

3.0 The Existing Building

3.4 Historic Analysis

- Site was previously occupied by printers, metal melting and rolling workshops, oil and colour and offices with oil heaters and associated storage tanks
- The building subject to this application was built in 1955.
- In 1997 electricity sub-station was erected at the back in the courtyard.
- In 1999 the building was refurbished by Robin Locke architects for Derwent Valley (now Derwent London). As part of the works the original entrance was moved from the corner to the side, off Sandland Street.
- The most recent refurbishment took place in 2012, for the tenant Aviva, and involved upgrades to office floors and replacement of glass blocks with clear glazing at the reception.



1. 1955 building
2. 1999 refurbishment
3. 2012 (present) refurbishment

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3.4 Historical analysis

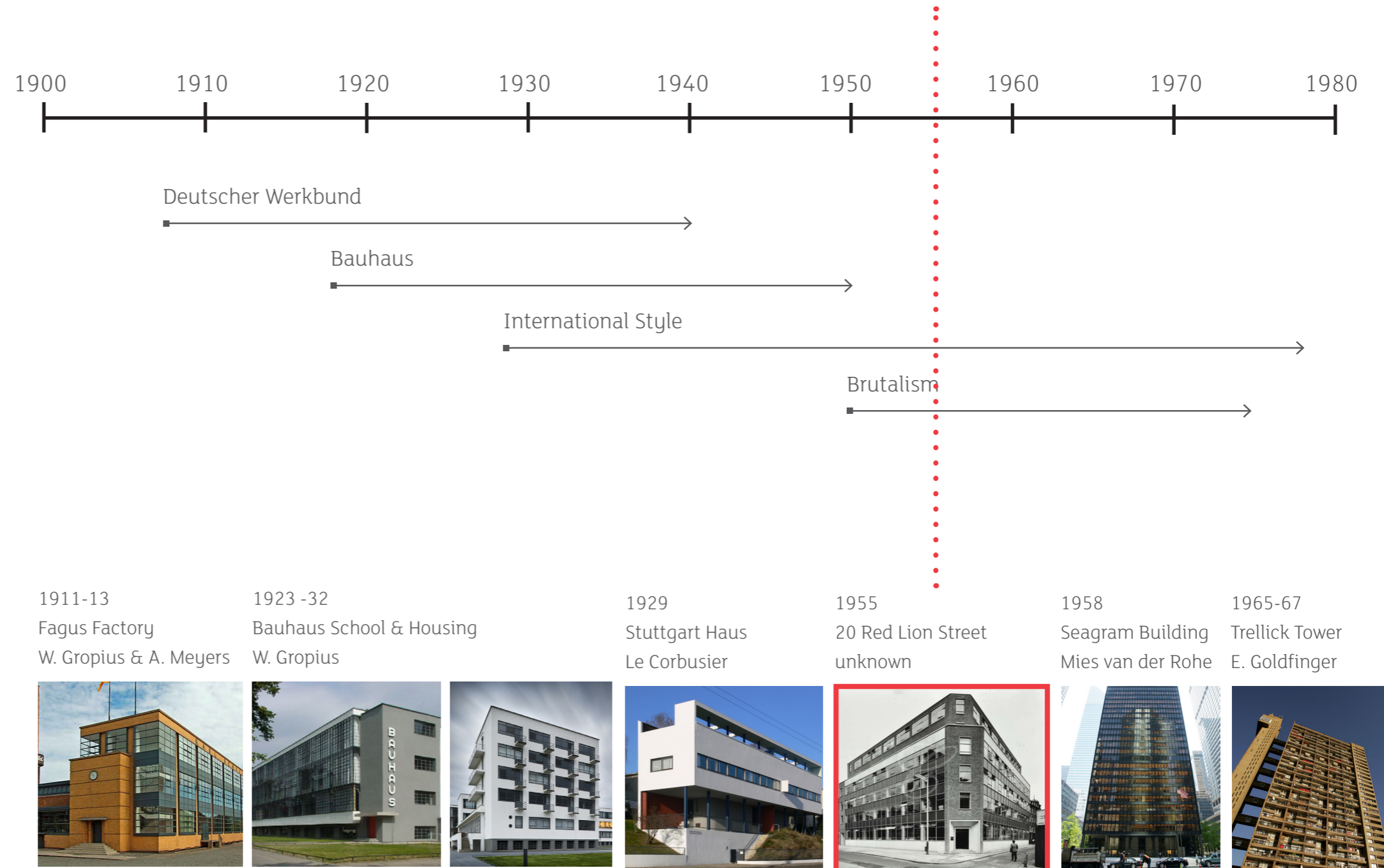
20 Red Lion Street was completed in 1955. It straddles two stylistic periods; the end of the International Style period and the beginning of Brutalism. The building, before the numerous refurbishments, displayed a number of the key characteristics of a building of the International Style;

- asymmetrical compositions
- use of general cubic or cylindrical shapes
- flat roofs
- use of reinforced concrete
- metal and glass frameworks often resulting in large windows in horizontal bands

The International Style began in the Bauhaus School, with figureheads such as Walter Gropius, Adolf Meyers and Mies van der Rohe. The aesthetic of the Bauhaus directly influenced the International Style. Both rejected applied decoration and put an emphasis on using mass produced construction materials. Prior to the Bauhaus, Walter Gropius and his peers belonged to a design movement called Deutscher Werkbund, a sort of fore-runner to the Bauhaus, which also had the ideals of integrating traditional craft into the mass produced elements.

The 1955 Red Lion Street building echoed the aesthetic of these early 20th century movements. The original facade combined both modular curtain glazing and traditional brick, a strong horizontal reading with ribbon glazing, flat roofs and a defined plinth.

The 1999 and 2012 refurbishment have diluted the symmetrical reading of the original building and introduced more decorative materials to the facade, however the original principles remain. The following pages analyse the stylistic traits of both periods that have informed the building's appearance.



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3.4 Influence of Fagus Factory, Walter Gropius & Adolf Meyers



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3.4 Influence of Bauhaus

