

arch 5124 ARCHITECTURAL HISTORY 2

Part 2C

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Lecture 25: Late 20th Century (only)

Wells Coates (1895-1958).

Canada, London, Modernism, engineer, product designer.

Sunspan Houses (1934-36).

Only one with intended construction system built, at Mardley Hill, 1935.

Lawn Road flats, Lawn Road, London (1934).

Embassy Court Flats, King's Parade, Brighton, East Sussex (1935),

Shipwrights, Leigh-on-Sea, Benfleet Road, 1937.

Palace Gate Flats, 10 Palace Gate, 1939.

House, West Wittering, West Sussex, 1957-58.



Lawn Road flats.

Iannis Xenakis (1922-2001).

Greek architect-engineer, worked with Le Corbusier, and one of the most important post-war avant-garde composers.

Under Le Corbusier, he collaborated on the design of **Sainte Marie de La Tourette**, Éveux, Rhône-Alpes near **Lyon** (1956-60 and 1981), and alone designed the **Philips Pavilion at Expo 58**.

In 1953-54, composed his first major work after studying with Olivier Messiaen, derived from an Einsteinian view of time and his own memory of the sounds of warfare, and was structured on mathematical ideas by Le Corbusier. His most important works include *Metastaseis* (1953-4) for orchestra, with independent parts for every musician of the orchestra, and percussion works eg: *Psappha* (1975) and *Pléiades* (1979). He wrote numerous theoretical works including *Formalized Music: Thought and Mathematics in Composition* (1971).¹

Sverre Fehn (1924-2009),

Oslo, Modernism, architect and teacher, Oslo School of Architecture & Design and Cranbrook Academy of Art Michigan. Pritzker Prize 1997, leading Norwegian architect of his generation. travels in Morocco, he discovered vernacular architecture, which was to influence his work. Later he moved to Paris, where he worked for two years with **Jean Prouvé**, and knew **Le Corbusier**. On returning to Norway in 1954, he opened his own studio.

Norwegian Pavillion, Brussels Universal and International Exhibition, 1958.

Nordic Pavilion at the Venice Biennale, 1962.

Schreiner House, Oslo, 1963.

Villa Norrköping, Sweden, 1963-64

Hedmark Museum, Hamar.

Busk House, Bamble, 1990.

Norwegian Glacier Museum, Fjærland, 1991-2002.

Aukrust Centre in Alvdal, 1993-96.

Ivar Aasen-tunet, Ørsta, 2000.

Gyldendal House, Oslo, 2007.

National Museum of Art, Architecture and Design, Oslo, 2003-08.

¹ Varga, Bálint András, *Conversations with Iannis Xenakis*, Faber and Faber, London 1996.
[ISBN 0-571-17959-2](#)



Hedmark Museum, Hamar.



Norwegian Glacier Museum, Fjærland.

Alison Smithson (1928-1993) and **Peter Smithson** (1923-2003).

English architects, practising together from 1950, New Brutalism, architectural and urban theory. They were in Team X and its 1953 revolt against the Congrès International d'Architecture Moderne (CIAM) philosophies of high modernism and the Independent Group.

Built projects

Smithdon High School, (formerly Hunstanton Secondary Modern School) is a comprehensive school in **Hunstanton**, Norfolk, 1949-54.

Bates House, 1953-55.

House of the Future, Ideal Home Show, London 1956.

Sugden House, Watford, 1956.

A very plain design as required by the clients who are still living there in 2012.²

Economist Buildings, St James's Street, London, 1959-65.

House extension for Lord Kennet, Bayswater, London, 1960.

Garden building, St Hilda's College, Oxford, 1968.

Robin Hood Gardens housing, Poplar, London, 1969-72.

Robin Hood Gardens suffered from high costs of the system selected and high crime, which undermined their streets in the sky and their architectural reputation. With the exception of Bath, they designed no further public buildings in Britain, relying on private overseas commissions and Peter Smithson being visiting professor at Bath from 1978-90, and unit master at the Architectural Association School of Architecture.

Buildings at the University of Bath, including the School of Architecture and Building Engineering (1988)

TECTA Cantilever-Chair Museum, Lauenfoerde, Germany.

Unbuilt

Coventry Cathedral, competition entry, 1951.

Golden Lane Estate, I competition entry, 1952.

² Justine Sambrook, 'Perfect Pitch,' *RIBA Journal*, October 2012, p 98, for photograph.

Sheffield University, unsuccessful competition entry.

British Embassy, Brasília, Competition winning design, unbuilt due to financial constraint, 1961.

Publications

Alison + Peter Smithson, *Urban Structuring*, Studio Vista, 1967. [Held].

Alison + Peter, Smithson, *Without Rhetoric – Architectural Aesthetic, 1955-72*, Latimer New Dimensions, 1973 [The MIT Press, 1974]. [Held].

Alison + Peter Smithson, *Team 10 Primer*, The MIT Press, 1975. [Held].

Peter Smithson, *Bath Walks Within Walls*, Bath University Press, 1980. [Held].

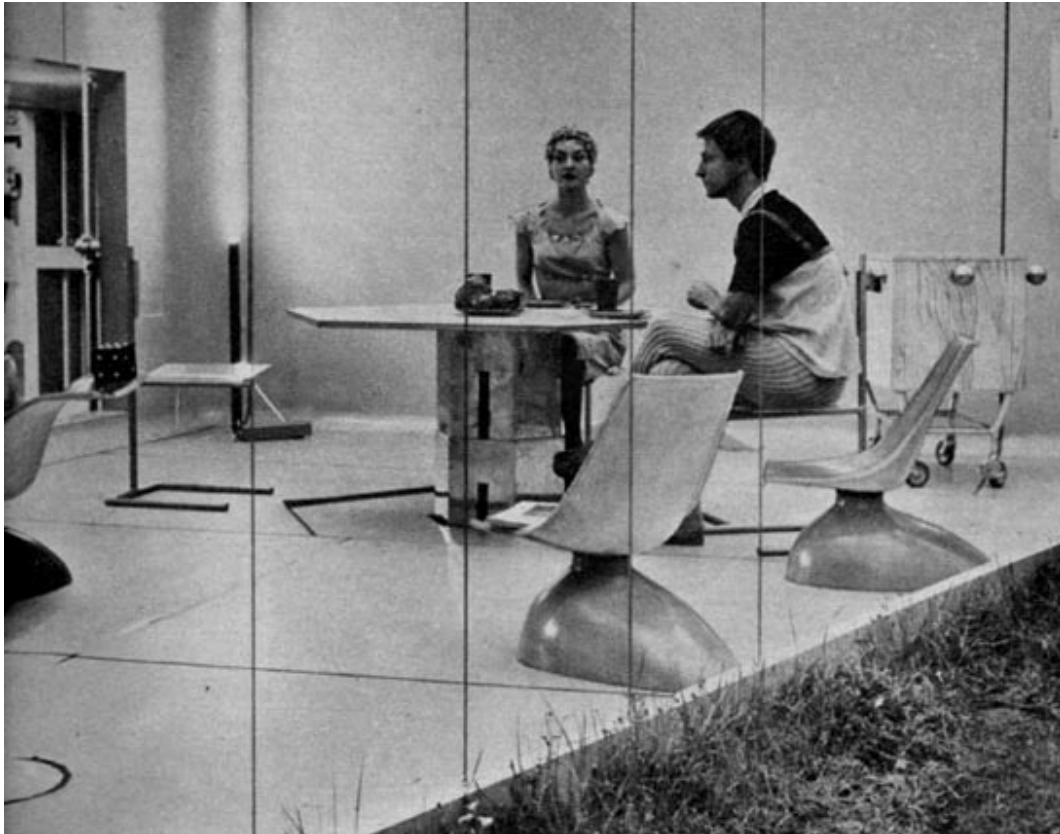
Alison + Peter Smithson, *The Heroic Period of Modern Architecture*, Thames + Hudson, 1981. [Held].

Smithson, Alison, and Peter Smithson, *The Charged Void: Architecture*, Monacelli Press, 2002. [Held].

Smithson, Alison and Peter Smithson, *The Charged Void: Urbanism*, Monacelli Press, 2005. [Held].

Max Risselada, editor, Alison & Peter Smithson. *A Critical Anthology*, Ediciones Polígrafa, Barcelona 2011. Hardcover, ISBN: 9788434312548, 45.00€

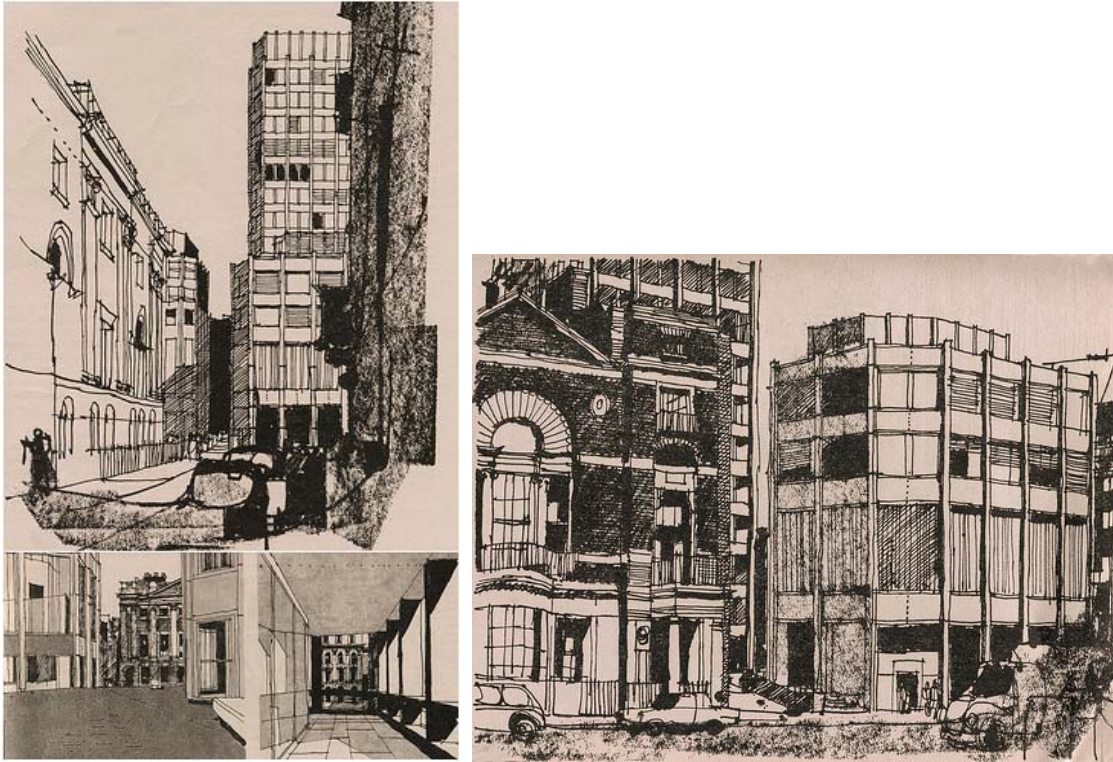
Dirk van den Heuvel & Max Risselada eds, *Alison & Peter Smithson – From the House of the Future to the House of Today*, 010 publishers, 2004, Hardcover, ISBN: 9064505284



Alison & Peter Smithson, House of Tomorrow, for the Ideal Home Exhibition, 1956.



Alison & Peter Smithson, Robin Hood Gardens.



Economist Buildings, St James's Street, London. Drawings by Gordon Cullen.

Giancarlo De Carlo (1919-2005).³

Born Genoa, Modernist, seeks consensus, participation and context (human, physical, cultural and historical). In 1949 he graduated from the Venice school of architecture. He joined CIAM, Team X from 1954 (with Alison and Peter Smithson, Aldo van Eyck, and Jacob Bakema), the editorial staff of *Casabella Continuità*, until 1956. He remained untainted by postmodernism, from c1975, through his journal *Spazio e Società - Space & Society*, and his teaching at the International Laboratory of Architecture and Urban Design (or ILAUD). He taught at the Venice school of Architecture, Yale University, MIT, UCLA and Cornell University. He wrote early books on *Le Corbusier* (1945) and *William Morris* (1947); also: *La piramide rovesciata* (1968), *An Architecture of Participation* (1972), *Gli spiriti dell'architettura* (1992) and *Giancarlo De Carlo: Immagini e frammenti* (1995). In 1989 he became an honorary citizen of Urbino, and in 1994, thirty years after his first one, he drew up its new master plan.

University of Urbino and the city of Urbino, master-plan and redesign, 1958-94.

³'Conversazione su Urbino. Giancarlo de Carlo e Pierluigi Nicolini', *Lotus international* 18, March 1978, pp 3-41. [Held].

Benedict Zucchi *Giancarlo De Carlo*, Butterworth Architecture, Oxford 1992. ISBN 978-0-7506-1275-3

John McKean, 'Il Magistero: De Carlo's dialogue with historical forms,' *Places* (California/Cambridge Masss) Vol 16, No 1, Fall 2003 ISSN 07310455

John McKean, *Giancarlo De Carlo, Layered Places*, Menges, Stuttgart and Paris 2004. ISBN 978-3-932565-12-0.

Student dormitories, Collegio del Colle, Urbino, Master Plan, 1962-66.

Il Magistero, university building, Urbino (1968-76).

Housing estate, Mazzorbo, Venice (1979-85).

1950-1951, **Edificio INA-Casa a Sesto San Giovanni.**
1951-1953, Quartiere INA-Casa a Baveno.
1952-1960, **Sede centrale dell'Università di Urbino.**
1956-1957, Residenze e negozi a Matera.
1958-1964, **Piano Regolatore Generale di Urbino.**
1961-1965, Piano Intercomunale Milanese (collaboratori Alessandro Tutino e Silvano Tintori).
1961-1963, Colonia estiva a Riccione.
1962-1965, **Collegio del Colle, Urbino.**
1963, Recupero del palazzo degli Anziani a Urbino.
1966-1968, **Facoltà di Legge, Urbino.**
1967-1969, **Quartiere la Pineta, Urbino.**
1967-1969, Ospedale di Mirano, provincia di Venezia
1968-1976, **Facoltà di Magistero, Urbino.**
1969, Padiglione Italiano, Osaka, Japan.
1969-1972, Operazione Mercatale, Urbino.
1970-1975, **Nuovo Villaggio Matteotti a Terni.**
1970-1972, Piano Particolareggiato per il centro di Rimini e borgo San Giuliano.
1971-1975, Restauro della rampa di Francesco di Giorgio, Urbino.
1973-1983, **Collegi universitari a Urbino.**
1975, Facoltà di ingegneria dell'Università di Pavia.
1977-1982, Ristrutturazione del Teatro Sanzio, Urbino.
1977-1979, Scuole elementari e media a Buia e Osoppo, Udine.
1979, Programma di recupero del centro storico di Palermo.
1979-1985, **Residenze a Mazzorbo, Venezia.**
1980-1981, Recupero Cascina San Lazzaro, Pavia.
1980-1981, Concorso per il Piazzale delle Pace, Parma.
1981-1983, Recupero dell'area Prè a Genova.
1982-2001, Facoltà di Medicina e Biologia di Siena.
1983-1987, Restauro del magazzino Darsena di Cervia
1986-2005, Istituto Tecnico Commerciale Carlo Cattaneo a San Miniato, Pisa.
1986-1999, Recupero Palazzo Battiferri, Urbino.
1986-2004, Recupero del complesso dei Benedettini a Catania.
1989-2005, Palestra a Mazzorbo, Venezia.
1989-1994, Nuovo Piano Regolatore Generale di Urbino.
1992-2005, Nuovo Palazzo di Giustizia, Pesaro.
1993-1999, Recupero del Borgo di Colletta di Castelbianco, Savona.
1994-2000, Porte di ingresso alla Repubblica di San Marino.
1995-2002, Nuovo Blue Moon al Lido di Venezia.
1996, Progetto di imbarcadero, Salonicco, Grecia.
1997-2001, Recupero del Castello di Montefiore a Recanati.
1997-1998, Polo universitario in via Roccaromana, Catania.
1998-2002, Palazzo degli Anziani ad Ancona.
2000-2001, Progetto per Ponte Parodi, Genova. (Concorso internazionale)
2003, Progetto per i Giardini di Porta Nuova a Milano. (Concorso internazionale)
2003-2006, Residenze a Wadi Abou Jmeel, Beirut, Libano.
2003-2005, Nuovo polo per l'infanzia a Ravenna.



Urbino, highlighting De Carlo's projects.



Facoltà di Magistero, Urbino.





Housing in Mazzorbo, Venezia. 1989-2005,



School in Rudrapur.

Lina Bo Bardi (1914, active 1943--92).

Rome and São Paulo, architect, furniture designer, illustrator and writer, and promoter of *arquitetura pobre* (poor architecture).

Casa de Vidro (or Glass House) 1951.



For herself and her husband in the remnant of the Mata Atlantica, the original rain forest surrounding São Paulo.

Museu de Arte de São Paulo (MASP), Paulista Avenue, 1968-69.

Hovers over a vast open square.



Museu de Arte

Museu de Arte SESC Pompeia, São Paulo (1977-1986).

Leisure complex.



SESC Pompeia

Bruno Zevi, 1918-2000.



Rome, University of Rome and University of Venice, architect, architectural theorist, historian and anti-fascist. Post-modernism. His books on architectural theory include: *Vero l'architettura organica/Towards Organic Architecture* (1935) and *Sapere Vedere la Citta/How to Understand the City* (1948).

His major contribution to architectural theory was what he called '**organic architecture**,' a term coined by Frank Lloyd Wright in 1908. For Zevi this meant a democratic, humanistic architecture focused on people and linked to nature and its context. Zevi opposed ahuman Modernism and the abstract principles of order, proportion and symmetry of Classicism. 'When Gropius, Mies and Aalto produced [symmetrical buildings], it was an act of surrender. Lacking a modern code, they weakened and regressed to the familiar womb of classicism.' Identifying classical symmetry with power and dominance, and with the Mussolini Fascism he detested, Zevi advocated asymmetry, rupture, dissonance and fragmentation.

Work by Rome architects, that Zevi admired included the **Studio Passarelli** ([link](#)), via Campania, Lucio Passarelli architect, just as Zevi was taking up his position at the University of Rome. ⁴



Studio Passarelli.

⁴ Malcolm Bradbury, novelist, critic, and Professor Emeritus of American Studies, University of East Anglia, in Allan Bullock and Stephen Trombley, *The Fontana Dictionary of Modern Thought*, HarperColins Publishers, Hammersmith (1977) 1999, p 614 and Frank Lloyd Wright, *The Future of Architecture*, 1963 and *Rome the Second Time*, 'Bruno Zevi: Rome's Architectural Theorist', 2 November 2013.



Studio Passarelli, upper floors.

Zevi was fond of another building, in the suburban Piazza Bologna district, and of its architect, Piero Sartogo. The two men met in 1971 when the building, headquarters of the Rome Medical Association, was under construction, near to where Zevi lived. Zevi's column in *L'Espresso* compared it to a 'tree with exposed roots' and praised its architect standing against cold rationalism and confused Postmodernism.



Piero Sartogo's Medical Office Building.



Piero Sartogo's Medical Office Building.

In 1973, Zevi described the **Medical Office Building**, via Giovanni Battista de Rossi. . in the *Chronache di Architettura*, how the its external elements reflected the activities inside. 'The principle of contamination [of these activities] is organically achieved. This is not an anonymous container with a regular structural framework into which rooms fit like drawers in a chest. The pilasters are coupled, and when required, they slide into a horizontal position expanding into beam-walls to envelope the auditorium, the cantilevered seminar rooms, the double-height foyers, and the periodical library. The result is an organism structurally engaged in modulating the interlocking continuity of the spaces and displaying their spatial volumes both inside and outside.'

Zevi explained, too, that the building had been controversial including for its occupants. In 1966, Italian physicians gasped at the design, comparing it to London's elegant Royal College of Physicians. 'Why,' they asked, 'can't we have a minimum of charm, elegance and refinement like our British colleagues?' Sartogoresponded: 'For the simple reason [as Zevi reports] that your Medical Association is not an ancient institution like the Royal College. It neither possesses an art gallery or a series of rare medical treatises. We lack a cultural tradition in the professions, and those seemingly odd but prestigious rituals that establish status do not exist. Furthermore, you have chosen a suburban location for your headquarters in a neighborhood full of apartment buildings: Do you want to erect a monument, or a bogus Guild Hall?' 'The Medical Office Building,' Zevi concluded, is 'one of the most interesting and provocative buildings in the city of Rome.' It has been placed on the historic structures registry.



Medical Office Building.

LATE TWENTIETH CENTURY

Terms: Late Modern, Post Modern, Hi-Tech, Deconstructivist.

Mid-Century Predecessors:

- Pier Luigi Nervi (1891-1979)
- Richard Neutra (1892-1970)
- Hans Scharoun (1893-1972)
- Richard Buckminster Fuller (1895-1983)
 Montreal Biosphere (). Caught fire 1976.
- Alvar Aalto (1898-1976)
- Berthold Lubetkin (1901-90) and Tecton
- Luis Baragan (1902-87)
- Arne Jacobsen (1902-71).
- Carlo Scarpa (1906-78)
- Oscar Neimeyer (1907-).
- Eero Saarinen (1910–61)
- Kenzo Tange (1913-2005). Refer: **Japan** lecture.
- Paul Rudolf (1918-97).

Late Twentieth Century Styles:

1. High Tech
2. Deconstructivist
3. Post Modernist
4. Classical Survival
5. Regionalist. Neo-vernacular. Community.
6. Expressionist
7. Blobist
8. Late Modernist. Minimalist.
9. Heritage. Nostalgia.

Hi-tech precedents

Charles (1907-78) and **Ray Eames** (1912–1988).

Eames House, Pacific Palisades, California. (1949). Prefabricated from components.

Theo Crosby (1925-94), London, architect, editor, writer, designer and sculptor.

Briefly directed experimental **Design Group** attached to building contractors Taylor Woodrow, and he brought members of Archigram to work for him, was a founding partner of international design partnership, **Pentagram**, attended the **Independent Group** at the ICA, advocated public **participation** in planning, critiqued large-scale 1960s planning, which led to 1973 exhibition '**How to play the environment game**,' opposed strident 1960s modernism, valued history and, particularly the monument, to bring back craftsmanship to understand what gives a place identity, sensible regulation, to retrieve the city from mere financiers.

He founded the **Art and Architecture Society (A & A)**, at the ICA in 1982, and as **Professor of Architecture and Design at RCA** 1990-93, he became dispirited in attempting to influence architectural education on such principles, the RCA having been founded on the principle that architects and craftspeople could learn together, but Crosby's approach was considered by students to be too traditional and limiting creative freedom, in 1987 he joined the Prince of Wales independent Institute of Architecture. In 1990 his second marriage was to sculptor and collagist Polly Hope, who died 1994.⁵

Theo Crosby, editor, *Uppercase*, Nos 1-5, Whitefriars Press Ltd, London 1958-1961, 8vo, 5 issues. Between 1953-62, whilst Theo Crosby acted as Technical Editor of Architectural Design magazine, he attached himself to the Institute of Contemporary Arts (ICA) and suggested, and steered to completion the Independent Group's swansong: the watershed exhibition *This Is Tomorrow* at the Whitechapel Gallery. Whilst renowned for his work at AD and later Pentagram, he also edited the little-known arts magazine *Uppercase* (1958-61).

Archigram (1960-75).

Un-house Project, 1965. Peter Cook, (1936-) and Reyner Banham (1922-88).

Plug-in City, 1964.

Vehicle Assembly Building, Cape Kennedy, 1965. Urbahn, Roberts, Seely and Moran.

Metabolist

Voji Watanabe ().

Sky Building 3, Tokyo (1967-9).

Cedric Price (1934-2003).

A huge influence on Foster, Rogers, Archigram and Will Alsop. Architecture as a political and ethical activity. Buildings as impermanent, dismantled and recycled. The only architect qualified as a demolition contractor.

London Zoo Aviary, with Lord Snowdon, 1961).

⁵ Sims Reed, Post-War Art catalogue, 2013, <http://books.simsreed.com/catalogues.php?catalog=la2013> which has a full set of the magazine for 2000 pounds.

Joan Littlewood's Fun Palace, Stratford, East London. (1961-64). Giant open latticework. Gantry crane for re-arranging.

Generator (1970s). Entirely changeable by the user operating computer.

***Interaction Arts Centre, Kentish Town, North London (1977).**

Originally pre-school centre. Light-weight, easily demountable, production components, grid anti-aesthetic, technology used. Price persuaded English Heritage not to list. Now demolished: Price would have been delighted.

Yona Friedman (1923-).

La Ville Spatiale (1958-59).

One of the first urban explorations of space frames.

Proposal for extension to the Centre Pompidou.

Richard Rogers (1933- active 1969-) of Richard Rogers Partnership (1977-) with Marco Goldschmidt (1977-2004) and **. Hi-tech.**

***Centre Georges Pompidou, Paris (1971-77). Renzo Piano of Renzo Piano Building Workshop (1937-) and Richard Rogers, of Richard Rogers Partnership.**

Exoskeletal, with clear internal spans, all services exposed on exterior, each of 5 layers different colour code, dished square focus for activity, regenerated this district of Paris, most popular building in Europe. Contextual? (c/f Eiffel Tower). Major influence of Cedric Price and Archigram, but immobile. Plateau Beaubourg, is adjacent, the model for the concept of **equipotential space**, Renato Severino's term for undifferentiated and pure flexibility of a public space, enabling maximum choice in its use.

***Lloyds Building, London, -1986. Rodgers.**

The Deckhouse, Thames Reach, John Young of Richard Rogers & Partners, 1989, own house, 300 m².

Offices, Potsdamerplatz, Berlin. Rodgers.

Wood Street, London. Speculative offices. Rodgers. Next to a Foster similar.

Norman Foster (1935-), Foster Associates (1967-90s), with Ken Shuttleworth (1967-2004), now Foster + Partners. Hi-tech.

Sainsbury Centre for Visual Art, University of East Anglia, Norfolk, England (1974-78 & 1991), Foster Associates.

Technology and repetition of skin module. Aluminium panels relocatable. No air-conditioning, light-responsive louvres. Function within form.

It stands at the very end of the concrete walkway that links together all the UEA campus buildings by Denys Lasdun. It's a full stop after the ziggurats Designed between 1974 and 1977, and opened in 1978, it was Norman Foster's first major public building. In 2012, it was listed Grade II*

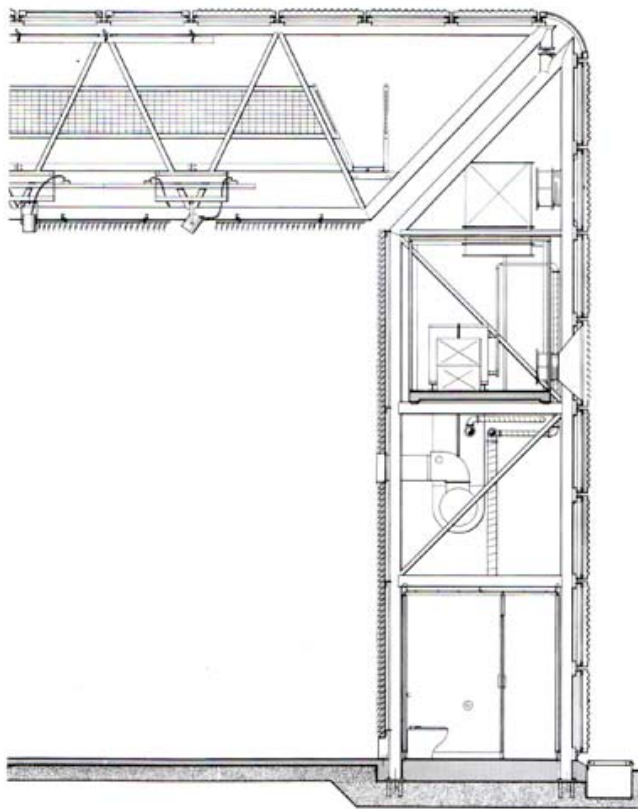
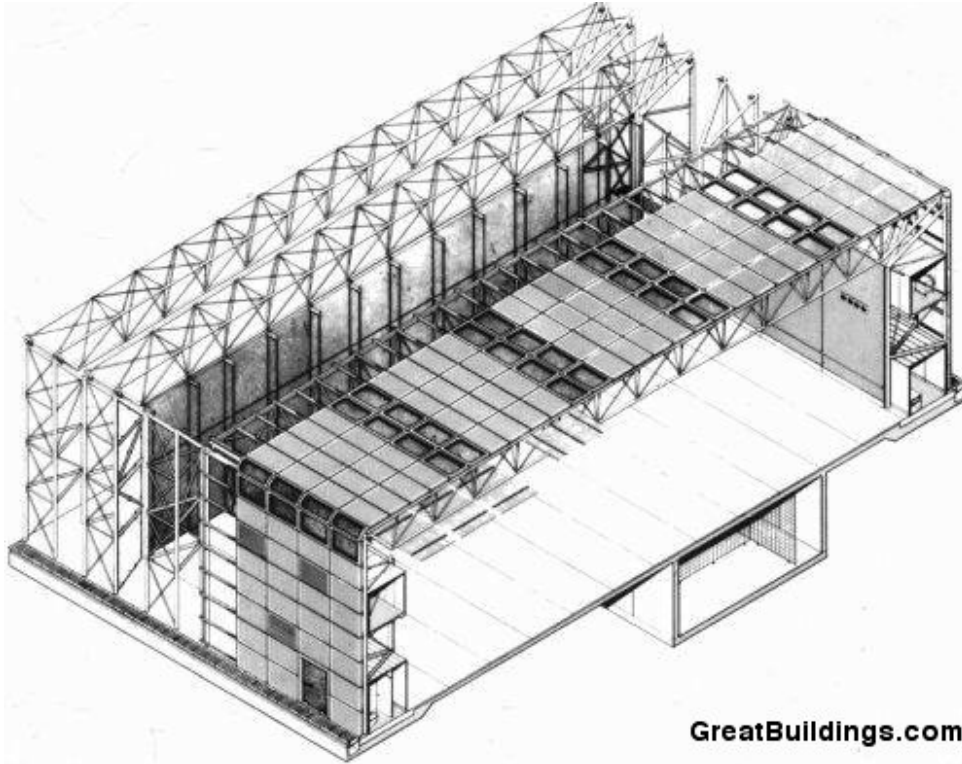
By 1991, the University wanted a major expansion of the building (bringing back Lord Foster, despite some controversy over the need to replace all the original external cladding which had failed early on).

The university describes the building as 'essentially a prefabricated modular structure, with individual factory-made parts being assembled on site. The impression is of one vast open space, without the internal divisions normally found in museums, and it is remarkable for its transparency and for the interplay of natural and artificial light. Spaces between the external cladding and the internal shutters accommodate plant and service functions and an underground corridor running along the spine of the building gives access to storage and workshop areas.

It was Foster's intention that the building be constructed in such a way as to allow for subsequent extension if necessary.' However, when it came to it, rather than just adding extra bays of matching structure, Foster opted instead for a partially subterranean Crescent Wing, between the original structure and the lake. This opened in 1991, it works much better than photos suggest.



Sainsbury Centre for Visual Art, 1991.



Willis Faber, Dumas Building, Ipswich, England (1975) Foster Associates.

Hong Kong & Shanghai Bank, Hong Kong (-1986) Foster Associates.

Cores with cantilever beams every sixth floor, from which structure suspended. Internal atrium.

Stansted Airport, Stansted, England (1981-91) Foster Associates.

By turning the building 'upside down' the lightweight roof is freed simply to keep out rain and let in light. Energy efficient, environmentally discreet within its rural setting, technologically advanced yet incredibly simple to use and experience, Stansted has become a model for airport designers.

Reichstag Dome, Berlin (1992-93). Foster Associates.



Bilbao Metro, 1988-95.

The entire system was designed by Foster + Partners. With *Fosterito* vaulted glass street level station entrances '...as unique to Bilbao as the Art Nouveau Metro entrances are to Paris'.⁶

Wood Street, London. Offices. Foster + Partners.

British Museum.

⁶ www.fosterandpartners.com

London City Hall (2002). Foster + Partners.

Swiss Reinsurance Tower, London (the **Gherkin**, 2003). Foster + Partners.

A cucumboid shape.

Chek Lap Kok Airport, Hong Kong (1992-98), Foster + Partners.

One of the world's largest airports and among the most ambitious modern projects. The terminal building extends a concept pioneered at Stansted Airport. With its uncluttered spaces, bathed in light, it forms a spectacular gateway to the city._

Space Terminal for Tourists, New Mexico, 2012, Foster + Partners.

The world's first.

Ron Herron. Hi-Tech

Imagination Building, Store Street, London, 1990.

A spectacular Archigram-influenced atrium, behind an Edwardian office facade.

Ian Ritchie. Hi-Tech

Eagle Rock, Sussex, 1981.

A hi-tech fantasy house for the late Ursula Colohan, botanist, shaped like a highly stylised bird.

James Stirling (1926-92), **James Gowan** (1923-) and **Michael Wilford** (1938-).
Stirling & Gowan (1955-64), **Sirling & Wilford** (1971-92), **New Brutalism, High Tech, Post-Modernism**.

Stirling & Gowan

Flats, Ham Common, London 1957.

Engineering Building, Leicester University, 1964.

***History Faculty Building, Cambridge University**, 1964-7.

Olivetti Training School, Haslemere, West Sussex, south-west of London, 1969-73.

Stirling & Wilford.

Neue Staatsgalerie, Stuttgart, -1984. James Stirling and Michael Wilford.

A Post-Modern building as urban landscape, with no principal facade, colour directs the movement through.

Braun Headquarters, Berlin.

Clore Gallery, Tate Gallery, London, 1986.

Bookshop, Venice Biennale.

No 1 Poultry, London, 1997.

It was built after Stirling's death.

Décor

Elsie De Wolfe (1865?-1950), USA.

Sybil Lady Colefax (1874-1950) and John Fowler (1906-1977), UK.

Syrie Maugham (1879-1955), UK.

Sister Parish (1910-94), USA.



The Yellow Oval Room at the White House, during the Kennedy administration, decorated by Sister Parish.

David Hicks (1929-98), UK.

David Mlinaric (1939-), UK.

Formalism (or **Formalesque**)

Neimeyer

Ronchamp

Casa Malaparte

Pirelli Tower

Academy of Science, Canberra

Hallgrimskirkia

Chemisphere House

Sydney Opera House

Post Modernism

Movement Leaders:

Robert Venturi (1925-).

Charles Moore (1925-93).

Aldo Rossi (1931-97).

Paolo Portoghesi (1931-).

Charles Jencks (1939-).

Robert Venturi (1925-), USA.

Guild House, Philadelphia (1960-3). Robert Venturi, Venturi & Rauch. Elderly people's housing reflects ordinary context, budget. Facade: black granite column, gold plated mock TV antenna, curved common-room window.

*"Mother's House", Chestnut Hill, Pennsylvania (1962).

Wrote *Complexity and Contradiction in Architecture* 1967, and *Learning from Las Vegas* 1972. Both extremely influential on Post-Modernist theory.

Dixwell Fire Station, New Haven, Connecticut, 1970-73.

Diagonal siting enables fire-truck turning circle, civic scale lettering and peel-away brickwork.

***Brant-Johnson House, Colorado (1976)**

Ski lodge, fantasy treehouse, tall as a tree, and saves trees.

Terry Farrell (1938-). Farrell & Grimshaw (1965-1986). Terry Farrell & Partners (1986-). England. Post-Modern.

Clifton Nursery, Covent Garden, London (1982).

TV AM, Kentish Town, North London (1981-82).

Site. James Wines (1932-). USA. Post-Modern.

Best Supermarket, Houston (1975).

Quinlan Terry. Leon Kreir. Robert Adam. England. Classical Survival.

Richmond complex, Surrey, England (c1996), Quinlan Terry.

John Simpson and Partners. Classical Survival.

Queens Gallery, Royal Collection, Buckingham Palace, London. (2002).

Charles Moore (1925-). Regionalism and Post Modernism

An influential, very eclectic and witty designer and teacher, who formed several firms with his former students.

(Sea Ranch Condominium, Northern Californian coast (1964-5). Moore Lyndon Turnbull Whitaker. Resort community. Planner: Laurence Halprin (1916-). Minimal intrusion to landscape ecology, model of low density residential development, very influential in Melbourne. Regional vernacular influence, apparently random layout, rustic informal style.

Piazza d'Italia, New Orleans, Louisiana (1975-8)

**Ralph Erskine (1914-). England and Sweden (1939-).
Regionalism. Community participation**

Ski Hotel, Borgafjäll, South Lapland, Sweden, 1948-50.



Ski Hotel, Borgafjäll.

Byker Wall Housing, Newcastle-upon-Tyne, England, 1979.

A heterogeneous amalgamation of individual participation. Occupant tastes are expressed as needs, and the overall form is sound barrier, facing open space.

The Ark, Hammersmith, London.

Millenium Village, Greenwich, London, 1998.

Grand Projects, Paris.

Metropolitan scale. Regionalism

Musée d'Orsay, 1989, Gae Aulenti.

Grande Louvre (1990-) I M Pei)

(Grande Arc de la Defense (1990). Great axis, evolving urban design of Paris).

Hans Hollein (1934-), **Post Modernist, Expressionist & Deconstructivist**

***Reti Candle Shop, Vienna**, 1970. Exquisite materials and detail.

***Schullin Jewellery Shop, Vienna**, 1972-4.

Abteiberg Museum, Mönchengladbach, 1972-82, a diverse landscape.

Exhibition, Centre Pompidou, 1989.

Raimund Abraham (1933-2010). **Radical Contextual Modernism.**

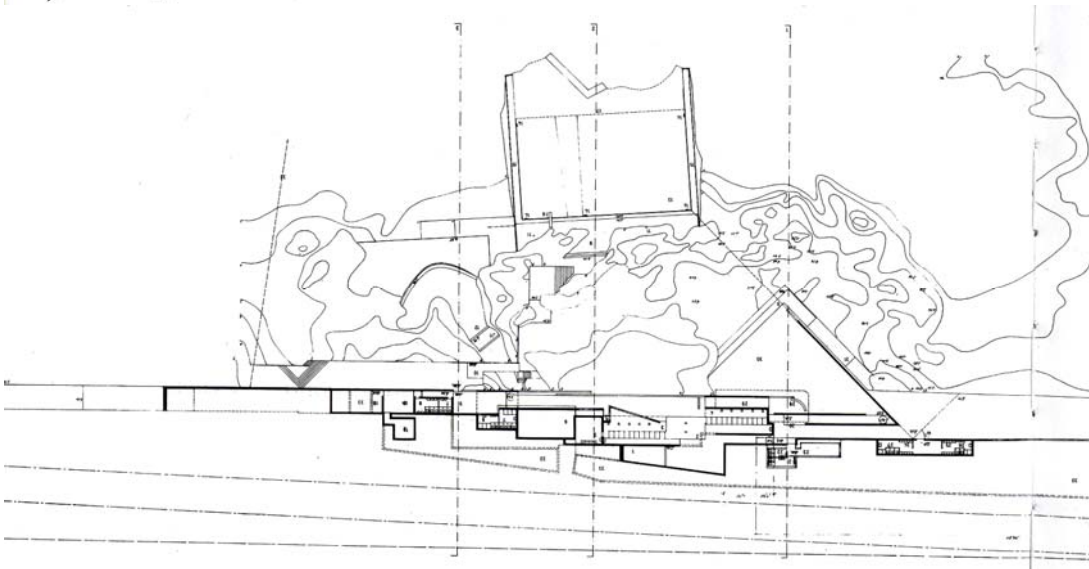
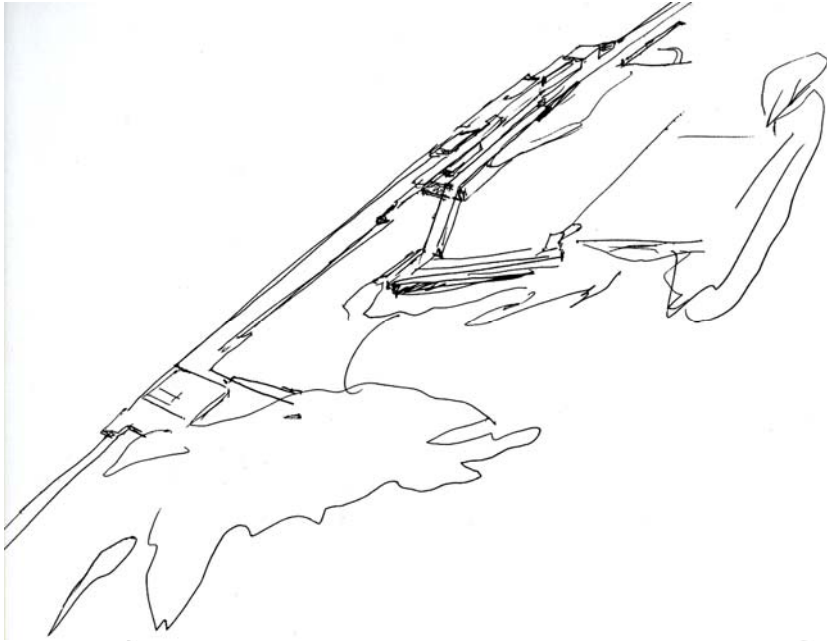
Austrian Cultural Forum, 11 East 52nd Street, New York (1982-2002).

Álvaro Siza Viera (1933-)

Modernist Portuguese architect from Porto. In 1992, he was awarded the prestigious Pritzker Prize and in 2009 he received the Royal Gold Medal, RIBA.

Leça da Palmeira swimming pools, 1959-73.⁷

⁷ https://www.google.com.au/search?client=safari&hl=en-gb&biw=320&bih=395&tbn=isch&sa=1&ei=pP5kUpHxMsfdkAXN_YCAAQ&q=alvaro+siza+pool&oq=alvaro+siza+pool+port&gs_l=mobile-gws-serp..19.4.3573.k6q55p1JcwE#biv=i%7C52%3Bd%7CDIKiITDUWBDHzM%3A









The leça swimming pools.

Most of his best known works are in Porto.

The Boa Nova Tea House, Matosinhos, Porto, 1958-63.

The Faculty of Architecture, Porto, 1987-93.

Serralves Museum of Contemporary Art, Porto, 1997.

Since c1975, Siza has designed public housing, public pools, and universities, between 1995- 2009.

Quinta de Conceição swimming-pool, 1958-65.

Miranda Santos House, 1962.

Beires House (or The Bomb House), Póvoa de Varzim (project), 1964.

Avelino Duarte House, Ovar, 1981-85.

Rebuilding of the Chiado, Lisbon, district after a fire, 1988.

Residential Siza tower, Maastricht, Netherlands, 1991-2000.

Library of the University of Aveiro, 1995.

Own Architectural Practice, Porto, 1998.

Pavilion of Portugal in Expo'98, Lisbon, 1998.

Southern Municipal District Center, Rosario, Argentina, 2002.

Serpentine Gallery Pavilion, Kensington Gardens, London, 2005.

Mimesis Museum in Paju Book City, Seoul, 2007-10.

Iberê Camargo Foundation, Porto Alegre, Brazil, 2008.

New Orleans residential tower, Rotterdam, 2009.

Alvaro Siza. Viagem sem Programa, Collection of his sketches and drawings, 2011-12 .

Il Giardino delle Vergini, Pavillion Giardini della Biennale, Venice Biennale of Architecture, 2012.

Bonjour Tristesse apartments, Schlesische Straße, Berlin.

Museum Fondazione Querini Stampalia, Venice, exhibition.

Architecture museum, Hombroich island, with Rudolf Finsterwalder.



Bonjour Tristesse apartments, Schlesische Straße, Berlin.



Marco de Canavezes Church.

Cidade Velha (or Old Village), Santiago, an island off Cape Verde.

Some of the meticulously planned original design of the site is still intact, from a royal fortress to two towering churches to a 16th-century town square. It is a centre for Creole culture. In 1466, the settlement became a port for trading slaves from Guinea-Bissau and Sierra Leone to Brazil and the Caribbean, making it the second richest city in the Portuguese empire. Its port was a stopping place for two great navigators: **Vasco da Gama**, in 1497, on his way to India, and **Christopher Columbus**, in 1498, while on his third voyage to the Americas. It has the **oldest colonial church in the world** - Nossa Senhora do Rosário church, constructed in 1493-95. The city became a UNESCO World Heritage Site in 2009 and most recently, he has been rehabilitating its monuments and architectural heritage.

Aurelio Galfetti (Biasca, Ticino, 1936), Brutal Modernism.

With Mario Botta, Luigi Snozzi, and Livio Vacchini, he is one of several significant C20 architects from the Swiss Canton of Ticino.

Castelgrande, Bellinzona, renovation, 1983-89.



Three castles that once protected Milan from a Swiss invasion, dominate the skyline of Bellinzona, the capital of Switzerland's most southerly canton. The innovative, yet sympathetic refurbishment of Castelgrande shows contemporary Ticino architecture at its best. His work on the castle steps, in particular, has come in for great praise.

Casa Rotalinti, Bellinzona, 1961.

Kindergarten, Biasca, 1963-64.

Kindergarten, Lugano, 1966, 1969-70.

Städtisches Freibad, Bellinzona, 1967-70,

Kindergarten, Bedano, 1969-71,

School center, Riva San Vitale, 1972.

School, Ascona, 1972-75.

Main post office, Bellinzona, 1981-85.

House, Al Portone, Bellinzona, 1984-85,

Tennis Courts, Bellinzona, 1985-86.

Leonardo, residential building, 1986, Lugano.

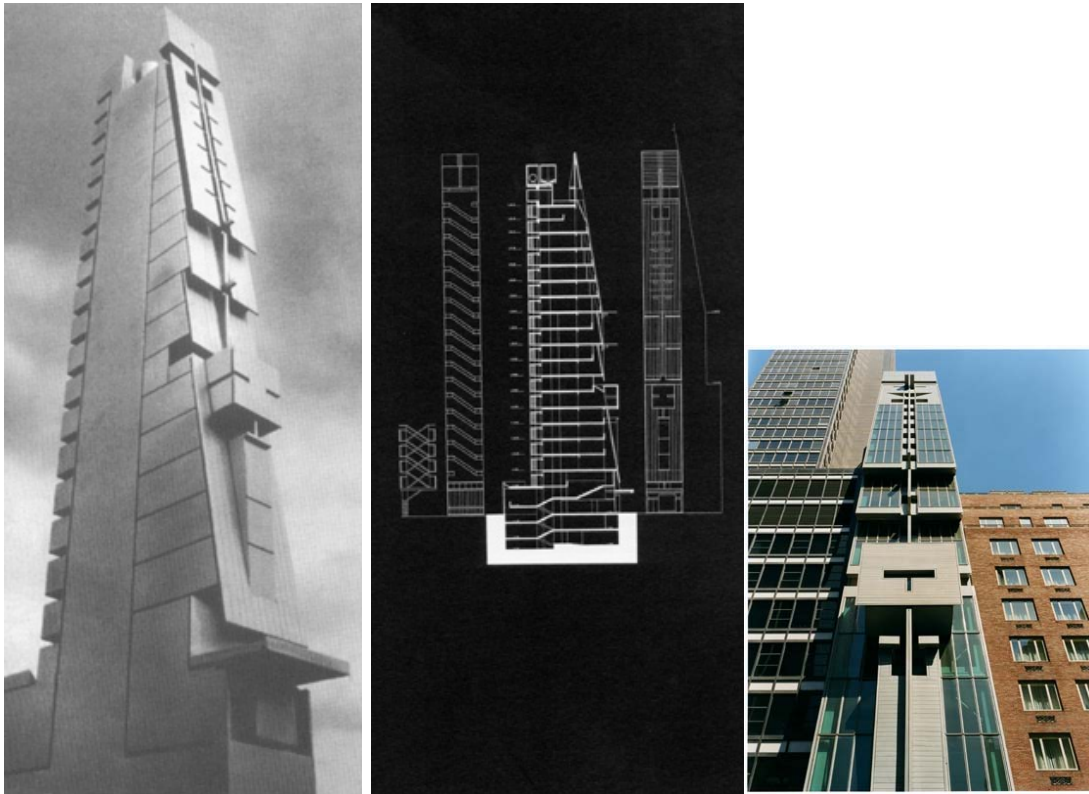
Houses Bianco e Nero, Bellinzona, 1986.

Ferreti House, Gravesano, 1988.

Mediatheque, Chambéry, 1989–90,

Aula polivalente, Università della Svizzera italiana (USI), Lugano, 1999-2002.

Net Center, Padova, 2006.



Austrian Cultural Forum.

Superstudio, Florence (1966-72, 1986), of Adolfo Natalini (b1941), Cristiano Toraldo di Francia (b1941), Piero Frassinelli (b1939), Roberto Magris (b1935) and Alessandro Magris (b1941). Exhibited at MOMA, *Italy: The New Domestic Landscape* exhibition.

Archizoom, Florence (1966-73), Andrea Branzi (b1938), Paolo Deganello (b1940), Massimo Morozzi (b1941) and Gilberio Coretti (b1941) and from 1967: Lucia Morozzi Bartolini and Dario Bartolini. Each member had a separate individual impact, outside of Archizoom. Both subversive and real-world production designs.

Aldo Rossi (1931-97).⁸



⁸ Graham Ngyuen, photographs, 2013.





CZWG (Piers Gough). Post Modern. Expressionist.

Cascades, Canary Wharf, Docklands, London (1990)

China Wharf, Southwark, London (1990).

John Outram (b1934).

Pumping Station, Isle of Dogs, Docklands, London (1991).

Bruce Goff (1904-82). Expressionist

Nicol House, Kansas City (1964).

Joe Price House, Oklahoma (1956-58 & 1974-78).

Human activities determine character and form. Wright influence, but exuberant, uninhibited popular appeal.

John Lautner (1911-94). Modernist, Expressionist, Formaklist

Malin Residence.

Chemosphere house, Los Angeles (1960).⁹



Chemosphere house.

Santiago Calatrava (). Modernist, Expressionist

Pasarela de Urbitarte Bridge, Bilbao.

Oriente Transport Complex, Lisbon.

World Trade Centre Transport Interchange, New York_(2004-).

Nicholas Grimshaw (b1939-).

Farrell/Grimshaw Partnership (-1980), Terry Farrell & Partners (1980-).

Nicholas Grimshaw & Partners Limited (1980-2002), and Grimshaw (2002-).

Hi-Tech, Expressionist.

⁹ www.johnlautner.org

125 Park Road Apartment Tower, opposite the Hanover Gate entrance to London's Regent's Park, c1969-70.

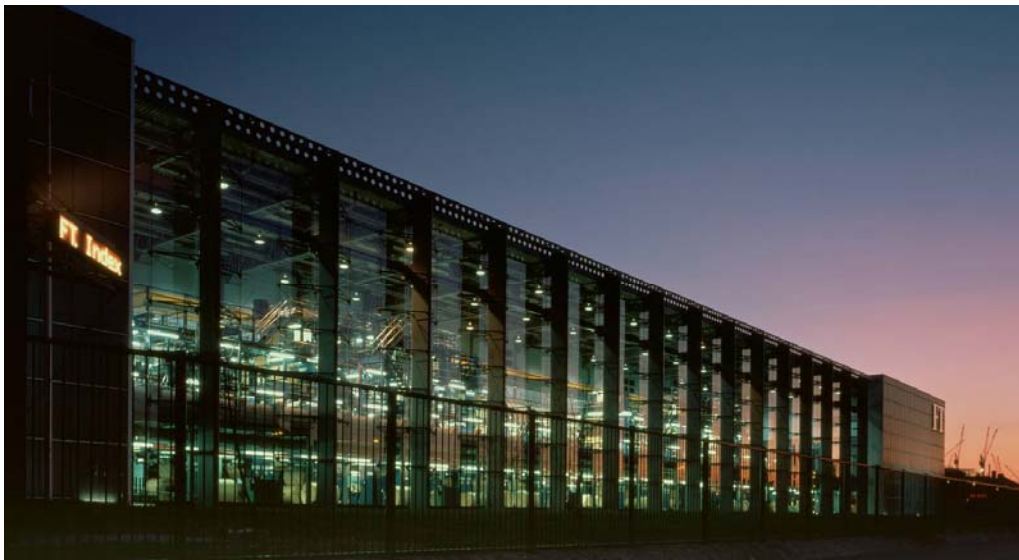
41 apartments, corrugated aluminium cladding and round corners. Both Farrell and Grimshaw lived there.¹⁰



125 Park Road.

Gardenworld, Maida Vale, North London, 1988.

Financial Times Printworks, 1988, East India Dock Road/Blackwell Tunnell Approach, Poplar, East London E14.



Financial Times Printworks

¹⁰ www.125parkroad.org

Sainsbury Supermarket, Kentish Town, North London 1989.

International Rail Terminal, Waterloo Station, London, 1993.

The station was the London terminus for Eurostar international trains from 1994 until 2007, when it was transferred to St Pancras International.





International Rail Terminal, Waterloo after its closure.





International Rail Terminal, Waterloo, after its closure.

Garden of Eden, St Austell, Cornwall, 2000.

Southern Cross Railway Station, Melbourne, with Daryl Jackson

Michael Hopkins (1935-), Hopkins and Partners (1977-2003), Hopkins Architects, 2003-.

Michael & Patty (now Sir Michael and Lady Patricia) **Hopkins House**, 49a Downshire Hill, Hampstead, 1975-76.

Skillfully sited, extremely elegant and refined Hi-Tech, 6 bays wide x 5 bays deep, derived from the Charles & Ray Eames House, Wichita, 1940s. It was a house and studio for the recently established practice in the leafy street of detached Regency villas. Its footprint was defined by building restriction lines, leaving a 10 x 12 m rectangle on 2 levels. From the front, it appears single-storied, as the site is 2.5 m below the road.

The entrance is at first-floor level across a footbridge. Construction being developed for commercial buildings was used: a structural steel grid 2 x 4 m meant components could be light. Perimeter columns at 2 m centres support the cladding and glazing, without sub-frames. Metal decking for the floor and roof is supported on a two-way grid of latticed trusses on freestanding columns. The side walls are insulated metal decking sandwich and front and back walls have full-height sliding glass, with no vertical frames.¹¹

¹¹ Nikolaus Pevsner and Bridget Cherry, *London 4: North. The Buildings of England*, Penguin, Harmondsworth 1998, p 228, qv, gives 14 lines to it and www.hopkins.co.uk/s/projects/7/85.



Michael & Patty Hopkins House.

Financial Times Building, London.

Westminster Tube Station at Portcullus House, London, 1996-99.

With its cyberpunk interiors, that are reminiscent of works by (Giovanni Battista) Piranesian (1720-78, Venetian architect, famous for his imaginative engravings of Rome).



Westminster Tube Station.

Glynbourne Opera House.

Rick Mather (1937-2013), Portland, Oregon, London, **Rick Mather Architects** (1973-), Modernism, Urban Design, contextual.

Own house, Arlington Road, Camden, 1973.

Gladwell House, Lady Somerset Road, NW5, 1977-79.

Architectural Association, remodelling.

Zen Restaurants, London, Hong Kong and Montreal, 1985-91.

Climatic Research Unit, University of East Anglia, 1985.

The Arco Building, Keble College, Oxford, students' accommodation, 1992-95;

Corpus Christi College, Oxford, auditorium, 2005-09.

Dulwich College Picture Gallery, extension, 1995-2000.

Wallace Collection, 2000.

National Maritime Museum, Greenwich, 1999.

South Bank Centre, Masterplan, 2000-.

The Ashmoleum Museum, Oxford, 1999-2009.

Virginia Museum of Fine Arts, Richmond, 2002-10.

Peabody Essex Museum Salem Massachusetts,.

Ian Simpson. Hi-Tech. Expressionist.

No 1 Deansgate, Manchester, England (2003).

Urbis, Manchester, England (2003).

Peter Zumthor (1943-)

He began as a cabinet-maker then conservation architect. There are correspondences between Heidegger's writing and Zumthor's architecture. In his *Thinking Architecture*, he reflects Heidegger's celebration of experience and emotion as measuring tools. The composition and 'presence' of materials, to the proportions light, an architectural atmosphere as 'this singular density and mood.'

1983 Elementary school Churwalden, Churwalden, Graubünden, Switzerland.

1983 House Räth, Haldenstein, Graubünden, Switzerland.

1986 Shelters for Roman archaeological site, Chur, Graubünden, Switzerland.

1986 Atelier Zumthor, Haldenstein, Graubünden, Switzerland.

1989 Saint Benedict Chapel, Sumvitg, Graubünden, Switzerland.

1990 Art Museum Chur, Graubünden, Switzerland.

1993 Residential home for the elderly, Masans, Chur, Graubünden, Switzerland.

1994 Gugalun House, Versam, Graubünden, Switzerland.

1996 Spittelhof housing, Biel-Benken, Basel, Switzerland.

1996 Therme Vals, Vals, Graubünden, Switzerland.

1997 Kunsthaus, Bregenz, Vorarlberg, Austria.

1997 Topography of Terror, International Exhibition and Documentation Centre, Berlin, Germany, partly built, abandoned, and demolished, 2004.

1997-2000 Swiss Pavilion EXPO 2000, Hannover, Germany.

1997 Villa in Küsnacht am Zürichsee Küsnacht, Switzerland.

1997 Lichtforum Zumbel Staff, Zürich, Switzerland.

1999 Cloud Rock Wilderness Lodge, Moab, Utah, USA.

2007 Bruder Klaus Kapelle, Mechernich-Wachendorf, Germany.

2007 Kolumba - Erzbischöfliches Diözesanmuseum, Köln, Germany.

2009- Los Angeles County Museum of Art, campus redesign.

2011 Serpentine Gallery Pavilion, London, with designer Piet Oudolf.

2011 Steilneset Memorial, Vardø, Norway.

Rem Koolhaas (1944-), OMA/AMO. Expressionist. Post-Modern/Contextual. Late Modernist.

Rem Koolhaas founded OMA in Rotterdam with Elia and Zoe Zenghelis and Madelon Vriesendorp, in 1975.

Through his research and experimentation, built works and literature, Rem Koolhaas consciously works to deepen and expand the intrinsic connection between architecture and contemporary culture. All of his projects examine ways that architecture can engage with the contemporary city and the cultural context in which it operates.

OMA was founded as a collaborative office practicing architecture and urbanism. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S,M,L,XL* summarized the work of OMA in 'a novel about architecture'. He heads the work of both OMA and AMO (Architecture Media Organisation), the research branch of OMA, operating beyond architecture in media, politics, renewable energy and fashion. In 2005 he co-founded *Volume Magazine*, a quarterly magazine on architecture and design.

Maggie's Centre in Glasgow and New Court, the new Rothschilds Bank in London. Both of the new UK buildings are on the 2012 RIBA Stirling Prize shortlist.

Koolhaas has won several international awards including the RIBA Royal Gold Medal, the Pritzker Architecture Prize in 2000 and the Golden Lion for Lifetime Achievement at the 2010 Venice Biennale. A former journalist and screenwriter, Rem Koolhaas was a Harkness fellow with O. M. Ungers at Cornell University. He has taught at the University of California at Los Angeles, Columbia University, and the Architectural Association and has been a visiting design critic and juror at universities worldwide. Koolhaas is a professor at Harvard University where he conducts the Project on the City.

Eurolille, Convention Centre (Lille Grand Palais), Lille, and masterplan, 1988.

Netherlands Dance Theatre, The Hague, 1988.

Villa dall'Ava, Saint-Cloud, Paris, 1991.

Nexus Housing, Fukuoka, 1991.

Kunsthal, Rotterdam, 1988-93.

Educatorium, University of Utrecht, Utrecht, 1993-97.

Maison à Bordeaux, Bordeaux, 1998.

Second Stage Theatre, New York, 1999.

Guggenheim Hermitage Museum, Las Vegas, 1980, 2002?

McCormick Tribune Campus Centre, IIT, Chicago, 1997–2003.

Netherlands Embassy, Berlin, 2003.

Prada stores: New York, 2003; Los Angeles, 2004.

Seattle Central Library, Seattle, 2004.

Casa da Música, Porto, 2001–05.

Serpentine Gallery Pavilion, London, 2006.

Shenzhen Stock Exchange, Shenzhen, 2006.

Córdoba International Congress Centre, Palacio del Sur, Córdoba.

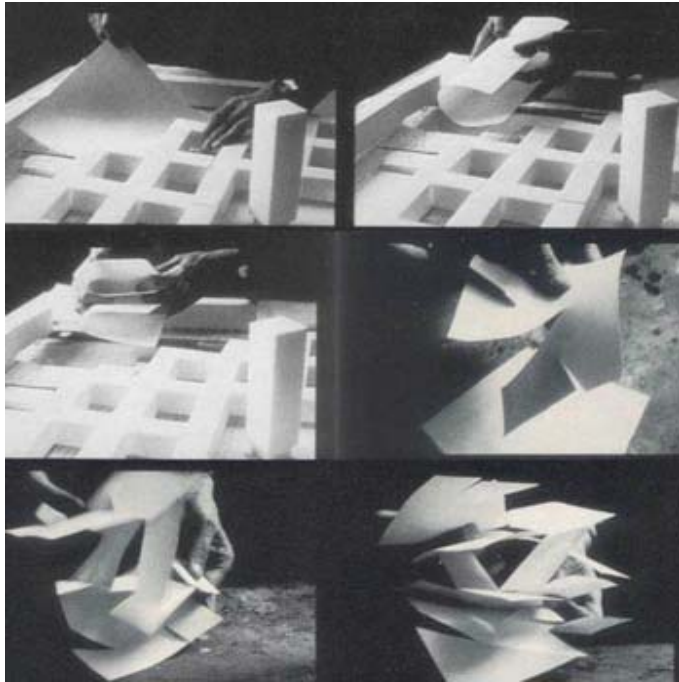
CCTV HQ, Beijing, 2004-09.

23 East 22nd Street, New York City, 2008–10).

Bryghusprojektet, Copenhagen, 2008–10.

Rothschilds Bank, New Court, St Swithin's Lane, London, 2010.

De Rotterdam, Rotterdam, 2009-13.



OMA, Two Libraries, Jussieu, Paris.

MDRV



MVRDV, Gwangyo Poxwer Centre, near Seoul.

Foreign Office Architects (FOA)

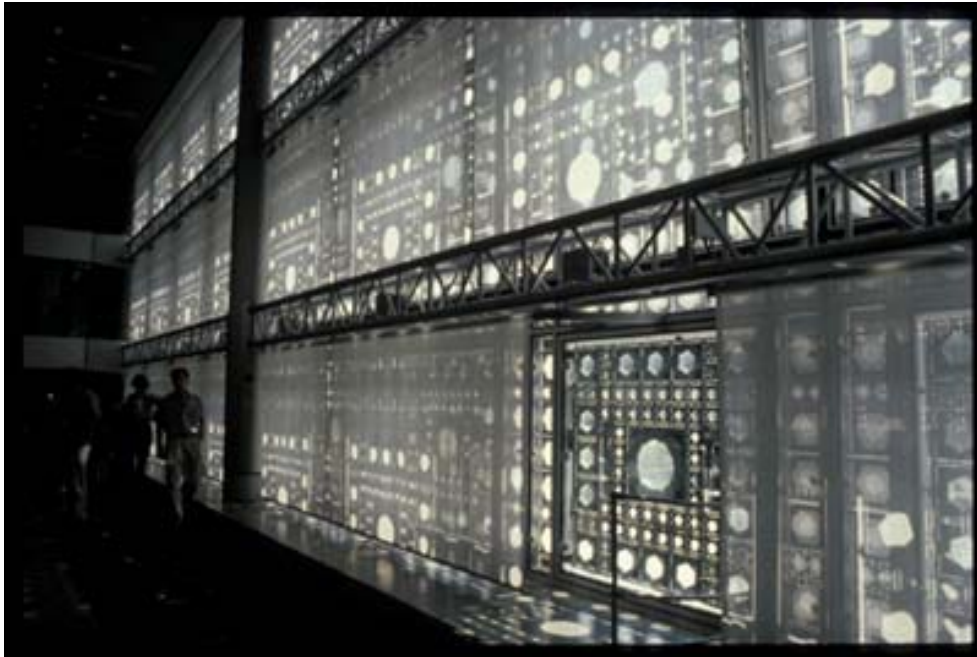


FOA, Yokohama Ferry Terminal.

Jean Nouvel (1941-). Expressionist . Late Modernist.

L'Institut du Monde Arabe, Paris (1980-87). A Grand Project.





L'Institut du Monde Arabe

Musée du Quai Branly, Paris ().

Will Alsop. Expressionist. Post Modernist.

Swimming pool, Sheringham, Norfolk, 1984.

Cardiff Bay, Visitor Centre, -1991.

Hamburg Ferry Terminal, -1993, with Jan Störmer.

Le Grande Bleu (or Hôtel du Département des Bouches-du-Rhône), Marseilles, -1994.

North Greenwich Tube Station, -1999.

Peckham Library, -2000.

Sharp Centre for Design, Ontario College of Art & Design, □Toronto, -2004.

Fawood Children's Centre, □Harlesden, North London, -2004

Ben Pimlott Building, Goldsmiths, University of London, □New Cross, -2005.

Palestra, 197 □Blackfriars Road, Southwark, □-2006.

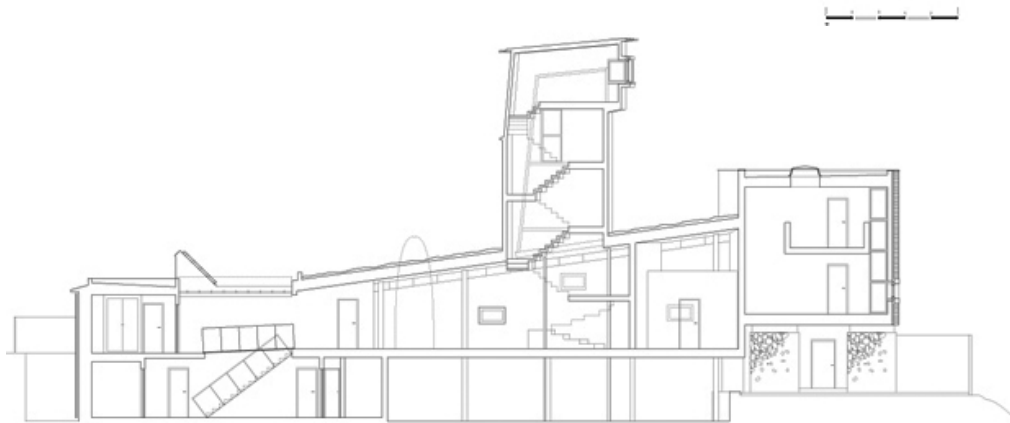
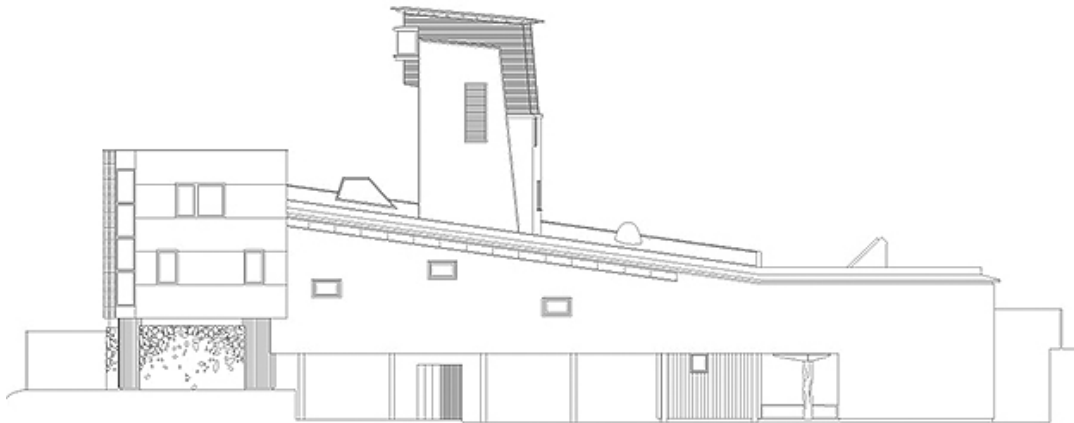
The Public, □West Bromwich, West Midlands, part completed 2008.

Sarah Wigglesworth (c1957-), Sarah Wigglesworth Architects (or SWA, 1994-).

Professor of Architecture at Sheffield University (1999-), Royal Designer for Industry. Her longtime **Jeremy Till** is Head of Central Saint Martins College of Arts and Design and Pro Vice-Chancellor of University of the Arts London, and previously Dean of Architecture and the Built Environment at University of Westminster.

Straw Bale House and office, Pentonville, London, 2001, below.





Classroom of the Future, Sheffield, 2005.

Siobhan Davies Dance Studios, London, 2006, below.



Sandal Magna Community Primary School, Wakefield, 2010.

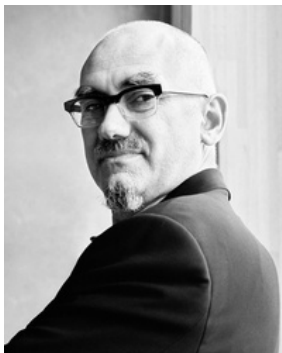
Takely Primary School, Takely, Essex, 2013.¹²

Bolles+Wilson

Sir Peter Cook, 2013 *Gold Medal: Discriminating Shapes*, for *Architecture Australia* March/April 2013.



Water House, 1976. Image shows stream becoming a canal.



Peter Wilson, Bolles+Wilson.
Image: Thomas Rabsch

Some time in the 1970s an elegant young man slipped quietly into the Architectural Association in London and, being ourselves very primitive and Eurocentric at the time, we didn't recognize him as being what we thought of as Australian because there was no blonde hair or brawn and not that much of an accent.

¹² Eleanor Young, 'Thinking Bigger,' *RIBA Journal*, April 2013, pp 36-40.

He attached himself to the unit headed by Elia Zenghelis and Rem Koolhaas, who ran a tight, even – dare I say it – modernist ship, but soon he started to hang out with romantics and the narrativists such as Nigel Coates and clearly had a more developed formal talent than most of those around him. Thus, he pretty quickly emerged as a star.

Now stars came and went at the AA, but in exceptional cases, despite the hype and the narcissism and the hothouse atmosphere, they flourished and developed far beyond the run of successful crits. Mr Wilson was one of these cases. So, surely enough, that wily old fox, that brilliant chairman, Alvin Boyarsky, pulled him onto the teaching staff at the earliest respectable moment. He became part of a junior competitive circus of Coates: Zaha Hadid; Jenny Lowe, another ex-Melbourne University person; and the aforementioned Coates. It was for us elder statesmen – Zenghelis, Dalibor Vesely, Ron Heron etc. – to look on and quietly lay bets on who would survive and why.

In Peter Wilson's case it became clear that his ultimately enduring quality would be his aptitude for invention. Through his ability to devise a series of parti – some of them generative and some of them appliqué – he began to display a very particular language. Coates might be more quizzical, Lowe more obtuse, Hadid more "powerful," but Wilson left you intrigued by the pieces of the jigsaw. Initially shy and tentative, he rapidly moved towards a recognition that he definitely had something to say, architecturally. Future PhD scholars of the period will recognize the "devices," the "armatures," the placement of decoys or tantalizing elements and, most specifically, the famous Wilson "ship shape."

The first generation of his AA students seized upon this vocabulary, including – and this is the highest of compliments – students in other people's units. Yet Peter himself was always a little way ahead of the game, always using these parti with a deftness and discrimination that the imitators could not quite match.



Water House, 1976. Image shows stream becoming a canal.

So far I have not mentioned his drawings, which over time became more expert and beautiful in their own right. Perhaps the greatest is that for the **Water House** – I have yet to see a more evocative depiction of water and stream in any human-produced drawing.

I happened to be in the room (the Zanzibar Club, Covent Garden, to be precise) when Peter took a German exchange student, one Julia Bolles, on their first date. From then on, both of them cut a great dash around town, both very good looking and both very talented. In the years they lived in London they had found an extraordinary apartment in a narrow wedge-shaped building by the exposed tube line at South Kensington and, for a while, they were very South Kensington and almost more English than the English. Hanging on in

London, they made projects for this and that (I seem to remember that there might have been a short-lived hair salon.) There was very definitely a house in Hampstead made at the end of the 1980s. It was (and often is) in London that the really special stuff is hidden by planners behind a wall. There was a moment when Ron Heron, Ron Arad, and Bolles+Wilson all had gems, but they were only viewable behind a street frontage of normality. The Hampstead house was (and still is) a special object, with a selection of the Wilson parti scattered very discriminately around the simple building.

New City Library (1993) was a great win. Not only was it a slap in the face to all those (of course jealous) contemporaries who had squeaked away that Wilson was just a “decorative” designer or “too fancy.” For a start, Wilson makes a bold urban decision to drop the building down either side of a public thoroughfare, revealing the view of a neo-Gothic church beyond.

By chance the big competition win – the big breakthrough – came in Julia’s home town: Münster. That project was the New City Library (1993). It was a great win. Not only was it a slap in the face to all those (of course jealous) contemporaries who had squeaked away that Wilson was just a “decorative” designer or “too fancy.” For a start, Wilson makes a bold urban decision to drop the building down either side of a public thoroughfare, revealing the view of a neo-Gothic church beyond. On the one side is a series of compounded slabs and on the other a half ship shape. Bewildered Wilson aficionados of the period must have been confused by this decision to slice the beloved ship, but it was a sure signal that Bolles+Wilson was in the game for keeps and not just to preserve known fruit in aspic.

Several years later I found myself in Münster, and Peter gave me a two-hour tour of the building. Being the sort of creature that I am, I must have had dozens of visits to buildings in the company of the designer, yet none as explanatory, as reasoned, as passionate and certainly none as detailed as this one. Peter relived every decision as to shelf height, door gap, sight line, secondary sight line and material choice.

It was fascinating also to visit the office in this curious, largely reconstructed city where, on the edge of the centre by a sleepy canal, Bolles+Wilson has constructed two or three buildings of some elegance and has its office in one of them. Above the main office studio is a kind of eyrie that houses Peter’s special studio, in which Julia insists on you seeing his ongoing collection of sketchbooks that some day must be exposed to the world. Perhaps it is significant that Münster is a stone’s throw from the Netherlands, which offers Bolles and Wilson a rather more rarefied peer group than Germany and which has been the setting, in my view, for some of their best recent buildings.

The Luxor Theatre in Rotterdam seems to outdo many of the works of talented Hollanders because it is less strict, less diagrammatic and more luxuriant in its modelling than the stuff around it.

The Luxor Theatre in Rotterdam seems to outdo many of the works of talented Hollanders because it is less strict, less diagrammatic and more luxuriant in its modelling than the stuff around it. Bolles+Wilson’s new library at Helmond also develops the firm’s mastery of natural light sources.

A couple of things still intrigue me. Peter was a brilliant and inspiring teacher, but has never taken up one of the many professorial appointments that could have been his in Germany or the Netherlands. Instead he has stayed with building. Very much an “art” person, he has nonetheless stuck with designing “stuff.” As a visiting examiner at the Bartlett and the AA he is thorough and can see through bullshit.

He is remarkably calm about his status as an émigré Australian: I once shared a flight from Melbourne to London with him on one of the few days when you could see the weird landforms and colours below. They were almost abstractions, at crossed my mind, as it does now, that out of these abstractions and out of that peculiar detachment of the sophistication of Melbourne from the rest of the sophisticated world came the seeds of this discrimination and sense of shape.

At the Architectural Association in London Peter began producing sensitive drawings full of conviction and sensibility that depicted inutile-looking, mysterious structures which immediately engaged the imagination. These structures opposed exactly the bland, spent late-modernist slabs that were the mainstream. □Allan Powell

Wilkinson Eyre. Expressionist. Late Modernist.

Bridge, Royal Opera House, Covent Garden, London (2003).

International Finance Centre tower, Guangzhou,

103 stories, granite-faced, rounded triangle plan, giant order diagrid¹³ over 12 floors, offices floors 1-63, hotel 64-99 and deck, 100-101, 440 m height, tallest building in Guangzhou and tallest in the world by a UK architect.

Blobist.

Lords Cricket Ground, Press Pavillion, London, 1998. Monocoque.

The Ark, Earth Centre Ecology Park, Doncaster, 2001.

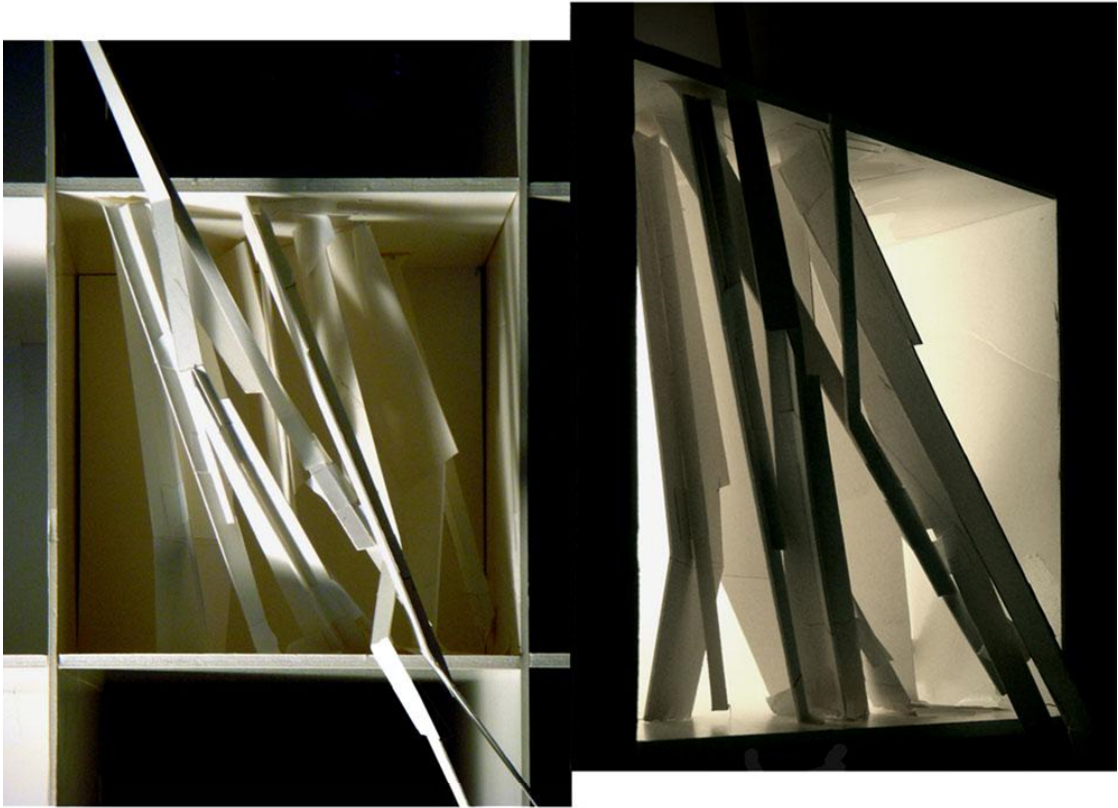
Lebbeus Woods (1940-2012).

Systems in crisis, political intervention, but only one permanent built work.

Pavillion of Light, Chengdu, China, with Steven Holl.¹⁴

¹³ The diamond latticed structure developed by Foster + Partners' at Swiss Re (1997-04), Hearst Tower (2000-06) and Beijing International Airport Terminal 3 (2004-08).

¹⁴ www.domusweb.it/en/architecture/steven-holl-remembers-lebbeus-woods/



Lebbeus Woods and Christoph a Kumpusch, concept model for the Light Pavilion in Chengdu, China.

Steven Holl Architects, Steven Holl, b 1947.

Kiasma Contemporary Art Museum, Helsinki, 1998.

Simmons Hall at MIT in Cambridge, Massachusetts, 2003,

Bloch Building, an addition to the Nelson-Atkins Museum of Art in Kansas City, Missouri, 2007.

Linked Hybrid, Beijing, mixed use, 2009.

Horizontal Skyscraper, Shenzhen.

Sliced Porosity Block, Chengdu, mixed use.

National University of Columbia Building, Bogotá, Columbia, 2012-.

Daeyang Gallery, Seoul, 2012.

Herzog-De Meuron.

Jacque Herzog (1951-) and Pierre de Meuron (1951-). Minimalist. Late Modern.

Tate Modern, Bankside, London, 2000.

Laban Dance Centre, Deptford, London, 2003.

Serpentine Pavillion, 2012 (), with Ai Weiwei.

Mecanoo ().

La Lotjja Centre.

Texel Maritime Museum, Oudeschilde.

Diller Scofidio+Renfro

The Blur building

An artificial cloud hovering above Lake Neuchâtel, Switzerland, and becoming the *objet du desir* in a theme park about sexuality and sensuality.

Blur: the making of nothing [monograph].



Diller & Scofidio, Blur Building Expo.02, Yverdon-les-Bains.

Alice Tully Hall, Lincoln Centre, New York, New York, 2009.

Julliard School Extension, Lincoln Centre, New York, New York, 2011.

Lincoln Restaurant Pavilion & Lawn, Lincoln Centre, New York, New York (2011), with FXFOWLE¹⁵

David Chipperfield. Minimalist

Museum of Rowing, Henley-on-Thames, England (1997).

¹⁵ *Architectural Record*, June 2009, p 62, February 2011, p 96, and June 2011, p 46.

Neues Museum, Museum Island, Berlin, with Julian Harrap (-2009)

Museum of Modern Literature, Marbach

Villaverde housing block, Madrid

City of Justice, Barcelona

The Hepworth, Wakefield (in design)

Turner Contemporary Museum, Margate (in design)

House, Oxfordshire (in design)

Hepworth Wakefield Gallery, on the River Calder, near Leeds (2011).

John Pawson. Minimalist

Neuendorf House, Majorca, Spain. John Pawson and Claudion Silvestrin (1990).

Tadao Ando. Minimalist, refer: **Japan**.

Coop Himmelb(l)au. Wolf Prix (1942 -) and Helmut Swiczinsky (1944 -). **De-Constructivist**

'Rooftop Office', Vienna (1989).

Bernard Tschumi (1944-). **De-constructivist**.

Parc de la Villette, Paris (1989-98).

Alfred Lerner Hall, Columbia University, New York City (1999).

New Acropolis Museum, Athens, Greece (2002–08).

FIU School of Architecture, Florida International University, Miami, Florida (2003).

Vacheron Constantin Headquarters, Geneva, Switzerland (2004).

Lindner Athletic Center, University of Cincinnati, Cincinnati, Ohio (2006).

Blue Condominium, 105 Norfolk Street, Lower East Side, New York City (2007).

Limoges Concert Hall, France (2007).

Frank O Gehry (b1929-, active 1962-). **De-constructivist and Post-modern.**

Guggenheim Museum, Bilbao, Spain (1997).

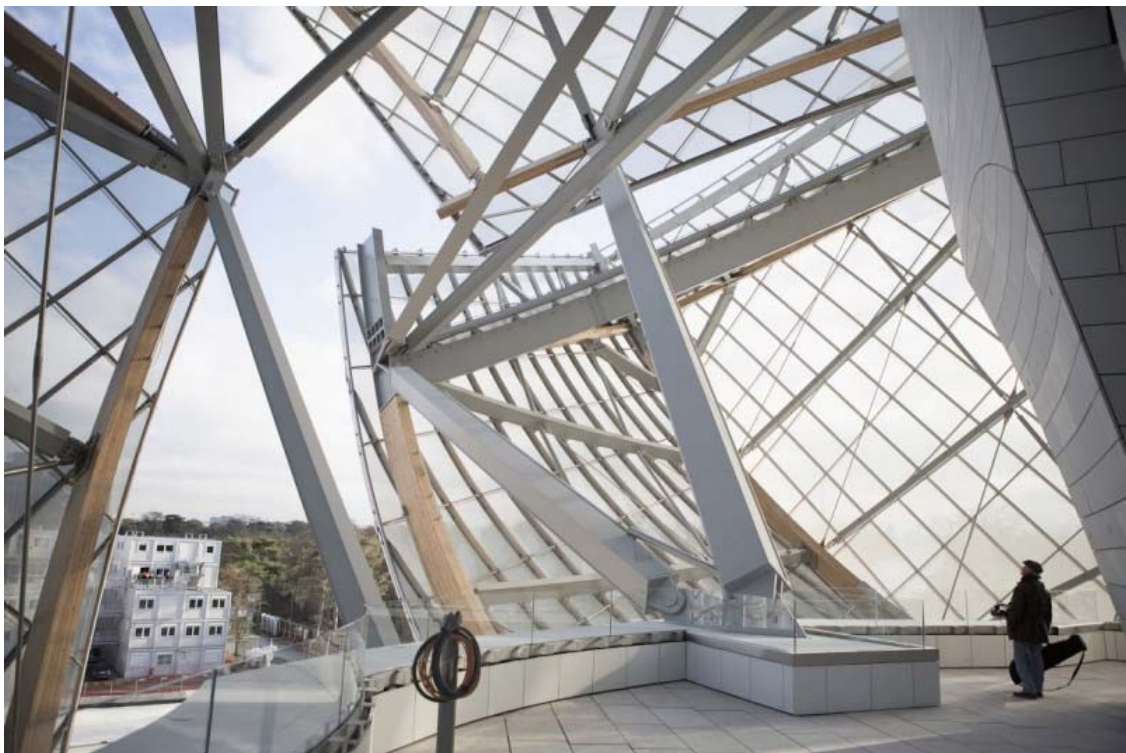
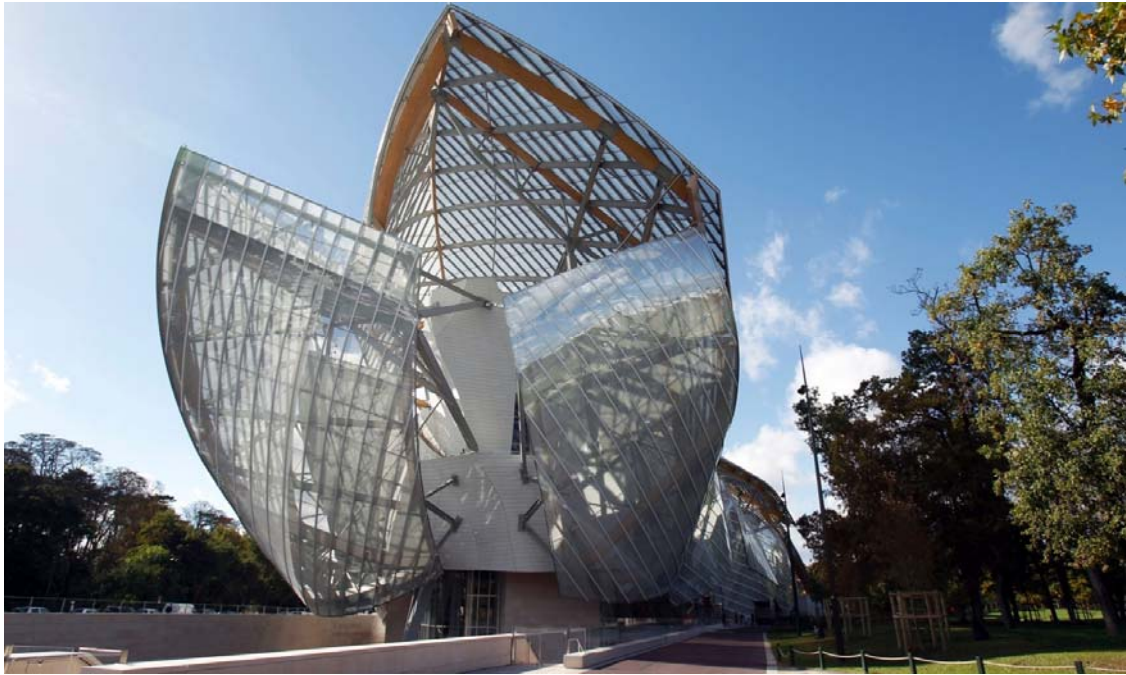
Walt Disney Concert Hall, Los Angeles ().

Frank Gehry established his practice in Los Angeles, California in 1962. The Gehry partnership, Gehry Partners, LLP, was formed in 2001. The Gehry firm uses Digital Project a sophisticated 3D computer modeling program originally created for use by the aerospace industry, to thoroughly document designs and to rationalize the bidding, fabrication, and construction processes, used by Gehry Partners, LLP.¹⁶

Fondation Luis Vuitton, adjacent to the Jardin d'Acclimatation in the Bois de Boulogne of the 16 arr, Paris (2006-14).



¹⁶ www.gehrytechnologies.com



Zaha Hadid Architects (1951-), Zaha Hadid and Patrick Schumacher

Cardiff Opera House, Wales (1995). Unbuilt.

Millennium Dome, Mind Zone, London (2000).

Maggie's Centre, Kirkaldy, Scotland.

Serpentine Gallery Pavilion, London.

Museum of Contemporary Art, Cincinnati, Ohio, USA (1998-2003).

Phæno Science Centre, Wolfsburg, Germany.

Guangzhou Opera House, PR China (2003-10).

Maxxi Gallery, Rome.

Riverside, Glasgow, Scotland.

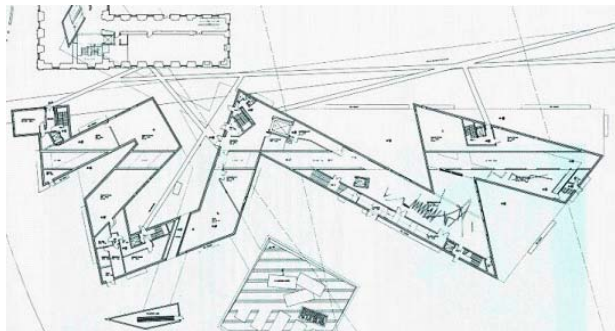
Olympic Aquatics Centre, London.

Marseilles Tower, 32 stories.

Daniel Libeskind, Studio Daniel Libeskind

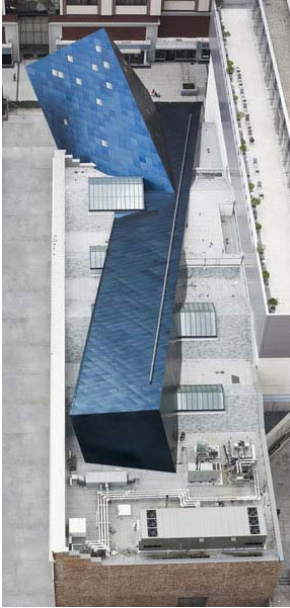
ind (1946-). Deconstructivist. Post-Modern

Jewish Museum, Berlin, 1999.



Jewish Museum, Berlin.

Jewish Museum, Copenhagen.



Victoria and Albert Museum Extension, London. Unbuilt.

Imperial War Museum of the North, Manchester, 2002.

Ground Zero Masterplan, New York, New York, 2002.

Studio Weil, overlooking the sea at Port d'Andratx, Mallorca, 2003.

The house/studio of Barbara Weil, sculptor, opposite the traditional single-storied house she has lived in for 35 years.



Studio Weil.

Military History Museum, Dresden.

The official central museum of the German Armed Forces. It will house an exhibition area of roughly 21,000 square feet, making it Germany's largest museum. The armory was built from 1873-76 and became a museum in 1897. The extension, a massive, five-story 14,500-ton wedge of concrete and steel, cuts through the 135-year-old former arsenal's structural order. A 82-foot high viewing platform (the highest point of the wedge is 98 feet) will provide breathtaking views of modern Dresden while pointing towards the area where the fire bombing of Dresden began, creating a dramatic space for reflection.¹⁷

¹⁷ <http://www.mhmbundeswehr.de/> and <http://daniel-libeskind.com>



Military History Museum

Snøhetta collaborative (1987-). ¹⁸

Means 'snowcap' in Norse. In Oslo, and New York . Landscape architects, Craig Dykers and Kjetil Trædal Thorsen are the two principals of the company. In addition there are five partners.

National September 11 Memorial Museum Pavillion, New York, 2004.

Times Square reconfiguration, 2010.

San Fransisco Museum of Modern Art (or SFMoMA), addition, 2010-16.

National Touriust Routes Program, Norway.

¹⁸ www.snoarc.no/#/main/

Oslo Opera House.

Biblioteca Alexandrina, Alexandria, 1989-2001.

Tham & Videgård Arkitektur, Sweden, house.



dRMM



dRMM will install 20 interlocking wooden staircases outside St Paul's Cathedral for the London Design Festival in September.

Unveiled 24 May 2013 at the London Design Festival 2013 press preview, the design comprises a complex configuration of steps to be made from 44 cubic metres of tulipwood. Visitors will be invited to climb the structure and use it as a viewpoint towards the River Thames, Millennium Bridge and Tate Modern. "Endless Stair is a three-dimensional exercise in composition, structure and scale," said dRMM co-founder Alex de Rijke. "The Escher-like game of perception and circulation in timber playfully contrasts with the religious and corporate environment of stone and glass in the city."

The structure will be made of cross-laminated timber (CLT) panels, which are usually created by layering up softwoods to form cheap and stable panels for fast construction. This installation will instead use a sustainable hardwood - tulipwood - to form lighter and stronger hardwood CLT panels for the first time. The Endless Stair will be created in association with the American Hardwood Export Council and engineered by Arup. A lighting scheme for the spot will be developed by London studio Seam Design using products from LED company Lumenpulse.

The same team delivered Amanda Levet's Timber Wave installation outside the V&A museum for the 2011 London Design Festival. The American Hardwood Export Council worked with Royal College of Art students on twelve wooden chairs at last year's festival.

Alex de Rijke is dean of the School of Architecture at the Royal College of Art in London. Previous architecture projects by dRMM include a golden wedding chapel by the seaside and a house with mobile walls and roof.



30 August 2012. UK should "learn from the Netherlands" and build floating housing - Alex de Rijke "we're advocating other UK architects to design on water," architect Alex de Rijke told Dezeen at the Venice Architecture Biennale this week, where his firm dRMM are exhibiting proposals for floating housing at the British Pavilion. Named The Dutch Way, the project is one of ten on show for the British Pavilion's Venice Takeaway exhibition, which showcases ideas for British architecture brought back from other countries around the world by teams of 'explorers'.

ENGLISH HOUSING, C18 & 19

Terms: Terrace, semi-detached, door-case, 12-pane double-hung sash, fanlight.

Rural housing, pre-Industrial Revolution

Rural village: Smarden, Kent

Urban housing, Westminster, (early c18)

Queen Anne's Gate (c1705)

Smith Square, Lord North Street (1714 - 28)

Doorcases: Cross Street, Islington. Albury Street, Deptford. Tallow Chandlers' Hall, 21 College Street, City of London (late c17).

Shops, London (early C18)

Artillery Lane, Spitalfields (1720)

Squares, Westminster (late c17 and early c18)

St James' Square (1665): No. 4: Giacomo Leoni (1676)

No. 5: (1854) Stone-faced

No.15: Athenian Stuart (1764-9). Pediment.

Garden

The first English square after Covent Garden. Derived from Italy and Place des Vosges, Paris (1705-12).

C18 Squares: Bath

John Wood, the elder (1704-54) and John Wood, the younger (1728-81)

Palladian. Revolutionised urban design and town housing. Bath: fashionable resort.

- * Queen Square (Elder, 1729-36). North side as palace front: rusticated ground floor and centrepiece temple front. First successful use. Terraced houses as palace.

The Circus (Elder 1754-70). Inverted Colosseum design. Forum and Gymnasium were to follow to make Bath a Roman city of housing and to impress. Supervised by the younger.

Royal Crescent (Younger, 1767-c75). Open design to view. Very influential, ever since.

Also:

Priory Park, Bath (Elder)

Town Hall, Liverpool (Elder)

Buckland House, Berkshire (Elder 1755-58), probably supervised by the younger.

Edinburgh New Town. Squares. Robert Adam (1728-92)

Charlotte Square (1791 -)

Regent's Park, North London (1811-30) John Nash (1752-1835)

- * Cumberland Terrace (1812-13)

Chester Terrace

Westminster Estate: Belgravia, Mayfair & Pimlico, London

Belgrave Square (1826) George Basevi

Chester Square (1835) Thomas Cubitt

Blackheath, South London

The Paragon, off South Row_ (1794-1807) Michael Searles. Moving towards semi-detached villas. A unique design, slightly concave (It follows his earlier Paragon, c170 New Kent Road, 1788).

Bedford Park, West London (1880)

First Garden Suburb in Dutch-influenced “Queen Anne” style. A mix of house types including detached.

- * **Houses, Blenheim Road, Richard Norman Shaw (1831-1912)**

Houses, 5 Priory Gardens

Houses, 8, 10, 12 South Parade, The Green, Bedford Park, E. J. May (1880)