

Figure 3.39 'Dog-leg' stair.

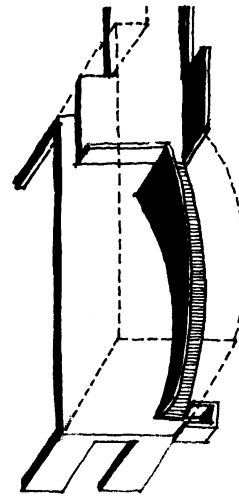


Figure 3.41 Le Corbusier, Maison La Roche, 1923.

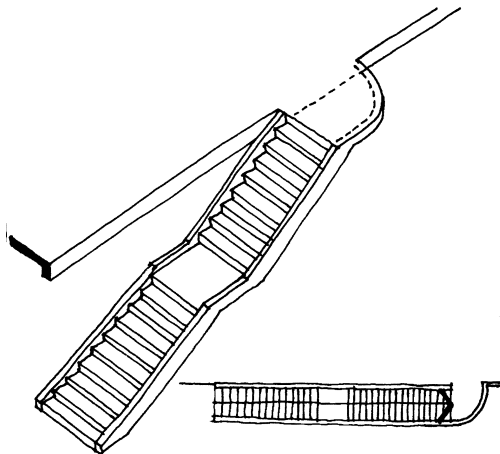


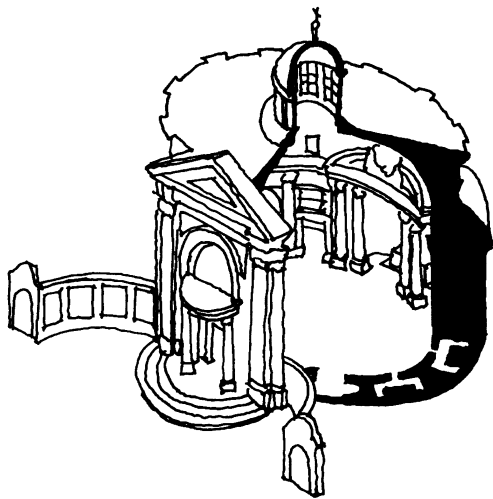
Figure 3.40 'Straight-flight' stair.

## The promenade

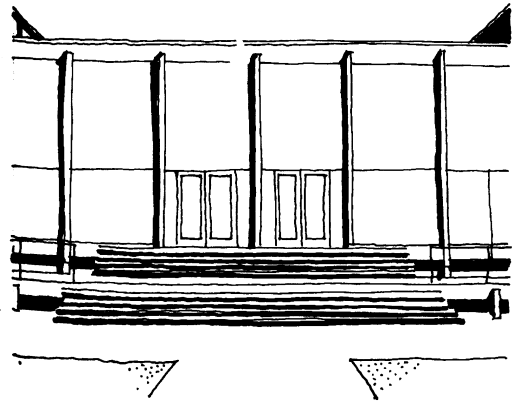
Closely associated with any strategy for circulation within a building is the notion of 'promenade' or 'route'. This implies an understanding of buildings via a carefully orchestrated series of sequential events or experiences which are linked by a predetermined route. How the user approaches, enters and then engages with a building's three-dimensional organisation upon this 'architectural promenade' has been a central pursuit of architects throughout history.

The external stair, podium, portico and vestibule were all devices which not only isolated a private interior world from the public realm outside but also offered a satisfactory spatial

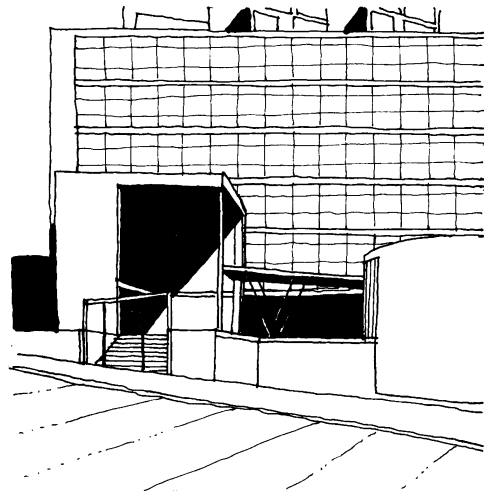
transition from outside to inside (**Figure 3.42**). Moreover, these devices were reiterated and reinterpreted during the twentieth century as a central modernist concern; the floating podium, often associated with water, assumes the role of a 'ceremonial bridge' (**Figure 3.43**), and the projecting canopy or deeply recessed entrance replaces the classical portico as not only 'marking' an entrance, but also by allowing some engagement with the building before entry (**Figures 3.44, 3.45**).



**Figure 3.42** Bernini, *Saint Andrea al Quirinale*, Rome, 1678. From *The World Atlas of Architecture*, Mitchell Beazley, p. 303.



**Figure 3.43** Mies van der Rohe, *Crown Hall*, Illinois Institute of Technology, 1956. From *Modern Architecture since 1900*, Curtis, W., Phaidon, p. 262.



**Figure 3.44** Le Corbusier, *Salvation Army, City of Refuge*, Paris, 1933. From *Le Corbusier and the Tragic View*, Jenkins, C., Allen Lowe, p. 116.