

Chapter 1 : Michael Wilford

The website of Michael Wilford and MUMA architects, based in London MICHAEL WILFORD In Michael Wilford joined the practice which James Stirling created in

Gero - Computer-Aided Design , " Shapes represent a very important way with which we perceive and reason about the world. In this article we develop a logic-based framework to represent graphical shapes in two dimensions. Based on the concept of halfplanes this framework allows us to represent regions as predicates in logic. This representation is applied to demonstrate shape concepts associated with topology and emergence. When those objects are conceptual a strictly symbolic representation is sufficient. For example, the concept that a physical object has a particular behaviour which can be derived from it can be represented by algebraic expressions which represent the theory of the derivation of that behaviour from that object. However, much of the information our senses bring to us is visual and is shape oriented. Show Context Citation Context The 2D view of it is shown in Figure 16 b. The central part of the drawing is extracted, re-represented using halfplanes and is shown in Figure 16 c. Through operations using the regions Yuile, editors, Active Vision , " This paper presents a representation of shapes and processes for emergence of shape semantics. Constraints on the behaviours of shapes are used to define symmetry as one of many possible shape semantics. A process model of emergence of shape semantics which relies on this representation is develop A process model of emergence of shape semantics which relies on this representation is developed. Discovery of symmetry in architectural plans and facades is demonstrated. Jun , " This paper presents a representation of shapes and shape semantics and processes for the emergence of shape semantics. Constraints on the behaviours of shapes are used to define shape semantics, in particular visual symmetry and visual rhythm A process model of emergence of shape semantics Constraints on the behaviours of shapes are used to define shape semantics, in particular visual symmetry and visual rhythm A process model of emergence of shape semantics which relies on this representation is developed. Discovery of symmetry in architectural plans is demonstrated. Damski , " This paper presents a shape representation at the symbolic level that extends the properties of shape in 2D and 3D using the same formalism. This representation is based on the concept of infinite maximal lines and planes. Constraints on their properties are used to define shapes and objects. A process model of shape emergence which relies on this representation is developed. Data-driven and hypothesis-driven approaches to shape and object emergence are demonstrated. The town square is extracted, re-represented using infinite maximal l

Chapter 2 : CiteSeerX " Citation Query James Stirling Michael Wilford and Associates

Stirling Wilford Architects, Architecture, Building, Photos, News, Design, Office. James Stirling Michael Wilford: Architecture Information. Buildings by Architects.

It was a new chapter in the long effort to create an intermodal station in Bilbao, one that could be traced back an entire half century and, staring into the future of three more decades, one that is still unbuilt. On March 22, 1993, Indalecio Prieto, at the time the Minister of Public Works, presided over a meeting at the Provincial Council of Biscay that approved the concept of building a station in Cantalojas. A train but not intermodal station was indeed built and inaugurated in 1993, but its design would ultimately wall it off from the rest of the city. In December 1993, the Spanish and Basque governments, after years of discussions, agreed to create an underground intermodal station that would free over 22 acres of space used for public amenities and new housing. This project would once again stitch the city together as Indalecio Prieto and Ricardo Bastida had first envisioned it almost eight decades ago. Located between the old and new towns close to the Circular Square, it will also provide direct access to business, social, and shopping activities in central Bilbao. The operations of eighteen bus companies will be combined to provide improved passengers facilities and reduce traffic congestions caused by the present fragmented on-street arrangements. The Plaza approximately twice the size of the Plaza Nueva will be a focus of civic activities in Bilbao, with traffic-free space for markets, fairs, and concerts. Glass and steel canopies indicate arcade entrances from existing streets. Wide steps with viewing balconies connect the eastern arcades to new shops and cafes along the river walk. Entrances to the bus and railway stations will be situated at each end of the Plaza, balancing activity in the space. The Plaza will be sheltered from winds and provide its own microclimate which, together with the colonnades, will ensure its use and enjoyment throughout the year. The ground surface comprises a series of shallow stepped planes landscaped with trees and rocks. Stairs and lifts within the colonnades will provide additional access to the Plaza. It is intended that the formation of the Plaza and shopping arcades through the elevated plateau on which the Abando railway station and sidings are situated will reduce the present barrier between the old and new towns and regenerate commercial activity in the Area. Buses and coaches will enter and exit the bus terminal via ramps to the San Francisco railway bridge, proceeding either to the city streets or directly to the southern motorway on a new exclusive road. The Plaza, bus station, and railways stations will be separate buildings for operational and security purposes. If required, the Plaza, bus station, and arcades could be constructed in advance of the new railway station. Escalators and lifts [at] either side of a central information desk will connect the spacious entrance hall to the suburban and interurban stations above. Shops, kiosk, and other passenger conveniences will line the sides of the hall with offices on a mezzanine above. Public toilets and telephones are provided at each level. Suburban Bus Station Arriving and departing passengers will pass through an island concourse connected to the entrance hall and interurban bus station by escalators and lifts. Sunlight will filter into the concourse through a roof lantern above the bar and lounge. Buses circulate clockwise in a roadway around the concourse to twelve boarding gates. Passenger alighting and boarding can either be combined at each gate or occur separately on opposite sides of the concourse. A central indicator board will direct passengers to the appropriate gate. Seating areas will adjoin the gates that can accommodate buses with front, middle, or rear doors. Emergency maintenance and staff activities will be provided adjacent to the bus entry and exit ramps. A restaurant for interurban passengers enjoys views across the Plaza through a large bay window. Interurban Station Passengers will alight and board the coaches through glass doors linking twelve coach parking bays with the arrival and departure lounge. The lounge will have seating areas on each side of the escalator and light connections to the suburban bus station and entrance hall. Separate stairs and lifts at each end of the lounge will connect to the restaurant below. Abando Railway Station A new railway station will be constructed on the east side of the Plaza to contain six platforms for long distance and Vitoria airport express trains. Short distance ticket windows will remain in the existing Abando hall with long distance ticketing relocated adjacent to the Plaza entrance. New escalators in the Abando hall will provide direct access to the metro station beneath Circular Square. Additional stairs for peak hour use will link the

platforms in both stations to the arcades at the southern end of the Plaza. To provide a site for the Plaza, bus station and new railway station, the RENFE sidings and support activities will be relocated to Ollargon. The parcels storage and handling facility will be rebuilt adjacent to the existing Post Office building in the southeast corner of the site. The existing station will be restored as a museum or similar public facility. The collaboration between James Stirling and Michael Wilford had started a decade earlier, when Wilford joined the office of Stirling and Gowan in

Chapter 3 : James Stirling, Michael Wilford, and Associates [WorldCat Identities]

James Stirling Michael Wilford & Associates was established in and continued until James Stirling's death in The collaboration between James Stirling and Michael Wilford had started a decade earlier, when Wilford joined the office of Stirling and Gowan in

Share via Email Stirling work Brunswick Park school, Camberwell. Graham Turner for the Guardian James Stirling divides opinion: Nineteen years after his death, the forthcoming exhibition at the Tate will no doubt further redraw the balance in his favour. Coupled with the usual photographs and models, they will confront a fresh generation with the guts and resourcefulness of this most controversial of British architects. But architectural exhibitions, however comprehensive, are essentially a substitute. Slick presentation perspectives and preciously hoarded sketches can mislead. Better to begin in the scruffier back streets of Camberwell in London. Here squats an enigma of a building, four-square and raised up on a grass ramp to give its only storey force and presence. Three single-pitch roofs fly upwards in contrary directions, culminating in big windows. The fourth quarter of the square is flat-roofed, with a chimney poking up at the corner. It is a jagged, angry little thing, probably impractical, yet once seen, never forgotten. It is a rare early work of Stirling and Gowan, the firm where James Stirling made his reputation. Then the History Faculty Building at Cambridge, over which James Gowan parted from Stirling – the first of many troubles to overwhelm that project. What were the two young Scotsmen trying to achieve in the 60s and what made their architecture angry? The answer lies in the tight rein restraining British architects in the immediate postwar years. The public sector, now a spent force in architecture, was dominant. Like almost everyone who had talent, even Stirling spent a short spell working for the London County Council. Architecture was meant to be about social service, producing the best housing and schools affordable in an age of austerity. It was a noble vision, democratic and modernist, but it was the vision of puritans. Stirling was not a puritan. A hard-driving, hard-drinking womaniser, he was a mixture of brutal and sensitive, kindly and selfish, greedy and funny. He had all the charm and confidence that architects must have to win jobs, but lacked any grain of social sensibility. His goal was to be a great architect, and sod almost everything else. In short he was a charismatic monster, as artists often are. But the special thing about architecture is that it is a science as well as an art. If you treat it just as science, you will be ignored. Hitherto most modern British architecture had been dour, colourless and rectangular. Here it went wild. A pair of red-tiled lecture theatres barge outwards. The bigger one looks to be sitting on glass, with its end propped up on an odd pair of poles. Lopsided over the big auditorium rises a dainty office tower, glass-clad with canted corners. On the laboratories behind, the rooflights are skewed weirdly to catch the best daylight – a brainwave of the engineer Frank Newby, a force in the design along with Stirling and Gowan. It is the outcome of the peculiarly British cultural rebellion of the early 60s, when the young called time on austerity and came out to play as wildly and brashly as they could. Most experimental buildings have problems. A library, as the new commission largely was, offers more technical challenges than an engineering building. Stirling, no technician, was flushed with the ebullience of success. There was a suspicion too that the truculent Stirling despised his donnish clients. Asked why he ignored the context, he said "to fuck Casson", a remark that raced round the Cambridge common rooms. The upshot was trouble from the moment work started on site. After years of bickering and some talk of demolition, it had to be almost entirely reconstructed. Making enemies in places where opinion-formers chatter has consequences. After that there were no further bold red-tile-and-glass buildings. Indeed, for years there were no further Stirling buildings in Britain at all. Stirling was too proud to admit his mistakes, but he felt the criticisms bitterly and he learnt. He mellowed, married and to a degree relaxed. From the 70s the practical side of his architecture was delegated to his associate and second partner, Michael Wilford. After that, his buildings usually worked. For first ideas he came to rely on the many talented assistants who flocked to his office just as the commissions dried up. The strongest of these, such as Leon Krier and John Tuomey, loved the fun, irreverence and eccentricity of working for Stirling. Despite the veneer of individualism which stars such as Stirling conjure up, that is how architectural design works. Nearly always it is a collective affair. The style changed too. When

post-modernism arrived, Stirling jumped on the bandwagon. His architecture stopped being clipped and wiry and grew monumental and fat as Stirling did himself. But it was never quite pompous, as the rebellious streak was irrepressible. The building always held out as proof of his continued stature is the Stuttgart Staatsgalerie. The Staatsgalerie is a building of sequences and effects: There are moments of grandeur and panache and naughtiness, but you cannot walk round and take in the strange juxtapositions together as you can at Leicester. The constructivist idea of letting everything hang out has been dropped, never to recur. While the early edginess has gone, it is not replaced by any sense of wholeness or repose, which is what monumental architecture calls for. Some like it, others find it ponderous and tasteless. Grisly purples and greens abound in his later work. Through strength of character, Stirling had recovered from adversity. The hunger for success and recognition was still there, along with the focus and the energy. But despite the plaudits he never recaptured the freshness of his early designs. It tries to respect its neighbours, and plays some post-modern tricks in an attempt to reduce its bulk. But it is miles from being a masterpiece. One can only lament the pretty little Victorian buildings that gave way to this elephant. In the last major exhibition in London to feature Stirling in , he was presented along with Norman Foster and Richard Rogers as one of three great symbols of a British architectural renaissance. The drawings may beguile, but the flawed buildings reveal the truth.

Chapter 4 : James Stirling (architect) - Wikipedia

James Stirling's untimely death in cut short an immensely fruitful later phase of a creative career which began in the s. Stirling inaugurated this second period in the Seventies when he established his main London office in partnership with Michael Wilford and devised his ambitious urban.

Chapter 5 : Stirling Prize - Wikipedia

James Stirling, Michael Wilford and Associates: Buildings and Projects is a retrospective documentation of this achievement, detailing the plans and projects that Stirling executed right up until his death.

Chapter 6 : JAMES STIRLING MICHAEL WILFORD & ASSOCIATES “ MAS CONTEXT

Clore Gallery, Tate Gallery, Liverpool: James Stirling, Michael Wilford and Associates by David Jenkins (Book) The architecture of James Stirling and his partners James Gowan and Michael Wilford: a study of architectural creativity in the twentieth century by Geoffrey H Baker (Book).

Chapter 7 : James Stirling, Michael Wilford - Robert Maxwell - Google Books

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Chapter 8 : Neue Staatsgalerie - Wikipedia

Over a period of 30 years the partnership of James Stirling Michael Wilford and Associates became one of the most renowned international architectural practices. This partnership ended with the death of Sir James Stirling in

Chapter 9 : James Stirling, Michael Wilford & Assoc. - Wissenschaftszentrum

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