

Los nuevos Halls y la construcción de edificios asociados a ellos en la ciudad de Glasgow ofrecen un ejemplo más de la creación de espacios y edificios públicos que se convierten en símbolos dentro del plan de una ciudad. A finales de la década de los sesenta, la ciudad de Glasgow se asesoró respecto al lugar que convendría para estos nuevos edificios. Glasgow tiene un plan de cuadrícula que incluye importantes calles comerciales y donde, en ciertos puntos, existen ya servicios de transporte, tanto por carretera como por ferrocarril. El problema radicaba en encontrar un sitio que permitiera a los nuevos edificios sumarse de un modo significativo a los servicios públicos existentes, y, al mismo tiempo, relacionarse de un modo conveniente con los sistemas de transporte. Una zona en estado de abandono de la ciudad fue la elegida para la construcción de los nuevos edificios. El uso del suelo permitió que el modelo de cuadrícula se extendiera y

diera forma a esta zona. Se prolongaron dos de las calles comerciales principales hasta la zona, estableciendo de este modo un nuevo punto de confluencia donde podía crearse una plaza urbana, mientras que nuevas y reorganizadas directrices de tráfico permitirían que las calles comerciales se convirtieran en zonas peatonales. El nuevo grupo de edificios fue diseñado en torno a esta plaza y, dada su posición, podía entenderse como un foco a lo largo de las ya existentes calles comerciales. Se construye una estación de autobuses y un aparcamiento nuevo más al norte, mientras que el transporte ferroviario y metropolitano ya discurrían por el extremo sur. Fueron desarrollándose varias propuestas de proyecto, pero entre 1982 y 1985 la edificación de un centro comercial asociado permitió sugerir la creación de unas nuevas galerías de tiendas que ofrecían la posibilidad de unir los servicios de transporte de los extremos norte y sur.

El Concert Hall y el Civic Group, con la atracción que ejercían para públicos de conciertos, congresos, exposiciones, servicios de restaurante, etc., claramente podían reforzar y vigorizar la zona. Pero, al unirse a las necesidades cotidianas de compras domésticas de los ciudadanos, se permitió una reedificación totalizante para esta parte de la ciudad donde varias actividades agrupadas se estimularían mutuamente.

Una de las primeras maquetas muestra el plan de cuadrícula de la ciudad existente y la disposición del nuevo grupo de edificios en torno a la plaza peatonal.

El diagrama y el plano ilustran uno de los primeros estudios llevados a cabo para la edificación en su conjunto. El plano de manzanas muestra el punto de confluencia creado a partir de la extensión de las dos calles comerciales principales, que se convierten a su vez en zonas peatonales. Los Civic Halls se erigen en un suelo

independiente, con el Concert Hall a la izquierda y los demás espacios asociados y la zona de restaurantes en la línea central del acceso peatonal principal desde el sur. El conjunto de espacios comerciales se encuentra a la derecha del plano, con su principal galería comercial atravesando el proyecto de norte a sur. Esta edificación comercial se extiende por encima de una antiestética zanja ferroviaria y está equipada a nivel de cubierta. Las ilustraciones muestran un posible desarrollo futuro en el que una de las principales calles comerciales estaría flanqueada de columnatas creando así una nueva zona exterior para ceremonias y acontecimientos especiales.

La maqueta, vista desde el norte, muestra el punto principal de acceso a los Halls. Los visitantes que llegan en coche por la calle abierta al tráfico que bordea el lado norte del lugar, penetran en el edificio bajo un pórtico cubierto. Un paso que cruza por debajo de la calle proporciona una conexión cubierta

■ Plano de situación de la zona de proyecto, en la que se observa la estructura reticular característica de Glasgow.

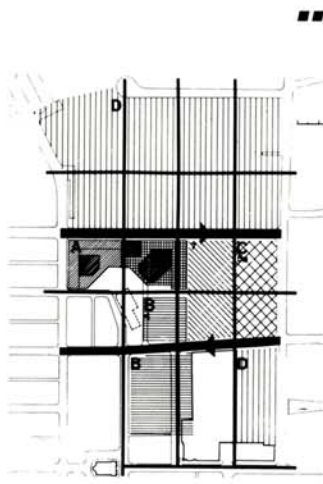
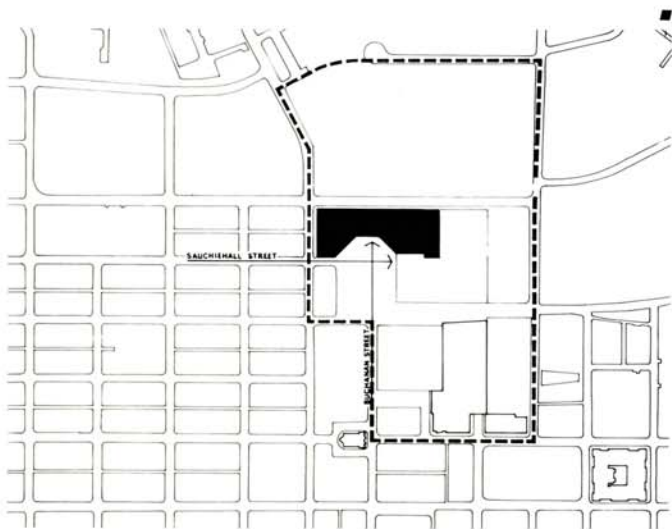
General layout of the site, showing the characteristic grid plan of Glasgow.

■ ■ Esquema preliminar. A - edificios culturales, B - hotel, B - comercial y C - estación temporal de autobuses.

Preliminary study, A - cultural buildings, B - hotel, B - commercial centre, and C - temporary bus station.

■ ■ ■ Maqueta general. Muestra de un proyecto preliminar en el contexto de las manzanas tradicionales de la ciudad de Glasgow.

Model of the general layout. Sample of a preliminary scheme within the context of the traditional blocks in the city of Glasgow.



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The new Halls and the associated development for the City of Glasgow provide another example of a creation of public spaces and buildings which become symbols within the City plan. At the end of the 'sixties the City of Glasgow required advice about a suitable site for these proposed buildings. Glasgow has a grid plan within major shopping streets have been established. At certain points transport facilities by road and rail already exist. The problem was one of finding a site for the new buildings so that these could add significantly to existing public uses and at the same time would provide a good relationship with other facilities such as transport.

The site chosen for the new buildings was a derelict area of the city. The use of this site allowed the grid pattern of the city to be extended to give form to this area. Two of the main shopping streets were continued into this area so that they established a new junction point. At this point a city square could be created and a re-organised traffic pattern allowed to shopping streets and the square to become pedestrian areas. The new group of buildings was designed around this square: in this position it could be seen as a focal point along the length of the existing shopping streets. A new bus station and car park was built to the north of the site and rail and underground transport already existed at its southern end. Various schemes were developed but between 1982 and 1985 an associated commercial development made it possible to suggest a new shopping arcade which could link the transport facilities at the northern and southern ends of the site.

The Concert Hall and Civic Group, with all its attractions for concert audiences, conferences, exhibitions, restaurant facilities, etc. could clearly invigorate the area. But the link with the day-to-day shopping needs for the citizens allowed a comprehensive redevelopment of this part of the City in which varied activities are brought into relationship and can stimulate each other.

An early model shows the grid pattern of the existing City and the position of the new group of Civic buildings around the pedestrian square.

The diagram and plan illustrate one of the earlier studies for the overall development. The block plan shows the new junction formed by the extensions of the two main shopping streets: these now become pedestrian areas. The Civic Halls stand on a self-contained site with the Concert Hall on the left and the associated halls and restaurant area on the centreline of the main pedestrian approach from the south. The commercial development is shown on the right-hand side of the plan with its main shopping mall running through the scheme from south to north. This commercial development spans across an unsightly railway cutting and it is serviced from roof level. Illustrations show a possible future development in which one of the main pedestrian streets is flanked by colonnades and provides a new outdoor area for special ceremonies and events.

The model viewed from the north shows the main point of access to the halls. People

■ En la maqueta vemos el efecto producido por las columnas a ambos lados de la zona peatonal.

We can appreciate in the model the effects of the colonnaded treatment on each side of the pedestrian area.

■ ■ Plano general del proyecto definitivo y detalle de variante. Al final de una de las dos calles peatonales tenemos un gran restaurante y una zona de uso múltiple. Un paso subterráneo conecta a su vez con la estación de autobuses y el estacionamiento de vehículos.

At the end of the final scheme and detail of one of its variants. At the head of one of the two pedestrian streets there is the main restaurant and multi-purpose area. An underpass, in its turn, connects this area to the bus station and car park.

At the head of the other pedestrian street is the access to the large commercial centre.

■ ■ ■ Maqueta de un estudio preliminar. Model of preliminary study.



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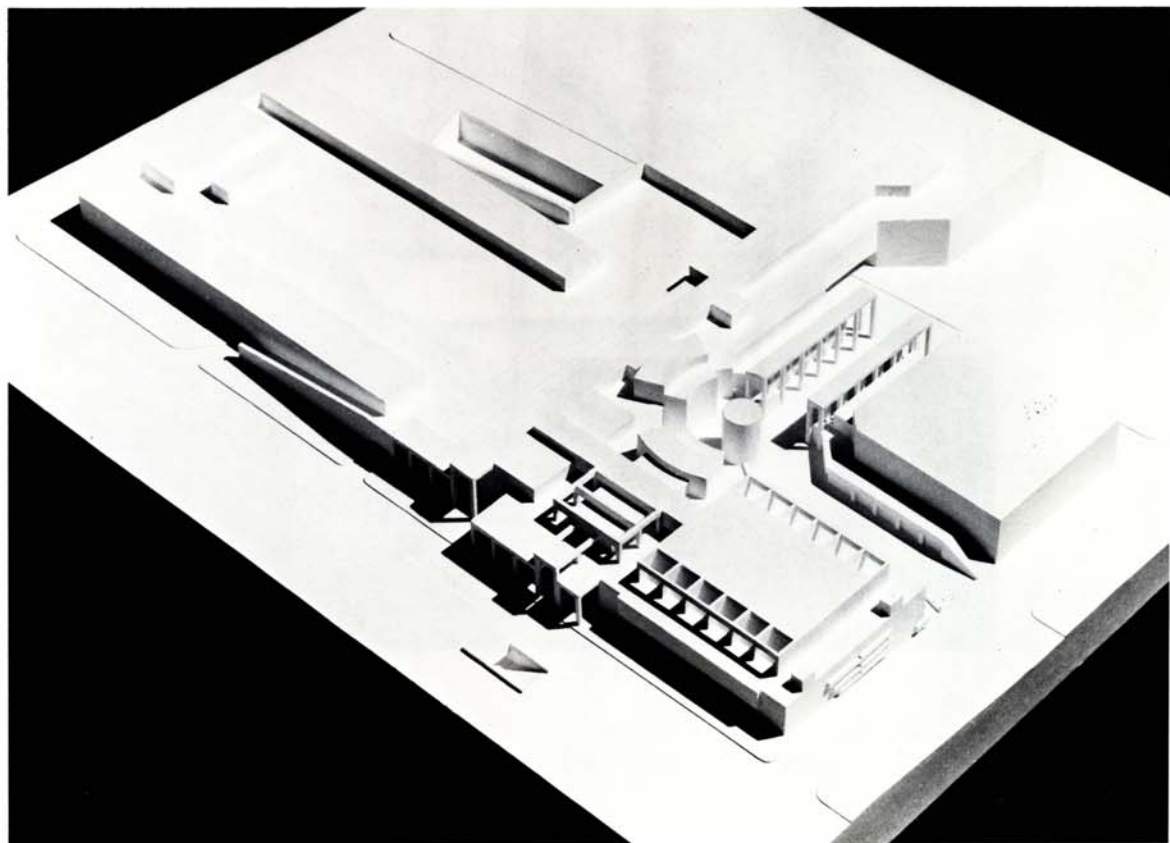
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■ Vista general desde el norte del proyecto en su versión definitiva.

General view from the north, showing the scheme in its definite version.

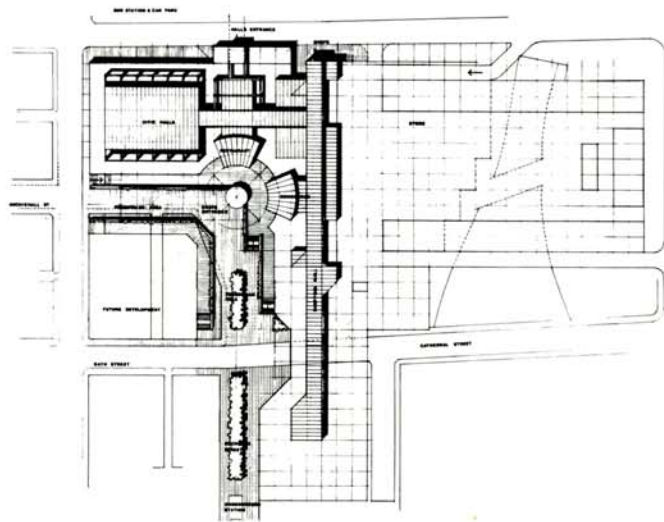
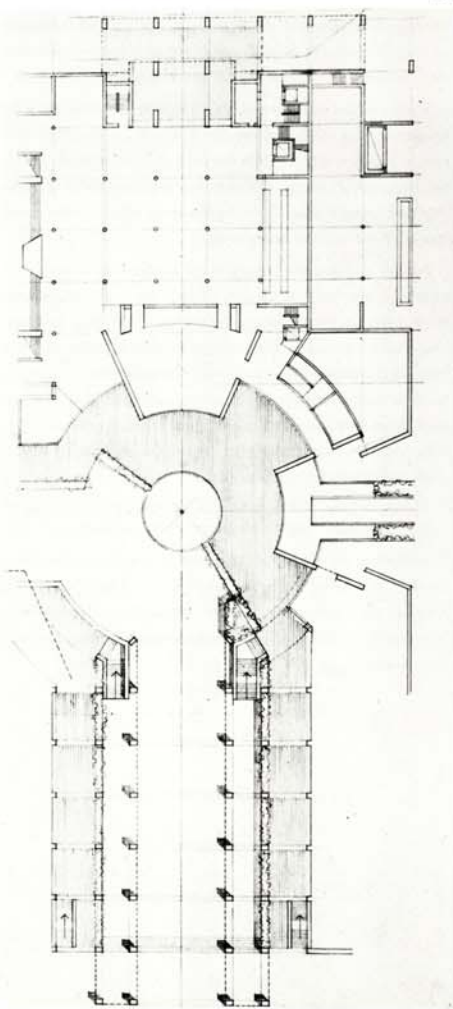
desde el aparcamiento y la estación de autobuses hasta este lugar de acceso. En el lado sur se encuentra un acceso directo desde las zonas peatonales hasta las taquillas, los vestíbulos y la zona de restaurantes, con vistas a la calle comercial principal y a la propia ciudad.

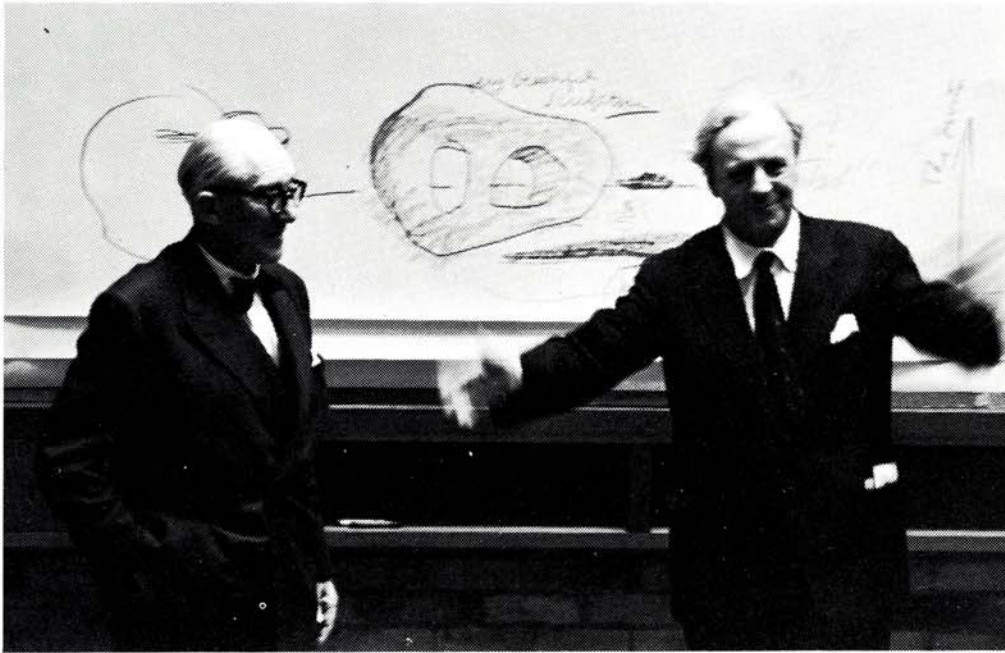
El plan global para los Civic Halls y edificios comerciales reúne una importante agrupación de edificios y una combinación única de servicios para los ciudadanos de Glasgow, y se verá realizado por la forma arquitectónica total, con sus puntos focales y su relación con nuevos espacios públicos dentro de la Ciudad. No obstante, dentro del conjunto cada elemento mantendrá su identidad particular y puede, de hecho, construirse independientemente. El Concert Hall puede erigirse por derecho propio como pieza reconocible de arquitectura cívica pero, al mismo tiempo, formará parte de un plan total. Se espera que este edificio se termine en el año 1990.



arriving by car along the traffic street along the north side of the site enter the building under the covered portico. A sub-way across the street provides an undercover link from the car park and bus station to this entry point. On the southern side there is a direct access from the pedestrian areas to the main ticket office, foyers and to the restaurant area which has a view along the main shopping street and the City itself.

The overall plan for the Civic Halls and the commercial development brings together an important group of buildings and the unique combination of services for the people of Glasgow. The total architectural form with its focal points and its relation to new public spaces within the City will emphasise this. But within the total group each main element retains its separate identity and can in fact be built independently. The Concert Hall can stand in its own right as a recognisable piece of Civic architecture but at the same time it will be part of a total plan. It is hoped that this new building can be completed by the year 1990.





■ Leslie Martin y Le Corbusier en la Escuela de Cambridge, 1957.  
Leslie Martin and Le Corbusier in the Cambridge School, 1957.

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Houses of Parliament, Westminster Abbey and the associated areas.

It was intended, like Barry's plan 100 years earlier, to stimulate thought about how the area might be seen as a whole to leave some ideas and to open up choices. For example it set some boundaries to establish a precinct: it suggested the possibility of creating entrance 'gateways' from the main approaches; it suggested a new centre for Government conferences and public use; it provided an analysis of government building areas and an overall structure within which any future development might be considered. Above all it recognised public and pedestrian use and removed through traffic from this National Centre by the provision of a riverside tunnel. The plan as a whole was a basis for the creation of an area which could emphasise and symbolise the Centre of National Government.

At Glasgow one aspect of the development of the new Civic Hall was to create a significant new group of buildings within the City. Glasgow like Barcelona is a planned city. Its main streets form a grid and within this grid Glasgow has produced some fine street architecture. But where there is a church, or a important city building this is given emphasis by its setting: often public space within the grid. The new Halls at Glasgow have the same intentions: the buildings are placed around the junction point of two important streets along which they are seen, and a new public space is created for civic ceremony and pedestrian use.

■ *These examples clearly are major 'symbols' within a city. But what about small scale buildings within an existing context like Kettle's Yard or the building for Balliol College, Oxford? You have sometimes described this as 'anonymous' building.*

I think that means simply that there are many existing areas in a city where the environment can be improved by simple additions to the buildings that already exist. At Kettle's Yard a house was extended by a series of additions to form Galleries in which the owner could show his collection of works of art and share them with others. At Pembroke Colle-

ge a building within the College on the site of some garages now provides a college library.

What is certain is that the city is always changing. We have the opportunity to recognise what is appropriate in each particular situation and many areas of towns in England have in recent years been consistently improved by the simple process of renovation and infilling.

■ *But in the last 30 years or so cities in England have not always developed in this way. New road systems have often destroyed urban areas: housing and commercial development has often produced the city of towers all associated in people's minds with the Modern Movement. How do you relate this to the early ideas and ambitions of CIAM?*

The important contribution of CIAM in its early was that it called attention to the problems of the city. It also made clear that there were new techniques which might be used in solving these problems. It brought together young architects from many countries of the world so that architectural issues could be discussed and it was for many a new starting point for their future work.

Perhaps one day the history of the Modern Movement may be rewritten. It may then be possible to trace the way in which architects from many countries working from those early ideas produced their own creative and developing lines of thought built up around the problems and technical capacities of their own countries. We may then see in all its variety and richness the total contribution that came from Finland, from Italy, from Denmark, from Germany or France. That contribution will extend from the renovation and restructuring of older cities through the whole range of public buildings from museums in Italy to auditoria in Finland. It will include both high technology and craft and an impressive range of furniture and industrial design.

And when the history of creative work is examined in this way the Modern Movement will be something very different from the high rise flats and the road works which have had such a sad effect on the environment of our cities and with which the word 'modern' has been so often associated ■