ing a giant order of columns supporting a free-standing entablature (**Figure 5.41**).

In more recent times, architects have exploited the modernist tendency to express huge unrelieved surfaces in pursuit of heroic scale. W. M. Dudok's Hilversum Town Hall, 1930, and ironically, in its modernity pre-dating the Sheffield example, employs within a monumental De Stijl composition vast unrelieved areas of brickwork for heroic scale in a building which was to become a model for post-war civic architecture (**Figure 5.42**). Oscar Niemeyer used similarly unrelieved surfaces but combined with massive primary Euclidean forms such as rectangular prisms which formed a cleft Secretariat tower, an Assembly 'saucer' and a Senate 'dome' all in dramatic juxtaposition to create a governmental seat of suitably heroic scale at Brasilia in 1960 (**Figure 5.43**).

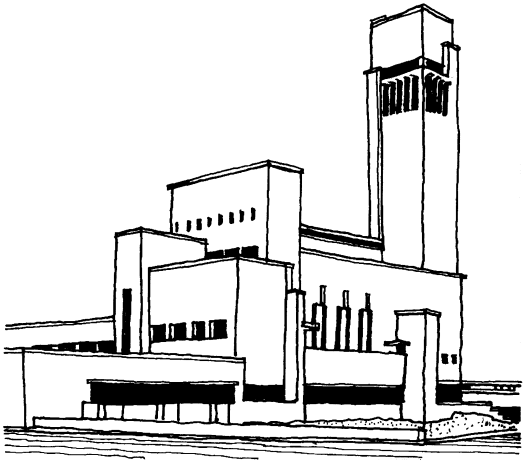

Figure 5.42 *Willem M. Dudok, Hilversum Town Hall, 1928.*

Figure 5.41 *Vincent Harris, Sheffield City Hall, 1934.*

Shock scale

Shock scale is of limited use architecturally but has been put to effective use by exhibition designers or in advertising to startle and excite the observer. It depends upon familiar objects of known size being exaggeratedly expanded or reduced so that they are seen in often amusing scale relationships with their environment like a beer bottle hugely enlarged to serve as a brewer's dray (**Figure 5.44**). Painters like Dali

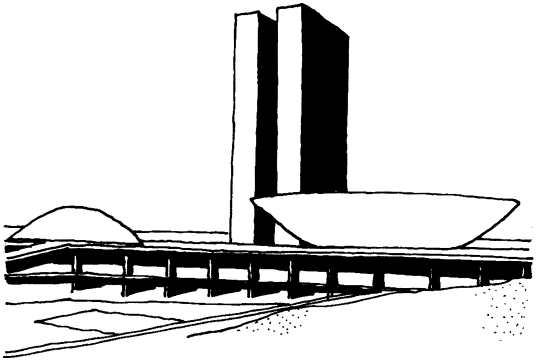

Figure 5.43 *Oscar Niemeyer, Government Buildings, Brasilia, 1960. From* Architecture Since 1945, *Joedicke, J., Pall Mall, p. 71.*

also employed the idea of shock scale for Surrealist effect.

Context

So far, we have discussed how the architect can manipulate scale to induce a pre-determined response from the user, but when designing within established contexts, particularly of a visually sensitive nature, it is important that the designer responds to the scale of that context. When Alison and Peter Smithson designed the Economist building in St. James' Street, London, 1964 (**Figure 5.45**), they not only had to respond to the scale of the existing street which one of the site boundaries addressed, but also were building on an adjacent plot to Boodle's Club, designed in 1765 by Crunden in the manner of Robert Adam. The Economist complex comprises three towers, the lowest of which addresses St. James' Street; the attic storey of the flanking towers at Boodle's is reflected in an 'attic' storey of the Economist building and Boodle's *piano nobile* is reflected

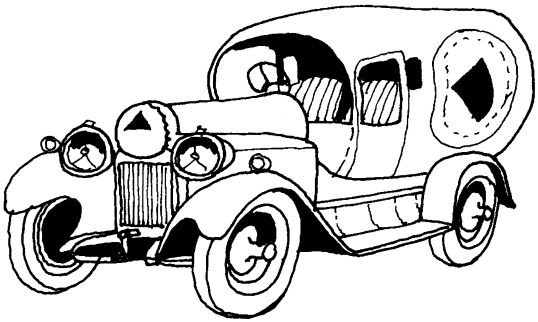

Figure 5.44 *Shock scale: Advertising. Beer wagon as beer bottle.*

Figure 5.45 *Alison and Peter Smithson, Economist Building, London, 1969.*