



**Figure 4.68** Atrium diagram: Michael Hopkins, Jubilee campus, Nottingham University, UK.

On a larger scale, Michael Hopkins employed the whole gamut of sustainable devices at Jubilee Campus, Nottingham University, UK (**Figure 4.68**). Atria with glazed roofs incorporating PV cells, light shelves, louvred shading devices, thermal chimneys, and grass roofs, are all overtly displayed as powerful elements within a new architectural expression, and, in the event, extend that modernist concern for tectonic display to mainstream contemporary architecture.

---

## 5 HOW WILL IT LOOK?

Throughout history, but particularly during the twentieth century, architects have been seduced by powerful visual images which have been reinterpreted (or misapplied) in building types quite divorced in function and scale from the seminal work which provided the image in the first place. Therefore, the visual imagery of Le Corbusier's Villa Savoye (**Figure 5.1**), a weekend house in Poissy for a wealthy bourgeois Parisian family, has been freely applied to such diverse buildings as a scientific research establishment (**Figure 5.2**) or a parish church (**Figure 5.3**). Moreover, by way of emphasising the inherent longevity of such images, these reinterpretations post-date the original by as much as four decades.

It has already been suggested that very early in the design process, architects have in their mind's eye some notion, however tentative, of how their building will look, and as we have already seen, most decisions made by the architect towards prosecuting a building design have profound visual consequences.

This has been demonstrated at a primary level of arriving at appropriate 'types' for plan, structure and environmental strategy, for example. But what of secondary or tertiary decisions regarding the building's 'skin'?

### EXPRESSION v SUPPRESSION

However, be it for symbolic or contextual reasons, or even to satisfy the designer's stylistic predilections, expression of the external skin of the building may override any considerations for plan, structure and construction. *In extremis* such attitudes lead us to historical revivalism where the 'façade' literally disguises all potential for tectonic display (**Figure 5.4**); whilst this may be one intriguing manifestation of a pluralist world, nevertheless, because of an obsession with limited stylistic concerns, such a course inevitably leads to an architectural cul de sac.