

**Chapter 1 : Hunstanton School - Data, Photos & Plans - WikiArquitectura**

*Peter Smithson studied architecture at King's College (now Newcastle University), University of Durham between and , along with a programme in the Department of Town Planning, also at King's, between and Alison Smithson studied architecture at the same university between and*

The Irish Sea lies between Great Britain and Ireland, with an area of , square kilometres, the United Kingdom is the 78th-largest sovereign state in the world and the 11th-largest in Europe. It is also the 21st-most populous country, with an estimated The United Kingdom is a monarchy with a parliamentary system of governance. The United Kingdom consists of four countriesâ€”England, Scotland, Wales, the last three have devolved administrations, each with varying powers, based in their capitals, Edinburgh, Cardiff and Belfast, respectively. The relationships among the countries of the UK have changed over time, Wales was annexed by the Kingdom of England under the Laws in Wales Acts and These are the remnants of the British Empire which, at its height in the s, British influence can be observed in the language, culture and legal systems of many of its former colonies. The UK is considered to have an economy and is categorised as very high in the Human Development Index. It was the worlds first industrialised country and the worlds foremost power during the 19th, the UK remains a great power with considerable economic, cultural, military, scientific and political influence internationally. It is a nuclear weapons state and its military expenditure ranks fourth or fifth in the world. The UK has been a permanent member of the United Nations Security Council since its first session in and it has been a leading member state of the EU and its predecessor, the European Economic Community, since However, on 23 June , a referendum on the UKs membership of the EU resulted in a decision to leave. The landlord is Tower Hamlets Council, the estate comprises two long curved blocks facing each other across a central green space, and in total covers 1. The blocks are of ten and seven storeys, built from precast concrete slabs, in the central green area is a small man-made hill. The flats themselves are a mixture of apartments and two-storey maisonettes. It is within sight of the nearby Balfron Tower, both are highly visible examples of Brutalist architecture, an earlier attempt, supported by a number of notable architects, to head off redevelopment by getting the estate listed status, was rejected by the government in In October , opposition councillor Tim Archer accused the Council of ignoring maintenance problems to residents to move out. Before the final announcement, the designs for replacement buildings were condemned in The Observer as generic developers fare, with. Swan Housing Association was selected, with a plan to replace the current broader green-lined estate of homes with up to 1,, of which would be for social housing and shared ownership. It would also open space, community facilities, and better connections to the surrounding area. The demolition plans were passed by Tower Hamlets Council on 15 March , final planning approval for the redevelopment scheme was given in December , however, despite reports that demolition has begun, as at March no part of the estate had been demolished. Some flats were empty and boarded up, others were still occupied, the project was the subject of a BBC documentary The Smithsons on Housing, made by B. Johnson, in which both Smithsons are interviewed. In other places you see doors painted and pot plants outside houses, the arts of occupation. In Robin Hood you dont see this if someone were to put anything out it people will break it. Asked why he felt this was the case, Smithson cited social jealousy, he went on to say, The week it opened, people would shit in the lifts 3. England â€” England is a country that is part of the United Kingdom. It shares land borders with Scotland to the north and Wales to the west, the Irish Sea lies northwest of England and the Celtic Sea lies to the southwest. England is separated from continental Europe by the North Sea to the east, the country covers five-eighths of the island of Great Britain in its centre and south, and includes over smaller islands such as the Isles of Scilly, and the Isle of Wight. England became a state in the 10th century, and since the Age of Discovery. The Industrial Revolution began in 18th-century England, transforming its society into the worlds first industrialised nation, Englands terrain mostly comprises low hills and plains, especially in central and southern England. However, there are uplands in the north and in the southwest, the capital is London, which is the largest metropolitan area in both the United Kingdom and the European Union. The earliest recorded use of the term, as Engla londe, is in the ninth century translation into Old English of

Bede Ecclesiastical History of the English People. According to the Oxford English Dictionary, its spelling was first used in The earliest attested reference to the Angles occurs in the 1st-century work by Tacitus, Germania, the etymology of the tribal name itself is disputed by scholars, it has been suggested that it derives from the shape of the Angeln peninsula, an angular shape. An alternative name for England is Albion, the name Albion originally referred to the entire island of Great Britain. The nominally earliest record of the name appears in the Aristotelian Corpus, specifically the 4th century BC De Mundo, in it are two very large islands called Britannia, these are Albion and Ierne. But modern scholarly consensus ascribes De Mundo not to Aristotle but to Pseudo-Aristotle, the word Albion or insula Albionum has two possible origins. Albion is now applied to England in a poetic capacity. Another romantic name for England is Loegria, related to the Welsh word for England, Lloegr, the earliest known evidence of human presence in the area now known as England was that of Homo antecessor, dating to approximately 400,000 years ago. The oldest proto-human bones discovered in England date from 400,000 years ago, Modern humans are known to have inhabited the area during the Upper Paleolithic period, though permanent settlements were only established within the last 6,000 years. Brutalist architecture

Brutalist architecture is a movement in architecture that flourished from the 1950s to the 1970s, descending from the modernist architectural movement of the early 20th century. British architectural critic Reyner Banham adapted the term into brutalism to identify the emerging style, there is often an emphasis on graphically expressing in the external elevations and in the whole-site architectural plan the main functions and people-flows of the buildings. Brutalism became popular for educational buildings, but was rare for corporate projects. Brutalism became favoured for government projects, high-rise housing. In one critical appraisal by Banham, Brutalism was posited not as a style, Brutalism as an architectural critical term was not always consistently used by critics, architects themselves usually avoided using it altogether. More recently, brutalism has become used in popular discourse to refer to buildings of the twentieth century that are large or unpopular as a synonym for brutal. In England, the term was adopted by architects Alison. Concrete is used for its raw and unpretentious honesty, contrasting dramatically with the refined and ornamented buildings constructed in the elite Beaux-Arts style. Surfaces of cast concrete are made to reveal the nature of its construction. Brutalist building materials include brick, glass, steel, rough-hewn stone. Another common theme in Brutalist designs is the exposure of the buildings functions ranging from their structure, from another perspective, the design of the Hunstanton School included placing the facility's water tank, normally a hidden service feature, in a prominent, visible tower. This style had a position in the architecture of European communist countries from the 1950s to the late 1970s. In Czechoslovakia brutalism was presented as an attempt to create a national, John Andrew's government and institutional structures in Australia also exhibit the style. Marcel Breuer was known for his approach to the style. It is the settlement in the borough of Stockton-on-Tees. The town sits within the Tees Valley, and the borough had a population of 150,000 in estimates. Stockton is an Anglo-Saxon name with the typical Anglo-Saxon place name ending ton meaning farm, the name is thought by some to derive from the Anglo-Saxon word Stoc meaning log, tree trunk or wooden post. Stockton could therefore mean a farm built of logs and this is disputed, because when the word Stoc forms the first part of a place name it usually indicates a derivation from the similar word Stoc, meaning cell, monastery or place. Stoc names along with places called Stoke or Stow, usually indicate farms which belonged to a manor or religious house. It is thought that Stockton fell into this category and perhaps the name is an indication that Stockton was an outpost of Durham or Norton which were both important Anglo-Saxon centres. This is a matter of dispute, but Stockton was only a part of Norton until the eighteenth century, today the roles have been reversed and Norton has been demoted to a part of Stockton. Stockton began as an Anglo-Saxon settlement on high ground close to the bank of the River Tees. The manor of Stockton was created around 1000 and was purchased by Bishop Pudsey of Durham in 1068, during the 13th century, the bishop turned the village of Stockton into a borough. When the bishop freed the serfs of Stockton, craftsmen came to live in the new town, the bishop had a residence in Stockton Castle, which was just a fortified manor house. The first recorded reference to the castle was in 1250, Stockton's market can trace its history to 1250, when Bishop Bek of Durham granted a market charter to our town of Stockton a market upon every Wednesday for ever. The town grew into a little port, exporting wool. However even by the standards of the time, medieval

Stockton-on-Tees was a town with a population of only around 1, The Scots captured Stockton Castle in and occupied it until and it was destroyed at the order of Oliver Cromwell at the end of the Civil War. A shopping centre, the Castlegate Centre, now occupies the castle area, No known accurate depictions of the castle exist. The Town House was built in and the first theatre in Stockton opened in , in a five arch stone bridge was built replacing the nearby Bishops Ferry. Until the opening of the Middlesbrough Transporter Bridge in , this was the lowest bridging point on the Tees, from the end of the 18th century the Industrial Revolution changed Stockton from a small and quiet market town into a flourishing centre of heavy industry 6. Sheffield

Sheffield is a city and metropolitan borough in South Yorkshire, England. With some of its southern suburbs annexed from Derbyshire, the city has grown from its industrial roots to encompass a wider economic base. The population of the City of Sheffield is ,, Sheffield is the third largest English district by population. The metropolitan population of Sheffield is 1,, in the 19th century, Sheffield gained an international reputation for steel production. Known as the Steel City, many innovations were developed locally, including crucible and stainless steel, Sheffield received its municipal charter in , becoming the City of Sheffield in International competition in iron and steel caused a decline in these industries in the s and s, the 21st century has seen extensive redevelopment in Sheffield along with other British cities. The city is in the foothills of the Pennines, and the valleys of the River Don and its four tributaries, the Loxley, the Porter Brook, the Rivelin. The area now occupied by the City of Sheffield is believed to have inhabited since at least the late Upper Palaeolithic period. The earliest evidence of occupation in the Sheffield area was found at Creswell Crags to the east of the city. In the Iron Age the area became the southernmost territory of the Pennine tribe called the Brigantes and it is this tribe who are thought to have constructed several hill forts in and around Sheffield. Gradually, Anglian settlers pushed west from the kingdom of Deira, a Celtic presence within the Sheffield area is evidenced by two settlements called Wales and Waleswood close to Sheffield. The settlements that grew and merged to form Sheffield, however, date from the half of the first millennium. In Anglo-Saxon times, the Sheffield area straddled the border between the kingdoms of Mercia and Northumbria, after the Norman conquest, Sheffield Castle was built to protect the local settlements, and a small town developed that is the nucleus of the modern city. By , a market had been established at what is now known as Castle Square, from to , Mary, Queen of Scots, was imprisoned in Sheffield Castle and Sheffield Manor. During the s, a form of the steel process was discovered that allowed the manufacture of a better quality of steel than had previously been possible 7. The Madras Sappers are the oldest of the three groups of the Corps of Engineers, the Madras Sappers were the only regiment of the Madras Presidency Army to survive unscathed the extensive reorganisations that took place between and The thambis, as the troops of the Madras Sappers are popularly known, the Bangalore torpedo, a mine clearing explosive device, was invented in the Centre at Bengaluru in the early years of the Twentieth Century. The newly raised army of the Madras Presidency was deficient of combat pioneers who were raised as ad hoc companies, the First Anglo-Mysore War highlighted this deficiency and led to the raising of two companies of the Madras Pioneers on 30 September at Fort St George. These men are the forefathers of the Madras Engineer Group of today, the Madras Pioneers formed an integral part of the armed forces. They also built roads, bridges, fortifications, wells, water-supply, since this group was constituted by the Madras Presidency, and formed part of the Madras Army, they were called the Madras Sappers. Likewise in and again in , the Bengal Sappers, the Madras Sappers recruited and trained small tough and wiry men from South India. These engineer troops fought in campaigns in India at Sholinghur, Seringapatam, Assaye. The Madras Sappers moved into Bengaluru in , when they were involved in a part of the construction activities of the Civilian. Their association with Bengaluru, where the Centre is located, continues to this day, the motto of the Madras Sappers is that common to all three regiments of the Corps of Engineers, Sarvatra the Indian equivalent to ubique, the motto of the Royal Engineers 8. The LCC was the largest, most significant and most ambitious English municipal authority of its day, by the 19th century the City of London Corporation covered only a small fraction of metropolitan London. From the Metropolitan Board of Works had certain powers across the metropolis, many powers remained in the hands of traditional bodies such as parishes and the counties of Middlesex, Surrey and Kent. While the Conservative government of the day would have preferred not to create a body covering the whole of London. It was established as a

council on 31 January

*Alison and Peter Smithson formed the most formidable British architectural partnership of the mid-twentieth century. Fiercely intellectual, they proselytised the cause of Modernism throughout the 1930s and 1940s, and were unafraid to criticise the prevailing orthodoxy or bring new ideas to the Modernist blueprint.*

Norwich, Norfolk, England Introduction The Hunstanton School building, considered a manifestation of the new Brutalist movement, is remembered as the project in which this term was used for the first time and as the only escape route available from the Modernism movement, according to the manifesto of Alison and Peter Smithson. The building stood out for its extraordinary austerity, strict budget and formal clarity. It expressed the desire of the architects to reveal the essentials of the structure and the materials used. Location The Hunstanton School was built in the town of the same name, in the county of Norfolk, in the east of England. Concept From the beginning, the architects stated their intent to find a relationship between culture, industry and society. The qualities of the building can be synthesized as: Description The parallelepiped-shaped building On a flat parcel of land, the building was constructed as a parallelepiped form of 89 by 32 metres, with a large, double-height entrance hall whose main axis lies East to West, towards Downs Road. It shows a formalist planimetry ordered by axes of symmetry. Notably, the Hunstanton school has a biaxial symmetry that is easily perceived from the outside. It is a building constructed in the same way as it appears. Regardless of what has been said about structural or constructive sincerity, the majority of the buildings of the Modernist movement appear to be made from a glass-like substance but, in reality, are more often brick or concrete. Hunstanton seems to be made of glass, brick and concrete and is, in fact, made of those materials. The water and electricity do not appear inexplicably from holes in the walls, but are carried through visible pipes. One can see how they are made and how they work, and there is no other thing to see, except the set of spaces. Spaces Main hall This space is the heart of the school, taking into the interior the continuity of the exterior space, with the green of the courtyards and play areas which surround it. Classrooms Classrooms are located on the first floor and can only be accessed by individual staircases, circumventing the classic corridor layout. Gymnasium The gym is found to the side of the school, on the second formal axis of the building. Tower Among the defining characteristics, the water tank is a highlight, disguised in the form of a tower. Structure The frames are attached directly to the main structure The structure is defined by the double-height, steel profile porticoes, which intersect at approximately seven metres. The frames are constructed of prefabricated concrete slabs. Different types of windows fixed, guillotine or pivot are installed on these. Materials All the materials appear and are left as they are, without paint, including the electrical installations and visible tubes. The Smithsons stated their intention to renounce the system of large standardised elements and to opt instead for components produced industrially in England. The framework of the structure was designed in pre-welded steel, with floors and roofs made from prefabricated concrete slabs. Flooring Different materials have been used for the floors. In the classrooms and workshops they put down plastic tiles in black or dark brown. In the circulation corridors there is terrazzo, and in the main hall and gym, wooden flooring. The interior courtyards and play areas were covered with grass and exposed concrete slabs. This meant unfavourable conditions for the students for a large part of the year. Carpentry The door frames were made of unpainted, galvanized steel.

Chapter 3 : Alison and Peter Smithson - Wikipedia

*A modernist icon completed in by celebrated British architects Alison and Peter Smithson. In , a design classic that brings together refurbished offices, homes and retail as well as a new pocket park.*

Alison and Peter Smithson are two of the most influential architects of the 20th century. This is in spite of the fact that only several of their buildings made it past the design stage and that, of those that did in the UK at least, they have often been reviled as the most grim of Brutalist designs. Almost every facet of their designs succumbs to this problem, streamlining any design aspect to address the, almost compulsory, shared living spaces required in post-war Europe. The collage works that were put together to sell these ideas, therefore, are some of the most telling and modern of any visual artwork made during the period simply because the issue has, if anything, worsened as time has gone on. They write the following on the influence of the concepts of mass product and design upon architecture: As far as architecture is concerned, the influence on mass standards and mass aspirations of advertising is now infinitely stronger than the pace setting of avant-garde architects, and it is taking over the functions of social reformers and politicians. Already the mass production industries have revolutionized half the house – kitchen, bathroom, utility room, and garage – without the intervention of the architect, and the curtain wall and the modular prefabricated building are causing us to revise our attitude to the relationship between architect and industrial production. This made them, at least in terms of the thematic content of their designs, outsiders within the form. This can be seen not simply in their buildings, but in their design collages which speak more of a Richard Hamilton-like attempt to collate and organise collections of objects and materials than to set-out the rigour of a building. This would be an attitude eventually surmised most brilliantly in J. Consider the following two passages from the novel: They thrived on the rapid turnover of acquaintances, the lack of involvement with others, and the total self-sufficiency of lives which, needing nothing, were never disappointed. In several, whole floors and corridors and peopled with only lone figures rather than full thriving communities; their vision seems to be more about objects and the placement of such objects than how the people are intending to use the spaces around them. In the BBC series, *Out Of The Unknown* , the same mixture of these ideals is present; filmed whenever applicable in modern, Brutalist buildings but coupled with futuristic accoutrements and ideas that both work with and against such spaces. In the film, a mad-cap group of mimes drive a jeep into the square created by this building and generally mess around. Antonioni, perhaps even deliberately, captures that same mixture of naive play and potential usage of the space. Walking around it today reveals a strangely Smithsonian ideal of a handful of people meandering around, cut out like collages and stuck on to the space; simultaneously interacting with it whilst not being a part of it, such is the emphasis on the inhuman materials that make up the building. The site has had a schizophrenic history of late, being on the end of several planning arguments, either to redevelop it or to knock it to the ground which is still supposedly meant to be occurring though has yet to begin in spite of being decided in *Walking around this odd building today – a huge cacophony of straight lines and cubes, heavy material weighing down upon each other – its outer wall feels almost prison like. In comparison to the designs, the realisation is harsh, even less peopled than the empty collages of the pair though that particular reality will no doubt be well realised by the adjacent and ironic luxury development opposite it which screams of being an investment opportunity more than a space to live in. As a final hurrah, I walked its perimeter only to find the building engulfing everything around it, akin to a gravitational pull. The sun was blotted out, the objects were in conflict and the new dreams of a past future had dissipated into the crumbling concrete. A man is glued to a corridor, Perspective blurs as he steps over the boarder page, taller than the doors, Through a glassy concrete yet to be conceived and nurtured. The windows blink in the bright sun before engulfed by the clouds of ballast. Sinking into the ground, the curved wall overture reverts to its present tense; defunct, keep out. The sound of people past, laughing at the new future before its aged withering, Moss on the walls. Cold and dead before the decade ran dry, violence brewing in the lift-shaft luminaries – the experiment gone awry.*

### Chapter 4 : Featured Plan: Smithsons' Golden Lane Project () - GRIDS blogGRIDS blog

*Alison and Peter Smithson "Designing and writing about a building are very different processes of thought" The Venice Biennale manifesto of Grafton Architects is proof that vapid commentary can.*

In the unsanitary back-to-back slums, were replaced by seven tenement blocks known as Grosvenor Buildings. These were demolished in , and 5 acres became available linking other brownfield space. It was within sight of the nearby Balfron Tower , both highly visible examples of Brutalist architecture. The west side inner side of the 10 storey east block The west side outer side of the west block Streets in the sky, looking north west across Cotton Street The estate consisted of two long curved blocks facing each other across a central green space, and in total covered 1. The blocks were of ten storeys east and seven storeys west , built from precast concrete slab blocks and contain flats. In the central green area was a small man-made hill. The maisonettes were designed with the bedrooms facing inwards shielding the residents from the traffic noise. Another design feature was the wide balconies the "streets" on every third floor, the concept being that public space that would encourage interaction. Alcoves called "pause spaces" were provided next to the entrance doorways on the "streets" which the Smithsons hoped the residents would personalise and where children would play. It would also include open space, community facilities, and better connections to the surrounding area. There was a lengthy period clearing the flats of their residents " both tenants and owners who had taken advantage of Right to Buy. If she accepted a shared ownership proposal, it would be seven years before she regained full ownership. They proposed that the building was not the fundamental unit of architecture but it was the network of pathways that was. They did not place buildings on a fixed rectilinear grid as was normal for modernist buildings but on pathways used by the residents. They saw the need for the pedestrian was different from that of the motorist and the service vehicle. Robin Hood Gardens was a physical implementation of these earlier principles. Demolition of the western block began in August The eastern block still has tenants and is to be demolished later. The section of the facade reaches almost 9 metres in height and 5. Also included are the original fittings, including cabinetry that forms some of the interior walls. Johnson , in which both Smithsons are interviewed. The Smithsons reflected on the role of the architect, and how in the twentieth century they have been required to implement several visions. In the s, the need had been for garden cities isolated from the industrialised city, this was followed for the need for sun filled high rise flats isolated and separated from the services on the ground. To reconnect families with each other they the Smithsons designed streets in the air, that would emulate the terraced housing of Georgian period. They would, by design, block out the noise and look over a green central communal area.

**Chapter 5 : Alison & Peter Smithson, Lucas Headquarters, Shirley, U.K., (unbuilt)**

*Alison and Peter Smithson were catapulted to premature architectural stardom on winning the competition to design Hunstanton Secondary Modern School in Peter was only 26 and Alison, his new wife and former student, a mere 21 years old.*

And if evidence of this first phase is a precedent for the rest, then we can breathe a momentary sigh of relief, for the project is in safe hands. As teachers, writers and academics, they were prolific. Not so, and today, their eponymous plaza is their last remaining work in London. Who will inhabit that remains to be seen. To its previous tenants, the vistas were a source of empowerment. On the ground, the plaza has been resurfaced with granite, a material which has been allowed to flow into the new lobby where it replaces what was once concrete flooring. If you ignore the impending planters, the plaza has since become a much lighter space in a show of pure materiality. With the lobby gaining a new concrete bench, akin to an original external seat and now sharing materiality with the plaza, the colonnade feels primed to realize its potential as the threshold it was originally intended to be. For the time being, however, the canopy and glass frontage, spaced awkwardly close to the colonnade, remain. The Smithsons, of course, were aware of change being around the corner. A proposed spiral staircase will now be a much simpler slip stair, which will lead to a new gallery space—a conversion of the former car park. These changes are due to be made in later phases as part of the addition of 4, square feet of retail space. The Robin Hood Gardens housing block has never been far from the center of the debate of social housing since the Smithsons first unveiled plans for a concrete mass of residences linked by "streets in the sky. Though Peter Smithson himself expressed his regrets about the failures of the design, Robin Hood Gardens found a legion of supporters, if not strictly for its Brutalist design, then for its place within the conversation about urbanism. Additional documents and interviews will give context to the social history of the complex. A Brutalist icon, its demolition was protested by architects Richard Rogers, the late Zaha Hadid, Robert Venturi, and Toyo Ito, as well as numerous critics including Jonathan Glancey who argued that the building should be turned into student housing. The Twentieth Century Society, too, also campaigned tirelessly for its listing which Heritage England rejected on the grounds that it was not architecturally significant. In many ways, it was a fitting counter, stylistically and programmatically, and was a symbol of resistance. Financial capital was seemingly stopped short of knocking down social housing. Developer Swan Housing Association will be building Phase Three of "Blackwall Reach," a new housing complex that will see 1, new homes added. The new scheme will keep the grassy mound that defined the previous project and the new units will be "affordable" dwellings. Here, units were spruced-up and drastically improved, while the local area maintained its post-war heritage. Alas, it is too late. Robin Hood Gardens is no more, and with it goes another icon of the egalitarian post-war principles that shaped Britain and London. Now that the certificate has expired, 20th Century Society, a conservation organization for modern architecture, is urging the new Minister for Sport, Tourism and Heritage to add the buildings to the statutory list of buildings of special architectural and historical interest. It was architecturally and intellectually innovative. Composed of two long concrete blocks, the 7-story buildings in Poplar, London feature balconies that face a rolling, man-made green. Previous efforts in to have the building listed failed, but the case has now been re-opened and we understand that the new Minister for Sport, Tourism and Heritage will be reviewing the arguments at the end of this week. The buildings, which offer generously-sized flats that could be refurbished, are of outstanding architectural quality and significant historic interest, and public appreciation and understanding of the value of modernist architecture has grown over the past five years, making the case for listing stronger than ever. Two further assessments are set out below: Two sculptural slabs of affordable housing create the calm and stress free place amidst the ongoing modernization of the London cityscape. Despite the current state of neglect and abuse Robin Hood Gardens comprises a rare, majestic gesture, both radical and generous in its aspiration for an architecture of human association. As such it still sets an example for architects around the world. In my opinion, it is the most important social housing development from the post-war era in Britain. Can we ask you to support the efforts of the 20th Century Society by writing right now

to the Minster to support listing and saying why you believe Robin Hood Gardens should be saved? For more information on the building click here, <https://SaveRobinHoodGardens.com> Also, can we ask you to forward this e-mail to anyone else you know who might be willing to help save these important buildings? The loose post-war World War II group of artists, architects, writers, and critics produced public art, gallery installations, and even architecture. On this side of the Atlantic we always think the Brits save their landmarks—unlike the American tendency to tear them down before they can be landmarked. Housing authorities in the English capital have been trying to demolish the unit affordable housing project for many years and despite lack of maintenance in the project since and several high profile attempts to save and preserve the project it still seems doomed. But now another last minute push is being made to save Robin Hood by the lobbying group the Twentieth Century Society. BldgBlog uncovered a series of aerial photos of Dutch tree farms by artist Gerco de Ruijter. One of the first brutalist buildings in London by the Smithsons could be saved from demolition and converted into modern family townhomes. A proposed "complete streets" bill for the Indiana Department of Transportation is currently being considered that would require a multimodal approach to transportation design and could be a coup for pedestrians and cyclists. Urban Indy has the details, including a potential loophole. The Boston Globe details the differences between the two and the latest on the battle of the urban minds. In most cases, rather than use the vernacular local word for an every two- or three-year exhibition say, biannual they use the Italian word, hoping I guess that the special magic of Venice will rub off on their event. There seems to be a lot more going on—stay tuned for more tomorrow!

### Chapter 6 : Responses: Alison and Peter Smithson's Architecture (London). "Celluloid Wicker Man

*Alison and Peter Smithson: The Space Between [Max Risselada, Simon Smithson, Peter Smithson] on www.nxgvision.com \*FREE\* shipping on qualifying offers. The Space Between > is the third part of the collected works of the legendary English Brutalist architects Alison () and Peter Smithson ().*

We understand the quality of this translation is not excellent and we are working to replace these with high quality human translations. Marriage Smithson receives carte blanche as to project conventional suburban home would be after 25 years, in a time in history when there was a particular yearning for tech items and new generation. This work of Alison and Peter Smithson is an example of the search for the two architects of the liberalizing promise of mass mobility, whose attainment wanted exalt with appropriate architectural framework. Feeling glamorous Throughout the exhibition by models dressed sportswear designer Teddy Tinling public cordially explaining the operation of various electronic devices and technological advances that had the house. In describing the picture, Alison Smithson wrote: The entire set required to achieve perceptual illusion sought. It was designed as part of an urban setting and high density compact, hence has no garden, feature conventional houses outside the big cities, but in return all living spaces were built around a small courtyard with a view to heaven. Spaces In the House of the Future no rooms, spaces are formed by sliding walls or cupboards that not only serve to store personal effects, sometimes hidden inside a shower regulated allowing hot air dry after bathing, and contain a sunlamp. This way of dividing the rooms makes the house can change their distribution according to the taste or the needs of their residents, creating organic forms that allow the rooms flow into each other. The oven was set at eye height, like the refrigerator, thus things are always easy to locate. In the kitchen, a closet was added to dry clothes, a washing machine and space for mobile sewing. Sanitary These are also important part of the house. Besides the built-in shower in a cupboard, the house has a bath lower level than the ground and easy to clean. The room where the bathtub was placed a space of radical transparency, like the rest of the house, with a glass wall that creates a circle into the courtyard to let the inner tub in the house but also outside patio area. Dressing This is adjacent to the space devoted to the bedroom, where only a bed is placed. Furniture and Materials In bed no blankets, since the house automatically maintains a comfortable temperature. Chairs and table Noteworthy is the furniture also designed by Smithson marriage especially for the house: Pogo chair, high back Petal or tulip chair, which is actually an armchair. Egg chair, this is a low stool Saddle, it was specially designed to be placed in the locker Adjustable table, designed for the living room can be converted into a coffee table or can sink completely under the floor, using a remote control. Walls The walls are lined with a fibrous stucco accentuates the amorphous character of the environments, character is reinforced by the rounded corners, as if the house were a modern cave. These forms were simulated with plywood. Lights Accessories They are embedded in stucco siding and regulators have to allow them to adapt to the demands or even the mood of the moment.

### Chapter 7 : Robin Hood Gardens - Wikipedia

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

### Chapter 8 : Alison and Peter Smithson - WikiVisually

*The Smithsons' interest in the everyday and ordinary originated from various circumstances, such as their experience of wartime and the poverty and scarcity during the post-war reconstruction period.*

### Chapter 9 : Peter Smithson - The Full Wiki

*The material depth and simultaneous material elusiveness of the façade of the Lucas Headquarters (), encapsulates a specific concern of its designers Alison and Peter Smithson, namely that of a "layered" building envelope, that is sensitive to and protective of the building occupants' privacy.*