CJ

It's a combination of logic and non-logic; instead of trying to be consistent I prefer to have them exist side by side. I think this works this way when I had my new house in an existing terrace, using all the constraints of that site in a very productive way. I've had similar exercises of entrances and levels and appearances (of logical/non-logical solutions) which I think are always interesting.

CJ

In a way it's very uniform but it ends up looking quite different and it changes the scale and the urban context so rigorously; you propose it in this little box window—a little different kind of box window from the rest. It's the one place you get away from a lot of the pressure of the facade—it's a characterised window which is repeated on another format and in a sense it's a repetition which is the logic and the understandability.

JS

History tells us where we're trying to bring visitors into sight of the garden and the rear, and we have found more, of course, in similar interfaces but it was a compromise with what the curators would accept. The form of these opening spaces is slightly programmed and inflected; it is as if, with some difficulty, the interior space has been penetrated to the exterior.

JS

SB

The technique through the skin, I'll call it the masonry. The plaster is a system which covers a skin over the plaster and serves as a base for the plastering. It's like a system of a plaster over a plaster. In a way it's more a cover of plaster over a plaster and you go from less to extremely high back to low again and that sequence is very deep and full of contrasts.

JS

We wanted to exploit the promenade through the Rietveld Hall as a preface to the galleries and to bring people through a zigzag path backwards and forwards across the central axis of the museum garden. On entering you make a deft left to the information desk, then you make a deft right to the stairs, then you make a left turn to come back along the balcony towards the galleries, you make a jog in behind the archway and then you bring it back onto the central axis of the Rietveld Hall. You're also entered from light to darkness and then into light (the roof light) and then into darkness (the balcony) before finally getting to the galleries. It's also a contrasting sequence. In so far as the public are taking an extended path, it's also a relatively small space which should make for an interesting entrance sequence, once again, with a small space, to maximise the entrance.

CJ

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JS

You mean the Steilists Region which does make a return on itself. It's got that long stretch and then instead of getting to a destination you get to a place where you get to a Stackhouse (at Harvard) and you have to make a return with another third of the trip to make.

JS

Aside from the peach apricot, pink handkerchief, turpentine, azure, which are avoided entirely, there is always a look at the surface articulations—they are equally important. The same group of blues and greys and earthy horizontals and you would vary your group—your group would vary as you moved across the basic wall and it slide back to the basic wall. In detail, colourful space it all reinforces Maximalist notions of action and constraint.

JS

Some of the architecture is history I must say, and must have been made by Maximalist architects. Certainly it is intended that there are interfaces of symmetries and asymmetries as well as continuities and discontinuities. The gridling on the plaster wall confines the verticals on but not entirely it's not a single interface symmetrical unto the up side. One is completely blank, then off-white which turns under and becomes the ceiling over the lower level half of the space. The arch in the corner form is reinforced by the wall colouring. The gridling of the arches wall confinement in the panelling of the exterior where some walls are a combination of Portland stone and stoneware.

JS

What was the worst question of colour, the distance in colour?

JS

There are two basic colours for non-gallery interiors. One is called "hake commercial names" or "fracture" and the other " deity". They're on white and a kind of orangey beige. They occur in the Rietveld Hall, the Auditorium and the "lounge". The latter time were mixed in different volumes and may be close in the main gallery; when there is a lecture or film show, drinks and canapes should be served in the Lounge. And people overlap the Rietveld Hall. In the hall and some other places there are special colours—i.e. the turpentine ultramarine lining of the arch, and the pink (Illuminated) handrail. These vibrant are really trying to give you messages—this is the statement you give your eye to—this is the diagonal line; the outlining of the arch in turpentine and a maroon to mark the signal that through this arch where the gallery is.

JS

So far it's Stuttgart and we discern this distance to indicate direction. But still, there's nothing that those dots. " aren't they very interesting?"

JS

You might say the arch colours are very " impersonal" they are really associated with any particular period. Though I consider it important that it is only a total basic colours in the spectrum and I have a problem as I tend to run out of colour.

JS

It may take a year or so to settle down. Then I think this time that the new building with a certain identity and memory for the public and they will expect to see particular colours when they come again.

JS

Obviously architecutre should sit white and provoke first and last an interior harmony afterwards. A slight provonance always is to be expected and sought. I mean there are parts of the old town which simply get put to sleep.

JS

I think the public coming into the building might be somewhat startled but finally when they reach the galleries, all will be calm and bathed in different light. The mood will be very different and I think visitors will appreciate the changes as they come from outside, eventually through to the galleries where the paintings will take over and dominate the space.

CJ

The first said, the Clare " should express a sense of its own architectural identity although it should be bonded to the Tate in certain ways. You were asked, a sense, to contrast with the Tate. Some, traditionalists particularly, but also Modernists, will feel that the building contrasts too much with the old Tate.

CJ

I think you ought to read Adolfo Rodin again on ornamental life. I think the whole of the building will have a certain identity and memory for the public and they will expect to see particular colours when they come again.

JS

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