



The Lloyds Office Building is a corporate headquarters in London by Richard Rogers. The Clients asked for a building that would last well into the next century allowing for it to adapt and change with technology while not disturbing the work operations of the company.

Rogers approach was to create a scheme the consisted of 6 external service towers and a main central core atrium. It is a clip-on system that placed to structure on the outside. It also allows the building as a whole to be transparent with bright, light filled spaces.

Rogers created simple floor plans with minimal to no vertical interruption which allowed program to be placed anywhere or change with time.

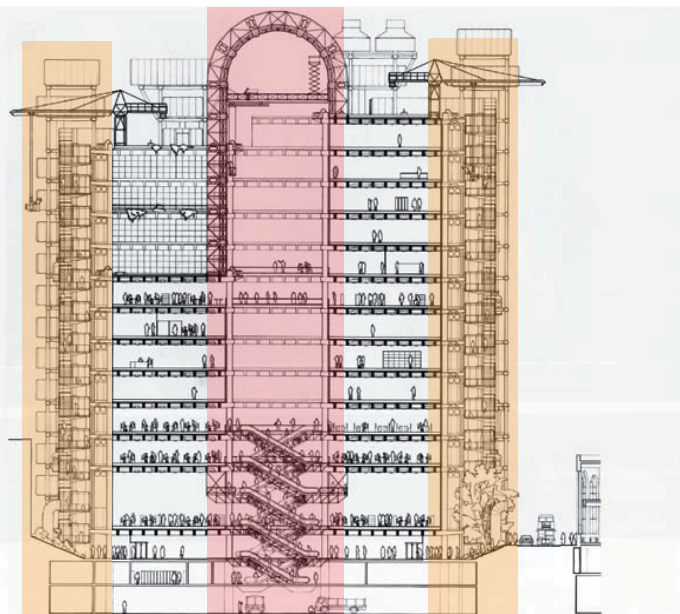
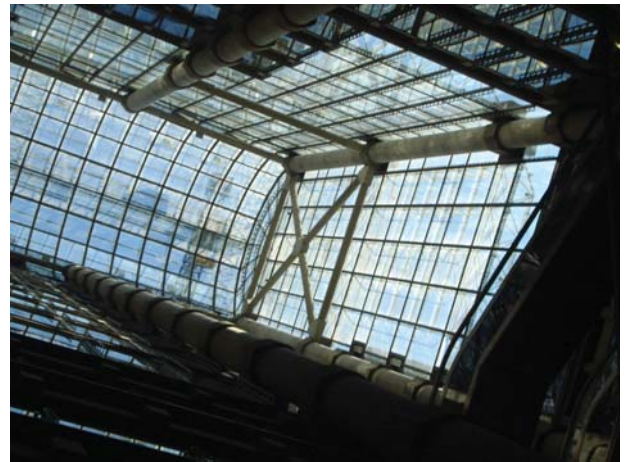


"Intention of design was to create a more articulated, layered building by manipulation of plan, section, and elevation which would weave together the oversimplified 20th century block and the richer, more varied architecture of the past."- Richard Rogers



"Balances technical efficiency with architectural expression..... Called highly romantic(Gothic) and judged a positive addition to the skyline."- Kenneth Powell





The Lloyds building was innovative in having its services such as stairs, lifts, electrical power conduits and water pipes on the outside, leaving an uncluttered space inside. The twelve glass lifts were the first of their kind in the UK.

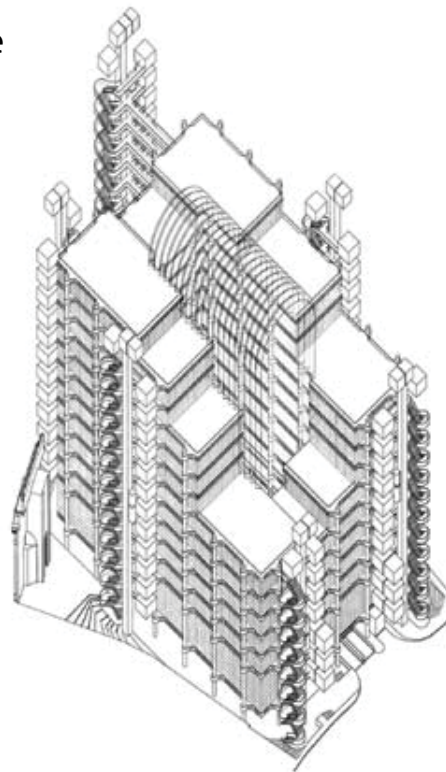
Turning the plan inside out and placing the service cores on the exterior essentially offered two main principles:

- 1) It freed the building of any internal obstructions.
- 2) It made for easier service to the lifts and service systems and also allowed future replacements or upgrades possible without causing disturbance to the occupants of the building, which was a main concern of the company since this was a problem of the past.

One concern of Rogers while designing the building were its surroundings. It was made to be approached on a diagonal axis allowing the form to unfold as the viewer gets closer. The form was meant to open up and reveal spaces from the scale of an individual person to the scale of the city.

The towers were meant to be viewed as a Gothic style making it blend in with the city's skyline of spires, domes, and towers of the past.

Also the Central atrium of that extended the height of the building was a form of paying respect to Paxton's Crystal Palace.

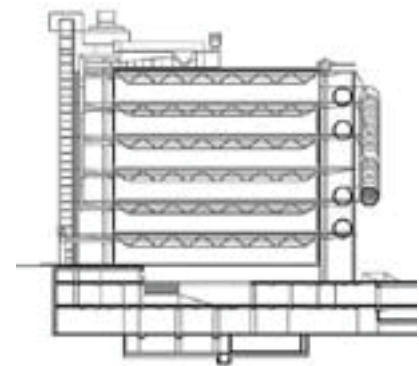


Georges Pompidou Center Renzo Piano, Richard Rogers Paris, France 1977



The Pompidou Center was considered by Piano and Rodgers as “their act of disobedience”. It was meant to introduce the familiarity of the machine by over exaggerating the new and upcoming “high-tech” era. They also wanted to steer away from the cliché iconic institutions of that era, that to them were very intimidating.

Unlike the Lyods building and the NY Times building where they tried to relate them to their surroundings, the Pompidou center stands out unlike anything else of its time. It is clearly all Rebellion and Freedom rather than the functionality of a museum.



IRCAM Extension Renzo Piano, Richard Rogers Paris, France 1977



“The building itself is a collaboration between scientists and musicians, is a “musical instrument on an urban scale”.”
- Renzo Piano Building Workshop

This was an extension that was thought of by Renzo and Richard during the design of the Pompidou Center. It is situated right next to it and is organizationally connected. Unlike the Pompidou Center which is a parody to high tech modernism, this extension is much more like the buildings of this era. The simplistic forms and shapes conform to the post modern period but the use of glass and steel makes it more susceptible to the new High-Tech era. Also unlike the Pompidou center where the circulation is on the exterior, this contains a central core of circulation.





Dignified, Impressive, Inspiring, Historical; These were some words most used by employees when asked what they expected in a new building. It is clear that Piano listened. He aimed for a combination of a simple, historic form (spired roof) that used warm colors and materials with a mix of classical and modern motifs.

All of this was Piano's intention in order to create strong distinction between the calm building and its surroundings that are constantly changing.

While creating a building that was meant to effortlessly sit in its surroundings, Piano also created a first-of-its kind system that makes great use of natural light and deals with glare, since light was a key factor in his design.



"Architecture, certainly, is poetry and art, but above all, it is the taking of materials and transforming them; Taking the world and changing it." -Renzo Piano



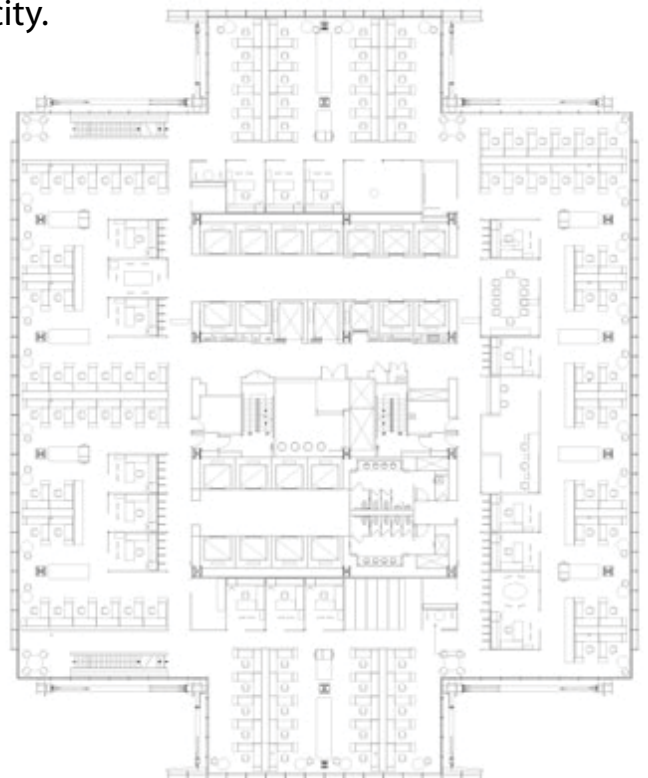
The simple looking curtain wall is actually a highly engineered buffer for the building from the outside. It is a multi-layered facade that catches light and allows the building to breath with the environment.

The transparent glass tower seems to float above a five story base, which continues through out the rest of the buildings core stopping at different levels and stepping back to mimic the surrounding towers and buildings in New York City. The central shaft/core is also perfectly proportioned to the rectilinear outer shell of the building.

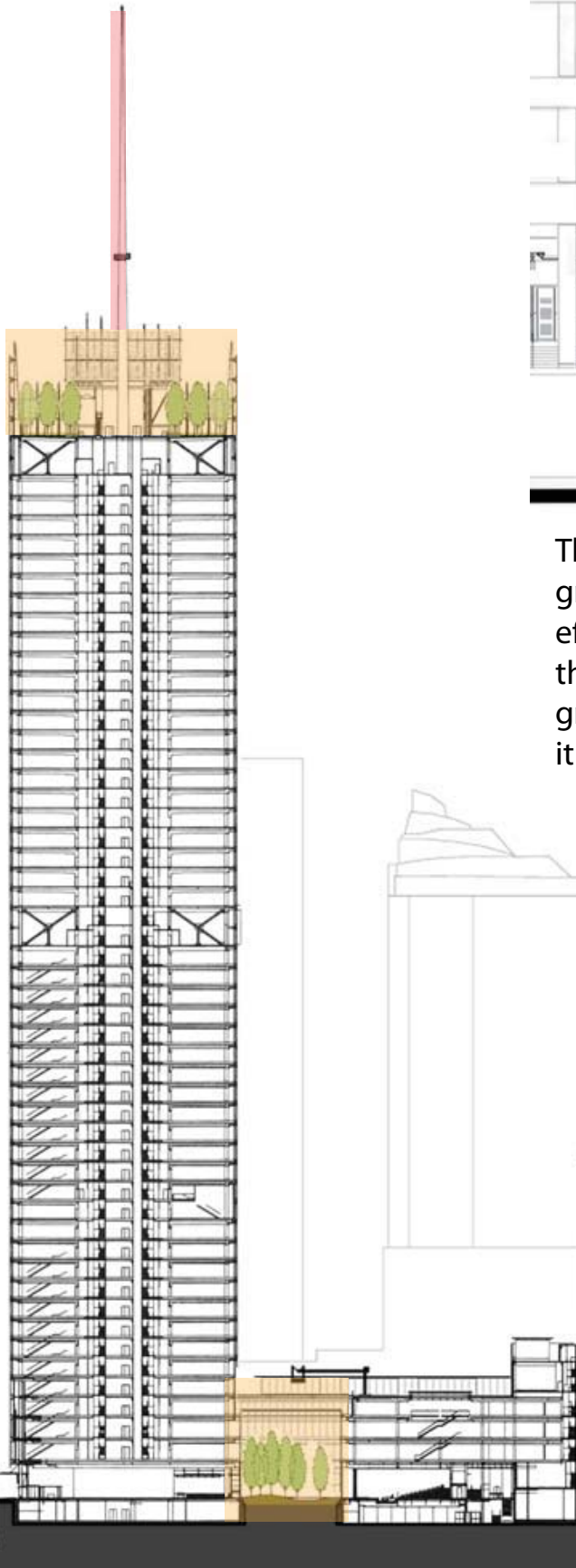
"The transparent design of the New York Times Building not only brings in daylight; it symbolizes the newspapers' mission to shed light on the life of the city and nation." -Unknown



The square cross floor plan design is to expose the interior to as much daylight as possible. Although the building is fully glazed allowing direct sunlight to enter, which causes problems for most buildings, the second skin consist of a sunscreen of white ceramic rods to minimize these problems. It reduces heat gain and too much light, while also forming a connection between the building and the city.



Side Note: When built the antenna at the top served no purpose other than Piano wanting to recreate a modern “spire”. It was thought that it could later be used for broadcasting.



The building includes an open-air garden on the ground floor, a green roof at the top, and a high efficiency office space as the connector. All of these factors make the building a highly efficient green building that gives back to the landscape it is built on.



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