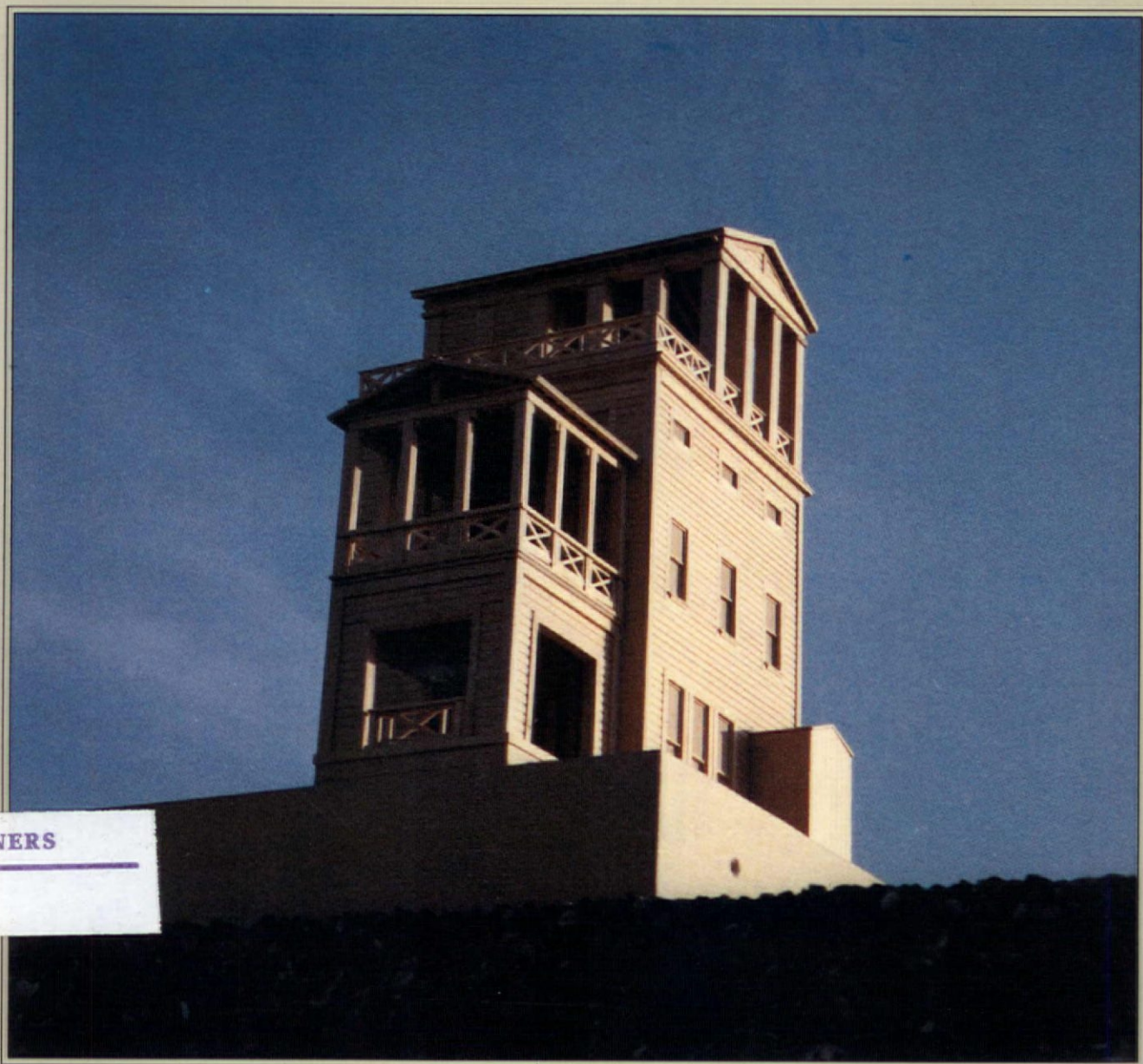




Architectural Design 56 8-1986

# Architectural Design



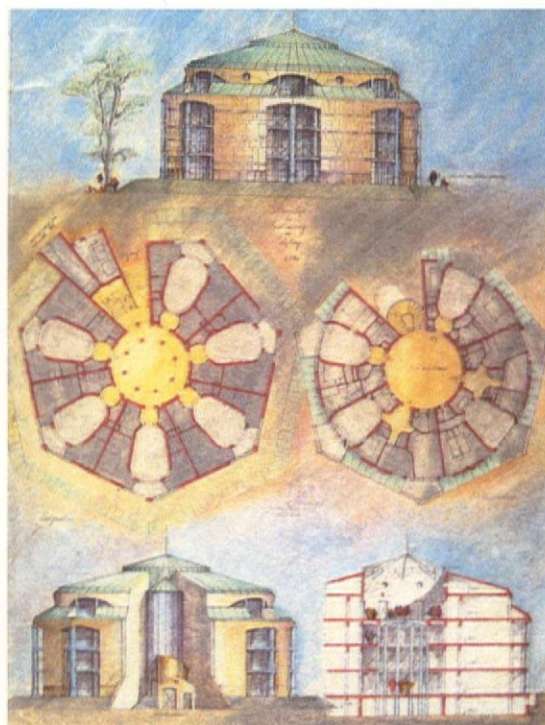
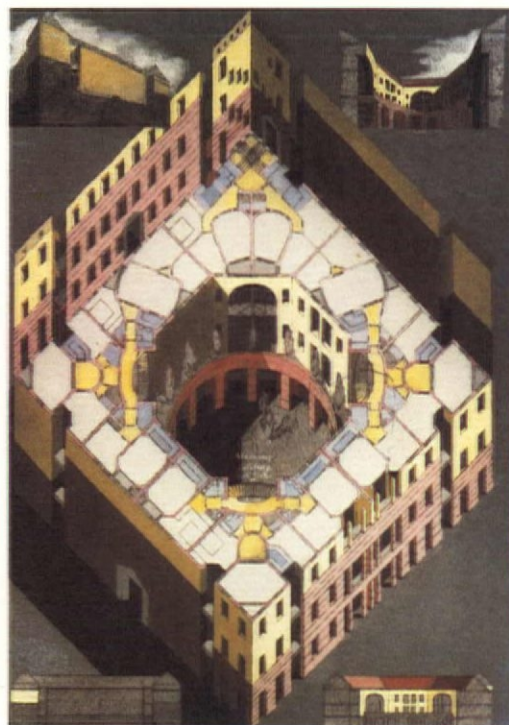
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DEMETRI PORPHYRIOS • NORMAN FOSTER • LEON KRIER  
JAMES GOWAN: THE FREEDOM OF A CITY  
AD MAP GUIDE TO LONDON'S OPEN SPACES



Forewellenweg Housing Project: Rob Krier



## SALZBURG HOUSING CORNERSTONES

Housing projects by Aldo Rossi and Rob Krier are the main attractions in a show put on by the planning authorities of Salzburg to publicise the measures they have taken to counter urban decay. The exhibition, called 'Grundsteine' (Cornerstones), is only the latest stage in a process of public participation in the planning of the city. This started in the 1960s with a proposal for reform, entitled *Beauty Demolished*, and continued through the 1970s with a number of grassroots

revolts against buildings deemed inhumane or just horribly ugly. Since 1983, town planning has been controlled by a citizens' political group and, far from being put off by the intervention of the public in what is normally a closed affair between themselves and politicians, many architects from both Austria and abroad have welcomed the chance to consult more closely the ultimate users of their buildings. Perhaps in this Salzburg can offer a model for other European cities to follow.

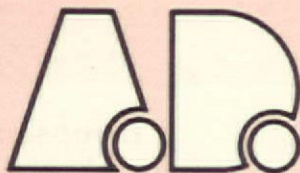
Forewellenweg Housing Project: Aldo Rossi/Gianni Braghieri



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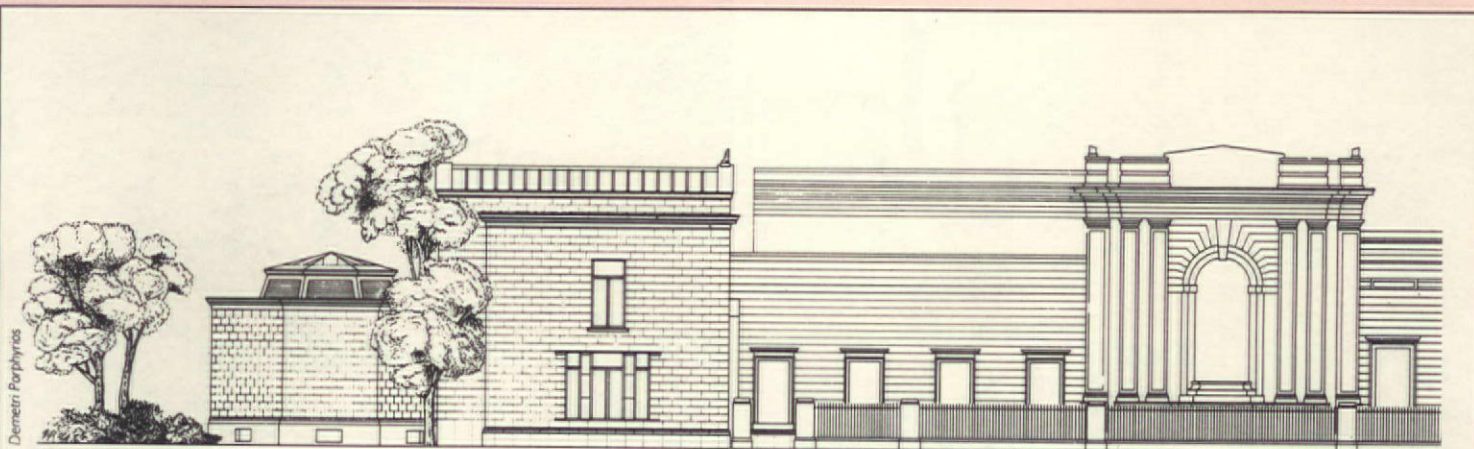
Editorial Offices: 42 Leinster Gardens, London W2 Telephone: 01-402 2141 Subscriptions: 7/8 Holland Street London W8

EDITOR

**Dr Andreas C Papadakis**

HOUSE EDITOR: Frank Russell

CONSULTANTS: Catherine Cooke, Dennis Crompton, Terry Farrell, Kenneth Frampton, Charles Jencks, Heinrich Klotz, Leon Krier, Robert Maxwell, Demetri Porphyrios, Colin Rowe, Derek Walker



**JAMES GOWAN**  
The Freedom of a City 6

**CLARE MELHUISH**  
The Fitzwilliam Museum and Its Architects 8

**DEMETRI PORPHYRIOS**  
Extension to Fitzwilliam Museum, Cambridge 12

**NORMAN FOSTER**  
BBC Langham Site 20

**LEON KRIER**  
Krier House, Seaside, Florida 28

**MAP GUIDE TO LONDON'S OPEN SPACES 41**

**ROUND-UP**  
News Exhibitions and Projects 2 Book Reviews 3  
Next month in Architectural Design 48

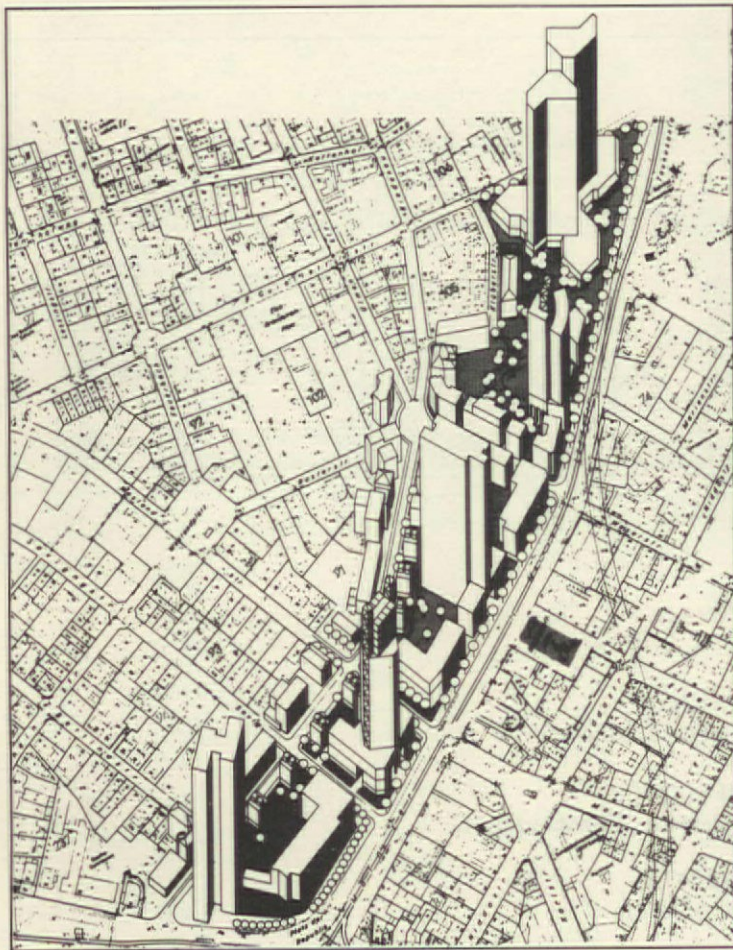
Front Cover: Leon Krier – Krier House      Inside Front Cover: Salzburg Housing 'Cornerstones'  
Inside Back Cover: Desmond Muirhead and Derek Walker – Telluride Valley Development



## More towers for Frankfurt

After 18 months' preparation, Albert Speer & Partners' redevelopment scheme for Mainzer Landstrasse, Frankfurt, has finally received official approval. In the strategic plan for the city drawn up by the same team in 1983/4 this road was designated as one of the key areas for future development, being one of the most important access roads to the inner city, and a vital link between airport, railway station, university, banking area, and historic centre. The new plans seek to satisfy the annual demand for

120,000 sq m of new office space. The disadvantages of high-rise buildings are noted, but the challenge of undertaking sympathetic and sensitive high-rise development close to the historic centre has not been rejected; and three new blocks are proposed. Mixed with low-rise office buildings and residential accommodation, shopping galleries and restaurant facilities, these will represent a continuity with patterns of urbanisation established in Frankfurt in the 1970s.



## Building versus art

Or just how it shouldn't be: a two-day symposium accompanies an exhibition 'Art and Building', which argues that art must be an integral part of architecture. The work of 11 contemporary architects, including Mario Botta, Hans Hollein, Peter Cook, and Michael Graves is exhibited to show just what is meant. Away with applied reliefs, superfluous sculpture and other decorative devices, and weave art into the fabric of the structure. Only then can the result truly be described as architecture. The architects involved will explain all in the discussions of 2nd and 3rd October. For further information: Symposium 'Bau Ist Kunst - Ist Bau Kunst?', Steirischer Herbst, Sackstrasse 17/1, 8010 Graz, Austria.

## Docklands competition

The closing date for applications to the EPR Partnership's second 'students' ideas competition' is 1st December. The competition is organized in association with the London Docklands Development Corporation, and is based on an area of the pontoon dock adjoining the Royal Victoria Dock in London. Students are invited to distil the potential of this area for imaginative and inspiring redevelopment and channel all their ideas onto the drawing board. Three tempting prizes of £3,000, £2,000, and £1,000 are offered. For further information contact: Competition 86, EPR Partnership, 21 Douglas street, London SW1P 4PE. Tel: 01 834 4411.

## European design school

Art Centre College of Design, Pasadena, California, is establishing a European affiliate at the Château de Sully, Vevey, Switzerland, which will open to students in October. Founded to provide a centre for the study of industrial and commercial design, its achievements over 50 years have been lauded by the motor and banking industries in particular, and sponsorship for the new institution is being supplied by some 20 major European companies, in-

cluding Ford, Austin Rover, Peugeot and Crédit Suisse. The courses to be offered initially will be four: transportation design, product design, advertising design and graphic design/packaging. These will be taught in English, under the administrative direction of Vice President Patricia M. Cummings. For further information: Art Centre College of Design/Europe, rue d'Italie 46, Case Postale 24, 1800 Vevey 2, Switzerland. Tel: 021-52 61 41.

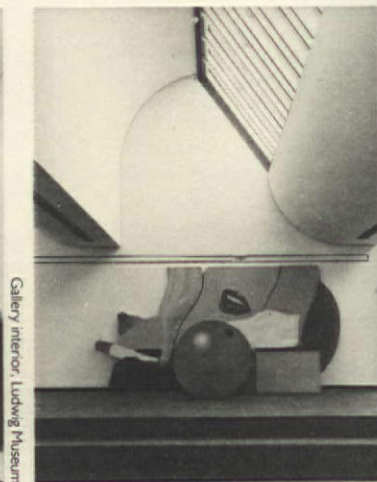


## Opening of Ludwig Museum

Cologne's important new cultural complex is designed by local architects Busmann and Haberer, rather than by names of wider international repute. This is perhaps surprising, in view of the significance of the building, which occupies a highly sensitive site in the shadow of Cologne Cathedral, and houses the most important collection of 20th Century art in West Germany. Indeed the realization of this grand enterprise may largely be attributed to the role played by Peter and Irene Ludwig, who handed over their collection of predominantly expressionist and pop art to Cologne City Council as a gift in 1976, on condition that a new

museum be built by 1985 - later shifted to 1986. The want of a good new museum building had been felt acutely before, but the new situation created the required impetus to open a competition for designs. The completed building, an impressive composition generated around a curved gable motif and detailing with a strongly vertical emphasis, includes a spacious concert hall as well as the museum, and gives onto an expansive and dignified piazza, designed by the Israeli artist Dani Karavan, which successfully offsets Minimalist Sculpture against larger concepts of town planning.

MW







## Interior gardening

### The English Garden Room

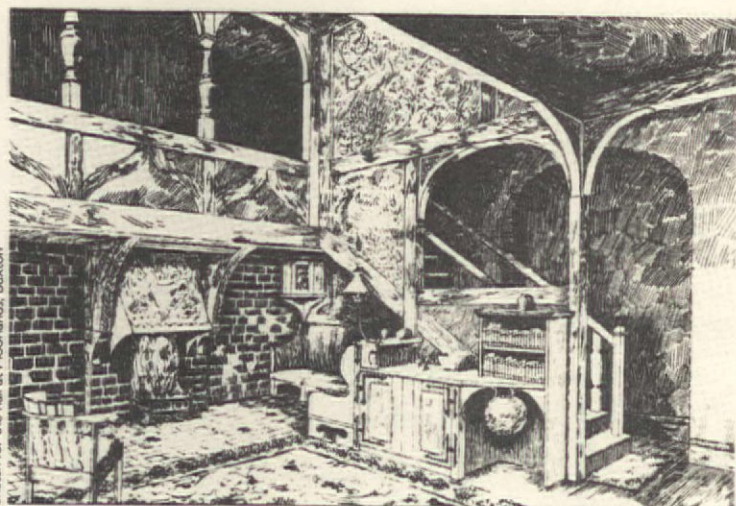
Elizabeth Dickson & Fritz von der Schulenberg  
Weidenfeld & Nicholson, London, 1986  
159 pages, col. ill. Cloth £14.95

Elizabeth Dickson has brought her background in fashion and design journalism, combined with an authoritative line on houseplants, to bear on the selection of a collection of perfect garden-rooms. The

camera of Fritz von der Schulenberg, which made its original debut with the launch of the *World of Interiors*, has transferred the chlorophyll filtered light of these part indoor, part outdoor spaces to the pages of a colourful and glossy volume where the visual display is tempered by texts contributed by the individual owners. Although the bias tends to be towards those mellow country Edens where plant life has been always deeply entwined with human life, desired or otherwise, there is also good coverage of some London garden rooms as well as a few more unusual examples of environments painstakingly created around the mingling of exterior and interior elements. For instance a showman's painted waggon, less a garden-room than a room intervening in a garden; or a roof-top studio, where Andrew Logan's startling sculpture rises amidst ornamental cabbages, or highlights the odd, stranded rubber plant.

Sir Geoffrey Jellicoe sets the tone of the book in his Forward: '...while we derive our overwhelming technology from the cosmos, we derive our bodies and most of our deep subconscious from mother earth...It is because I feel Elizabeth Dickson has pointed a way to release frustrations in our everyday lives that I find her book not only fascinating fireside reading but one of some significance to the non-stop head-long society of today.'

CZ



## Architectural sincerity

### Modern Country Homes in England: The Arts and Crafts Architecture of Barry Parker

Dean Hawkes, editor  
Cambridge University Press, 1986  
170 pages, b&w ill. Cloth £25.00

Barry Parker was an important Arts and Crafts architect, responsible, in partnership with Raymond Unwin, for planning the world's first 'Garden City' at Letchworth, and London's Hampstead Garden Suburb. However, these particular achievements should not be allowed to overshadow the significance of Parker's stature as architect, pure and simple. Working firmly within the

tradition of Morris, and contemporary with C. R. Ashbee in England – Victor Horta and Henri van de Velde on the continent – Parker's buildings are characterized by symmetry and balance ('the result of sincerity'), undisguised construction, and absence of all superfluous ornament. His great concern was with domestic, small-scale architecture, and it is this oeuvre which forms the contents of his book *The Art of Building a Home* and of his essays for *The Craftsman*, an American journal. It is these essays that are collected and published here by Dean Hawkes, together with introductory biographical material, as the most effective way of underlining Parker's achievements as an architect.

CZ

## Technical Publications

### World Woods in Colour

William A. Lincoln  
Stobart & Son, London, 1986  
320 pages, col. ill. Cloth £19.50

This manual will whet the appetite of anyone with a burgeoning interest in woods, as well as provide an invaluable source of reference for those with a professional involvement – antique dealers and restorers, joiners, architects, designers.

Over 275 commercial woods are presented in an alphabetical catalogue, giving details of their sources, mechanical and working properties, durability and uses. The general description of each is complemented by a colour photograph giving a good impression of shade, grain and texture. Burrs and burls, uses, and alternative names are charted at the back. The author, having pioneered the revival of marquetry in Britain, is particularly well qualified to divulge the secrets of craftsmanship in wood.

SW

### Bringing Interiors to Light

Fran Kellogg Smith and Fred J. Bertolone  
Whitney Library of Design, New York, 1986

224 pages, b&w and col. ill. Cloth \$39.95

Both the technical and aesthetic aspects of interior lighting are illuminated in this manual for interior designers and architects. The exciting illustrations, particularly those in colour, cannot fail to inspire any aspiring lighting technician, while the wealth of technical information, supplemented by a number of reference charts in the Appendices, will provide much of the practical know-how. In Part II a selection of case-studies will demonstrate the specific application of the in-

formation – not in domestic interiors, but rather in spaces of a public or civic nature: hotels, exhibitions, shops, banks, restaurants. This book should open the eyes of designers to the importance of lighting quality in determining human behavioural patterns and interrelations.

### Restoring Old Buildings for Contemporary Uses

William C. Shopsin  
Whitney Library of Design, New York, 1986  
(207 pages, b&w ill. Cloth \$29.95)

William Shopsin, lecturer in historic preservation at the Pratt Institute, and founder of the Preservation League of New York, is an exponent of the current doctrine of re-use. This book – 'a first course on preservation for architects and designers and a basic primer on architecture for preservationists' – firmly ties the argument for conservation to that of adaptation, interpreting the most valid form of preservation as actually restoration. For example: 'Fifteen apartments nestle in a former house of worship'. Or: 'Southern mansion restored to former grandeur' – as a 'corporate guest house'. The legal, economic and planning issues involved are covered in some depth, and advice on the restoration of authentic interiors is given, with information on the socio-historical background. The final chapter examines how to integrate modern necessities, without obtruding on the authenticity of the building. Perhaps the main gap in the book is a thorough analysis of the most appropriate forms of re-use, and a consideration of the extent to which this practice may be implemented before the character of a building is changed so much that the point of the exercise has been lost.

## Art of living

What made Paris special, thought Amédée de Cens, was its exterior quality, caused by the tastes and ideas of a society...predisposed to live much more out of doors than indoors, and to display itself as often as possible in public promenades, in the salons, at the Theatre. If cramped living quarters helped to push Parisians into public places, the city was wonderfully well equipped with institutions to render unnecessary the elaborate domestic machinery required for genteel existence in London. 'We of England and America', observed Henry T. Tuckerman, instinctively revolve about a permanent centre, hallowed and held by the triple bond of habit, love, and religion. Not so the Parisians...

Donald J. Olsen compares the architectural and social aspects of these European cities, London, Paris, and Vienna. The title of his new book, *The City as a Work of Art*, is deliberately chosen in order to invoke the philosophy of Jacob Buckhardt, founded on



Grand Café du XIXe Siècle, boulevard de Strasbourg, 1861

the premise that politics, social mores, economics and ideology are all intertwined and expressed through a society's art and architecture. The period studied is confined to the century 1814 to 1914, during which urban growth in all three cities was particularly rapid and dramatic, but there is no attempt at isolation of this period from previous patterns of civilization. Whether seen as monument, home, playground, or history book, the city will always stand as a work of art of peculiar vitality. *The City as a Work of Art* by Donald J. Olsen, Yale University Press, New Haven/London, 1986, 341 pages, b&w ill. Cloth £19.95



# Court and Garden

From the French Hotel to the City of Modern Architecture

## Court and Garden

Michael Dennis

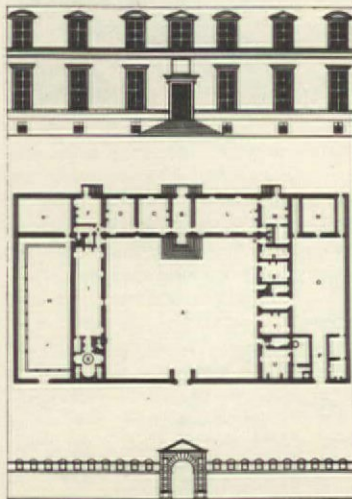
MIT Press, London, 1986

285 pages, b&w ill. Cloth £39.95

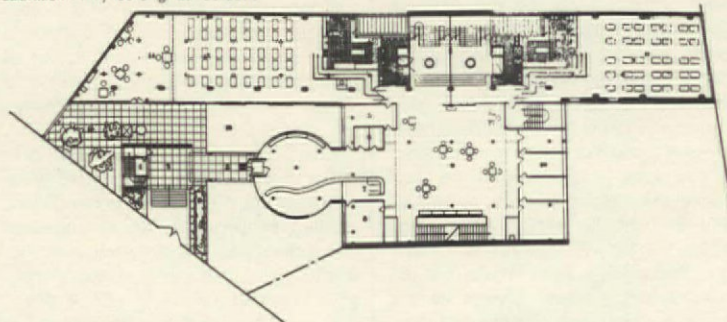
As the author himself explains, this is a book which has, almost by accident, made a valuable contribution to the available literature on the history of French architecture. The development of the Paris hotel has been examined before by architectural historians such as Alan Braham, and, particularly, Michel Gallet, but not from the same contextual angle as is adopted by Michael Dennis. Here, the hôtel is studied in close relation to the simultaneous development of the public square, in an attempt to identify the roots of current attitudes to the organization of space in city planning.

Contrast, as Dennis does, Los Angeles and Versailles. Whilst one represents the victory of the private realm, the other epitomizes a desire for public display. The bleakness and spatial poverty of the 'city of modern architecture' is attributed to the essentially introverted character of the city dweller's attitude towards his surroundings. The modern preoccupation with personal privacy is traced to developments during the later part of the 18th century, when Paris architects, and their aristocratic patrons first began to turn their backs on the street and the public square, retreating into private gardens that constituted an essential denial of the urban fabric. The development of the hôtel itself from a courtyard building into a free-standing pavilion meant that it ceased to define space, and treated it instead as 'merely left over'. It is only recently that planners have begun to realize that the city we have inherited from Le Corbusier is one of left-over spaces, and that it is time to relearn the language of urbanism – that is, of truly public buildings. The purpose of *Court and Garden* is to provide models for such an enterprise, and reveal

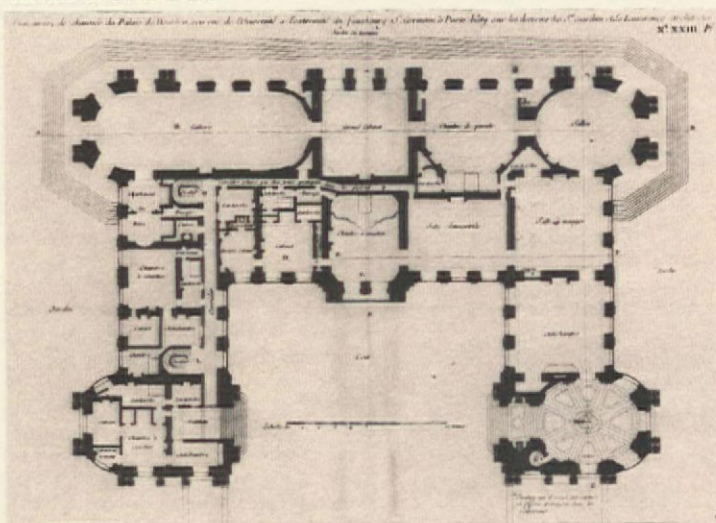
Le Grand Ferrare: Serlio



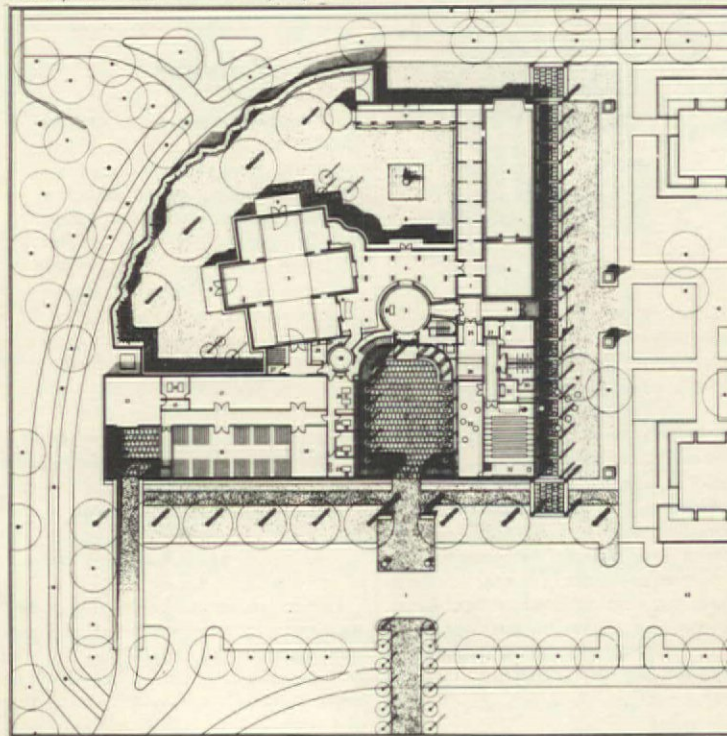
Salvation Army building: Le Corbusier



Palais Bourbon: Lassurance et al



University of California: Michael Dennis/Jeffrey Clarke



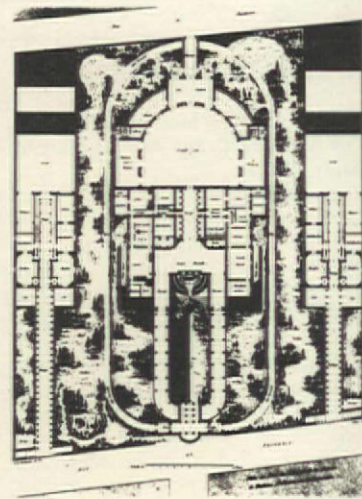
how things went wrong.

The book is illustrated with a wealth of plans, intended to provide a visual record independent of the text. The **Hôtel de Sens** (1475-1507) represents the oldest hôtel of Paris and marks the change from the free-standing, solid medieval castle, to the 'porous' courtyard building inspired by Renaissance concepts of controlled space. Serlio's **Le Grand Ferrare**, Fontainebleau, established the hôtel form that was to be standard for more than a century. The Baroque hôtel may be epitomized by F. Mansart's **Hôtel de la Vrillière** (1635 onwards), carefully aligned on the diagonal urban axis provided by the rue des Fossés Montmartre. With the Rococo period, retreat begins: Lassurance's **Palais Bourbon** (1722-1729), with interior planning by Aubant and Gabriel, is remarkable in the way it accommodates both public and private areas, with very little communication between the two. By the neoclassical period, private gardens were developing apace, settings for grand free-standing, detached buildings such as Ledoux's **Hôtel Thélusson**. Simultaneously, a long series of problems besetting the creation of the Place Louis XV ensured that the new square ended primarily as a traffic roundabout.

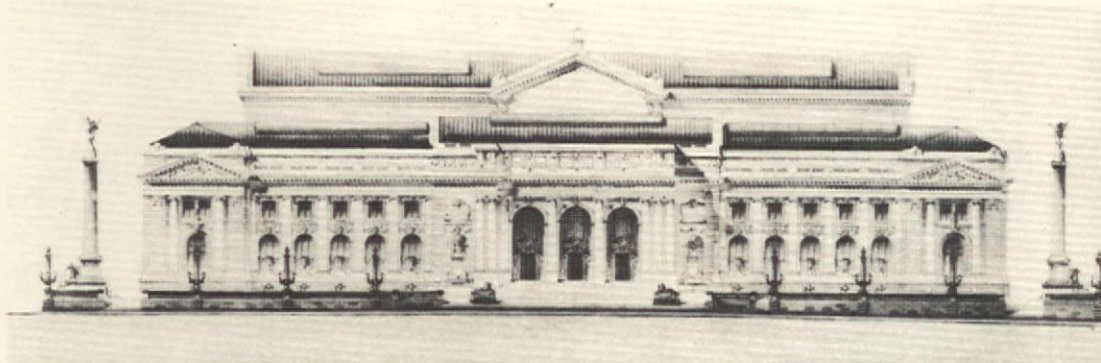
In the latter part of the book, Le Corbusier's **Salvation Army building** of 1930 illustrates the use of French hôtel models, but on a plan which is generated from the inside, rather than from the surrounding urban fabric. 'Architecture and the Cumulative City' brings the study right up to date: the **University Art Museum**, at the University of California, Santa Barbara, by the author and Jeffrey Clark, 1983, is an example of how the urban hôtel form has been explored most recently; and 'Excursus Americanus' considers how the Neo-classical hôtel, or urban villa, might provide a source for urban form particularly valuable in America.

SW

Hôtel Thélusson: Ledoux







Fifth Avenue elevation, New York Public Library: winning design by Carrère & Hastings

## Classical ideals of civic splendor

### The New York Public Library: its architecture and decoration

Henry Hope Reed

W.W. Norton, London, 1986

288 pages, b&w and col. ill. Cloth £28.00, paper £13.95

While the purpose of the book is primarily local – to awaken civic pride in New Yorkers, and awareness of their classical architectural heritage in Americans – it is also an interesting introduction to American classicism for outsiders, and the fact that it is tied down so specifically to one case study

in no way detracts from its value.

New York Public Library was completed in 1911 to the designs of architects Cassere and Hastings, ten years after the announcement of the competition result and commencement of building works. Their design was informed by Classical ideals interpreted in the French manner, result of an École des Beaux Arts training on the part of both partners. The principle that the façade should express the interior arrangement underlies the composition. The tripartite division of the main Fifth Avenue elevation is given a strong horizon-

tal emphasis, like the Louvre, by the procession of Corinthian columns across the front, and demarcates, within, the main staircase hall, reading rooms, picture galleries and Periodicals Rooms. It is modestly decorated with traditional classical motifs.

Intended as a 'people's palace', the building is representative of America's position, at the beginning of this century, as the great classical country, and an evocative symbol of the spirit of optimism and self-confidence of the time. As such, it is an appropriate building for a study sponsored by Classical America, a society concerned with the promotion of the classical tradition in the arts of the U.S. MW

## Antique urbanism

### Roman London

Jenny Hall and Ralph Merrifield

HMSO Books/Museum of London, 1986  
48 pages, col. ill. Paper £2.95.

Remains of the governor's palace probably still exist under the arches of Cannon Street station. Strange to think that the city should have been a centre of trade and social activity so many centuries ago. This slim and highly coloured booklet pulls together the different threads that formed the fabric of life in Londinium, with sections



Roman palace, 2nd century AD

on its buildings, artefacts, beginnings and ends. It is published to coincide with the opening of the Museum of London's new exhibition 'Capital Gains', and its approach is a strongly visual one that aims to disperse the mists of antiquity which tend to drift around our conception of an era so far removed from our own. MW

## Dados and desserts

### Private Palaces:

#### Life in the Great London Houses

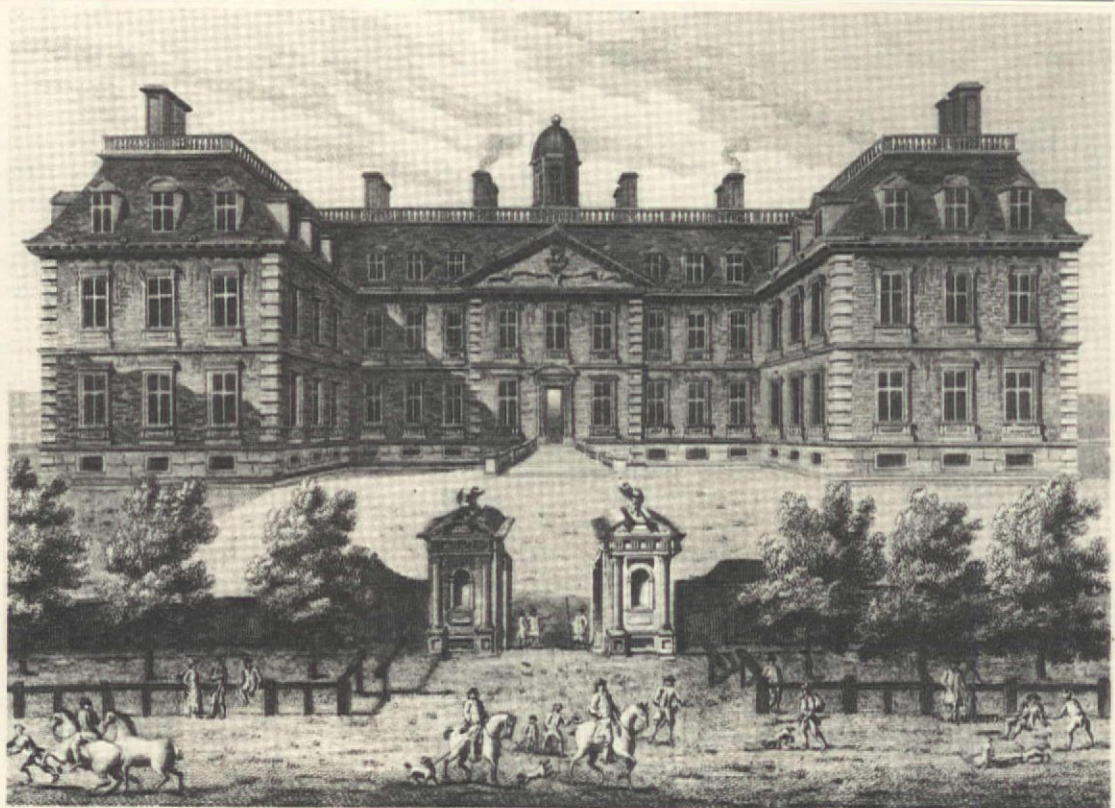
Christopher Simon Sykes

Chatto & Windus, London, 1985

352 pages, b&w and col. ill. Cloth £15.95

A richly illustrated and well documented history of the great London houses which began to rise from the 17th century, this book emphasises the essentially rural roots and continuing character of the capital city. In contrast to Paris, where the aristocratic hôtel started life as a fundamentally urban structure, taking its form from its urban surroundings, the first London houses were much more detached and independent entities. Clarendon House, Berkeley House, and Burlington House stood along what is now Piccadilly, but was then an open country road, in relation to each other and to court more as country neighbours than anything else. Although from the 18th century the rapid building up of streets and squares fast transformed London into the complex city we now know, the impetus continued to come from individual, and rival, dukes, intent on developing their own estates, rather than from any central authority with a specific urban plan. The aristocratic mansion continued as a centre for entertaining and display in just the same way as its country drive counterpart.

The aim of Simon Sykes' book is to draw attention to the social and architectural significance of these private palaces, at a time when concern for our cultural and architectural heritage tends almost entirely to be focused on the phenomenon of the



Clarendon House, Piccadilly

country stately home. While the number of these great houses being restored and opened to the public is ever increasing, and much is made of the importance of presenting them in as authentic a state as possible, the London mansions are not only being mercilessly transformed into clubs

and offices, without a thought for their original function, but also ruthlessly removed to facilitate the urban development which they obstruct. This in spite of the formative influence they exerted on the development of the country house, and their embodiment of some of the great

work of architects habitually lauded for their grand rural ventures.

The sociological element of the volume is strong, and the lament for the passing of a way of life may to some be irksome, but the architectural disquisition and visual material can only be found fascinating. ECM





The Army and Navy Club, C.O. Parnell and Alfred Smith, 1848-51. This lithograph by Smith shows the staircase, an

essential feature for giving a club entrance the proper importance, but a space-wasting one (RIBA collection).

## JAMES GOWAN

### The Freedom of a City

**F**ROM WHAT I AM ENCOURAGED TO READ IT DOES not seem particularly difficult to build a city. After all, there are plenty of exemplars. Others trod new ground. When the Spaniards arrived in Venezuela, they had a rule-book, *Las Leyas*, which told the colonists how to choose the site and set out a grid-iron of streets, squares and main buildings. The style was European, simplified to the new circumstances and, in the case of Caracas, say, the outcome was pleasing. British colonisation, unlike Roman, left little cultural trace: a few very beautiful postage stamps, finely engraved views of the wild, open terrain of Kenya and Uganda, grey-toned, graced in part with a single hue. It is claimed that we enhanced these outposts of Empire with our institutions, in particular our legal system, and I will refer to this again. Surprisingly, Britain did build New Delhi and, even more surprisingly, when in decline. But this is largely the outcome of single-minded dedication, rather than institutional resourcefulness, to which it runs counter.

In his book, *The Culture of Cities*, Lewis Mumford explains that there are two types of city-plan. He tells us that:

'In general, one may say that a geometric layout is more characteristic of freshly founded towns, and that irregular layouts, with blocks of different dimensions, with varied perimeters, are a product of slower growth and less systematic settlement. But the distinction does not always hold.'

One feels that this is, perhaps, a rather limiting definition and that there could be room for a third variety, the idealised city, concerned with enchantment, and so forth, rather than earthly matters. In his history of western philosophy, Bertrand Russell deals, at length, with Sir Thomas More's *Utopia* and the

equitable nature of its arrangements for a good life, but ends his description surprisingly, I think, with this brisk comment:

'It must be admitted however that life in More's *Utopia*, as in most others, would be intolerably dull. Diversity is essential to happiness, and in Utopia there is hardly any. This is a defect of all planned social systems actual as well as imaginary.'

This is quite a radical viewpoint – the notion that simplicity is necessarily boring – and I doubt if it would find favour in any frugal economy. Even so, it is not only given support, but amplification, in an unusually assertive passage in John Summerson's *Georgian London*, a period of English architecture especially esteemed today. The historian asserts:

'Another conclusion to be drawn from our bird's eye view is the rather obvious one that London has never been planned. Beside other 18th century capitals, London is remarkable for the freedom with which it developed. It is a city raised by private, not by public, wealth; the least authoritarian city in Europe. Whenever attempts have been made to overrule the individual in the public interest, they have failed . . . Charles II and his pet intellectuals tried to impose a plan after the Great Fire. They failed . . . The reasons for all this are embedded deep in England's social and political history.'

I have truncated the text but left enough to illuminate two particular points. The first that freedom is equated with individual rights and the second that there is something marvellous about an unplanned city. Exactly what this is, Summerson does not say, and it is as well to remember that the book was written during the last war when authoritarian tended to include a



reference to the governments of others. But Summerson does acknowledge that an aversion to grand planning is something that is inbred.

In the notebooks of his *Journey to America*, de Tocqueville makes the same point and offers an interesting, if critical, explanation:

Quite apart from the political consequences to be traced from the preservation of customary law in England, I think its existence has notably helped to give a certain turn to English ways of thinking. It has given that nation what one might call its taste for precedents, that is to say, a certain turn of the mind which leads men to try and find out not what is reasonable in itself, but what is done, not what is just, but ancient, not general theories, but particular facts. I have no doubt that the habits bred from customary law, and the part that lawyers and judges have, in all ages, taken in political arguments, have proved strong allies of aristocratic institutions, and moreover have greatly helped to give the English that superstitious respect for the works of their fathers, and that hatred of innovation, which is peculiar to them.<sup>1</sup>

Another observer of Englishness, Henry James, was both attracted and upset by what he saw around him. His first impression was:

'No doubt I had a mystic prescience of how fond of the murky modern Babylon I was one day to become . . . The sense of approach was already almost intolerably strong at Liverpool, where, as I remember, the perception of the English character of everything was as acute as a surprise . . .'<sup>2</sup>

He found London to be 'as indifferent as Nature herself to the single life' and, in contradistinction to the chaos, a finely ordered social system, a formal city, as it were, in men's minds. To describe it he uses architectural terms:

'This hierarchical plan of English society is the great and ever-present fact to the mind of a stranger; there is hardly a detail of life that does not in some degree betray it . . . They are persons for whom the private machinery of ease has been made to work with extraordinary smoothness . . . An Englishman who should propose to sit down, in his own country, at a café door would find himself remembering that he is pretending to participations, contacts, fellowships, the absolute impracticability of which is expressed in all the rest of his doings.'<sup>3</sup>

A road trip along the south bank of the Thames from Waterloo to Greenwich is a journey through large encampments of local authority housing, each group differing from the next as much as an impoverished vocabulary allows. No one would choose to live in any of them and they present themselves to the traveller as ghettos, clearly at the bottom of our society, that is to say, lower class. This social identification by architectural means is the achievement of the GLC. From this one could presume that modern architecture has been preoccupied with class; professional classes, and others, shuffling lower classes around. South Kensington and Belgravia, one notes, have survived this period of experimentation unscathed. The distinctions in ornamentation, of which Loos spoke so vehemently, can be seen to be ethical.

When Bologna cathedral was being built, doubts arose about the correct height of the nave, and the integrity of its geometry. A local tailor, Carlo Carazzi, insisted that the elevation that the architect intended was insufficient and came forward with the method of triangulation to prove it.<sup>4</sup> In the event the roof was raised by half the ideal increment, all of which suggests two things; one, that public participation is not a particularly novel idea and, two, that our society is engaging this at a baser level

where town-planning advantage is represented as the will of the people.

The structure of aristocratic patronage which informed the architecture of London has, long since, been dismantled and the Office of Works with the likes of Wren, Hawksmoor and Vanbrugh has been replaced by the PSA. When the National Gallery seeks an architect for a lean-to, it nominates someone who appoints another and the trustees then hold a horse race. It is a jolly way of going about things but it does not satisfactorily engage notions of Vitruvian symmetry and it leaves little space for a Bologna tailor.

It is interesting to note that a recent grand-plan for the city, Mies' Mansion House, failed, as others have done historically, and is to be replaced by an ad hoc arrangement. One observes, too, that Lloyd's is couched in this pragmatic tradition, at best invoking that overt freedom so much admired by Summerson. I suppose this licence must include the right to do nothing in particular, as Grand Buildings. One of these three exemplars is likened by its architect to a Gothic cathedral. I cannot remember which. The designer of another tells us that his new gallery is a success by quoting attendance figures. Okay, so Meccano and Dallas are works of art.

In 1979, when Colin Rowe talked of the city at the Royal Institution, he used paradigms, not theories; he invoked fragments of cities that he liked, the Uffizi courtyard space, for instance, and its dimensional accord with the solid Unité of Corbusier; one being the negative of the other. His city appeared to be a familiar place, pleasant incidents from the Grand Tour implanted into the ordinariness of everyday events. I suppose he would call it a collage. However, this is very much how London looks on a mid-eighteenth-century map, though the incidents are almost all formal squares.

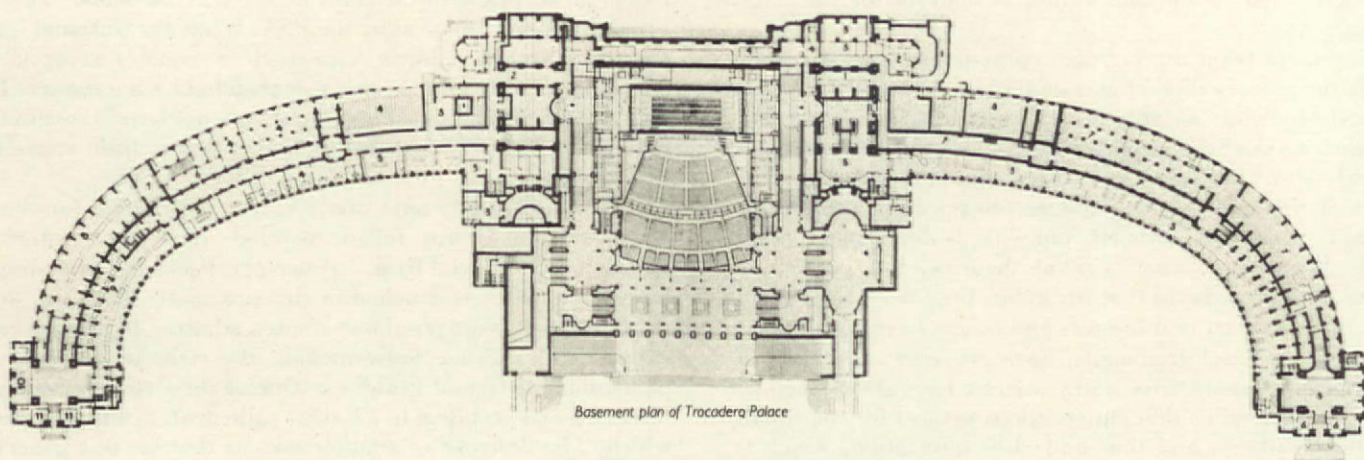
Rowe takes the notion a stage further and suggests that Mondrian has presented us with an ideal pattern, his New York boogie-woogie paintings. These, he considers, offer both the frame of an underlying sense of order and variability with cohesion. On the face of it, it seems a daring, even wild thought, but the GLC latched on to this in the mid-sixties. Their development plan arranges certain data, town-planning applications, in an orthogonal mish-mash of tiny coloured squares on white.<sup>5</sup> It makes an artform out of bureaucratic paper-work without informing the aspect of London in any way. Colin Rowe's suggestion is very much in the stream of English pragmatism and one observes that it eschews both theory and morality.<sup>6</sup> Post-Modernism, too, can be discussed in a social vacuum and presumes that it can invoke the vitality of the fair-ground without assuming its tawdriness. Symbols are blunt instruments. The swastika is not just powerful graphics.

In its light-heartedness, not to say its triviality, post-modernism invites us not to take classical or modern architecture, or life for that matter, too seriously. It's fun we are reminded. Lawrence Ferlinghetti thinks that, too, but observes that 'even in heaven they don't sing all the time'.<sup>10</sup>

## Notes

- 1 Lewis Mumford, *The Culture of Cities*, Secker and Warburg, p. 52.
- 2 Bertrand Russell, *A History of Western Philosophy*, Simon and Schuster, p. 522.
- 3 John Summerson, *Georgian London*, Pleides Books, p. 9.
- 4 Alexis de Tocqueville, *Journey to America*, Faber and Faber, p. 16.
- 5 Henry James, *English Hours*, Oxford University Press, p. 1.
- 6 *Idem*, p. 91.
- 7 Rudolf Wittkower, *Gothic versus Classic*, Thames and Hudson, p. 67.
- 8 *Greater London Development Plan: Report of Studies*, p. 230.
- 9 Colin Rowe, *The Present Urban Predicament*, Thomas Cubitt Trust, p. 22.
- 10 Lawrence Ferlinghetti, *A Coney Island of the Mind*, New Direction Publishing Corporation, p. 88.

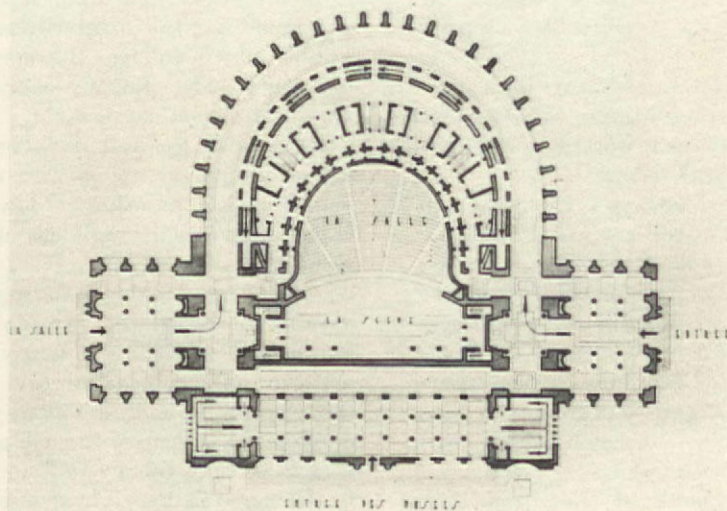




Basement plan of Trocadero Palace

## Facing the Eiffel Tower

Theatre design for new palace by Niermans brothers

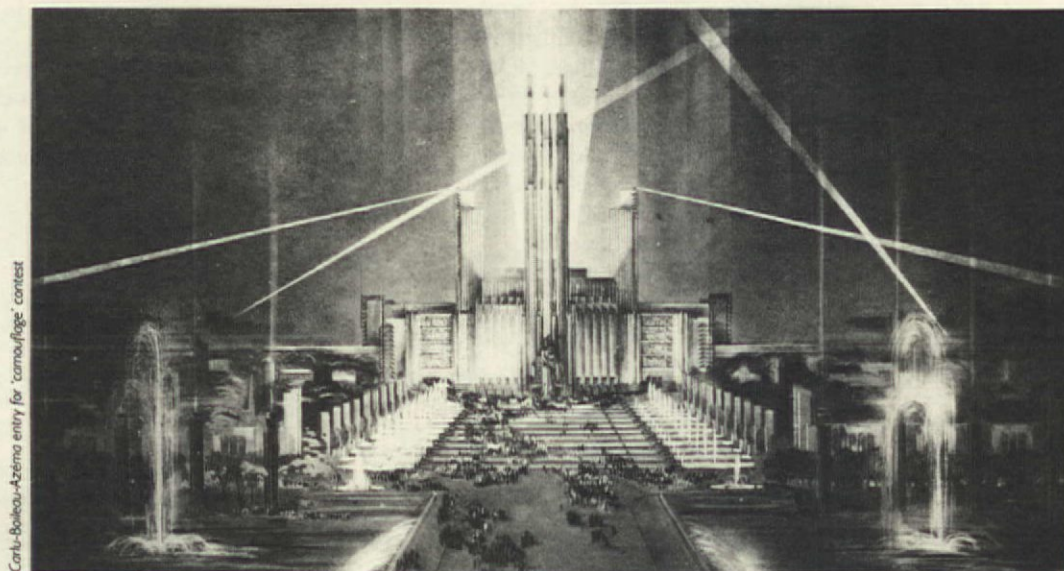


Davioud's Trocadero Palace, looking across Haussmann's gardens towards the Champ de Mars, was designed to provide a magnificent vantage point from which to view the 1878 World Fair; but as an entrance to the World Fair of 1937 it was felt to be entirely inappropriate, and a 'concours d'idées' for the redevelopment of the whole site was held which fuelled the press with wild rumours and hot stories for months. Initial suggestions that the existing neo-oriental palace should be demolished stimulated a whole range of clean-lined and distinctively '30s schemes. In 1934, fourteen prizes were awarded in a 'camouflage' competition, which premised the retention and disguise of the bulk of Davioud's building: 'the most desirable solution, as well as the most practical to carry out, would be the temporary transformation, inexpensive but instructive, of the façades, through the construction of light structures temporarily masking the outdated façades.... These screens would give the Palace an entirely new silhouette, thus in a way creating one of the "surprises" of the Fair.'

The Niermans brothers, who disqualified themselves from the contest by the comprehensiveness of the plans, recommended

themselves to the organizers by their cost-saving proposals to retain the central part of the building, housing an Ethnology Museum and theatre, whilst redesigning the circumference and adding a new layered superstructure. Their theatre was opened in 1938, as the Théâtre National Populaire, a vast hall without boxes or recesses, and the minimum of decorative distraction, with a seating capacity of 3000.

In the latest volumes of the architectural series from the Institut Français d'Architecture, Isabelle Gournay has traced the course of events surrounding the redevelopment of the Trocadero, which resulted in a new palace by the Carlu-Boileau-Azéma trio, one of the last architectural manifestoes of the Third and Fourth Republics; while Jean-François Pinchon, in his study of the career of the Niermans brothers, examines their designs for the theatre within. *The New Trocadero* and *Edouard & Jean Niermans: from Trocadero to the Radio Centre* are part of a collection of titles being published by Mardaga Archives and intended to shed some light on hitherto ill understood periods of French architectural history. Mardaga Archives, 2 Galerie des Princes, 1000 Bruxelles. ECM



Carlu-Boileau-Azéma entry for 'camouflage' contest



The Fitzwilliam Museum and its Architects

**CLARE MELHUISH**

FITZWILLIAM MUSEUM



View from Basevi's portico of proposed site



WHILST THE CURRENT competition for a significant but relatively small-scale extension to the Fitzwilliam Museum, Cambridge, is being conducted with minimum publicity, the original invitation to architects to submit designs for a grand new gallery was an open one intended to stimulate public interest. John Cornforth has shown, in a pair of articles for *Country Life* (Nov. 1962), how firmly the origins of the Fitzwilliam are rooted in an era which tied the creation of a great range of new public buildings – and particularly public museums and galleries – to the organization of innumerable competitions. On the whole, interest in these contests was intense, both on the part of competitors and non-competitors; but in this case the response was somewhat disappointing. Although by 1834-36 designs had been received, the list of 27 contributing architects was not particularly impressive. Basevi's plans scarcely had to jostle for attention by the side of those signed with names ranging from the obscure to the slightly better known: one William Dewbury, John Hitchcock, Lewis Vulliamy, Pennethorne, Salvin, Wilkins. The event as a whole probably suffered from coming in the wake of a number of major previous Cambridge competitions – for new buildings at King's College (1832), a new court at St. John's College (1825), the new University Library (1829). The latter, in particular, surrounded as it was by confusion and indecision, could well have been responsible for discouraging architects such as C.R. Cockerell from submitting designs; whilst, simultaneously, schemes for a new National Gallery in London must have provided a certain distraction.

In the event, the main competition to Basevi's plans came from the winners of the St. John's commission, Rickman and Hussey. Their entries were three – a Roman, a Greek, and a Gothic scheme, summing up the curious stylistic approach of the day. By contrast, Basevi's entry was more eclectic – an admixture of Classical forms and motifs that represents a significant stage in the development of the flamboyant and highly coloured Victorian Baroque that was to flower in the work of later architects such as William Butterfield.

Indeed, Basevi himself was an architect of no mean reputation. Although he felt some degree of isolation, which he attributed to his Jewish background, and resented the sway held by Soane, his teacher, he enjoyed a considerable degree of influence in the London property world, as architect to Belgrave Square. He had spent three years in Italy and

Greece (1816-19), and was interested and involved in the latest discoveries regarding the use of colour in ancient Greek architecture. His interpretation of the Classical is marked by a Romantic, painterly quality, paralleled by the work of Hittorff and Schinkel in Germany, which underlies his designs for the Fitzwilliam Museum.

The competition brief tackled by Basevi and his rivals was drawn up, after long delays, in response to the will (1815) of Richard, 7th Viscount Fitzwilliam of Merion, by which he bequeathed to the university a significant collection of pictures, books, and manuscripts. An additional £100,000 was to be used for the construction, 'with all convenient speed', of 'a good, substantial convenient Museum, Repository, or other Building' – a facility which the university conspicuously lacked. The site finally acquired was a long and narrow plot of about 400ft. by 100ft. – a slip of land between Trumpington Street and Peterhouse deer-park into which Basevi inserted a square block housing five main galleries.

Since then the elevation has been extended length-wise, and in the process quite changed, so that the overriding impression is of a long, screen-like frontage running parallel with the street, and emphasized by the palisade-like railing. However, the original compact building would have been immediately evocative of Basevi's source of inspiration, the ancient Greek temples, such as the Capitolium at Brescia, which had been recently excavated.

On the other hand, the manner in which this idea is treated transforms the venture into an unmistakable product of the 19th century. Pevsner has described the completed building as 'one of the most telling examples in the country of the turn away from the purity of the Neo-Greek towards a Victorian Baroque which took place in the '30s and '40s'. Its 'hyper-Corinthian luxury' is a far cry from the austere, archaeologically correct Greek classicism of Smirke and other archaeologist-architects of the late 18th and early 19th centuries.

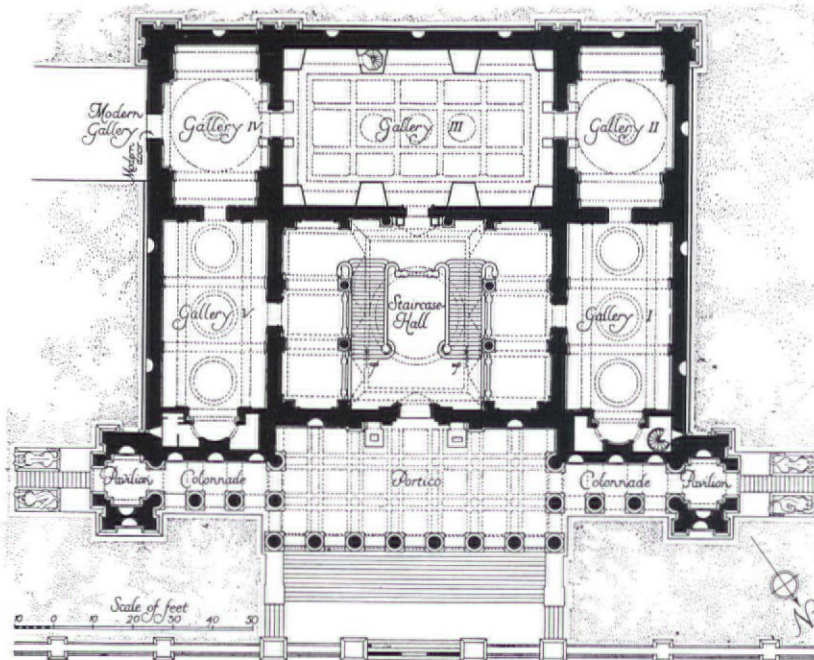
The portico, extended to each side by a pavilion, is richly decorated with a deeply coffered ceiling; leaves, fruit, and flowers flourish along its beams in complicated, vegetable confusion, and within each compartment, egg-and-dart, and Greek fret-ornament complement a large open flower. The frieze is of scrolled foliage with putti; the entablature is enlivened with enriched modillions and carved lions heads, and laps around the top of the building like a piece of decorative ribbon. The façades are articulated with pairs of

fluted Corinthian pilasters, round-headed windows at first floor level, and pedimented tripartite windows at ground floor level. Vigorous pediment sculpture, panels for the façade, and flanking pairs of lions are by William Nicholl, and add the final touches to a composition imbued with a strong Italianate plasticity; while Vanbrugh is more than a little present in the dramatic pilaster-clumps of the pavilions, which offset the corners so well.

By the time of Basevi's untimely death by misadventure (he fell through a hole in the floor while carrying out an inspection of the tower at Ely cathedral in 1845), the exterior of the museum had been completed, but the flight of steps leading the visitor up from street level to raised portico, went no further. The construction of galleries, library and staircase hall was carried out under the supervision of C.R. Cockerell, whose work on the University Library recommended him to the syndics as a natural successor to Basevi; although his interest in the original competition had been minimal. Cockerell largely adhered to Basevi's plans for galleries, which, bathed in daylight entering through overhead domes, lanterns, and, in the main picture gallery, a clerestorey, clearly show the influence of his teacher Soane, whose Picture Gallery at Dulwich preceded the Fitzwilliam by some 20 years. However, in the main staircase hall, considerable changes were made, and what we now see is the result of further modifications by E.M. Barry who was employed as architect from 1870, after Cockerell's death. Basevi's plan for a three-dome roof was scrapped in favour of a lantern, and proposals were made, though not carried out, to replace his idea for a double ascending staircase and central descending staircase with a design in reverse. Nevertheless, the rich colour and decoration – red granite and green marble columns, yellow marble balustrade, red and green walls, and gilding, all top-lit by Cockerell's lantern, with geometric mosaic floor underfoot – simply expands on the spirit of Basevi's designs, whilst, admittedly, providing a less appropriate setting for the display of sculpture.

It is this want of a proper sculpture gallery that has provided much of the impetus for the present scheme for extending the museum. After more than a century of piecemeal additions, the Fitzwilliam has still not made good its lack of accommodation for large-scale sculpture. The long, south-east extending arm of the building was constructed in 1931 and 1936 to the designs of Messrs. A. Dunbar Smith and Cecil Brewer in order to house collections of 'applied art' – glass, ceramics, etc. – in the Courtauld and Hender-





Founder's Building: plan of principal floor

son Galleries. A long low structure, with projecting pylon feature, it was felt to be visually disappointing, and the austere neoclassical spirit of its elevation is somewhat out of keeping with the Baroque exuberance of Basevi's building.

The newest parts of the museum were opened in 1975, and reflect, in the provision of shop, coffee bar, lecture-theatre, seminar room, and reading room, widespread changes in curatorial thinking, with emphasis on the educational and social aspects of museum management and presentation. Architects Roberts and Clarke (project architect Barry Brown) also incorporated gallery space for almost 400 extra works, including the modern art gallery (actually completed in 1966 but not opened until 1975), Adeane Gallery, Anthony de Rothschild Gallery, specially darkened for manuscripts, and a sculpture court. The building is notable for the way in which it continues and updates Basevi's attention to lighting, with a strong emphasis on natural light, admitted, in the loans gallery, via a long range of deep clerestorey windows reminiscent of the arrangement in the grand main picture gallery of the Founders Building. The reading room is illuminated by a range of South facing windows which render artificial light almost unnecessary; and the tone of the whole is set immediately by the glass-walled entrance foyer, where visitors to the coffee bar appear, from the outside, to sit suspended above the shop like actors in a glass elevator. The 1970s extension is a four-storey range, but, like Basevi's, the facade is so arranged as to confuse the viewer's understanding of the floor levels. The entrance hall appears to be only two

storeys, in the same way that Basevi's raised portico creates the impression of a single storey building, along the lines of the Greek temples, from the front, which, from the side is exposed as false by the two ranges of windows. Basevi was strong in his defence of this feature, which attracted unfavourable comments from critics who considered it a breach of architectural morality. The fabric of continuity woven by the successive architects employed on the Fitzwilliam is now being taken up again by the University syndics, examined for moth, draped and redraped. It is not yet clear, however, whether it is to be raised as a banner. The competition brief released in July imposes no stylistic obligations on the architects invited to participate; but merely underlines the sensitivity of the site and the necessity of making a 'fitting contribution to the sum of the Museum's buildings', whilst satisfying the museum's accommodation requirements.

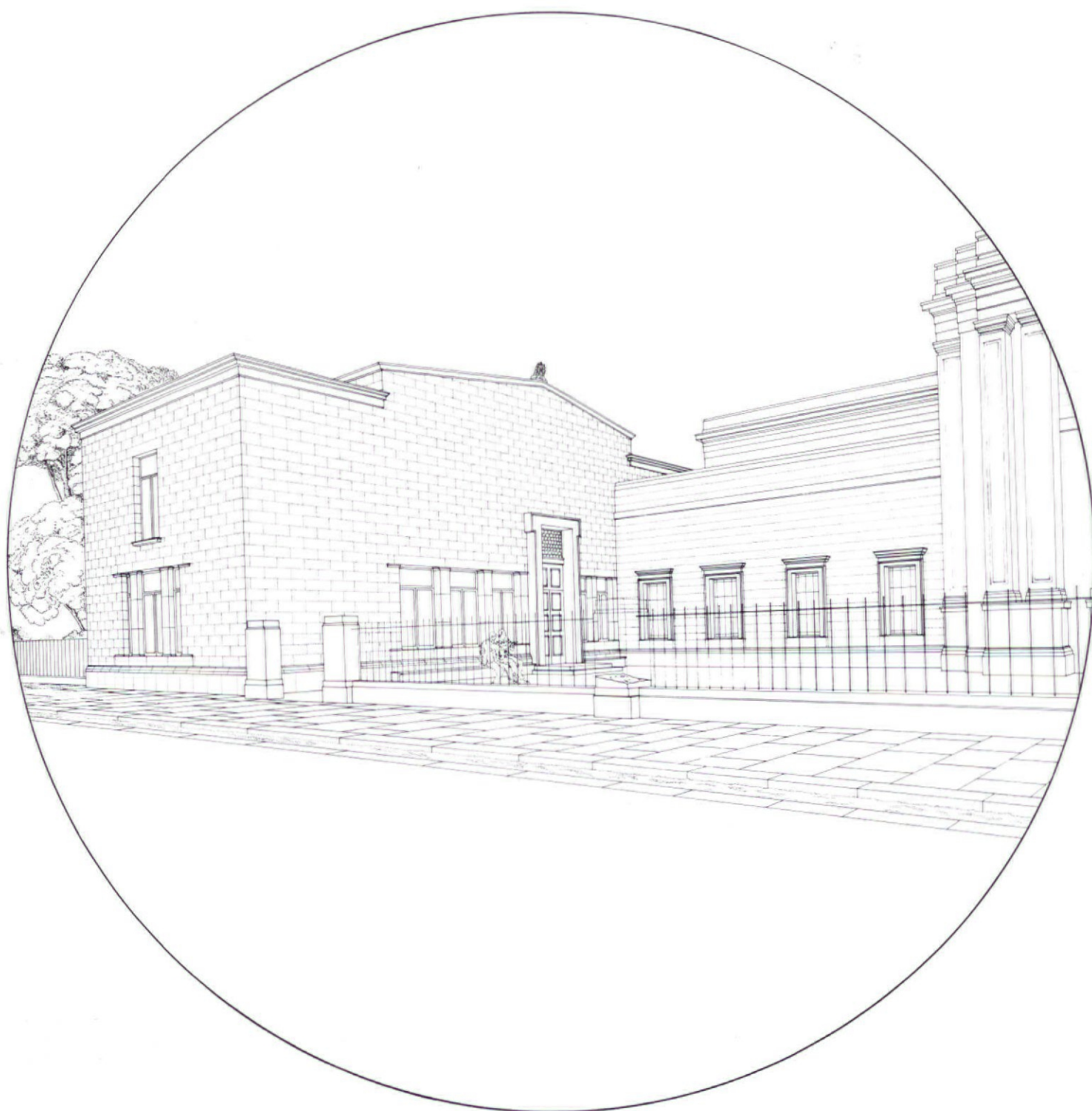
These primarily involve the expansion of the facilities provided in the 1975 extension, which time has shown to be inadequate: a gallery for large sculpture, with top lighting, and with substantial capacity for taking both suspended and supported loads; a subsidiary gallery for smaller sculptures and related drawings and prints (necessitating some degree of light control); lecture room and seminar room; enlarged shop, with auxiliary offices and storage space; and coffee-bar, likewise enlarged, with all the arrangements essential to high-standard counter-service. In addition, storage space should be made available at basement level, and office accommodation, lavatories, passenger elevator, and reception lobby with cloak-

room facilities are essential.

The brief is also clear on points of access and security. It was stressed at the time of the Roberts & Clarke extension that it should be possible to open facilities such as shop, coffee bar and lecture room separately from the rest of the museum, in order to save on staffing and security costs. These considerations would continue to stand for the new facilities, with special attention to the presentation of the shop. At present, this is set well back from the street, and if its pulling power is to be developed it is essential that a shop frontage and access should be organized to abut the public thoroughfare directly. Moreover a delivery entry at the side should be provided to increase the commercial efficiency of the enterprise. Entry to the museum galleries should be directed as far as possible through the shop.

As far as site is concerned, the choice is severely restricted, and that indicated on the brief, for a limited area to the South East of the existing buildings, has been identified as the most promising. Final approval of the design has been firmly linked to its gaining 'substantial support' from outside the University, but so far the options open to the public have been kept heavily veiled. The three outline solutions submitted to the syndics are by Demetri Porphyrios, Nicholas Hare, and Colquhoun and Miller (winners of the competition for the redevelopment of the old Adenbrookes hospital buildings almost directly opposite the Museum on Trumpington Street). It is far from clear when a final decision might be reached.





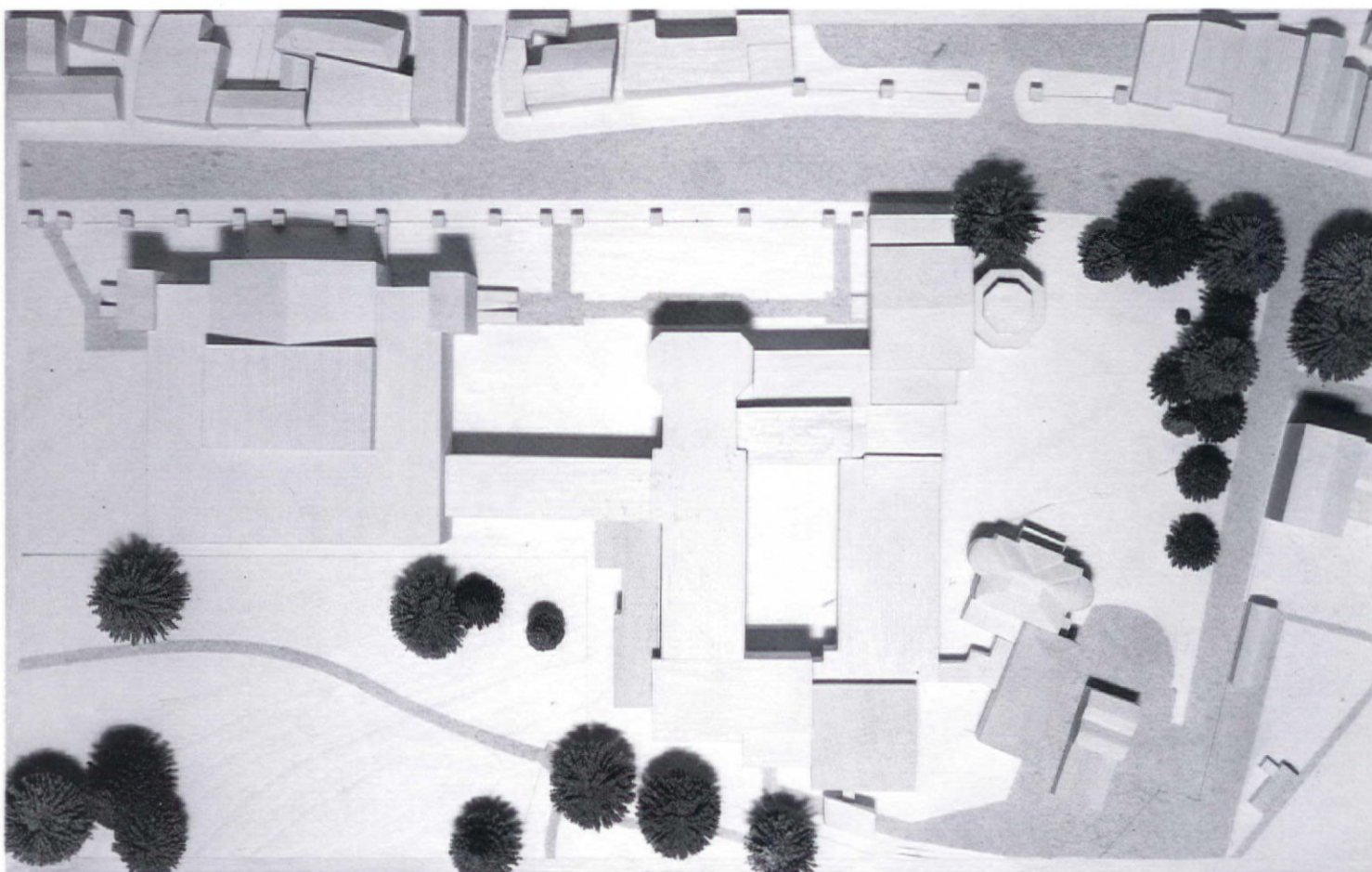
Perspective view from Trumpington Street



# The Fitzwilliam Museum Extension

## DEMETRI PORPHYRIOS

DEMETRI PORPHYRIOS



Model of proposed extension (By L O'Connor)

### The Founder's Building, Trumpington Street and Our Proposed Extension

Of all the University buildings, the Fitzwilliam Museum is perhaps the only one that addresses the street frontally. Basevi wanted the Museum to be '... sufficiently detached to be well seen ... a point of primary importance in street architecture'. At the same time, Basevi was well aware of the problem he was creating: 'The planning is axial, but in the absence of axial approach, there must be architectural compositions on the flanks which focus



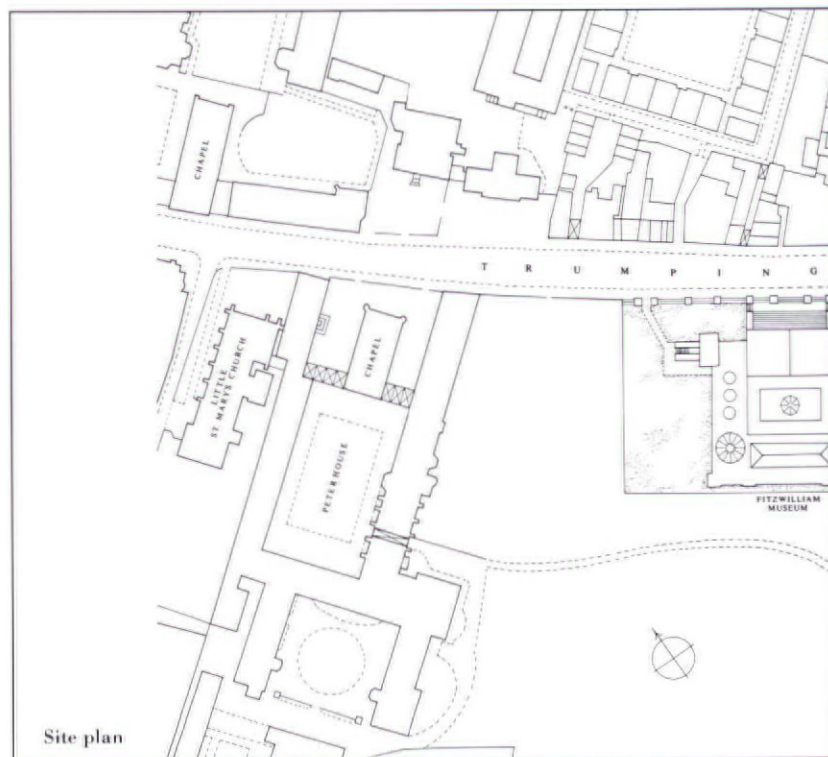
Trumpington Street elevation from the north

the diagonal views.' In other words, with a facade seen at an angle the corners are vital; hence the pavilions on the flanks guarded by lions.

Basevi's genial observations about the siting of the Founder's Building became our point of departure. We eliminated a number of siting alternatives and soon it became clear that the extension to the Museum should address Trumpington Street in a diagonal rather than a frontal manner.

We did not want to compete with the





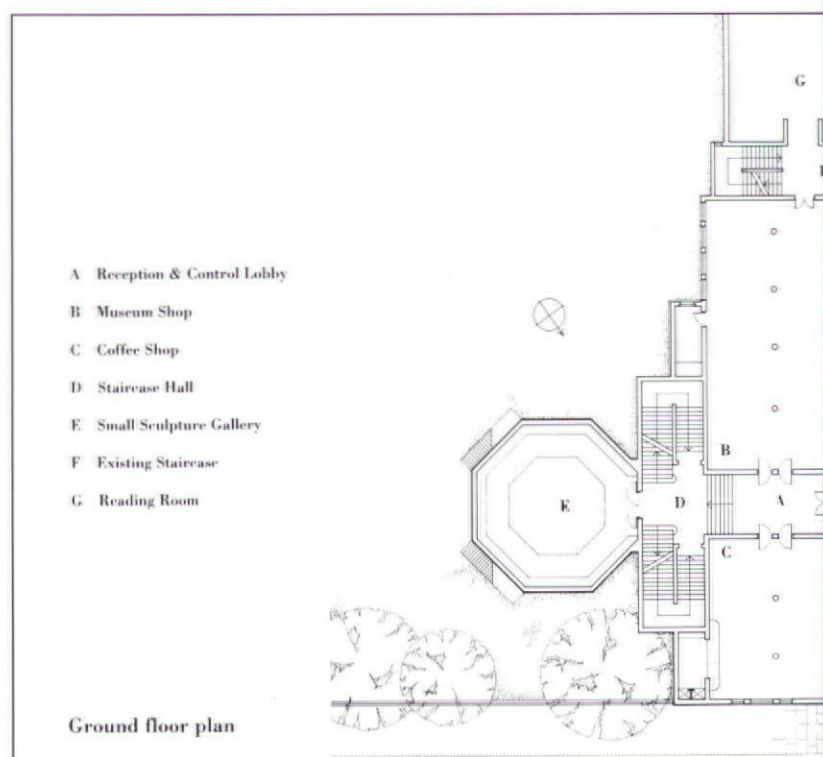
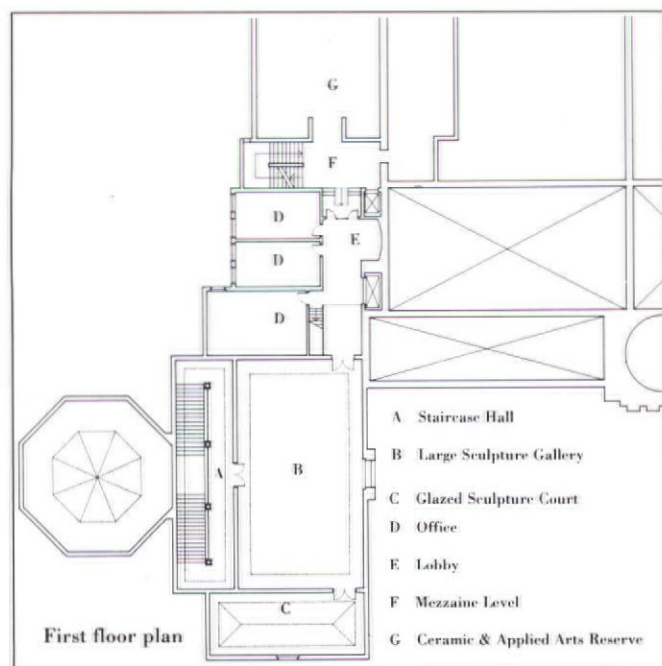
Founder's Building. We took the view that we ought to establish a counterpoint to the diagonal views from Trumpington Street. We chose, therefore, to complete the 'unfinished' side of the Fitzwilliam court with a long 'arm', much like those of the nearby Peterhouse complex. This arm-like extension, however, could not be left simply as an amorphous bend in the building fabric of the Museum. The new extension had to give the impression of being a free-standing building while (for programmatic reasons) remaining physi-

cally attached to the fabric of the Museum. Thus, a two-fold recognition determined the massing of our proposal: design a building that is attached to the existing one and yet appears free-standing.

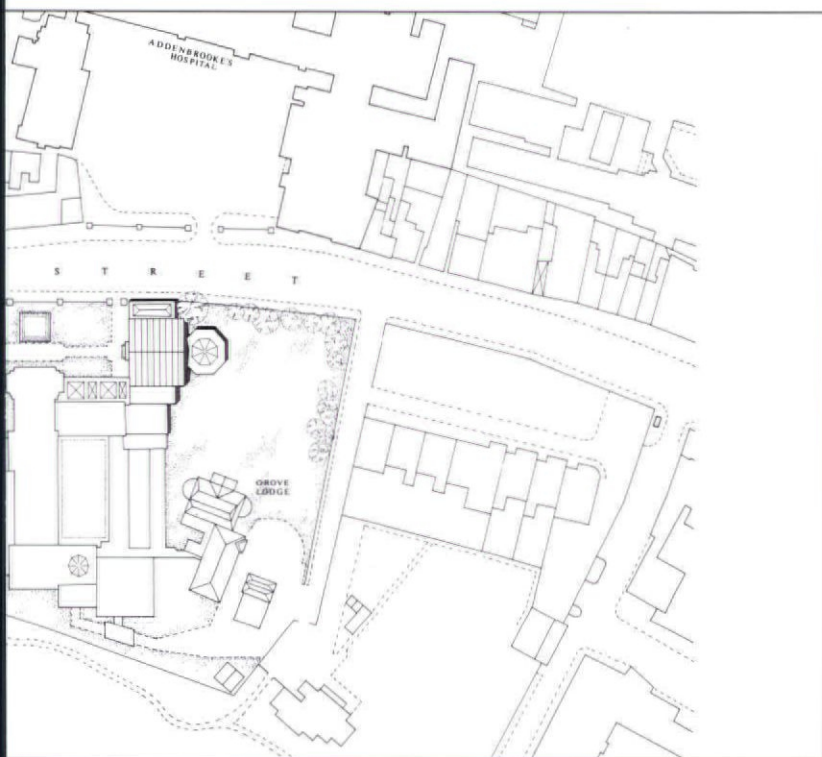
We looked for clues and the most natural one appeared to be Basevi's flanks to the Museum's portico. We situated the entry to the new extension along the axis of the lion pavilions, thus completing the composition. Basevi's portico faces Trumpington Street while our proposed

extension constitutes the spatial boundaries of the Museum court and acknowledges past achievement by inflecting towards the Founder's Building.

At the same time our proposed building addresses the diagonal perspectival vista of Trumpington Street. Being the last (or first) of the public buildings along Trumpington Street and placed at right angles to it with a long stretch of trees behind, it becomes the vestigial gateway to/from collegiate Cambridge. It terminates the important route of Trinity Street, Kings







Parade and Trumpington Street to become a symbol of interaction between public and academic life.

### Entry Sequence, Museum Shop, Coffee Bar and Sculpture Galleries

Our proposed extension is organised along two routes. The primary route aligns with the axis of Basevi's lion pavilions. This is the route that the visitor to the sculpture galleries would take. The other route connects the coffee bar to the Museum shop and eventually links up

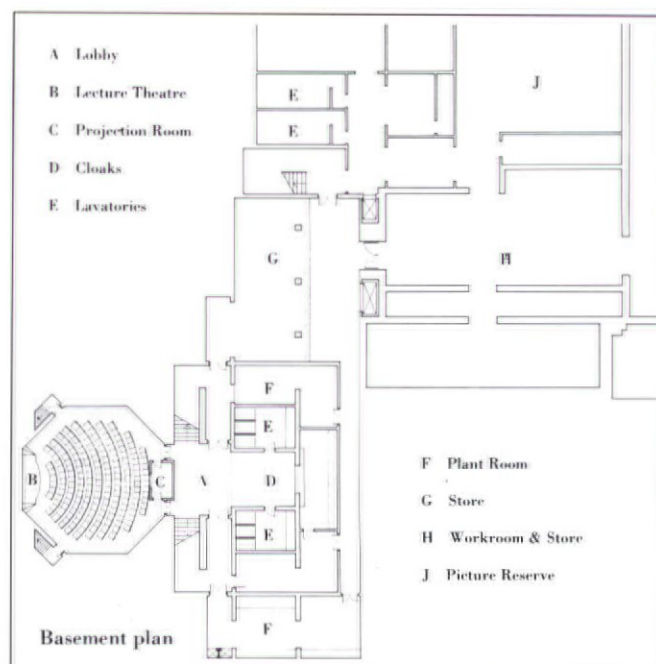
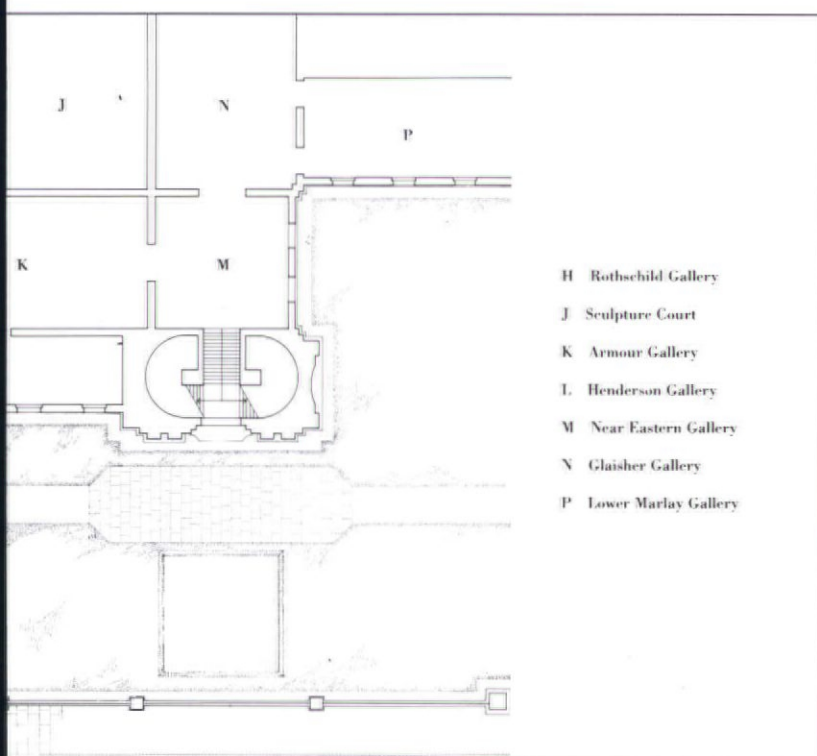
through the Armour gallery with the existing ground floor galleries. Upon entering the reception and control lobby, the visitor perceives at a glance the three most frequented elements outlined in the brief: the coffee bar on the left, the Museum shop on the right, and the entry to the sculpture galleries in front.

We located the Museum shop next to the Armour gallery so that visitors are drawn to it as they enter or exit through the new extension. This convergence of access to coffee bar, bookshop and sculpture gal-

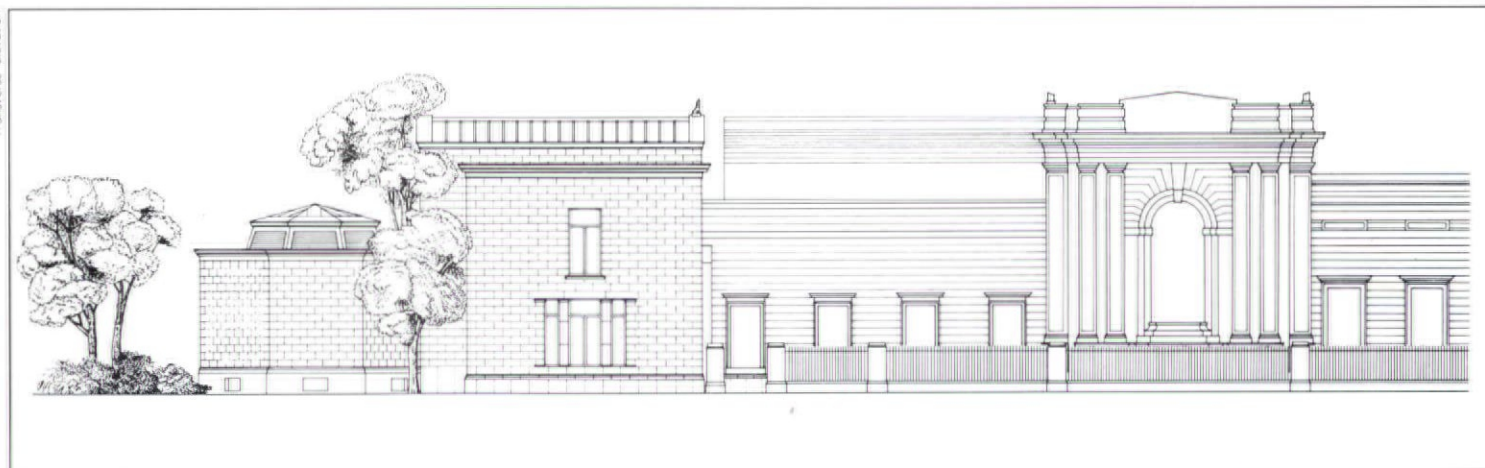
leries at the reception and lobby helps the Museum function safely and economically.

From the reception lobby a large opening leads up a few steps to the staircase hall. This longitudinal and high room recalls the spatial character of the portico of the Founder's Building and announces entry proper to the sculpture galleries.

In front is the octagonal gallery for small sculptures. Its lantern admits filtered light that washes the walls and illuminates the centre of the octagon as well. Its geometry and perimeter cupboarding de-







rives as much from the nature of the exhibits it is intended to house (small bronzes, marbles, wood/ivory carvings, drawings and prints of sculptural interest) as from the fact that it terminates the axis of entry and returns the visitor to the staircase hall.

In designing the staircase hall, we wanted to make it both a grand escalier and a top-lit exhibition space for wall reliefs and friezes. Walking along its balcony, the visitor can admire the friezes exhibited at eye-level and viewed from the ideal distance of 2-3 metres.

From the balcony the visitor enters the large sculpture gallery. This is an orthogonal, top-lit room. Its generous proportions, the simplicity of the walls containing it and the illuminated velarium below the skylit roof impart to this gallery a noble simplicity. Sculptures are here displayed in the round, niched, raised on plinths, or suspended. The spans of the floor to the gallery are reduced by the row of columns below, while allowances have been made in the steel structure of the roof to take the weight of suspended sculpture. The gallery has a single window on axis with its entry door which frames a

memorable view of Basevi's pavilion with Nicholl's lions guarding its steps.

Next to the large sculpture gallery we provided a small skylit room not asked for in the brief. It has a single window that overlooks Trumpington Street and walls faced in ashlar to give a half-indoor, half-outdoor quality. Its skylit roof has no velarium and admits direct sunlight that gives the room a feeling that is simultaneously melancholy and voluptuous.

#### Lecture Room Related Ancillary Facilities

The lecture room has a raked floor and is located in the basement beneath the small sculpture gallery. It is accessible directly from the reception lobby by means of the staircase hall. A number of high windows admit natural light when desired. It has fixed projection facilities and opposite its entry are the cloaks and lavatories. We have located the lecture room simultaneously 'next to and away from' the reception lobby. 'Away from', since it will not be used as often as the shop, coffee bar and galleries. 'Next to', since it should have direct access from the reception lobby. In this way the coffee bar, lecture room, lavatories and cloaks with/without the

sculpture galleries could be used outside the regular public hours without the risk and expense of opening a larger part of the Museum than necessary.

#### Basement Area

Rather than the lecture room and its ancillary facilities, the basement houses the kitchen for the coffee bar, plant room and storage space for sculpture and/or the Museum shop. A heavy-duty elevator connects this storage area with the Museum shop and the large sculpture gallery above.

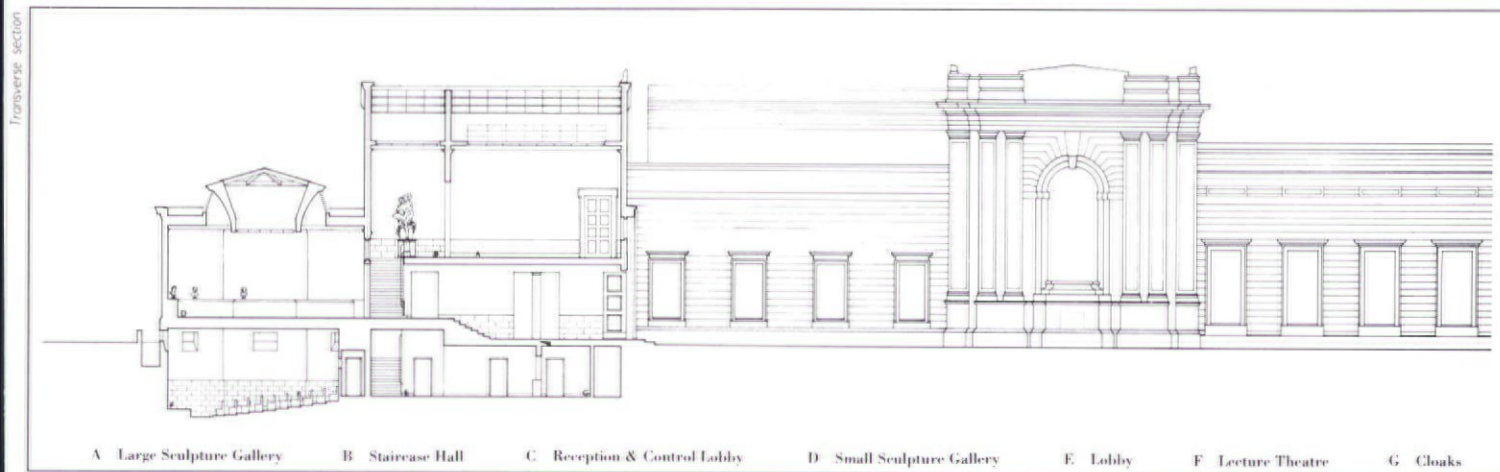
#### Offices, Seminar/Class Room and the Hamilton Kerr Room

In re-organising the east end of the 1975 extension, we took the view that a solution had to be found which maintained the Hamilton Kerr Room as a vital link in the sequence of the Museum's first floor galleries. We kept, therefore, the existing levels of the Hamilton Kerr Room and located three offices and one generously proportioned seminar/class room in the area above the Museum shop. The seminar room and offices are accessible from the existing mezzanine landing of the 1975 extension.

It is at this crucial junction between the







existing Museum and the proposed extension that the new passenger and good elevators are located. In this way they serve both the existing and proposed buildings.

### Exterior Form, Finishes and Style

We have seen how the contextual considerations of the urban fabric of Cambridge in dialogue with the Founder's Building informed our design proposals. At the same time, the internal organisation led us to conceive of the small sculpture gallery as a pavilion attached to the main mass of the building. This transition in scale and skyline has been a conscious response on our part to the domestic character of the adjacent Grove Lodge.

From Trumpington Street the octagonal gallery is seen through the existing trees that act as a boundary to the site. They also provide a changing scene of colour and texture.

A key element of our project is the evocation of a glazed loggia at ground level. On the side facing Trumpington Street it takes the form of a tripartite window that welcomes the passer-by. Along the court elevation that faces the Founder's Building this glazed loggia helps frame the entry

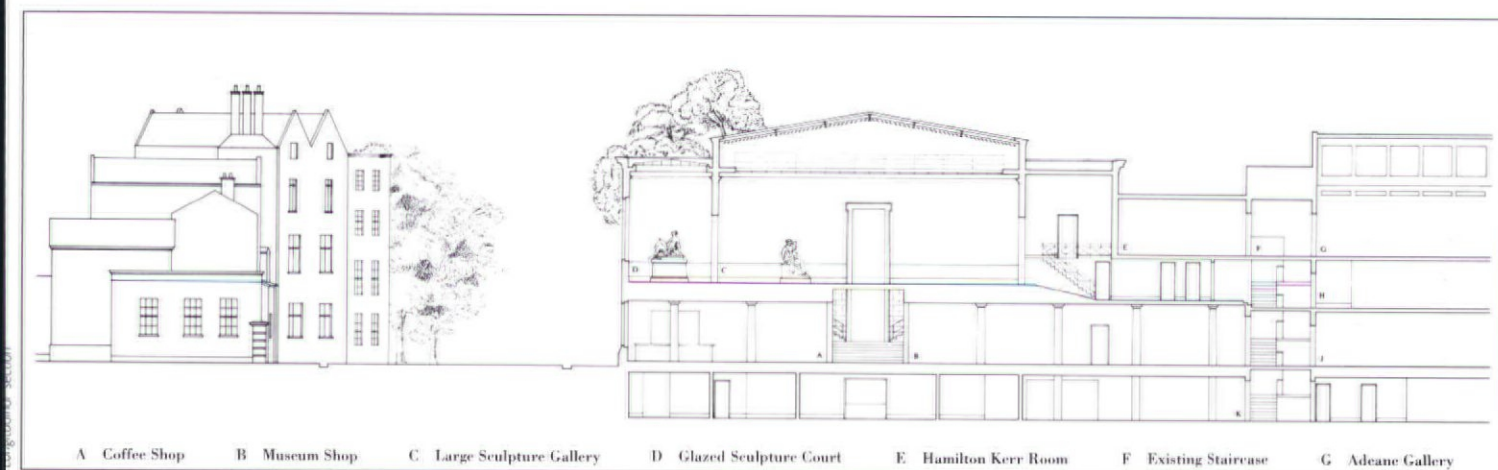
door and enhance the openness and transparent character of the ground floor. At plinth level we have shown here a continuous stone bench much like those found on the exterior of Italian palaces. Activity from the coffee bar, the Museum shop, the lecture theatre and the galleries proper will spill out and transform this court area into a true meeting place.

The building generally has high-quality internal finishes except for the ancillary rooms in the basement. Floors are in stone or marble, and in the reception lobby, staircase hall and galleries, skirtings and door surrounds are also in stone. The lecture room, seminar/class room and offices have carpeted floors. Unless otherwise shown on sections, the walls generally are painted plaster. Those of the reception lobby, staircase hall and galleries are plastered and distempered.

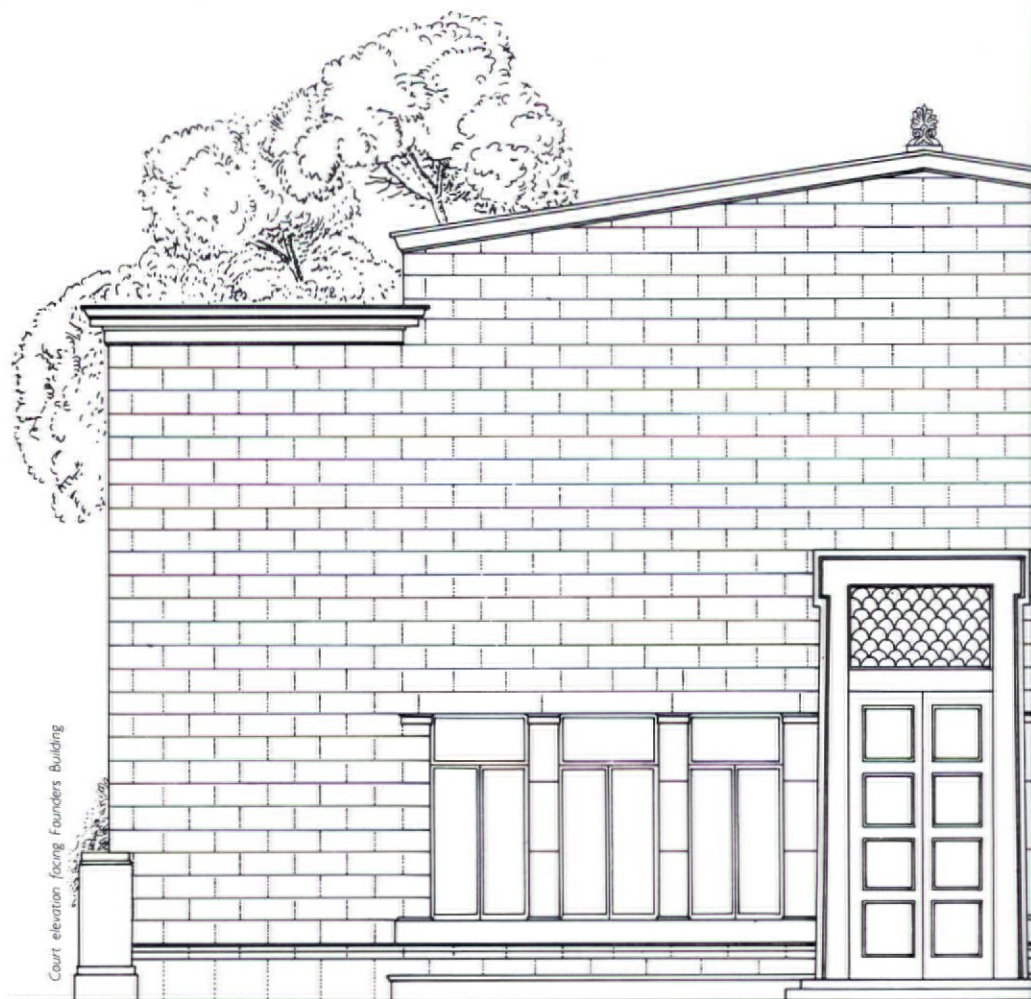
Externally we propose that the extension is finished in flush jointed Portland stone similar to that used throughout the Museum. The wall to the east end of the 1975 extension, however, should be in matching face brickwork to help emphasise the 'free-standing' character of the new extension.

As in our previous work, we have worked within the language of classical architecture. Not in order to copy with servility but rather to acknowledge the rules of classical language in order to invent freely. For example: the ornate and richly sculptural pediment of the Founder's Building is echoed in the gabled front of our proposed extension. But its character derives not so much from sculptural richness or elocation of ornament as from the contrast between areas of sculptural intensity and expanses of unadorned surface.

Our final point must be that if architecture is to justify its existence, it must continue to occupy itself with values. It is this concern most of all that distinguishes architecture from mere building. The new extension to the Fitzwilliam Museum should be a testimony to the enduring values of the Founder's Building. It should speak of a cultural tradition that ensures the continuing place of art in the life of the University and the City of Cambridge.

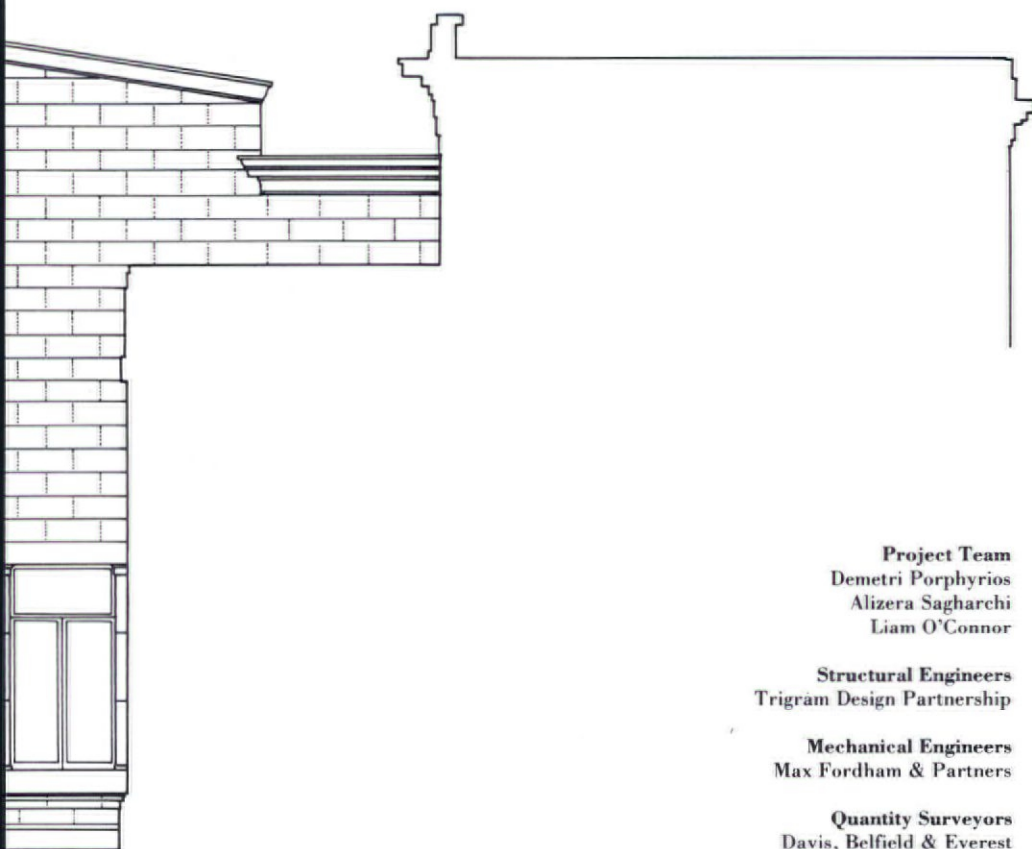
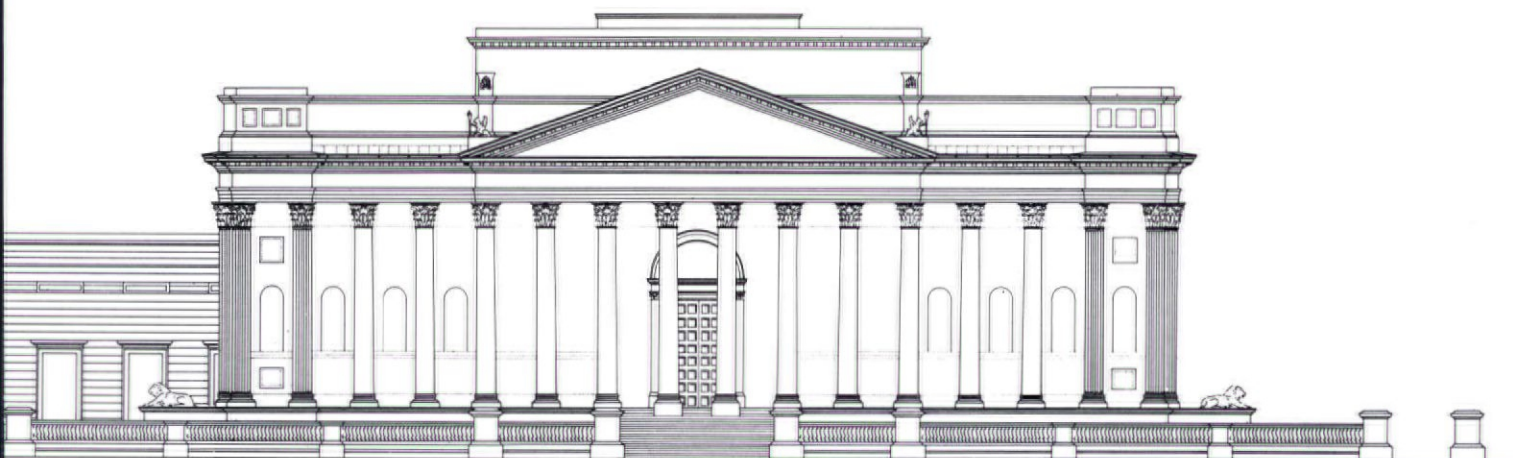






Court elevation facing Founders Building





**Project Team**  
Demetri Porphyrion  
Alizera Sagharchi  
Liam O'Connor

**Structural Engineers**  
Trigram Design Partnership

**Mechanical Engineers**  
Max Fordham & Partners

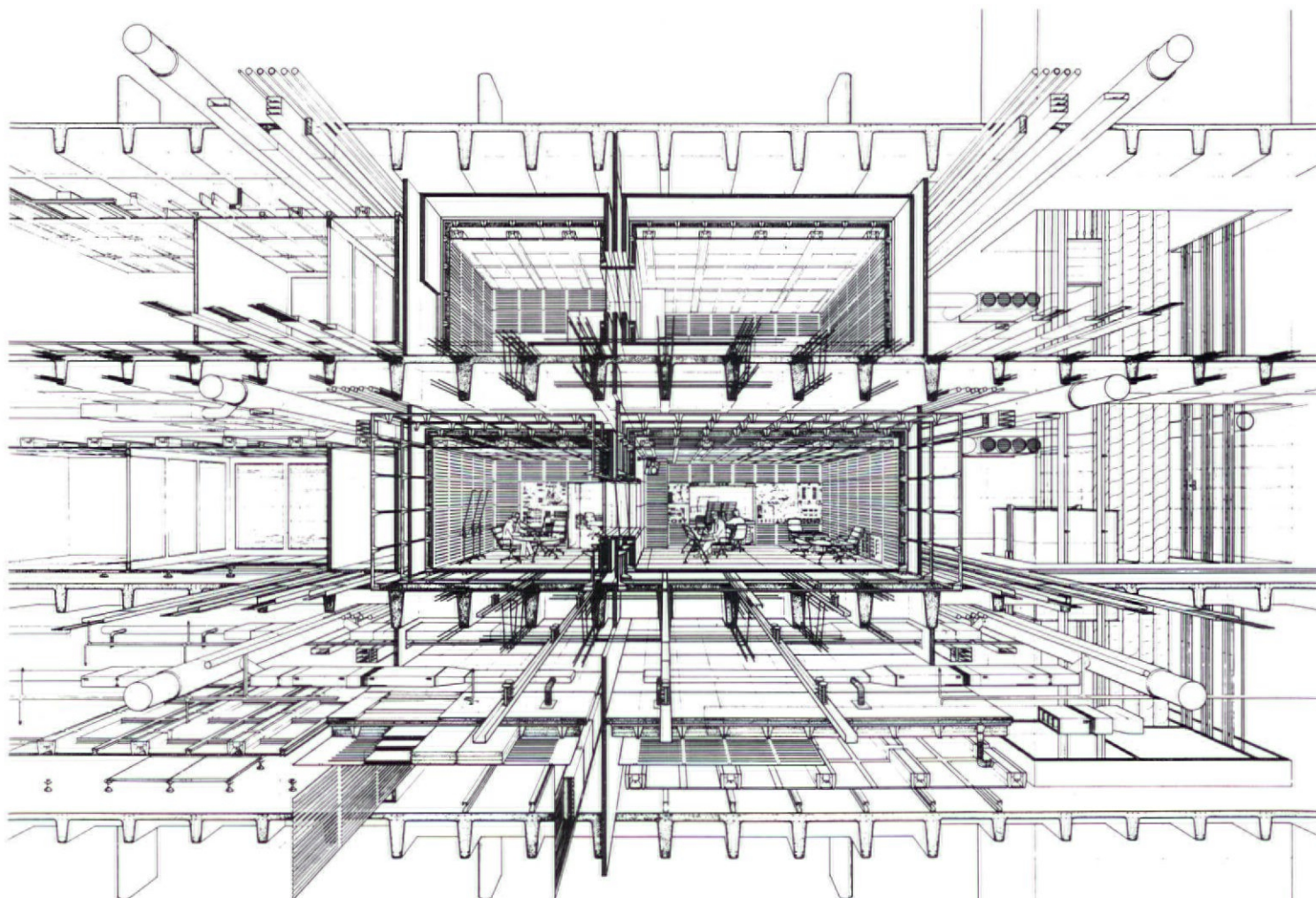
**Quantity Surveyors**  
Davis, Belfield & Everest



# FOSTER ASSOCIATES

## BBC Radio Centre, Portland Place

FOSTER ASSOCIATES



Perspective section of the studio

**I**N JUNE 1985 THE BBC CANCELLED ITS PLANS for a new radio centre on the site of the former Langham Hotel, next to Broadcasting House in

London W1. Only now are the plans and models for Foster Associates' imaginative and innovative design made public.

It was in 1982 that the BBC held a limited competition with a distinguished field to find an architect to build a new Radio Centre at the southern end of Portland Place, W1. Foster Associates won that competition and over the next two-and-a-half years set out to design a new home for the production teams and studios of the majority of BBC Radio's domestic services. It was to be a marriage of leading-edge technology with creative broadcasting, a synthesis of acoustic isolation and public access, a design solution to a key but difficult urban townscape. As the designs show, Norman Foster and his team produced a series of answers that were both elegant and imaginative.

Broadcasting House itself, built in 1932 to house a technology and services of quite another age, was already worn out. Though its ship-shaped hull gives an impressive curve to Portland Place, inside unfriendly rows of corridors surround a central brick 'tower' built to shield the studios from the noise of streets and traffic. This made adaptation to modern broadcasting difficult and expensive. Studios were, and are, plagued by the sound of tube trains underground. The fabric was worn out. Producers worked, and still work, in cramped and uncomfortable conditions. It is a credit to the BBC that their staff continue to produce some 29,000 hours each year of programmes in such

inauspicious conditions; programmes which still mix authority with surprise, familiarity with perception, maintaining the Corporation's reputation as a great force in the world of broadcasting.

The site they chose for a new radio centre – it soon became the New Broadcasting Centre to house also the Director General and senior management – was just across the road from Broadcasting House where the Langham Hotel building has stood for over a century. A building of interest but not universal acclaim, as Pevsner put it: 'The wilful destruction of this street, which was a monument to European importance, began with the erection of the Langham Hotel . . . a High





View of model from Portland Place

Victorian Monster, dark big and grim . . . on the other side towards All Souls ( which it crushes ) . . . ' But the site itself presented some intriguing challenges.

In 1758, Lord Foley built his mansion, Foley House, on land at the edge of the city leased to him by the Duke of Portland. A condition of the lease was that the view of the fields to the north should be unimpeded. Plans for Queen Anne's square, immediately to the north of Foley House, were never carried out and were eventually shelved in favour of the Adam brothers' proposals for Portland Place.

The Adam brothers constructed Portland Place in 1778. The Duke of Portland stipulated that it should be 100 feet wide, the exact width of Foley House. Portland Place, closed by railings and garden walls at both ends, was never intended as a thoroughfare. Its purpose was to frame and preserve the northerly vista of green

fields beyond what is now Euston Road.

In 1810, the Prince Regent decided to create a thoroughfare from his residence, Carlton House, to the proposed Regent's park. His architect, John Nash, planned the new triumphal route. At the north end of Portland Place, Nash designed Park Crescent to serve as an elegant gateway to the new park. However, as Nash moved south along Portland Place, he ran into Foley House – an obstacle to his plans.

Discovering that Lord Foley was in financial difficulty, Nash was able to buy him out. He demolished Foley House and built Langham House in its place. The facade of the new house was aligned with the west side of Portland Place. However, pressure from residents in Cavendish Square frustrated Nash's plans to continue the new avenue directly south. The street was pushed 300 feet to the east, resulting in the S-curve. Nash gracefully

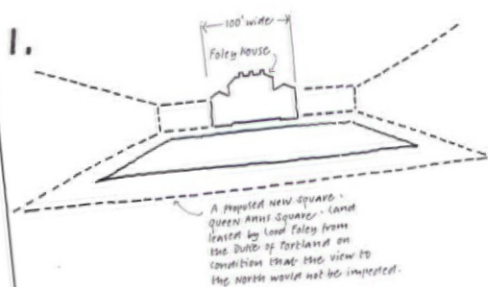
acknowledged this curve with the design of All Souls Church. Its circular portico still serves as a focal point at the north end of Regent Street.

The S-curve which marks the transition from upper Regent Street to Portland Place presented a particular design challenge. Both All Souls Church and Broadcasting House turn the corner adroitly – almost effortlessly – but the Langham Hotel is far less successful in this respect, presenting a blank wall to the passers-by in the main artery.

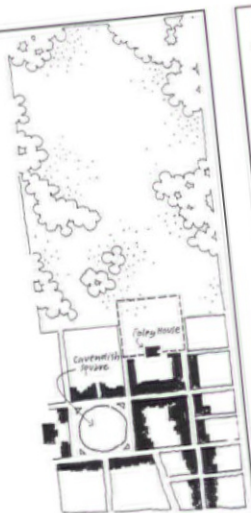
A major task of the architect for the Langham site was therefore to investigate ways in which the new building could transform the S-Curve – an eccentricity in the urban grid – to advantage. The Galleria in Milan and the Burlington Arcade in London gave echoes of the kind of space an atrium could offer, both as a visual response and as a living, attractive, public



1.



IN THE BEGINNING .....  
CAVENDISH SQUARE 1717 ON  
FOLEY HOUSE 1758



AN ARCHITECTURAL STAGE SET - STATIC -

2

FRAMING COUNTRYSIDE TO THE NORTH &

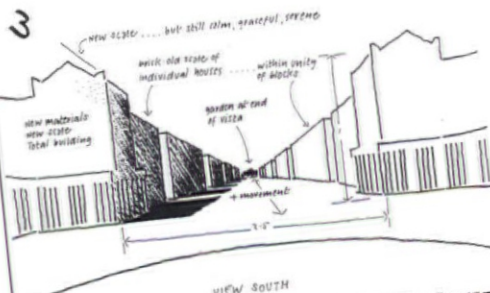
CLOSING VISTA OF FOLEY HOUSE TO SOUTH



ADAM BROTHERS 1778



3



THE DYNAMIC OF A NEW PROCESSIONAL ROUTE

NASH - 1812 - 21



4



THE LANGHAM 1864



5

New scale - no longer domestic - intrudes into views from Regents Park

A new 'sore thumb'! The tower block in Cavendish Square - A new 'accidental' vista!

New professional scale & materials erupt from lower Regent Street into Portland Place.



VIEW SOUTH

1920'S TO NOW

1961 - BH ANNEXE blasts views of All Souls from south

1964 - St. Georges Hotel blasts views of All Souls from west.

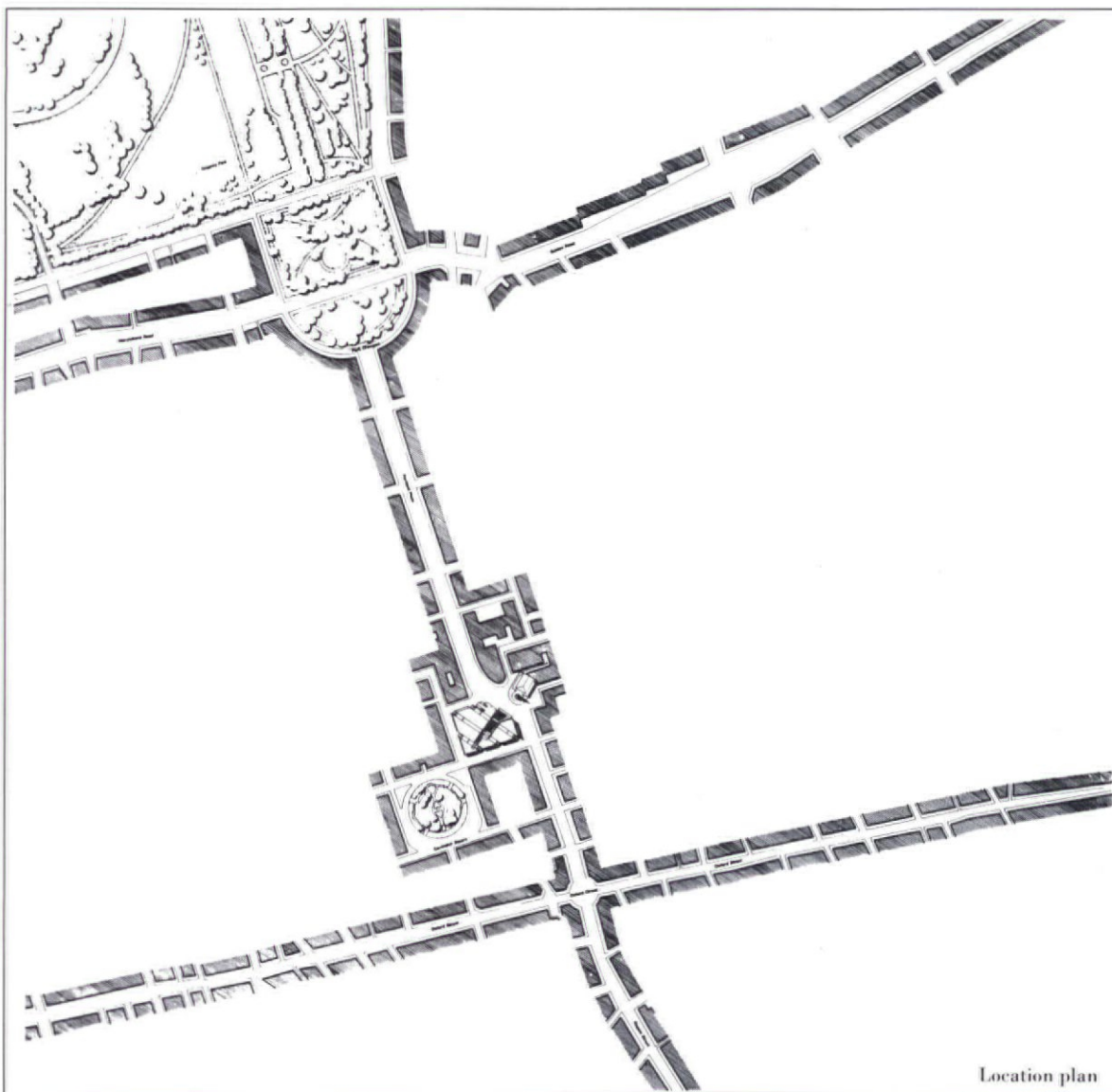
Portland Stone facades - New social pressures for large scale shopping + technology of frame construction - wipes out Nash in lower Regent Street - 1920's on.

1961 - Tower block - blasts Cavendish Square & views down Portland Place.



Sketches by Norman Foster





Location plan

area for BBC staff and visitors, as well as passers-by on their way to Oxford Circus or Regents Park. Indeed the atrium could be a central place for staff to meet, to gossip, to pause and exchange ideas and news. But the Broadcasting Centre offered exciting possibilities for public involvement too. The atrium was planned to incorporate a flexible area for BBC programmes and exhibitions, a coffee shop, a shop for BBC records and books, various other retail shops and even a public branch bank. This generous and fundamental space would draw in and welcome the public, a far cry from the inhibiting foyer of Broadcasting House.

The BBC was determined to improve their staffs' working environment by including a fitness centre, gymnasium, changing rooms and an occupational health surgery, as well as canteens, restaurants and coffee shops.

But the heart of the building was of course its studios: for live news and current affairs, for Woman's Hour and Schools output, for poetry readings and, not least, for Drama; and for the production offices

and back up services that keep this unique industry going 24 hours a day. The key to the design was flexibility: the flexibility to build, or rebuild at some future stage, acoustically secure studios in almost any part of the main core of the building; to offer open plan or cellular offices, for team activities or private concentration; to change shapes and working practices as technology altered or networks were restructured. The major fixed points were the main drama studios and an auditorium to seat 300, in the basement. A detailed research programme proved that, despite the proximity of Tube and traffic, these studios could meet the most exacting acoustic demands of any drama or music producer. In all there were 37,000 square metres of living and working space for one of the world's great creative organisations.

The New Broadcasting Centre would have been, as Broadcasting House now is, with all its acknowledged discomfort and technical obsolescence, a Central London magnet for politicians, artists, writers and pop stars, who can afford the time for a

quick interview in the West End, but who are deterred by lengthier journeys to the suburbs. It would have made a bold statement about a strong and separate future of Radio, as well as its distinguished past.

But in *Broadcasting as in Business*, finance intervened. The opportunity to purchase a larger, empty site at White City, (the old greyhound racetrack), meant that the whole of the BBC could eventually congregate in a single area. It took a reported £30 million of licence fees to buy this new site and the purchase meant an abrupt halt to plans for the New Broadcasting Centre, and a no doubt temporary reprieve for the Langham Hotel. Latest intelligence suggests that the BBC is about to build an office block at White City to house the Corporate HQ; whilst a new Radio Centre will follow in phase II, sometime in the 1990s. In the meantime the plans and models of Foster Associates bear eloquent testimony to a design in which the BBC could have taken pride and which would have offered London W1 a building of some distinction.



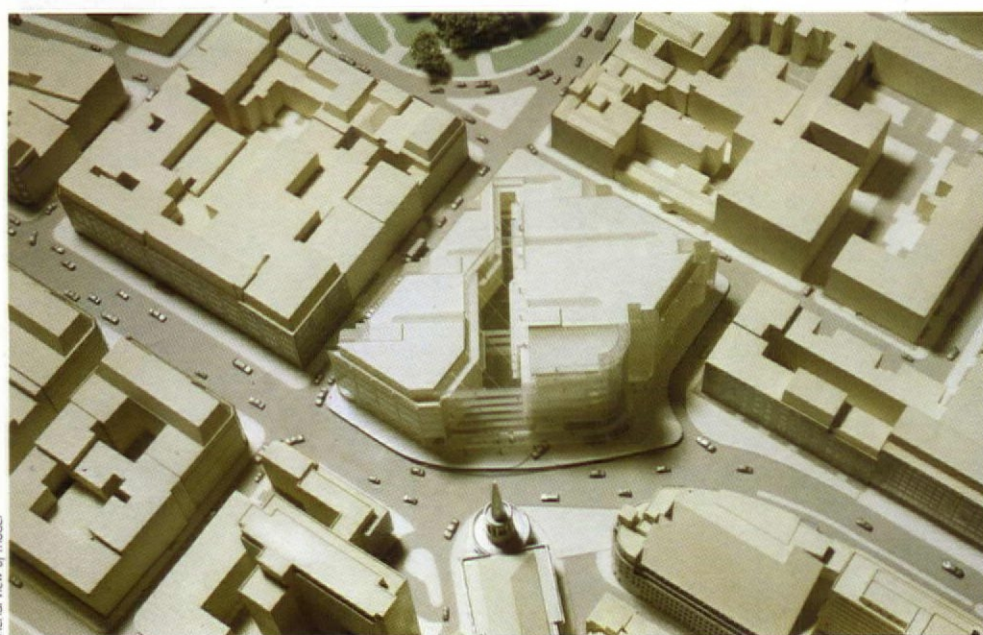
Corner of facade onto Regent Street



Corner facing Cavendish Square



Aerial view of model



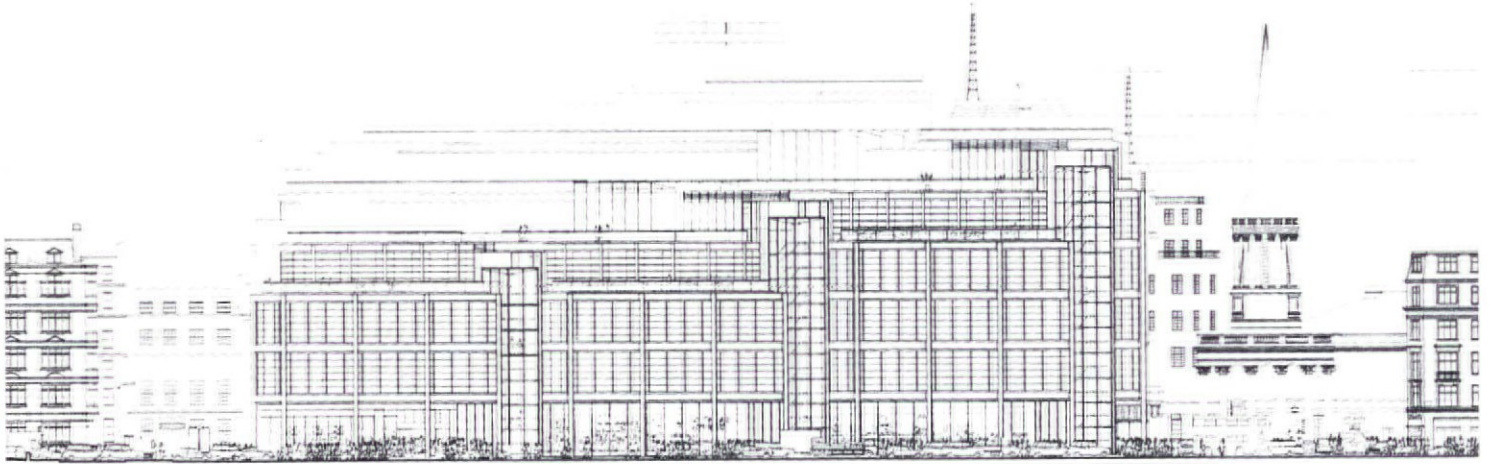
Nighttime photomontage of view down Portland Place



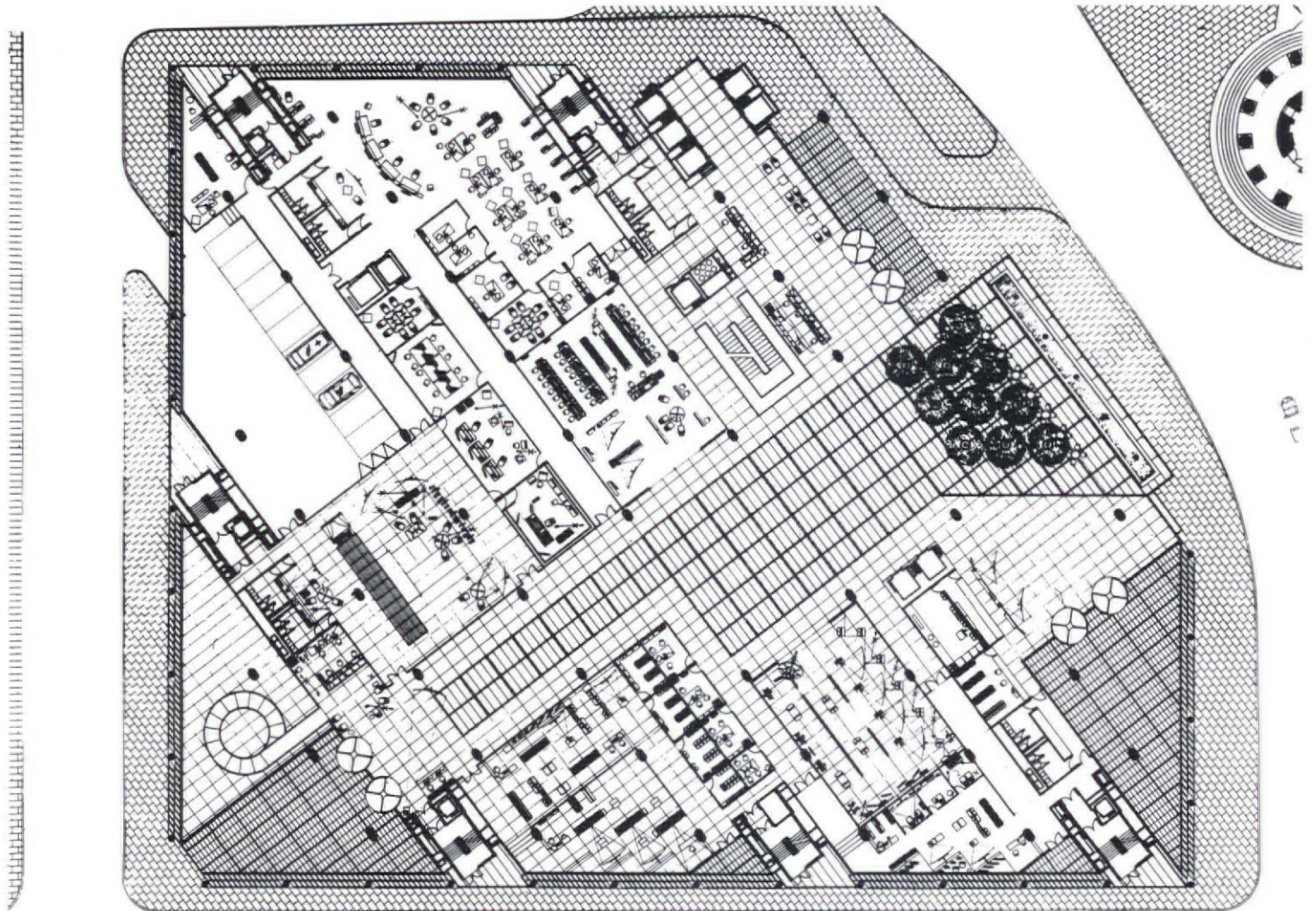






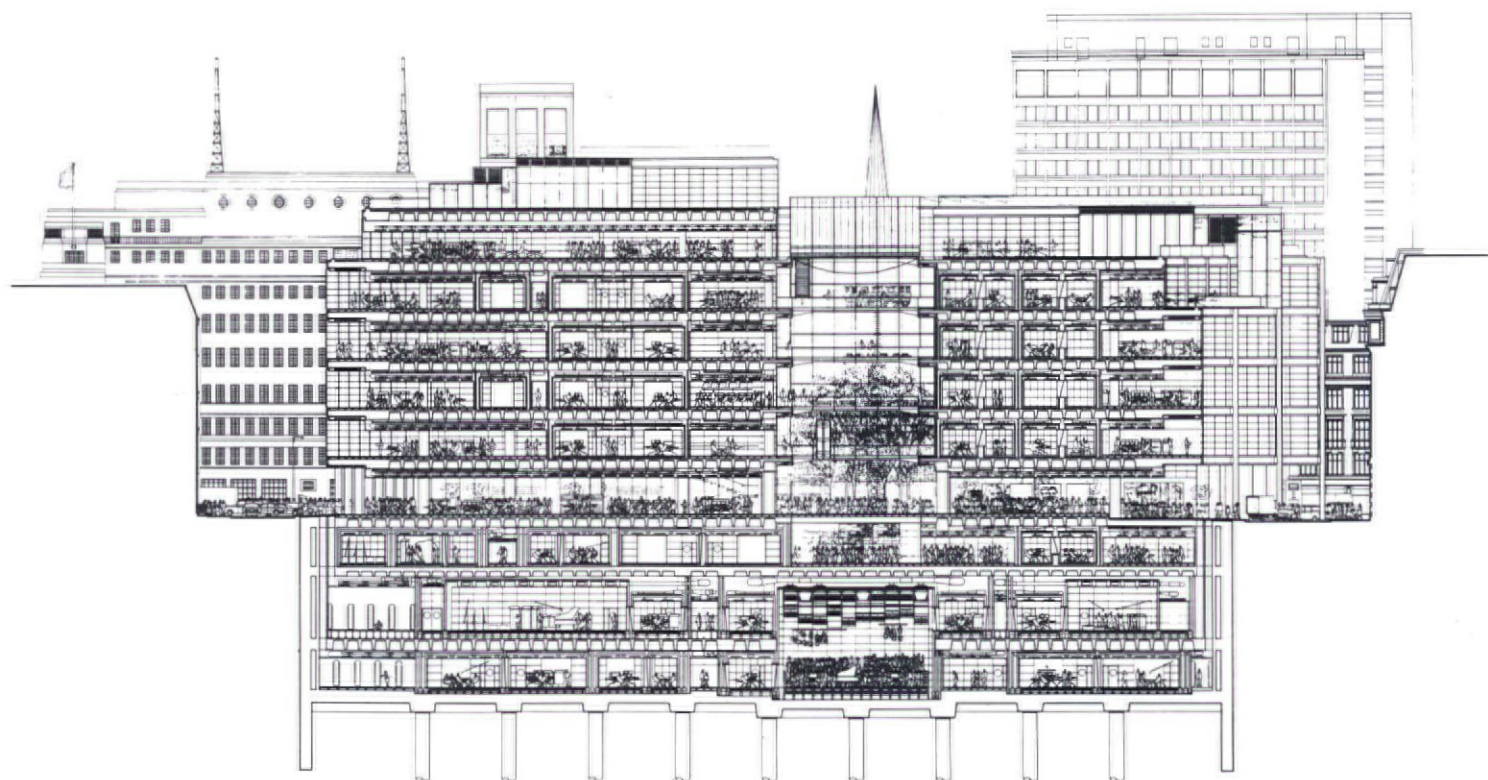


Elevation to Cavendish Street

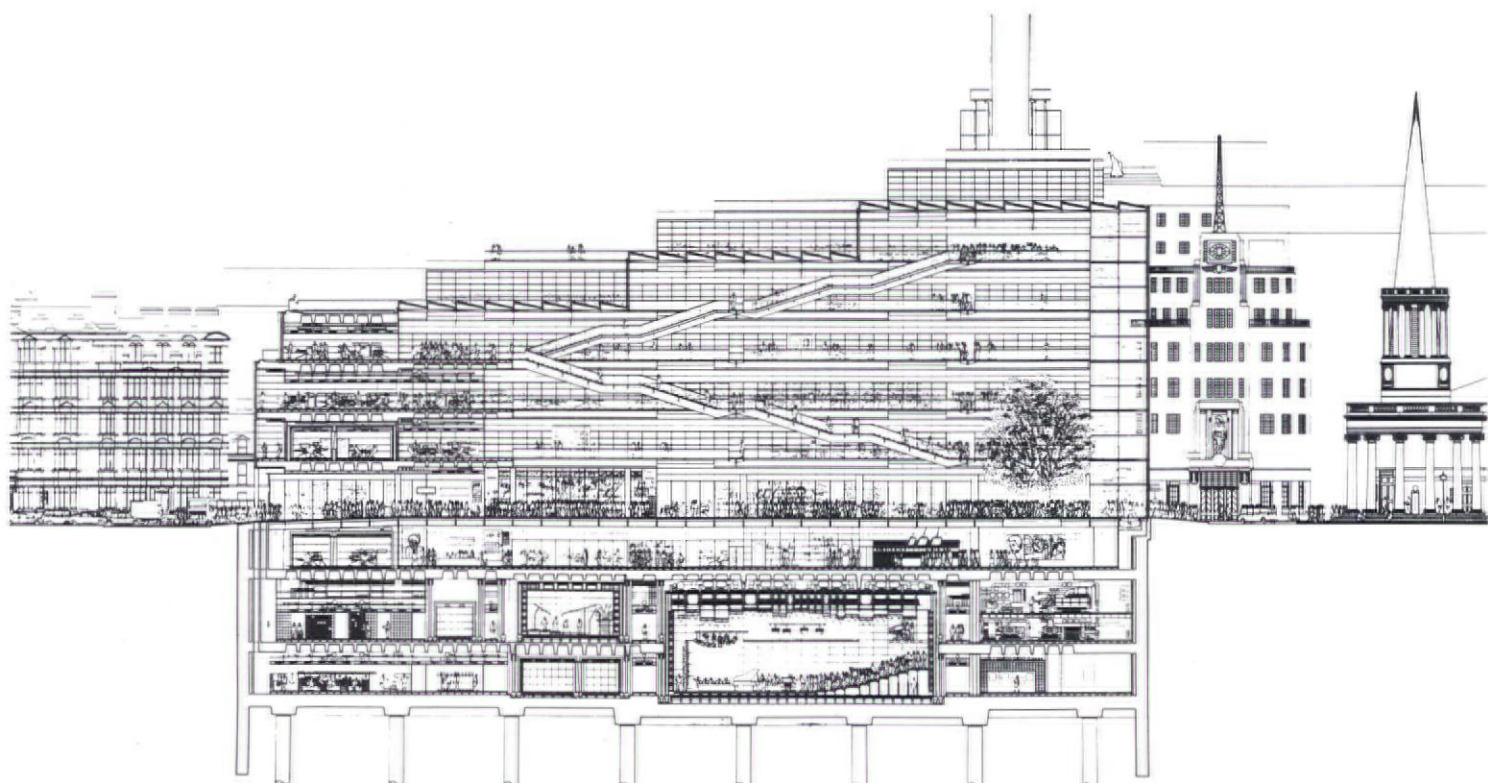


Ground floor plan





Section across atrium: Langham Place – Cavendish Square corner



Long-section through atrium



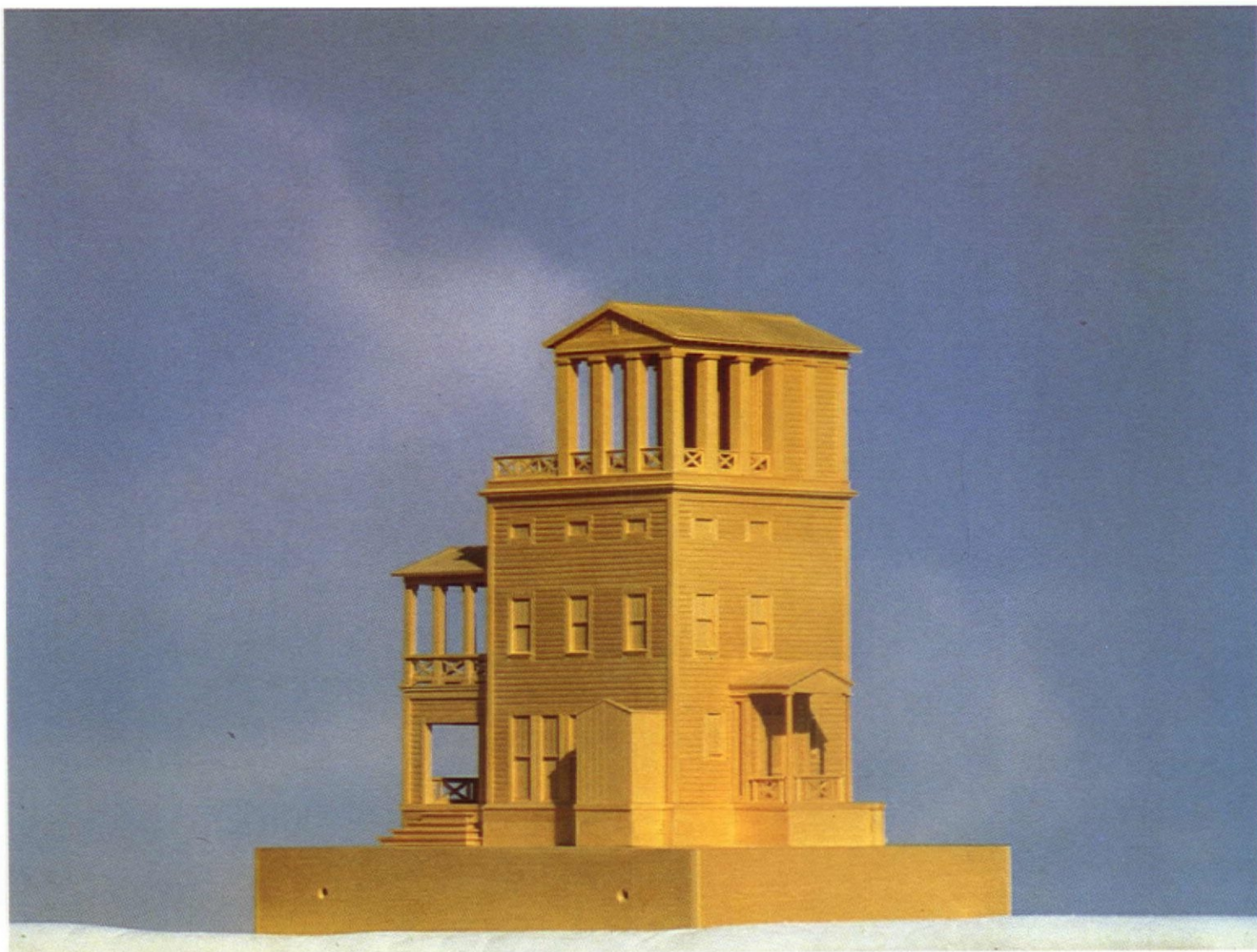
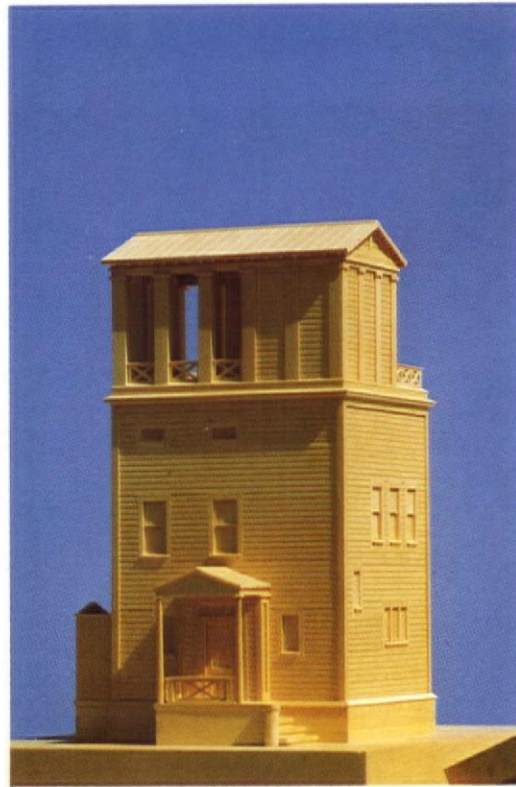
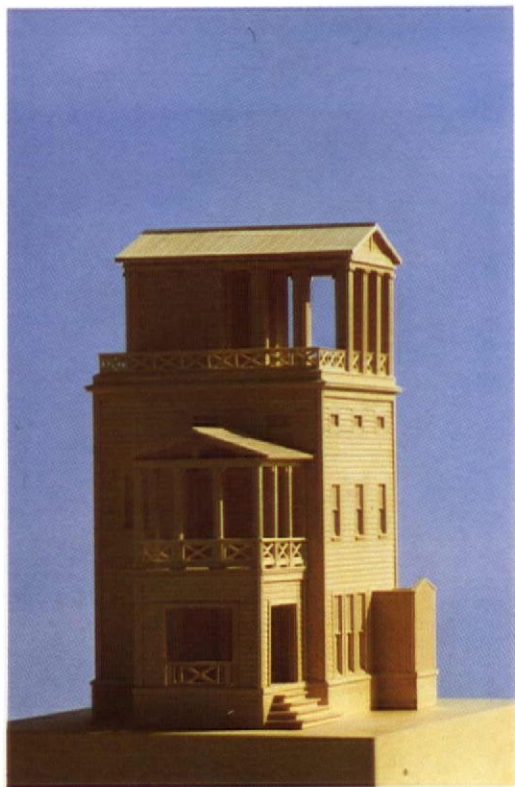


Photo: Abdel Wahed El Wadi Model by Thorpe Models Ltd





# LEON KRIER

## House at Seaside, Florida

LEON KRIER



Roof pavilion

Founded by developer Robert Davis in 1981, the resort town of Seaside was developed according to a plan prepared by Andres Duany and Liz Plater-Zyberk\*. Leon Krier acted as consultant, designing the Belvedere and Market Stoa on the main square which are to go up in 1987-88. This winter, construction will start on this small summer

house for L & R Krier, the site of which was given to Krier as fee for work on the master-plan. The house is built on a balloon frame, with clapboarding inside and out and a tin roof. The exterior is to be painted a burnt sienna, with window and door surrounds and beams in white. The base of the house, entrance stair, verandah and showerhouse

are to be in pressure-treated wood, bolted to the foundation piles.

Phase I of the Seaside development is now moving faster than anticipated, so that Mr Davis has asked Leon Krier and Jacquelin Robertson to start work on Phase II, for the surrounding wooded lagoons.

\*See AD 'American Architecture', 55 1/2, 1985, p. 70



HOUSE A 1983



HOUSE B 1984



HOUSE C 1985



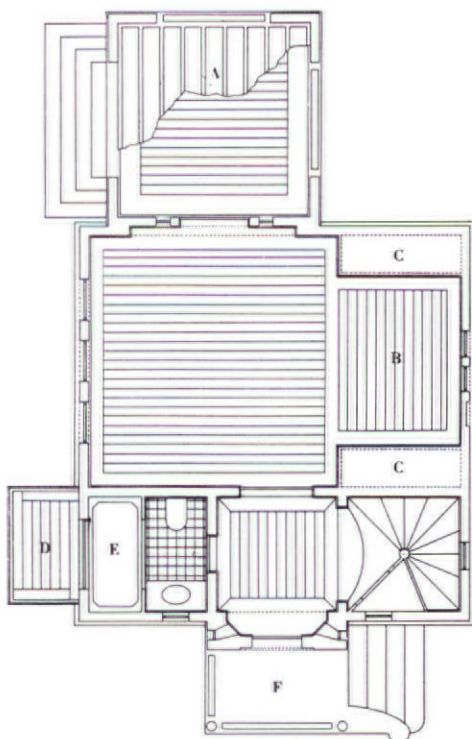


West elevation



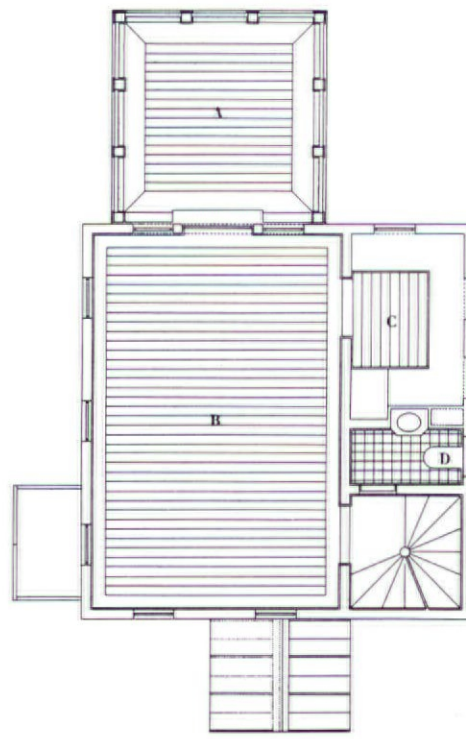
North elevation

A Loggia B Bedroom C Wardrobe  
D Outdoor shower E Bathroom F Entrance porch



Ground floor plan

A Balcony loggia B Living room  
C Kitchen D WC



First floor plan

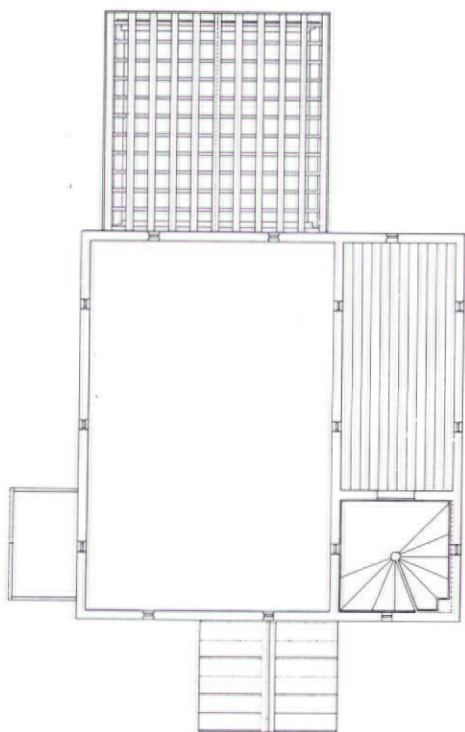




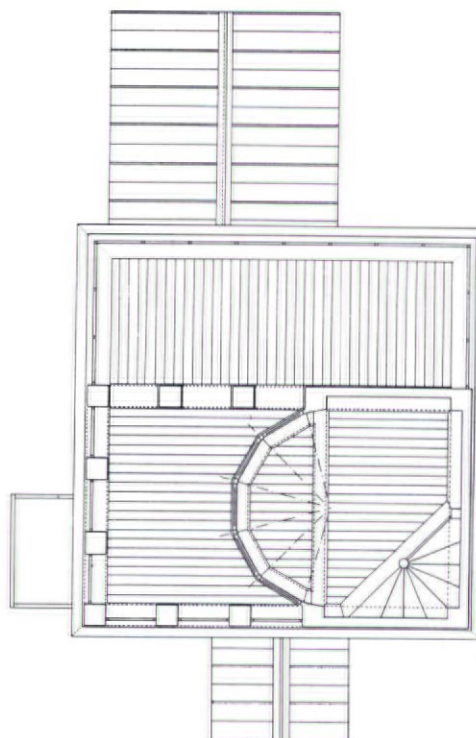
South elevation



East elevation



Upper first floor



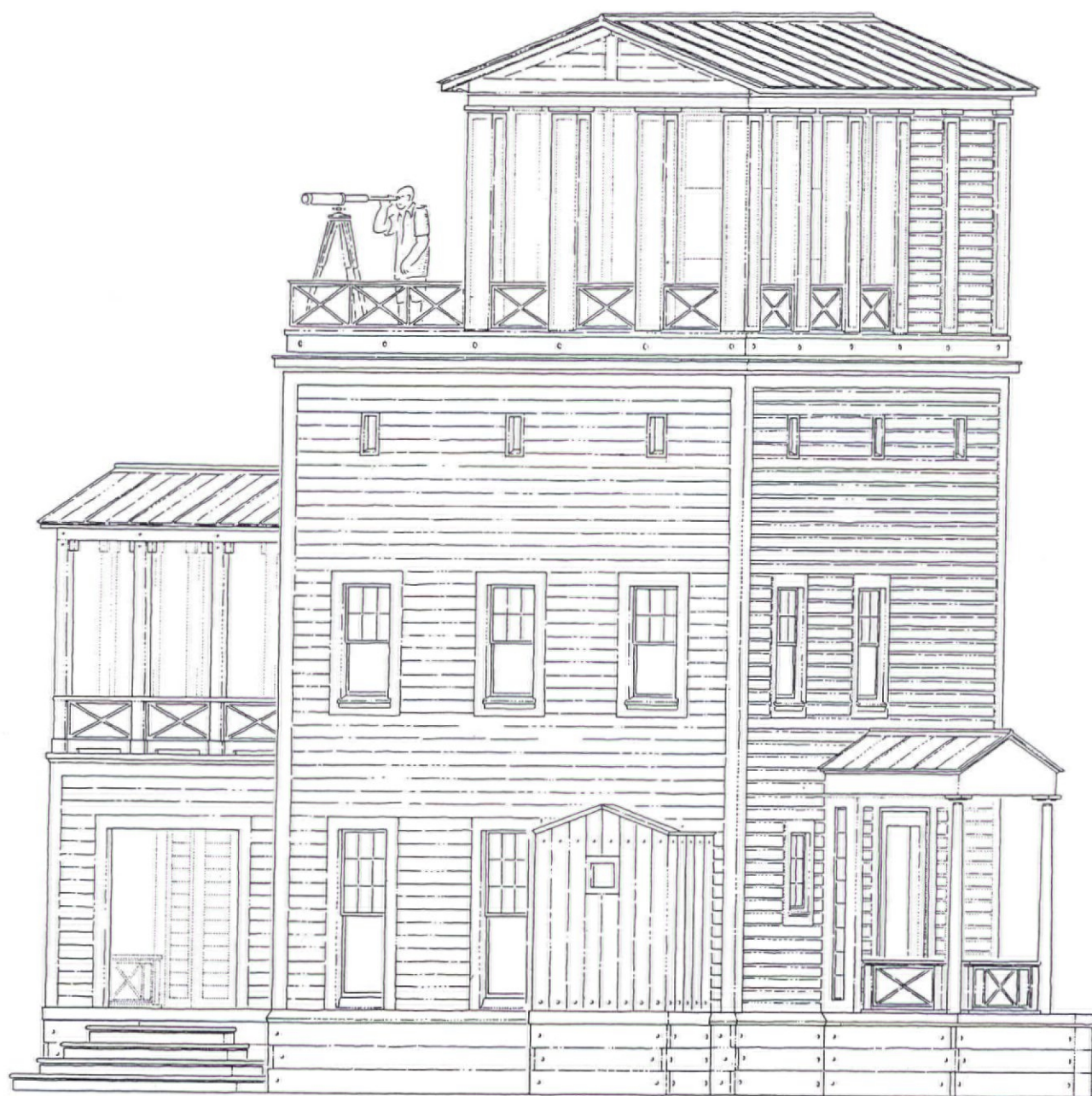
Roof elevation





Northwest elevation

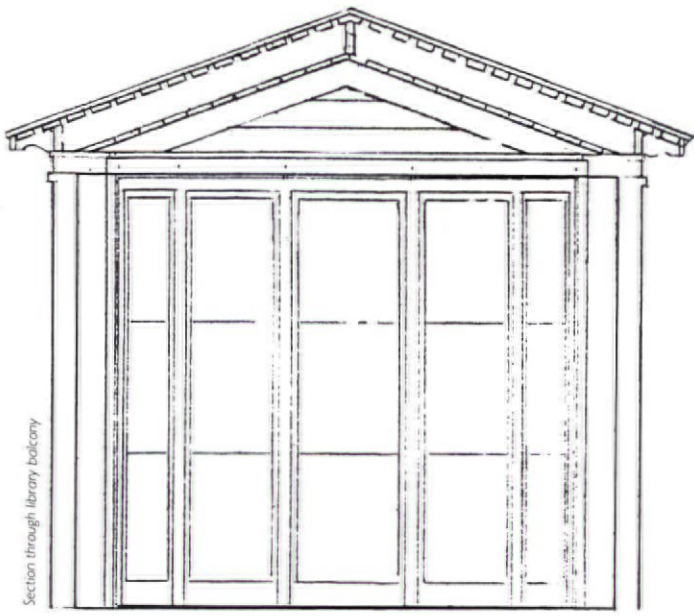




Southeast elevation



Section through library balcony



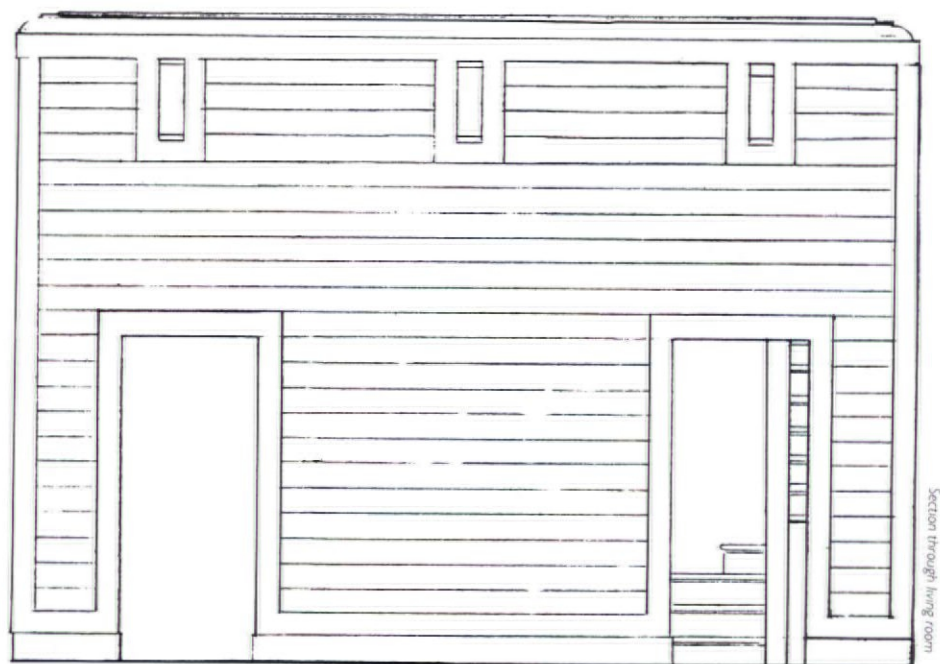
Section through loggia



Section through staircase



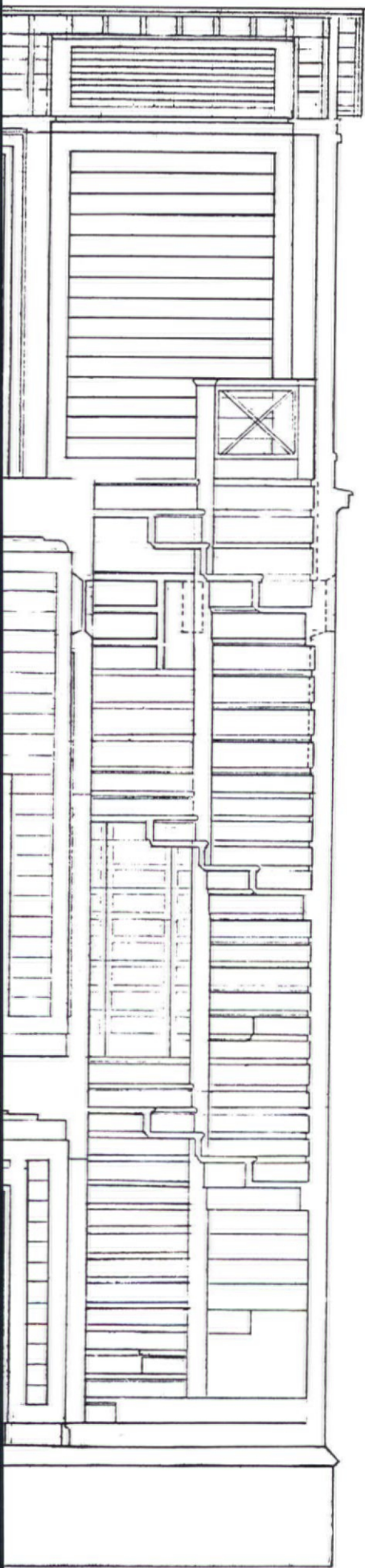




Section through living room



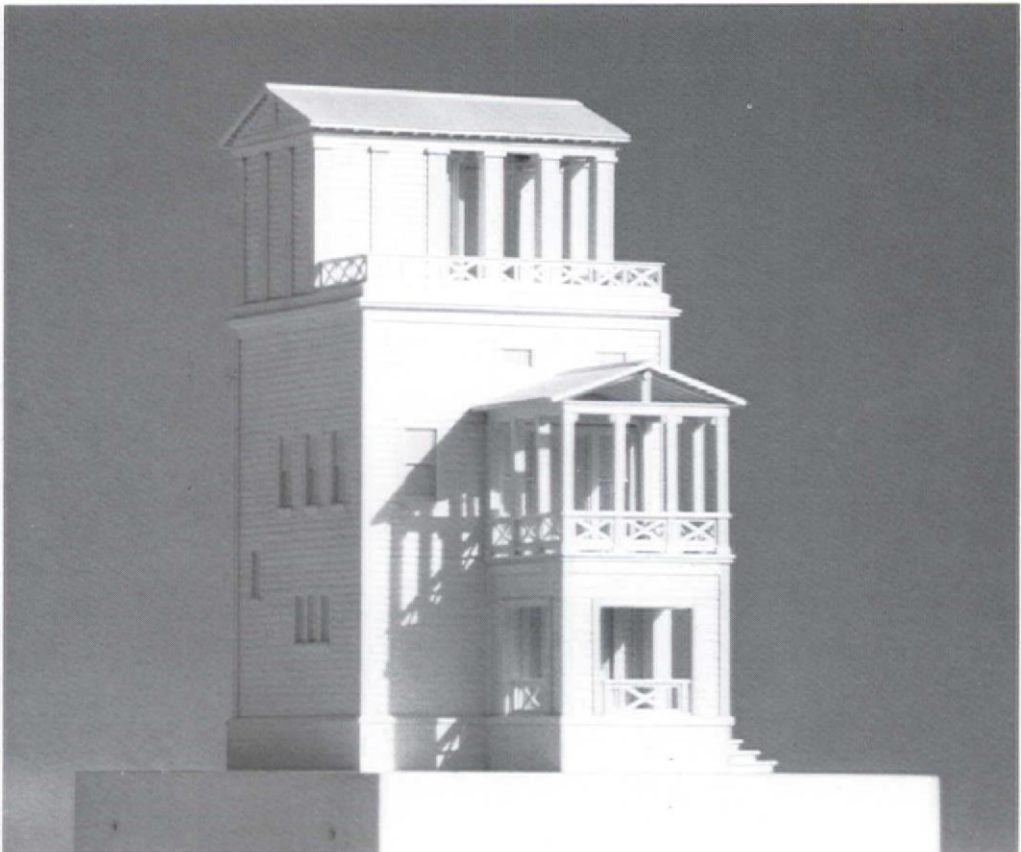
Section through entrance porch and hall



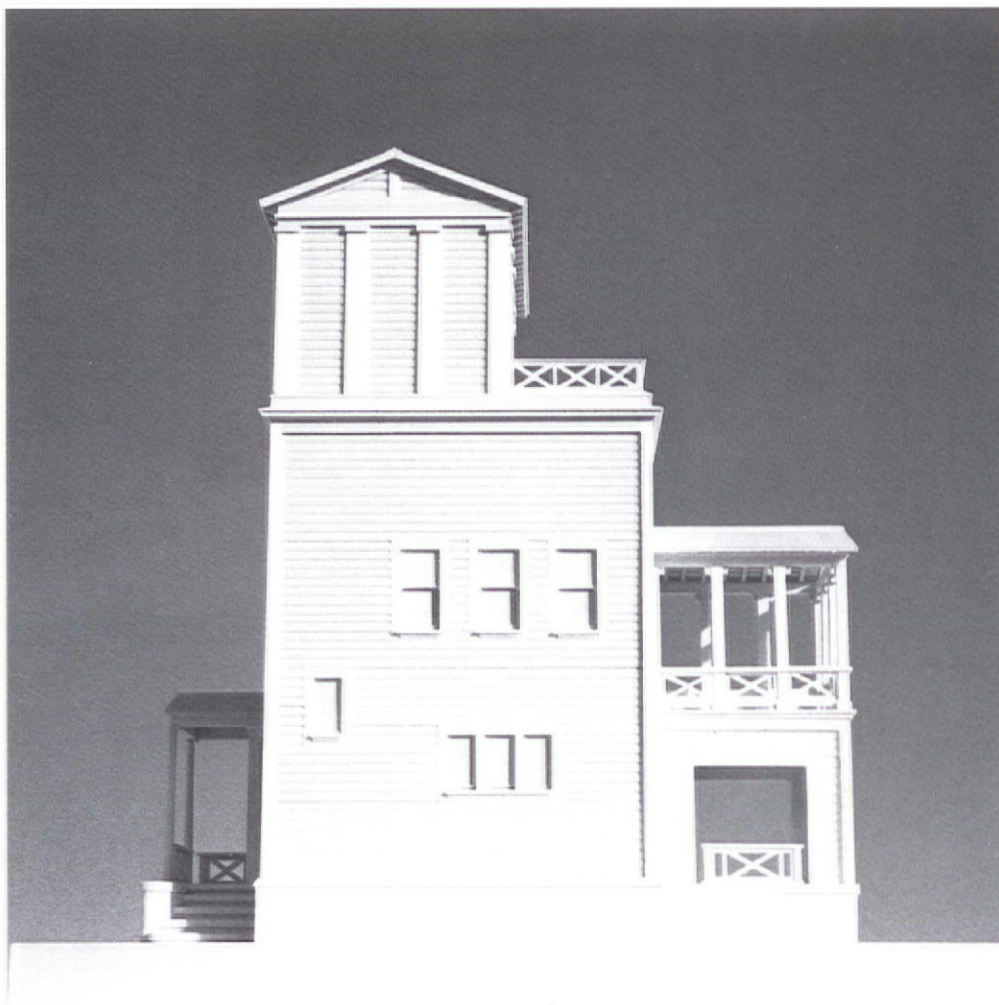




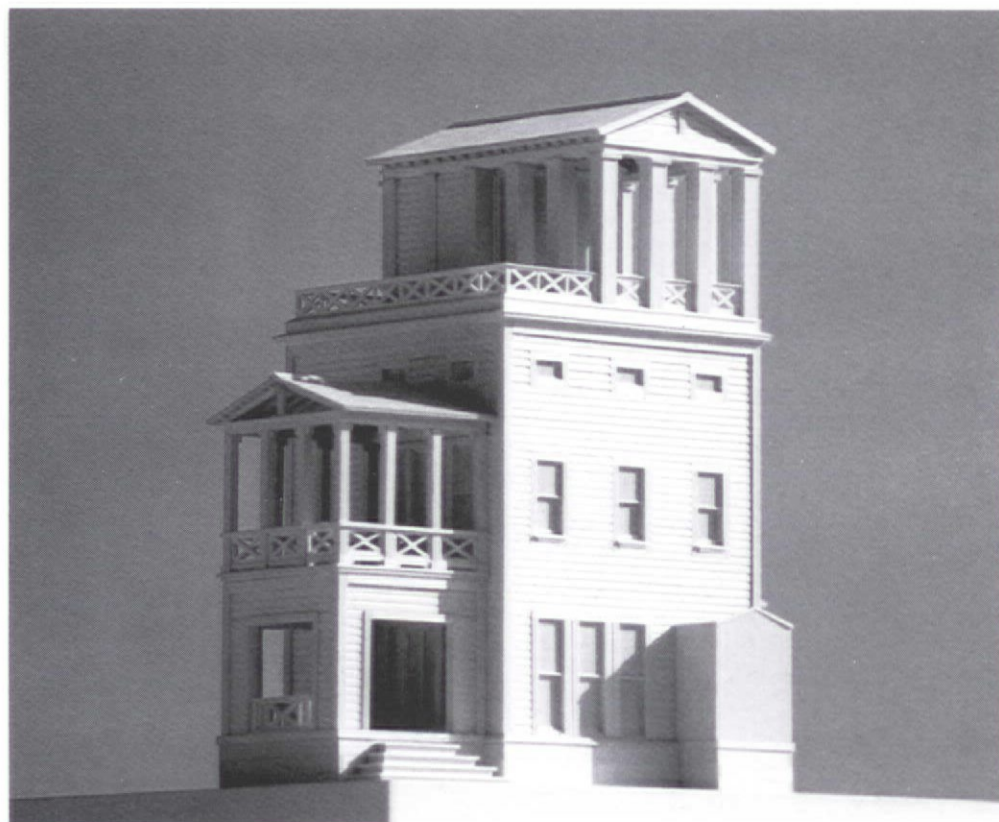
*Photo: Abdel Wahed El Wakil*



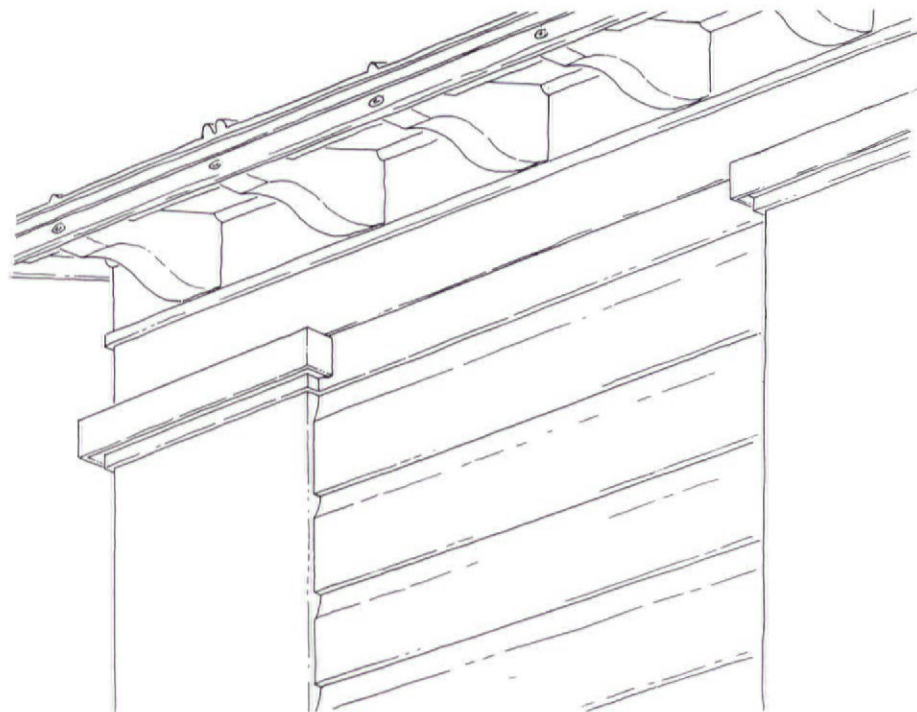




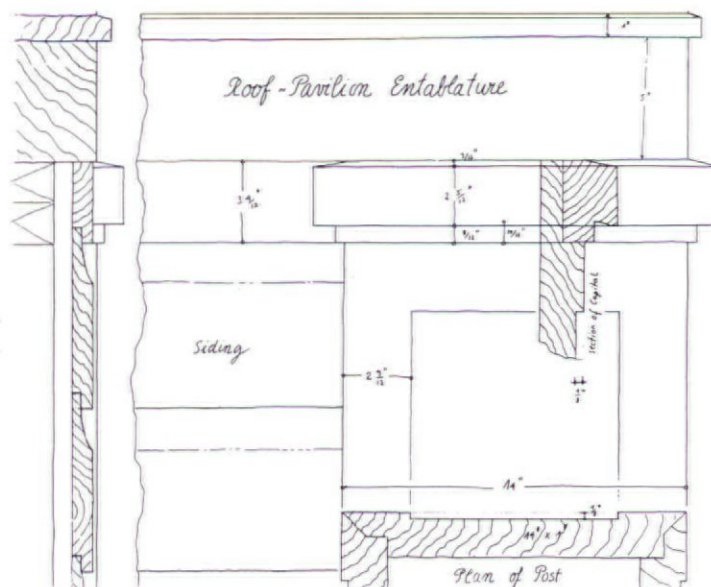
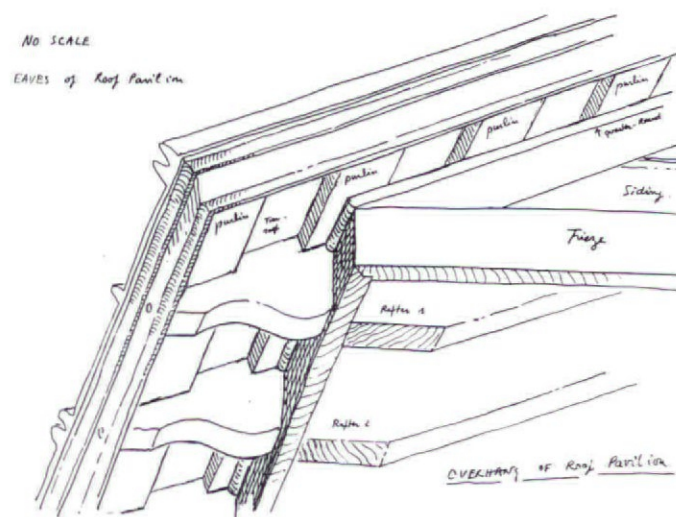
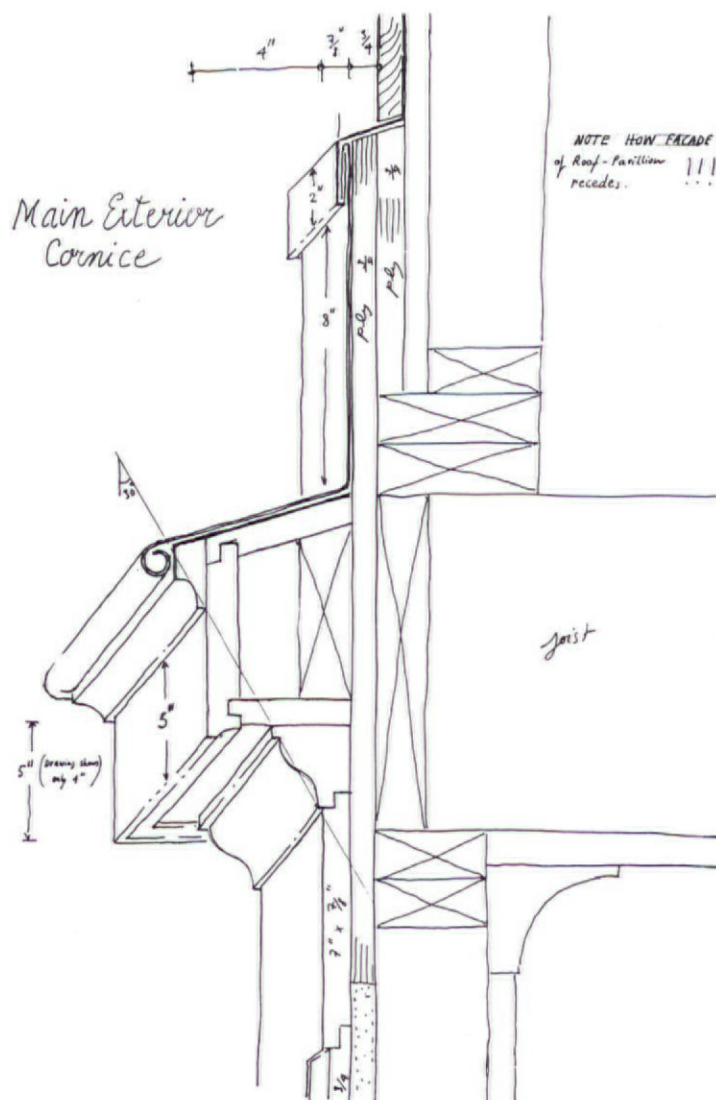
*Photo: Abdel Wahed El Wakil*



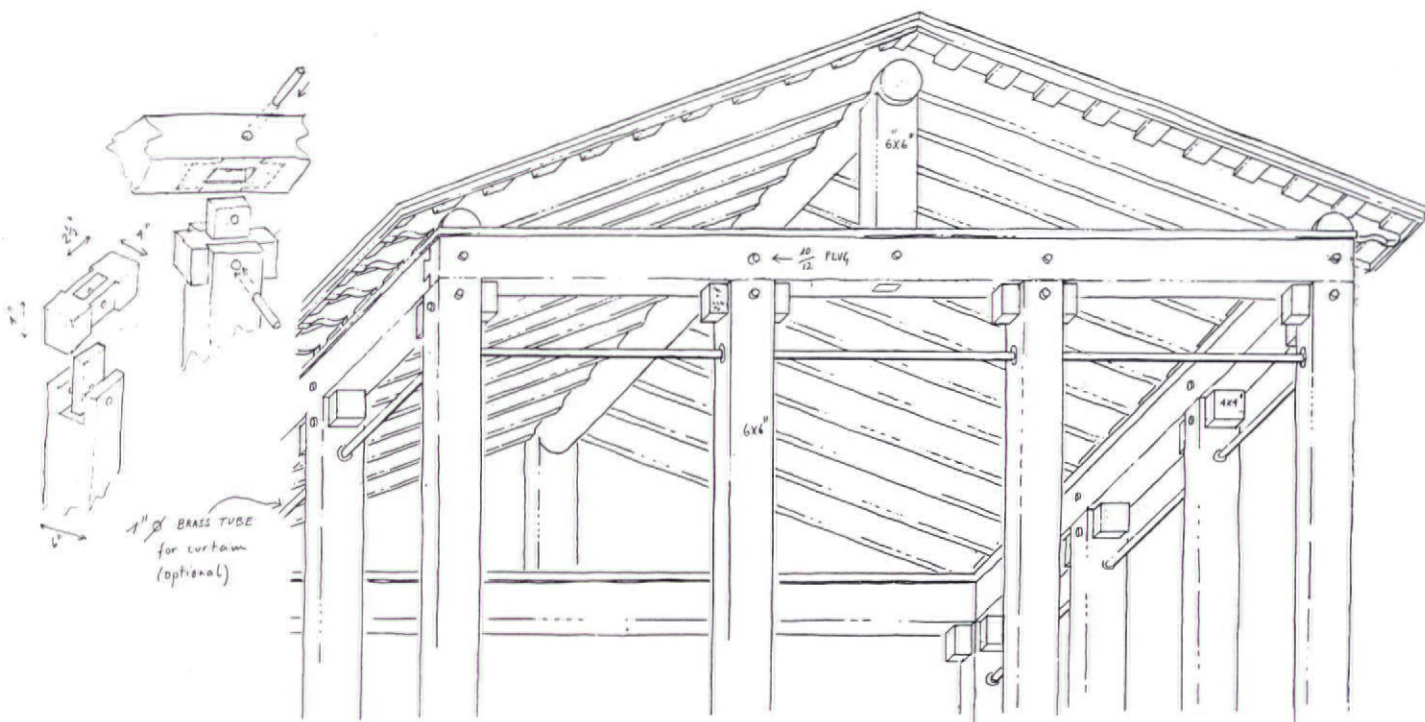




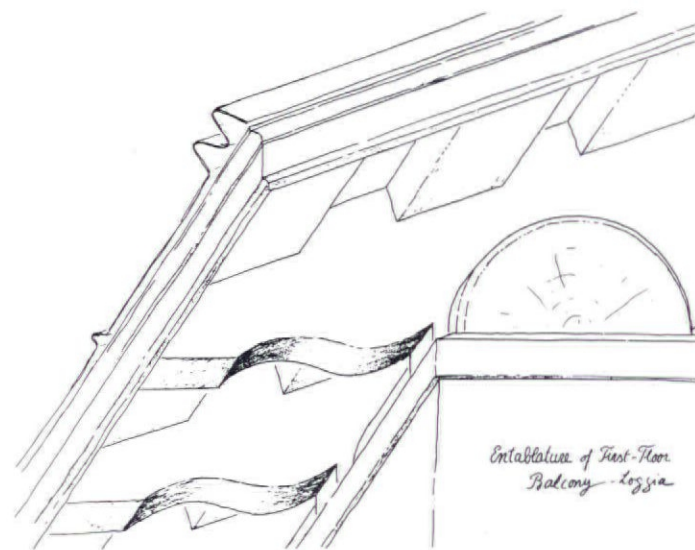
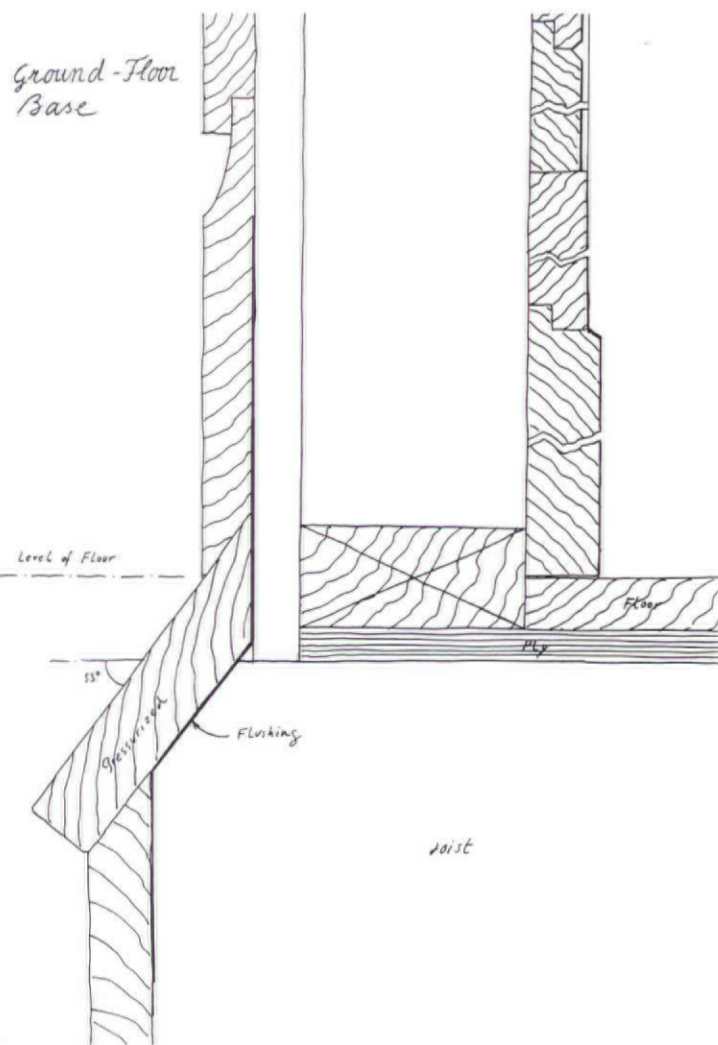
### Entablature of roof pavilion



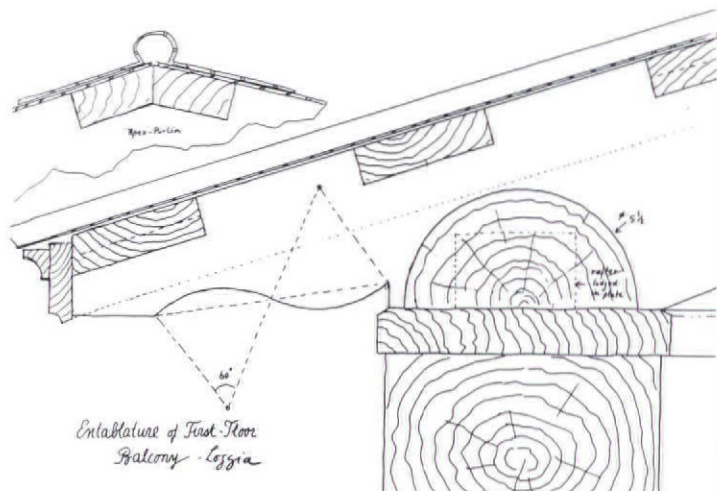




Carpentry of balcony loggia

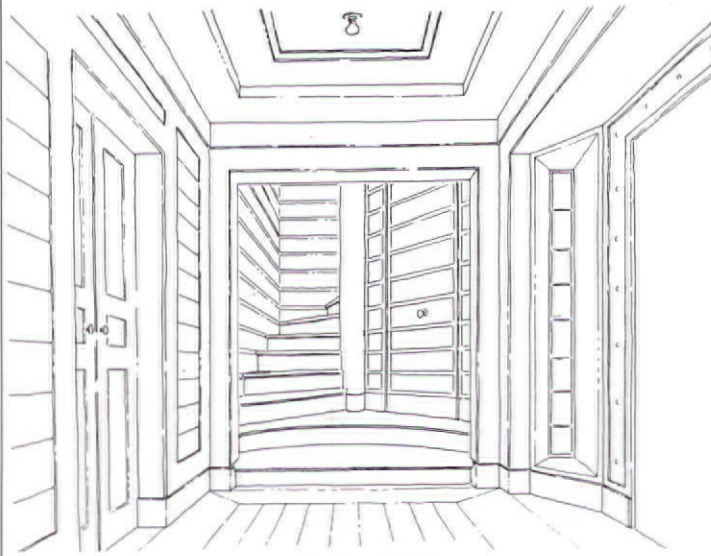


Entablature of First-Floor  
Balcony Loggia

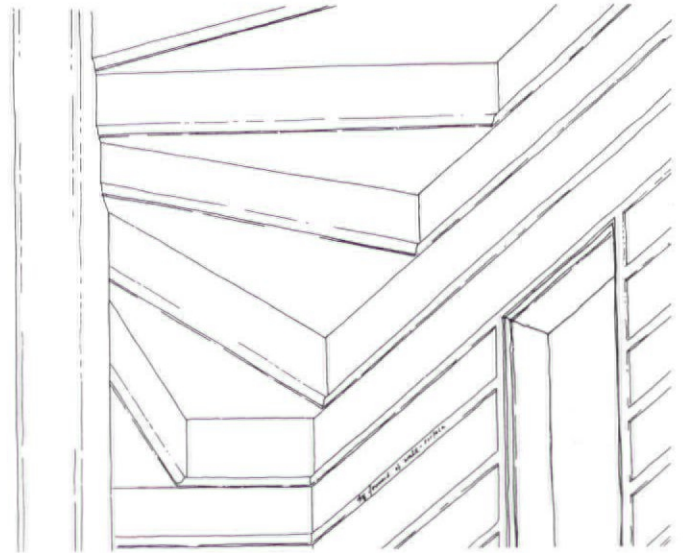


Entablature of First-Floor  
Balcony Loggia

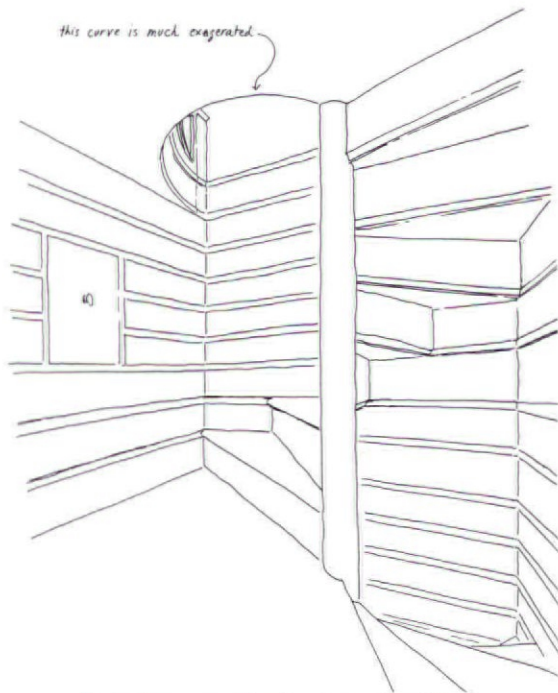




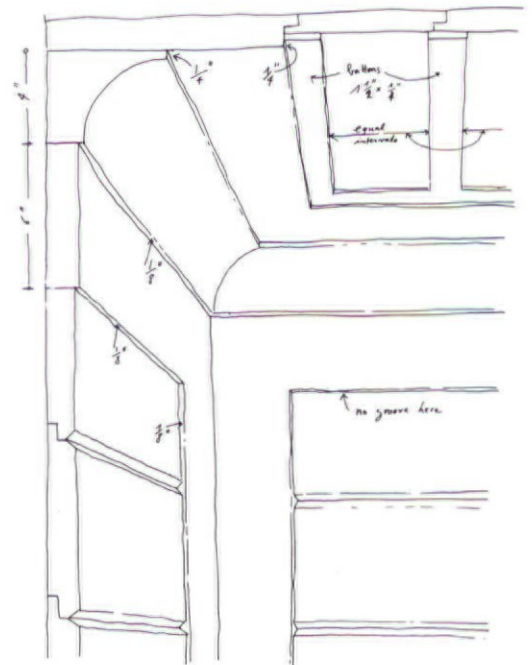
Entrance hall



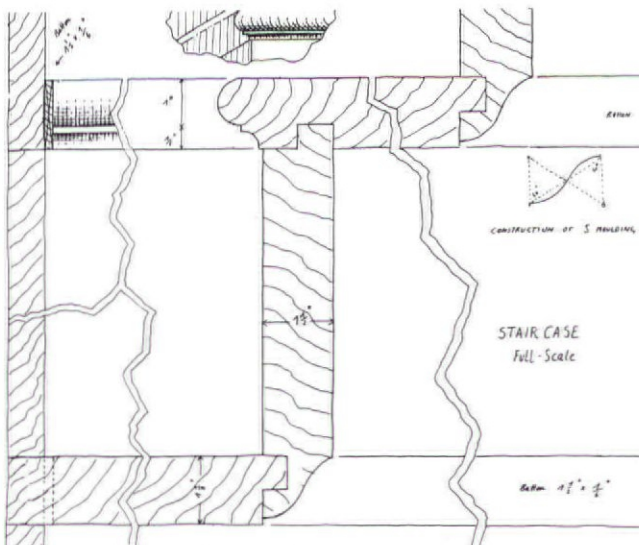
Upward view of staircase panelling



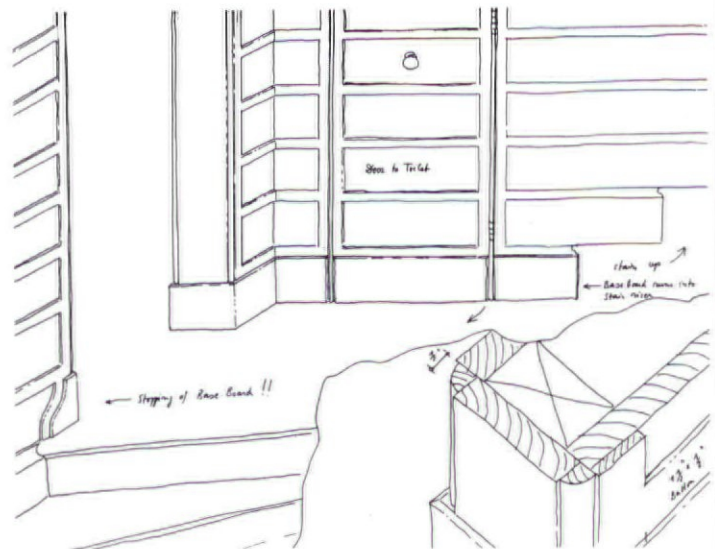
Stairs from upper landing to roof pavilion



Cornice and ceiling of living room



Section through staircase



Details of first floor landing



# GUIDE TO LONDON'S OPEN SPACES

Alec Forshaw and Theo Bergström

MAP GUIDE



Following last month's successful map guide to London's churches, AD presents another guide, reproduced from Alec Forshaw and Theo Bergström's *The Open Spaces of London*.\*

London is famous for its magnificent squares and royal parks. Less well known but equally important to those who live amongst them are all the commons, woods, village greens, municipal gardens, stately homes, churchyards and cemeteries that constitute one seventh of the total area of the metropolis.

Divided into North and South London, the maps locate over

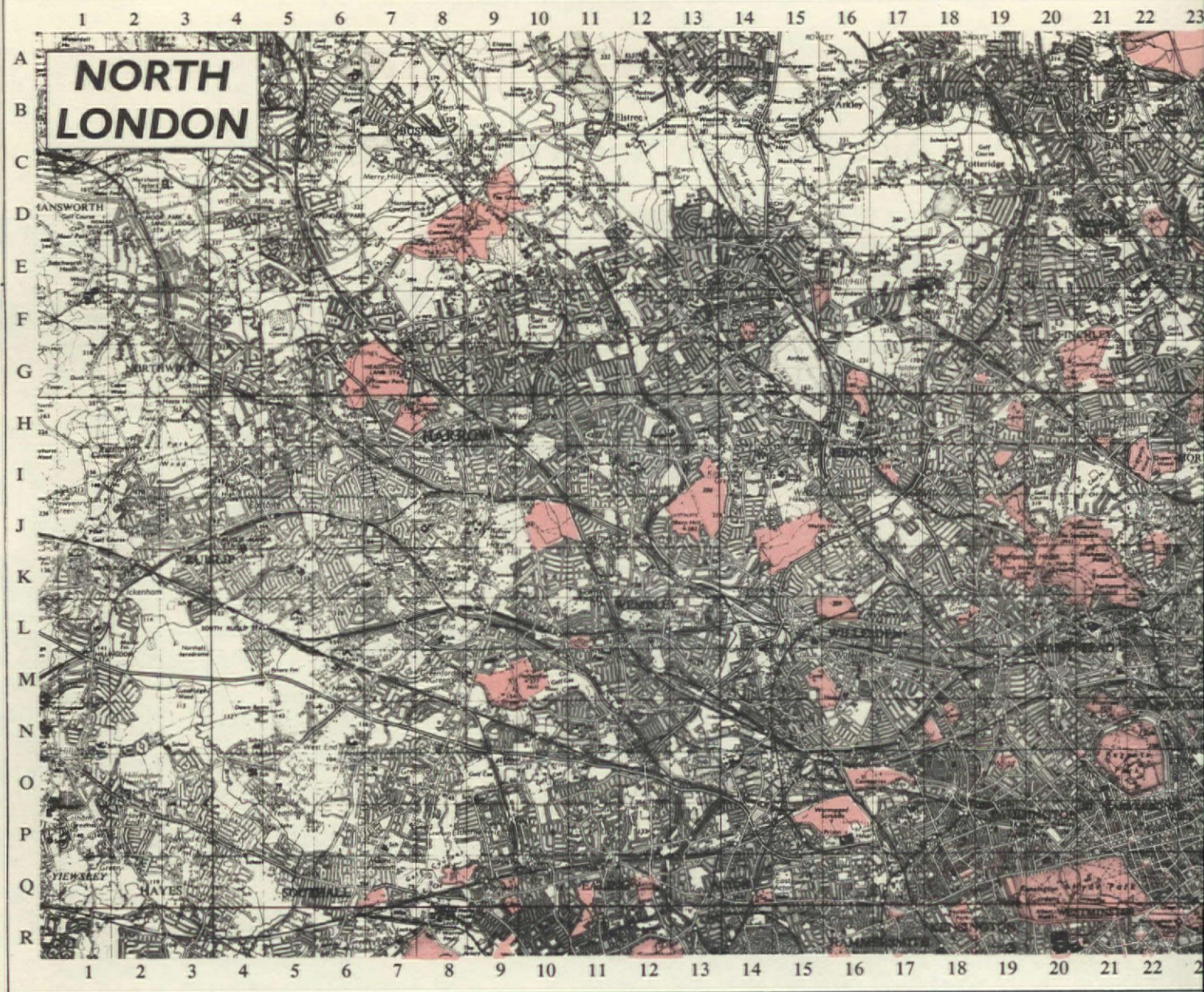


The Lost World, Crystal Palace

200 entries listing size and opening hours for each one – as an eye-opener to the sheer quantity and variety of one of London's finest assets. For the more adventurous reader, Alec Forshaw's well researched book provides fascinating background information on the history and existing facilities of each place, accompanied by Theo Bergström's evocative photographs.

\**The Open Spaces of London* by Alec Forshaw and Theo Bergström. Allison and Busby, London, 1986. 196 pages, b&w and col ill. Cloth £19.95





Listed after each entry are map references, sizes (in acres), opening hours [(D)=daylight, (A)=always] and relevant authors' comments.

#### THE WEST END

**Buckingham Palace Gardens**, The Mall, SW1 22/R, 40, by invitation only  
**Green Park**, Piccadilly/Constitution Hill 22/R, 53, (A)  
**St James's Park**, The Mall, Birdcage Walk, SW1 23/R, 93, (A)

#### NORTH LONDON

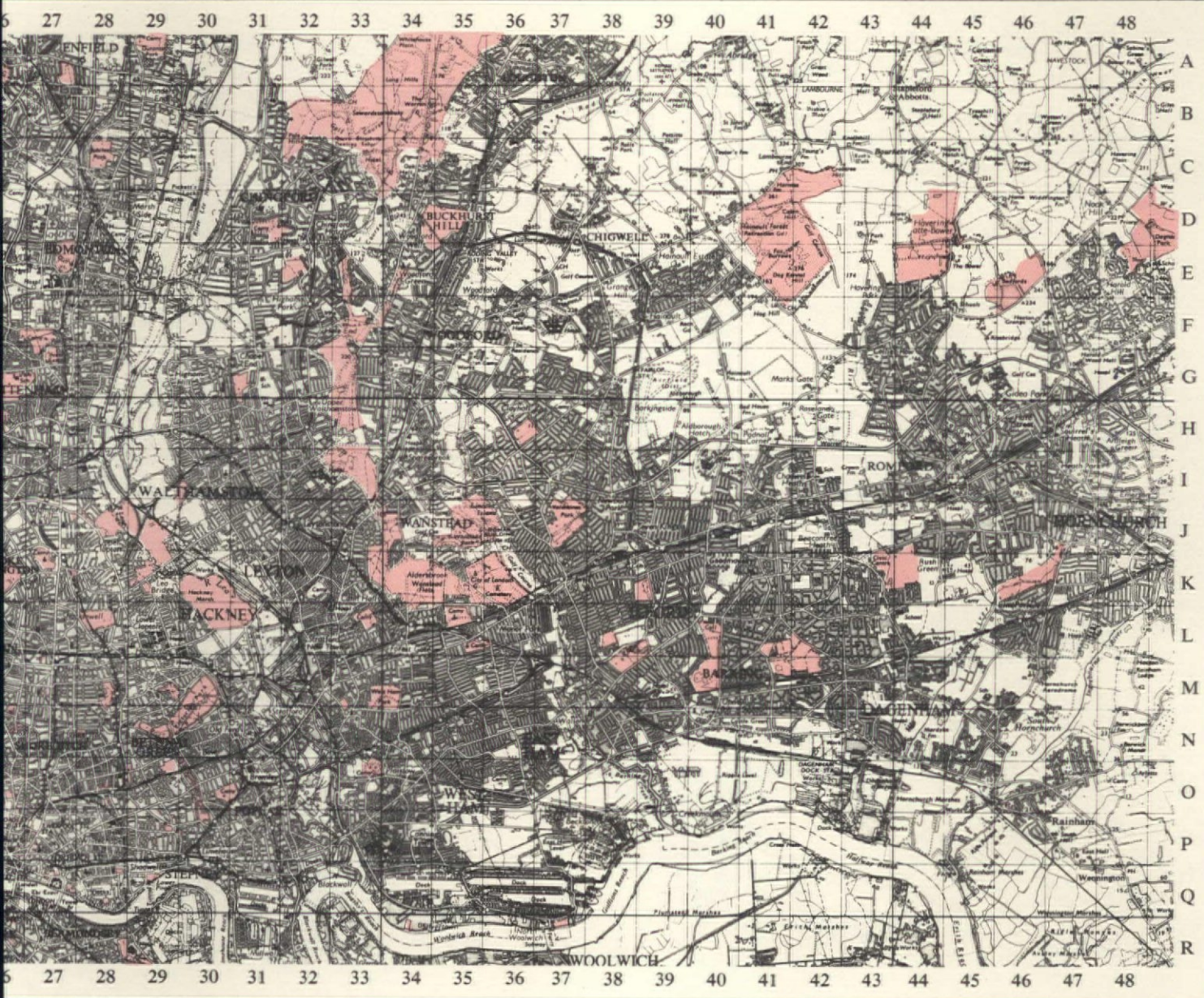
**Abney Park Cemetery**, Stoke Newington High Street, N16 27/K, 35, (D)  
**Alexandra Palace Park**, Muswell Hill, N22 27/K, 35, (D)  
**Avenue House Park**, East End Road, N3 19/G, 15, (D)  
**Broomfield House and Park**, Powys Lane, N13 24/E, 54, (D)  
**Bruce Castle Park**, Lordship Lane, N17 27/G, 20, (D)  
**Caledonian Park**, Market Road, N7 24/M, 20, (D)  
**Cherry Tree Wood**, Great North Road, N2 21/H, 17, (D)  
**Clissold Park**, Green Lanes/ Stoke Newington Church Street, N16 26/K, 55, (D), children's zoo  
**Downhills Park**, West Green Road, N17 26/H, 40, (D)  
**Finsbury Park**, Seven Sisters Road/ Endymion Road, N4 25/J, 115, (D)  
**Forty Hall**, Forty Hill, Enfield 27/A, 262, (D), house free  
**Great Northern Cemetery**, Brunswick Park Road, N11 22/D, 60, (D)  
**Hadley Green and Wood**, Hadley Highstone, Barnet 18/A, 33, (A)  
**Highbury Fields**, Highbury Place, N5 25/L, 29, (A)  
**Highgate Cemetery**, Swains Lane, N6 22/K, 42, (D)  
**Highgate Wood**, Muswell Hill Road, N6 22/I, 70, (D)  
**Lordship Recreation Ground**, Lordship Lane, N17 26/G, 120, (D)  
**Priory Park**, Middle Lane, N8 23/H, 10, (D)  
**Pymmes Park**, Silver Street/ Victoria Road, N18 27/E, 50, (D)  
**Queen's Wood**, Wood Lane, N10 22/I, 30, (A)  
**St Marylebone Cemetery**, East End Road, N3 19/H, 40, (D)  
**St Pancras and Islington Cemetery**, North Finchley High Road, N12 21/G, 182, (D)

**Shoreditch Park**, New North Road/Pitfield Street, N1 26/N, 25, (D), not completed  
**Theobald's Park**, Off Flamstead End Relief Road, Hertfordshire 27/A, 80, (D)  
**Tottenham Cemetery**, Church Lane, N17 27/F, 50, (D)  
**Trent Park**, Cockfosters/Bramley Road, Enfield 23/A, 410, (D), riding  
**Waterlow Park**, Highgate High Street, N6, N19 22/J, 27, (D)  
**Whitewebbs Park**, Whitewebbs Lane, Enfield 27/A, 230, (D)  
**Whittington Park**, Holloway Road, N19 23/K, 15, (A), new

#### NORTH WEST LONDON

**Barham Park**, Harrow Road, Wembley 11/L, 25, (D)  
**Barn Hill Park**, Fryent Way, NW9 13/J, 250, (D)  
**Bentley Priory**, Common Road, Stanmore 9/D, 163, (D)  
**Big Wood**, Northway, NW11 19/I, 15, (A)  
**Gladstone Park**, Dollis Hill Lane/ Kendal Road, NW2 16/L, 100, (D)  
**Golders Hill Park**, West Heath Avenue, NW11 19/K, 38, (D), zoo  
**Hampstead Cemetery**, Fortune Green Road, NW6 18/L, 37, (D)  
**Hampstead Heath**, Highgate Road/ East Heath Road/Hampstead Lane/ West Heath Road, NW3 and NW11 21/K, 825, (A) includes Kenwood Parliament Hill etc.  
**Harrow Weald Common**, Old Redding, Harrow 8/D, 50, (A)  
**Headstone Manor Park**, Parkside Way, Harrow 7/H, 60, (D)  
**Hendon Park**, Queen's Road, NW4 17/I, 29, (D)  
**Horsenden Hill**, Horsenden Lane North, Greenford 9/M, 245, (A)  
**Northwick Park**, Watford Road/Norval Road, Wembley 10/J, 66, (D)  
**Paddington Cemetery**, Willesden Lane, NW7 18/N, 25, (D)  
**Pinner Park**, George V Avenue, Pinner 7/G, 250, (D)  
**Primrose Hill**, Albert Road, NW8: Primrose Hill Road, NW3 21/N, 70, (A)  
**Queen's Park**, Harvist Road, NW6 18/N, 30, (D)  
**Regent's Park**, Outer Circle, NW1 22/O, 470, (D), zoo  
**Roundwood Park**, Longstone Avenue, NW10 16/M, 35, (D)





**Stanmore Common**, The Common, Stanmore  
8/D, 120, (A)  
**Sunnyhill Park**, Off Church End, NW4  
16/G, 54, (D)  
**Watling Park**, Abbots Road, Edgware  
14/F, 21, (D)  
**Welsh Harp**, Cool Oak/Birchen Grove, NW9  
15/J, 390, (D)  
**Zoological Gardens**, Outer Circle, Off Albert Road, NW1  
22/N, 36, 9-5.30, charge

#### EAST LONDON

**Bedfords Park**, Lower Bedfords Road, Romford  
46/E, 214, (D)  
**Central Park**, Rainham Road North, Dagenham  
43/K, 135, (D)  
**Chingford Mount Cemetery**, Old Church Road, E4  
31/D, 65, (D)  
**City of London Cemetery**, Aldersbrook Road, E12  
36/K, 176, (D)  
**Clapton Common**, Clapton Common, E5  
28/J, 10, (A)  
**Dagnam Park**, Settle Road, Romford  
48/D, 146, (D)  
**Epping Forest**, Rangers Road, E4  
34/B, 6000, (A)

**Hackney Downs**, Downs Road, E5  
28/L, 42, (A)  
**Hackney Marshes**, Homerton Road, E9  
30/K, 337, (A)  
**Haggerston Park**, Queensbridge Road, E2  
28/N, 8, (D)  
**Hainault Forest**, Romford Road, Chigwell  
41/D, 1000, (D)  
**Havering Country Park**, Wellington Avenue, Havering  
44/D, 167, (D)  
**King Edward VII Memorial Park**, The Highway, E1  
29/Q, 8, (D)  
**Lea Valley Park**, from Hackney Wick to Waltham Abbey  
20 miles long, playing fields, reservoirs, parks  
**Lloyd Park and House**, Forest Road, E17  
31/G, 36, (D), house free  
**London Fields**, Lansdowne Drive/Richmond Road, E8  
28/M, 26, (A)  
**Lyle Park**, Bradfield Road, E16  
34/R, 9, (D)  
**Mayersbrook Park**, Lodge Avenue, Dagenham  
40/M, 116, (D)  
**Mile End Park**, Grove Road/Burdett Road, E3  
30/O, 50, (D), under construction  
**Millfields**, Lea Bridge Road, E5  
29/K, 57, (A)  
**Parsloes Park**, Ivyhouse Road/Gale Street, Dagenham  
41/L, 148, (D)

**Royal Victoria Gardens**, Albert Road, E16  
37/R, 10, (D)  
**St Katherine Dock**, off East Smithfield, E1  
27/Q, 15, (A), yacht marina and museum  
**Springfield Park**, Spring Hill/Springfield, E5  
28/J, 40, (D)  
**Stepney Green**, Stepney Green, E1  
29/P, 12, (A)  
**Valentines Park**, Cranbrook Road, Ilford  
37/J, 140, (D)  
**Victoria Park**, Bishops Way, E9  
30/M, 220, (D), zoo  
**Wanstead Flats**, Centre Road, E7  
34/K, 300, (A)  
**Wanstead Park**, Warren Road, E11  
35/J, 175, (D)  
**Weavers Field**, Dunbridge Street/Vallance Road, E2  
28/O, 16, (A), not completed  
**Well Street Common**, Gascoyne Road/Victoria Park Green, E9  
29/M, 20, (A)  
**West Ham Park**, Upton Lane, E7  
34/M, 77, (D)  
**Woodford Green**, High Road, Woodford  
34/E, 14, (A)

#### WEST LONDON

**Boston Manor Park**, Boston Manor Road, Brentford  
10/S, 35, (D)  
**Brent Lodge Park**, Church Road, W7

8/Q, 25, (D)  
**Chiswick House**, Burlington Lane, W4  
14/T, 67, (D), house charge  
**Cranford Park**, Cranford Lane, Hayes  
3/T, 150, (D)  
**Duke's Meadows**, Great Chertsey Road, W4  
14/U, 25, (A)  
**Ealing Common**, Gunnersbury Avenue/Uxbridge Road, W5  
12/Q, 50, (A)  
**Elthorne Park**, Boston Road, W7  
9/R, 37, (D)  
**Gunnersbury Park and House**, Pope Lane, W3  
12/S, 190, (D), museum free  
**Hanwell Cemeteries**, Broadway, W7  
9/Q, 50, (D)  
**Hanworth Park**, Uxbridge Road, Feltham  
5/Y, 145, (D)  
**Holland House and Park**, Kensington High Street/Abbotsbury Road, W8  
18/R, 55, (D)  
**Hounslow Heath**, Staines Road/Feltham  
6/W, 200, (A)  
**Hyde Park**, Bayswater Road/Park Lane/Rotten Row, W2  
21/Q, 360, (A)  
**Kensal Green Cemetery**, Harrow Road, W10  
17/O, 56, (D)  
**Kensington Cemetery**, Gunnersbury Lane, W4  
13/S, 30, (D)



# SOUTH LONDON

**Kensington Gardens and Palace**, Bayswater Road, W2/Kensington Gore, W8 20/Q, 275, Palace charge  
**Lammas Park**, Culmington Road/Northfield Road, W13 11/R, 27, (D)  
**Osterley Park and House**, Thornbury Road, Isleworth 8/S, 140, (D), house charge  
**Ravenscourt Park**, Paddenswick Road, W6 16/R, 35, (d)  
**Paddington Recreation Ground**, Randolph Avenue, W9 19/O, 27, (D)  
**Shepherd's Bush Common**, Shepherd's Bush Green, W12 17/R, 8, (A)  
**Syon House and Park**, Park Road/London Road, Brentford 11/U, 200 (D), garden centre + house charge  
**Walpole Park**, Mattock Lane, W5 11/Q, 30, (D)  
**Wormwood Scrubs**, Scrubs Lane/Du Cane Road, W12 16/P, 200, (A)

## SOUTH WEST LONDON

**Barnes Common**, Rocks Lane/Mill Hill Road, SW13/SW15 16/V, 70, (A)  
**Battersea Park**, Queenstown Road/Prince of Wales Drive/Albert Bridge Road, SW11

22/T, 200, (D), zoo  
**Biggin Wood**, Biggin Hill, SW16 25/AA, 19, (A)  
**Bishop's Park**, Fulham Palace Road/Putney Bridge Approach, SW6 18/U, 37, (D)  
**Brompton Cemetery**, Old Brompton Road, SW10 19/T, 39, (D)  
**Bushy Park**, Hampton Court Road/Sandy Lane, Teddington 9/AB, 1100, (D)  
**Cannizaro Park**, West Side Common, SW19 16/AA, 34, (D)  
**Clapham Common**, Clapham Common North Side/South Side, SW4 22/W, 220, (A)  
**Eel Brook Common**, King's Road, SW6 19/U, 14, (A)  
**Ham House**, Off Petersham Road, Richmond 11/X, 20, (D), house charge  
**Hampton Court Park and Palace**, Hampton Court Road, Hampton 10/AC, 1000, (D)  
**Hurlingham Park**, Broomhouse Lane/Napier Gardens, SW6 18/V, 58, (D), part private club  
**Kew Gardens**, Kew Green/Kew Road, Richmond 12/U, 300, (D), small charge  
**Kew Green**, Richmond 12/T, 12, (A)  
**King George's Park**, Brathway Road/Burr Road,

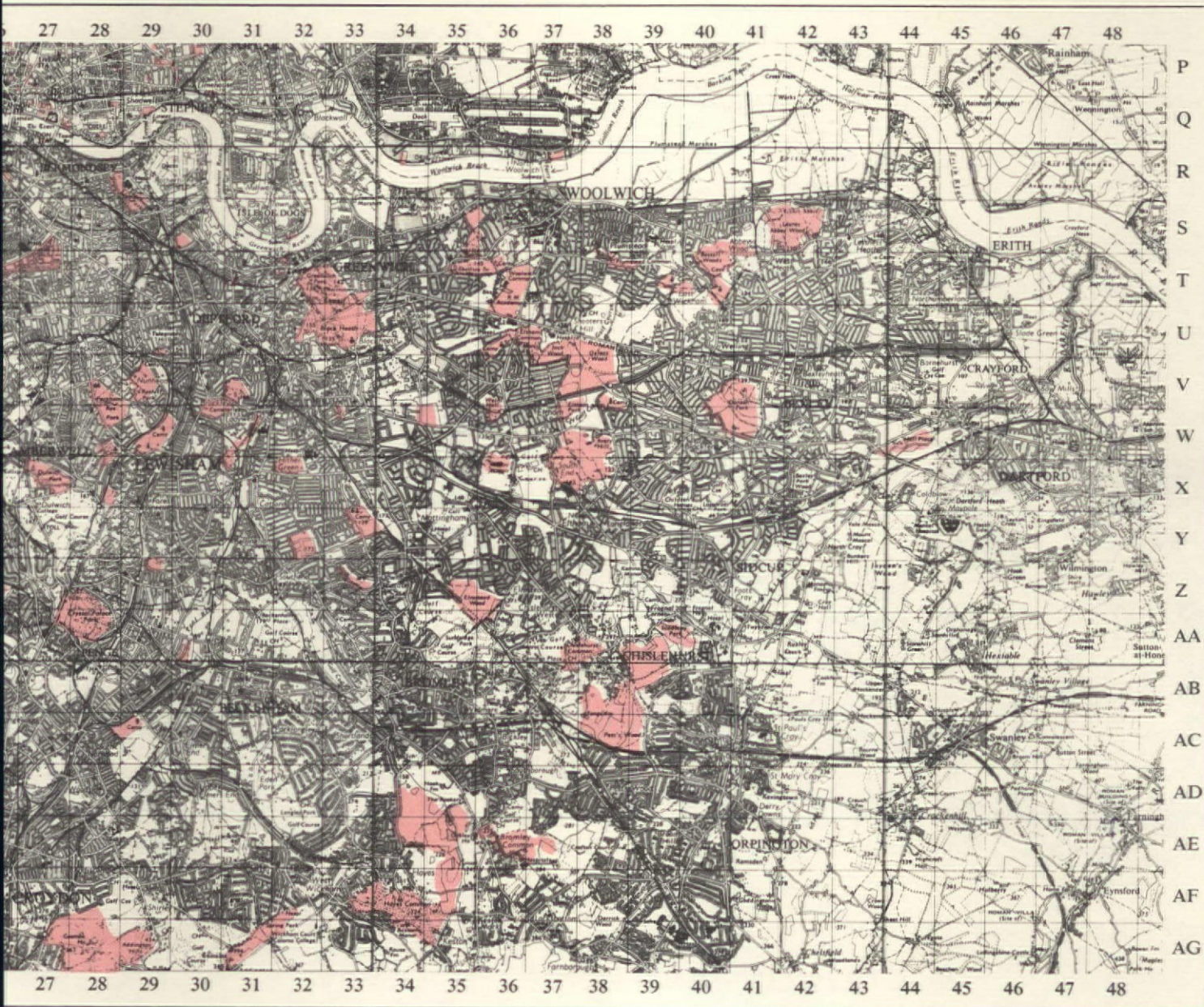
SW18 19/X, 49, (D)  
**Marble Hill House and Park**, Richmond Road, Twickenham 11/X, 66, (D), Sunday 2pm, house free  
**Mitcham Common**, Croydon Road/London Road, Mitcham 22/AD, 480, (A)  
**Morden Hall Park**, Morden Hall Road, Merton 20/AC, 125, (D)  
**Morden Park**, London Road, Morden 18/AD, 100, (D)  
**Mostyn Gardens**, Martin Way, SW19 19/AC, 15, (D)  
**Natural History Museum Gardens**, Cromwell Road, SW7 20/R, 5, (D)  
**Nonsuch Park**, London Road, Ewell 17/AG, 110, (D)  
**Norbury Park**, Norbury Avenue, SW16 24/AB, 28, (A)  
**Putney Heath**, Roehampton Lane/Wildcroft Road, SW15 17/X, 50, (A)  
**Putney Vale Cemetery**, Kingston Road, SW15 16/Y, 35, (D)  
**Ranelagh Gardens**, Chelsea Bridge Road, SW3 22/T, 13, (D)  
**Richmond Cemetery**, Grove Road, Richmond 13/W, 37, (D)  
**Richmond Green**, Green Side, Richmond 11/V, 11, (A)  
**Richmond Park**, Sheen Lane, Richmond

14/X, 2500, (D), includes Isabella plantation  
**Royal Hospital Chelsea Grounds**, Chelsea Embankment, SW3  
**South Park**, Peterborough Road, SW6 19/U, 20, (D)  
**Streatham Common**, Streatham High Road/Streatham Common South, SW16 24/AA, 66, (A), rookery  
**Streatham Park Cemetery**, Rowan Road, SW16 23/AB, 70, (D)  
**Tooting Bec and Graveney Commons**, Emmanuel Road, SW12 23/Y, 200, (A)  
**Vauxhall Park**, Fentiman Road, SW8 24/T, 8, (D)  
**Wandsworth Common**, Bolingbroke Road, SW11 21/W, 183, (A)  
**Wandsworth Park**, Putney Bridge Road, SW15 18/V, 20, (D)  
**Wimbledon Common**, Wimbledon Parkside/Kington Road, SW19 16/Z, 1100, (A)  
**Wimbledon Park**, Church Road, SW19 18/Y, 65, (D)

## SOUTH EAST LONDON

**Addington Hills and Lloyd Park**, Coombe Lane, Croydon 28/AG, 244, (A)





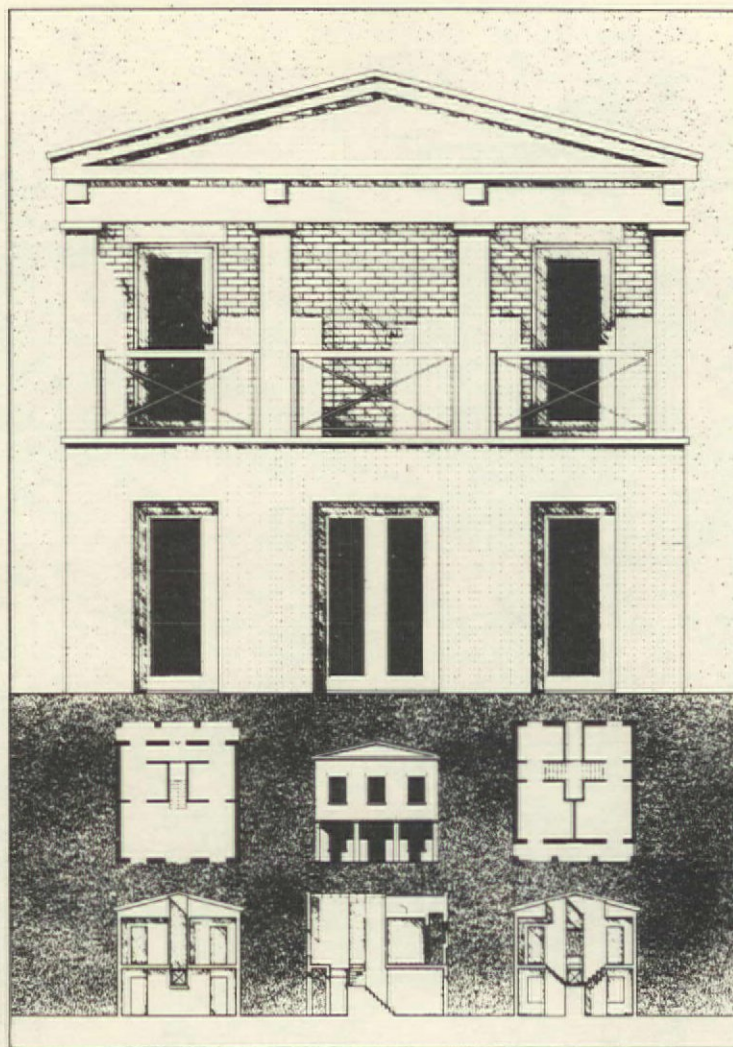
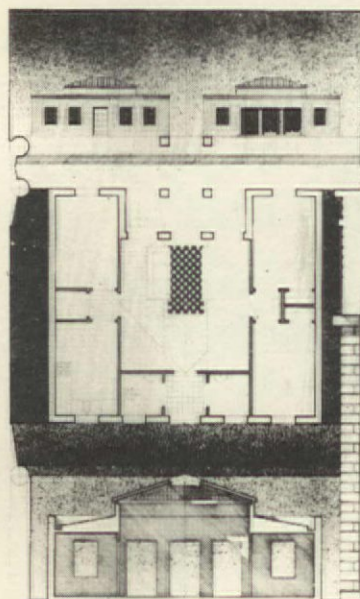
**Archbishop's Park**, Lambeth Palace Road, SE1 24/R, 9, (D)  
**Avery Hill Park**, Avery Hill Road, SE9 38/W, 86, (D), tropical glasshouse  
**Blackheath**, Shooters Hill/Tranquil Vale, SE3 33/U, 270, (A)  
**Bostall Heath and Woods**, Bostall Hill Road, SE2 40/T, 160, (A)  
**Brockley Cemetery**, Brockley Road, SE4 30/W, 21, (D)  
**Brockwell Park**, Dulwich Road/Northwood Road, SE24 25/W, 127, (D)  
**Bromley and Hayes Commons**, Bromley Common/Croydon Road, Bromley 34/AE, 250, (A)  
**Burgess Park**, Albany Road, SE5 27/T, 90, (D), still under construction  
**Camberwell New Cemetery**, Brenchley Gardens, SE23 29/W, 61, (D)  
**Camberwell Old Cemetery**, Forest Hill Road, SE22 28/W, 29, (D)  
**Charlton Park and House**, Hornfair Road, SE7 35/T, 43, (D), house free  
**Chislehurst Common**, Centre Common Road, Chislehurst 38/AA, 50, (A)  
**Crystal Palace Cemetery and Beckenham Crematorium**, Elmers End Road, SE20 29/AC, 30, (D)

**Crystal Palace Park**, Crystal Palace Park Road, SE19 28/AA, 105, (D), concerts  
**Danson Park**, Danson Road/Danson Lane, Welling 41/V, 185, (D)  
**Deptford Park**, Evelyn Street, SE8 30/S, 17, (D)  
**Dulwich Park**, College Road/Court Lane, SE21 27/X, 72, (D), aviary  
**Elmstead Woods**, Elmstead Lane, Chislehurst 35/Z, 61, (A)  
**Eltham Common**, Shooters Hill, SE9 36/U, 252, (A)  
**Eltham Palace**, Court Yard, SE9 36/X, 15, Thursday & Sunday only  
**Eltham Park**, Glenesk Road, SE9 37/W, 120, (D)  
**Forster Memorial Park**, Whitefoot Lane/Thornbeach Road, SE6 32/Y, 43, (D)  
**Geraldine Harmsworth Park**, Lambeth Road, SE1 25/R, 15, (D)  
**Greenwich Cemetery**, Well Hall Road, SE9 36/U, 21, (D)  
**Greenwich Park**, Crooms Hill, SE10 32/T, 200, (D), includes Flamstead, Rangers & Queen's Houses  
**Hall Place**, Bourne Road, Bexley 44/W, 150, (D), free  
**Hillyfields**, Adelaide Avenue, SE4 30/V, 46, (A)  
**Hither Green Cemetery**, Verdant Lane, SE6 33/Y, 65, (D)

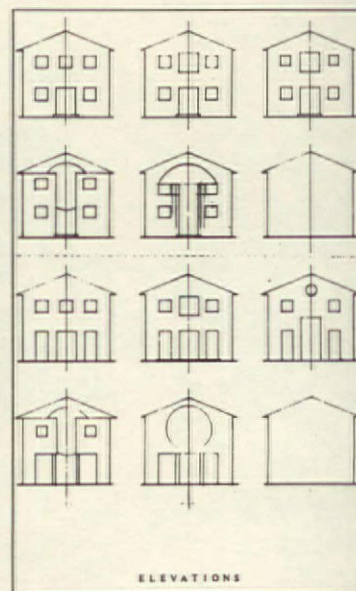
**Horniman Gardens**, London Road, SE23 29/X, 25, (D), zoo and Horniman Museum  
**Kennington Park**, Kennington Park Road, SE11 25/T, 37, (D)  
**Ladywell Cemetery**, Ivy Road, SE4 30/V, 24, (D)  
**Ladywell Fields**, Ladywell Road, SE6 31/W, 50, (A)  
**Lesnes Abbey Park**, Abbey Road, SE2 41/S, 215, (A), ruined abbey  
**Manor House Gardens**, Old Road, SE12 33/W, 14, (D)  
**Maryon Park**, Maryon Road, SE7 35/S, 29, (D)  
**Maryon Wilson Park**, Thorntree Road, SE7 35/S, 32, (D), zoo  
**Mayow Park**, Mayow Road, SE26 29/Z, 20, (D)  
**Myatt's Fields**, Knatchbull Road, SE5 25/U, 13, (D)  
**Norwood Cemetery**, Norwood High Street, SE27 26/Y, 43, (D)  
**Norwood Park**, Salters Hill, SE27 26/Z, 38, (D)  
**Nunhead Cemetery**, Linden Grove, SE15 29/V, 52, (D)  
**One Tree Hill Park**, Brenchley Gardens, SE23 29/W, 17, (D)  
**Oxleas Wood**, Shooters Hill/Welling Way, SE9 38/V, 85, (A)

**Peckham Rye Common**, Peckham Rye, SE15 28/V, 66, (A)  
**Peckham Rye Park**, Peckham Rye, SE22 28/W, 49, (D)  
**Petts Wood**, Orpington Road/Hazelmere Road, Orpington 38/AC, 170, (A)  
**Plumstead Common**, The Slade/Plumstead Common Road, SE18 38/T, 100, (A)  
**Ruskin Park**, Denmark Hill, SE5 26/V, 36, (D)  
**Shepherdleas Woods**, Rochester Way, SE9 38/V, 53, (A)  
**Southwark Park**, Jamaica Road/Hawkstone Road, SE16 28/R, 63, (D)  
**Sutcliffe Park**, Eltham Road, SE9 35/W, 50, (D)  
**Telegraph Hill Park**, Drakefell Road/Pepys Road, SE14 29/U, 9, (D)  
**Woolwich Common**, Academy Road, SE18 36/T, 80, (A)  
**Woolwich Old Cemetery**, Cemetery Lane, SE7 36/T, 15, (D)  
**Woolwich New Cemetery**, King's Highway, SE18 39/T, 32, (D)





**X145** Three entries from winners Nigel Mills and Ferenczi Design, all strongly classical. The jurors avoided making a preference between the alternatives, which all feature classical elements as the foundations of the structure rather than tacked on and superfluous pieces of decoration.



## Classical the Theme for Today

### A House for Today: AD presents a preview of competition results

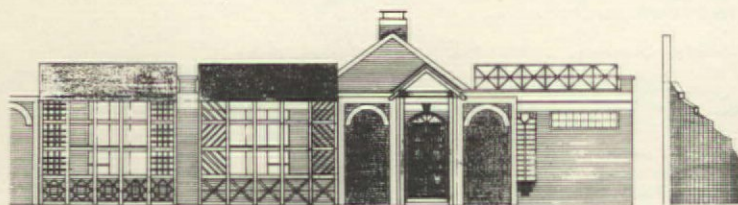
Enthusiasts for the classical should be encouraged by the results of the House for Today competition, organized by Architectural Design, in conjunction with Barratt Developments PLC, which were decided on September 8th. The panel of jurors, chaired by Lady Kennet, and consisting of Sir Lawrie Barratt, Chairman of Barratts, Dr Alice Coleman, Director of the Land-Use Research Unit, architects Terry Farrell, Michael Hopkins, and Demetri Porphyrios, and Editor of AD, Dr Andreas Papadakis, selected a winner and ten commended

entries. The conclusions were made on the basis of the competition brief and its elaboration in four symposia held last March for the purpose of clarifying the underlying aims of the project. The brief set down the outline requirements: entrants were asked to submit designs for a detached house, suitable for a family of four, with optional variants for semi-detached, terraced or courtyard forms, and total floor area of 75m<sup>2</sup>. An efficient heating system was an essential element, and total build cost, excluding land, fittings

and furniture, was not to exceed £21,000. The symposia, on the other hand, emphasized that the competition was particularly concerned with ensuring a high quality of life for today. Speakers such as Terry Farrell, Rob Krier, and Alice Coleman stressed that housing should be designed on the lines of convenience and flexibility, and with an acute awareness not only of the individuality and private needs of the people it is intended to serve, but also of its influence on the social interaction of individuals, and its relationship with its historical and en-

vironmental context.

The competition was run on a budget of £15,000, with a total of £5,000 allocated for First, Second and Third prizes but no undertaking to execute any of the entries. One of the most interesting results of the event is the amazing understanding of the English city-scape, on the part of a wide range of international entrants, which it has revealed; and the movement towards the Classical, even in small-scale domestic housing, which it has highlighted.

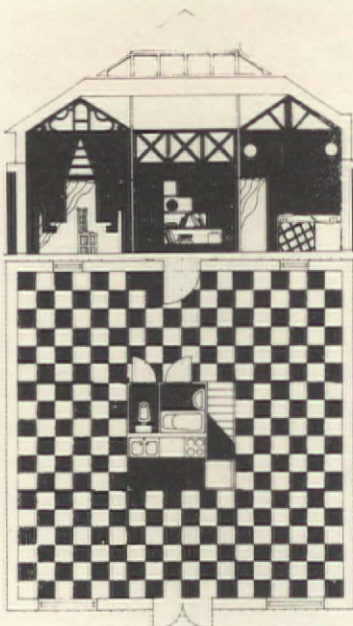


**X30** Milan S. Petkovic of Belgrade gives another demonstration of a remarkable sympathy on the part of the East European entries for patterns of English housing.



**X5** Hanuscak, Karasek and Kolek provide another Yugoslavian entry, with qualities which recommend the scheme for use in an inner-city infill context.

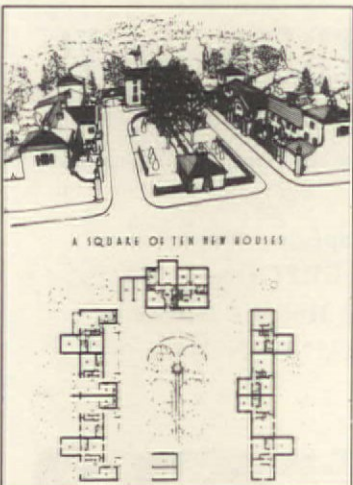




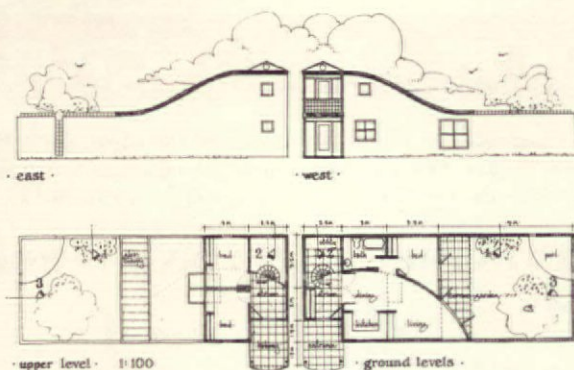
**X87** Russian entry from Velichkin, Belyaev and Levy. The simple logic of the design is highly satisfying, though probably not really workable in practice.



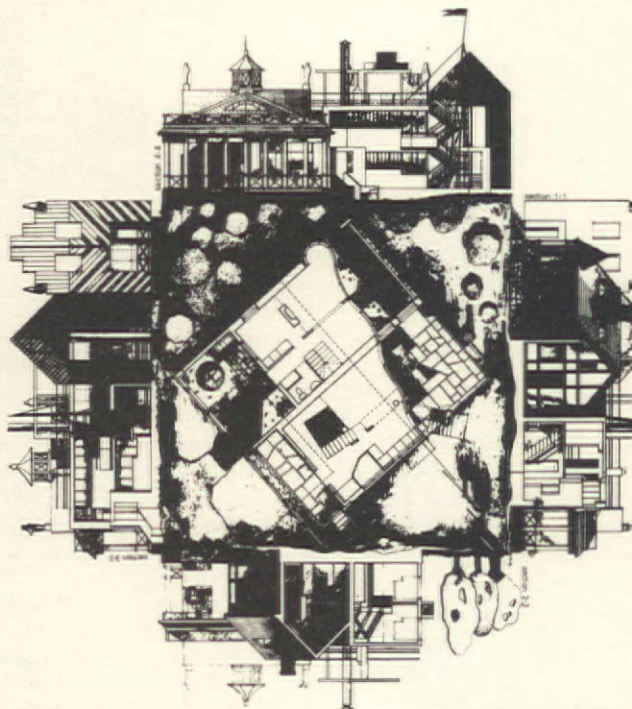
**X164** Neil, Way, and Holland submitted an entry notable for its flexibility. Only six out of 12 of their 'Variations' are shown here.



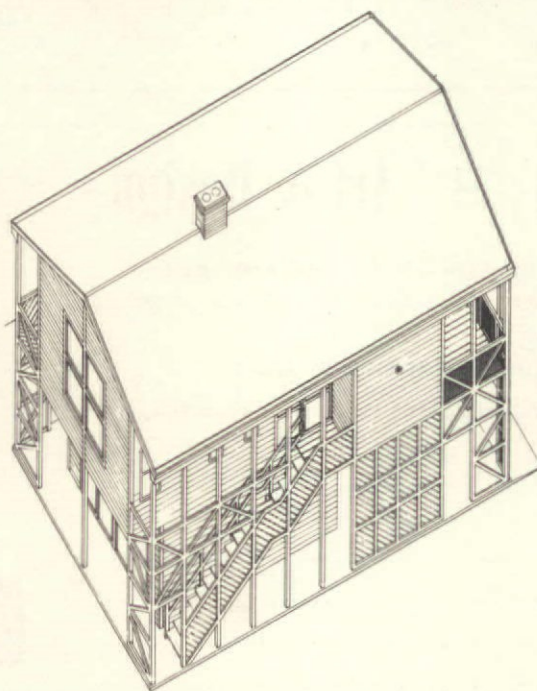
**X123** A classical scheme from John Simpson & Partners; they explore the ideas behind their classical entry to the AD Dolls-house competition in a somewhat different direction.



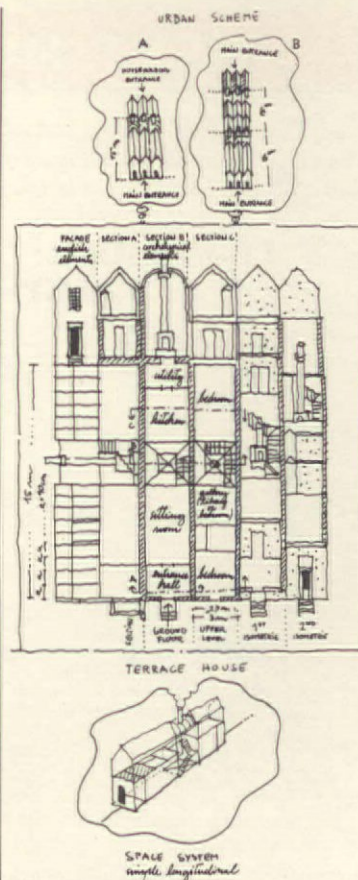
**X55** Boh Heliwell's design is characteristic of his work on Hornby Island, where Blue Sky Design has pursued the idea of the handbuilt house.



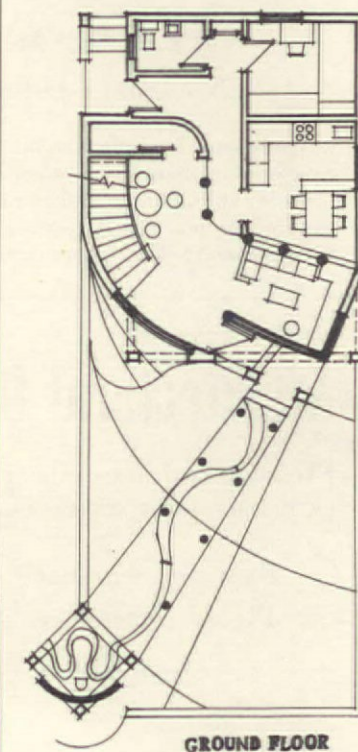
**X82** An entry from Cheltsov and Labazov of Moscow, primarily theoretical in character, and distinguished by its beautiful watercolour presentation and extensive research.



**X96** A Czech design from Tomas Prouza. Intricate timber construction emphasizing the compact character of the house.



**X36** Yugoslavian entry from Andrej Kocjan. This drawing forms the basis of vibrant coloured graphics of technical virtuosity.

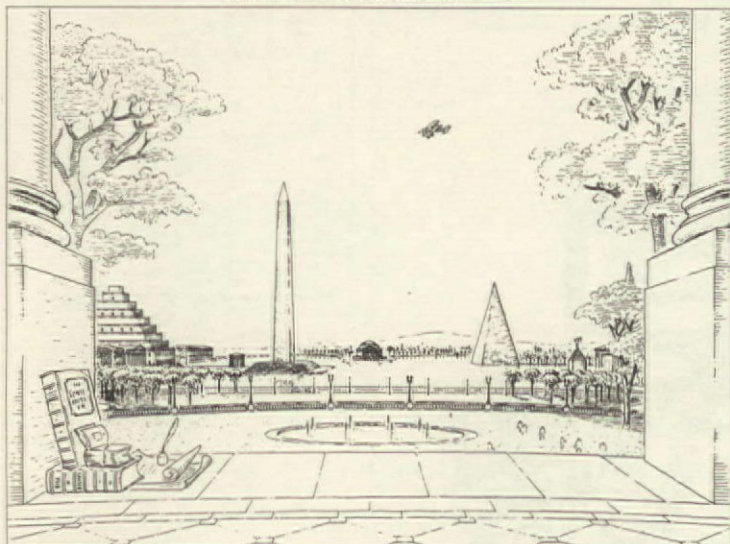


**X12** The juror's attention was caught by the use of water and the void in these designs. Such features have a particularly Chinese flavor. Architect: Zhang Jian Gao Qi, of Shanghai.

Details of the whole competition are to be published shortly in special number of AD.



**Pastoral Paradox**, by William J MacDonald and Jeff McNally Bushman, which explains the unique character of American urbanism as stemming from a special juxtaposition of urban and rural ideals

**EISENMAN ROBERTSON ARCHITECTS**

A truly urban project along the lines of the grand city plans of the 18th-century. Its implementation would represent a return to the principles of the original architect, L'Enfant, and restore the old character of the city as a federation of four different, and independent, towns or quarters.



Six projects by this well-known American practice illustrate a particular concern for the integration of new buildings with their natural context. **Gregory House, Minnesota**, is an example of regional architecture adapted to the requirements of a luxurious American suburban programme. **Reed Garden, Katonah, NY**, the **Rose Barn, Bedford, NY**, and **Rose House, Easthampton, NY**, are further projects concerning country houses and their settings, while **Concord Walk, Charleston**, is an urban development characterised by lush planting, open spaces, and rich detailing; and **Amvest Corporation HQ, Charlottesville**, illustrates the adoption of Classicism and the existing landscape pattern as clues to tackling the problem of the suburban office park.

## November 1986

Three artists who explore architecture through a pictorial medium – were selected by Heinrich Klotz for an exhibition at the Frankfurt Architecture Museum. A & D's feature on Willikens, Cüppers, and Schaal is based on the catalogue.



**Art & Design interviews Nigel Mills & Ferenczi Design**, winners of the AD/Barratts 'A House for Today' competition. Extracts from the book published by Academy Editions this year illuminate aspects of *The History of Women's Underwear*, and a feature on **Karen Appel**, founder member of the Dutch Expressionist 'Cobra' group appears in time to coincide with the exhibition at the Arnolfini Gallery, Bristol.

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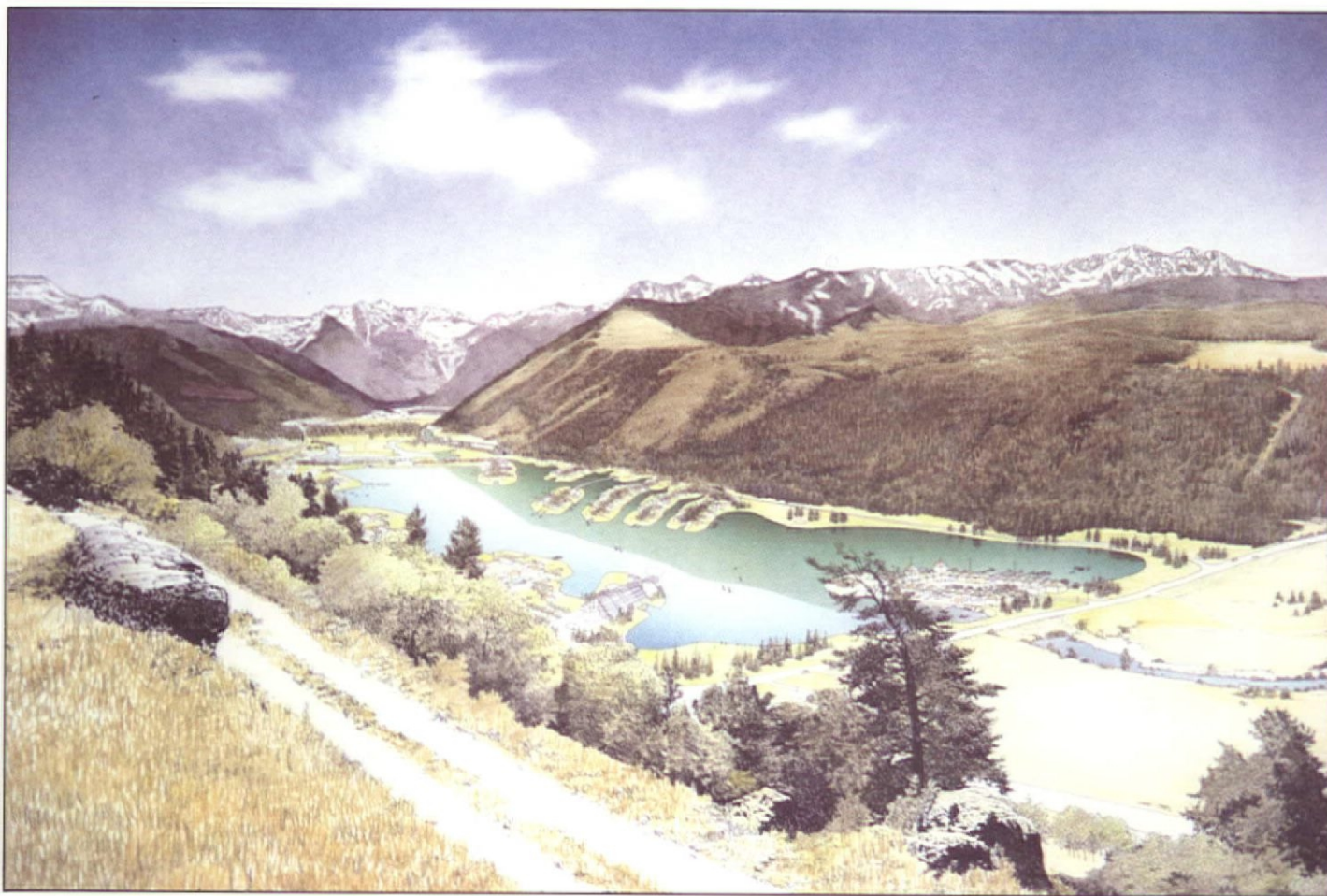


# Desmond Muirhead & Derek Walker

## Telluride Valley Development

The architects have been commissioned by the Cordillera Corporation to develop a leisure/ski resort at the site of an old mining town in this glacial valley of Colorado. As a leisure centre, a major feature will be the 121.9 acre golf-course, designed by Desmond Muirhead. This will be set within lakes and parkland. The visitors one would hope to pull in will be accommodated in at least three, 200-room hotels, while em-

ployee housing will take the form of Town Houses or Single Family Housing divided between the village and two commercial zones. These areas will be broken up by gardens, parking spaces and general landscaping. The project represents an interesting study in how to accommodate the requirements of a highly sophisticated leisure business, generating a constant flow of visitors, within a landscape setting of some magnificence.



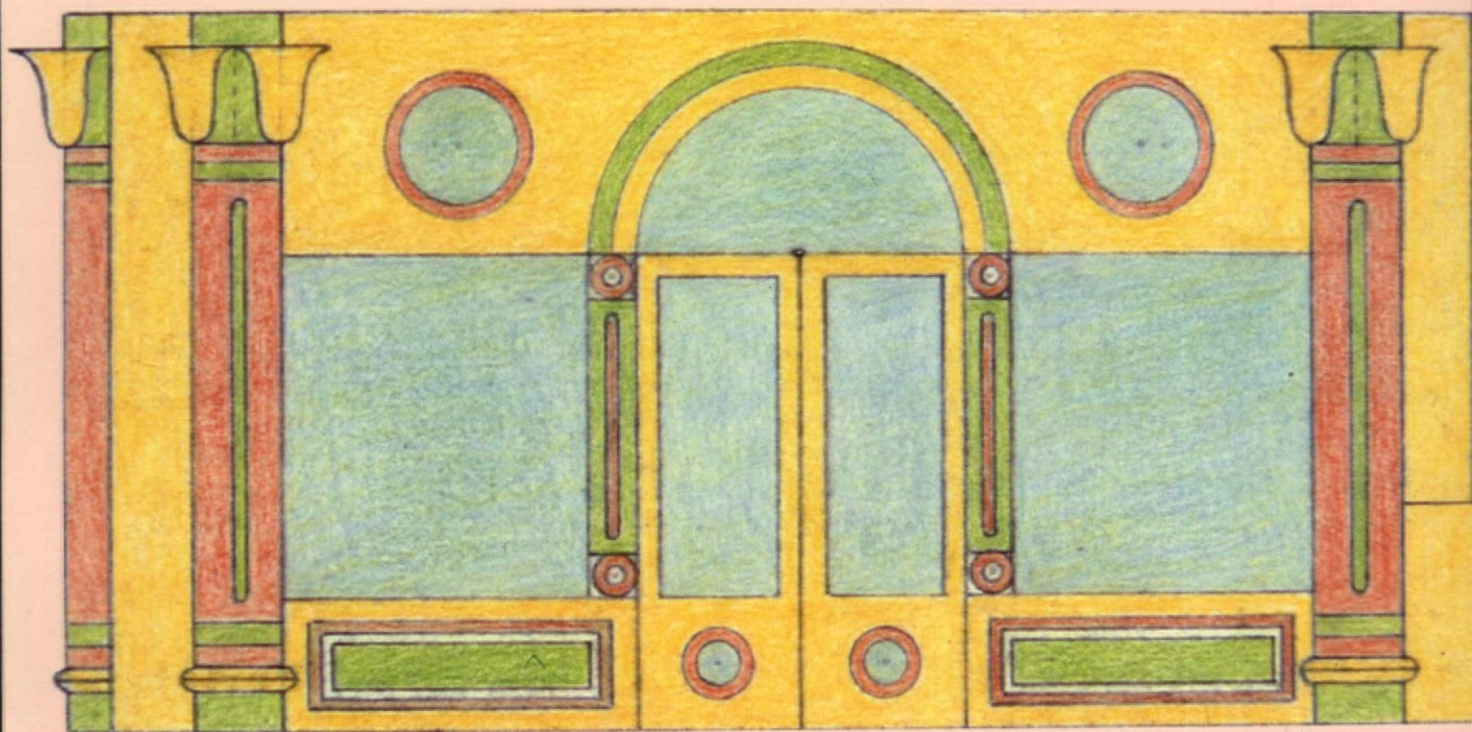


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