

Figure 3.49 James Stirling, Staatsgalerie, Stuttgart, 1984. From *Architectural Review*, 12/92, p. 77.

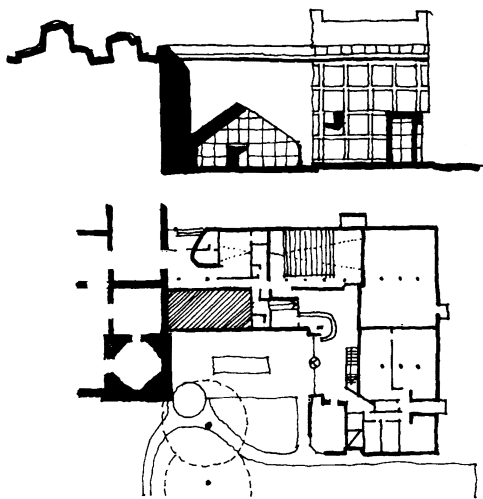


Figure 3.50 James Stirling, Clore Gallery, Tate Gallery, London Plan, Elevation. From *A-D Freestyle Classicism*, 1982, p. 108.

organisation of his design for Roxburgh County Offices, Scotland, 1970 (**Figure 3.51**). Here a 'campanile' forming strong-rooms at each office level initially marks but conceals from view the entrance, itself highlighted by a deep recession within the office structure. This, in turn, gives access to an entrance foyer, also double height with over-arching gallery at first floor. The entrance doors flank a lift shaft which is expressed externally and the foyer engages with a central courtyard. Therefore, by using such simple devices, the essence of this public building is directly revealed to the user; a three-storey courtyard typology with dual aspect cellular offices linked by a central 'racetrack' corridor.

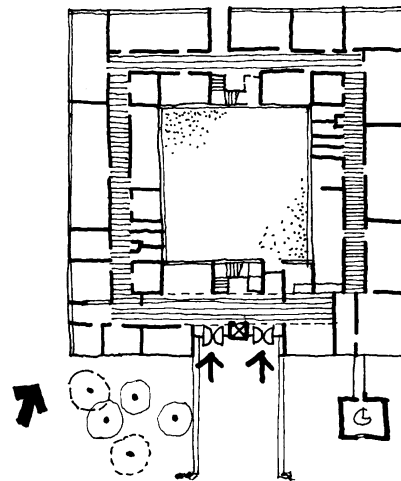


Figure 3.51 Peter Womersley, Roxburgh County Offices, 1968, Ground floor plan.

Whilst formally of a very different genre, Womersley nevertheless similarly harnesses the promenade to describe and clarify the fundamental components of a functional plan.

Spatial hierarchies

Whilst such patterns of circulation and the ordering of 'routes' through a building allow us to 'read' and to build up a three-dimensional picture, there remains the equally important question of how we communicate the essential differences between the spaces which these systems connect. This suggests a hierarchical system where spaces, for example, of deep symbolic significance, are clearly identified from run-of-the-mill elements which merely service the architectural programme so that an organisational hierarchy is articulated via the building. Similarly, for example, when designing for the community it is essential that those spaces within the public domain are clearly distinguished from those deemed to be intensely private. Between these two extremes there is, of course, a range of spatial events which needs to be placed within this hierarchical order which the building also must communicate.

This clear distinction was achieved by Denys Lasdun at the Royal College of Physicians, Regent's Park, London, 1960 (**Figure 3.52**), where the ceremonial area of the building addresses the park as a stark stratified pavilion

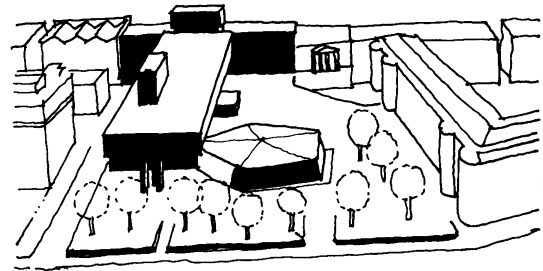


Figure 3.52 Denys Lasdun, *Royal College of Physicians, London, 1959*. From Denys Lasdun, Curtis, W., Phaidon.

elevated on *pilotis*. By contrast, the office element is expressed simply as a self-effacing infill to the street beyond (**Figure 3.53**). Moreover, the distinction is clearly expressed externally and further reinforced as the plan is explored internally.

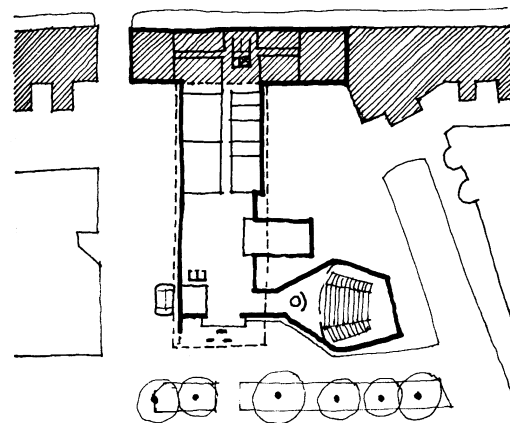


Figure 3.53 Denys Lasdun, *Royal College of Physicians, London, 1959*. From Denys Lasdun, Curtis, W., Phaidon.