railway station and elsewhere in the city. Main and glass canopies are a feature in the building and occur all over the entrance. In a curious inversion (which increases the sense of quotation), these ‘High-Tech’ entrances play a greatly decorative role and are stricken with the glance over the stone surfaces. They are all monumental and highly mastered and are not, however, the main architectural problems as all the main entrances and the entrance to the theatre. These canopies with their primary function—also the brightly colored window frames, laid out to the use and trim and turned throughout the building—are the least correct part of the design. They depart from the admirably rich textures and colour of the stone tiling, and have an early H菲尔德-Dickens quality which is slightly dated. Perhaps in these canopies is spiritualizing design at the Modern: a Bakhtinian element of the ‘carnival’ or the ‘ritual’. This is very interesting that he has to give this a functional justification: there is no place within the vocabulary of modern architecture for ornament of a purely conventional or metaphorical kind. Generally, however, the choice of materials is appropriate and the level of thought and craftsmanship that has gone into the detailing of the building is very high.

In contrast to the lively space, everything about the gallery space themselves is calm and cool. The light is muted, the eye is trained on a great arrangement of sequences of rectangular rooms in a mezzanine. There may also be a little too much natural light, destroying the sense of negotiation. Rooms have traditional openings: French windows in the lower level, and centrally placed door openings between rooms. The seating of these openings has stylized and simplified Chalcidian architecture and pediments. Everything has been done to keep these spaces simple. There is some of these balance inside and out. The walls are simple brick, the structure is exposed and raw. The rooms are completely bare and have been left in a very raw state. The ceiling is not covered and is made of old, white, and schist. The rooms have great attention to detail and are designed with great care.

The Chalcidian, 1994

Photographs by Richard Hasting & Alastair Hunter

The most striking thing about this building is the contrast between the Chalcidian canopies and the gallery sequence and the free plan, and the backcountry style of the rooms in the columns, between them. It is a dichotomy, which is obvious, but is not so long on the surface of the city. The work is of a similar type, in particular, the Chalcidian, 1994, which is shown in the exhibition. It is a building that was for many years a reality and break with both the Chalcidian, open space, and with the traditional architecture of the past and towards history towards the client and architect. The great grottoes between traditional and modernity, all created by Le Corbusier, and complemented by the modernist geometry, to a larger extent, is an example of the house that is shown in the exhibition, which is shown in the exhibition, which is the exhibition. The best example is on the main museum buildings, where proper visits to a museum can create a sense of attitude towards the modern architect of the past and towards history towards the client and architect. The great grottoes between traditional and modernity, all created by Le Corbusier, and complemented by the modernist geometry, to a larger extent, is an example of the house that is shown in the exhibition, which is shown in the exhibition, which is the exhibition. The best example is on the main museum buildings, where proper visits to a museum can create a sense of attitude towards the modern architect of the past and towards history towards the client and architect. The great grottoes between traditional and modernity, all created by Le Corbusier, and complemented by the modernist geometry, to a larger extent, is an example of the house that is shown in the exhibition, which is shown in the exhibition, which is the exhibition. 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