Leslie Martin and the formal order

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In this era the distinction is not as clear as it was in the past, and the criteria for selecting buildings and sites are more varied and complex. Within this framework, Leslie Martin's work is seen as an important contribution to the debate on modern architecture.

Leslie Martin, born in 1921, was an important figure in British architecture. Her work, which was characterized by a strong formal vocabulary and a preference for simple, geometric forms, had a significant influence on many architects and designers in the mid-20th century.

Martin's approach to architecture was rooted in her belief in the rationalization of form and space. She was a proponent of the International Style, which emphasized the use of clean lines, simple shapes, and a focus on function. Martin's designs were often based on mathematical principles, and she was known for her use of grids and modular systems.

One of Martin's most significant contributions was her work on the British Pavilion at the 1951 Exhibition in London. The pavilion was a simple, geometric structure that featured a series of interconnected rooms, each with a different function. The pavilion was praised for its simplicity and elegance, and it became a model for many other buildings.

Martin's work also had a significant impact on the development of modern architecture in Britain. Her designs were often characterized by a sense of order and simplicity, and they helped to define the aesthetic of the post-war period.

In conclusion, Leslie Martin's work was a important contribution to the development of modern architecture. Her emphasis on form and function, and her use of mathematical principles, helped to shape the aesthetic of the mid-20th century, and her influence can still be seen in many contemporary buildings.

References:


Leslie Martin: Career and method

Graduated as an architect from the University of Manchester in 1932 and Ph.D. in 1936, Sir John Leslie Martin (1908-2000) began his professional career, recognized in 1973 with the RIBA Gold Medal, combining professional practice and teaching; first at the Architecture School of Manchester University and later on at the Architecture School of the Hull College of Art, where he was appointed director between 1934 and 1939. One must emphasize among his early works the linguistic simplicity of the Nursery School in Northwich, Cheshire (1937-1938) which combines the structural coherence framework with functional pragmatism, unfolding the teaching programme around a core of services, or the Alastair Morton Brampton house (1958) which brings together the architect’s expertise and formal focus in the form of a red brick volume with articulated masonry walls projecting as autonomous planes, enhancing the modern conception of the construction plans and assuming Marcel Breuer’s claim that appeared in the pages of the Circle journal edited by Leslie Martin together with the painter Ben Nicholson and the sculptor Naum Gabo in 1937: “the basis of modern architecture...is not the new material, nor even the new form, but the new mentality.” This new space conception, which demanded a new way of living, was illustrated in the book The Flat Book that Leslie Martin together with his wife Sadie Speight published in 1939 as a means of dissemination of modern ideas.

Using traditional materials and autonomous modern planes he designed, as the architect responsible for the London Middland Railway Company and the Scottish Railway, the LMS new stations and the arrangements of the railroad infrastructure in the post-war from 1939 to 1948 and extended his technical contribution, after World War II, as an architect of the Architecture Department of the London County Council (1948-1953) where he designed along with Peter Moro the Royal Festival Hall (1948-1951) and later on, as chief architect of the London County Council from 1953 to 1956, he developed the project for the Crystal Palace in London (1956) among others. Modern commitment and international recognition of the Royal Festival Hall in London led him to participate in his turn along with Eero Saarinen and Harry Ashworth in the international competition of the Sydney Opera House in 1957 and later on as a consultant of the city of Kuwait in the competition for the construction of the National Assembly of Kuwait together with Franco Albini and Omar Azzan in 1971, in both cases giving the first prize to Danish Jern Utzon.

In 1956 he was appointed professor and chairman of the Architecture Department at Cambridge University where he founded the Department Centre for Land Use and Built Form Studies (LUBFS) in 1967, which was called Martin Centre in 1973 and dedicated to the scientific substantiation of architectural form and to the interrelationship between ‘built form’ (architecture) and ‘land use’ (urbanism) establishing a theory of urban form published in a reference book entitled Urban space and structures edited by Leslie Martin and Lionel March in 1972. For Leslie Martin, ‘Knowledge will be guided and developed by principles: that is, by theory. Research is the tool by which theory is advanced.

Without it, teaching can have no direction and thought no cutting edge.” Architects such as Colin Rowe, Colin St John Wilson and Peter Eisenman were beguiled by him, and the American whom he directed the doctoral thesis entitled The Formal Basis of Modern Architecture presented at the University of Cambridge in 1963, which establishes the formal analysis of eight works of the first half of the twentieth century and the foundations of an analytical method performed by graphic analysis and the recurrent use of axonometric perspective. Methodologically, the British master will resort to the axonometric perspective in his extensive career. ‘The axonometric projection allows the plan and total volume, with all its subdivisions of space, to be considered in one single drawing. It forms the direct means of visualizing relationships [...]’. After moving to Cambridge, he restated his professional activity in 1957 by placing his studio in Great 7 Shellord where he designed until 1986, a great amount of work, in collaboration with partners such as Colin Dannatt, Colin St John Wilson, John Hodgkinson, Douglas Lanham, David Owens or Iver Richards, that illustrate his consistent interpretation of modern principles and reflect different scales of an intense career, which he combined with theoretical research and teaching obtaining numerous awards and recognitions. The selected drawings demonstrate, by means of axonometric perspectives accompanying the analysis of his works, the relationship between formal structure and spatial expression and illustrate the links that give coherence to the architectural work.

Combining the theoretical framework with the appeal to the works, his projects contribute to a greater understanding of the diversity of modernity, going through the relentless pursuit of formal order throughout his works. Grouped into six thematic sections, that cover his built work and their compositional fundamentals, these works and projects reveal the lessons of the British master. As noted by Leslie Martin, "The work that I now want to describe may be regarded simply as a series of studies. It is not intended to show successful ends but rather a developing means." From Cambridge, his persistent research drive and his studies on built form nourished teaching and the professional practice, forging their contribution to the common patrimony of knowledge. Leslie Martin wrote that ‘Ideas generate forms and by extending them we create a tradition’.

The Royal Festival Hall. ‘An egg in the box’ As an architect of the Architecture Department of the London County Council and commissioned by the director architect Robert Matthew, Leslie Martin designed in collaboration with Edwin Williams and Peter Moro the Royal Festival Hall in London (1948-1951), the building was inaugurated during the Festival of Britain, on the centenary of the Great Exhibition of 1851 at Crystal Palace and would become the emblem of post-war British architecture. The reduced execution time and the scarce technological means available illustrate the British architecture. The reduced execution time and the scarce technological means available illustrate the British architecture.

In Knighton College Hall at Leicester University (1956-1960) the specialized system of wings, which open onto the east and west with a double bay of rooms and with a single bay of rooms on the south, defines two courtyards related to a large block housing the collective programme and open towards the landscape. The articulation of the spread out wings favours the creation of reunion and meeting spaces. Both of the interconnected courtyards are characterized by the facades of the rooms, which are open towards the south and windows of a gallery and this allows a continuous window in the other orientations providing an interesting effect on the patios by showing a variation in the composition of the facades although maintaining the formal unity of the complex.

In the College Hall at Knighton, Leslie Martin anticipates the patio archetype consolidated in the Harvey Court at Cambridge (1958-1962), the Student’s Residence of Gonville and Caius College, located on West Road, Cambridge. Leslie Martin assumed the traditional resource by arranging the residence for a hundred students around a courtyard, a traditional layout of British colleges. In his preliminary design he developed the tradition of terraced housing the row of terraced houses that he applied in the residential complex of St Pancras in London looking for, an alternative model of high-rise housing, high density residential alternatives by means of courtyard systems, combining the stepping block with the use of the middle floors which provide a typological diversity of rooms around a central staircase and porch that concentrates all the accesses. Nevertheless, this initial design was abandoned due to the number of staircases and the double orientation of the rooms. Conceived on a rigorous modulation, which is expressed Suspended over the space assigned for the foyer, the solid volume of the auditorium, a body of 61 x 61 m. and 24 m. high, floats on the large tiered foyer that also houses the large restaurant which is open to the main views and is connected by a system of suspended stairs that ascend to the auditorium, which slope structure characterizes the foyer supported by thin pillars. Renouncing to the frontal monumentality, Leslie Martin and Peter Moro proposed two separate side accesses from different levels, providing a measured threshold that flowed towards the tiered main foyer and propitiated a progressive approach to the auditorium through a promenade oriented towards the Thames, which contained the cloakroom, bars and services and meeting places.

Designed and executed in a short period of time, the Royal Festival Hall is the result of the intense cooperation between the team of architects and engineers of the London County Council, Scott & Wilson and the constructor Holland Hannen & Cubitts, a building that according to J. M. Richards’ without precedent in this country and with very little precedent elsewhere: a modern building -modern in the sense of owing allegiance to no other age but ours- which is also monumental.
in the pilasters’ order that characterizes the north facade, Leslie Martin manages to integrate the geometric rotundity of his proposal, a concentric arrangement around a courtyard and inscribed in a square, with the naturalness of the scheme that adapts to the characteristics of the environment. For this purpose, he nuances the rotundity of his approach by treating the south wing in order to orientate it to the specific conditions of the climate, orientation and landscape, opening the large courtyard to the environment.

Thus, the plan is powerfully organized and adapts to the circumstances of the place.

Loyal to modern tradition, the work of Leslie Martin also incorporated the influences of Alvar Aalto in Säynätsalo Town Hall (1949-1952) through his collaborator Patrick Hodgkinson, who had worked in the Aalto’s studio.13

The project, which consisted of four wings in the shape of a ‘U’ defining a raised patio, is developed around a glazed gallery which opens onto the courtyard. While the linear volume of the library has two openings between both parts, it opens its glass gallery outward to the exterior.14 The layout of the building reinforces the character and its community presence in the context of the colleges in Cambridge. The student rooms are stepped in height and are oriented to the main courtyard which, as a place of community, acts as a mediation space with the surrounding nature. As a counterpoint, the student rooms are replaced by the continuity and openness of the sky that is developed around a central staircase. The courtyard is defined by a roof with a single concrete support. These accesses provide partial and indirect paths that emphasize the progressive and gradual approach to building by means of a number of courtyards that improved sound insulation and preserved some of the site’s existing trees. Based on the generating principles which were tested in the libraries he built, in the last phase, the volume of the library attached to the complex. With this modest and respectful response to the site he left compact forms aside in order to approach the idea of a structural grid that would act as geometric, dimensional and structural support of the project.

The skewed geometry and compactness characterize the project of the social building of the University of Cambridge (1979) which houses an auditorium with seating for 250 spectators and which stage opens up towards the outside amphitheatre carved into the ground. In this project which was not built, its irregular perimeter and oblique sides generate a faceted geometry, taking up again the theme of theatres and stages, frames and classic proscenium auditoriums; he also referred to the fan-shaped auditoriums of the work by Alvar Aalto. Adjusting the scale of the building into its context, the compactness and rotundity of the abstract brick envelope contrasts with the zing coating intended for the stage area.

In the project for the University of Bristol competition (1979) Leslie Martin explored the structural grid as an ordering system and provided it with a central spine that strongly arranged the complex. The competition required the construction of the campus in stages and the reuse of a number of buildings that had a domestic character and which would house a few departmental and campus administrative units, while the new buildings would contain the faculties’ classrooms which were characterized by their compactness and hermetic nature in contrast to the open and flexible structure of the backbone.

The project adopted the modular frame, as an instrument of additive growth and formal rigour, and presented a spine that acted as a meeting and relationship place between the different university areas, leading on towards the important buildings of the complex housing the auditorium which spread out in a fan-shape echoing Aalto by means of an amphitheatre fitted in the ground, solving the topographic slope.

The building for the Royal Academy of Music and Drama in Glasgow (1979-1980) condenses his architectural experience of giving continuity to a closed urban form, he constructed a compact and geometric shape that integrated the three main hall rooms in a single block. The three main hall’s stage boxes emerged from a lower volume. On a large plot of land located in an important urban site, he reconfigured the alignment of the street in order to extend the access space and he situated the three main areas dedicated to different types of representation on a central strip. The three main areas being an auditorium with two grandstands, a theatre with a proscenium and an adaptable room for experimental drama. The three main areas are isolated from all of the rehearsal classrooms by means of corridors, contributing to the necessary sound insulation and also providing direct communication between stage and backstage. The section reveals the idea of stratiﬁcation

The arrangement of complexity

To Geoffrey Scott, architecture is ‘a grouping of material bodies subject to certain elementary laws’.15 This section analyses the resources used in order to achieve the unity of the complex adopted by Sir Leslie Martin. The methodological ambition of the architect accomplishes to arrange complexity by means of a composition that undergoes the idea of totality which structures and articulates the architectural component of the Manor Road Library at Oxford University (1959-1965), allowing for both the individuality and diversity of the parts as for the intensity and consistency of their relationships. Leslie Martin made possible for the programme of the three libraries to withdraw and get organized which would broaden and unfold in three parts, arranging the complexity around a stepped platform and a monumental staircase.

This juxtaposed condition forms a unitary and plastically active complex which keeps relation and consistency between themselves, trying to solve a complex programme into a compound volume with the same interest in the whole as in the units that form it. For Sir Leslie Martin, ‘the general arrangement of interlinked but self-contained buildings is reflected in the exterior appearance of the group’.16 This architectural articulately ordered houses the libraries of law, philosophy and statistics on different levels, these libraries share common services which are contained on a common platform and are characterized by their architectural compactness. The libraries have a square floor plan and share generating principles: a double height reading room illuminated from above and flanked by storage areas that are laid out in an ‘L’ on two levels. The three units have different sizes, the statistics unit has three structural modules, philosophy has four and law has seven without changing shape or their arrangement only in size, adapting to the functional requirements, demonstrating the validity of the scheme at different scales, thus establishing a formal archetype that he will use in subsequent projects.17

The stepwise volume that the complex establishes, together with the logic of the library’s design approach and the material unity of the brick façade, converge in the common nexus which is the platform and the itinerary of the processionail staircase that provides an individual access to each section. The illumination of the compact form is expressed in the activation of the roof by a skylight that emphasizes the unitarian and compact volume and therefore expresses both the individuality of the library as the unity of the whole. Compactness and structural frame in the Middle Hall auditorium of the University of Hull (1962-1965) Leslie Martin increases the compactness and accentuates the closed condition of the volume that emerges on a stereometric and massive platform in which he manages to arrange the volume that houses the main auditorium, with a capacity for 500 spectators, a few exhibition spaces and a small chapel and it establishes a strong and effective connection to the seven main classes of the linear block of the Faculty of Arts’ building (1958). When he was developing the mechanism of Harvey Court in Cambridge (1958-1962).

Leslie Martin hid part of the auditorium’s volume in the base of the platform, adjusting the scale of the building in its environment and presenting a silent language that strongly arranged the complex. The competition required the construction of the campus in stages and the reuse of a number of buildings that had a domestic character and which would house a few departmental and campus administrative units, while the new buildings would contain the faculties’ classrooms which were characterized by their compactness and hermetic nature in contrast to the open and flexible structure of the backbone.

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of the complex and segregation of the drama school’s programme on the ground floor, placing the music school on the main floor along with the public access to the lobby of the music and theatre hall rooms. Additionally, the administration block is displaced allowing widening the foyer which is open to the public space by means of a double gallery of pilasters where all the accesses are concentrated.

The compact volume with rooms on the central strip, geometric although not exempt of an exercised plasticity in the brick enclosure, executed with great expressiveness, and which harmonizes with the existing residential building on the site, resorts to the formalization of its public character with the usual resources: a gallery of large pillars expresses the order of the modular frame that as an instrument of formal rigour governs the building and is revealed in the exterior.21

Structure and landscape

At the Contemporary Art Gallery for the Calouste Gulbenkian Foundation in Lisbon [1979-1983], Leslie Martin conceived a large stretched out building that enclosed the terrain, favoring the visual continuity of the landscape and combining a gallery with large structural spans with a strip that, by combining half levels, housed specialized rooms and audiovisual areas. It was reflected on a small lake in order to emphasize the spatial continuity of the large structure on the landscape and the complex was completed with an outdoor amphitheatre that taking advantage of the topographic variation was modelled in the terrain. Emphasizing the integration between nature and construction, the vast structure of double reinforced concrete porticoes is completed with a stepped roof that has greenery on it, allowing visual and physical continuity of the landscape and overhead lighting on the exhibition area.22 The porch and the access gallery extended the geometric regularity of the spatial structure, regulated by the modular grid as an instrument of economic and formal rigour.

The stepped section would be the generating principle for the unbuilt project of the government complex at Whitehall (1964-1965) in central London. It reordered the area of the British Parliament and Westminster, eliminating traffic according to the research conducted by Colin Buchanan and generating a great civic area flanked by all the new governmental buildings that combined a system of platforms and courtyards, applying the principles that he subsequently published as the ‘Grid as Generator’, where unique stepped buildings emerged.23

This proposal referred to the stepped building and the structure of Patrick Hodgkinson’s Brunswick Centre in Bloomsbury, London (1960-1972), who initially worked in Leslie Martin’s studio and where he resorted to the principles of Harvey Court in Cambridge (1958-1962) with low-rise and stepped section buildings developed in different phases around courtyards. In the project of the Whitehall buildings, the construction stages of the complex were foreseen on the basis of the unity of the whole and the diversity of the elements. For Leslie Martin ‘the buildings are seen as a developing and growing unit. […] Each stage would be self regulating. The total pattern would lend itself to development without loss of a generating principle and a general sense of unity’.24

This principle of additive growth would be developed in the building of Zoology, University of Oxford (1963-1964). It raised the issues of standardization and serialization in construction, seeking the unity of the whole without falling into uniformity. Martin Leslie states that ‘the size of the grid was selected primarily because of its capacity to meet the needs of both teaching and research with the same structural system’.25 The modular coordination of the structure facilitates the interior space to take on different configurations and adapt to the changes in the university structure. To Leslie Martin, this is ‘a system rather than an individual building’.26 A repetitive but variable layout is organized around a central axis where the circulations and the common elements are concentrated, and where the volume has recessed stages in section in order to give each floor an outer space.

The recessed stages of the section referred to the work of Denys Lasdun, both the Student’s Residence at the University of East Anglia, Norwich (1962-1970), as the extension of the Christ’s College in Cambridge (1966), a seven-floor-building that adapted in section by using recession stages and the fragmentation of the units on the site, and has its origin in Marcel Breuer’s project for a hospital in Elberfeld (1928) published by Leslie Martin at Circle in 1937, where he explained that ‘buildings are from six to twelve storeys high buildings in recessed stages so that wide terraces for the patients are formed in front of the sick-rooms’.27 Through these mechanisms of juxtaposition, overlapping and sliding each module gets closer to an outdoor space. This formal mechanism of step section, with which he built the Harvey Court building in Cambridge (1958-1962), would be applied in order to be integrated into the section in the architect’s house in Quinta das Torres, Azin主任, Portugal (1964). The domestic programme was adapted to the terrain by using recessed stages in the section and it opened on to different terraces contained in the main volume, which were emphasized by their roofs that extended out in continuity with the land.

Formal structure and Mat Building

The modular repetition mechanisms tested in the building of Zoology, University of Oxford (1963-1964) raised the notion of system and were developed in the modular grid layout that he built in the Governmental centre in Taif, Saudi Arabia (1970-1977) establishing an ‘interrelated mat of buildings and gardens’.28 The new complex was located within a walled enclosure besides the monarch’s palace and the bazaar of the city, and is characterized by the four access porticoes to the complex which are located at the midpoints of the four sides. The first project showed an extensive form based on a mat building structure formed by the repetition of a structural element in the shape of an inverted pyramid with a single central support. The modular element is organized on a grid and provides a linear system of skylights that solves the connection between the support modules. Each element shows the individual expression but belongs to the same unit of the complex. The integration of double height governmental departments and the images of the model show the unity achieved by the modular system, where structure built order. For Leslie Martin ‘the structural system is designed in relation to simplicity and repetitive use’.29

The second project, which was finally built, had two floors. The complexity of the programme required a more diversified and stratified complex in two levels by placing the administrative programme on the ground floor and ministerial offices on the first floor, organizing its circulation by means of stairs and access balconies. Based on a monumental ramp for the Monarch and other secondary ramps for the ministers which were located at both ends. For Leslie Martin, the system as a method established a capable order, a formal structure with potential for adaptation and change. The extensive, modular and polycentric system established a network of primary and secondary elements of circulation. All of the departments of the complex, offices, meeting rooms, reception rooms and ministerial offices are arranged along a street network. The departments connected on modules, connected to the two central streets by other transversal ones that open on to long and narrow courtyards that favour the ventilation of the complex and are illuminated by skylights that graduate and filter the natural light. The resulting complex organization of uses and circulations formed a dense fabric of activities that recalled the architecture of the Islamic world, ordered by an additive modular frame system in the form of mat-building, as an organization system in extension. This mat which was associated with the idea of growth, diminution and change was first posed by the Smithsons in relation to projects developed in Kuwait and it was published by Alison Smithson in 1974 in her article ‘How to Recognize and read mat-building’ where she analyses a set of buildings that share both formal attributes and an organization system in extension.30 The system forms a compact volume perforated by small courtyards and characterized by the presence of the skylights and the structure of the mosque. The compound was built on a modular network of reinforced concrete which established an isotropic structure that arranged, in a Unitarian manner, the complexity of the programme. Exploring the tradition of the Islamic city and architecture, Leslie Martin planned an urban area in Saudi Arabia (1975), which provided housing and facilities to a large industrial complex. The plan established an urban centre where he located the mosque, the bazaar and the administration and he conceived, around the community centre, a residential grid formed by low density blocks of buildings in which he designed different typologies of groups, combining the spatial optimization of the main cells and the adaptation to environmental conditions. Leslie Martin examined the typological diversity of the traditional Islamic house, with rooms that opened up to courtyards, and he condensed compositional mechanisms and tested articulations. The displacement mechanism in section, in order to produce a stepped unit, tried to approximate each module to an exterior space ensuring the privacy of its units, as well as increasing the density of the complex. These interconnected and overlapped cells which opened up onto courtyards maintain their spatial qualities and privacy in this manner, the repetition and variation of the basic dwelling unit formed the residential compositional pattern.

Transformation

Taking up compactness and overhead lighting resources again in Kettle’s Yard art gallery in Cambridge (1969), Leslie Martin provided an effective connection to the existing building, the house of Jim and Helen Ede, a collector and curator of the Tate Gallery in London who befriended many artists and had formed a prominent art collection which was at his home in Cambridge. In this privileged location, next to the church of St. Peter, Leslie Martin adjusted the scale of the building to its environment through an abstract and hermetic volume with a simple language that presented a proper relationship with its context, materializing it by means of a brick base in continuity with what already existed, on which a lightweight volume emerges, its wooden cladding crowns the main facade and seems to suggest that it floats on the diaphanous.27 The gallery adopts a highly introspective character and all of the diaphanous spaces, which exhibit the richness and diversity of the art collection, share the same deep skylight that provides continuous strips of overhead lighting suspended on the walls.31 The extension which was built later on in 1981 extended these same principles.

Resorting to the formal archetype of the library designed by the architect and adapted to the circumstances of a place, the McGowan library of the Pembroke College in Oxford (1972) is laid out around a central void lit from above and framed by storage and reading areas which are on three levels. The volume seeks a certain idea of continuity in the traits of the whole and in its materials to preserve the character of the environment. The renovation of an old mill on a small stream in Shelford, Cambridge (1956) allowed him to explore the transformation capacity of the factory compound, its flexible structure would house his home and studio for decades as well as the
dependencies of his employees. By recuperating the clarity of the formal structure, without interfering with the original building, he accommodated the domestic housing programme around a new space of a double height which linked the main areas of the dwelling and located the architect's workspaces downstairs. Subsequently he refurbished an old barn in Shelford (1977) to house the architect's dwelling by qualifying the original structure, recovering original features and consolidating the structure through minimal interventions to its wooden posts and trusses, opening skylights up on the roof and organizing the programme of the dwelling on the linear block in a sequence of large rooms. The intervention strategies in these buildings located on unique sites seek to respect the environmental pre-existences without renouncing modern language, analyzing the formal and typological configuration of the transformed buildings in order to achieve a harmonious and coherent relationship with the existing buildings, rejecting the contrast position of modernity.

Conclusion

As Leslie Martin stated, 'I do not propose to speak about forms and images. Form is the end product of a process. I prefer to discuss what seems to me for more important to the architect: some of the intentions and the processes that cause forms to exist and give them their significance and meaning.' A chronological journey through his works, structured in thematic modes, his work combines theoretical research, technique and historical consciousness. From his studio in Shelford, 'the father of British Rationalism' for Reyner Banham, combined teaching at the University of Cambridge with research and the promotion of the discipline forging a distinctive architectural language, through academic and institutional assignments, coordinating the formal discipline of Fine Arts, represented by the English Free Style School of Lutyens, Lethaby and Voysey with the modern principles of Le Corbusier. For Leslie Martin, 'The architectural ideas of my generation drew on these two streams (romanticism and rationalism) and, by merging these, developed a new code.' A new code characterized by the patient search for a formal order.

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MODERNITY
COMPOSITION
ORDER
CONSTRUCTION