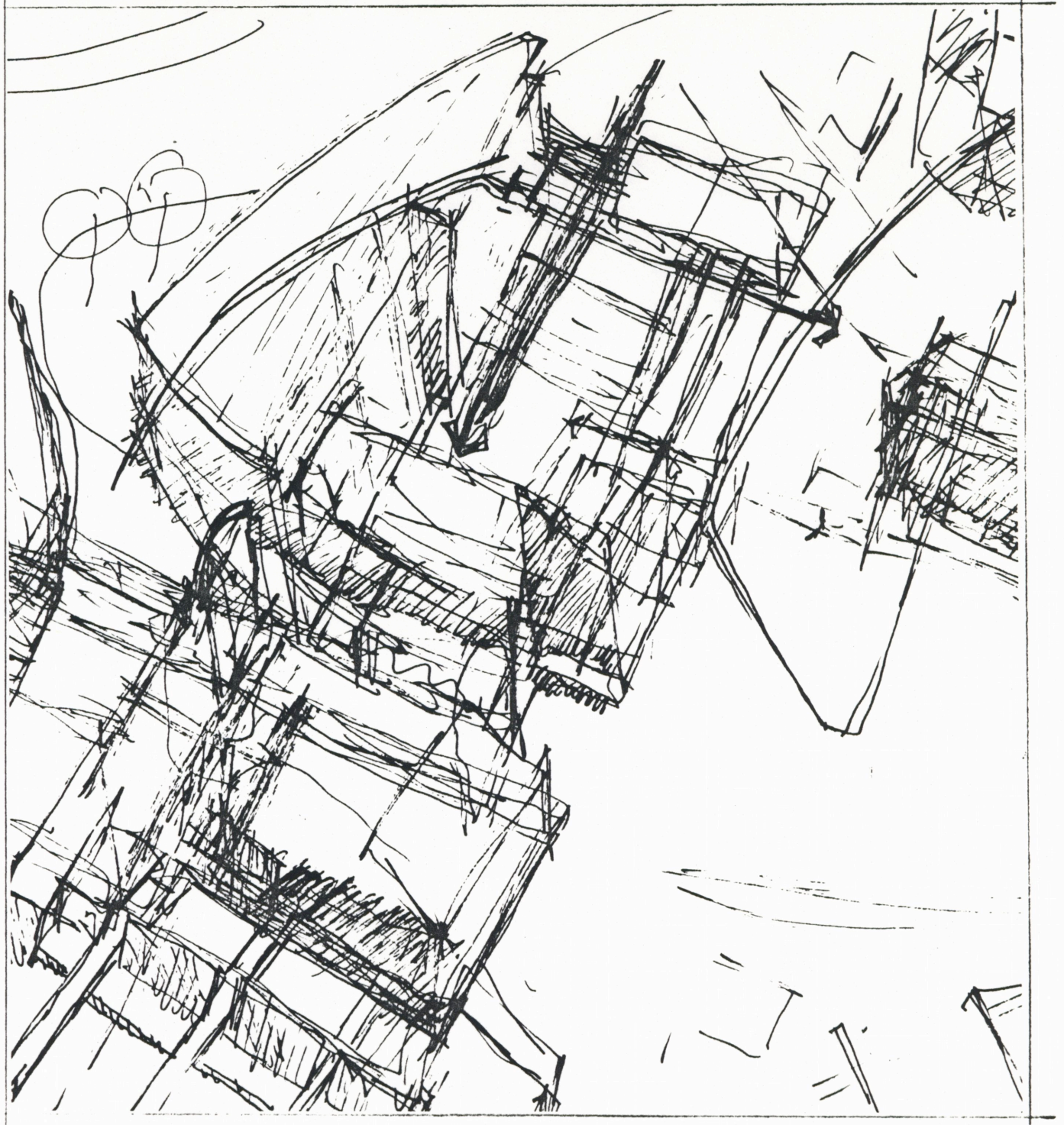
the desk and up a set of stairs was the facilities library. Although the architecture of the place was very much progressive, the library still had that feeling of a library in a country manor or traditional institution. There wasn't the normal security barrier as with most modern libraries, it was one of honor and trust or perhaps the security was just well incorporated. Within the library a line of trees flowed into the space from outside. As I walked to the opposite side of the library, I could look down to the floor below and see the stacks, I was in the reading room. I stood there and I noticed that there was a pathway that went over the stacks on outside to a deck that appeared to be facing the Thames. I crossed over and out onto the deck. Directly in front of me was an enclosed open space with trees and grass. Behind that was the same wall that had the path next to the water where I originally entered the 'city gate'. Below me in the green space were people reading books. This was a private outdoor reading room that was protected. Looking back at the wall, I could see the bridges penetrating the wall from this side. However, I could not get to them from here as they were attached to a second deck running into another building to my right. Looking at this building I could see people busy at desks behind windows, this must the administration area. I returned my gaze to the bridges and followed them out to the turrets. Through openings in these I could see figures, however, these seemed to painting or drawing. So that was it, the turrets must be art studios for Fellows of the Society. It was so peaceful here. I returned inside the library, down the stairs, and eventually found myself outside. I just sat down on a bench and relaxed. As I sat there, I noticed other people wandering through the buildings, through the sculptures, through the trees and plants. This is a special place, a real place, a place for humans.

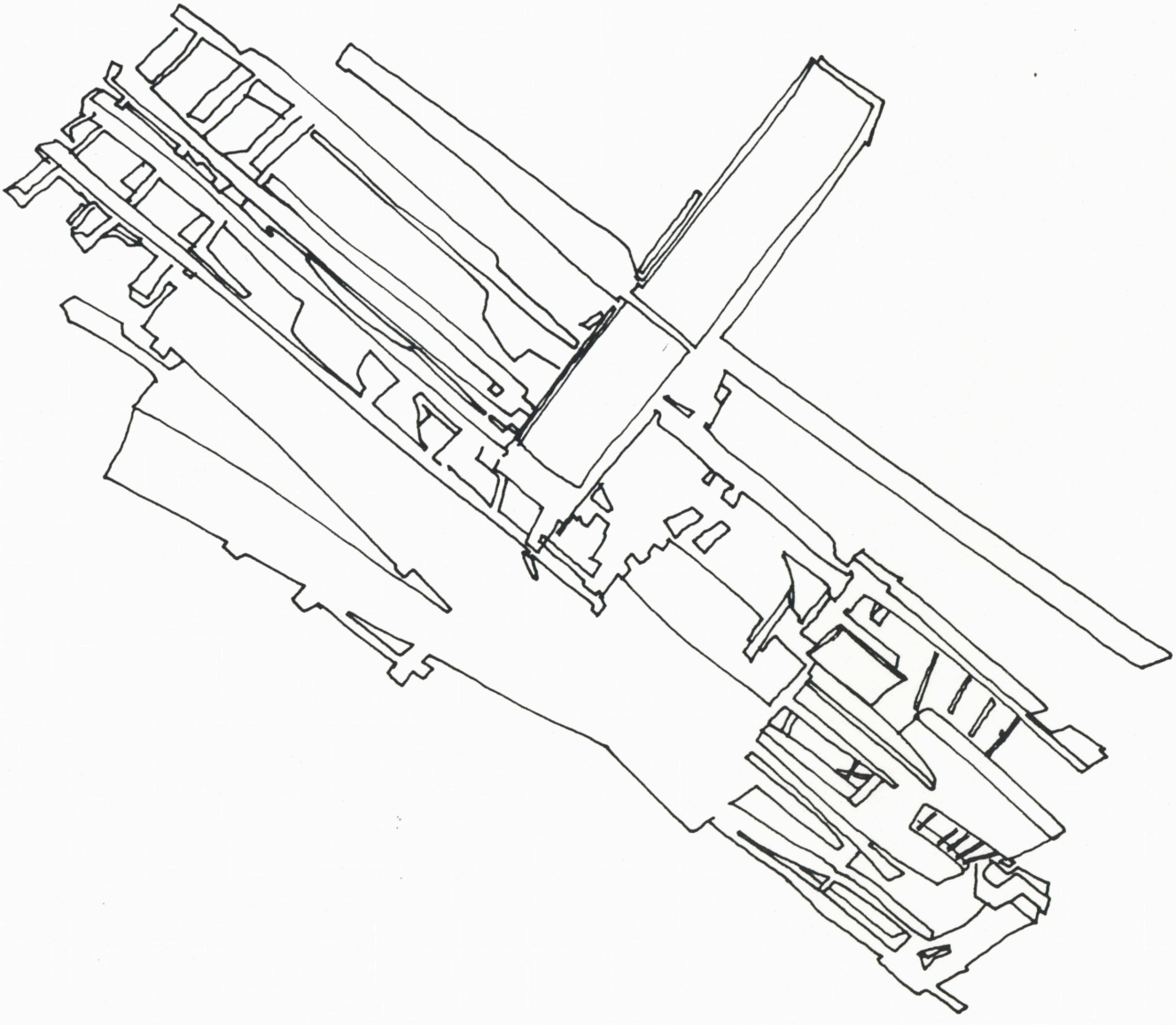


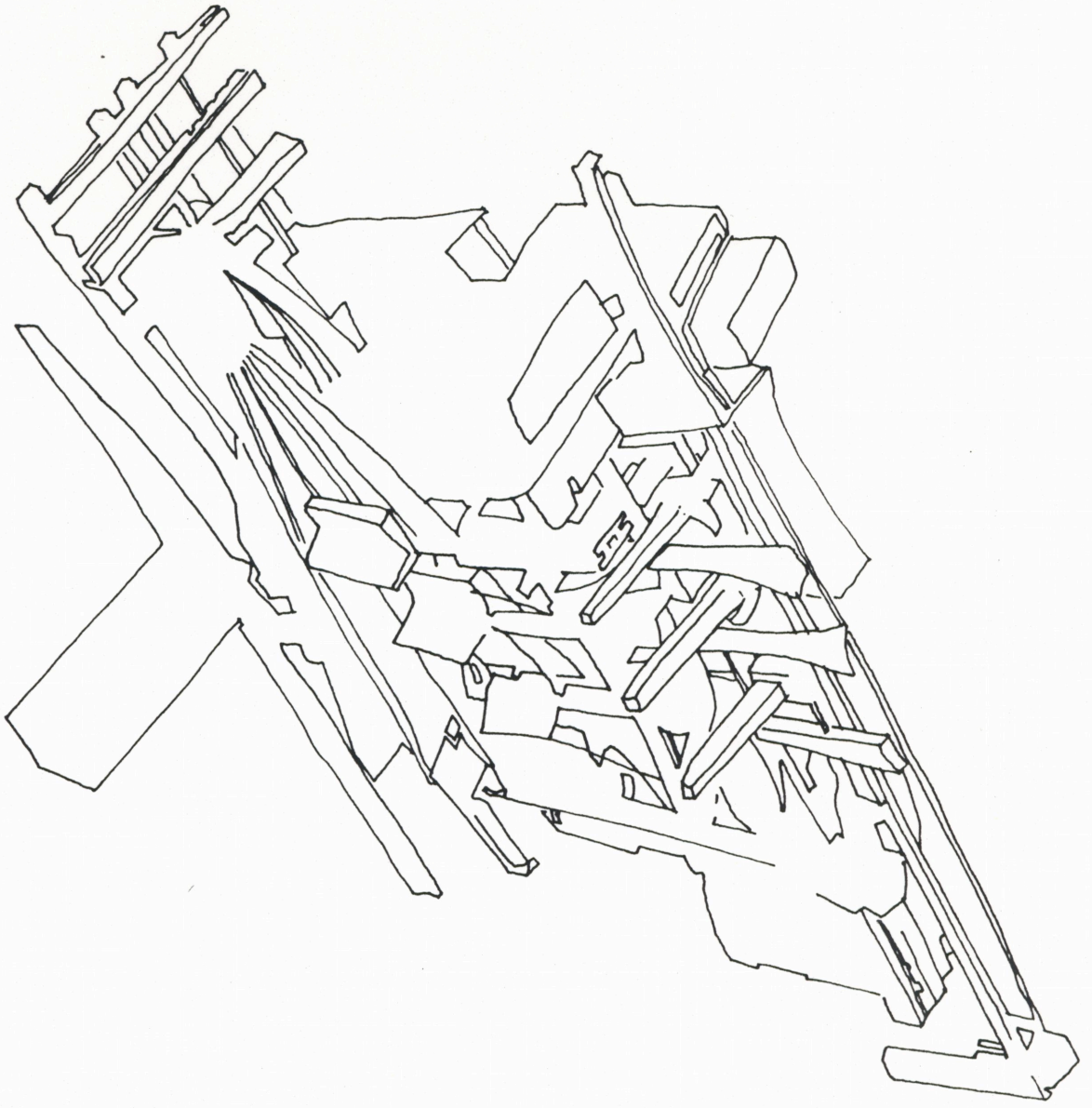


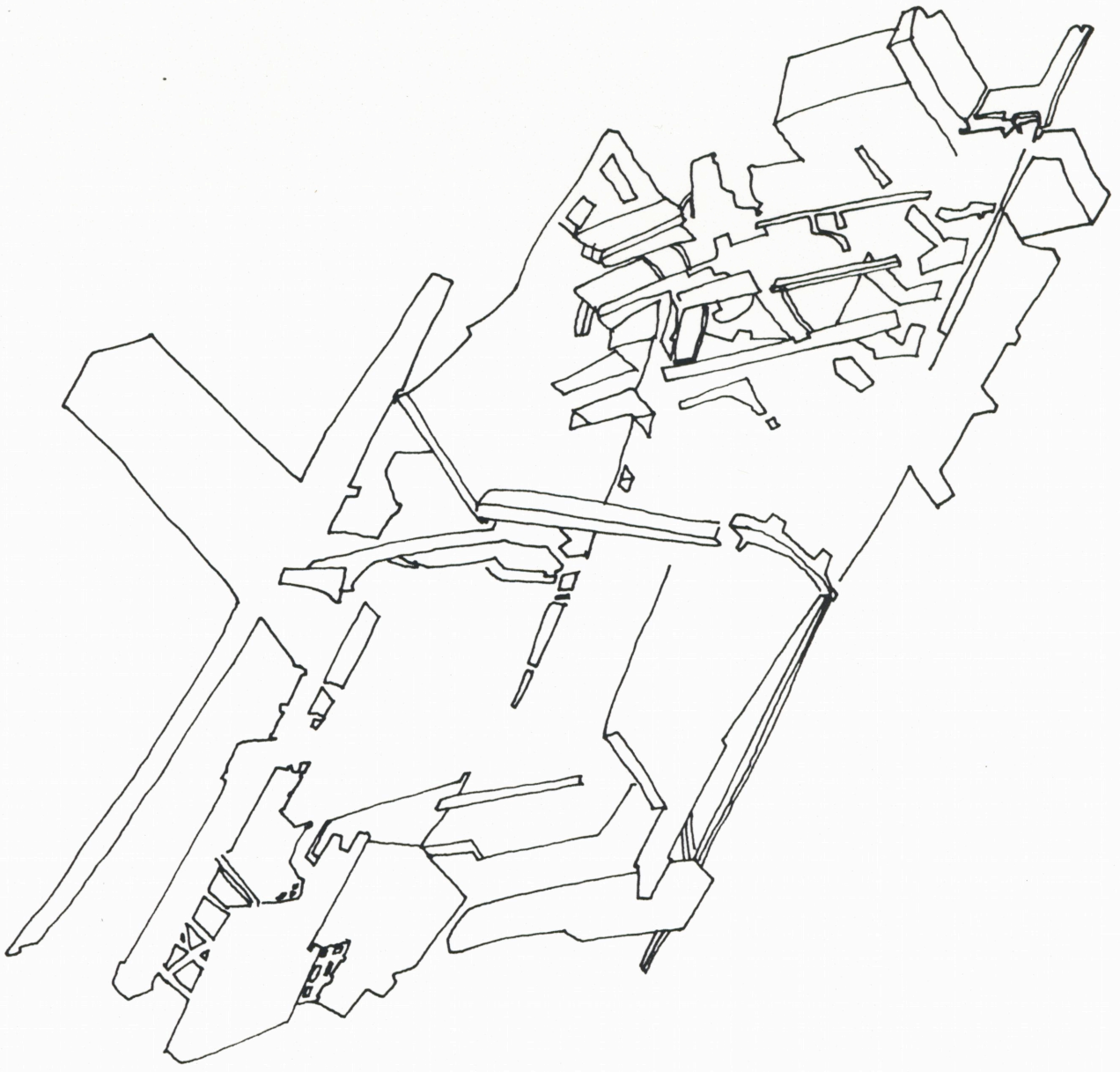

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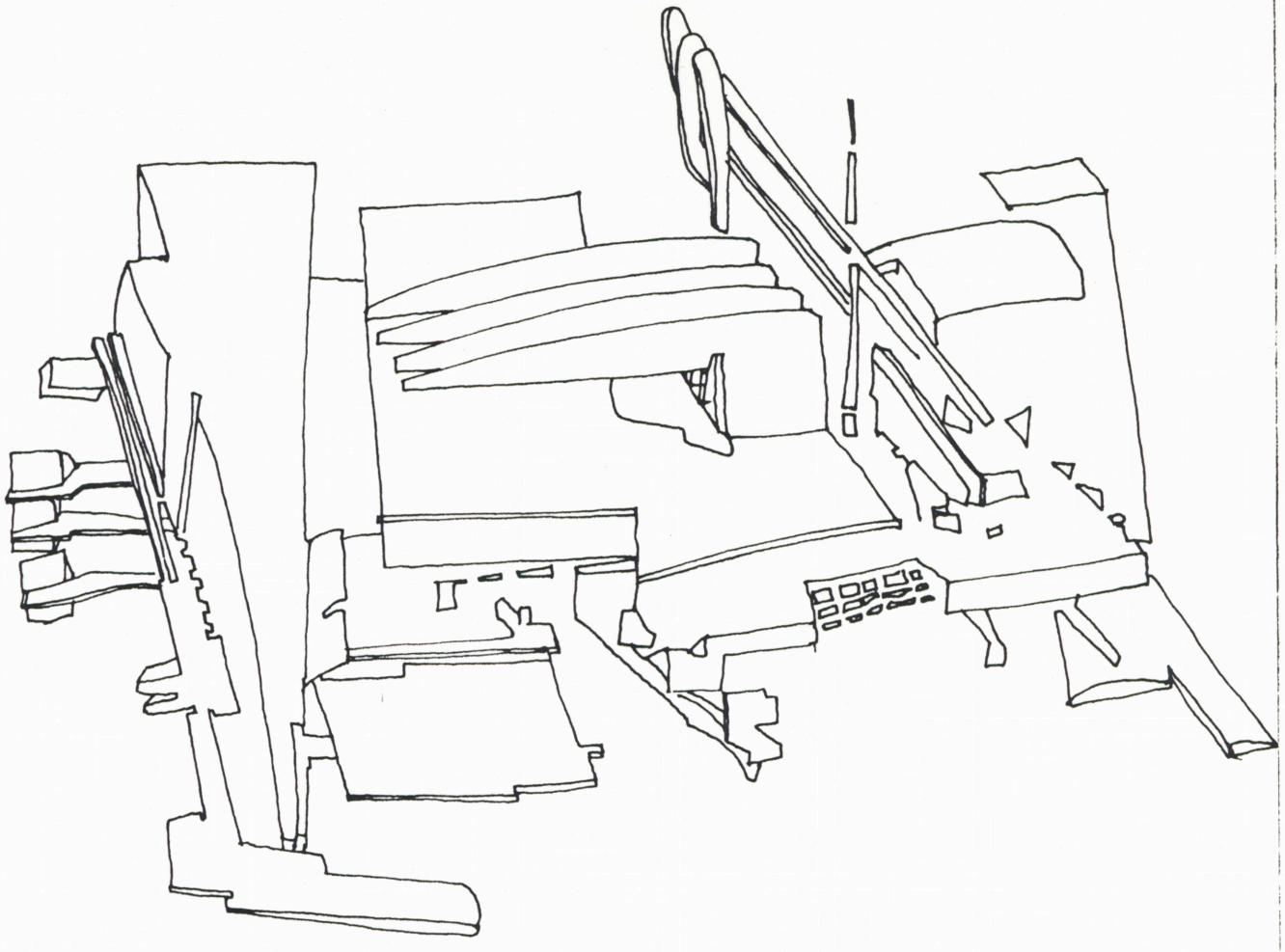


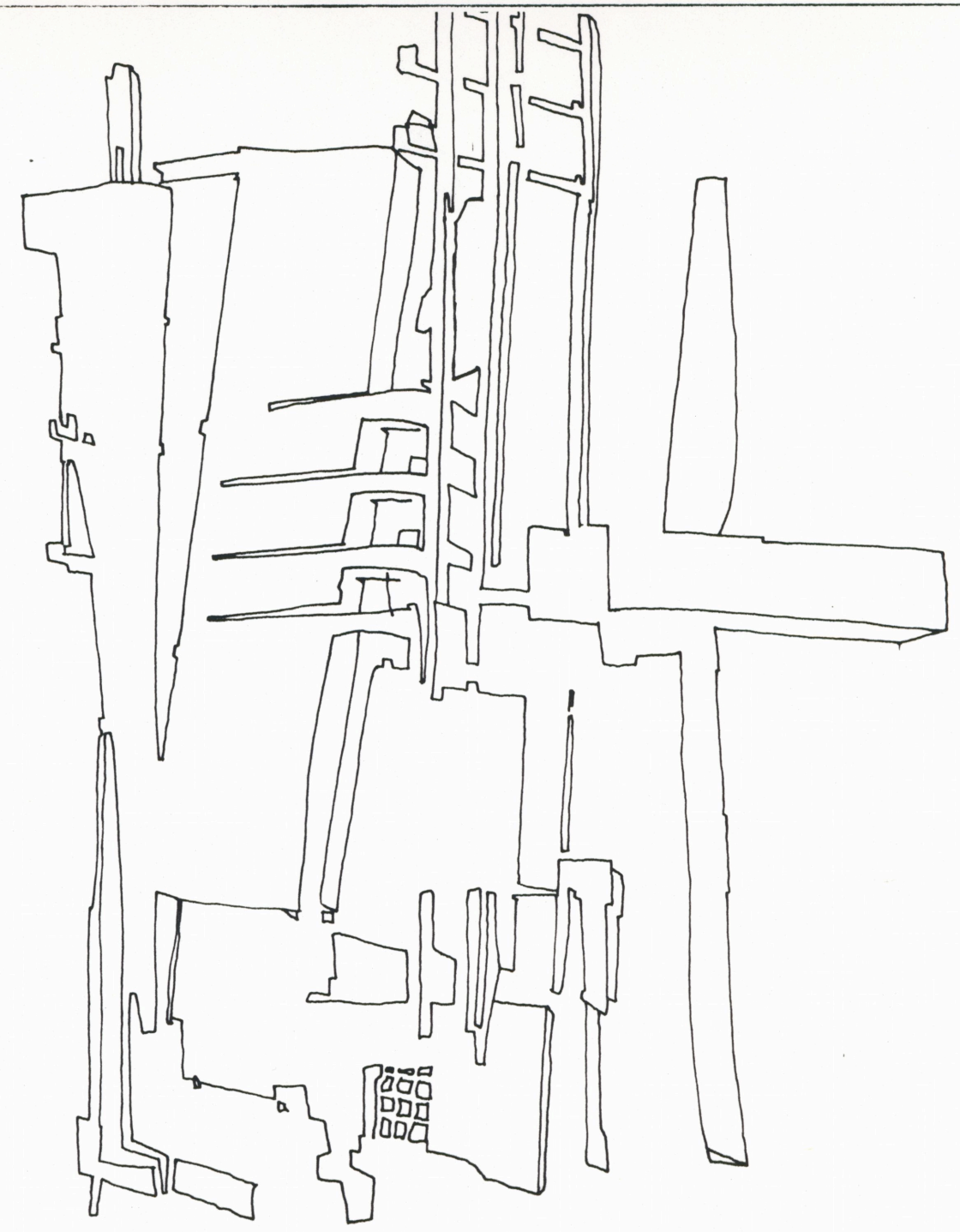


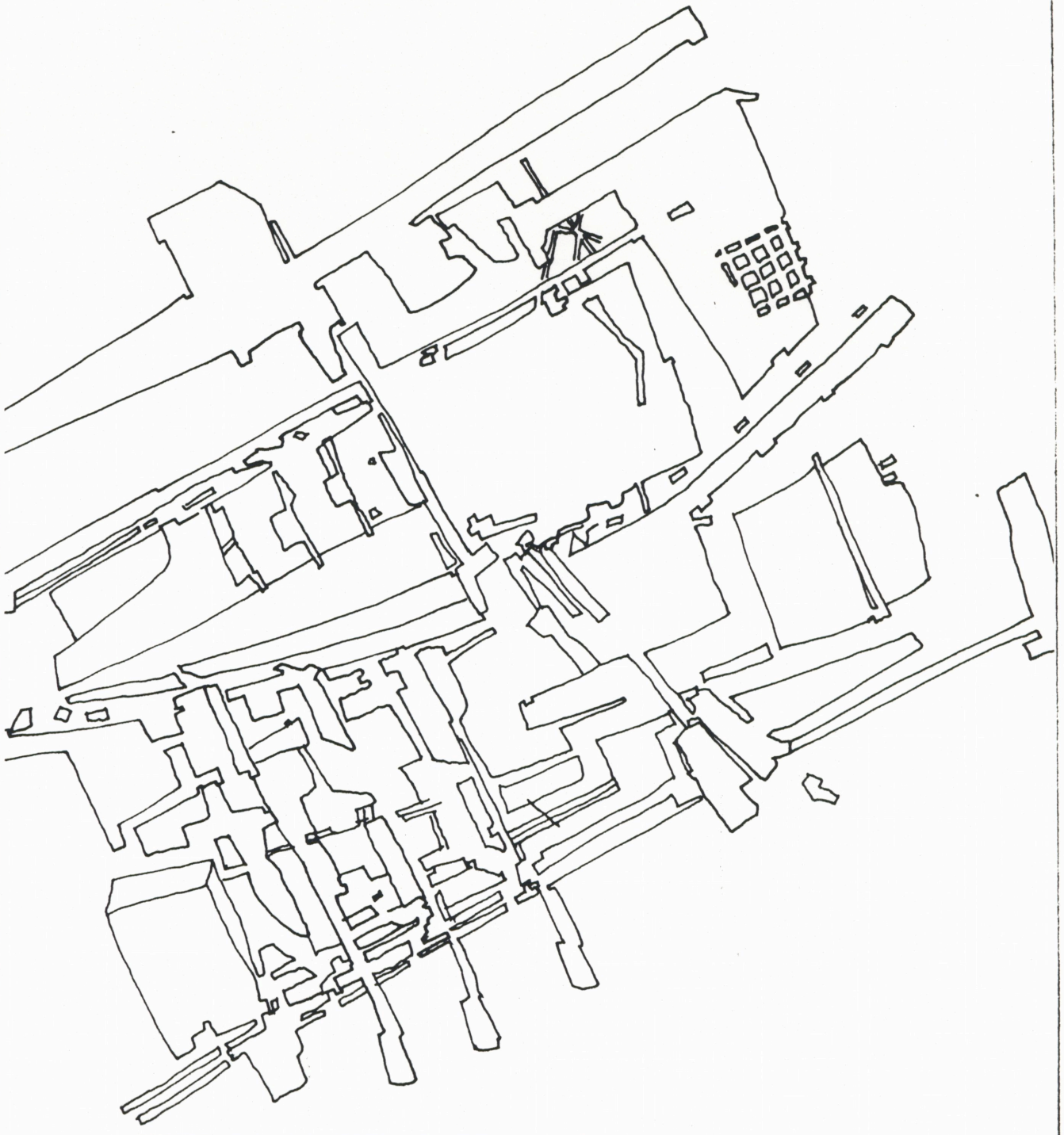


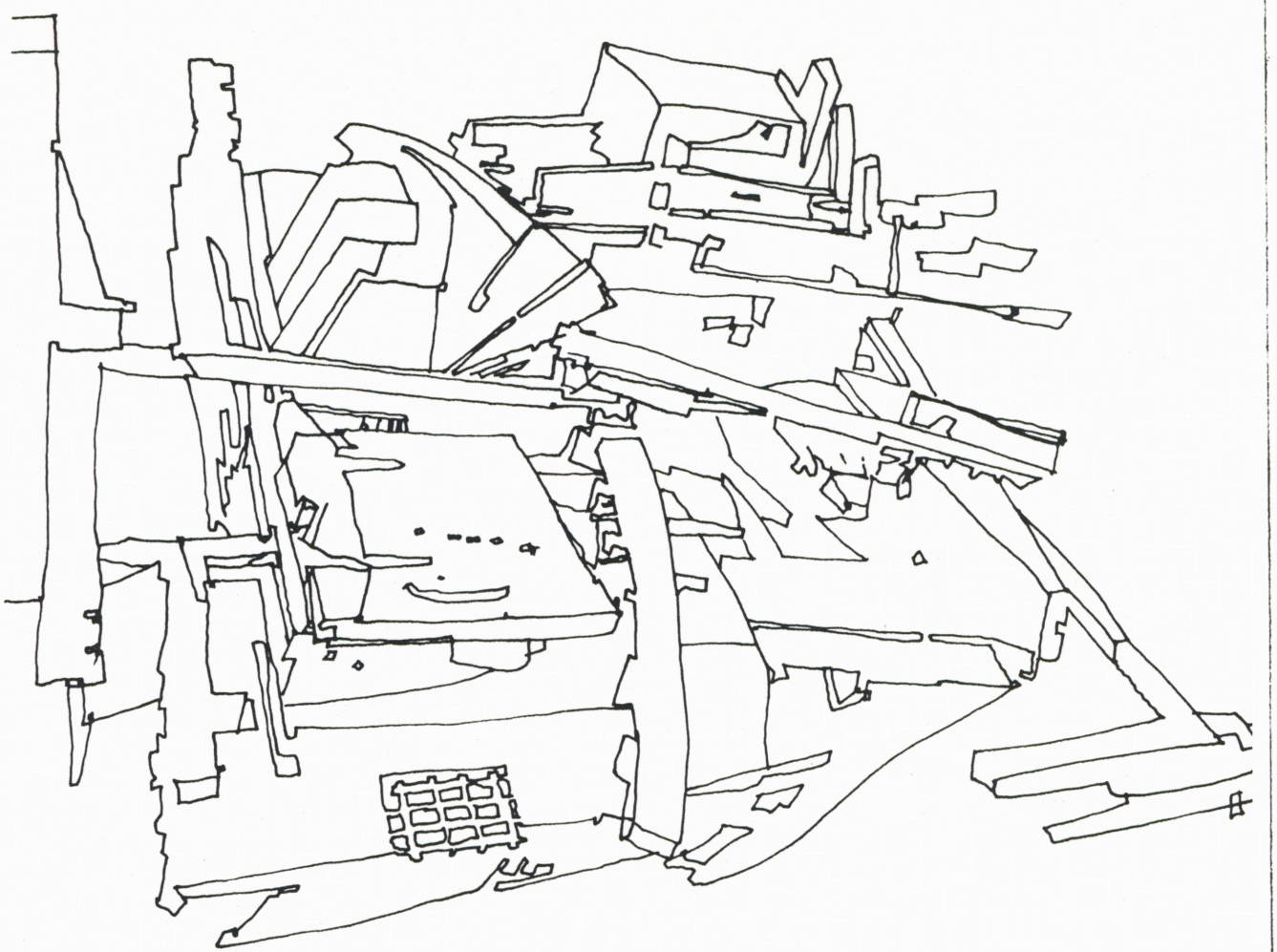


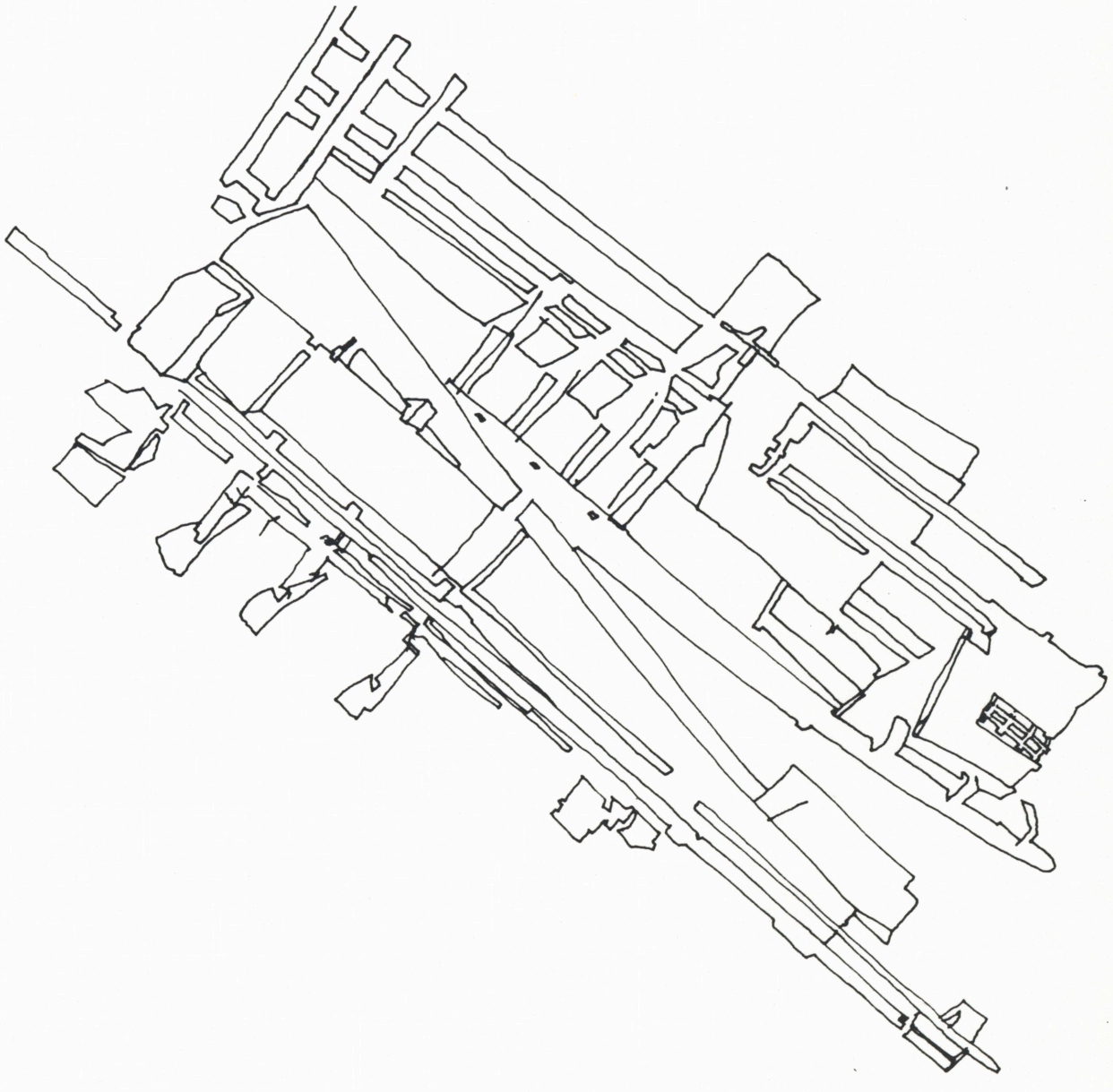


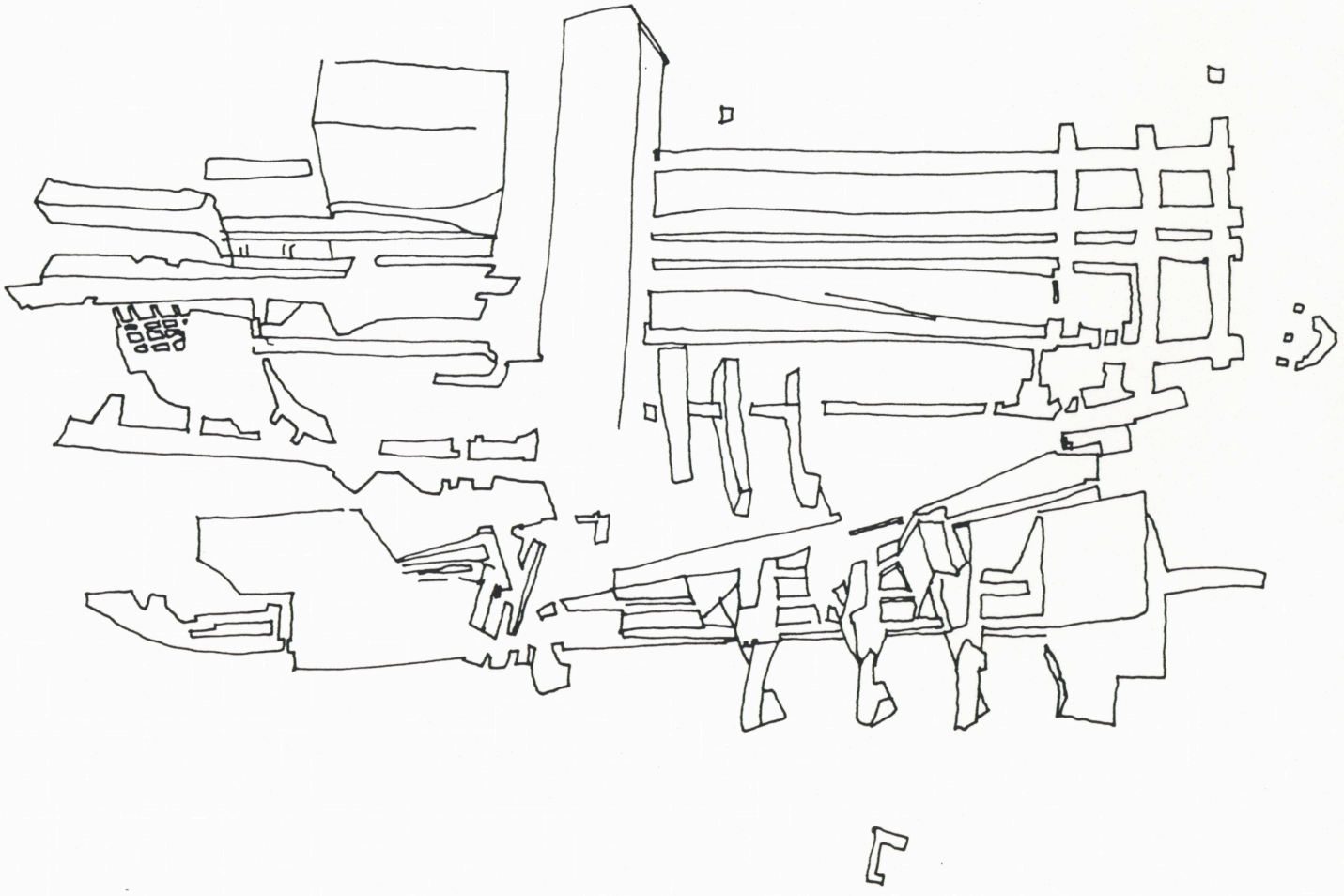


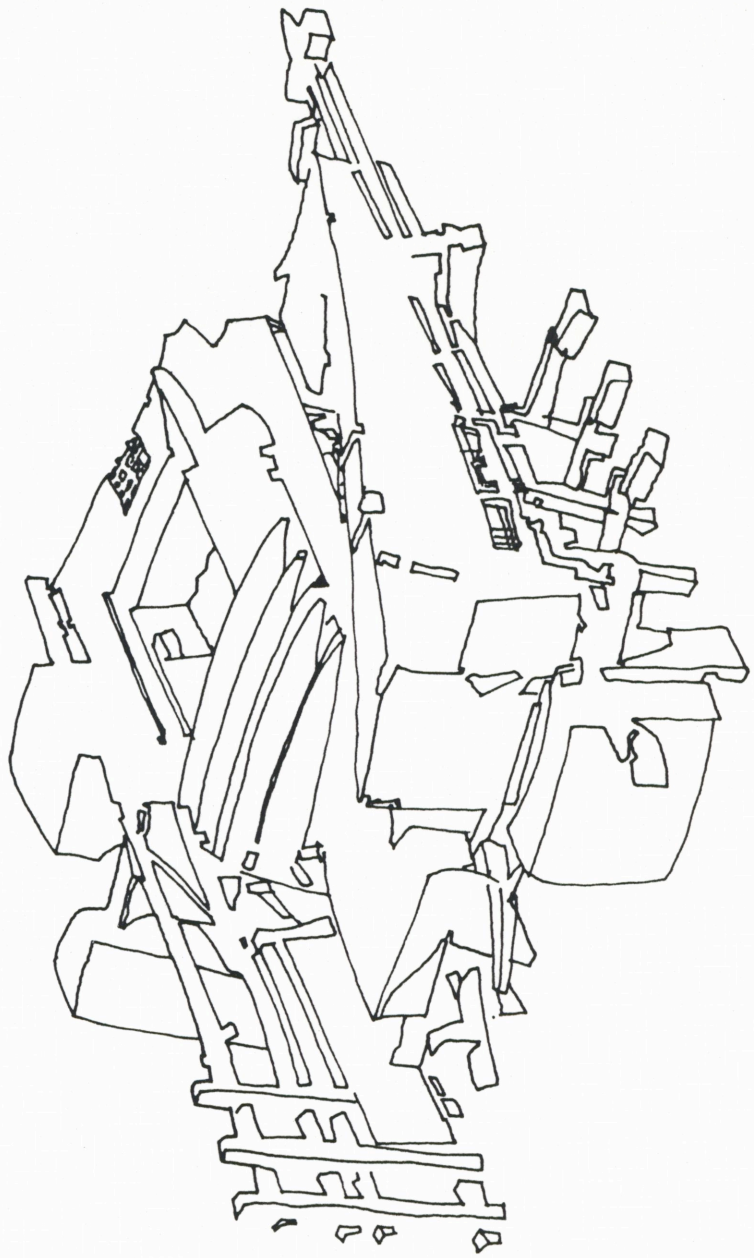


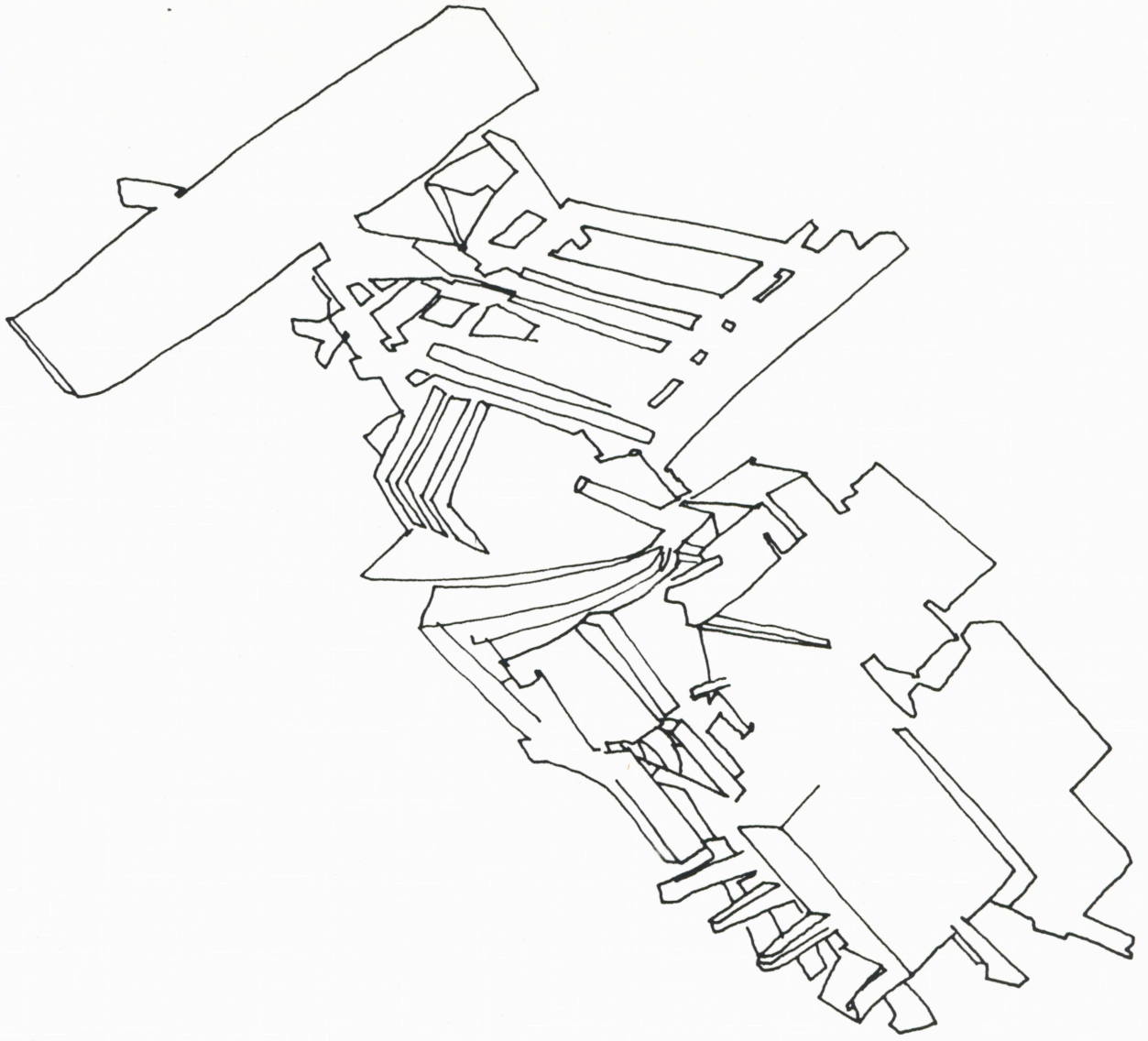


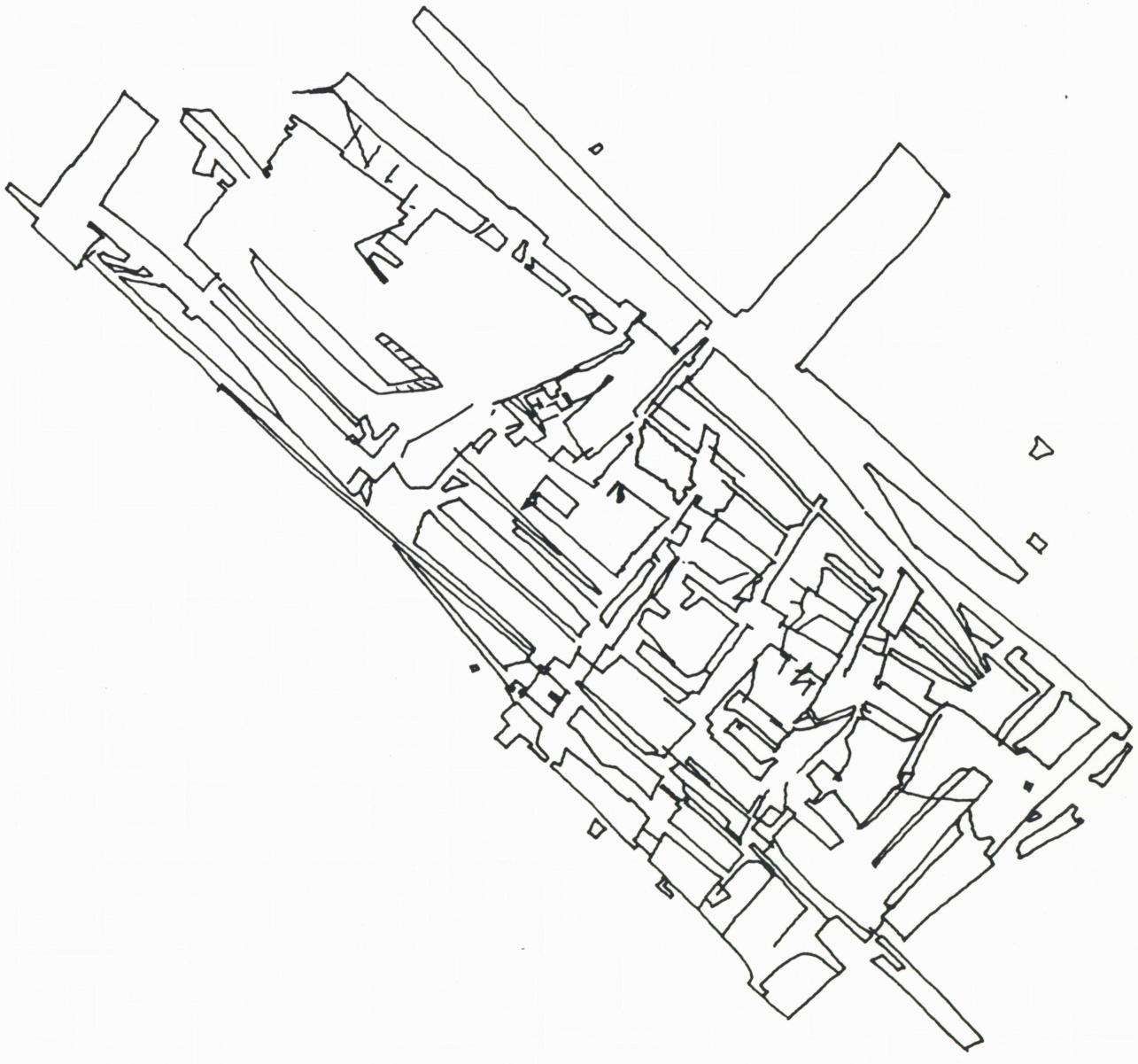


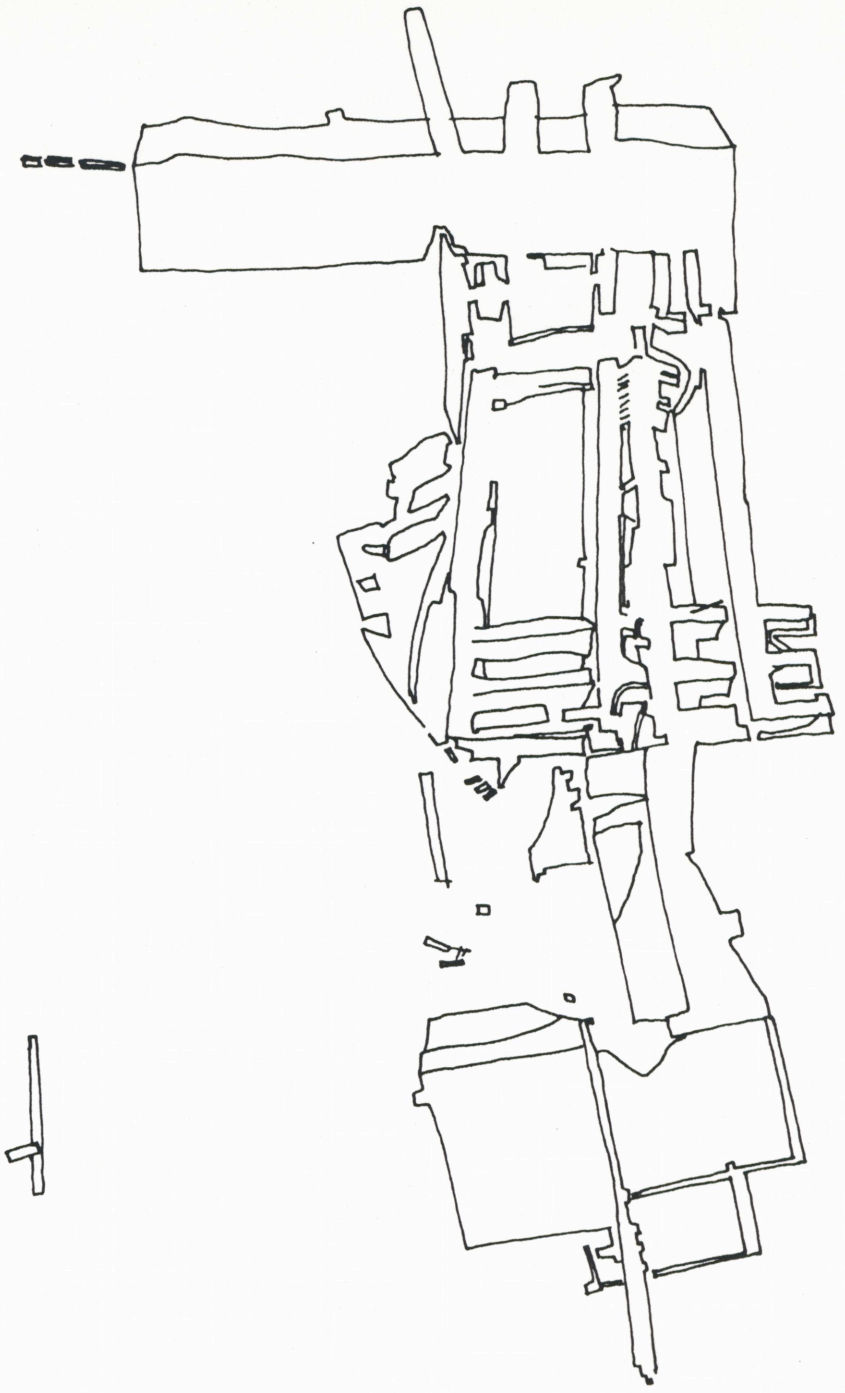


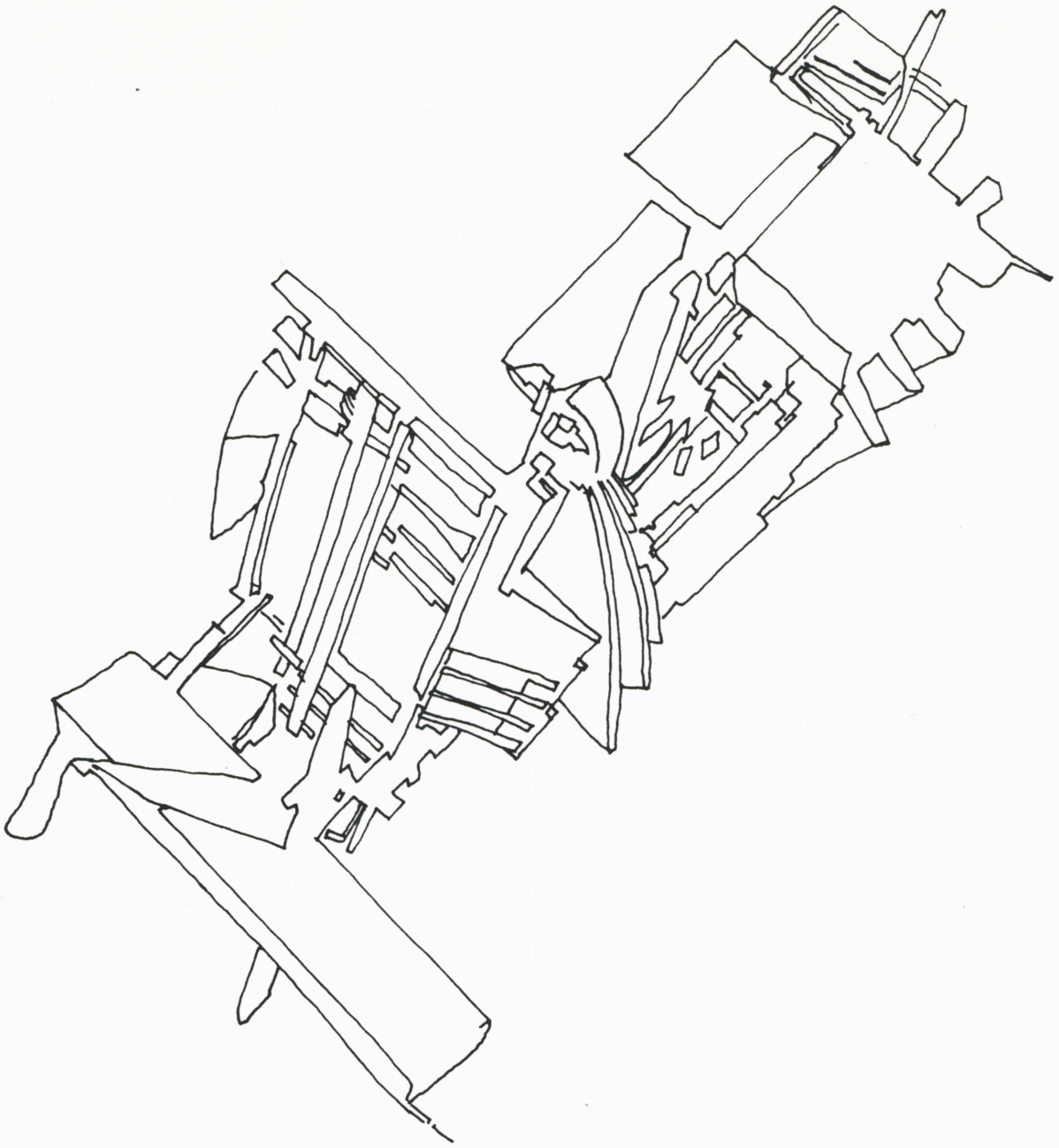


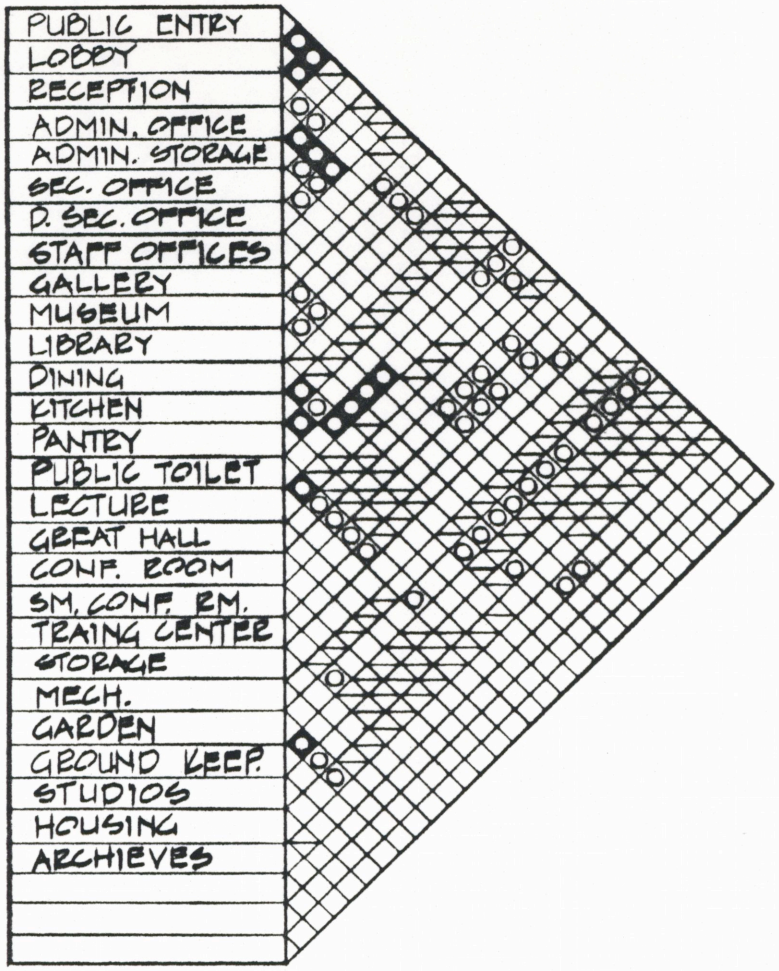












MANDATORY

DESIRABLE

NEUTRAL

NEGATIVE

SPACE MATRIX

VII APPENDIX

ARCHITECTURE AND CITY:
PAST AND PRESENT

The problem of historic centres, that is, how to build and operate in them, has revealed the inadequacies of contemporary architecture, just as much as the problem of city outskirts. Whether urban or natural setting, the question cannot be posed solely from the point of view of the relation between old and new, but from the point of view of the necessary modification which is produced with every intervention. In any case the relation with the surrounding world (Umwelt) cannot be an operation of camouflage or imitation; if it is, it is a sign of inadequacy and cultural weakness, whose effects can only be negative. I am talking above all the superficial adaptations of many modern buildings, undoubtedly worse than the historicism of Romantic buildings, which found a tension (Spannung) which was often far from superficial. In reality, architecture is formed with all its history; it grows with its own justifications and only through this process of formation does it fit into the built or natural world which surrounds it. It works when, through its own originality, it establishes a dialectical relationship; then it shapes a situation. The ancient temples, the cathedrals, the factories and industrial installations of our time, the bridges, the roads, characterize a landscape with the same ruthlessness. If I had to cite positive examples of intervention in the countryside, I would mention the bridges of the Autostrada del Sole, in Italy, or some dams in Switzerland, or other examples of this type. It is perhaps possible that an equal courage in the historic centres might provide the odd successful example; naturally I am referring to those cases where intervention is in some way necessary.

Every operation carried out in historic centres entails a judgement, and this judgement must be given in the first place in the terms of urban analysis and architecture; situations are too various to be generalized about. When a government body concerned with the environment, faced with the catastrophe which

is destroying the ancient cities of Europe, suggests this or that stylistic touch, that note of colour or whatever, they believe that they can resolve a more general ill with some specific device, and the results are worse still.

When I talk about choice, I am also referring to the courage of rebuild a destroyed building with the fidelity of an archaeologist, as happened in the historic centre of Warsaw or in the Rathaus in Leipzig. In this case it is a precise choice, a brave judgement with all the risks it entails. I mean that the worst thing is to believe that restrictions on height, or sloping roofs, can reproduce the scale of a Gothic city, or that it is enough to put on a layer of yellow plaster (except that it often plastic!) to fit certain ugly modern houses into the eighteenth century buildings of the Baroque cities. There is no clash between the various types of architecture in time, except the ridiculousness of architecture which is bourn of a more general cultural decline.

How does a genuine, thorough relation with the city in which we are building come to exist? It exists only insofar as it carries over the general features of the city into motifs of its own planning. In the competition for the administrative and business centre of Turin, I registered that the prevalent character of this city was the topographical one, that no architecture could place itself outside of the Cartesian mesh which is the design of the whole city; I noted how Antonelli, in building his immense Mole, had kept it within the mesh of the traditional block, actually stressing the precise geometrical form which the block suggests in terms of height. This was the direction, I thought, for a precise relationship, a circumstantial relationship, with the reality of an urban centre. Again in the plan for Piazza della Pilotta in Parma, I tried to grasp the architectural relations typical of Emilian towns through the space of arcades, squares, the architecture of shadows; these are clues which architecture draws from whatever surrounds it. Perhaps on of the

most precise, and architectural, relationships between study and architecture is Italian Square by de Chirico; these space, which draw their reality from the observation of Ferrara, build up a different and decisive image.

In order to be able to travel this road, architects must know the city as a theoretical part of their architecture; they must verify their theoretical premises against the situation on which they are working. Even in a natural landscape, La Tourette - one of Le Corbusier's most beautiful works - uses the section of the site most skillfully, making most of the place and defining it; but this part of the procedure, from the planning point of view, is an essentially technical fact. In every case the architect must express this relationship with the setting in the terms which are proper to him, i.e. through his own technique. This requires extremely precise information.

To imagine a more complex relationship with the countryside than that of the incorporation into it of a piece of architecture may be a fascinating question, but undoubtedly a dangerous one. This type of relationship, where nature or earlier buildings are fused together with new additions without any clear limits, ends with Greek and Etruscan architecture; to hope to update it is a delusion.

Faced with any undertaking we must ask; what do we want to preserve of the city and why? What does it mean to talk of the historic city and environment? These definitions are in fact very different.

I think it is necessary to reject the concept of environment as it has been haded down to us, often born of romantic criticism and Ruskin's pages on Venice (however beautifully written), it is often confused with the picturesque, with a vague sentimental taste for those parts of the city where the urban situation has often deteriorated. Sometimes it is old houses, positive ghettos, often proof of a former poverty which we would be delighted to see destroyed. This observation concerns a broader discussion of the city insofar as to be active in the historic centres means making more general decisions; decisions of a

political nature and decisions of an architectural nature. As far as housing is concerned, it is vital to grasp the implications of a slum clearance programme in historic centres, or a complete change towards services, hotels and luxury living accommodation. This type of operation, which in practice entails the working class being driven from the centre, began with nineteenth and twentieth century demolition, distorting the character and compactness of the urban centres. Quite apart from questions of a political and sociological nature, since in reality this operation permits large-scale speculation at the expense of the working classes who often cannot find a reasonable alternative in the outskirts of town, the end result is incredible congestion in the city centres. This is notoriously the case with the business and administrative centre of Milan and other old cities of Europe which are faced with the problem of rapid urbanization, with phenomena which are quantitatively overwhelming. Even if much has been lost, correct analysis can still highlight whole districts which, left to their residential function, may be a positive element within the heart of historic centres. I believe one must come out boldly and state that the total conservation of an old centre, where there is a considerable amount of urbanization, is not possible, and that all action in this direction is often over-ambitious; I am not talking about those small centres which, for complex historical reasons, have come down to us more or less intact and which may be envisaged as museum-cities. But today even these centres, in France, in Italy, in Spain, in Greece find themselves affected by the disfiguring action of necessary structures for mass tourism and here too the problem of conservation should be solved in the framework of regional planning. Otherwise, even if in less obvious ways, in a short time these centres too will decline, losing what is in effect their most attractive quality. Analysis must conclude what has actual value and must be untouchable;not only monuments, but those works and those complexes where action is economically and technically possible.

But action of this type, when the proposal is to conserve or transform, must bear in mind what the final result will be from the point of view of urban reality. We prefer to imagine a Venice newly consolidated amid its monuments in a landscape of meadows and water, to a dilapidated Venice, or a paper mache Venice. Planning may cause puzzlement, but this is less serious than witnessing destruction and decay or the implementation of tourist-bound restoration.

It is certain that the great buildings of the past, independently of their original function, may have great importance in the dynamics of a city. The historic centres, and their architectural features, like individual buildings in the region, must be catalogued and must constitute elements, often vital ones, in an overall plan. In planning, the historic element, from the single monument to the urban complex, cannot be an accident, preserved by some official from the relevant department who finds himself in constant difficulties with its upkeep, but must be considered as a positive element, one of the many with complex implications of social, economic and cultural nature. The historic heritage seems to be protected only when it emerges on a tourist level; in reality it represents the structure of a whole region.

In my view, the joint tackling of these problems makes it possible to correctly approach two questions which are fundamental today: the use of the buildings of the past, as unique and concrete possibility of saving our heritage; and the apposite placing of public provisions of a cultural nature. A broader conception and analysis of the so-called historic buildings is needed; we need to start from a different criterion from that of monumental and stylistic features: what is important is the presence, in the region, in the villages, in the cities, of elements which are often capable of characterizing urban fabric, topographical situation and environmental values. Reference should be made to all those complexes (castles, villas, charitable institutions, convents, farms, whole nuclei of historic centres) which are of considerable importance in

typology and size, and naturally not devoid of architectural interest but which, in the present situation, could not conceivably be the object of restoration and preserved as monuments without any specific use.

An indication for the use of these structures in regional plans, with criteria for priority and pointers to expense, would bring municipal planning face to face with definite obligations and would act as a vital framework of interconnection.

The problem of historical centres, and of important buildings isolated in the countryside, poses too important a problem for the countries of Europe, in the framework of a modern ordering of their towns and countryside, to be left to devotees of civic glories or excessive preservers of the old.

Only in this way does architecture challenge history, and become history. Not through some historicist assumption, nor through traditionalism, but because it is built on a general, universal experience of the very things which surround man. In this sense the artefact is closely linked to the intensile; it shows us that even function is historically determined, in the last analysis it is a cultural fact. So that invention, if disconnected from this growth of architecture upon itself, is always sterile, abstract, insubstantial.

Rationalist architecture is necessarily realistic; in this sense its relationship with history is all important. We cannot talk of the problem of restoration and of the historic centre from a combative point of view, whether pro or contra the old; each decision must spring from an overall vision of our position as architects. It must spring from our own architecture; the fact that today we are witnessing so deep a cleft between discourse on architecture and design in architecture; is a sing of the low level to which contemporary architectural culture has sunk.

The most telling example to be seen even today of continuity in architecture is undoubtedly the city of Spalato. Spalato is an extraordinary point of reference for architects and for anyone concerned with city and surrounding countryside. This example

repudiates andy distinction between building and city, it carries urban values into architecture and proves that the city itself is architecture. Over the millennia man has been reproducing the palace at Knossos. But within this persistence of a unique experience the answers are always different: this is the progressive character of architecture. The transformation, in Spalato, of a vestibule into a square, of a nymphaeum into a covered square, teaches us to use the old city as a formal structure, which can become part of our planning.

The architecture of the city offers numerous examples for these theoretical theses through its continuous transformation; these examples are the reality of architecture. They show us that the routes for reunion between past and present are much more complicated that is usually believed and that operating in historic centres can offer contemporary architecture a field for even the most unexpected experiment. As an architect I have never had a clearer understanding of Roman architecture than when I saw the Roman theatre and aqueduct in Budapest; where these ancient elements are set deep in a busy industrial zone, where the Roman theatre is a football field for local boys and where a crowded tramway crosses the remains of the aqueduct. Obviously these images, this use of the monument, is not generally to be advised; but it invites a compositional vision of the ancient elements within the city which is certainly not that of the city as museum. A field, therefore, not of sterile conservation but where architecture can open new lines of research and give new answers to the question of the progressive city.

Aldo Rossi, 1972

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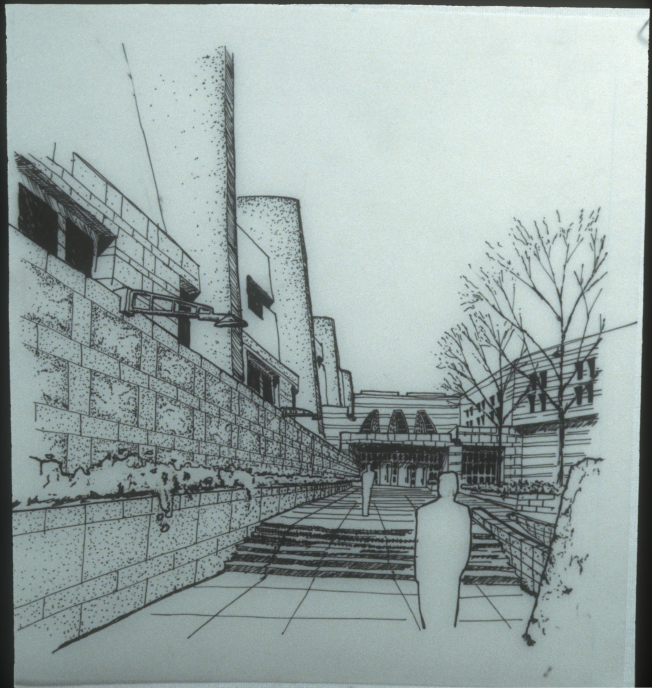
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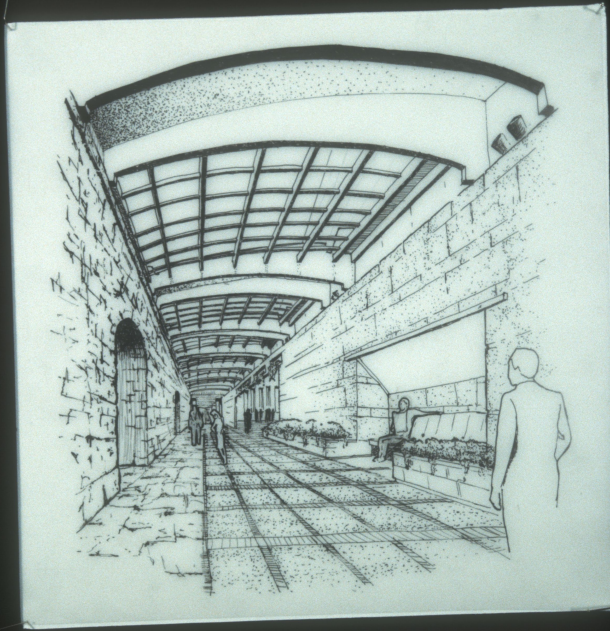

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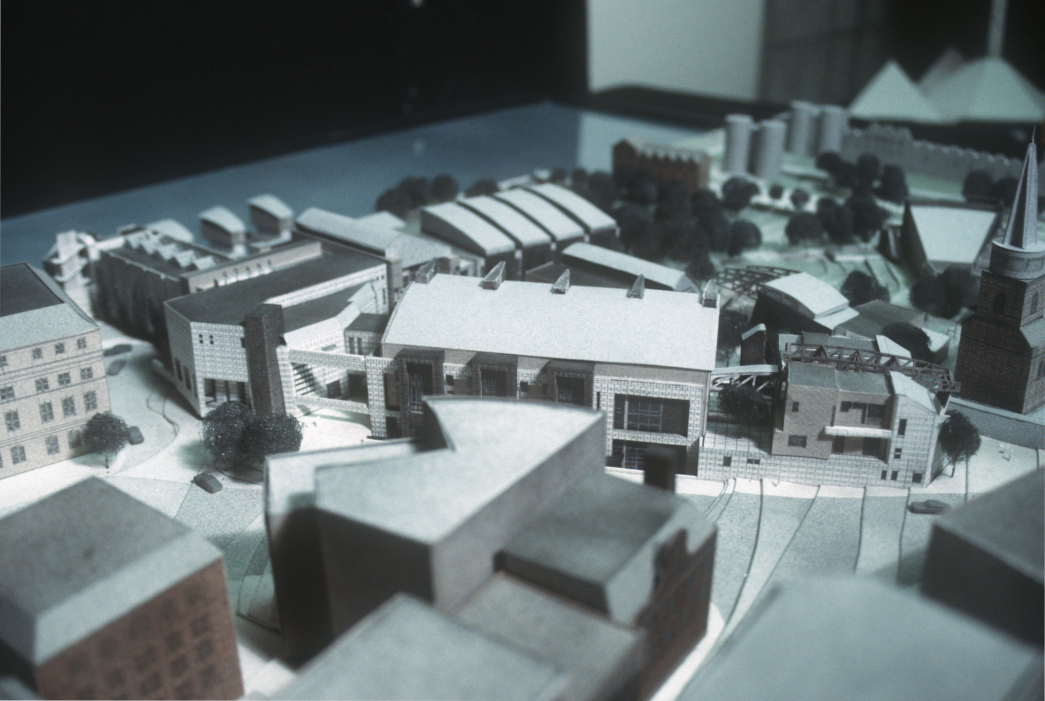






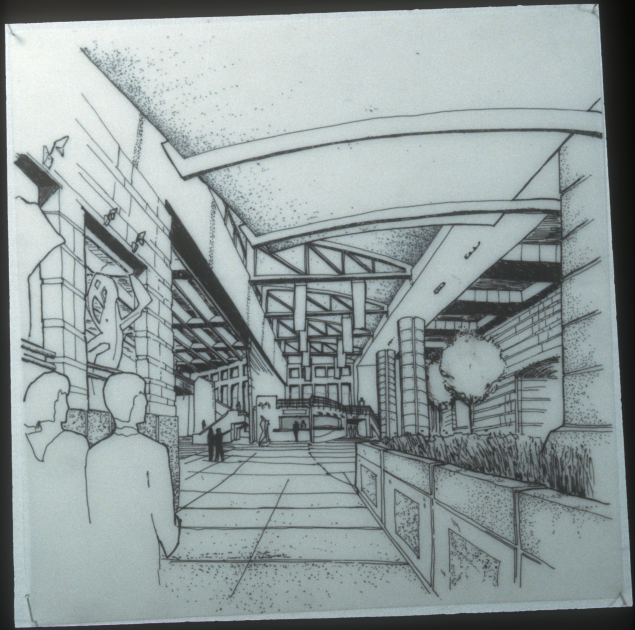




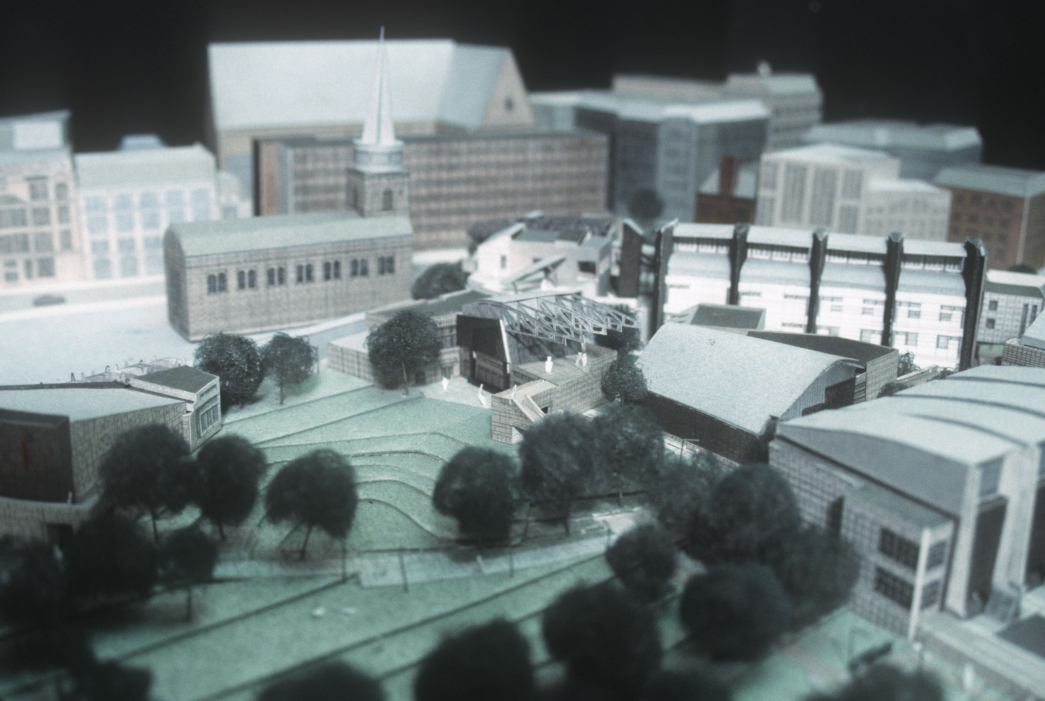




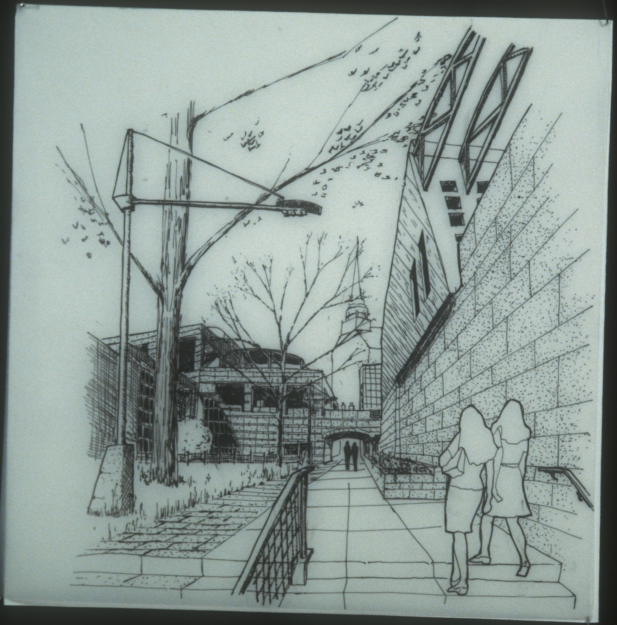


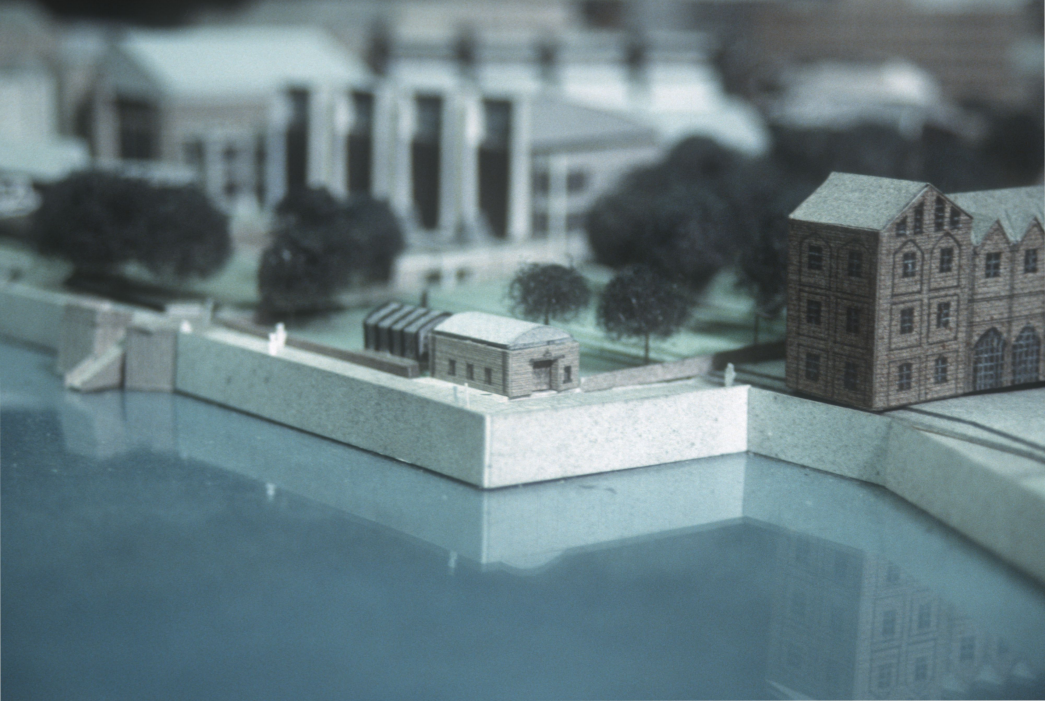






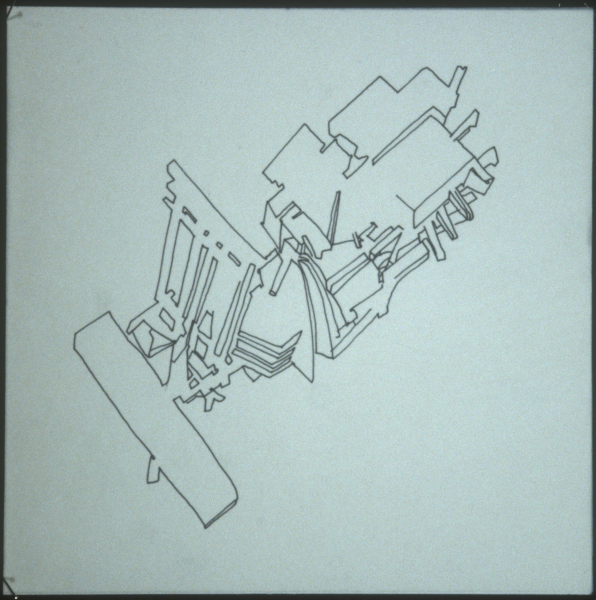

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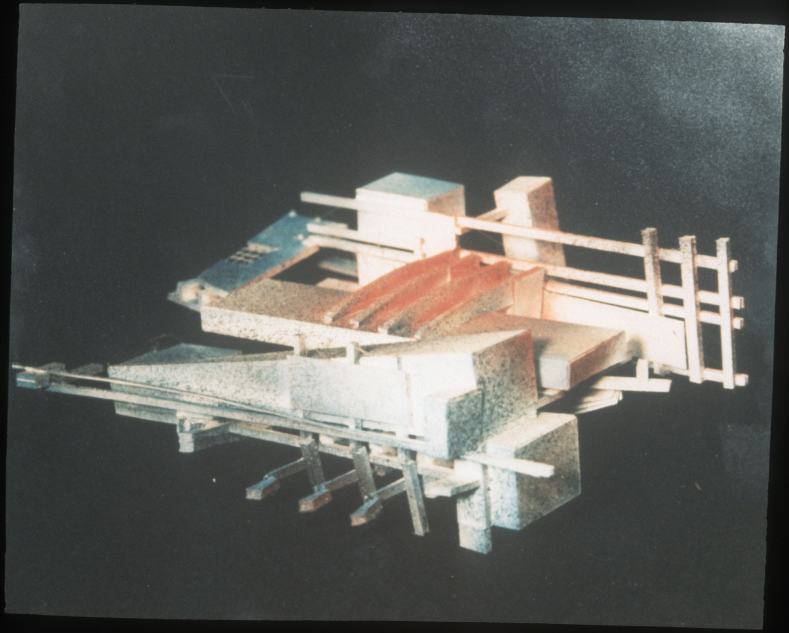


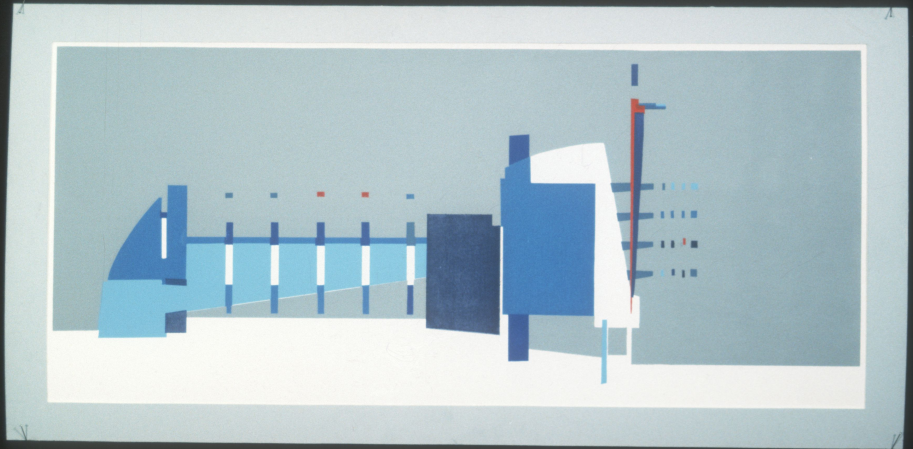


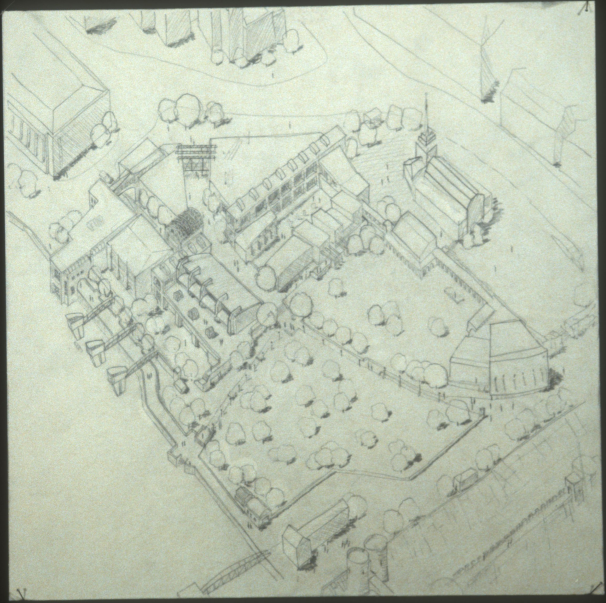


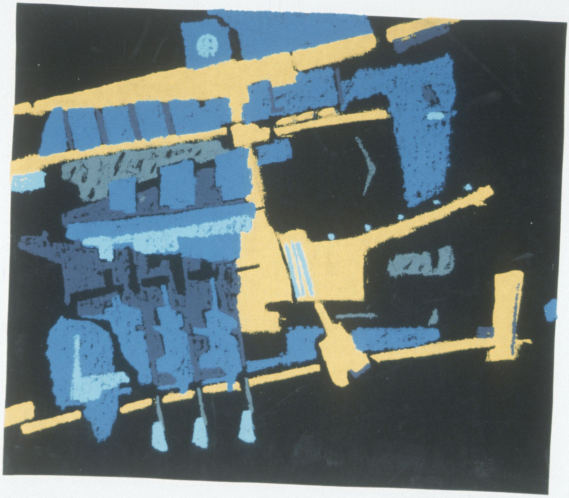

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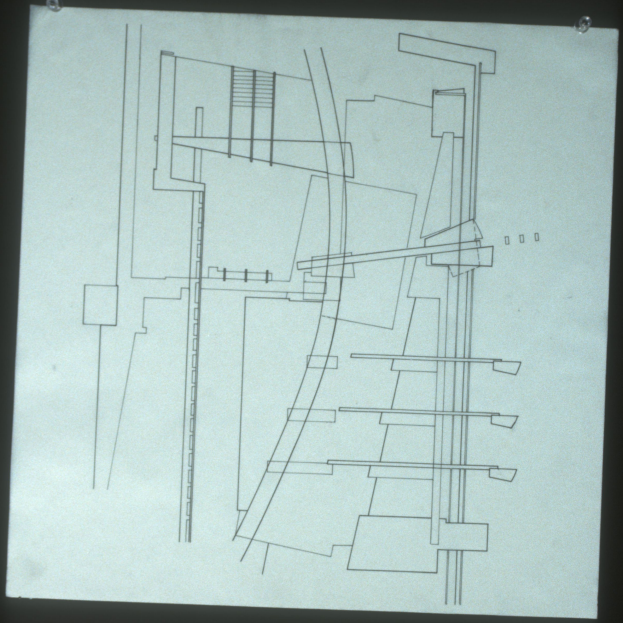


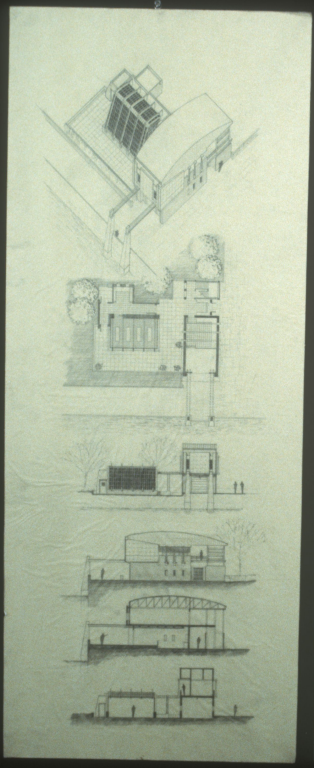




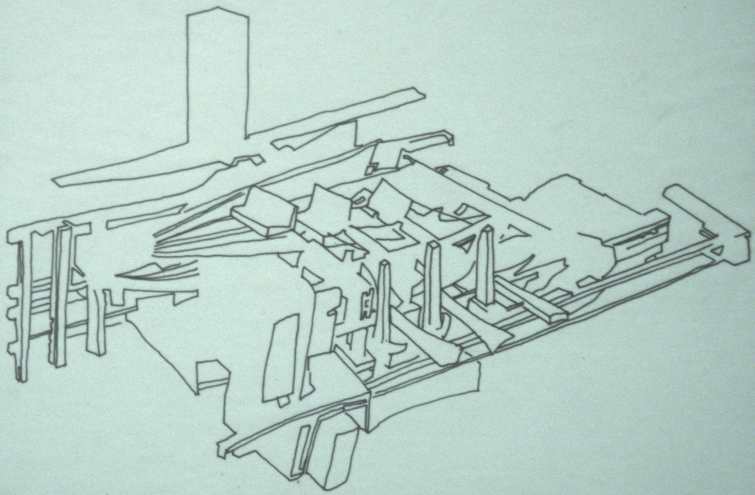


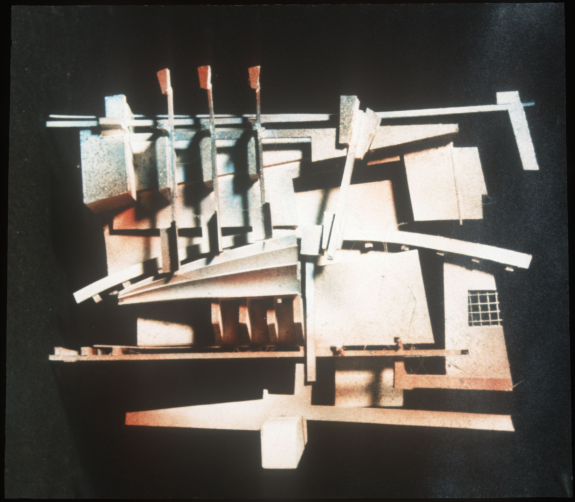


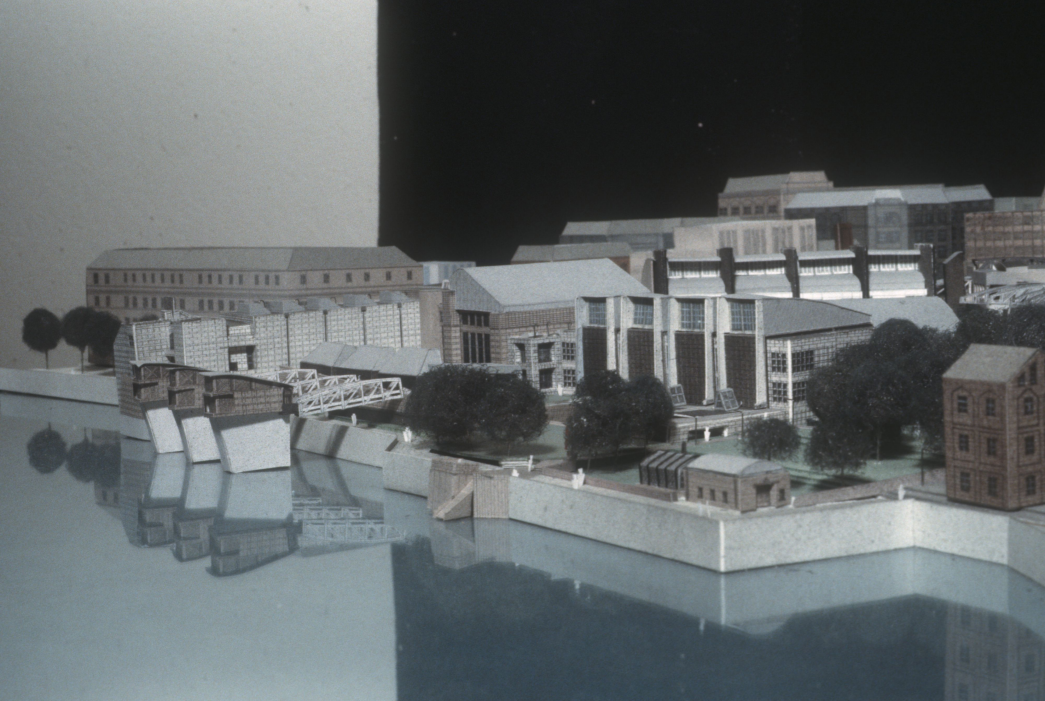




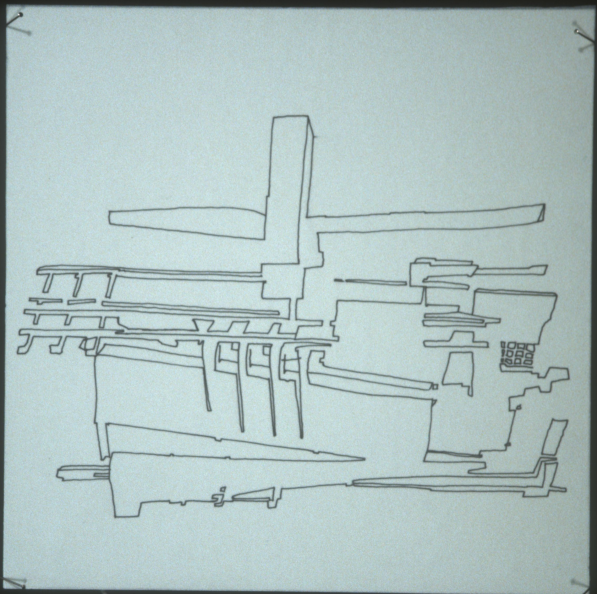














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