climate where characterful images are sought for in designs, even without programmatic justification. In the end Leicester Engineering rises above the form-versus-content controversy that has plagued so many recent discussions and designs. Or at least form-versus-content seems a conveniently simplified way of summarizing current Anglo-American differences of opinion concerning architectural design.

This leaves us with the duty of detailing a genealogy for this first major monument by Stirling and Gowan. Their earlier flats at Ham Common and their housing at Preston gave promise of Leicester, but the present building owes little but its brick aesthetic to its predecessors. Indeed, this aesthetic is somewhat modified by the use of cladded red tiles (imported from Holland) as a frank revetment concealing the cantilevered concrete shapes of, notably, the two out-thrust lecture theatres. However, this is merely a change of emphasis. The real turnaround in Leicester Engineering is the architects' spirited adoption of glass—glass as an opaque and translucent as well as a transparent medium. In addition to the transparent surfaces, there appear to be but two kinds of exterior cladding: red brick and a misty, silvery glass. In reality there are four: two are 'real'; two are used rather as camouflage. The red brick and red tile, which appear identical at a distance, but faintly different at close range, have just been noted, and they form the first pair of real-unreal materials. Something similar happens with the glass that encloses and roofs the workshop areas. The north lights are indeed translucent, being of a ply-glass whose inner layer is fibre-glass. Much of the rest of this part of the building is dressed with opaque glass that has a coating of aluminium for its core. Except at night, when the real lights glow from the artificial illumination of the interior spaces, the distinction between real and blind glass cannot be made from the exterior.

In exploiting glass, Stirling and Gowan have not blundered into predictable glass-box clichés. One has to go back to Wright's Johnson Wax Building to find worthy comparison, and it is not without significance that this last of Wright's thoroughly thought-through buildings is presently admired by the architects of Leicester Engineering (parallel-wise, we are told that Kahn discovered this same Wright triumph, but only in the wake of his Richards Medical Research building, not in advance). Outwardly, Leicester resembles Johnson Wax in that both buildings offer the play of a vertical against a horizontal volume (an aircraft carrier with its island structure to one side of an offset deck, says Stirling), but differs in that Wright's tower is all one thing, with wrap-around tubular glass determining the shape, whereas the Stirling and Gowan tower visibly articulates its circulation, indeed, dissects it through transparency. Moreover, Wright makes little of entrances, access and circulation as things in themselves, the circulation and service core of the Johnson Wax tower being cramped and mostly invisible from without. In this respect Kahn's Richards building comes closer to Leicester Engineering than Wright's buildings, whether late, as at Racine, or early, as in the 1904 Larkin building, even though this last, vanished giant is the ancestor of all contemporary tower structures that deviate from the skyscraper tradition. Still, Kahn's served and servant articulation seems to produce a much more predictable 'formula' building than the method of Stirling and Gowan, whose functionalism seems to court chance and accident. But, there are losses and gains either way, and the comparison is meant to be illuminating, not invidious.

The tower elements at Leicester also rest upon another, more European, tradition, one well put in the van Nelle building at Rotterdam, where vertical circulation is made visible through a post-cubist transparency, and is not just stated in external projections in the style of Larkin, or for that matter, of the Pavilion Swiss. Others profess to see the shade of Sant'Elia in the tower assemblage of Leicester, a source known and admired by the Stirling and Gowan generation. Certainly the clarification of use and function, through an articulation which goes to the very threshold of complete separation, sustains this observation. Remove the glazing from the circulation core at Leicester, and these foyers turn into the exposed bridges linking the elements of Sant'Elia's towers.

As a design of today, it is probably inevitable that Leicester Engineering turns out to be, even in its novelties, orthodox and traditional, whether the frame of reference is Scott, Wright, Mart Stam or Italian Futurism. It is a traditionalism which may not seem, immediately, to have much in common with the formalist New Tradition in the US, even though its roots are much the same. But the future will have a more secure foothold to settle this one.

It is possible to fit Leicester Engineering into a general picture of early 'sixties' style, however uniquely it now strikes us. In contrast to the struggle to separate things in the Stirling and Gowan design, Rudolph's rambling Art Centre at Yale confronts us with an obsession for flux and continuity. What could they possibly have in common? Certainly not the overall shape or the underlying philosophy. Consider, however, the way in which the vertical circulation spaces of Leicester compensate for the cleavage of the working spaces. A detail at the core and heart of Leicester seems to suggest a parallel with the whole of Yale's Art Centre. Indeed, in these glazed corridors and foyers Stirling and Gowan had their one opportunity for a cadenza. Their response is characteristically hard-headed, in that the amount of space is visibly reduced through set-backs as the use of the building narrows to fewer and fewer persons towards the top. But the glazed treatment here is almost sentimentally archaistic, unashamedly neo-'twenties in its transparent-reflective play of surfaces and spaces. A romantic dash acccents an otherwise functional solution to produce a living illustration of total architecture.