

Richard Seifert



Tower 42: Seifert in the city.

General Office has a long-standing fascination with the work of R. Seifert & Partners. This interest first arose from simply noticing buildings in the City of London and West End that appealed to our aesthetic sensibilities. Later, it was amplified by an obsession with abstraction, neutrality and sobriety – and instances of modern architecture inserted into the existing city. More recently, we have become concerned with the capacity of individual buildings to influence the urban fabric, and the opportunity for localised, speculative development to participate in building the city.

Seifert's output corresponds to three key tenets of our practice. The first, is a realist take on how things happen and who is doing them. We acknowledge, as Seifert did, that the powers that influence, commission and build buildings

– architecture or not – have to be engaged and understood. Architecture is subject to momentums that it does not initiate and needs to learn the rules of the game in order to play.

Secondly, we follow the hypothesis that sustainable (that is, durable and appropriable) buildings have seven principal qualities:

1. Indeterminate organisation.
2. Robust infrastructure.
3. Legible ordering.
4. Enigmatic appearance.
5. Material luxury.
6. Material economy.
7. Urban specificity.

These seven qualities are common of R. Seifert & Partners' production in general and especially of the buildings selected for this study.

Finally, comparable to the punctual interventions of Wren, Nash or Hawksmoor in London, we consider Seifert's buildings paradigmatic of the urban impact possible through localised insertions. In this sense, we see Seifert's production as a particular (if unconscious) form of Metropolitan Architecture: one in which individual buildings – in their siting, scale and/or seriality – constitute a project of the city.



Centre Point absorbed into the reality of Oxford Street.

Biography

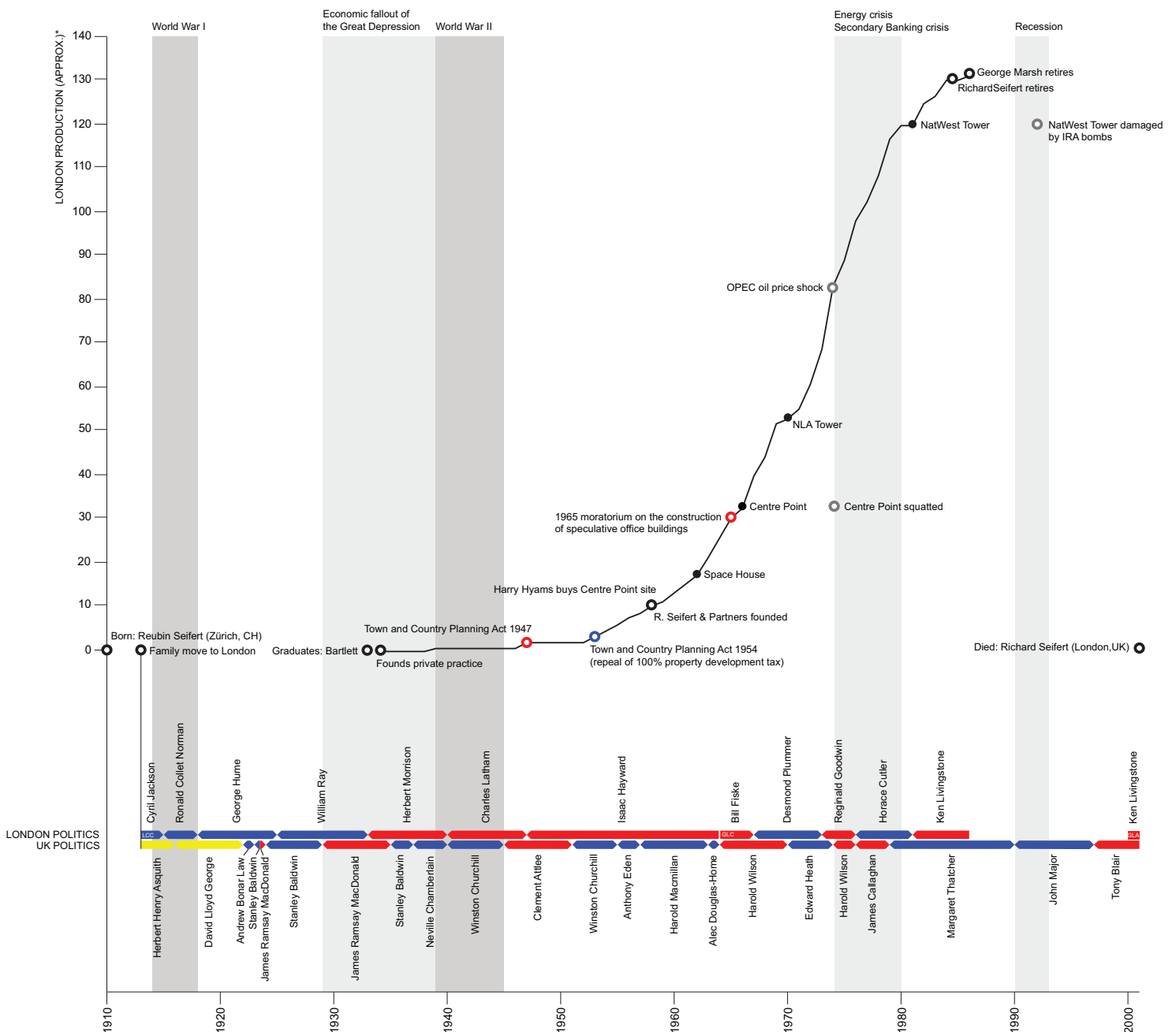
- 1910 Born: Rubin Seifert in Zürich, CH.
- 1913 Family move to London (originally intending to settle in America).
- 1927–33 Studies at the Bartlett School of Architecture, University College London.
- 1932 Works for architect George Wimborne in London.
- 1933 Travels in Europe.
Begins short-lived professional partnership with Eric Ambrose.
- 1934 Finds a private practice in Fenchurch Street, working on a small number of residential, services and leisure building commissions.
- 1939 Marries Josephine Jeanette Harding.
- 1940–44 Works as a garrison engineer before enlisting with the Royal Engineers during World War II.
- 1944–46 Continues military services in the Indian Army, stationed in India and Burma.
- 1945 Becomes a Fellow at the RIBA.
- 1946 Appointed Honorary Lieutenant Colonel.
- 1947 Resumes private practice in London.
- 1957 George Marsh joins practice.
- 1958 Finds R. Seifert & Partners (in partnership with George Marsh and Tony Henderson; later including Richard Morris, Harry Morgan, Jack Clowes, Reginald Jenkins and John Seifert (Richard Seifert's son). Office grows to a staff of 300 with seven offices in London and local branches across the UK.
- 1969 Appointed Justice of the Peace.
- 1970 Wins Civic Design Award.
- 1971 Fellow at University College London.
Member of RIBA Council.
- 1976 Fellow at Royal Society of Arts.
- 1978 Wins EEC Constructional Steelwork Award.
- 1984 Seifert Architecture exhibition held at RIBA in Portland Place, London.
- 1984–85 Richard Seifert retires.
John Seifert takes over as head of the office.
- 1986 George Marsh retires.
- 2001 Dies: Richard Seifert in London, UK.
- 2010 Seifert Architects closes.

Context

Typically, post-war architecture in the UK is described in the context of Welfare State economics, egalitarian politics and state-led construction programmes. Sympathetic as we are to this cause, it does not fully convey the complex reality of Twentieth Century architectural production in the UK. Indeed – depressing as the prospect might be – at a national level, the Social Democratic *modus operandi* was something of a blip (more successfully sustained at the level of local government in major industrial cities).

Below: Time line of Seifert's London production in the context of UK/ London politics, policies and events.

* Approx. London production based on available data: more buildings are attributed but not varified.



Today, there is a sense of anticipation in the profession that verges on desperation: sooner-or-later the country will come to its senses and demand equality. The architectural profession – awakened from its post-New Labour hibernation – will march into action with the common purpose it has been waiting for.

But what if this doesn't happen? Who will build the city (and who has been building the city while we've been waiting)? In London, during the second half of the Twentieth Century, this question had a simple answer: Richard Seifert.

The work of R. Seifert & Partners is a barometer of the political and economic climate of London (and the UK more broadly) from the 1950s to 1980s. While the Labour government's *Town and Country Planning Act* of 1947 (and associated work by Abercrombie in London) helped establish the framework for the public sector's post-war achievements, the Act's revision by the Conservative party in 1954 opened the floodgates for private capital and established the 'development' sector.¹ The consequences of this reorientation have been far-reaching – and in many instances, ultimately destructive – yet, it has not quite registered in the agreed history of architecture in the UK.

R. Seifert & Partners were responsible for more buildings in London than Wren or Nash, and yet the office was not mentioned during our architectural education. Herein lies the paradox: while Seifert is excluded from the canon, he is the most successful Modernist in UK history; while the architectural establishment (and associated press) demonised Seifert as a commercial philistine, the commissions kept rolling in; while he deliberately avoided ideological statements in his architecture, more of his output is now preserved and renovated than his London County Council (LCC) colleagues; and while we're educated in preparation of a new utopia, Seifert's office represents a model for realising Architecture (capital 'A' intended) under any circumstances.²

The simple fact is that, as things stand, we operate in much the same context that Seifert mastered. The weakness of the architectural profession is that this context leaves a bitter taste in the mouth of its most critically engaged practitioners. Meanwhile, the city continues to be built to



Richard Seifert with Tower 42 under construction. (Credit: [Anthony Weller](#).)

¹ The *Town and Country Planning Act* is piece of Parliamentary legislation that regulates the development of land in England and Wales. It was last revised in 1990. Reference also to *The Greater London Plan* (1944) developed by Patrick Abercrombie.

² The London County Council (LCC) was the local government of London from 1889 to 1965. It housed the highly-productive and experimental LCC Architects' Department.

the minimum acceptable standards (and sometimes lower). What R. Seifert & Partners demonstrated – as their contemporaries such as SOM, Asnago Vender, Harrison & Abramovitz and, especially, the ‘American’ Mies van der Rohe also demonstrated – is that Architecture can be achieved in this context. They acknowledged that – contrary to cultivated idealisms – it has rarely been different. This is how cities typically get built: one speculative project after another. They show us that it’s possible to take responsibility for this production, to invest it with ideas, make durable pieces of city and, importantly, to take it out of the hands of practitioners who couldn’t care less about responsibilities, ideas or the city.

Rules of the Game

1. Rules of Engagement

An architectural practice cannot exist without clients. Seifert took this matter seriously. Negating the mystification that equates a good client to a patron, Seifert understood the value of establishing and sustaining business relationships with people who build buildings. To this end, the office concerned itself with what its clients wanted and how to provide them with the best quality of service for their fee.

Seifert had a ‘reputation’ for knowing the planning regulations inside-out, and for exploiting every loophole to the advantage of the project.³ That this statement sounds somewhat vulgar to the architectural ear is a curious thing. Are the values of ‘good architecture’ too transcendental to deal with the laws that govern the built environment? Is it poor sportsmanship to identify opportunities in the system that your colleagues have overlooked or not concerned themselves with? Seifert’s peers thought so – and so too would many contemporary architects if discussing a similar practice in 2024.

A fable: R. Seifert & Partners was formally established in the same year that the developer Harry Hyams bought the site of Centre Point – the most famous product of their long, multi-project relationship. So far, so good. Hyam’s business model was based on securing single, flagship tenants to lease and maintain each development in its entirety. This strategy

“What people want is a building that is worth the money they paid for it. We pride ourselves on the fact that the fee we say we’re going to charge – which is based on the contract – is the final amount. In fact, we sometimes manage to build for less than the contract, in which case we give the difference back to the client. Yes, I know the planning laws, but that’s part of knowing your business. It’s up to every architect to study the regulations and come up with the same conclusion that I have.”

© Richard Seifert, in Godfrey Golzen, *How Architects Get Work*, Architecture & Building Practice Guides (London: 1984).

³ It is rumoured that planners coined the term ‘Seifert Clause’ in remedying loopholes in the planning system. See Ewan Harrison, ‘Richard Seifert (1910–2001)’ in *The Architectural Review*, 17 September 2019 (London: 2019).

A message from squatters at Centre Point. (Credit: R. Wesley.)



allowed Hyams to run his empire with low overheads (and, reputedly, a staff of only six), but it also upped the stakes of each venture. Seifert was a master at multiplying the possible square-metres of a plot – and what developer would say no to more leasable area? The bigger the projects became, the harder it was to find tenants able to rent the whole premises. As a result, Centre Point notoriously stood empty for over nine years.⁴

One might imagine that this tale of supply exceeding demand would damage the reputation of an architect who prides themselves on giving their client's value for money. While the architectural press had a field day, commercial clients saw only one thing: the asset that had been created through the architect's shrewd handling of the planning system. The subsequent decade was the busiest in the office's history.

2. Rules of Behaviour

Richard Seifert was notorious for his work ethic. A typical day looked something like this:

- 05:30 Wake.
- 07:00 Arrive at office.
Attend to office matters.
- 08:00 Coffee.
- 09:00 Meetings and reviews until lunch.
- 14:00 Afternoon of site visits.
- 17:00 Return to office.
- 19:00 Collected by chauffeur.*
- 20:00 Arrive at home.*⁵

Seifert was one of the great clichés of the anglophone world: a self-made man. Not the kind of Jack-the-lad chancer engrained in British folklore, but the kind of rigorous and disciplined professional who attracts attention for their deeds rather than their public persona.

3. Rules of Production

Rigour and discipline are also principal qualities of the office's output. Rules (especially simple, comprehensible ones) are the best form of quality assurance an architect can provide. There are reasons that all languages are rule based. Without rules – and without a common understanding of

⁴ Ike Ijeh, 'The notorious work of Richard Seifert' in *Building 25* November 2011 (London: 2011).



Richard Seifert in his office.
(Credit: Evening Standard / Stringer.)

*These two events could be impacted by a visit to the opera in Covent Garden.

⁵ See Dominic Bradbury, *Richard Seifert: British Brutalist Architect* (London: Lund Humphries, 2020).

them – discussion would be impossible. That such rules require a common understanding necessitates their simplicity. In daily use, we do not need to carry around a manual of grammar in order to converse. We internalise basic, shared principles that allows us to understand and be understood. In architecture, this operates at three levels:

– Internal communication:

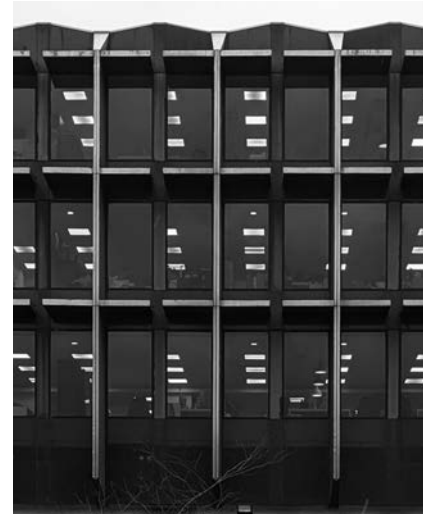
Projects of the scale designed by R. Seifert & Partners require a significant workforce. The internal team for each project is unlikely to be stable – colleagues come and go; people move around between projects – while a coherent outcome depends on continuity of process. The more complex or personal the ideas on which a design is premised, the greater the risk of confusion (or inefficiency) in design development. Seifert's buildings demonstrate an extraordinary consistency of idea from strategy to detail, resulting from the delineation of principles that can be understood and developed by others.

– External communication:

Architecture is not a private concern. Before a building is realised it needs to be discussed and understood by many parties: clients, funders, planners, politicians, members of the public, consultants and collaborators. Each of these parties have different levels of knowledge, different interests and different attention spans. Once each of these groups have been convinced and their interests synthesised, the scheme needs to be instructed to and assembled by contractors (again, varying in knowledge and engagement). That Seifert's buildings are well made is not a matter of 'craft' or supreme will, but a matter of comprehension. Repetition, efficiency and concise specification significantly improve the chances of a coherent product.

– Comprehensible artefacts:

Coherence is the basis of understandable buildings. R. Seifert & Partners were modernist through-and-through, yet their output apparently avoids the alienation for which traditionalists condemn the modern movement wholesale. Seifert's buildings inherit two important devices from the history of architecture: order and



Euston Station: repetition, heirarchy and order.

repetition. In connecting their own architecture to that of the ancients, via Mies, Alison & Peter Smithson stated:

“We are at ease with repetition when:

the elements repeated seem to derive from the intention of the whole of which they form the part, the elements seem to gain their meaning only in repetition, i.e. were not pre-conceived or designed in the abstract as one and then repeated, that when put together the elements seem conventional, that is well understood by all, and that one imagines there are many more in the same family of things.”⁶

And:

“That the Orders as style lived long enough to compose courtyards and piazzas and baroque towns, can only be sobering. Suddenly, it would seem that one of the things that is crucial to the long use of an idea in architecture – and to repetition in particular – is a special sort of anonymity of styling [...], and this is an important and civilising realisation.”⁷

These observations are easily applied to Seifert’s work, where repetition of the kind described by the Smithsons was not only applied at the scale of the individual building, but across various types. The shared lexicon of Space House and Centre Point verges on signature, but more striking are a series of lower, horizontally arranged buildings utilising variations on a post and lintel language (with and without a segmental arch motif).

Across a range of buildings, this syntax is deployed in various combinations of granite, brickwork, precast concrete and concrete clad in ceramic tiles. Each time, the language is modified – or given a particular dialect – based on the scale, role (and/or budget) and location of the edifice.

George Marsh was reputedly the partner – much like Natalie de Blois and Gordon Bunschafft for SOM – who instituted an architectural lexicon suitable for the conditions under which R. Seifert & Partners’ buildings were produced.

Variations on a theme: Britannia Hotel (top), New Printing Housing Square (middle) and Maple House (bottom).



⁶⁺⁷Alison & Peter Smithson, *Without Rhetoric: An Architectural Aesthetic 1955–1972* (London: Latimer New Dimensions Limited, 1973).

Variations on a theme: Centre Point (top), Space House (bottom).



⁸ For example: '[T]he Tower attracts meaning, the way a lightning rod attracts thunderbolts; for all lovers of signification, it plays a glamorous part, that of a pure signifier, i.e., of a form in which men unceasingly put meaning (which they extract at will from their knowledge, their dreams, their history), without this meaning thereby ever being finite and fixed: who can say what the Tower will be for humanity tomorrow? But there can be no doubt it will always be something [...]'. From Roland Barthes, *The Eiffel Tower and Other Mythologies* (Berkeley, California: UC Press, 1979).

In both cases, a syntax is developed by assigning roles to building-parts and establishing hierarchies between serial components. In this sense, the use of rules – while bearing no visual resemblance to them – extend from the orders of architectural antiquity. Not as the divine ‘truth’ they are construed as by classicists, but as an organisational tactic: *ordering*.

Counter to the rhetoric that we have lost our language, and that the ‘original’ syntax of architecture is to be resuscitated from history, Seifert’s work acknowledges that, once upon a time, the classical orders were a new invention themselves – subsequently modified many times over the course of history – and that language, rather than a fixed system, is an ever evolving series of conventions with a constantly expanding dictionary. In this context, ordering rules are necessary in preventing our speaking nonsense, independent of the particular vocabulary.

In a further contradiction to received wisdom, Seifert’s abstract and neutral vocabulary performs as a means for broadening access. Since it does not contain any specific meaning, it is open to interpretation of the kind described by Roland Barthes in analysing the Eiffel Tower.⁸ While contemporary architectural discourse is developing around the notion that cultural accessibility demands the explicit pre-definition of identity (past or present, authentic or imaginary), the accessibility inherent in R. Seifert & Partners’ Language Game consists in combining legibility with a freedom similar to that of seeing shapes in clouds. It’s non-representational nature leaves it open to the imaginations of unknown citizens.

Indeterminate Specificity

Why have so many of R. Seifert & Partners’ buildings survived the project of erasure befalling vast swathes of Twentieth Century UK building production in recent decades? It has to be noted that not all of Seifert’s buildings have survived, and some of those that have not share traits in common with the LCC production that continues to be systematically dismantled. The survivors, beyond the syntactic qualities previously described, deviate from the status quo of their day in important ways.

Forms and figures

In a city as dense and muddled as London, the post-war bomb damage offered the LCC architects opportunities to realise incomplete portions of the CIAM agenda (on a micro-scale and micro-budget). In some cases, the results of this experiment were magnificent, and remain so today. However, in many instances, the dream of the *Ville Radieuse* was spatially and/or economically impracticable. But dogmas are dogmas, and the logic was applied indiscriminately.

Combining a lack of dogma with faith in the processes of modernisation, R. Seifert & Partners were able to deal with more complex contexts; modifying the formal repertoire of modernism for urban transplantation. In fitting these objects into the existing city, Seifert does not inflect or mutate forms in reaction to the context, but instead uses combinations of simple forms to perform specific urban tasks (i.e. slab = street frontage / tower = junction). The spaces around and between Seifert's interventions are typologically recognisable – street, alley, passage, square, plaza, garden etc – formed by abstract figures contributing to the texture of the city.

Indeterminacy

For the most part, British modernist architecture was indebted to the functionalist doctrine of *Existenzminimum* (in many instances, overlaid with an equally deterministic picturesque sensibility). Sometimes compositionally beautiful, the spatial outcomes have a tendency to limit the range of inhabitation possibilities (in terms of changes in lifestyle, use or even sofa position). R. Seifert & Partners spatial tendency is somewhere between that of Mies – favouring freedom – and the American attitude to maximising real estate.

Seifert's plans are not quite 'zero-degree', but closer to the '50/50 split' described by Koolhaas in *Typical Plan*.⁹ They combine aspects of typical and atypical plan (sometimes in a single building, sometimes across a pair) to offer various 'sufficiently undefined' conditions. These range from the ideal to the expedient (again, even in the same project). For example, the cylindrical volume of Space House neatly circumscribes all servant spaces at the centre of the plan, generating an open doughnut of not-too-deep floor space. Meanwhile, in its slab-form counterpart, ancillary



David Bowie on a multi-storey car park with Centre Point in the background. (Credit: [Mark Hayward](#).)

⁹ Rem Koolhaas, 'Typical Plan' in *S,M,L,XL* (New York: Monacelli Press, 1995).

requirements are gathered at either end of the plan as apparently unmediated accumulations.

No matter the level of artistry employed, these buildings can be stripped back to a simple, stable diagram – ‘a floor, a core, a perimeter, and a minimum of columns’ – of which the generation and sustenance of ‘floor’ is of primary importance. This architectural ‘vanishing act’ is precisely why so many of Seifert’s buildings have accommodated changes in use over the years. Such architecture circumvents the discipline’s instinct to preempt and fix, instead satisfying itself with the calibration of generality: enabling and leaving open.¹¹

Metropolitan Architecture

It is the combination of urban intent, non-representational comprehensibility and programmatic openness that differentiates *Metropolitan Architecture* from both *the architecture of the city* or the *Ville Radieuse*. Metropolitan architecture is not concerned with conveying meaning, but rather receiving meanings. It does not concretise collective memory, but offers conditions for memories to be collected. It prescribes no moral code, but instead offers a terrain for negotiation and self-invention. It does not treat the city as a static object to be conserved or problem to be solved, but instead as a continuously evolving territory for human interactions. It does not deal in ideals, but gratefully accepts the parameters of each commission as the basis for architectural response.

Reality Check

Was Seifert conscious of all this? Who knows. Are these qualities infallible? Absolutely not. But neither is democracy – and that’s also worth the effort and (often challenging) openness that sustains it. The ratio of conjecture to fact in this reading of R. Seifert & Partners’ work is debatable (and frankly, not our main concern). What interests us is how we utilise this analysis in practice. We therefore conclude with a simple reminder: to acknowledge the profession’s hypocrisies and enthusiastically deal with – and make architecture from – the reality in which we work, rather than wishing for different circumstances.

¹¹ References: ⁹ Ibid.



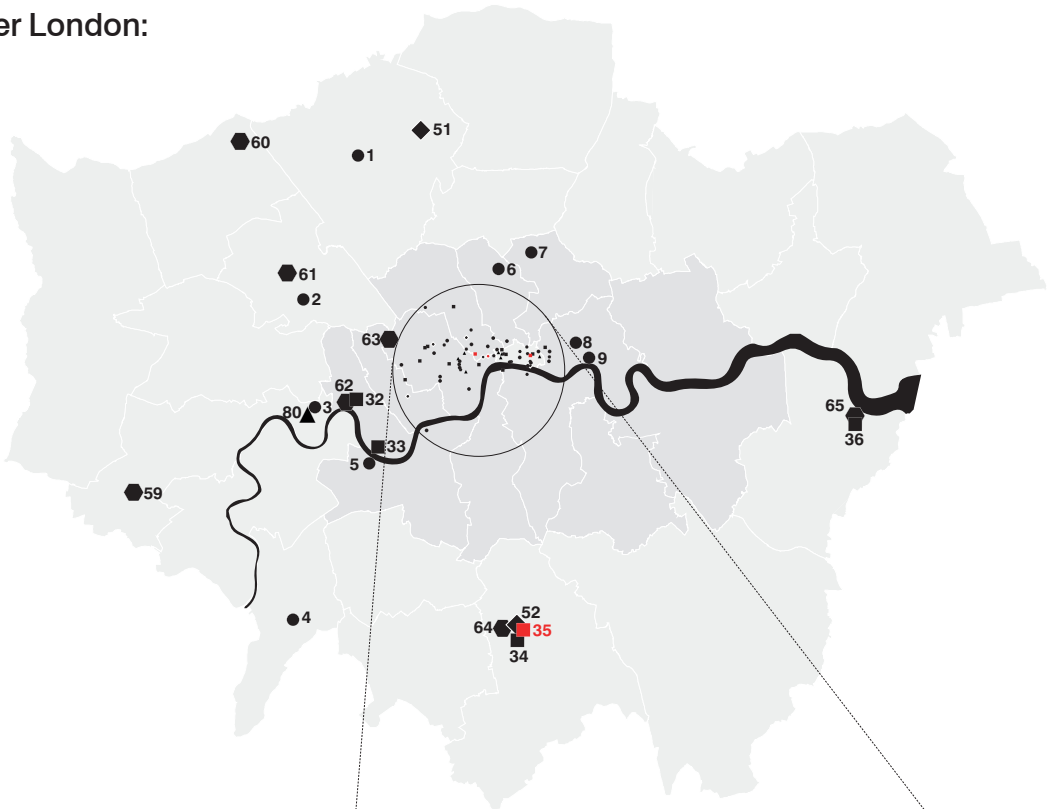
Euston Station: a collector of memories beside collective memory.

“Securely entrenched in the domain of philistinism, Typical Plan actually has hidden affinities with other arts: the positioning of its cores on the floor has a *suprematist* tension; it is the equivalent of atonal music, seriality, concrete poetry, art brut; it is architecture as mantra.”

© Rem Koolhaas, ⁹ Ibid.

Known projects

Greater London:



Central London:



- Categories:
- As original
 - Renovation complete
 - ◆ Renovation ongoing
 - ⬠ Demolished
 - ▲ Unknown

Project	Postcode	Date	Programme
● As original			
1 Angel Cottages	NW7 1RD	1964	Domestic
2 Unisys Towers	NW10 8LS	1970	Office
3 114 & 116 Barrowgate Rd	W4 4QP	1946	Domestic
4 Tolworth Tower	KT5 9EN	1964	Office
5 Metropolitan Police HQ	SW15 1SN	1978	Office
6 Sobell Leisure Centre	N7 7NY	1973	Leisure
7 184a to 184d, Lordship Rd	N16 5ES	1938	Housing
8 Malplaquet House	E1 4AQ	1952	Retail
9 Goodhart Place	E14 8EG	1985	Housing
10 Embassy Hotel	W2 4RT	c.1965	Hotel
11 Surrey Lane Estate	SW11 3TJ	1974	Housing
12 Hilton Hotel, George St	W1H 5DN	1973	Hotel
13 Hyde Park Holocaust Memorial	W2 2UH	1983	Monument
14 The Park Tower Hotel	SW1X 7RQ	1973	Hotel
15 The Princess Grace Hospital	W1U 5NY	1977	Healthcare
16 25 Conduit St	W1S 2XU	1978	Office/retail
17 Grafton Street Offices	W1S 4EW	1973	Office/retail
18 34 Dover St	W1S 4NG	1961	Office
19 Windsor House	SW1H 0TL	1973	Housing/ office
20 Whittington House	WC1E 7EA	1972	Office
21 34 Red Lion Square	WC1R 4SG	1960s	Office
22 New Printing House Sq	WC1X 8HB	1976	Office
23 330 High Holborn	WC2A 1HL	1974	Office
24 1, 2 and 3 St John's Sq	EC1M 4DH	1963	Office
25 Mermaid House and theatre	EC4V 3DS	1981	Office/theatre
26 61 Cheapside	EC2V 6AX	1954	Office/retail
27 Peninsular House	EC3R 8BQ	1983	Office
28 Farryner House	EC3R 8BQ	1973	Office
29 Cutlers Gardens	E1 7JF	1982	Office
30 3-5 Whitechapel Rd	E1 1DU	c.1965	Office/retail
31 Minet HQ, 100 Leman St	E1 8GH	1978	Office
■ Renovation complete			
32 Kings Mall	W6 0PZ	1973	Retail
33 ICT Headquarters	SW6 3JD	1966	Office
34 St Crispin's House	CR9 1BG	1983	Office
35 No.1 Croydon	CR0 0XT	1970	Office
36 Erith shopping centre	DA8 1RG	1972	Retail
37 Royal Garden Hotel	W8 4PT	1965	Hotel
38 Royal Lancaster (Hotel)	W2 2TY	1967	Office/hotel
39 Foster Wheeler House	W2 1DU	1960	Office
40 London Metropole Hotel	W2 1JU	1972	Hotel
41 The Pirate Castle	NW1 7EA	1977	Leisure
42 The Britannia Hotel	W1K 2HP	1969	Hotel
43 Centre Point	WC2H 8LH	1966	Office
44 St Martins Lane Offices	WC2N 4HX	1966	Office
45 120 Holborn	EC1N 2TD	1979	Office

Project	Postcode	Date	Programme
46 Fleetway House	EC4M 4AB	1982	Office
47 Southbank Tower	SE1 9PG	1972	Office
48 99 Bishopsgate	EC2M 3XD	1975	Office
49 Tower 42	EC2N 1HN	1980	Office
50 22 Fournier St	E1 6PR	1950s	Domestic
◆ Renovation ongoing			
51 Barnet House	N20 0LR	1964	Office
52 Corinthian House	CR0 2BX	1970	Office
53 Kensington Forum	SW7 4DN	1973	Hotel
54 Woolworth's Building	NW1 6JQ	1955	Office
55 Maple House	W1T 7NF	1976	Office/retail
56 90 Long Acre	WC2E 9RA	1982	Office
57 1 Kemble St (Space House)	WC2B 4AN	1968	Office
58 St Magnus House	EC3R 6HD	1978	Office/retail
● Demolished			
59 Feltham shopping centre	TW13 4BS	1964	Retail
60 Plot 3 Fallowfield	HA7 3DF	1950s	Domestic
61 Wembley Conference Centre	HA9 0BY	1977	Leisure
62 Latymer swimming pool	W6 9TF	1975	Leisure
63 Essoldo Cinema	W9 3NW	1957	Leisure
64 RAC offices	CR0 2DD	1961	Office
65 Riverside baths	DA8 1QY	1968	Leisure
66 79 Avenue Road	NW8 6JD	1955	Domestic
67 International House	W1U 4JT	1961	Office
68 Euston Station	NW1 2RT	1968	Office/ transport
69 Copyright House	W1T 3LR	1958	Office
70 44-48 Dover St	W1S 4FF	1971	Office
71 New Court	WC2A 2HD	1968	Office
72 International Press Centre	EC4A 3BQ	1972	Office
73 Blackfriars station	EC4V 4EG	1977	Office/ transport
74 Royex House	EC2Y 5BL	1963	Office
75 42 Finsbury Pavement	EC2Y 9AU	1967	Office
76 Drapers Gardens	EC2N 2DL	1967	Office
77 Limebank House	EC3M 6DE	1969	Office
78 New London Bridge House	SE1 9SG	1967	Office
79 Beagle House	E1 8EE	1974	Office
▲ Unknown			
80 114-116 Sutton Court Rd	W4 3EQ	1946	Domestic
81 25-27 Hanover Sq	W1S 1JF	1962	Office
82 Waring & Gillow block	W1D 1NN	1978	Office/retail
83 Dunlop House	SW1Y 6QT	1962	Office
84 Du Pont House	WC2A 1EN	1963	Office
85 10 Bolt Ct, Fleet St	EC4A 3DQ	1953	Office
86 167-170 Fleet St	EC4A 2EA	1962	Office/retail
87 Duke's House	EC3A 7LP	1962	Office

Space House

Completed: 1962.

Address: 1 Kemble Street, London WC2B.

Client: Harry Hyams.

Structural engineer: Pell Frischmann.

Area: 20,440m² approx.

No. blocks: 2.

No. floors: 16 / 8.

Preservation status: Grade II listed.

Renovated: Ongoing.

Initial programme:

- Office.

Current programme:

- Office.
- Retail.
- Café/restaurant.

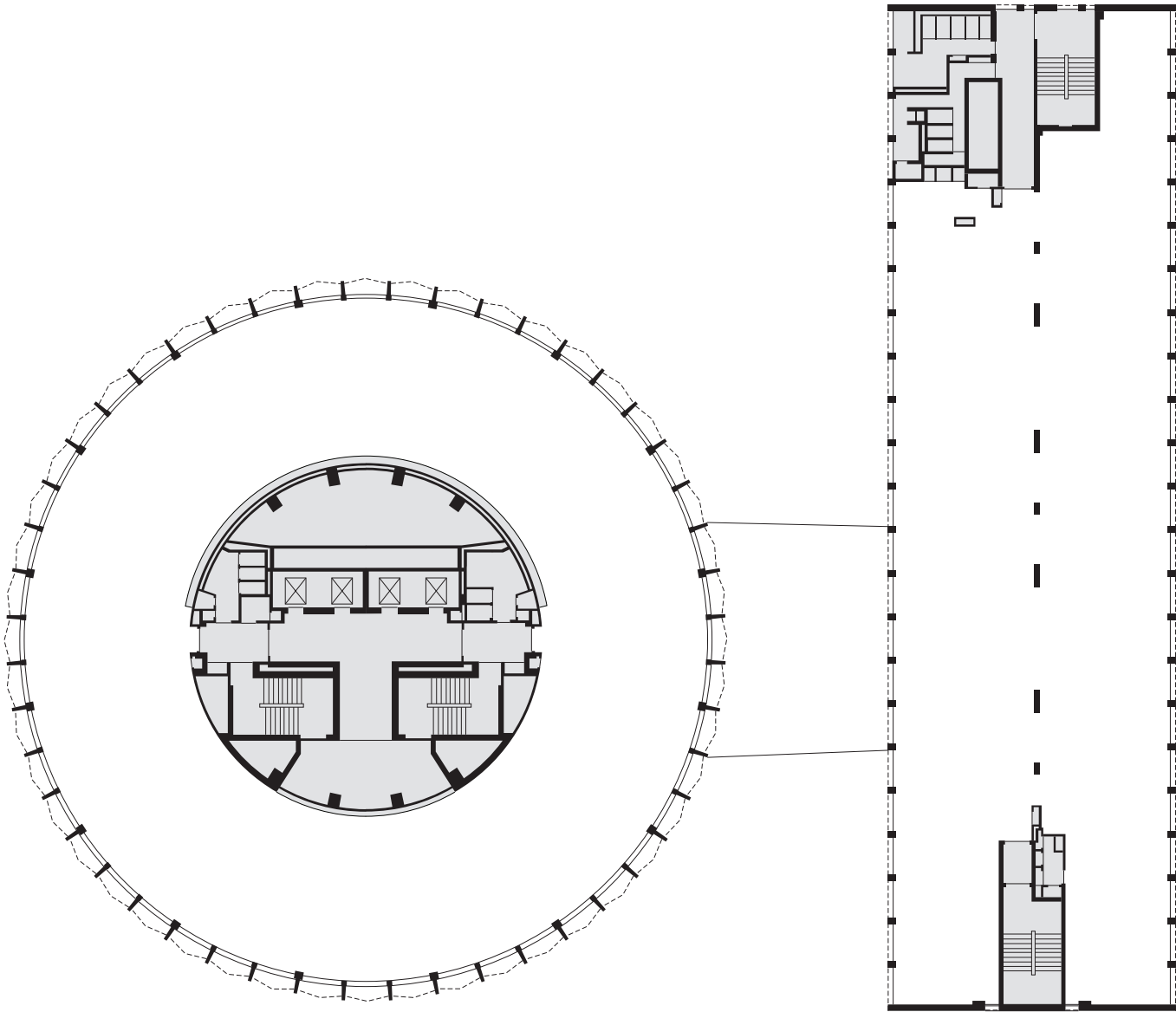
Urban arrangement: slab with frontage onto urban set-piece road / cylindrical tower at junction of back streets / bridge between.

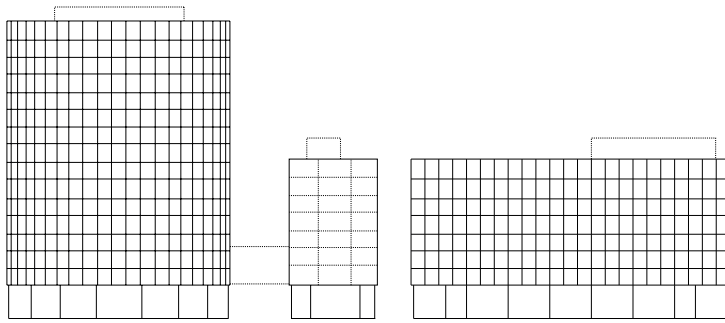


In the city.

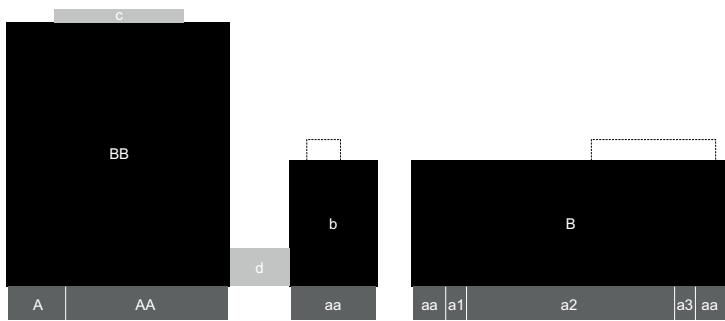
Figure-ground plan.







Grids.



Parts.

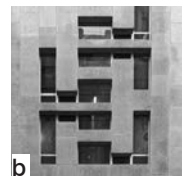
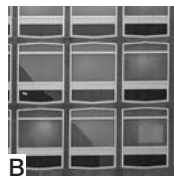
Special



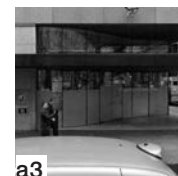
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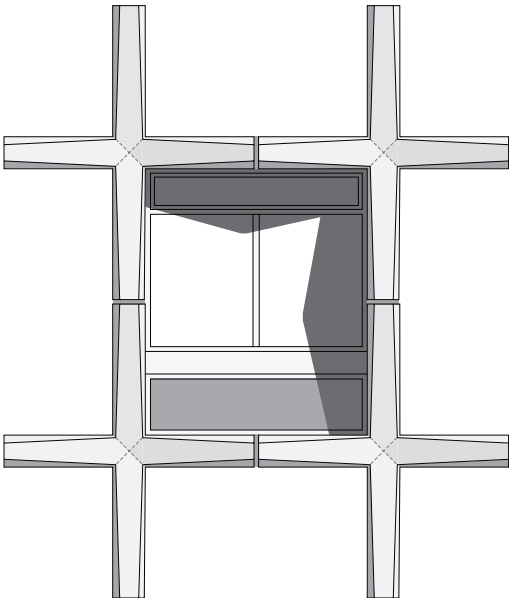


Middle

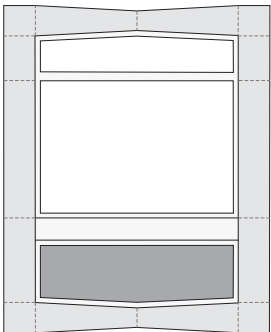


Bottom





Cylinder (BB).



Slab (B).



Centre Point

Completed: 1966.

Address: 103 New Oxford Street, London WC1A.

Client: Harry Hyams.

Structural engineer: Pell Frischmann.

Area: 27,180m² approx.

No. blocks: 3.

No. floors: 34 / 9 / 4.

Preservation status: Grade II listed.

Renovated: Yes (2018).

Initial programme:

- Office.

Current programme:

- Residential.
- Café/restaurant.

Urban arrangement: tower at junction / composite slab on side street / 'pavilion' bridged over road between.

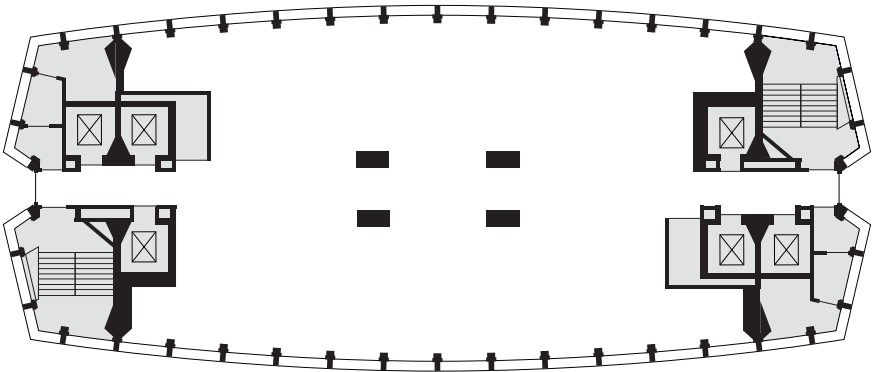


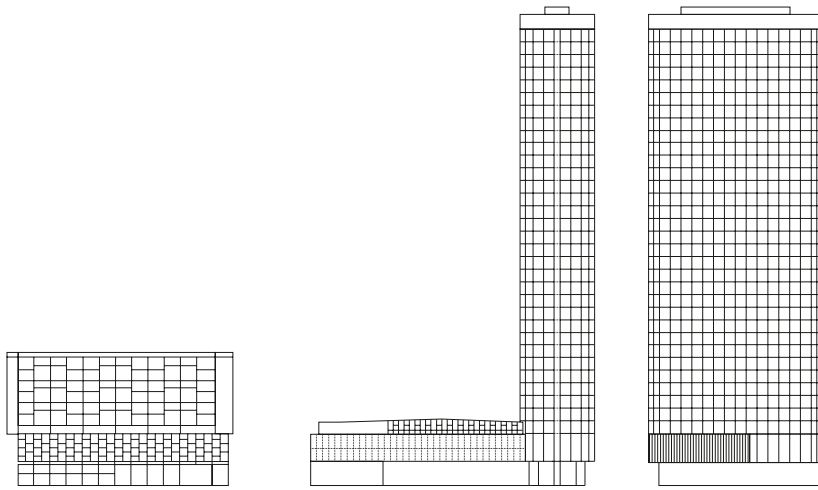
In the city.

Figure-ground plan.

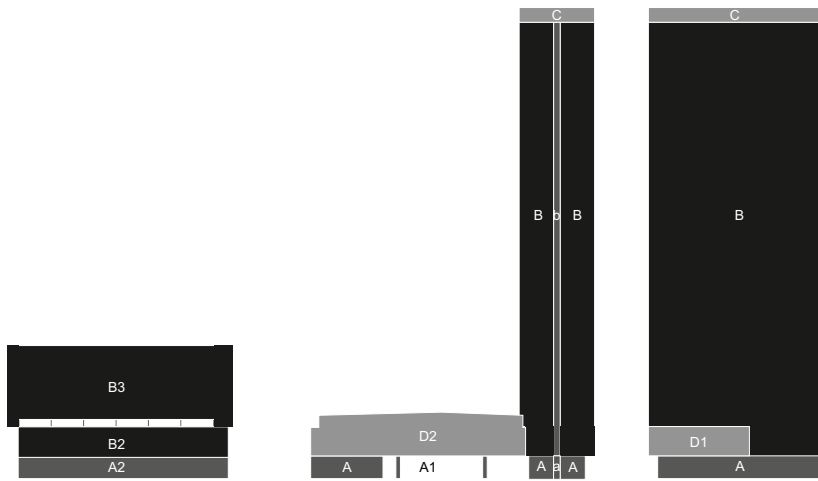


Typical plan.



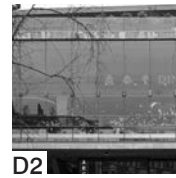
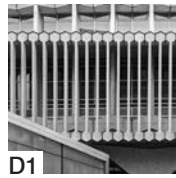


Grids.



Parts.

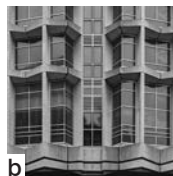
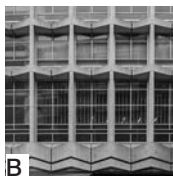
Special



Top

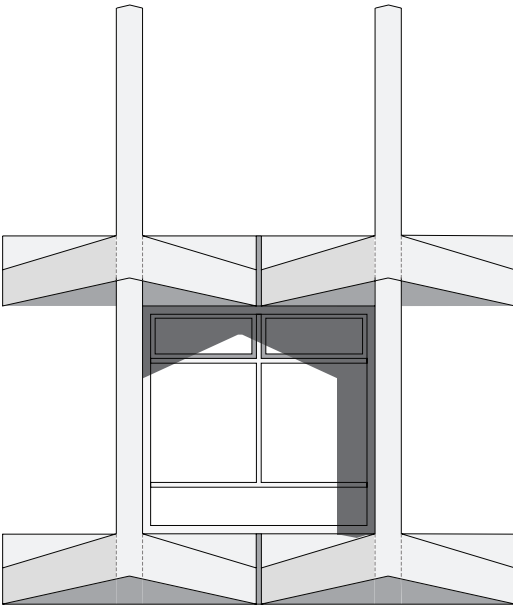


Middle

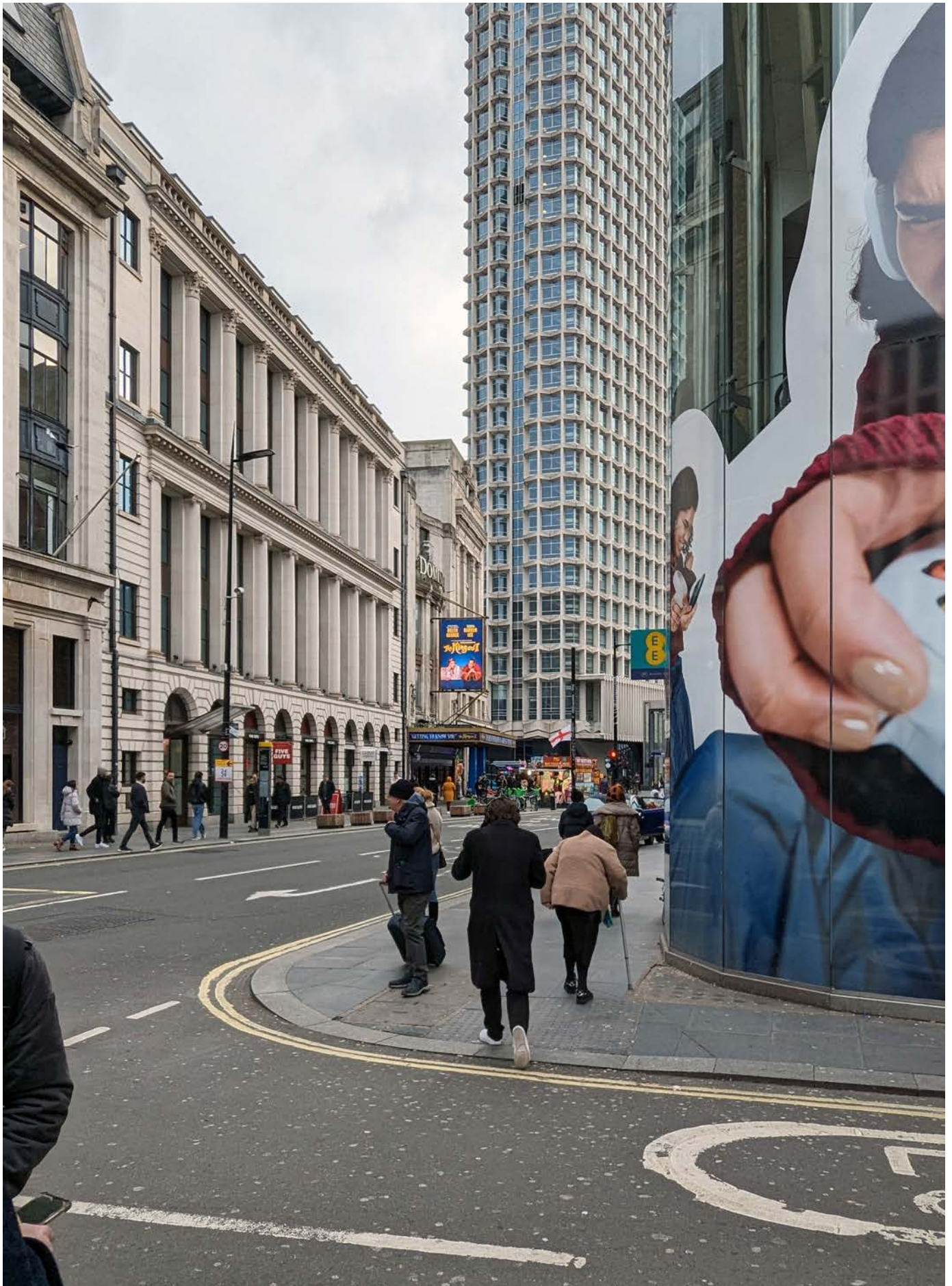


Bottom





(B).



NLA Tower

Completed: 1970.

Address: 12–16 Addiscombe Rd, Croydon CR0.

Client: Noble Lowndes Annuities.

Structural engineer: Triton.

Area: 14,865m² approx.

No. blocks: 1.

No. floors: 24.

Preservation status: Listing declined (2013).

Renovated: Yes (2007).

Initial programme:

- Office.

Current programme:

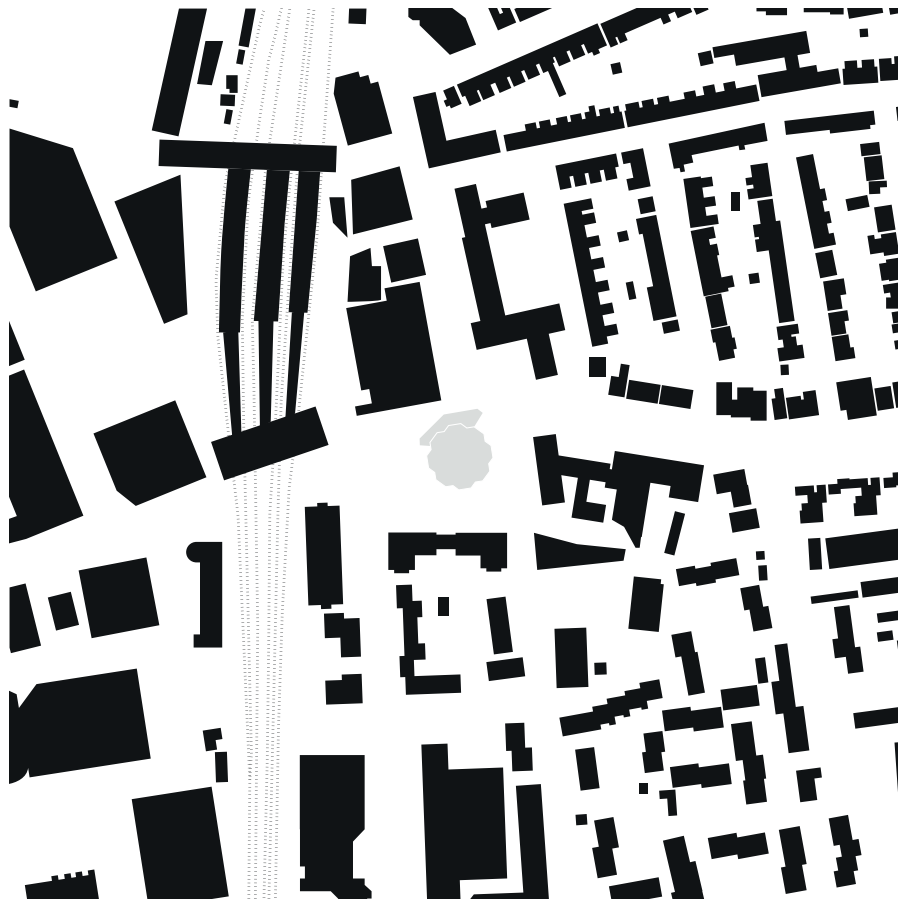
- Office.
- Retail.

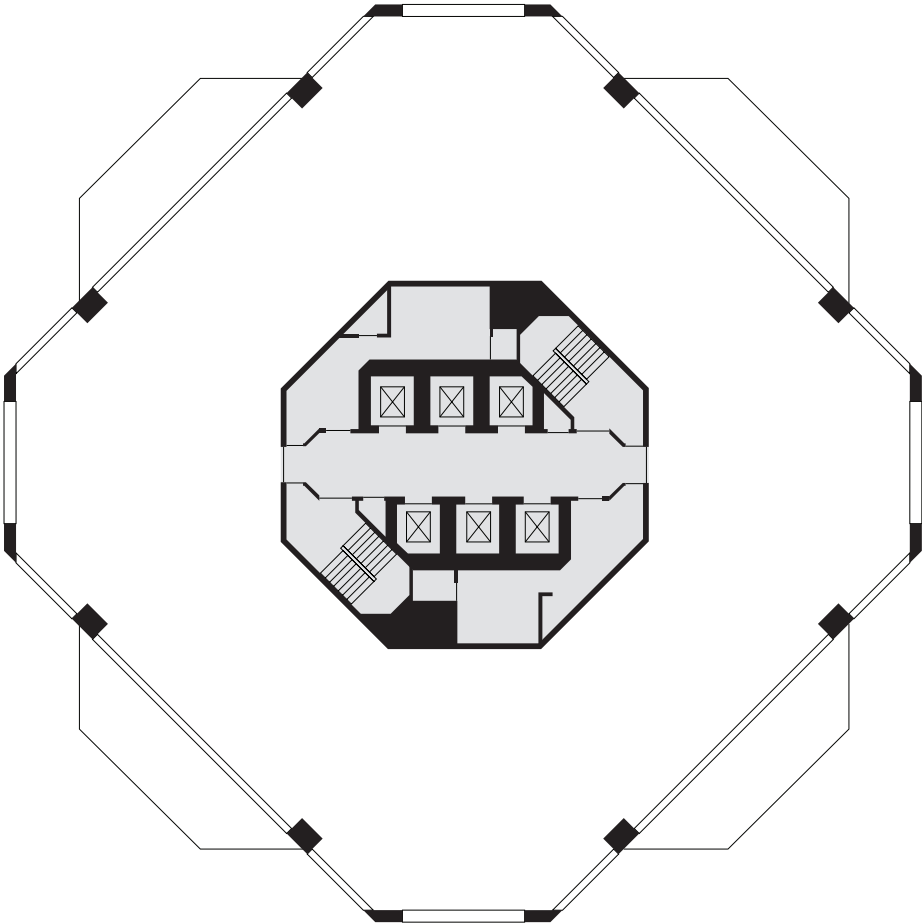
Urban arrangement: tower in road junction.

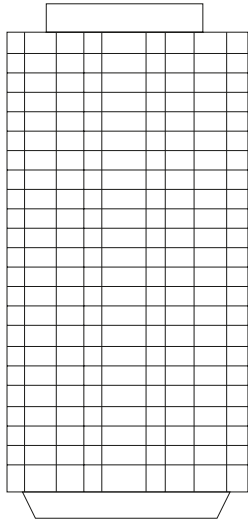


In the city.

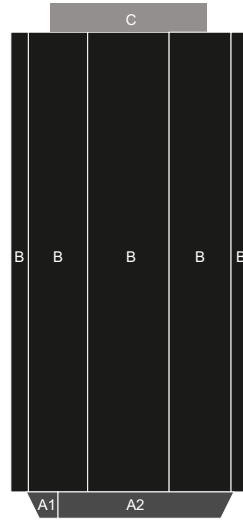
Figure-ground plan.







Grids.



Parts.

Top

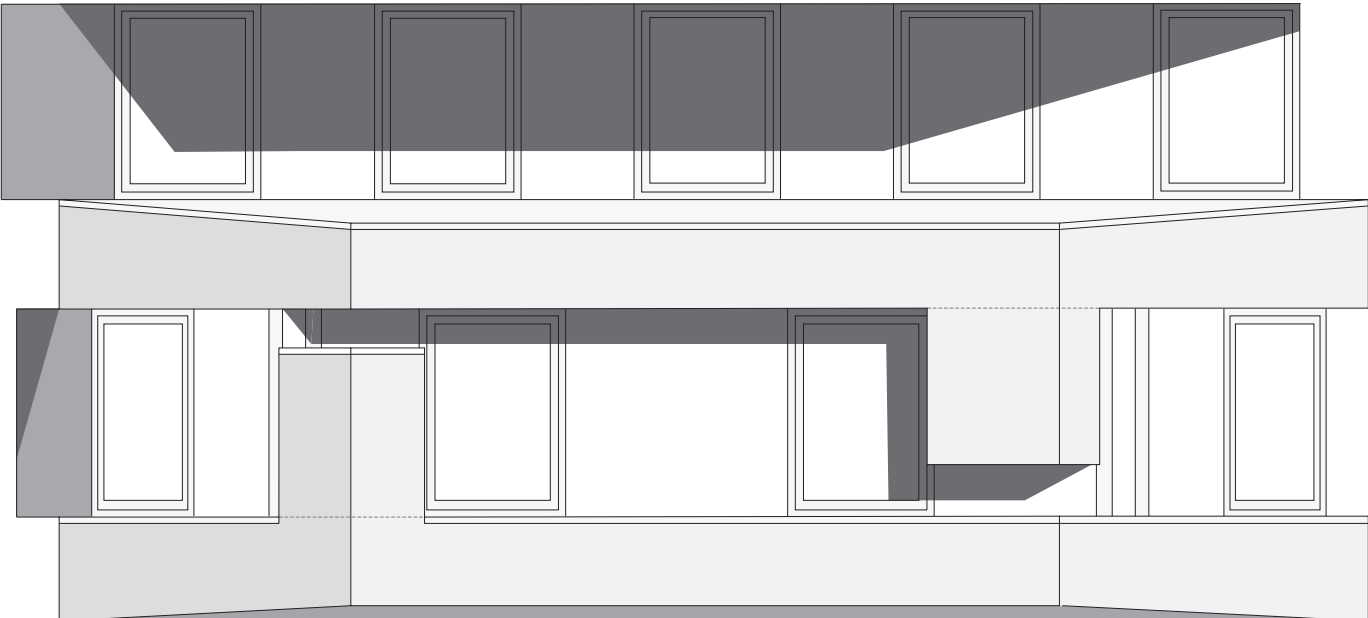


Middle



Bottom





(B).



Tower 42

Completed: 1980.

Address: 25 Old Broad St, London EC2N.

Client: NatWest Bank.

Structural engineer: Pell Frischmann.

Area: 30,100m² approx.

No. blocks: 1.

No. floors: 47.

Preservation status: Listing declined (2014).

Renovated: Yes (1996).

Initial programme:

- Office.

Current programme:

- Office.

Urban arrangement: tower in existing urban block.

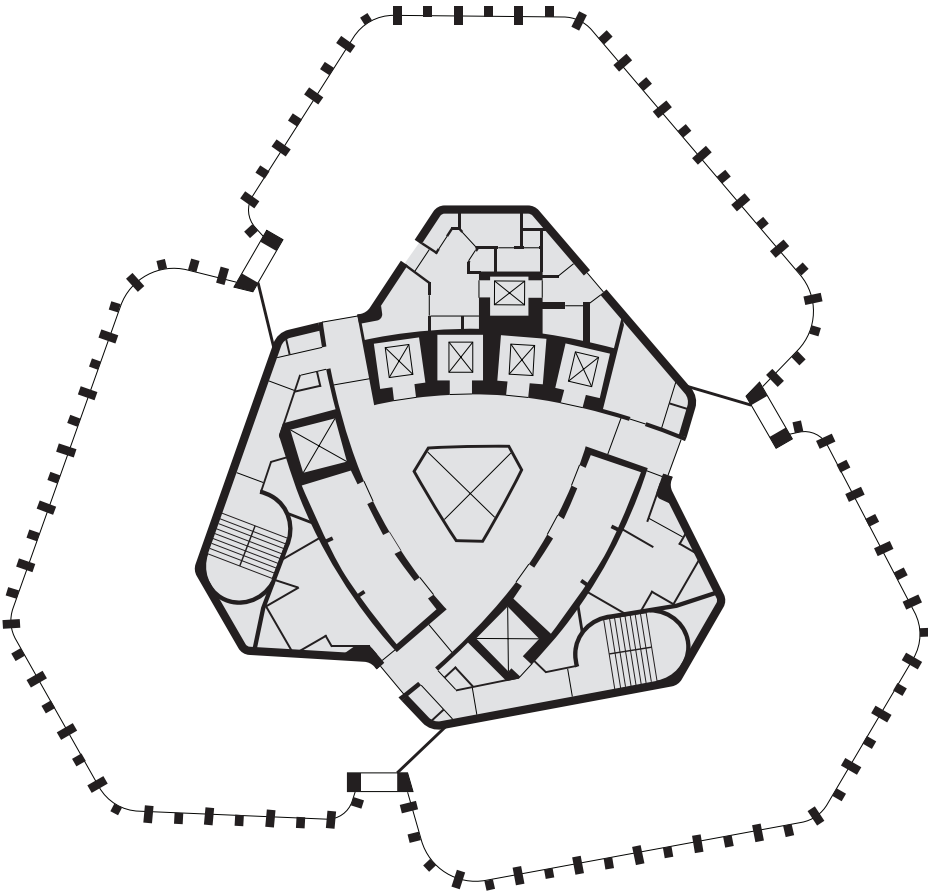


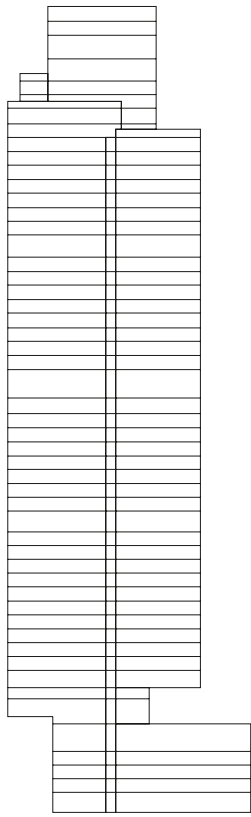
In the city.

Figure-ground plan.

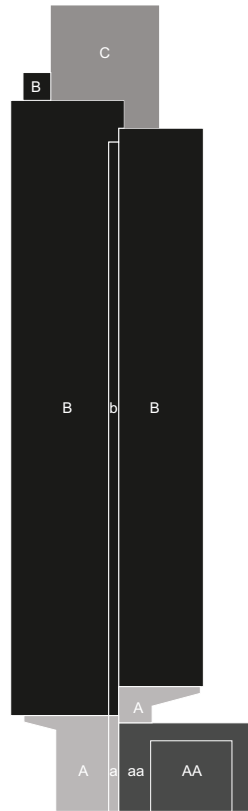


Typical plan.





Grids.



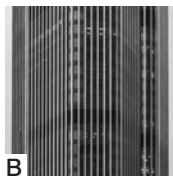
Parts.

Top

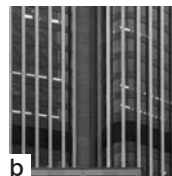


C

Middle



B



b

Bottom



AA



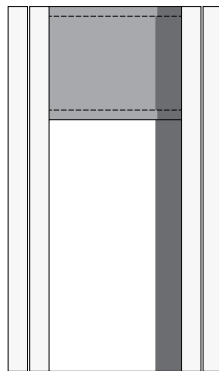
aa



A



a



(B).



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Contact

Office Winhov: www.winhov.nl

Colophon

Authors: Richard Hall,
Emma Rutherford
Designer: Karen Willey

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