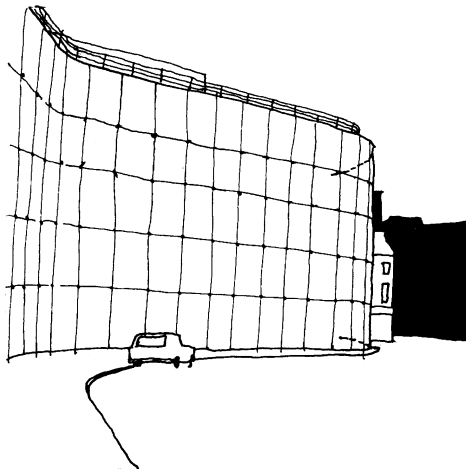


**Figure 5.22** Richard Sheppard, Robson and Partners, Science/Arts Buildings, Newcastle University, 1968. From *Architectural Review* 9/68, p. 177.

and cladding so that the two systems appear visually, and therefore 'read' as, functionally separate (**Figure 5.24**).

However, the most compellingly expressive method is to locate the cladding plane well behind the structural plane so that the columns and beams visually divorced from the wall provide a 'grid' for the elevation. Within this primary order, secondary elements like shading devices can occupy the interface between structure and wall to add visual incident and scale (**Figure 5.25**).

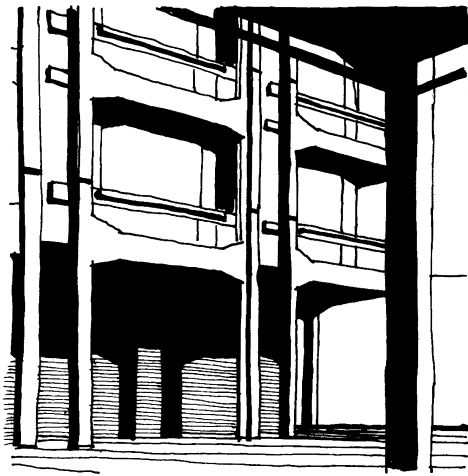
We have already seen how architects have projected the idea of tectonic display to express not only loading and structure, but also venti-



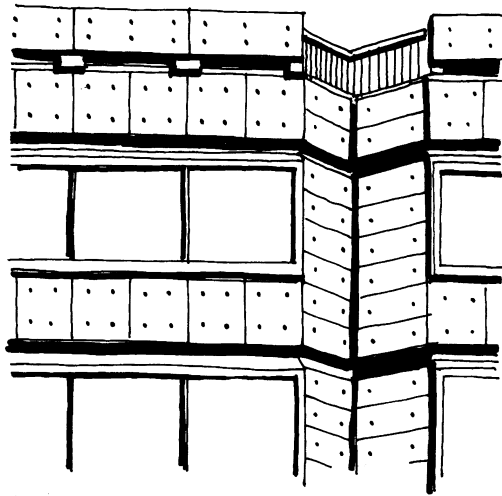
**Figure 5.23** Norman Foster, Faber Dumas Building, Ipswich, 1978.



**Figure 5.24** Casson, Conder and Partners, Shopping Centre, Winchester, 1965. From *Architectural Review* 2/65, p. 131.



**Figure 5.25** Arup Associates, Graduate Building, Corpus Christi College, Cambridge, 1965.



**Figure 5.26** Howell, Killick, Partridge and Amis, Graduate Centre, Cambridge University, 1968.

lation ducts, or movement via staircases, lifts and escalators. But many designers have sought to express not only structure but also how the entire cladding system is assembled, so that each component (and in extreme cases the actual fixings which provide their location) is revealed (**Figure 5.26**).

This is one direct method of imparting visual incident to the elevation, the end result of which equates to the practice of applying decoration, a course shunned by modernists but reinstated by their post-modern successors.

## THE CORNER

The whole idea of visual intensity and how it may be achieved applies to the treatment of the 'corner'. The classical language of architecture provided several devices for celebrating the corner, and nineteenth-century eclectics delighted in applying the whole gamut of their 'free style' to augment the corner (**Figure 5.27**). Similarly freed from constraint, the so-called post-modernists have felt free to celebrate the corner, most notably at No. 1, Poultry, London, by Stirling and Wilford, 1997 (**Figure 5.28**), but also equally successfully by Terry Farrell for a modest speculative office building in Soho, London (**Figure 5.29**). In each case the density of visual event increases towards the corner.