Fortis et liber
I liberi pensatori di tutto il mondo hanno ora un simbolo in cui identificarsi. Si trova nel quartiere di Southwark, nel sud di Londra, e ha la forma di un edificio per uffici a 12 piani. Sebbene non ci sia una targa alla base (forse i lavori sono in attesa sul previsto?), il monumento è stato eretto di dubbio indizio e si distinguono dal mare di case a schierati con il resto del grattacielo. Il progetto è stato realizzato dallo studio SMC Alsop, diretto dall'architetto Will Alsop, l'indiscusso leader spirituale del pensiero architettonico fuori del coro. Quest'ultima storia dello studio londinese non è solo un applaudire a forse esempio del modernismo del XXI secolo, ma...
OF ARCH

Free thinkers around the world now have a symbol they can call their own. Located in the Southwark borough of South London, it comes in the form of a 12-story office building.

Although it looks a plaque at its base (perhaps the fabricators are behind schedule?), the monument is unambiguously dedicated to those who refuse to march in lock-step with the rest of the "pack". The studio of Stuc Aloup designed the project, which is headed by Architect Wil Aloup, the reigning spiritual leader of out-of-the-box architectural thought. This rarest sort of effect by the London-based firm is not only a strong, bold example of 21st century modernism, but also a challenge to speculative commercial real estate. The self-confident building points to the future and suggests a few alternatives for the built environment, i.e., office towers that contribute to the urban-scape, are enjoyable to pass by, and express the intent of the times.

The 27,406 square meter (295,000 sq ft) Palesto office development project is best described as part odeisk, from "2001: A Space Odyssey" a splash of George Johnson (architect) and a pinch of Egyptian Mausoleum, all called into one. The only specific influences that can be alleged are Aloup's own and a few to the architecture and landscape. This enclosed area of 27,406 square meters (295,000 sq ft) is not just a plaque but a testament to the future and suggests a few alternatives for the built environment. The self-confident building points to the future and suggests a few alternatives for the built environment, i.e., office towers that contribute to the urban-scape, are enjoyable to pass by, and express the intent of the times.

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Sharp Centre of Design in Toronto, Canada, (for its floating rectilinear mass and angular relief) and perhaps BSPP's 1957 version of a medieval tower, the Torre Velasca, in Milan (for its cantilevered profile and individual presence.) The brief for the project was to develop a new landmark building that would provide high-quality contemporary office accommodation with flexible floor plates capable of subdivision. The design needed to not only attract high-profile tenants but also make a significant urban contribution to the South London area.

SNC L'Équipe accomplished the programmatic objectives and embellished them with their own hallmark of enjoyment and delight. Separating the Palais project from the mundane are distinct features such as the two main floating rectilinear volumes (which obfuscate the project's scale), spayed columns that defy physics, reveals between the two envelopes that create external terraces, an inclined glass façade above the pedestrian street entry, an arcing 7.5 metre (24.6 ft) over-the-sidewalk cantilever, whimsical roof-mounted weather vane contraptions, and a glowing entry pod with design cues from Eero Saarinen's TWA terminal at JFK Airport. The design is

Supraforce per uffici superiori sembra presa da un'armadio in nero con una superba in-decente. La forma modificata del volume più basso è in contrasto con la rigidità dei livelli superiori. La superficie scia stessa centrale estesa sulle sfere della via fatta. A sinistra si mostra la forma a obelisco conferme al volume un possibile ben studiato che si staglia nel corso del tempo. La forma inoltre della struttura inferiore sì sostiene con la calotta inclinata che dà vita a una piacevole unicita di design.

Above: uppermost rectangular office space is almost lost amongst the clouds due to its reflective surface. Lower tamped form juxtaposes rigid upper floors. its surface evokes carbinic calling stars against the Milly Way. Left: obelisk-like form-sets a deliberate profile against the night sky. The inclined lower form combined with leaning pilastors (octomets) creates a refreshing design anomaly.

To break down the mass of the building and relate it to its surroundings. All three volumes differ in size, projection, orientation and appearance, yet are united by the same architectural language. Both upper and lower boxes are differentiated by form and color. The tilted lower box is clad in a structurally bonded, double-glazed curtain-wall system. Each glass panel has a color printed on full height across one-third the width of the gazing. The contoured effect viewed externally is one of a patchwork of color and texture to the facade.
In the sophisticated entrance with dimly lit, decorated walls and ceiling that create an atmosphere by Jean-Luc Godard. Brightly lit, the walls appear as the backdrop of the film.

Top: 'granny' entry pod with circular inset relief wall to create scenography by Jean-Luc Godard. Brigitte Bardot has just 'stepped out of frame'.

Recalls falling stars against the glistening Milky Way. The second upper box is geometrically more formal yet less distinguishable due to its reflective sheen. The monolith's constrained profile cuts against the sky and mirrors the climate off its surface.

And adds an ever-changing, dragonfly-like, dimension to the upper block.

To meet the unconventional demands of the architecture, the structural engineer team of Buro Happold utilized conventional materials of steel, glass, and concrete with an unusual design.
To calculate the raked columns, the engineers wrote a separate computer program that allowed the architects to manipulate three angles late in the construction program. What lies behind the project’s success is not only its status as a community reference point but also the idea to make life better through architecture.” The fact that the office block celebrates a design spirit that will never be satisfied by the status quo may be the less obvious but no less important reason for its success. Ultimately, all fine architecture embodies the ethos that Eisenhower speaks of: flexible floor plans are virtually column-free and capable of subdivision. The columns, silhouetted by the grid of window mullions, pierce the glass plane contrast the vertical grid of window mullions.