

bank not London-based was Liverpool's Martin's Bank, a distinguished architectural patron. When the Smithsons' Economist Building opened, it housed a branch of Martin's. But in 1971 Martin's merged with (was swallowed up by) Barclays.

Maxwell Fry, who grew up amid Liverpool's patrician Victorian shipping culture, described its decline after 1920: 'Once ... everyone lived in the towns they worked in ... thus everyone was involved according to their class, throughout Stirling's work. This included, as well as the "local deity" as Cockerell, the presence there, "absolutely different", of the exiled Polish School of Architecture, with their *Hambonyane* ... half Corbu, half ... Beaux-Arts'. But also Rowe himself, relating Corbusier to the Villa Capra and Modernism to mannerism; also whom gathered a gifted circle of students such as Thomas Stevens and Robert Maxwell, whose work, when shown at the Architectural Association was dubbed *Manios Liverpoolianus*.

Northern references were evident in Stirling's earlier work - Preston Lionington, Oriel Chambers at Lancaster, but for those latter years that alert his way of adapting and transposing forms, displaced traces of his circuit throughout. So, while the false vase in the yard of the Flory Building is the kind of marine toy easily found in Stirling, the building itself is both ship and graving dock: a ship from outside, propped up by struts the way a ship is in drydock, with hanging gangways; while within, the battered courtyard walls are like those of the graving dock. Likewise the Venice Biennale Bookshop, which Stirling cartooned as a barge, while its entrance end is a crane-gable like a port warehouse. Indeed, Stirling's similar long L-plan for housing on a Rotterdam pier was illustrated by Rowe and Arnell beside one of Hartley's Albert Dock warehouses which Stirling later adapted for the Liverpool Tower.

Many more such links might be drawn, from those Stirling made himself to uncanny parallels which only a local might spot, as in his drawing of the Columbia U. Chemistry Building, where a giant truss, serving into Chandler Hall, summons an apparition of the Dingle truss where the Overhead Railway swerved into a sandstone cliff to suddenly become a tunnel. Moreover, when you see his later drawing of it as a wreck, uncannily like the Overhead's ruined viaduct in the Blitz, you sense a working-through of some interior daemon.

This daemon drove the perverse capricious of his own works which, for *Roma Introvata* in 1978, he scattered across the Tiber on Nolli's Map, 'to create a density ... similar to that evolved by history'. Calling it a 'Piranesian' work of an MFA - 'Megalomaniac Frustrated Architect', he railed against New Towns which 'have a debilitating effect upon old towns which they were intended to enhance by relieving pressure ...'. At another level is the destruction by planners of magnificent nineteenth-century cities, eg Liverpool, Glasgow, Newcastle, all in the name of 'progress', which means demolition of so-called "out of date" buildings and replacement with a lethal combination of urban motorways and commercial architecture, here termed "block modern" (cf blockhouse, blockhead, blockmaster, blocked) ... Thus cities have lost their identity, and townspeople are numbed with problems of memory.⁴⁰

The MFA is also a displaced and dispersed architect. The dense collage which Stirling wanted would not be realised in his home city, but only by analogy elsewhere. At the Stuttgart Gallery, Stirling built, *in situ*, an abstract analogy of Liverpool. There is a local sandstone which he used also in Berlin like that of Woolton Quarry; the ramps like St. James grey quarry and 'Splendid Terraces' advocated by Rowe in College City, references to Schinkel, and Neo-Classicist statues amid motifs mechanical and marine. For Konrad Adenauer Strasse, read the Dock Road. Most of all, there is the path across and through the ivy-caved circular courtyard, like that across war-time Canning Place and through the sky-exposed rotunda of Foster's fire-bombed Custom House.

Like the Custom House, the Stuttgart museum had been bombed, as Anthony Vidler remarks on its courtyard. 'This rotunda, without dome and open to the sky ... is no more than the "shell" of the Pantheon, blasted open and left to stand as an absent presence, a space returned to the city by an act of violence to a monument ... The message seems

got, then Stirling was doubtless the best architect that Liverpool never had. Son of a marine engineer, and conceived, it seems, aboard a ship in New York, and born in Glasgow, Stirling grew up in Liverpool.⁴¹ Colin Rowe was perceptive when, introducing a book on his student and friend, he devoted 3500 words to, "an absorbing and lavish mosaic of the Liverpool ... that he and Stirling inhabited."⁴² Rowe sifted the local treasure which, mixed with those of wider provenance, would emerge, transformed, throughout Stirling's work. This included, as well as the "local deity" as Cockerell, the presence there, "absolutely different", of the exiled Polish School of Architecture, with their *Hambonyane* ... half Corbu, half ... Beaux-Arts'. But also Rowe himself, relating Corbusier to the Villa Capra and Modernism to mannerism; also whom gathered a gifted circle of students such as Thomas Stevens and Robert Maxwell, whose work, when shown at the Architectural Association was dubbed *Manios Liverpoolianus*.

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James Stirling, or Liverpool dispersed

There was grey irony in Stirling's engagement - ultimately ruined - at Runcorn.⁴⁴ For if New Towns drained investment that the city never