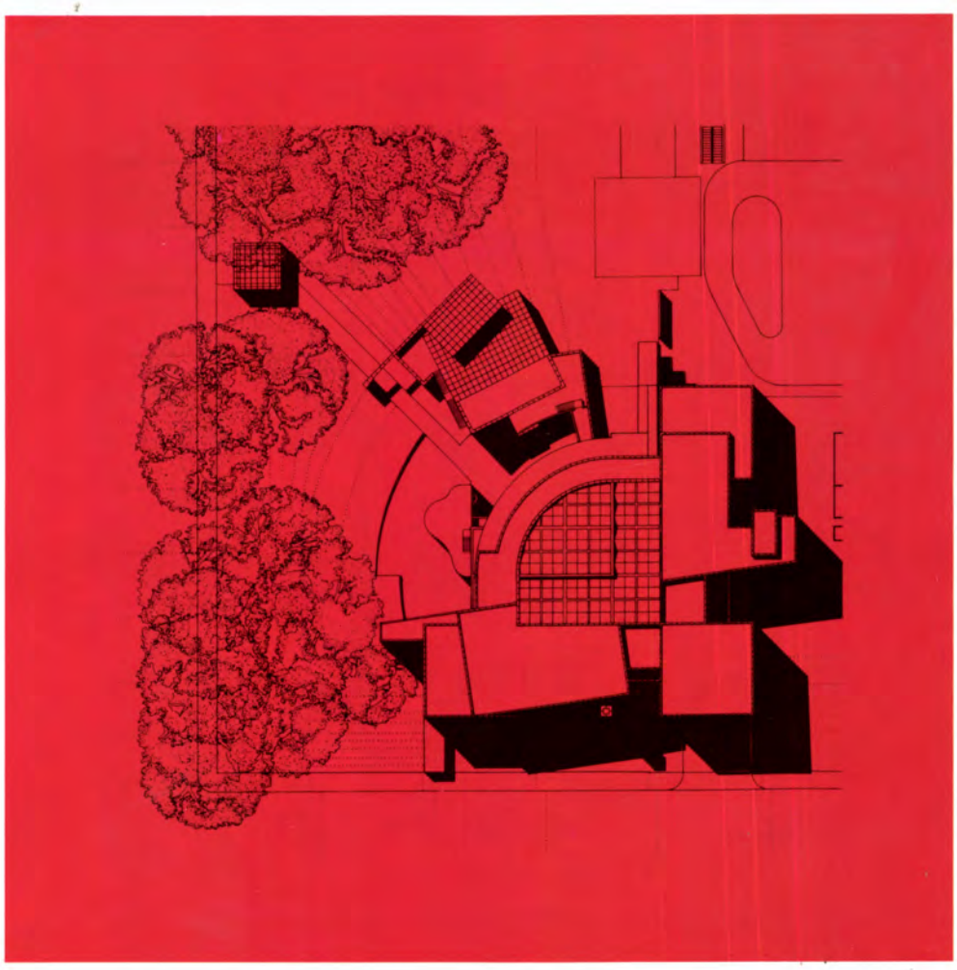
WORLD ARCHITECTURE

ISSUE No. 3 1989 $10 US



RICHARD MEIER

FRANKFURT MIXES ART WITH MAMMON
ARCHITECTURE RISES IN THE EAST
ARCHITECTURE IS NOT ART

THE INTERNATIONAL ACADEMY OF ARCHITECTURE


KYNAR 500®-BASED FINISH.
THE PERFECT COAT
FOR ANY WEATHER.
Specify a KYNAR 500®-based finish on your next project. In any weather, it's beautiful outside. For more information or a list of licensees, contact: Pennwalt Corporation, Fluorochemicals Division, Three Parkway, Philadelphia, PA 19102, U.S.A. (215) 587-7520.
KYNAR 500®. We build performance.
PENNWALT

WORLD ARCHITECTURE

THE OFFICIAL MAGAZINE OF THE INTERNATIONAL ACADEMY OF ARCHITECTURE (IAA) VOLUME 1 NO 3

WORLD ARCHITECTURE is printed and published by Grosvenor Press International Ltd and produced by Design Analysis International Ltd

Correspondence relating to IAA matters should be addressed to Edith Kraichkova, International Academy of Architecture, 1, E. Georgiev Str., Sofia 1504, Bulgaria.

Correspondence on any other aspect of World Architecture should be addressed to Grosvenor Press International Ltd, Holford Mews, Cruickshank Street, London WC1X 9HD UK.

OVERSEAS RATES:
UK rate: £6 + £3 post & packing.
US $10 plus $5 post & packing.
Elsewhere prices inclusive of post & packing in local currencies are as follows:
Subscriptions of six copies are available for the price of five, that is, five times the local currency rate shown below
AUSTRALIA A$17
AUSTRIA S197
BELGIUM F585
CANADA $18
DENMARK Kr108
FRANCE 95F
HONG KONG HK$117
IRELAND Ir£22
ITALY Lir20322
JAPAN Y1908
MALAYSIA M$41
NETHERLANDS 32F
NORWAY KR100
PORTUGAL E2280
SINGAPORE S$29
SPAIN P1740
SWEDEN KR95
WEST GERMANY DM28

STUDENT RATES:
US $6 + $2 p&p or
£3.50 + £1 p&p. Only bankers drafts accepted with proof of student status.

Printed and Published in Hong Kong

Stockley Park B3. Acknowledgements: Client: Stanhope Properties PLC Architect: Foster Associates Construction Management: Schal International Ltd. Photos: Foster Associates/M&G Design Ltd

WORLD ARCHITECTURE

Museums feature prominently in this issue of *World Architecture*. There are museums for *everything* and sometimes the subject matter is so serious that one wonders whether or not the museum and its contents can have sufficient dignity. Think, for example, of the projected museums of the 'holocaust'.

Most museums have lighter subjects and the boom in building museums reflects the boom in the business of art itself.

We watch as the art market moves happily towards its first billion dollar painting; and we listen to the art world's soft words – art is 'above' commerce, art is beyond price, art has no *use*, art is its own justification. Is a painting which sells for $39.9 million above commerce? If you read Dieter Bartetzko's article about the motives behind the frantic museum building business in Frankfurt then we may believe the rubric 'Art for Art's sake, but Money for God's sake'.

Worldly wise observers detect in modern art a squaring of the circle. Art, like medicine, appears to combine virtue and big money, an investment opportunity and the higher ideals in one portfolio. Art looks OK. And the museums that show art look even more OK from the point of view of investment and propaganda and marketing.

Is the museum building now more important than the art it contains? Well, yes – and sometimes this is because the art is not worthy of the building. More art has not meant more quality. Yet, fortunately, there is much to show that is worthy of the architect's investment. Yet the architect should beware of hubris.

The Mexican architect, Pedro Ramirez Vazquez*, an expert on museums, believes that the building should serve its contents. He argues:

'A museum of a national nature has in itself a symbolic meaning because of the importance of its contents. In other words, we might say that the jewel case should be appropriate to the jewel it contains. The building should not be more important than the objects, nor these more important than the building.

'The architectural design should be the consequence of a deep knowledge and respect for the importance to culture of the objects exhibited.

'The new technical possibilities of computerisation, electronics, lasers and holography provide resources that allow us to convert museums into an extraordinary cultural spectacle.

'Museums should be the most advanced and worthy cultural spectacles, not just luxurious and ample halls satisfying the vanity of architects, institutions or of governments.'

Vazquez notes that traditionally museums were made as ostentatiously as possible in order to boost the importance of the collection. Such an approach usually indicated the ignorance as to the true cultural value of the collection.

'Museums should not be conceived as spaces that are alien to their contents or as monuments dedicated to the formal creativity of one architect.'

*Pedro Ramirez Vazquez is an Academician of the IAA.

WHEN DISCREET = DECEIT

The English, Italians and French like to argue; they like conferences to be 'controversial' and want participants to become seasick on the undercurrents of rivalry and intrigue. InterArch 89, the architectural biennale hosted by the International Academy of Architects in Sofia, Bulgaria, made no-one seasick. Mind you, the frequent announcement of award winners, competition successes and lists of prizes did tend to make one's head spin.

Some people wear the attitude of 'being controversial' like costume jewellery, for them 'being controversial' is their style – the substance is immaterial. They bounce about, gesticulate and make noisy interventions. Bruno Zevi, critic, was an example of the genre at this conference – he is operatic and, like opera, the sound is good but the plot is often marginal. He thinks perpetual disagreement is an end in itself.

Likewise Peter Cook – an intelligent, impish man who runs to the rostrum and enjoys being a bit of an architectural subversive – he claimed that to be a good architect you had to be 'a bit of a shit'. This is often said about successful people, but is it true? Was Ghandi 'a bit of a shit' or was Ghandi just an exception who proves the rule? It was Cook, however, who made the pertinent observation that the Conference was over polite.

There was indeed too much courtesy and too little certainty as to what would be tolerated.

Everyone was alert to today's big issue: ecology. But little progress was made in showing how 'ecology' and 'architecture' connect. Ecology is a science and if architects are to make any contribution to ecological issues such as energy conservation, alternative methods of construction, use of materials and components made under non-exploitative industrial conditions, then lectures are needed from applied scientists, biologists, material scientists and economists.

Early on in a plenary session of the International Academy of Architects, the first issue of the magazine *World Architecture* was rightly criticised for its lack of critical edge and its failure to articulate the voice of IAA (which is, as yet, a fledgling institution). But one of the great questions facing this magazine, the IAA and any future East/West conferences, is how far we can all go in probing the questions that really matter – the questions that lurk in the fissures between architecture, economics and politics.

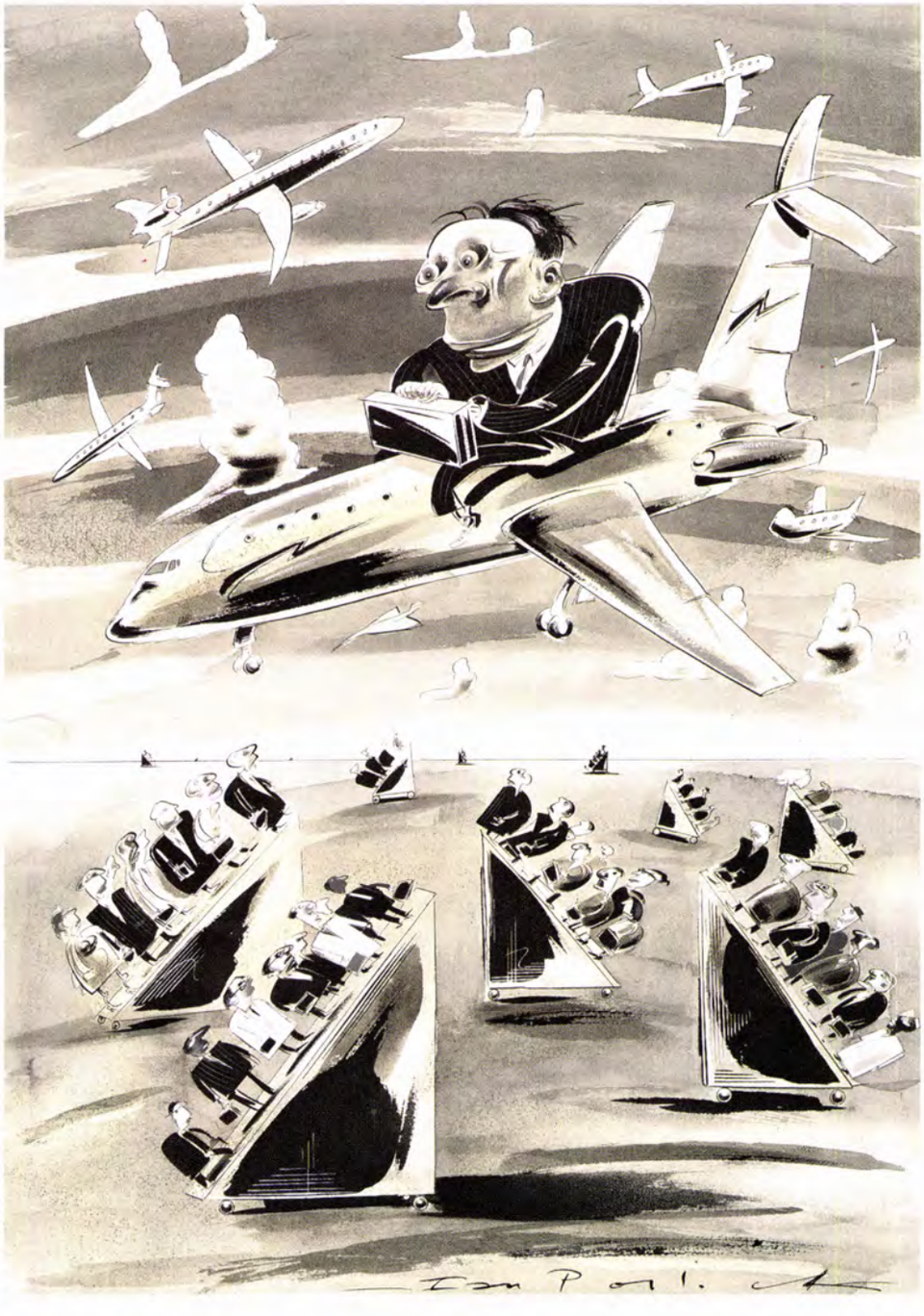
Uncertainty about protocol (and lack of courage) made everyone pull their punches. Could one have elaborated upon the relationship between architecture and ecology by cross-examining friends from the Eastern bloc about the quality of their construction industry (they could have counter challenged with some penetrating questions of their own).

My own country, Britain, is far from perfect in its quality control in construction but, following several incidents and controversies in the 1970s, *quality* in the building industry has been improved as a result of very heated public debate.

Earlier this year in Moscow the Russian economist, Gennady Lisichkin, addressing the new Congress of People's Deputies, in a debate about the continuing list of disasters – Chernobyl, Spitak, Ufa (the railway/gas line explosion) – said, 'Modern production needs workers for whom discipline is an innate human quality, like the feeling of self-preservation or concern for one's family, but these qualities are in short supply.' And as I was accompanied by a Russian architect around the InterArch exhibition we discussed the problem of quality in building, and how things had to be made properly. He said poor construction undermined the architects and the engineers in the USSR.

The Biennale did not talk much about the quality of making things, one had no sense of the truth that architects are in the hands of their builders.

Nonetheless, good things emerged from the conference. For example, the IAA



IAN POLLOCK

revealed it has been working on projects to rebuild the town of Spitak, destroyed in the Armenian earthquake (see Pierre Vago's article).

And then the International Forum for Young Architects unveiled a startlingly wonderful exhibition of Iakov Chernikhov's drawings – this exhibition was created by the art historian Catherine Cooke and Chernikhov's grandson, Andrei.

The West has tended to concentrate upon his constructivist/suprematicist phase – but Chernikhov's vein is richer and wider than the geometries of abstraction. And one of the lessons to be inferred from the show, one that I hope Western art schools will get a chance to see, is how important is the discipline of good observational drawing. Chernikhov created fantasies but he also knew how to see and interpret the world of the senses: his work is a demonstration of the fact that craft skill and conceptual skill in art (and architecture?) are entwined: conceptual knowledge is discovered via craft knowlege.

Architects talking about their own work are not often very interesting; they will not tell you about the cock-ups and the disagreements and the compromises – but then what profession does? You would have to go a long way to find a Doctor or a Surgeon who admitted to a mistake in public. And Kees Christiaanse, a Dutch architect, kept his warts hidden too but he gave an impressive analysis of the problem of urban planning in Holland, together with his own approach to urban housing which owes much to the garden city movement of the early 20th Century. His analysis showed how Holland is growing into one large suburb: it is difficult to distinguish between town and country, and The Hague, Rotterdam and Amsterdam are well on their way to merging. Christiaanse's work, which is in part about maintaining an *illusion* of a separation between the built environment and the unbuilt, is to be discussed in a later issue.

Inevitably Charles Jencks was one of the stars of the conference; inevitably because Jencks always presents a thesis – he sets down marks, arguments and images with which people can disagree. He is supremely good at this and although his erudition sometimes sounds forced, as though he is determined to show the world he has done his homework, he is good value. He made a very interesting comparison between I M Pei's architecture and the Western phenomenon of designer-label luxury style. The vulgarity of the designer-label wares rests less in their quality (they are usually well made) but in their excess, their lack of necessity. Jencks seemed to think that Pei's work for the Louvre was in the same category. He thought that Pei's pyramid was beautiful but said that beauty on its own was not enough. That statement appeared to make several people choke with disagreement. Good manners began to crumble. □

Peter Dormer

SANTO KYRIKO WORKSHOP

Charitable organizations which call themselves 'international' and hold conferences often generate worthy words without getting very much done. The International Academy of Architects also suffers from a surfeit of words – and self-praise – but it is beginning to establish a practical role in education.

Since its acquisition of the restored former monastry of Santo Kyriko, in the Rhodope Mountains of Bulgaria, the IAA has been running international workshops for young architects. The first of these was successfully held in May last year. Led by Pierre Vago, the famous French architect and IAA member, the group of architects spent three weeks working on-site on a real project a few kilometres from the monastry.

The project consisted of studying a town planning idea for the "Science City" of Plovdiv, Bulgaria's second city, to be built on a vast, virgin site, which is fairly rough, located beyond the farming zone and extending to the south of the town. The farming zone is of outstanding value and it prevents the city from sprawling towards the Rhodope foothills, where there is already a chain of little towns which will eventually join up to form a linear city whose population could reach 60,000 or more. This area enjoys a favourable climate and ecology. What remained to be found was the most appropriate technological means for linking this Plovdiv extension zone to the existing nucleus and centre, by crossing the green belt, measuring between 4 and 12 km.

The creation of a Science City, in conjunction with the existing cultural, university, industrial and commercial amenities, should be such that it will give a decisive boost to the development of the extension zone to the south.

The plan had two main elements: a complex of scientific and technological buildings – laboratories and research centres – and a top quality residential development to house 5-6,000 people. The aim was to provide future users with a healthy life in an unpolluted atmosphere, a natural environment with public parks and private gardens extending the wooded landscape adjacent to the planned city. The norms for the socio-cultural amenities and for the housing were of an above-average level, so as to guarantee those who were to use the scientific installations the best possible living conditions.

Flexibility was an essential element of the programme: the plans had to take account of the possibility of future growth.

Plovdiv's planners briefed the participants several times about the town's planning problems and described the preliminary research regarding the needs of the future town. Several visits gave the participants a picture of the historical city and of the site. A model enabled them to check every aspect of the fairly complex layout. In addition, the research director had a thorough knowlege of the situation and of the problems of a town which he had visited at least twenty times, since he has been a member of the jury which had judged the international competition for the development of Plovdiv.

Of course, no-one expected a three-week project to result in a development project that could be used as it was: such was not the organizers' intention, nor the aim of those taking part.

The participants had been attracted by the idea of collective working and friendly confrontation with colleagues from many different countries and backgrounds. Brain-storming produced an astonishing number of ideas, suggestions and solutions for the design of the complexes as well as for many details, both through individual contributions and as a result of group research. And from those often original and bold ideas, the expression of actual experience or very different sensibilities, Plovdiv found some useful pointers for the final plans.

Working collectively was effective but it demands a methodology if it is to succeed. Having introduced the programme and explained the context of the project the participants were formed into ten teams of 4-6 people – they more or less choose themselves. Each team researched individually as well as contributing to the overall concept.

Their ideas were constantly challenged: it was not a competition – all efforts had to focus on a common goal and everyone had to play fair!

At the end of the first week, the ten teams had outlined 19 more or less different ideas, (some groups having developed several ideas or variants, while others had reached a collective solution). After each proposal had been analysed, the number was reduced to six, and the participants then regrouped for the second stage, which was devoted to a more detailed development of the ideas chosen

as a starting point.

We went from a scale of 1/2000 to a scale of 1/500, and from the organization of functions on the site to a preliminary study of communications, use of the ground, three dimensional sketches, volumetric expression, modular research etc.

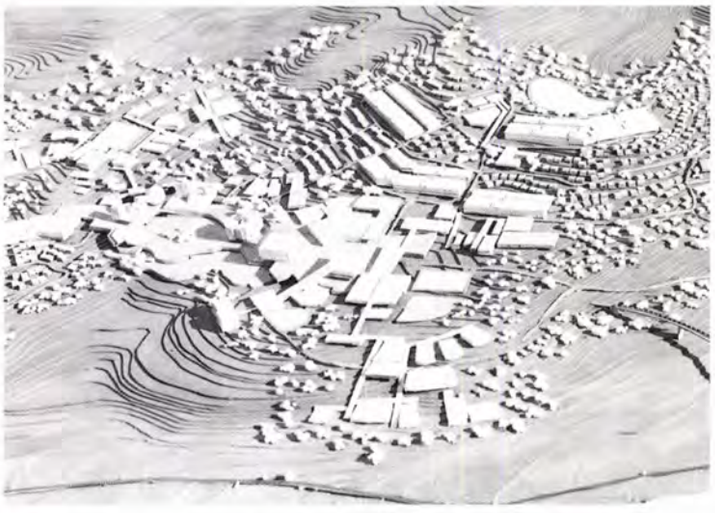
The third phase consisted of tidying up the results, with the many clarifications, rectifications and modifications that this stage entailed.

At this point, the discussion of ideas increasingly gave way to the confrontation (sometimes leading to conflict) of individual views on the way to design one aspect or another of the individual, family, social or cultural life of a group of people. Nevertheless the spirit of collaboration and adaptation to the constraints of team work were, with very few exceptions, remarkable. The whole of the work produced during the three weeks was considerable – what was finally chosen only represented a part of it, many good ideas had to be abandoned.

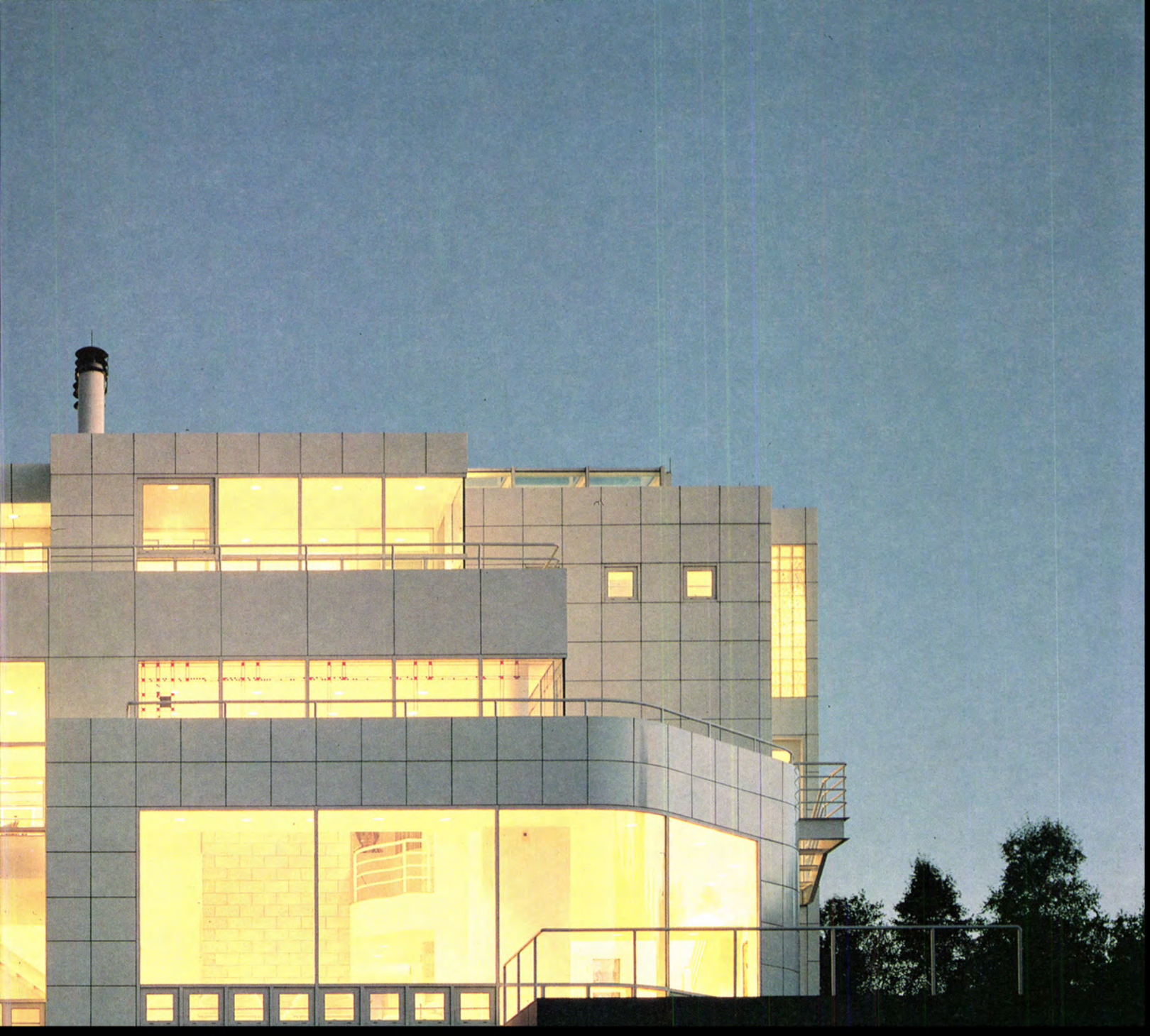
A few months later, a second Workshop dealt specifically with the development of the residential sectors of the planned Science City. Led by Professor Carl Aubock, the forty-four participants more or less followed the methodological pattern which had been tried and tested at the first Workshop. At the end of the workshop, forty-one models of residential units were presented, and twenty-five for grouped accommodation.

And, as with the first Workshop, there were several lectures which were not necessarily related to the theme being studied, but which enhanced the participants theoretical and practical knowledge in areas such as the importance of the notion of space in architecture, (J. Dahinden) or the possibilities of using solar energy (J. van Loeij). Visits to a few historical cities or new developments of particular interest provided welcome moments of relaxation.

A third Workshop took place in September 1989: led by Felix Candela.



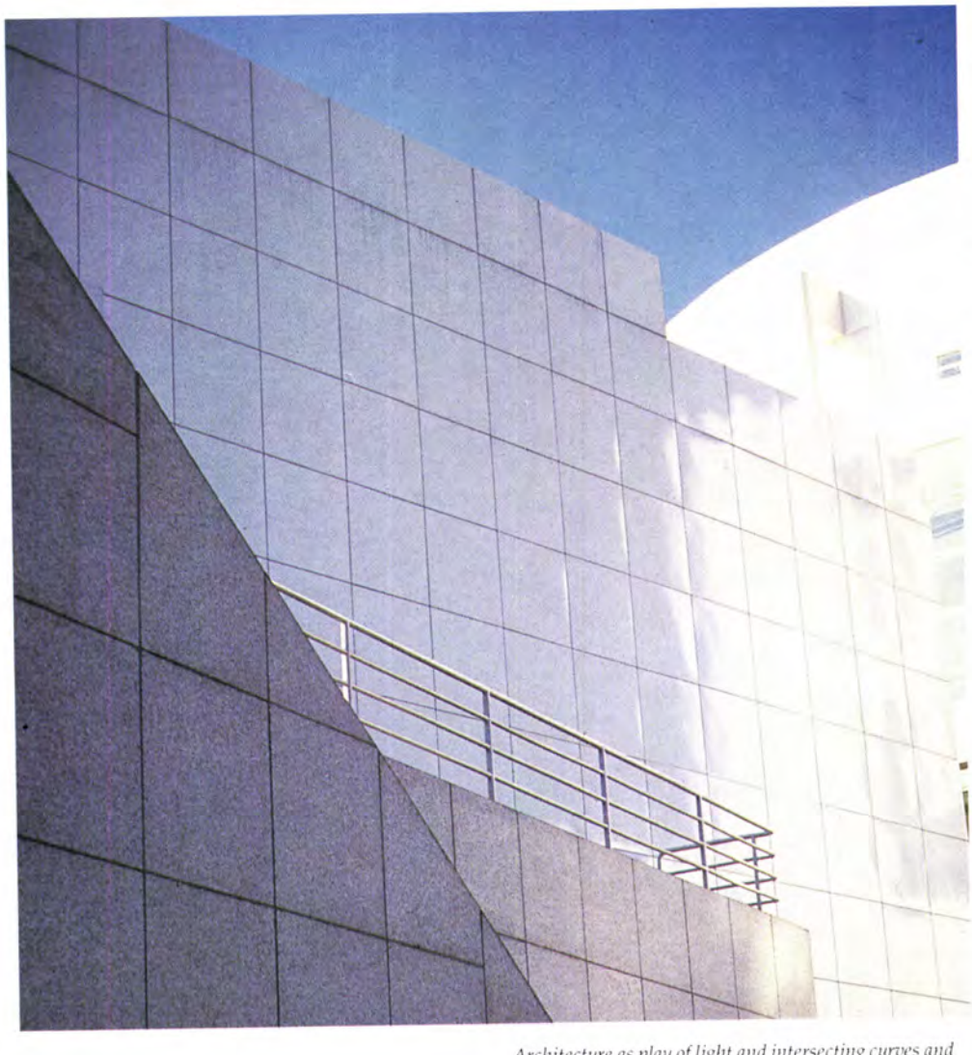
Various models of the Plovdiv 'Science City' produced during the workshop.



RICHARD MEIER

The architect Richard Meier is described in this review by Jonathan Glancey as an arcadian architect. Glancey reminds him – and all of us – of the words Et In Arcadia Ego. *

** I too, death, am in Arcady.*



Architecture as play of light and intersecting curves and planes: auditorium elevation of High Museum of Art, Atlanta, 1980-83.

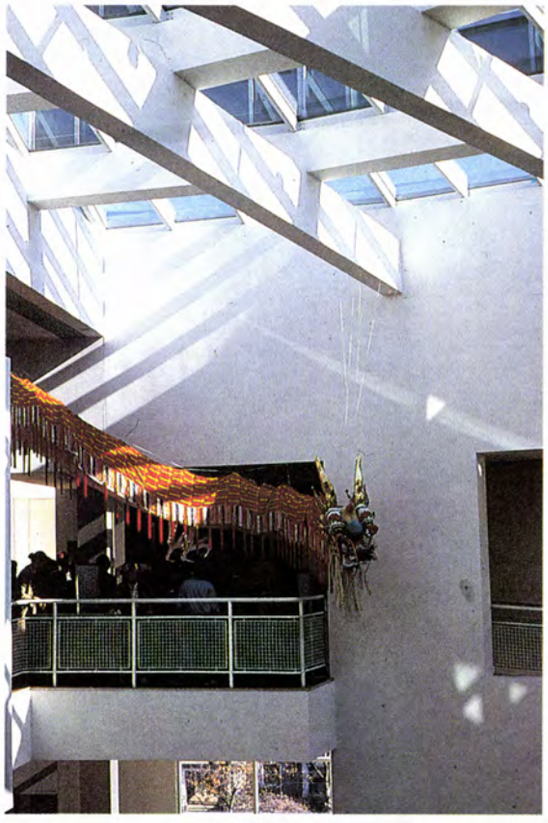
Previous page: Westchester House, Westchester County, New York, 1984-86.

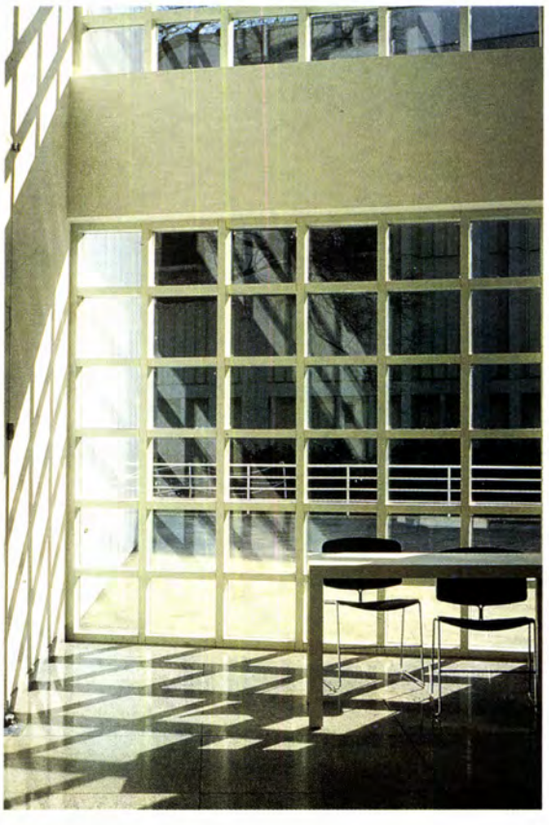
To what extent is architecture a formal game, a set of complex moves as challenging as chess? To what extent might such a high game be played only by the privileged few? Do architects in the Third World have the same opportunities as those in the affluent west? What relevance does the cool American architecture of Richard Meier, for example, have for the poor or the oppressed? Precious little of course. But should it have any relevance beyond satisfying the needs, dreams and desires of wealthy art foundations, corporations and private individuals?

Start with the first question. When basic social needs are met, architects and their clients are free to indulge their imagination. Such needs differ of course. Traditional societies with some degree of affluence – European, Indian, Chinese, Latin American – have often chosen to provide the most basic housing for the mass of the people and to indulge in public, religious, ritualistic, fetishistic architecture. Others, in Scandinavia, for example, have spread what wealth they have had more evenly; at least in terms of architectural provision.

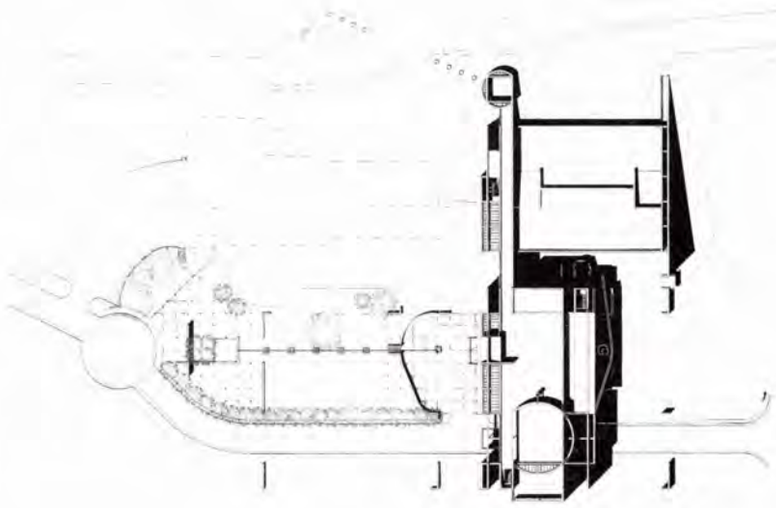
Yet even in the most affluent industrialised countries there is still a need for a basic social architecture – housing for the poor – although considerably more money is spent on pandering to the egos of the wealthy, in containing art and culture, in celebrating high finance and low politics. In industrialised culture the richest buildings in terms of resources, design and quality are those that have the least to do with social provision. Great architectural talent is spent on shopping malls and on speculative offices. The poorest buildings in terms of spirit, craft and quality of design input are too often those where the public imagination is nurtured or the body healed: social housing, schools and hospitals.

Ascent by ramp through light and shadow up and around the atrium of the High Museum. Bottom right, chessboard effect of daylight refracted through cafeteria window.





Plan of The Eye Center, Oregon Health Services University, Portland, Oregon, 1986-89.



The divide between expensive private architecture and poor public architecture is too often all too clear. So when you find an architect, one of *the* architects of affluent corporate culture, designing a hospital there is a sense that there is some order, some sense in the world. For Richard Meier is one of those architects who has dined at the tables of some of the most affluent clients in the world. His latest, most secret project, is the design of the colossal monument to the dead oil magnate, the J. Paul Getty Center in Los Angeles.

But, although the new Eye Center of the Oregon Health Sciences University, is necessarily a multivalent building, housing a number of complex and related medical functions, Meier is able to translate even this building into a symbol of successful corporate culture. As one of the world's most sophisticated architects, Richard Meier is also of its most ritualistic and fetishistic.

On one level, his buildings are beautiful, cold, rational architectural games, as complex as a Rubik's cube. Meier's architecture presents an ordered optimistic view of the world. The buildings are serene. They are classical and nearly always presented without people. Meier's buildings are perfect in the sense that an athletic American movie star or a Greek temple is perfect. If poor, ill or ugly people inhabited them they would be intruders, upsetting an image of geometric and constructional perfection. You cannot be sloppy in a Meier building. Humans have to live up to Meier's architecture.

To get somewhere towards the distant heart of Richard Meier's architecture, you need to visit his New York office. Sited in a scruffy part of town in a big, bland speculative development, the Meier office is, as you might expect, perfect. Not expensive, just immaculate. When I arrived and waited to talk to Richard Meier, staff administrators were discussing what sounded like a new cleaning programme for the office. It could hardly be cleaner. Nor could those who work here, young architects for the most part tucked tidily behind screens working at neatly ordered desks, lined up on a miniature Manhattan grid.

This is an office of white walls, silver aluminium blinds, grey carpets, black furniture and exquisite models of Meier buildings lined up on heroic plinths. The models are excellent substitutes for the real buildings, precise and lovingly made. Yet here they have been taken out of context and placed on plinths: an architecture of disassociation. Meier's studio nurtures a feeling that the architect as heroic form-giver is still capable of taming the nasty, brutish world of ragged nature and human folly lurking beyond the purity of white walls.

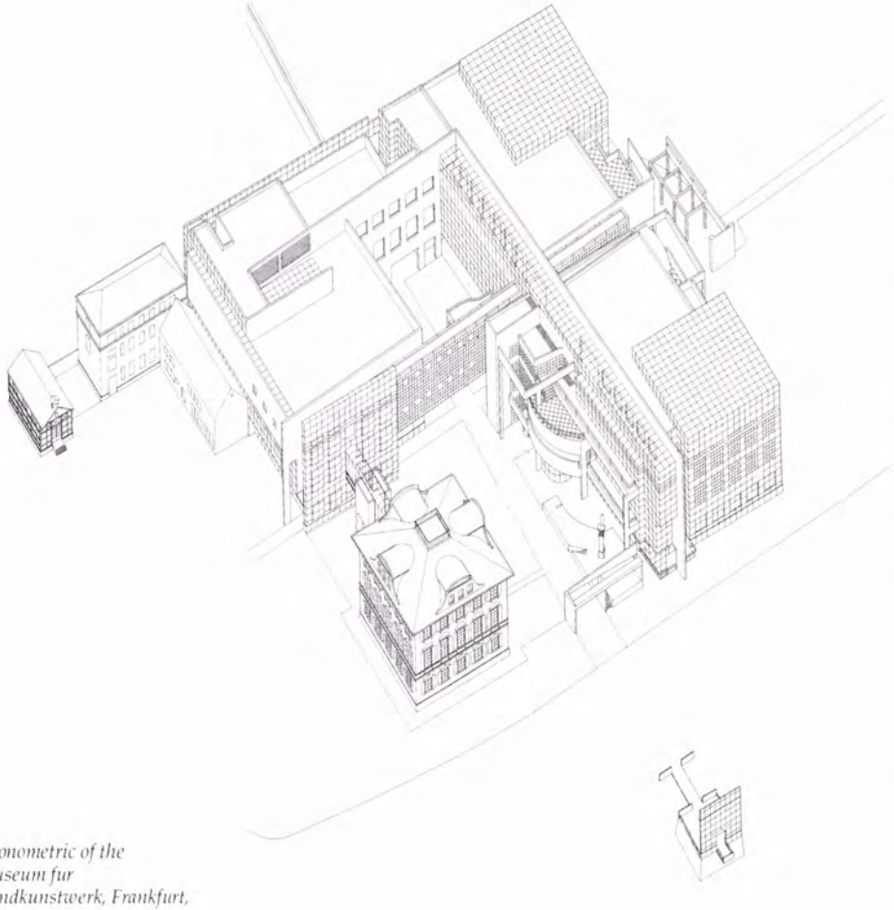
This prompts the question. Is Meier the contextualist American critics say he is? Can this pristine architecture fit in to contexts outside the loose weave of the American city or the lush American countryside? Certainly a Meier building is unmistakeable whether in Barcelona, Ulm, Frankfurt, Edinburgh, Oregon, New Jersey or New York. Meier's buildings are a corporate body, a family, each one growing out of the one that went before. But to what extent do they ever grow out of the site? The answer is surely that Meier knows how to make his buildings fit no matter what the local context. He does not grovel or pay lip service to surrounding architecture. He simply adapts his own powerful forms in terms of scale, richness, sociability or isolation as seems appropriate.

In the context of mature, battered, weathered, patched, complex and refurbished European cities, Meier's buildings are a little like a new refrigerator plugged into a Victorian kitchen. It makes the kitchen a much better place to be. But no-one, or at least very few people would expect the refrigerator to resemble an old oak dresser. Meier believes that a new building should not pretend to be other than what it is, although it can be designed to belong in its own fashion.

'One of the contexts we might work in, for example in Europe', says Meier in a boardroom furnished with his own furniture and drawings, 'is the quality of existing buildings. You might, as in Barcelona, find yourself challenged by buildings of great quality, yet of extreme and diverse architectural styles. As an architect you can respond to that quality without trying to copy the old styles. When there are so many styles surrounding the site you are given, which do you choose as your starting point? Context is what you make of it.'

Naturally when working, as he is doing increasingly, in Europe, Meier is preoccupied with the height and bulk of buildings, but not necessarily with their colour. Although experimenting gradually with colour and with traditional cladding materials, he opts to build in dazzling white wherever possible. White buildings, he

Connecting spaces and ways of seeing through the museum at Frankfurt.



Axonometric of the Museum fur Handkunstwerk, Frankfurt, 1981-84.

says, are often less aggressively visible than those built in more substantial colours.

Meier's European buildings of the 1980s are different not only in scale from his American projects, but also in terms of their complexity: they are more jewel-like, make a greater play with planes and geometry and have more complex plans. Although still translucent, still bound by strict laws of geometry, the buildings seem far more dense in terms of plan and ideas than those in the United States. Meier's success with commissions in Europe, is remarkable given the fact that Europe has come to terms with his work in the last ten years only. He won the commission for the Museum für Künsthandwerk, Frankfurt in 1980. Before that his work was exclusively in the United States and then largely in expensive private housing set in expensive rural landscapes. These houses, such as the seminal Smith House in Darien (1967) or the Douglas House in Harbor Springs (1973) had little to do with any potential European context. Rural retreats for wealthy American professionals, they were a starting point for Meier, but hardly likely to win him the spate of European museums that has followed in the eighties.

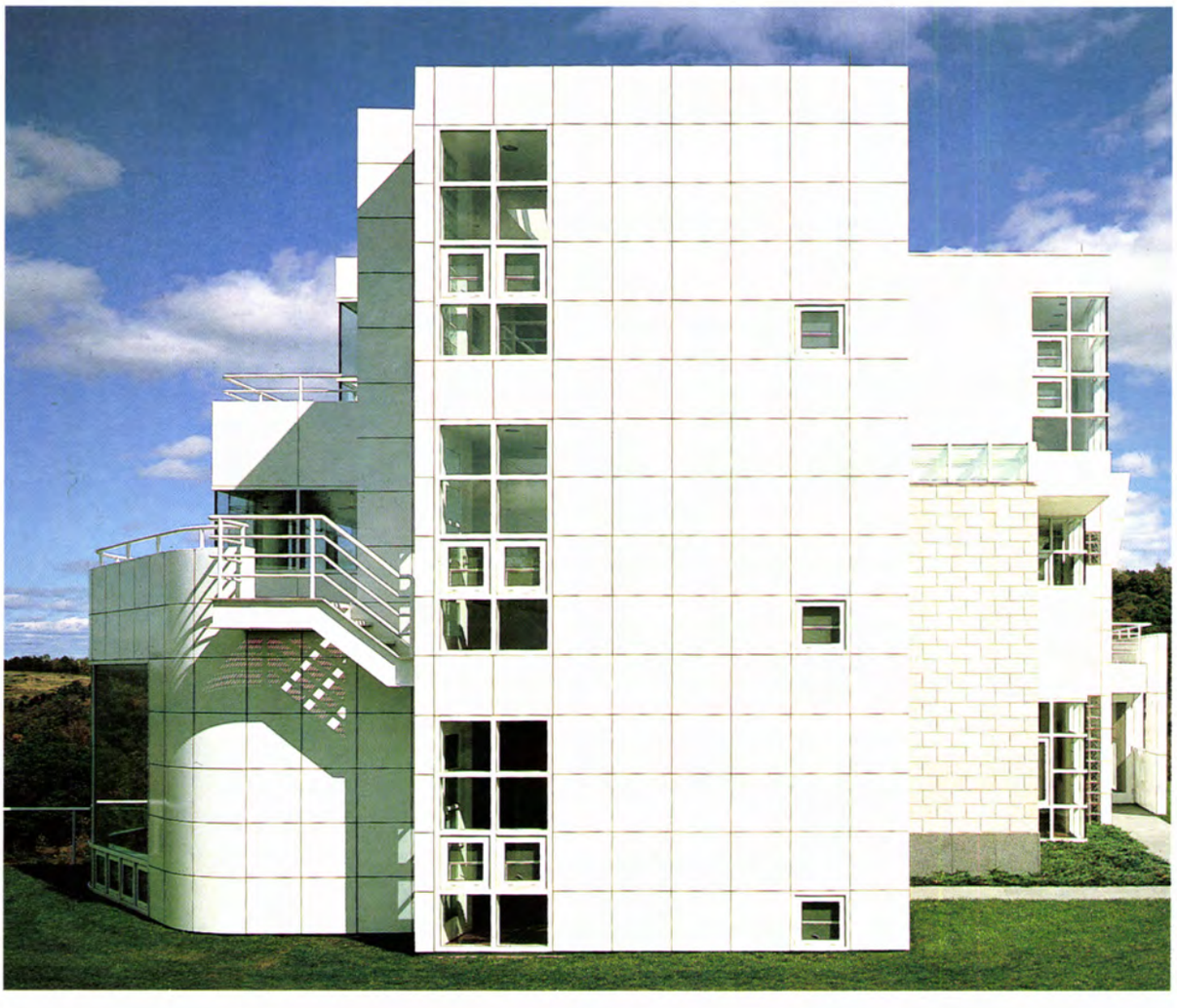
Yet the buildings are sophisticated in a way that appeals to Europeans and to Germans in particular, although Meier now has work in Holland, France, Scotland and

WESTCHESTER HOUSE PHOTOGRAPHS; COPYRIGHT WOLFGANG HOYT / ESTO

A Meier house is an elegant intruder, a ship on the sea of nature: view from the upper decks of the Westchester House.

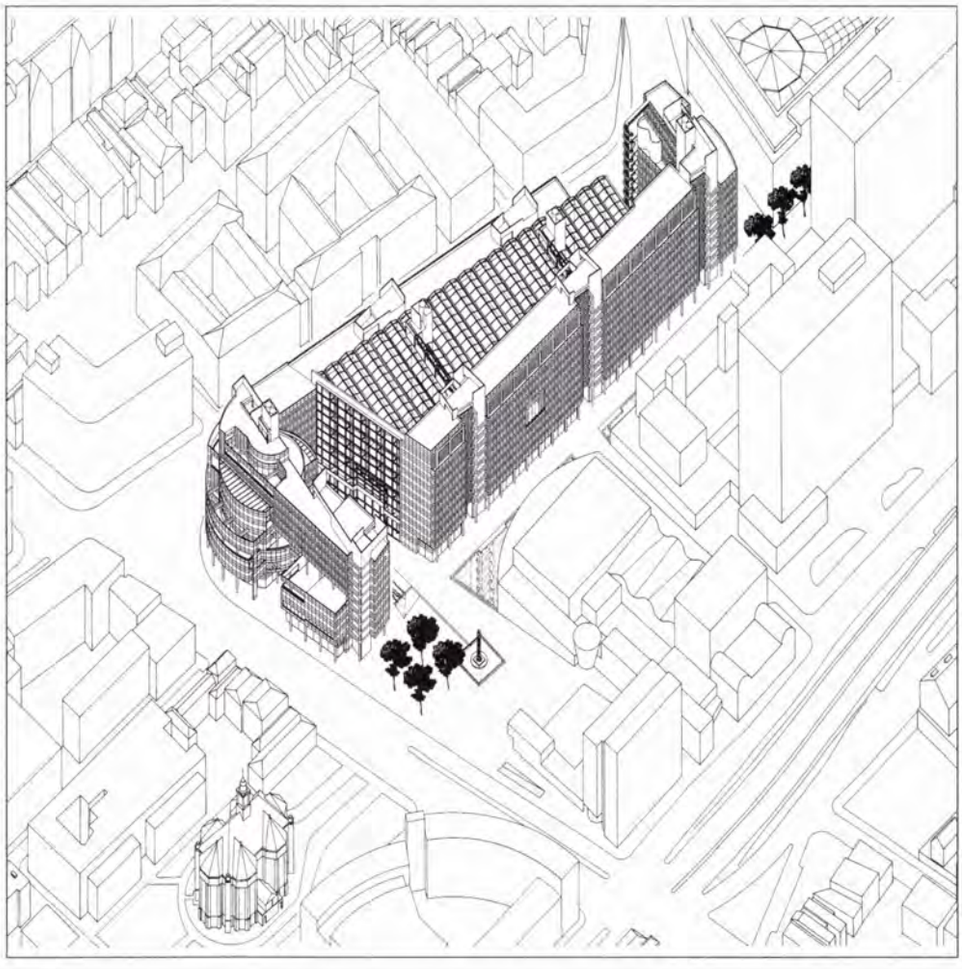
Westchester house touches down in rural America, a contemporary and domestic reinterpretaton of the Greek temple.

Left and far left: Only connect: sequence of interconnecting rooms, bridges, cut-outs, views into and out of the Westchester House.



Complex domestic geometry: elevation of Westchester House showing Meier's characteristic balance of curved and flat surfaces, white planes, chequer-board windows, external stairs, nautical railings and shadows.

Axonometric, City Hall and Library, The Hague, 1986-



Catalonia. The connection is first and foremost the Bauhaus. Meier's houses connect directly to the Bauhaus in spirit and even in form despite the gulf of years between Dessau and the Museum für Handkunstwerk. They also refer to the work of Ludwig Mies van der Rohe and they have a similar aesthetic or presence as some of the best German consumer products from BMW cars to Braun electric goods: white, clean, romantic and bourgeois. Perhaps Meier's own German roots have something to do with this affinity.

Whatever the case, his contacts with Europe have fed back to American projects. The new houses, the Ackerberg House, Malibu, California (1984-86), the Grotta House, Harding Township, New Jersey (1983-88) and the Westchester House, Westchester County, New York (1984-86) are far richer in terms of plan and elevation than the earlier American houses. In many ways, although designed for private lives, they have all the hallmarks of Meier's public, urban, European architecture. The spaces inside and out are concerned with public display, except there is no public as such in remote areas of rural America. The rooms are high and lofty, overlooked by galleries, giving on to balconies. Space flows, rooms connect. Given the high quality of furniture, art and possessions on display in these houses they are really private museums, family art foundations, intimate public spaces built for strictly private consumption and meditation.

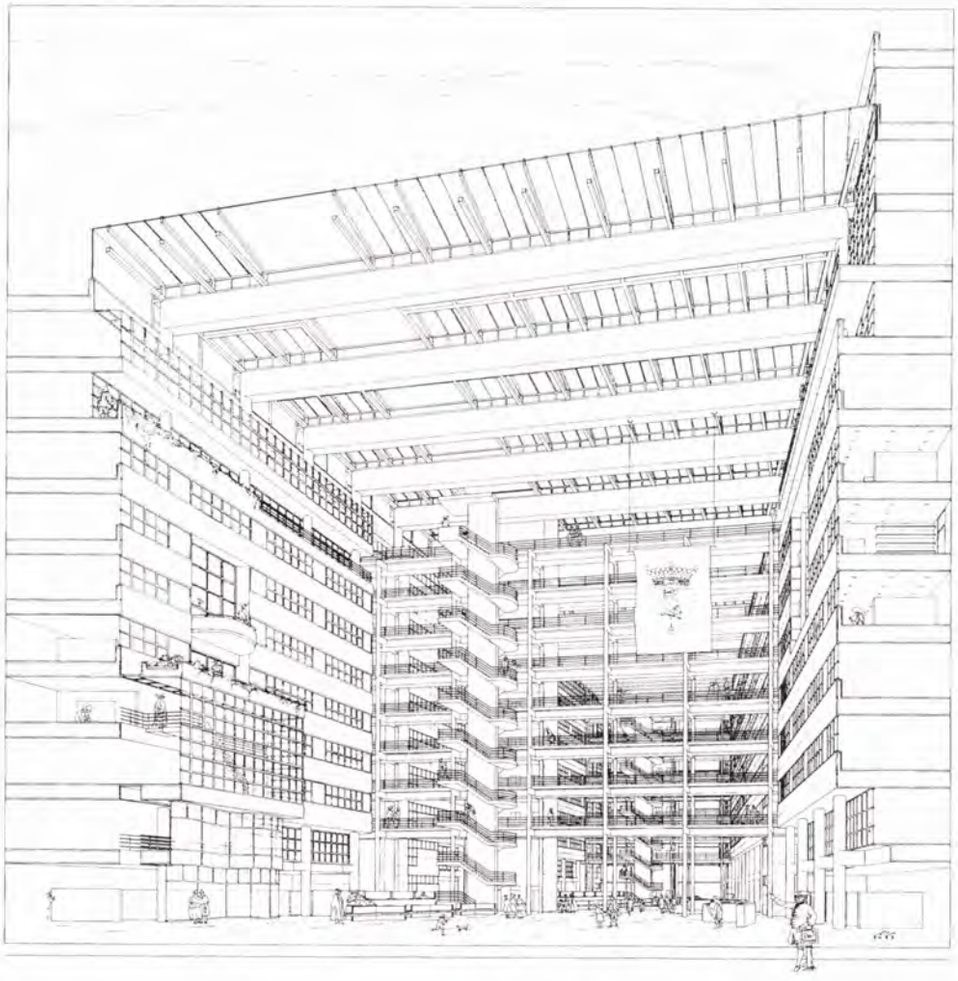
They are a luxury. Yet the architecture is restrained. There are no extraneous details, no surface decoration, no decorative motifs. The richness of the domestic geometry is played out in white forms, the artifice competing with and complementing abundant nature. The craft element – and Meier's buildings demand a high level of craftsmanship – is in the construction of these houses and not in any attempt to represent nature. Nature and Meier's houses stare out at each other, rivals and partners.

It might be argued that they compete with each other or equally that they complement one another. Meier's houses do not engage directly with nature, they are not part of the surrounding soil like a turn of the century Arts and Crafts villa. Instead they offer their inhabitants perfectly framed views or else detached contact with their surroundings. So each house is generously provided with balconies, designed like the decks of ships – the railings are decidely nautical. Residents walk along the decks looking out from their modernist, materialist, beautifully built ship across the wild sea of nature. One of the strengths of Meier's architecture is this acute dialogue between the world God has created and the world man has made.

Although he has brought European influences to play in recent American houses, it can equally be argued that in subtle ways Meier has taken a relationship between nature and architecture from a rural American context into the centre of European cities. The Museum für Handkunstwerk, for example, acts as a frame and foil for the parkland in which it sits. Despite the enclosed nature of the site Meier has allowed nature to breath. The musem has a distinctly natural setting despite its urban location.

Turning back to North America, it is fascinating to see how Meier has learned from the European city in the context of the sprawling provincial American town where there seems little context beyond the one that the architect creates. The new Bridgeport Center in Connecticut, for example, is set down in a nowhere place. There are no surrounding buildings. Only a freeway drives a concrete path across the site. There is no obvious context. The problem for the architect is to define what sort of *place* is to be created. What Meier has done is to design what is essentially hundreds of thousands of feet of lettable office space in a guise of a city in miniature. He has urbanised, if you like, a slice of no man's land. Here Meier owes a debt to his

Perspective of central lobby, City Hall and Library, The Hague, populated by the ghosts of eighteenth century burghers and their families.



European experience.

It is at the Bridgeport Center that Meier has begun to work with more traditional materials. Aside from his hallmark white porcelain-steel cladding, he has chosen red tinged granite. The red is picked up from the renovated Barum Museum which forms a part of this commerical and cultural scheme.

The logical extension of this experimenting with new materials is the J Paul Getty Center, a building about which Richard Meier is still loathe to talk. Perhaps it is early days. Perhaps the building will prove to be such a magnet for press and publicity that the architect is trying to stave off the day when the journalists descend on this Californian complex in hungry droves. Whatever the case, the Getty Center will be composed of a number of hillside pavilions clad in stone. These will climb up the ridges and contours of a wooded hill outside Los Angeles. The current model suggests some affinity between this architectural complex and Hadrian's Villa in Tivoli to the south of Rome. In fact with its pools and gardens, grand reception rooms, libraries, offices and auditoria, the programme of the Getty Center seems little different from Hadrian's arcadian palace.

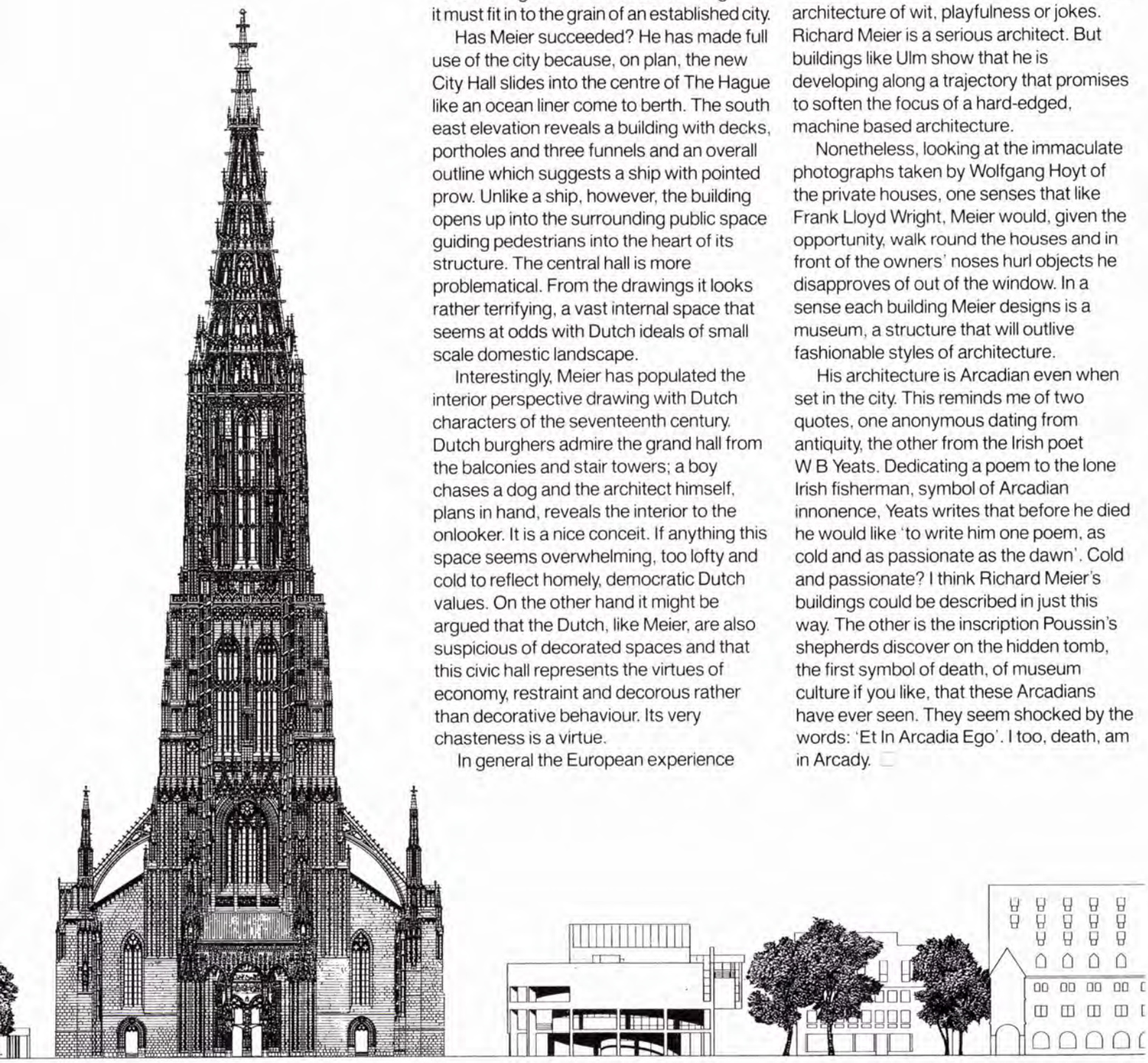
In terms of Meier's grand architectural scheme, this makes some sense. However complex the forms, his buildings are always classical in spirit. They have the same rarified relationship to their surroundings, the same austere grandeur, the same cool, calm collected sense of detachment. Perhaps this is beginning to change as Meier works increasingly in a European context. It is not simply a question of buildings having to fit into what are often tight grids of narrow streets or otherwise awkward spaces, but that cities like Ulm in West Germany and The Hague in the Netherlands demand an architecture that reflects their civic values. These are less bombastic, less authoritarian values than those that held sway before the Second World War, although the Netherlands has long been a model of sane, liberal democracy.

These two buildings are worth looking at in some detail because they represent the fundamentally different values that inform the work of an architect whose background was in building for wealthy private individuals or institutions.

Both the City Hall and Library in The Hague and the Exhibition-Assembly Building in Ulm are civic buildings, very much open to public use. The building at Ulm is one of Meier's most open in terms of plan and elevation. It is being built in a new cathedral square, also designed by Meier. Meier's building faces the medieval cathedral with its sky-piercing, late nineteenth-century spire. Meier has designed the new building so that it offers a considerable degree of pedestrian movement through, up and around it. This allows casual visitors to use the building as a kind of public viewing platform. Not only is it friendly in this sense, but the structure of the building, although quite clearly the work of the Meier office, adopts a sequence of three pitched roofs to echo the terrace of traditional houses behind. Naturally they are made of glass and steel rather than the older buildings' timber and tiles, but the townscape value is the same.

In terms of urban planning the Ulm project pulls together a number of disparate civic functions that once littered the city centre in a number of unrelated minor buildings and intrusions. These include the city tourist bureau, a restaurant, shops, an exhibition hall as well as public viewing platforms and galleries. So this is a building that tidies up the city centre, provides new public amenities and creates a civilising barrier between the timeless values of the great cathedral and the commercial demands of tourism. The easiest decision for Ulm would have been to build some folksy Hansel and Gretel houses picking up directly from the old architecture. Instead Ulm has opted for a demanding architecture that, in less sensitive hands than Meier's, could have

Due respect shown to Ulm's sky-piercing cathedral: Exhibition-Assembly building, 1986–



gone wrong. As it is this is the most generous and *connected* of his buildings.

The Hague project is intriguing. On the one hand such a building represents civic pride, the dignity, stature and character of the city and its employees. Yet it must also represent openness and democracy, essential ingredients of Dutch thinking. And it must fit in to the grain of an established city.

Has Meier succeeded? He has made full use of the city because, on plan, the new City Hall slides into the centre of The Hague like an ocean liner come to berth. The south east elevation reveals a building with decks, portholes and three funnels and an overall outline which suggests a ship with pointed prow. Unlike a ship, however, the building opens up into the surrounding public space guiding pedestrians into the heart of its structure. The central hall is more problematical. From the drawings it looks rather terrifying, a vast internal space that seems at odds with Dutch ideals of small scale domestic landscape.

Interestingly, Meier has populated the interior perspective drawing with Dutch characters of the seventeenth century. Dutch burghers admire the grand hall from the balconies and stair towers; a boy chases a dog and the architect himself, plans in hand, reveals the interior to the onlooker. It is a nice conceit. If anything this space seems overwhelming, too lofty and cold to reflect homely, democratic Dutch values. On the other hand it might be argued that the Dutch, like Meier, are also suspicious of decorated spaces and that this civic hall represents the virtues of economy, restraint and decorous rather than decorative behaviour. Its very chasteness is a virtue.

In general the European experience appears to have insured that his distinctive, overtly Modern style of geometric architecture will develop further. Although, like a good classicist, Meier plays the high game of architecture within a set of rules, he is obviously not in danger of quoting himself to the point of parody. Unlike Post Modernists, Meier is not ironic. His is not an architecture of wit, playfulness or jokes. Richard Meier is a serious architect. But buildings like Ulm show that he is developing along a trajectory that promises to soften the focus of a hard-edged, machine based architecture.

Nonetheless, looking at the immaculate photographs taken by Wolfgang Hoyt of the private houses, one senses that like Frank Lloyd Wright, Meier would, given the opportunity, walk round the houses and in front of the owners' noses hurl objects he disapproves of out of the window. In a sense each building Meier designs is a museum, a structure that will outlive fashionable styles of architecture.

His architecture is Arcadian even when set in the city. This reminds me of two quotes, one anonymous dating from antiquity, the other from the Irish poet W B Yeats. Dedicating a poem to the lone Irish fisherman, symbol of Arcadian innonence, Yeats writes that before he died he would like 'to write him one poem, as cold and as passionate as the dawn'. Cold and passionate? I think Richard Meier's buildings could be described in just this way. The other is the inscription Poussin's shepherds discover on the hidden tomb, the first symbol of death, of museum culture if you like, that these Arcadians have ever seen. They seem shocked by the words: 'Et In Arcadia Ego'. I too, death, am in Arcady. □

Exhibition-Assembly building, Ulm, in context of Meier's reorganisation of the cathedral square and reference, without recourse to pastiche, to a background of restored historic houses.

RICHARD MEIER A BIOGRAPHY

Richard Meier received his architectural training at Cornell University. He established his office in New York City in 1963, and since that time, his private practice has included residences, housing, medical facilities, museums and commercial buildings. Among these, his Twin Parks Northeast Housing, Smith House, Westbeth Artists' Housing, Douglas House, Bronx Developmental Center, Hartford Seminary, High Museum of Art, Atheneum and Museum for Decorative Arts have won National Honor Awards from the American Institute of Architects.

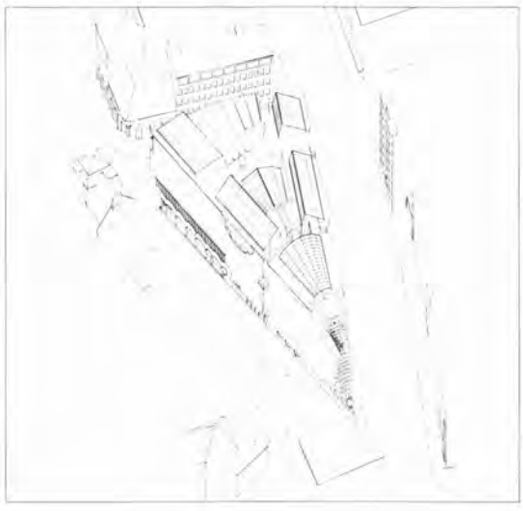
Meier has received many other awards for his work, including the Arnold Brunner Memorial Prize from the National Institute of Arts and Letters in 1972 and the R.S. Reynolds Memorial Award in 1977. In 1984, he received the prestigious Pritzker Architecture Prize and, most recently, in 1988 was awarded the Royal Gold Medal by the Royal Institute of British Architects. In 1980 he won an international competition for the Museum for Decorative Arts in Frankfurt, Federal Republic of Germany, which opened in 1985. The acclaimed High Museum of Art in Atlanta, Georgia was completed in 1983 and in 1984, he was awarded the commission to design the J. Paul Getty Center in Los Angeles, California. The office recently participated in the international competition for the new Bibliotheque de France and is currently working on office buildings in Paris, Munich and the Hague.

Meier has taught at Cooper Union, UCLA, Harvard University and Yale University. His work has been widely published in many international journals and books. A monograph was put out by Rizzoli International Press in 1984 entitled *Richard Meier Architect*. His projects – furniture, paintings, collages and architectural drawings have been widely exhibited, and he has lectured extensively throughout the United States, Europe, South America and Japan.

Richard Meier became a Fellow of the American Institute of Architects in 1976, and received a Medal of Honor from the New York Chapter of that organization in 1980. In 1983, he was elected to the American Academy and the Institute of Arts and Letters, and in 1984, the French Government honored him as an Officer of Arts and Letters. In 1987 he was named an Honorary Fellow in the Royal Institute of British Architects.

MONEY, MAMMON AND THE FRANKFURT MIRACLE

Dieter Bartetzko reveals the politics and the dilemmas of Frankfurt's unprecedented museum programme. He argues that the current mega-museum boom in the city is rooted in left wing unrest of the last 1960s and capitalist competitiveness of the 1980s. Controversially he asserts: the staging and presentation of exhibitions in Frankfurt has reached a zenith but their educational and intellectual value are headed for a nadir.



Museum of Modern Art

It was during the late 19th century, a period besotted by boulevards, that the River Main in Frankfurt was first discovered as the city's natural – and sole – axis. Here it was effortlessly possible to achieve what had never been able to be done in what, at that time, was still a medievally narrow city centre: to erect large and magnificent buildings with an impressive perspective, surrounded by open spaces to heighten the effect.

Thus, in 1878, was founded the neo-renaissance palace of the 'Staedel', the still internationally renowned Frankfurt art gallery. However, the private builder-owners' grip on the sought after land on the bank of the River Main prevented further museums. Instead spacious villas were built surrounded by extensive parks. (Both were later to form the basis of the Museum Bank.)

One of these villas, the residence of Baron Liebig, built as a picturesquely elegant fantasy castle, came into the city's possession in 1909 as an endowment. Furnished with a neo-baroque gallery walk, the ensemble served from then on as a museum of sculpture (likewise rapidly gaining international recognition). The other museums managed as best they could with inadequate buildings in the city centre.

The massive devastation of the Second World War reduced Frankfurt's museum space to a minimum. In spite (or because) of the so-called economic miracle no aid was given and the museums remained predominantly dependent on relief quarters or emergency accommodation. Only the Staedel, rebuilt after war damage, and the Liebighaus were able to function satisfactorily.

In the early seventies the situation changed overnight: the River Main was once again discovered as an axis and the idea of the 'Museum Bank' as an uninterrupted series of all Frankfurt's important art museums was born. The turnabout in urban development and culture is unthinkable without the anger of Frankfurt's population which preceded it. For years the city and its environs had been exposed to totally unhampered speculation. Large demolition areas, the loss of historical buildings (already

depleted by the war), the displacement of the resident population and the desolation of city life were the consequence. They forced the city and its architectural image to the verge of being faceless and lacking any identity. The student unrests of 1968-69 (particularly fierce in Frankfurt) were the result.

In the following months the number of house occupations, house battles, (at times violent) and demonstrations increased. Citizen action groups, protests for the preservation of monuments and town planning experts joined them. Finding itself under pressure the council agreed a new urban development plan.

Alongside these pan-social movements it was the in-coming Cultural Deputy Hilmar Hoffmann (still in office) who initiated the cultural change and, indirectly, the change in building aesthetics, too. In spite of four changes of Lord Mayor and supported by the head of the building department, Erhard Haverkampf, and the art historian and later director of the Frankfurt Museum of Architecture, Heinrich Klotz, he put his programme of 'Culture for All' into action.

They had calculated correctly: today Frankfurt is regarded as one of the most attractive and lively major cities in the Federal Republic, it enjoys an international reputation as the "David of the metropolises" and has added the (profitable) image of being a stronghold of cultural life and post-modern architecture to its long held reputation as a hard-headed centre of finance and trade. Its most illustrious evidence for this: the almost completed Museum Bank.

Fourteen art museums and exhibition halls either already at work or shortly to be completed can be counted here. Alongside the established museums of painting, sculpture and arts and crafts, there are four new establishments to be found: the museums of film and of architecture, the Schirn Art Gallery and the Museum of Modern Art. In addition there has been a re-establishment: since November 1988 "The Jewish Museum", whose predecessor was destroyed by the Nazis, has been housed in the former Rothschild Palace.

Architecturally, the Museum Bank is Frankfurt's most shining contribution to

Museum of Pre and Early History

WALTRAUD KRASE

Richard Meier is another prominent name on the roll of honour of Frankfurt's post-modern resurgence. Meier designed the Museum of Arts and Crafts: three transparent, white cube constructions in which Walter Gropius's Bauhaus severity appears playfully broken and in addition the classicist cube of Villa Metzler (the original building of the museum), built in 1809, is quoted and respected as the fourth cube of the ensemble.

The position of the historical collage European post-modernism and the preservation of monuments: seven historical villas, previously threatened with demolition, have been rescued as key buildings for the new museums, two palaces important to the city's history and a gothic cathedral destroyed during the war have been rebuilt, all of these surrounded by a sparkling necklace of architecturally post-modern jewels. A few of these sensational new buildings will be described in greater detail: as a representative of European post-modern rationalism Oswald Mathias Unger created the pioneer building of the Museum Bank with his German Museum of Architecture. In this he added an unimpassionedly capricious 'house within a house' into the hollowed out, restored facade shell of a neo-classicist, monumental villa.

tendency, akin to Robert Venturi's 'Learning from Las Vegas' is represented by the 'Museum of Modern Art', only a few steps away from the Main, whose creator is Hans Hollein. He used the delicate situation of a bizarrely old-city, triangular plot of land to produce a spectacular result. A playful and yet monumental building emerged which some admiringly describe as a "wedge" and others contemptuously as a "slice of cake". As soon as the last scaffolding is removed we will see what figure the shortly to be completed building cuts, literally overflowing as its does with quotations from ancient Cretan, gothic, baroque and classically modern architecture.

Architect Josef Paul Kleihues (famous as director of the International Building Exhibition in West Berlin) is responsible for the 'Museum of Pre and Early History' which opened a few weeks ago. He had the exterior of a late gothic monastary church which had been badly damaged in the war completely restored. In contrast, the interior displays a fascinating combination of restored sections with a network of vaults, sandstone pillars and tracery windows which are confronted by radically new functionalist structures. The new building enclosing the church is controversial. Critics have accused

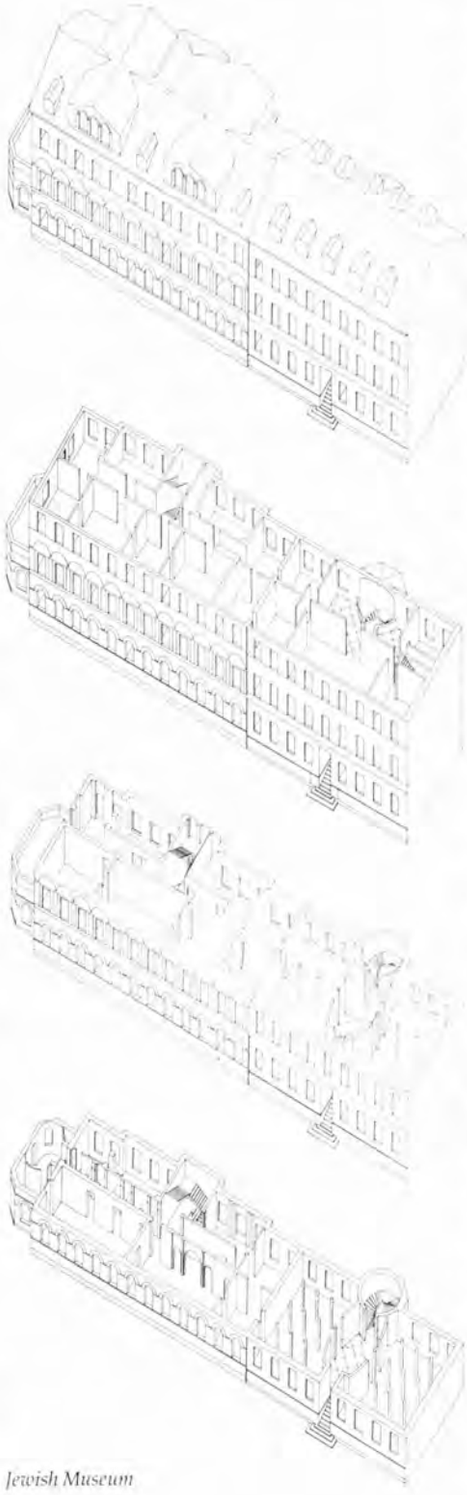
Kleihues of being insensitive to the church's structure and the bordering housing.

In tune with the latest tendencies of post-modern building, so-called 'Deconstructivism', the 'Post Museum' is currently nearing completion. Peter Behnisch designed the building which complements a villa from the Period of Promotion. Behnisch – who became internationally famous for his tent-like structure to Munich's Olympic complex – is now undergoing rehabilitation as a late modern classicist with his Frankfurt Post Museum. And at the same time Frankfurt can add an architectural representative of the – as mentioned earlier – latest deconstructivist trend to its list of attractions.

Enough of isolated examples: the total Museum Bank project is about to be completed and at first glance it has proved itself on every level and has been justified: the newly opened museums such as the Museum of Architecture or the Museum of Arts and Crafts have recorded record numbers of visitors and the old established museums likewise seem to be profiting from this boom with increasing numbers of visitors. Frankfurt's tourist industry which has been in decline for decades is making a strong recovery: but it is not only people on educational tours who are visiting the Museum Bank in ever greater numbers. It is also those hordes of people on business trips, visitors to the fairs and other employees of international companies for whom Frankfurt previously was a city that was to be almost fled from once the business deal or negotiation had been completed. These passing travellers are now extending their stays here because of the attractive cultural opportunities.

For some years now Frankfurt has allocated 12% of its total budget to the Department of Culture and thus leads all major European cities. About 724 million DM were invested in cultural buildings up to 1987, in 1989 circa 2.5 million visitors are expected and there are currently some 34,000 sq m of exhibition space available. Even so, this investment in culture is causing the council headaches.

Behind the scenes of official harmony between all the museums residing on the banks of the Main trouble has been brewing mightily; driven by fear of falling behind compared to the new museums, the old established galleries – the Staedel and the Liebighaus – insisted on elaborate extensions. These extensions are now under construction and both are burdening the city's finances with additional expenditure.



Jewish Museum

The Museum of Ethnology, planned as the last of the spectacular new building projects, hit the headlines in the regional press a few weeks ago. The reason: the prize winning new building which is to be built behind the already existing Period of Promotion villa used by the museum would cost 62 of the museum's magnificent trees. Particular weight has been lent to the civic protests against the felling of the trees by the fact that a new council, formed by Social Democrats and Greens, has replaced the Christian Democrats. The question of whether the building should go ahead or nature be protected is turning into a test of the new city government and its red-green programme.

Main problem number three: the stretched financial situation of the city makes the urgently needed creation of additional posts in the cultural sector (from attendants to academics) almost impossible. The administration and new acquisitions budgets of the individual museums are stagnating with the result that so-called 'Italian' conditions are setting into the institutions. Put bluntly: exhibition rooms are remaining closed for hours or days at a time due to a lack of personnel, and new acquisitions to extend current collections are becoming difficult to arrange. The latest, much discussed, example is the purchase of an antique Roman statue which was bought from Lord Feversham's collection by the Liebighaus for an estimated 1.8 million DM (the authorities refuse to publish the exact sum). The purchase only went ahead as a result of all other Frankfurt museums making their acquisitions budgets available at short notice. Whether and for how long such emergency measures will last is in the stars. The directors and Cultural Deputy at least are putting their hope in future donors and sponsors; a hope that is clouded by the possibility of thus falling into a dependency relationship.

Competition is the catchword in the delicate balancing act that the museums together with their directors and the Cultural Deputy and treasurers see themselves forced into. For within the Frankfurt museum scene a competitive atmosphere has broken out. There is a feeling of being forced to outdo each other with sensational and attractive special and major exhibitions. A competition that is increasingly at the cost of exhibition quality. Put polemically, it can be said that whilst Frankfurt's museums' staging and presentation of exhibitions have reached a unique organisational zenith, their educational and intellectual value, in contrast, are headed for a nadir.

Competition also determines the relationship with other large West German cities who one is trying to outrun if not *de jure* then *de facto*. The chief opposition on the cultural scene comes from the traditional centre of art and culture: Cologne.

Currently the two big cities are at stalemate: Cologne has replied to Frankfurt's Museum Bank with the gigantic – and no less successful – new building of the Wallraf-Richartz Museum/Ludwig Museum whose art collections, spanning the early Middle Ages right up to contemporary art, have much of high calibre to offer. This spring, Frankfurt began its successful attempt to establish itself alongside Cologne's Art Fair as a centre of modern art with its 'Art Frankfurt'.

It remains to note that ever increasing building costs and supplementary demands from long finished projects are not only occasionally making the city treasurers' hair stand on end in horror but also that of a section of the population and that in the wake of the change in city politics so-called alternative culture and its representatives are formulating urgent demands. *Summa summarum*: the Museum Bank stands and the problems are piling up.

Nonetheless, scarcely anyone (even within the new council) doubts the sense and glowing future prospects of the project. What these are based on and what the new city administration still hopes for today was formulated publicly and in all clarity in 1986. The then leader of the building department (voted off after

Schirn Art Gallery

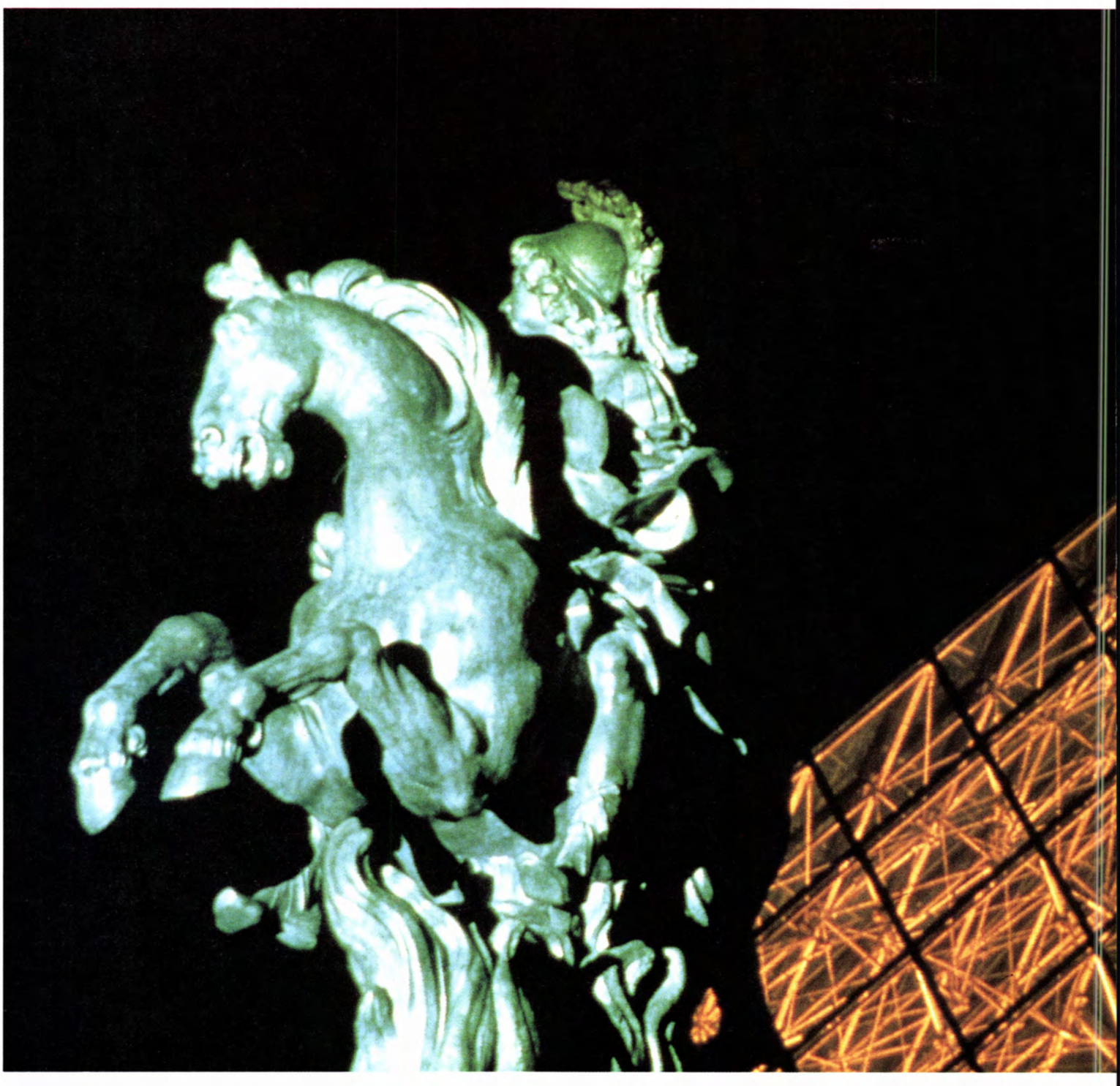
internal party wrangles), Herr Haverkampf, pronounced the following intentions and reasoning in a series of articles in the 'Frankfurter Allgemeine Zeitung': according to Haverkampf 'Frankfurt is experiencing the ups and downs of the world economy in the very capillaries of its consciousness, the fever of expectation of new economic and social projects'.

There are demands and competition in terms of Europe's domestic economy – competition with Paris, London, Amsterdam or Luxembourg to be the headquarters of the future European Central Bank or other pan-European offices and organisations. Haverkampf has written on the inescapable necessity to preserve the Main-metropolis as an attractive headquarters of international (world) trading concerns and as a centre of worldwide economic and administrative integration. He also describes the vision of a metropolis of post industrial society. And Haverkampf went further, he said 'Culture industry has now attained the upper ranks of significance in the sector . . . promotion of culture industry in Frankfurt therefore primarily means the linkage of growth in this branch of the economy to Frankfurt as its centre'.

Seen in this light the Museum Bank and the projected megalomanic office and services centre, 'City West' (O.M. Unger is planning about 16 multi-storeys as centres of a mega-administrative city) are two sides of the same coin. Or alternately, 'City West' and the Museum Bank are the two architectural and functional fixed points of a Frankfurt that, if it wishes to survive as a metropolis, must become 'the seat of a European Central Bank, a place with significantly greater handling volume of credit granting in the Eurodollar market, a headquarters of the highest centrality for culture industry as well as other trading centres of transatlantic threshold countries'. This at least is Haverkampf's perspective – and also that of the new red-green council.

One can see that there is a yawning expanse between the societal and social utopias of a 'culture for all' and the 'urban management' of a culture industry that promotes competition. There are chasms between the Olympian architectural aesthetic heights of post-modern museum palaces and their intended exploitation in ruthless economic competition. Whether culture will act as an executive assistant of ice-cold management or as a basis for a *new urban conditio humanum* (Haverkampf) has yet to be seen. One thing, however, can be seen in Frankfurt: a city regenerated in terms of its architectural aesthetics and social programme with a diverse cultural offering which in terms of quantity (if not always quality) has yet to find its equal.

The race, however, is still on: plans have already been announced for an enormous museum of industry, there are already ground plans for Frankfurt's first large screen cinema which is to outstrip the film theatre in Paris' parc de la Vilette and be the biggest in Europe, and the new Lord Mayor, Volker Hauff – with an eye to London and the building renaissance in the Docklands – is advocating the renewal of Frankfurt's slum-land dock area as a residential and cultural district. 'Mainhattan', a term of abuse only a few years ago, could soon be taken as a compliment for the 'David of the metropolises'. David's diadem – whether one detests or adores it – is spread out on the left and right of the Main. Its name: the Museum Bank.



THE ASSERTION OF CULTURE

Charlotte Ellis explores the impetus behind the French museum renaissance. And, as she says, 'although highly political, the growth of museums in France is no simple party political matter.'

The selection of pictures showing the famous and beautiful Pei pyramid also shows the lighting designed and supplied by Erco.

Some 25,000 people a day have paid to get into the Louvre since the pyramid opened to the public in March (1989). The work of reorganising and extending the museum will not be complete before 1995/6, but new attractions already include the remains of the 1190 keep discovered under the Cour Carrée, shown in a setting designed by the chief architect for the Louvre, M. Duval; and an excellent permanent exhibition illustrating the history of the Louvre and its district, designed by Richard Peduzzi.

There is no charge for admission to the visitor facilities provided beneath the pyramid, which comprise part of I. M. Pei's contribution to the first phase of the works. These include a restaurant, a bar and a book-shop (all fitted out to designs by Jean-Michel Wilmotte), as well as lavatories and the like. This main entrance area is to be linked, underground, to a new coach and car park, by way of a shopping mall, as part of the second phase.

Can anyone have failed to notice that the Louvre museum has a new main entrance, in the form of a large glass pyramid, plumb in the middle of the Cour Napoléon? The pyramid has attracted saturation media coverage since I. M. Pei's designs were first unveiled in January 1984. It contains such facilities as the modern museum-going public is deemed to need; opened for business last spring and cost nearly £200 million to build.

Yet the pyramid represents only the first phase in plans to make the Louvre into the world's largest museum. The second phase of the works, which are expected to cost almost twice as much again, are scheduled for completion in 1995/6. They entail the complete reorganisation of the museum, which is to be increased in floor area to a staggering 180,500 m^2 – nearly 45 acres – of which just over half is to be devoted to back-up services (conservation workshops, administration, staff rest rooms and the like). Even so, public exhibition and reception spaces are to be more than doubled in area, from 36,400 m^2 to 88,000 m^2, so that many exhibits previously tucked away in the reserves can be shown, and an anticipated 5-6 million visitors a year can be accommodated.

When President Mitterrand first announced the "Grand Louvre" project in September 1981, only a few months after being elected to office, he made plain State promotion of cultural projects in general and museums in particular was not to be

confined to Paris. Museums are now a national growth industry. Visitor numbers have increased on average by 36% over the past five years and considerable sums of public money are being spent, nationwide, on new building and "rejuvenation" programmes intended to make museums into user-friendly, convivial places likely to attract a vastly increased public comprised of locals and tourists alike.

The Culture Ministry has spent £90 million on 444 such projects since 1982 and now has an increased budget, to help "provincial museums play a national or international role". The contemporary art museum content of Norman Foster's Nîmes Médiathèque project, for example, is to receive 45% State subsidy. Central government is also bearing 40% of the cost of relocating the Clermont-Ferrand Fine Art Museum to specially converted premises in Montferrand old town; 24% of the costs of building a new archaeology museum, to designs by Henri Ciriani, at Arles; 40% of the cost of rehabilitating the Rouen Fine Art Museum to designs by Andrée Putman; and nearly half the cost of building a new fine art museum at Grenoble, among many other projects.

Virtually every museum in the country will have been "revived" over the next ten years, according to Germain Viatte, who is in overall charge of major national and state-funded museums. The current interest in museums has been stimulated by the prospect of post-1992 Europe, he says, which has made French towns and cities ever more anxious to assert their own identities. To that end, museums are now being encouraged to seek private funding and sponsorship, for new acquisitions, special exhibitions and the like. By becoming open to the present and attracting private patrons, says Viatte, museums are becoming "places of civic confluence".

Although highly political, the growth of museums in France is no simple party political matter. The process was already in train before President Mitterrand was first elected to office in May 1981. Indeed, an entire suite of permanent displays had been inaugurated only two months beforehand, at the National Museum of the Renaissance – itself created in 1977 in the 16th century chateau at Ecouen, 19 kilometres north of Paris, with the principal purpose of putting on public show, in an appropriate setting, important national collections of Renaissance tapestries, ceramics, furniture and *objets d'art* previously hidden away in the reserves of the Cluny museum.

Among other results of mid-1970s initiatives are three new museums designed by architect Roland Simounet. Two are entirely new buildings: a regional museum of pre-history at Nemours (Simounet won the commission in competition in 1974 and the new museum was inaugurated in 1981) and the new museum of modern art at Villeneuve d'Ascq, near Lille. This museum was designed and built to house a family art collection donated to the Nord region by Mr and Mrs Jean Masurel. Simounet won the commission in competition in 1978 and the new museum opened in 1983.

The third of Simounet's new museums is the Picasso museum, in Paris, created by converting a fine 17th century *hotel particulier* to house works from Picasso's personal collections, acquired by the State in lieu of death duties. Simounet's conversion plans won a limited competition in 1976. The exterior of the building was restored by the Monuments Historiques department, but the

conversion project was beset by bureaucratic problems which Mitterrand's incoming government managed to resolve. Works were begun in 1983 and the new museum opened in 1985, at an estimated cost of about £5 million (at 1985 prices).

A still more expensive inheritance from the previous regime were two brand new national mega-museums planned in Paris by President Giscard d'Estaing. Both were to be created by converting immense disused buildings which had long been a source of political embarrassment.

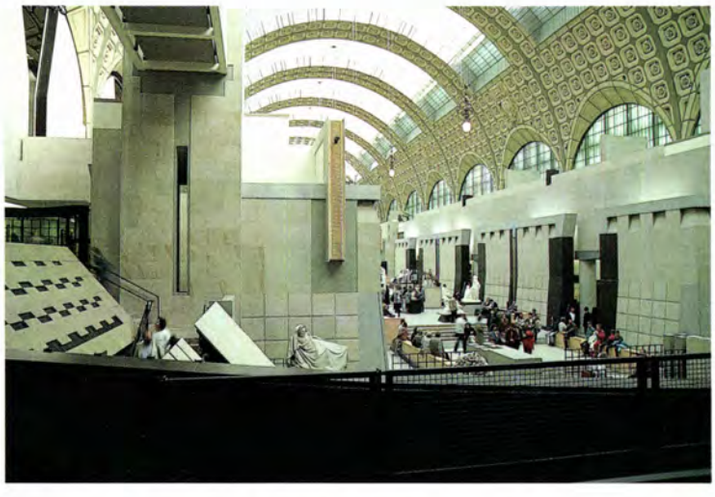
A science and industry museum four times the volume of the Centre Pompidou was to be made by converting a truly gargantuan 1960s concrete structure at La Villette, on the north-eastern fringes of Paris. Conceived as the world's biggest and most modern meat market, on a scale intended to rival Chicago, this building had been rendered redundant even before it was completed, because the introduction of refrigerated lorries meant it became far cheaper to transport frozen carcasses to Paris than live animals for slaughter. Meat trading dwindled at La Villette and the abattoirs were closed down in 1970, leaving this spectacular monument to political misjudgement and mis-spent millions.

Competition-winning designs by Adrien Fainsilber, approved a few months before the May 1981 election, envisaged the conversion of the main existing building and the use of the surrounding 55 hectare site for a public park, laid out with lakes and avenues of trees, "à la française". President Mitterrand made the design of the public park the subject of an international competition (won in 1983 by Bernard Tschumi) but decided that, after some modification, Fainsilber's conversion plans for the museum should go ahead.

Musee d'Orsay, detail of Quai d'Orsay facade.

Musee d'Orsay, entrance 'marquee'.

Musee d'Orsay, view of interior.



Musee d'Orsay, base of towers at end of central concourse.

Although incomplete, the new Cité des Sciences et de l'Industrie opened to the public in March 1986 (to coincide with the space probe of Halley's comet). The £450 million budget ran out, leaving 25% of the available exhibition space empty and unused. Nevertheless, the facilities that have been provided – which include libraries, special attractions for chidlren, a planetarium, full-size models of spacecraft, interactive computer games and many other aids to understanding "man and society's scientific, technological and industrial explorations", in a choice of four languages – attract some 3 million visitors a year.

The other major museum project inherited from President Giscard d'Estaing was the conversion of the former Orsay railway terminus and station hotel, for use as a museum of 19th century art. Designed by Victor Laloux and completed in 1900, the existing station buildings had long been considered to be in the worst possible taste. Numerous redvelopment projects had been considered over the years, including one by Le Corbusier. But after the public furore surrounding the demolition of Les Halles in 1971-4, there was a sudden vogue for retaining and converting redundant buildings for new purposes. After a limited competition in 1979, Colboc, Bardon and Philippon were appointed architects for the new Orsay museum. They were asked to redesign their scheme several times and Gae Aulenti was brought in, a year later, as interior designer. A fifth redesign was in progress at the time of the May 1981 election, and a sixth was to follow. The finished museum, which is now devoted to "French art of the 70 years following the 1848 Revolution", contains a total of 47,000 m^2 (about an acre) and cost an estimated £132 million (at 1984 prices). It

was inaugurated on 1 December 1986 and has attracted an average of 3½ million visitors a year since, apparently without any adverse effects on visitor numbers at the nearby Louvre museum.

The motto underlying French museum policies would seem to be, when in doubt, expand. Even if that sometimes means sacrificing subtlety to vastness of scale, such an approach makes a refreshing change from Thatcherite dogma on the parasitical evils of public institutions. Faced with dwindling visitor numbers at the Louvre in the early 1980s (less than 3 million a year, as against the Centre Pompidou's 8 million), the latter school of thought would certainly have led to retrenchment and some kind of public appeal, to save the Mona Lisa from being sold abroad, possibly even to plans for selling the Louvre and its 22-acre site to the highest bidder, for conversion to prestige office space.

Instead, the Louvre museum is being doubled in size; two major new national art museums have been created within easy walking distance (Orsay and Picasso); and for good measure, the National Museum of Modern Art at the Centre Pompidou has been revamped (in 1985, to designs by Gae Aulenti).

Nor is that the end of the story, by any means. The City of Paris-owned Carnavalet museum was doubled in size this summer, and museum extension projects are increasingly being used as an advertisement for French architectural talent. Following a series of limited architectural competitions, the State-owned Rodin museum in Paris is being extended to designs by Henri Gaudin; the City of Paris-owned Bourdelle museum is being extended to designs by Christian de Portzamparc; and the long disused State-owned Zoology building, in the Paris Jardin des Plantes, is to be transformed as a new Gallery of Evolution, to designs by Chemetov and Huidobro. This last is confidently expected to restore to the Museum national de l'histoire naturelle its "premier position among the world's leading natural history museums" (its reputation suffered a minor set-back when the animals from the Menagerie were all eaten, by hungry Parisians, during the Seige of 1870).

With the possible exception of tourists struggling to get their money's-worth from "carte blanche" tickets offering free admission to 60 museums in or near Paris (£5 for one day, £10 for 3 consecutive days, £15 for 5 consecutive days), nobody yet seems to be talking about saturation. In addition to the rash of new museums and extensions showing treasures hitherto hidden away in reserve collections, new specialist museums are popping up all over France, on subjects as diverse as The Resistance and the Deportation (Besançon), Wallpaper (Rixheim), Beer making (Stenay), Coal mining (Freyming-Merlebach, Lewarde) or simply the various gifts presented to President Mitterrand during his first term in office (Chateau-Chinon).

As Culture Minister Jack Lang puts it, "Museums are not a discourse on art. They have become magnets in countries throughout the world and the largest attract millions". In other words, France is now very well prepared to keep a post-1992 European mass market informed and impressed. And that is not all. Mayor Chirac is busily promoting Paris as the cultural capital of the world *and* the European capital of tomorrow.

Musee d'Orsay, detail of central concourse.

HOPE CONQUERS GRIEF

Earlier this year an international group of architects, co-ordinated by the IAA at St Kiriko, its centre for architectural workshops, came together to work on proposals for a new city at Spitak, Armenia – the old one was greviously destroyed in the earthquake of 1988. Here Pierre Vago describes the tears and the joys of this important collaboration.

There were problems to begin with. The first, and perhaps the greatest, was a misunderstanding which became apparent at the beginning. The Armenian participants, in fact, thought that the overall plan worked out at Erevan and virtually approved by the local authorities was to be considered as definitely decided upon, and that the task of participants in the Workshop was limited to work on certain parts, particularly on the Centre and on the open spaces. This disappointed other participants who had come from all over the world to work, without reward, on the development of an overall structural plan (and then perhaps doing more detailed work on construction). Thus the town would have a double significance: as the fruit of wide international collaboration, and as an example of an entirely new city created in this last part of the 20th century. This misunderstanding threw a shadow over the beginnings of the Workshop, but thanks to goodwill on all sides, it was cleared up.

A less serious misunderstanding became apparent: Armenian colleagues had come with the intention of taking part in a competition, while the spirit of IAA Workshops, and of this one most of all, is collaborative, not competitive: a dialogue between individuals and teams looking together for the best solutions. Work in teams is never easy (linguistic problems, for example, are not always easy to overcome, and these are not amongst the most serious) – and here, perfection was not always attained. But on the whole, and despite the problems at the beginning, the spirit of collaboration soon prevailed. With constructive debate and with creative work at the drawing-board, enthusiasm replaced the scepticism of the early days.

The lack of a single leader for the Workshop did not help. Differences of personality and ideas sometimes made for difficulties and put a brake on progress. It would be useful to take these experiences into account and to draw lessons from them for the organisation of future Workshops.

In the end all participants were won by the atmosphere of creativity, the often lively clashes of personality, of ideas and of methods being one of the positive elements. And what had appeared impossible at the end of the first week, one third of the way in, nevertheless came to pass: on the appointed day, six teams presented the results of their researches in the form of plans (which were sometimes very detailed) and models to a Group entrusted with the making of the decision, choosing which fundamental solution should be further developed.

This Group was made up of Armenian officials, Presidents of the Armenian and Soviet architects organisations, and the leaders of the Workshop. Each team explained its proposals and then the members of the Group discussed the projects at length before arriving at a unanimous decision. This was communicated to all the participants, who showed a fine spirit of fellowship in greeting it with universal applause. Will this decision be respected and put into effect? Let us hope so.

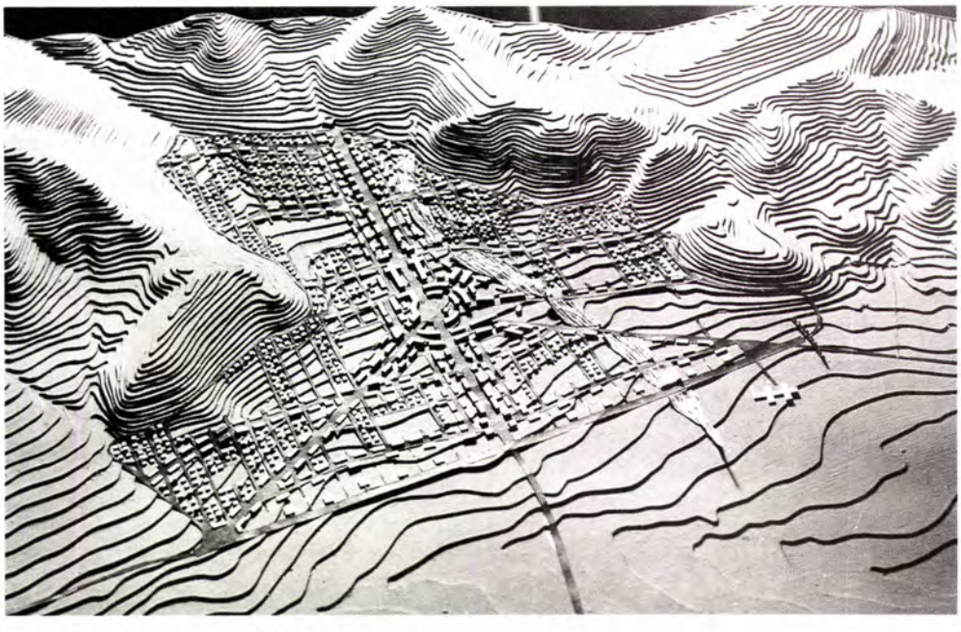
Let me analyse the six proposals. We begin with the project which was developed from that which had been worked out at Erevan, whose authors had considerably refined it during the course of the Workshop. It was a good project, capable of further development, well worked out in many respects but not fully convincing.

Another proposal placed all the different parts of the town on the gentle slopes of the hilly amphitheatre which opens towards the South, connecting them by roads which follow the contour lines. This solution had the double advantage of conserving as agricultural land (so rare and so precious in Armenia) the fertile soils of the valley, and making unnecessary the construction of a new trunk road, the existing road being far enough away from the urban agglomeration. It was certainly the most audacious proposal, and very seductive, but its very novelty and diversity posed many questions and raised many points of doubt, both practically and economically. But time was pressing.

The four other proposals were different variations on a theme. The town would be built to the north of the road which connects with the industrial zone to be reconstructed on the site of the old Spitak; the Centre would be clearly situated in the middle of the amphitheatre, surrounded by

Left: The winning scheme with its circular form symbolising the fraternal co-operation of all the people who had expressed their sympathy and contributed to the rebirth of the martyred town.

An audacious and seductive proposal which leaves intact the precious fertile soils of the valley. This scheme uses the topology sympathetically and creates the sense of the city having grown organically; it is a natural rather than a synthetic plan.



This is a 'provocative' scheme. In the flesh this model evokes a very strong impression of a grave yard, a metaphor which is underlined by the crucifix forms of some of the larger buildings. This looks like a concept for the town as living memorial.

residential sectors, grouping public buildings together with dwellings of various types, craft activities and non-polluting small-scale industry, around 'Neighbourhood Centres'. The implantation, principal axis and spatial organisation of the Centre showed notable differences, as did the treatment of the residential areas, varying between a great suppleness and an arid schematism.

The diversity of conceptions for the 'Centre' was considerable. Fairly poorly treated by some, in other plans it showed a great richness of forms, volumes, spaces and characters. The treatment of open spaces, very important in this low and horizontally organized city surrounded by a countryside from which masses of greenery are absolutely absent, was neglected by some teams, while others paid it the closest attention. Some participants had thought deeply about the type of construction necessary in this earthquake zone, though these preoccupations were a little premature in this phase of the research.

Most participants had looked for a plan for a good town which would answer to the (supposed) aspirations and the (presumed or hoped for) conditions of life

Each of these three schemes fight shy of exploiting the possibilities provided by the hills. Top, this contribution has some suppleness and the plan shows a nice play off between hard and soft geometry – at least when seen from the air. But monotony stalks on the ground. Middle, this scheme seems oddly 'generalised', especially with regard to the dwelling areas. Bottom, of these three perhaps this is the most successful although one wonders about the massiveness of the civic buildings.

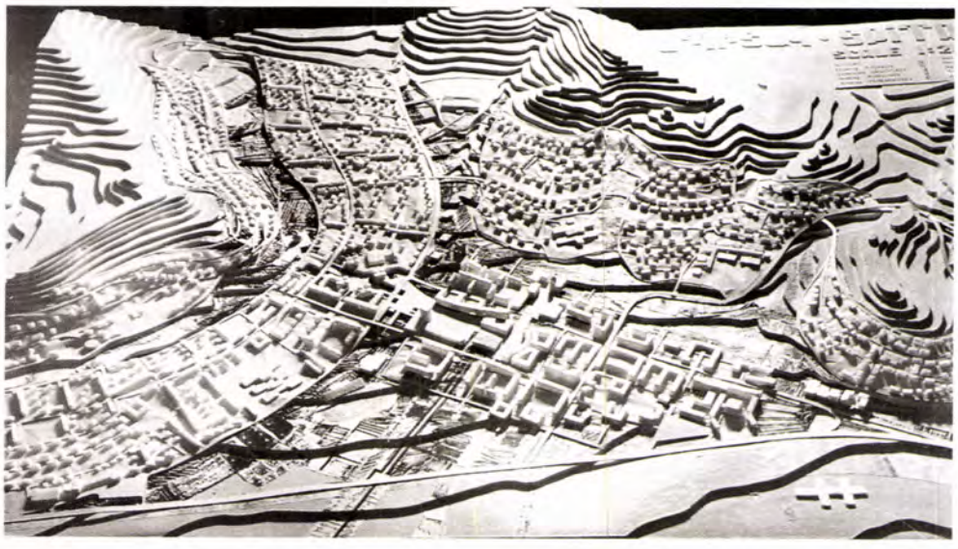
of men and women of the 20th (and 21st) century. Spitak had to be a model, almost a prototype – adapted, it goes without saying, to the place, the climate and to the social structures expected for the more or less near future.

But some looked, in addition, for a certain symbolism, in the creation, for example, of a 'visual link' between the city destroyed and the city rebuilt. Others introduced plastic elements, 'monuments', in certain important city locations. One team wanted to make of Spitak a 'different' town: it gave a circular form to the central part, symbolising the fraternal co-operation of all the peoples who had expressed their sympathy and made their contribution to the rebirth of the martyred town. To avoid that well known problem of circular plans, the difficulty of orientation, the real 'Centre' was concentrated within a broad band, a strongly marked diagonal.

From this heart there departed supple radial roads connecting with the residential sectors, while, following the natural features of the landscape, the neighbouring realm of Nature was allowed to penetrate to the heart of the city.

This concept was unanimously chosen as the starting point for further study and development. The weakness of this project was the Centre. One could see, in following their progress from day to day, that the little team which had opted for this overall plan from the beginning had had great difficulty in finding an equally valuable solution when it came to planning the masses of the central axis. The Group asked that the authors of that project in which, precisely, the Centre had been very happily worked out, should be involved in the final development of the plan chosen. The two teams declared themselves happy to work together.

What now? After such a good start, after the enthusiasm with which ended this first phase of a unique experiment, will we fall back into routine? Will we be able to create the structures and the methods which will allow us to continue what has been so well begun? Will the grey certitudes of bureaucracy be overcome by the spirit of creativity, of mutually-enriching co-operation and of realistic imagination? □



IFYA

The International Forum of Young Architects is a world-wide organisation of young architects for joint professional activities aiming at the stimulation and promotion of avant-garde trends, conceptions and projects in the field of Architecture. The IFYA was founded in Sofia in 1983 as structurally a unit of the World Biennale of Architecture-INTERARCH. As of 1985 it functions in conjunction with the UIA programme "Professional Development of Young Architects". Since 1987 the IFYA has come under the auspices of the International Academy of Architecture (IAA). Since 1989 the IFYA is a member of the Coordination Group of Non-Governmental Organizations in the Field of Man-Made Environment (COG).

FORMS OF ACTIVITIES

International "blitz"-competitions and on-site workshops, initiated and commissioned by local authorities, municipal or private organisations, or by UIA national sections.
International conceptual competitions under the auspices of international, regional and national professional or other organisations and bodies.
International conferences, seminars, discussions on subjects of architectural theory, history and criticism.
International, regional and national exhibitions of the works of young architects revealing the avant-garde tendencies in architectural culture.
Joint seminars with the International Academy of Architecture for post-graduate qualification in the Santo Kiriko Centre for advanced studies in architecture.
International design studios for young architects working on projects contracted for and commissioned by national or international bodies and organizations.
Permanent IFYA slot in the programme of the World Biennale of Architecture-INTERARCH in Sofia.

FUTURE EVENTS

"Architectural Intervention in the Traditional Structure of the Village of Skyros" – competition to be held on the island of Skyros, Greece, August 29 – September 9, 1989.
"Architectural Fantasies of Iakov Chernikhov" – international touring exhibition to be shown in Europe, America and Asia, 1989-1991. Establishment, jointly with the International Academy of Architecture, of the International Iakov Chernikhov Foundation for stimulating and promoting the conceptual tradition in architectural culture. To begin functioning in 1990.
"Heritage and Avant-Garde" – competition and seminar in Quebec, Canada on May 18-26, 1990 for the XVII UIA Congress in Montreal.
"Soviet Avant-Garde: Architecture and Art" – festival-exhibition to be held in Moscow, July 1990, organised jointly with the International Academy of Architecture and the Union of Architects of the USSR.
"Artificial Environment: The Kobe Waterfront" – seminar and competition to be held in Kobe, Japan in May 1991, under the Chair of Prof. Kiyonori Kikytake.
"A Museum of American Culture" – competition-cruise through the Caribbean celebrating the 500th anniversary of the discovery of America; to be held sometime in 1992.

ARCHITECTURAL CONCEPT

It was Georgi Stoilov, President of the IAA Academic Council, who kindly offered to establish a special regular feature inside the magazine of the IAA, World Architecture, to present the conceptual tradition in today's architectural culture. This is to be done on the basis of the professional ideology of the International Forum of Young Architects – which, in a word, consists of the intention to speed up the process of architectural history today.
What is ARCHITECTURAL CONCEPT about? It aims to deal with its subject-matter in various ways:
Manifestos – promising young architects formulate their positions on the architectural process of today.
Catalogue – projects and realisations by young architects, presenting today's "new waves".
Conversations – interviews with key young figures in the field of architectural practice, theory and criticism.
Articles – by young creators in the same fields.
Outside Architecture – reflections on the most successful works of young architects in the bordering professional fields of artistic endeavour: music, theatre, literature, cinema, scenography, fine art.
Reports – on the most important IFYA activities.
Others – as and when such arise.

FUTURE ISSUES OF "CONCEPT"

ZAHA HADID – presenting her works in conversation.
KEES CHRISTIANSE of OMA, Rotterdam, unveils his manifesto.
"ARCHITECTURAL FANTASIES OF IAKOV CHERNIKHOV" – the International Exhibition in report.
EXPERIMENTAL CHILDREN'S ARCHITECTURAL STUDIO in Moscow – the concept behind it.
ARCHITECTURAL THEATRE in Munich – Barbara Kreis outside architecture.
AND MUCH MORE BESIDES

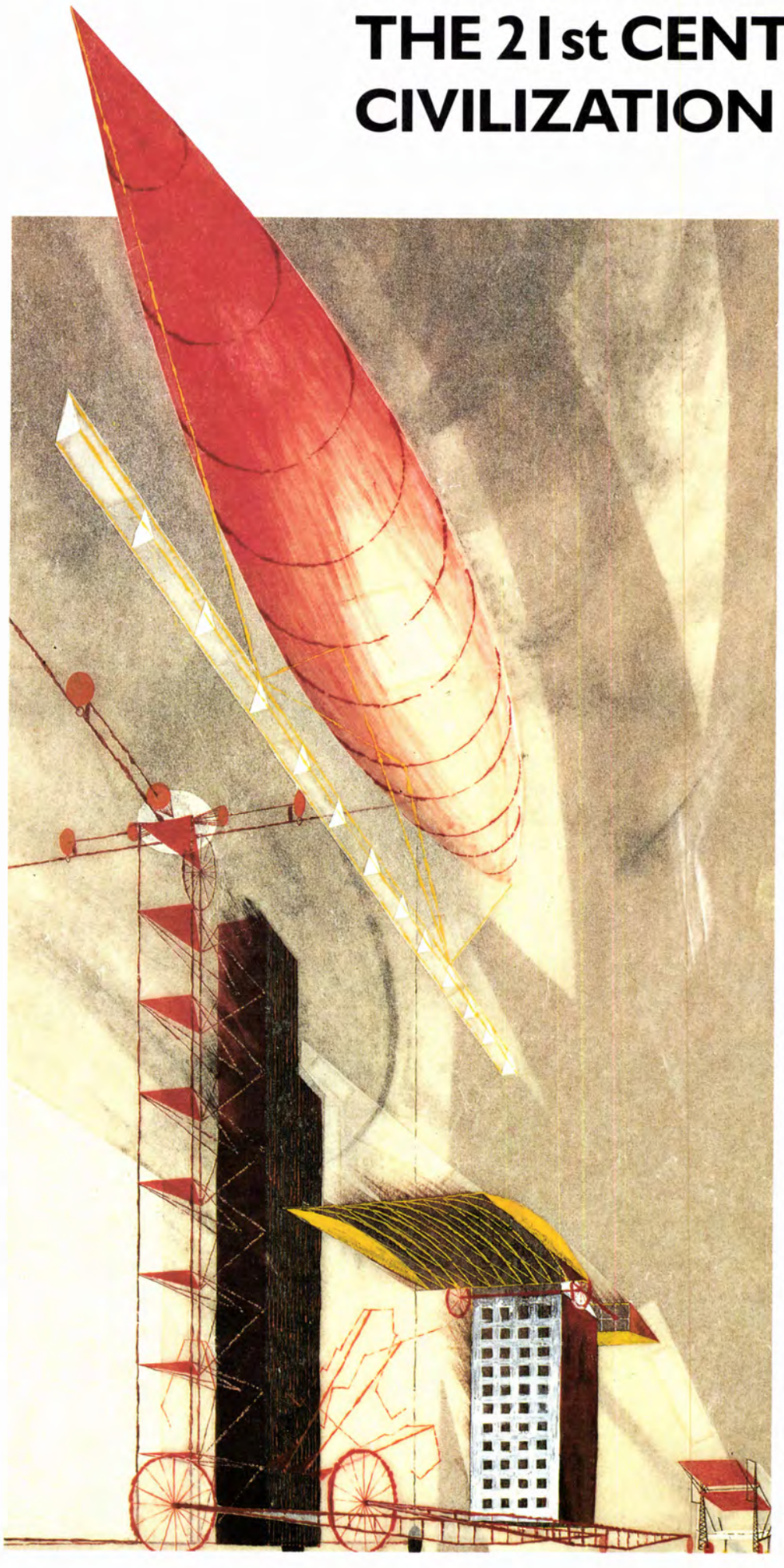
You may contribute to CONCEPT with your own concepts by writing to the editors.

ADDRESS

The International Forum of Young Architects
Georgi Stanishev, Secretary General
1 Oborishte St.
Sofia 1504
Bulgaria
Phone: 444 558, Fax: 442 845, Telex: 23569 ARCH BG

INTERNATIONAL FORUM OF YOUNG ARCHITECTS PUBLICATION

A SPACE FOR THE 21st CENTURY CIVILIZATION



Winners in the competition-cruise for young architects held on board the liner "Lev Tolstoy" on its way around the cradles of the Mediterranean civilization, June 4-19, 1988

TOWN PLUG SOCKETS – FIVE METAL GUYS – Special Prize-winning project by Yuriy Kouzin (USSR)

"THE ESSENCE:
Twentieth-century space was defined by electricity and petrol which gave life to the machines, before which people first bowed in worship and then learned to control.
The next step, in the 21st century – machines will themselves come to people.
THE NARRATIVE:
Five metal guys went off into the distance.
One led all,
another thought for all,
the third carried fuel for all,
the fourth could speak,
the fifth just wandered along.
THE CAUSE:
Because they are steel, searching for people on earth giving them their power and remembering the way back to the beginning."

The International Forum of Young Architects is a world-wide organization of young architects for joint professional activities aiming at the stimulation and promotion of avant-garde trends, concepts and projects in the field of architecture.

Editor:
Georgi Stanishev
Design:
Georgi Stanishev
Ivan Ivanov
Translation:
Evgeni Dainov

A SPACE FOR THE 21st CENTURY CIVILIZATION

A competition-cruise for young architects.

This journey was not a direct reference to, nor a repetition of, the glorious cruise of PATRIS II in 1932, on which about thirty young architects established the fundamentals of CIAM as a new international architectural movement. This particular competition-cruise was planned as an artistic experiment designed to bring together both sides of the architectural process: artistic reflection and conceptual design.

Three hundred and fifty young architects from 25 countries were aboard the chartered liner *Lev Tolstoy*, from the 4th to the 19th of June 1988, working on competition projects for 'A Space for the 21st Century Civilization', all the while being stimulated by the immediate contact with the real masterpieces of the Mediterranean civilizations. The route took them from Varna to Athens, Siracusa, Split, Venice, Irakleon, Rhodes, and back to Varna.

In this way the whole project was experienced by the participants as a time machine, linking together the spatial models of past cultures: from ancient Minoan and classical Greek to Byzantine and Renaissance, and then into the architectural Utopias for tomorrow's world.

An accompanying event aboard the ship was the International Interdisciplinary Discussion on the same topics, with contributions by experts in philosophy, history, sociology, journalism, medicine, art criticism – and even representatives of the Russian Orthodox Church. These were complemented by outstanding architects and architectural critics of the calibre of Pierre Vago (France), Jean-Louis Robillard (Canada), Walter Mayer (FRG) and Vyacheslav Glazychev (USSR).

With regard to the civilization of the next century, there was almost complete agreement that the emphasis would be upon an humanitarian culture as against a technocratic one. Morever, it was agreed that there would be a growing syncretism of scientific and artistic knowledge, with a tendency towards individualisation and multiformity in the ways of life. And there would be the necessity of preserving an ecological balance between man-made and natural environments.

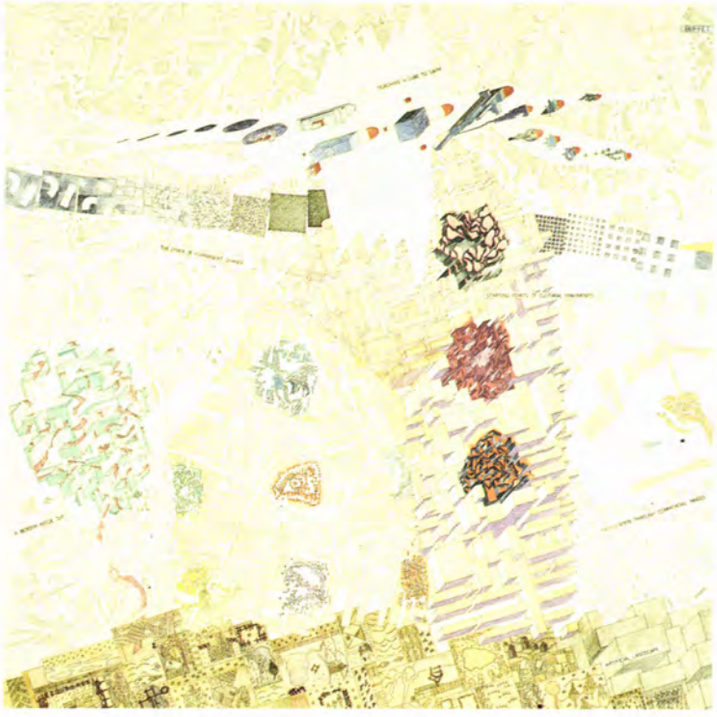
The mid-point of the cruise was marked by the holding of an event, a 'happening' on San Marco square, Venice. During the one hour open-air exhibition of half-finished competition entries, a 60-metre long cardboard footpath was laid diagonally across the square, and was filled by the participants with a series of architectural fantasies on the subject of Venice in the 21st century. Facing them were the bemused residents, tourists and journalists, who got involved in a debate with the young architects on the future of mankind. The results of the competition – a total of 130 entries – surprised the participants themselves no less than the international Jury chaired by Georgi Stoilov, President of the International Academy of Architecture. The entries – some immersed in nostalgia for a mythical Arcadia, Platonic Atlantis, or Renaissance ideal cities, others pulled by technocratic futurology – presented an array of unprecedentedly innovative conceptions. Overall, however, the works reflected present-day architectural culture, rather than predicting its future.

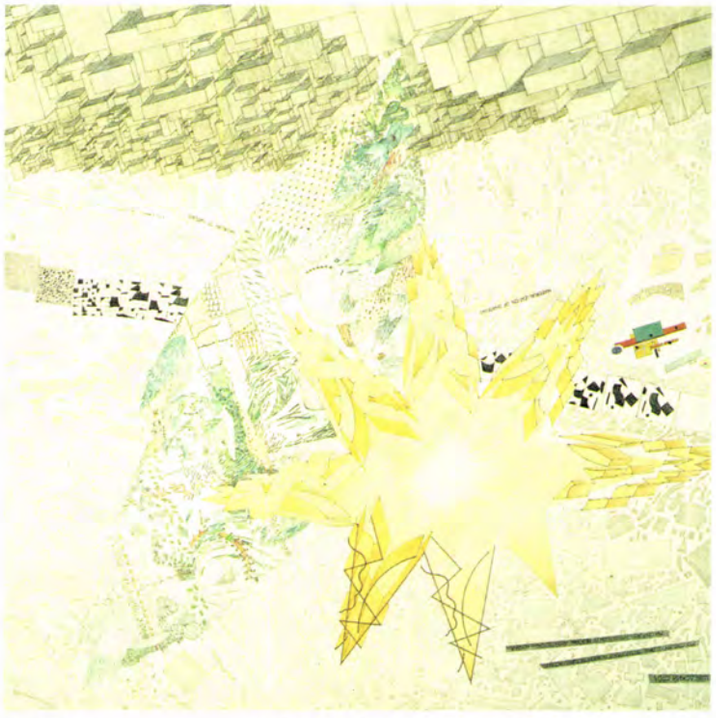
Seventeen projects were awarded the top five prizes (including a Grand Prix) – first editions, dating from the 1920s and 30s, written, designed and illustrated by the eminent Soviet architect and artist Iakov Chernikhov. Here we publish some of the awarded projects, complete with the authors' texts, or with short commentaries by the Jury, summarised here by Konstantin Peev.

The competition-cruise was organised by the International Forum of Young Architects under the aegis of the International Academy of Architecture.

Below – left and right: SWEDISH TABLE – Grand Prix-winning project by Mikhail Lobazov (USSR), Mikhail Kolobov (USSR), Sergei Skuratov (USSR), Alexei Meshcheryakov (USSR), Dimiter Christozov (Bulgaria), Adriaan Geuze (Netherlands), Maartje Lammers (Netherlands), Martin Aarts (Netherlands), Sevine Zesimou (Cyprus).

Bottom: THE AIRCRAFT CARRIER IN THE 21st CENTURY – Special Prize-winning project by Ulan Japarov (USSR)





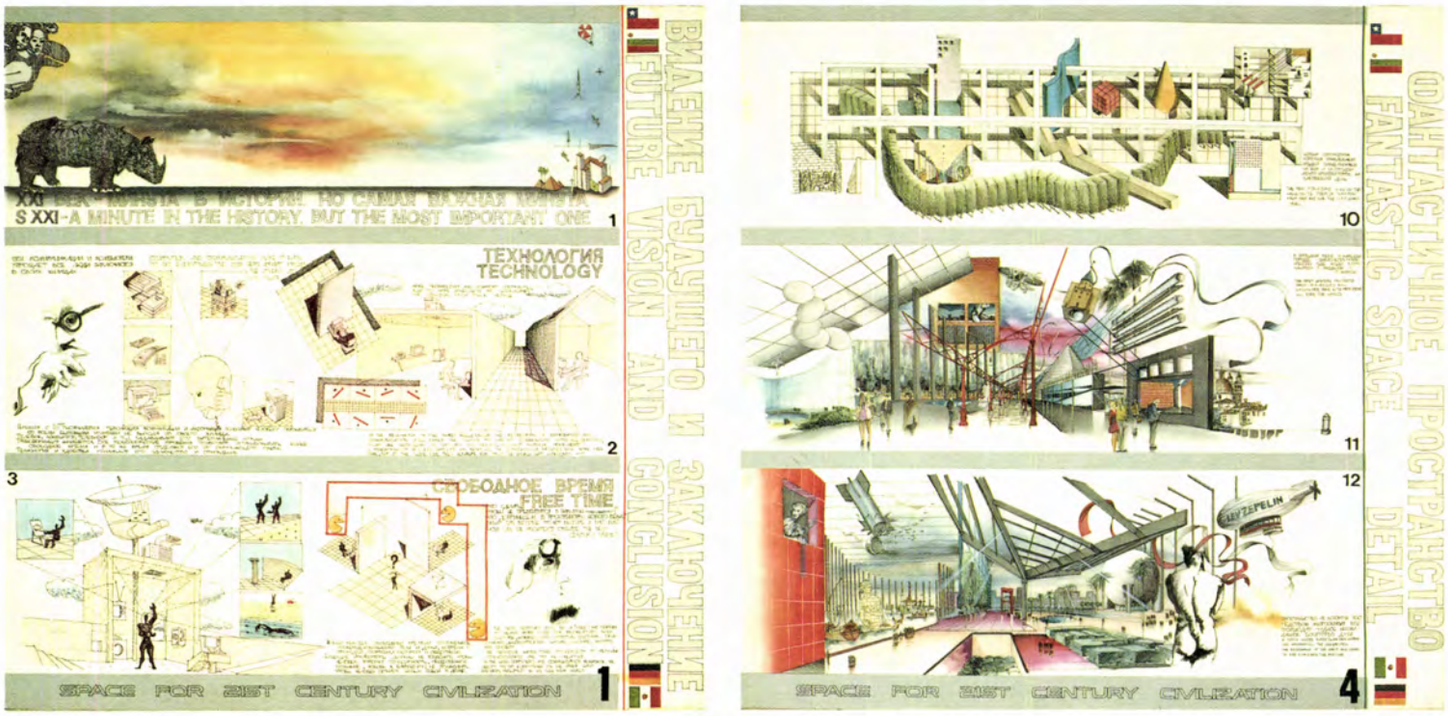
"Our century of global dictatorships in architecture must be succeeded by an age of regional integration and free choice. The coming artistic method can be compared with a breakfast around a "Swedish table", where everyone that keeps to the agreed rules of behaviour is free to compose his own menu on the plate, using the whole range of available food and spices. Freedom of choice and individuality will each time be unique to each author; each site and space will be that much more interesting, the more ideas and characters it can encompass within itself.

To our table we invited nine architects from the opposite corners of Europe, and each of them, an equal among equals, introduced original ideas into the landscape. The harmony of symbols outlined the harmony of individualities in the future:
EARTH;
RIVER OF CONSTANT CHANGES;
TREE;
HOME;
SUN;
CLOUD;
BALLOON;
BIRD.
You are also invited to our table. The food on it is abundant, and the opportunities of expressing oneself for the future are boundless."

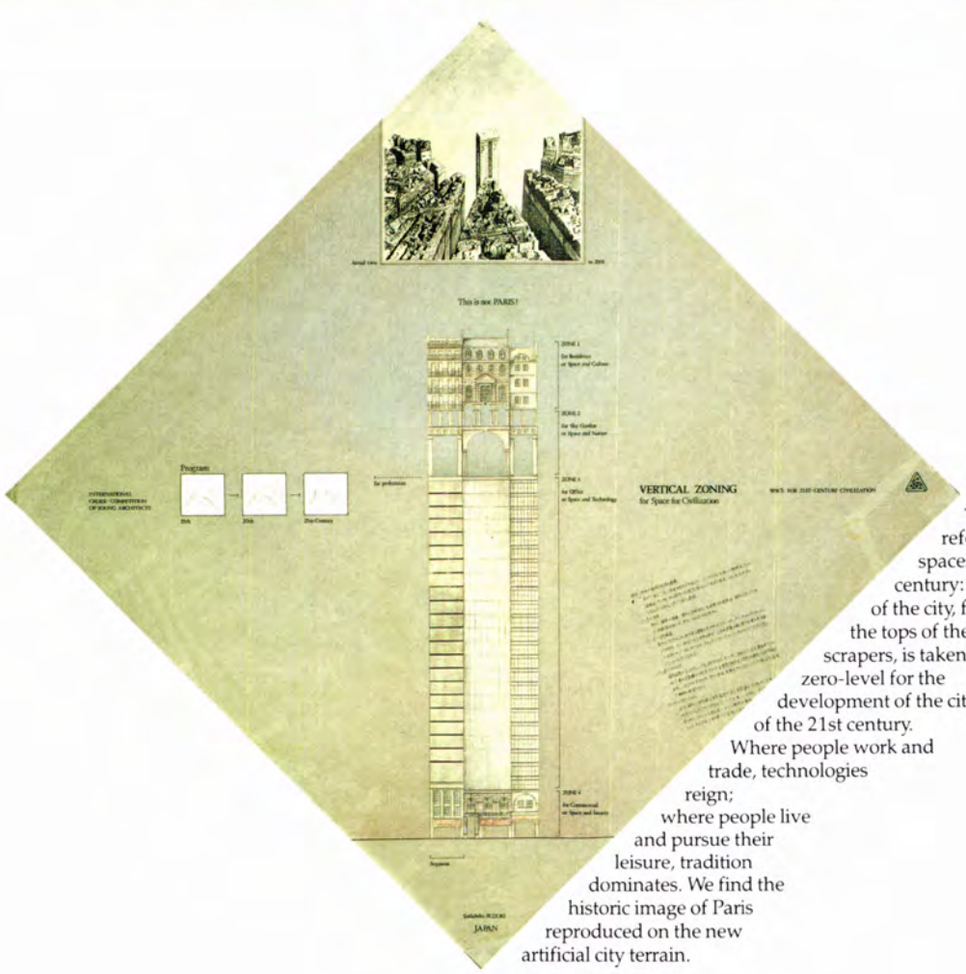
A project for the metamorphosis of the Aircraft Carrier into a centre of joy, leisure and amusements, moored in the centre of the big city. The airplanes have gone, all missiles have been taken off, and the floating giant pledged to Ares has been turned by Dionysos into a garden of joy.

Below – left and right:
AN IMAGINARY SPACE FOR THE 21st CENTURY – Special Prize-winning project by Ricardo Agraz (Mexico), Jorge Iglesias (Chile), Alexander Mladenov (Bulgaria), Betina Nedeljkov (FRG), Augusto Quijano (Mexico)

Bottom:
A SPACE FOR THE 21st CENTURY CIVILIZATION: THIS IS NOT A PARIS – Special Prize-winning project by Toshihiko Suzuki (Japan)



"New technologies will make superfluous a great number of buildings. We witness the appearance of telebanks, teleshops, telecinema, teleconcert, teletheatre that are capable of establishing a connection with everybody. Spaces are being liberated in the cities. The structure of "Chassis" fills these spaces with a new content, uniting society, nature and culture into one. This is a place of tradition."



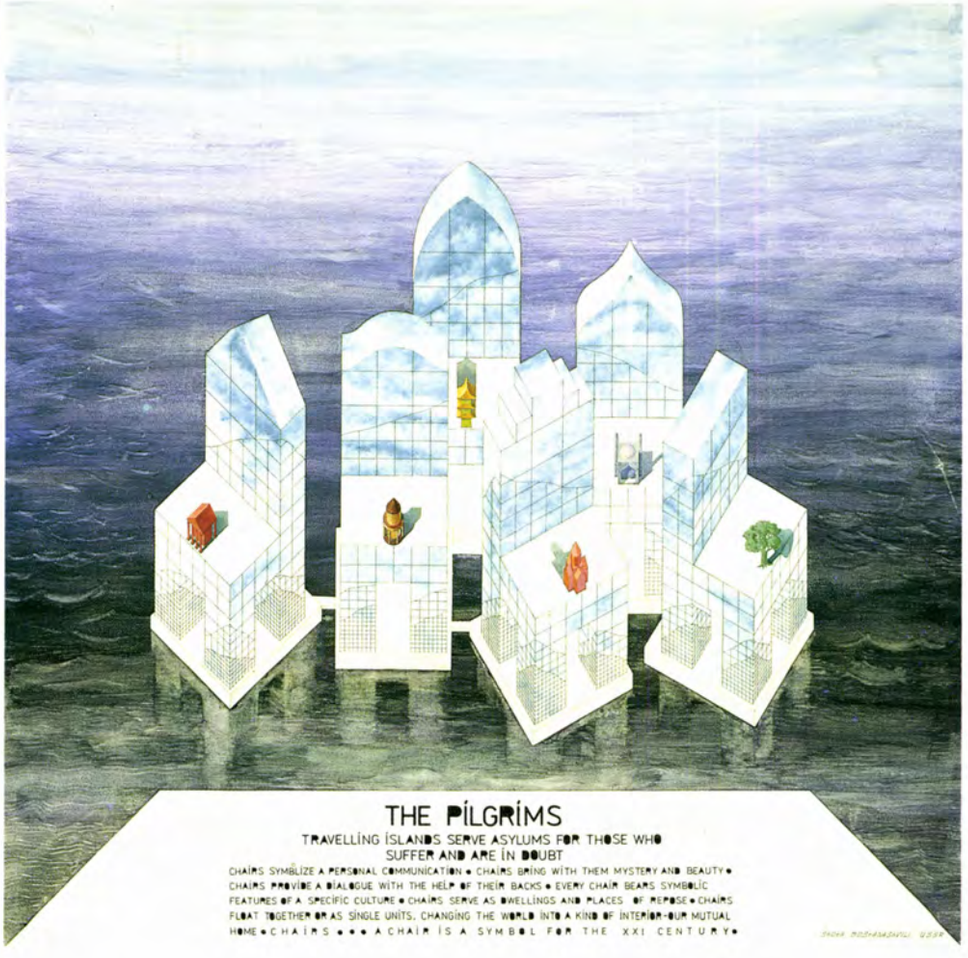
The author's aim is to reformulate the city spaces of the 20th century: the new plain of the city, formed by the tops of the sky-scrapers, is taken as zero-level for the development of the city of the 21st century. Where people work and trade, technologies reign; where people live and pursue their leisure, tradition dominates. We find the historic image of Paris reproduced on the new artificial city terrain.

Below:
21st CENTURY: THE STONE THROWN INTO THE WATER MAKES SQUARES – Honourable Mention-winning project by Vera Chuklova and Sergei Chuklov (USSR)

Bottom:
THE PILGRIMS – Special Prize-winning project by Chota Bostanashvili (USSR)

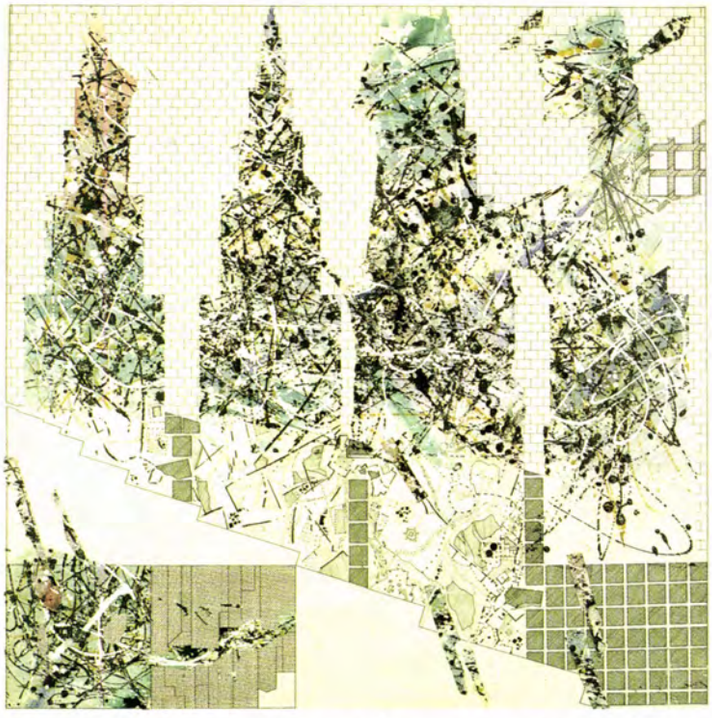
"Water reflects the beautiful, doubling it.
Today we managed to see only the reflection of the space of the future City in the water.
What does the reflection hold? The whole of the city, or a small part? Decide for yourself.
In Greece the word "catharsis" means purification by tragedy.
Let our project be a small tragedy.
"Entering ever deeper into Nature, we leave behind us a geometric landscape.
Twenty-first century: a stone thrown into the water makes squares."

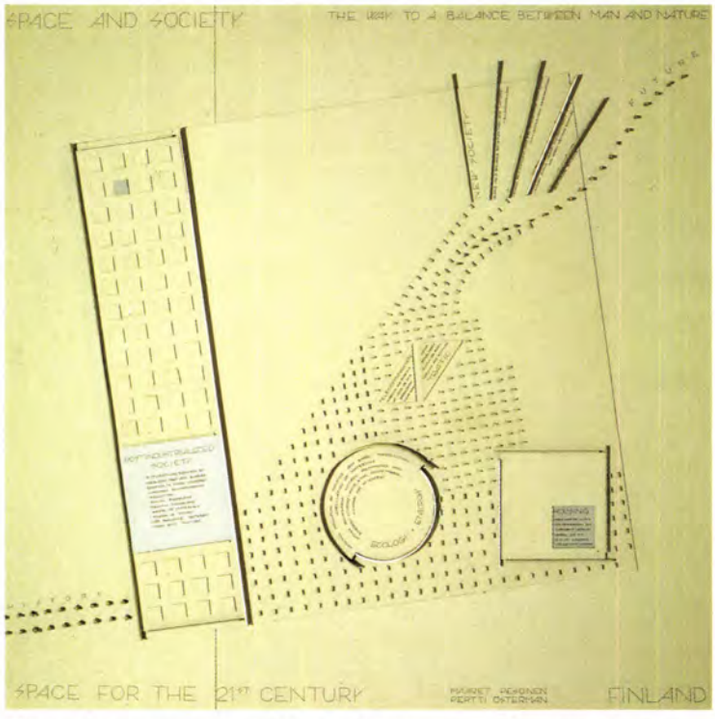
"Travelling islands serve as asylums for those who suffer and are in doubt.
Chairs symbolise a personal communication.
Chairs bring with them mystery and beauty.
Chairs provide a dialogue with the aid of their backs.
Every chair bears symbolic features of a specific culture.
Chairs serve as dwellings and places of repose.
Chairs float together or as single units, changing the world into a kind of interior, our mutual home.
Chairs . . .
A chair is the symbol for the 21st century."



Below – left:
RECREATION SPACE FOR THE 21st CENTURY CITY – Honourable Mention-winning project by Arcadiy Sigachev (USSR)

Below – right:
SPACE AND SOCIETY – THE WAY TOWARDS A BALANCE BETWEEN MAN AND NATURE – Honourable Mention-winning project by Maaret Pessonen and Perti Österman (Finland)

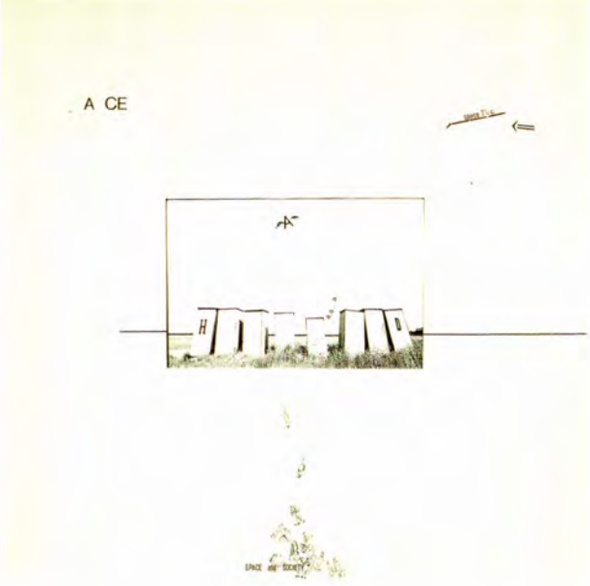




"The cities of the 21st century will remain the same. Inside them, the disease of over-saturation will progress. Cities are over-dense, over-populated, over-polluted and there is a danger that people will up and leave them, will turn to new lands while leaving behind – what? Museums of a past civilization, or slag heaps? Before the abandoned cities become new mountain ranges, not a few centuries will have passed.
In the meanwhile we have before us a sick organism needing treatment.
Recreation and amusement spaces evolving emotionally (in tune with abstract painting), once introduced into today's cities will take their mind off the disease of over-saturation . . . The results of this injection will be seen at the end of the 21st century."

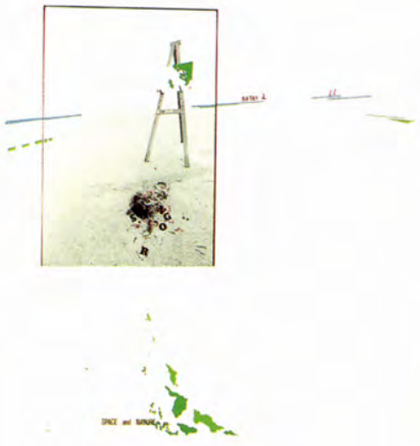
After analysing some of the crucial problems of today's urbanisation, the authors arrive at the conclusion that the future will have to battle with crime, the erosion of materials, the confrontation with nature. Efforts for improving the environment will be concentrated along the following directions: Ecology and Energy, Housing, Telecommunications, Transport.
The new society will consist of small self-sustaining units communicating on a world-wide scale without a centralised political infrastructure.
The basic characteristics of that society will be the Human Scale, the Absence of Heroic Buildings, Eco-Humanism and Biological Balance.

Left, right, far right:
SPACE FOR ART IN THE 20th CENTURY Vs. THE ART OF SPACE IN THE 21st – Honourable Mention-winning project by Antonia Stefanova, Lachezar Karadjov, Petar Plachkov and Teodora Georgieva (Bulgaria)



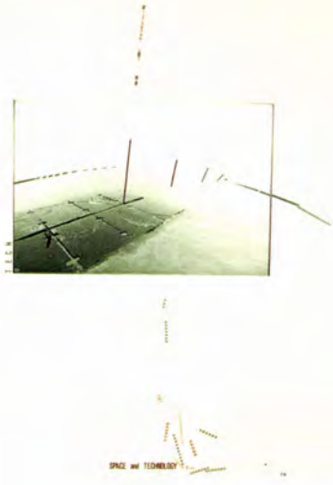
Below:
DREAMS ABOUT THE BIRTH OF UNSINKABLE ATLANTIS OF THE 21st CENTURY – Honourable Mention-winning project by Mikhail Khazanov (USSR)

The project looks rather like a colourful interpretation of the mythologised heritage of philosophers of antiquity. The dream of an "Atlantis", nostalgia for an island culture impervious to pernicious external influences. Within the frame of the canvas, in the manner of an ikonostasis frieze we find architectural cross-sections of the enchanting isles. These sections evince not only the mastery of the artist, but also the ironic smiles of an aesthete with a sense of humour. The island civilizations are autonomous, mobile, isolated, self-sustaining – but they, like people, like to gather for a chat in the Agora of the ocean.



"Sometimes he thought sadly to himself, "Why?", and sometimes he thought, "Wherefore?" and sometimes he thought, "Inasmuch as which?" – and sometimes he didn't quite know what he was thinking about."

Thoughts of Eeyore, the Donkey
Winnie-the-Pooh,
A. A. Milne



ARCHITECTURE IS NOT ART

In this essay the artist and designer Marc Camille Chaimowicz explores the distinctions between sculpture and architecture and art and design.

Part 1: On not dismissing Ronchamp as 'sculpture'.

A common response, still, to Le Corbusier's Chapel at Ronchamp is to refer to it as *sculptural*. Thirty-five years on it is as though the shock and the loss of adequately descriptive words that this remarkable building still promotes is such that the only possible defence is to relegate it to that easy area for all that which is controversial or ungraspable – the visual arts.

This reflex – if we cannot immediately describe a thing, it must be art – is misleading. Moreover it is false criticism. Even more important, the confusion between 'art' and 'architecture' and 'architectural decoration' can lead even master architects astray. Consider: the one detail at Ronchamp to have poorly suffered time's test is the decorative enamel work on the main entrance doors. Here Corbusier was trying to assert himself as an 'artist' and it is here that the master falls into pastiche. The wish to present himself as artist resulted in work which now looks arbitrary, minor and dated.

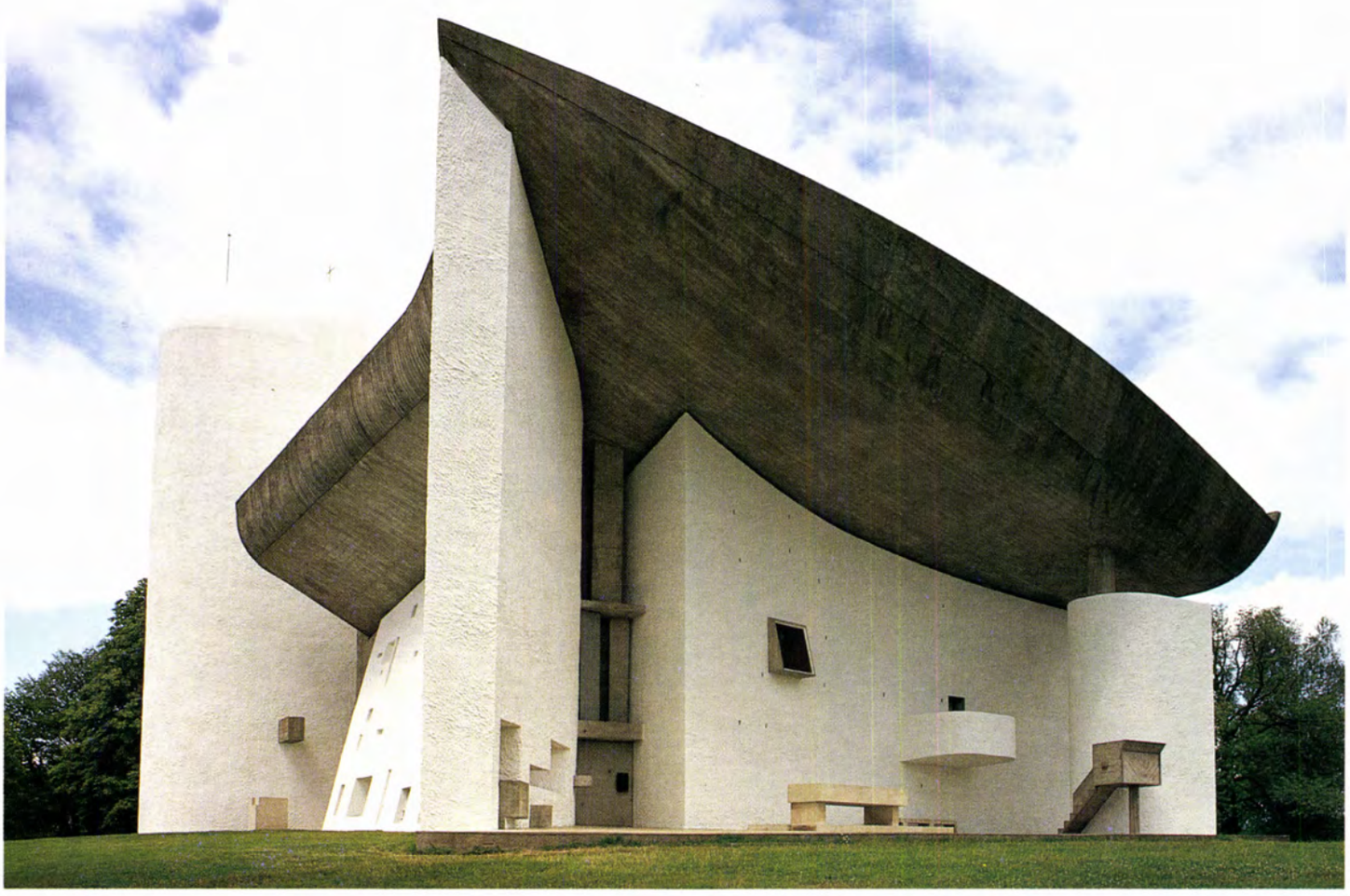
Calling Ronchamp 'a sculpture' is a misunderstanding because the chapel surely asks to be confronted, not as an ikon but as a working building – one in which the issue of function is central. A church is complex and cross layered in its function and meaning. With Ronchamp even the use of the radical 'free style' cast and sprayed concrete raises questions about which authority Corbusier felt himself responsible – God perhaps or was it to himself as architect? The 'free style' use of the concrete meant it was subservient to Corbusier's will but leaves us undecided as to whose glory the result is intended to celebrate. And today are the pilgrims primarily religious or cultural?

To relegate Ronchamp to the merely formally inventive (that of abstract sculpture) is to deny the issues of service and function. In a secular age it is too easy to dismiss what and who a *church* serves. Does Ronchamp serve God, and serve the congregation and the spiritual pilgrim?

The chapel and its attendant outbuildings were commissioned not as a parish church but as a site of pilgrimage and study, therefore to function beyond the vernacular and to be used by the faithful, by those devout enough to have tackled inner scepticism.

There is no dead space within the building, the whole space is alive but to even differenciate between inner and outer space is perhaps academic because with its masterly siting and its external pulpit used for the many outdoor celebrations of mass the plasticity of the building is confirmed.

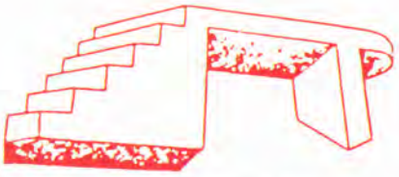
Chapel at Ronchamp showing the outdoor altar in front of the east wall. The roof encourages a range of associations: a boat, a crab's shell, a hat. Such an architecture of 'free association' encourages the easy categorisation of this building as 'sculpture' but Marc Chaimowicz argues that to call this 'sculpture' is to misread the building.



RONALD SHERIDAN

The chapel at Ronchamp, view from the north-east.

The chapel at Ronchamp, looking west along the south wall.



Desk on Decline 1982-84

Chest, 1983

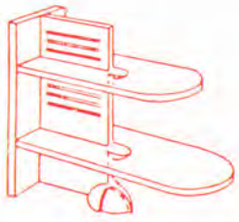


Table de Conversation, 1986

Unlike architecture, art is speculative, and the artist deliberately, necessarily courts failure. The architect, being responsible to other people, has no right to court failure. He or she must seek resolution. The chapel at Ronchamp is utterly resolved and, like all successful buildings, Ronchamp's success is largely the consequence of intelligent negotiations and real, worldly problem solving of a kind that do not often impinge upon the artist. These 'negotiations' include vital if banal matters such as drainage as well as the geology of the site, the structural possibilities of the materials and the constraints of safety and cost and the limitations of the engineers and builders. So much is, in the literal sense, out of the architect's hands and yet the architect is responsible.

Unlike a sculpture, a building, to succeed, must be well made – if not, it lets people down. Whereas with art there is much that is successful which is yet 'poorly made'.

Artists have no desire for an actual client, they are in this sense not of the world, but detached. The designer works in the constant desire for a client or according to an external brief. The architect exists only fully by courtesy of the client. Architects being worldy should therefore have conceptual modesty. Whatever the size of their ego, practise or status they after all produce results which will be used, modified, tampered with, re-painted and sometimes demolished . . . and for which they are well rewarded. In contrast, artists need conceptual arrogance (it is after all often all they have).

What art can have is a sense of the 'enigmatic' – the artist has a licence to find the ungraspable, the irresponsible, the non-accountable and the non-unitarian. The enigmatic has no place in the department store or in the design of a telephone. In architecture and design we expect – indeed rely upon – the familiar. This need for the recognisable applies as much to a railway station, a cafe or a chapel or one's home. Of course, this criterion of familiarity need not preclude the new – indeed the worth of any radical re-ordering or re-definition is that, in any given culture, it introduces innovation in such a way that the unknown, the not-before-seen can somehow seem typical or familiar . . . in good new design one is startled by recognition.

Part 2: On the dialectic between the fine arts and design.

I have adapted the following from a letter I wrote to H. Besacier which I revised in 1989. I have kept the spirit of the letter because it is in conversation that one often resolves contradictions.

"The craftsman is responsible to his material, the architect to his client . . ., the artist is responsible simply to God" Adolf Loos.

I am intrigued by your argument that there is no essential difference between my fine art and design activities . . . Because whereby this applies to the level of commitment to each activity, in that I make

no hierarchical distinction between working, say, on a painting, a book, a silk scarf or a piece of furniture, I nevertheless instinctively feel that there are differences which are more than qualitative and perhaps to do with motivation . . . or is this merely a cultural response?

Whenever engaged in various design projects – whatever the possible aesthetic closeness – my relationship to this work feels somehow different. It is as though it comes from a different part of me . . . that I am calling upon other faculties and that although I may be just as engaged I nonetheless feel more objective and detached.

This variance is probably in part due to the slow time base of such projects, with their frequent delays . . . and the greater objectivity resultant of those technical discussions with such intermediaries as producers and manufacturers . . . which in turn can lead to design changes . . . and therefore to a shift in the relations of responsibilities . . .

But I think the fundamental difference to be roughly this:

That as artists we work and produce primarily for ourselves . . . that I do so for myself and, the Other . . . who, real or imagined, is the object of my desire, the one I want to seduce, to offer myself to . . . be seduced by. That when making art I am therefore, metaphorically, both privileged and handicapped by a desirous condition . . . a sort of state of grace, within which I am beyond any sense of obligation, responsibility or of conscience . . . other than from those terms that are specific to that intimate complicity – and thus exclusive.

Design work therefore differs in that it is not so much for myself and the other, not so much *'Pour toi, de moi'* . . . as *'de nous, pour vous'*, that given it includes the skills of others'.

A shift of emphasis is thus established from the singular to the plural and logically so, in that one is dealing with multiplicity, with the *'editioning'* of objects, with the *'production'* of wallpaper or fabric . . .

If my mainstream work is rooted in matters of identity . . . in the quest of the self (and its ideal) and therefore in a problematic, then within the poetics of design it is as though there is also a shift *away* from the self towards the selfless . . . (that which is free of any problematic) the nameless, the anonym, and perhaps the platonic . . . And on this path leading away from the unique there also lies a shift . . . from the intimate and towards the anonymous.

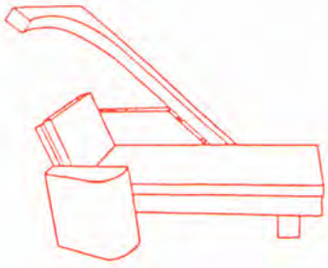
One activity will naturally inform the other but they remain in tangent and opposite . . . It is this contact which stimulates me . . . and within which, rather than extend my fine art aesthetic, I can *complement* it with design. I enjoy the dialectic.

A fire extinguisher, a coffee pot, an armchair or a jug are each inbued with instant meaning . . . They tell us what they are, and what they do . . . in a way that the mute, enigmatic painting does not. Design gives us answers, Fine Art poses questions. We *take* meaning from Design . . . and *give* meaning to Fine Art.

Zed Stool,
1984-87

Screens,
1986-88

Telephone Couch,
1983



Loxos Cristal Vase,
1989

Low energy lighting exemplified by the technical centre of ERCO. The 8800 m^2 building, designed by the Munich architect Uwe Kiessler, contains the tool construction, construction, light technology, material economics, project coordination and marketing departments. It is divided into east and west wings, which are connected with the office tower through a glass-house. A 25.5 m long bridge is the communication link between the administration building and the tower and, together with the glass-house, permits a continuous traffic flow and communication between the administration and the technical centre. It gives the impression of one single large workshop in which light is demonstrated.

Median specific connect load of illumination in the whole building is 20 W/m^2. Light bulbs and halogen bulbs are used in the public area; fluorescent lights and compact fluorescent lights are used in the technical administration, construction and development areas. Mercury high pressure lamps and other discharge lamps are used in the tool construction area, exteriors and in the garage.

Dr Harald Hofmann, a leading specialist in lighting, argues that eliminating waste is not incompatible with improving standards of lighting. Simply switching off is not the answer.

A LIGHTER TOUCH

Tim Hunter, an astronomer at the Kittpeak observatory in Arizona, has calculated that the USA wastes 3% of its electrical energy, equivalent in value to 1,000 million dollars per year, in 'illuminating' the sky at night. Astronomers throughout the world are concerned about this observation and the pollution of the atmosphere through stray light, which increasingly impedes their research work. The stars are literally drowning in a sea of lights from our cities; astronomers complain that 'they do not stand a chance against street lighting, floodlights and advertising lights'.

I am surprised that astronomers need to draw attention to the case of light wastage. We should expect town planners, energy advisers and architects to complain about the wasteful usage of expensive electrical energy and warn us of the need to rethink the deployment of illumination energy.

Does our generous usage of light perhaps stem from our dependence on standards and recommendations? Do we not see that, for the same reason, the uncontrolled use of light is optically destroying the architecture of buildings and cities? Is it for instance necessary to 'illuminate' landmarks of cities as if they were Disneyland.

'Less is more'! More attention should be paid to this classical statement of Mies van der Rohe in respect of the lighting of our living and working environment, without endangering our safety or having a deleterious effect on our vision. An ethic in respect of a cost conscious and at the same time aesthetic use of light is wanting. This holds true equally for exterior as well as interior lighting.

Where does the catch phrase 'low energy lighting' fit in to all this?

Entrance area outside: zonal illumination with downlights for mercury high-pressure lamps, HME 125 W, light colour off white.
Revolving entrance door: downlights for low voltage halogen bulbs there are 8 × 20 W.

'Low energy lighting' is taken to mean the use of lamps which require little energy; these are lamps, discharge lamps and compact fluorescent lamps with high light yields; they are distinguished by their ability to transform electrical energy into light energy with high efficiency. A general purpose lamp (100 W) has a light yield of 14 lumens/W; a fluorescent lamp of comparable wattage (18*W) has a light yield of 50 lumens/W. With respect to the energy consumption there is no doubt about which of the lamps has a threefold greater light yield for the same energy consumption as the familiar bulb.

In calculating the cost, energy consumption alone is not the deciding factor. The costs of the lamps must also be taken into account. Since these are relatively high, the economics of their use depends on how and where they are used.

The concept of 'low energy lighting' does not embrace the energy consumption of a light source alone. The question of the economically justifiable amount and type of light and its wastage has a much greater importance in the planning of lighting. Without doubt the previously mentioned 1,000 million dollars per year which is wasted in the USA alone for 'illumination' of the sky at night, cannot be justified.

The quantitative planning of lighting and its consequences for energy consumption

The discovery of the electric light bulb approximately 100 years ago led to light suddenly being available in the desired quantities. Therefore, even then, scientists sought a criterion to enable them to determine a person's light requirement in his environment and to lay down such requirements. Physiologists such as Helmholtz, who devoted themselves to this question were generally of the opinion that the optical performance of the eye was such a criterion. In laboratory experiments they found that the optical resolution of the eye increased with increasing light levels. The consequence of this purely physiological observation was that, in work areas especially, ever increasing light levels were recommended. In the offices and workshops of the 1920's, 100 lux was sufficient. With the advent of the more efficient fluorescent lamps, the recommendation rose rapidly to over 500 lux. As the first open plan offices were designed in the 1960's, one expert considered that 2000 lux was an optimal value. In general people were of the opinion that the increased energy costs for greater lighting would be compensated for to a large extent by the increased productivity of the employees.

In my opinion these considerations were one sided and wrong. The intensity of the lighting is insufficient as a quantitative measure of the needs of an individual with respect to the lighting of his environment. Qualitative aspects such as visual comfort, information content and relevance to architecture are not taken into consideration in quantitative light planning, when this is based solely on the light intensity.

A comprehensive planning of lighting must include the psychological side of vision and perception. These aspects were recognised at the beginning of the century by perceptual psychologists and were used, for example, in theatre lighting in a convincing fashion. Modern lighting planning, especially of interiors, has been strongly influenced by stage lighting.

The first professional lighting planners were primarily from the stage lighting profession. In the middle of the 1950's, Ludwig Mies van der Rohe commissioned Richard Kelly, a stage lighting specialist well known in architectural circles, to assist in the construction of the 'Seagram' building.

Richard Kelly was a pioneer of light planning. He merged the already present impulses of perceptual psychology and stage lighting to form a unitary concept. Kelly dissociated himself from the standard of a uniform light intensity as the central criterion of light planning. He replaced the question of the quantity of light with that of the quality of the light in individual instances, according to a list of functions of the light, guided by the perceiving observer. Kelly differentiates between 3 basic functions; ambient light (for seeing), focal glow (light for examination) and play of brillance (light to be seen by).

Below: Daylight entry through horizontal and sloping glass surfaces, in particular roof-windows, is controlled through exterior aluminium lamella, the operation of which is controlled by daylight itself.

Bottom: Reception area: floodlit walls and accentuated illumination with halogen bulbs of 250 and 100 W with an average connect load of 15 W/m².

Laboratory and manufacturing area: Visionair darklight lamps for fluorescent lights 58 W, neutral white colour, median illumination intensity 750 lux; specific connect load 16 W/m

The new professional status of the lighting planner was overshadowed for over 20 years by the technical planning of the lighting, which concentrated solely on the intensity of the light. During the 1950's when a surplus of energy was available, a reform of architecture illumination was not called for. That was to change in the 1970's.

A rethinking was necessitated by the energy crisis of the 1970's. Then lighting in general became a symbol for the waste of energy. The consequences were radical and (for the most part) false economy measures. These involved partial switching off of exterior lighting, the introduction of workplace lighting instead of room lighting, a reduction in general lighting, the common use of discharge lamps instead of light bulbs and so on. Often these economy measures left a bleakly lit landscape behind them.

The energy crisis as the start of a qualitative planning of lighting

Was it possible to reduce the specific lighting load of a building from 40 W/m^2 to 20 W/m^2 without 'turning light off'? Indeed it was architects who adopted the new lighting philosophy – one which was not based solely on quantitative aspects of lighting. Then light planning emerged from the shadows of the one-sided light intensity planning and the challenge of 'low energy lighting' could be tackled anew.

This new approach was based on 5 underlying principles:

- use of more economic lighting elements
- use of more efficient lighting technology with a high visual comfort
- incorporation of daylight in the concept of illumination
- a new illumination architecture
- temporal adaption of illumination according to the type and use of the building

The use of more economic lighting elements

Until the 1970's the choice of lamps followed a simple formula; fluorescent lamps for office and workplace; mercury

Development area: downlight illumination for mercury high pressure lamps, HME 250 W, for median light intensity of 800 lux; specific connect load of 25 W/m².

vapour lamps and sodium vapour lamps for exterior use and interiors where no demands were placed on the quality of light; light bulbs for a range of applications from hotel to salesrooms and the home. However, during the 1970's and 1980's there were many technical developments: light bulbs were superceded by halogen bulbs, mercury discharge lamps by metal-halogen vapour lamps, sodium vapour lamps to sodium high pressure lamps and fluorescent lamps to compact fluorescent lamps.

The wide spectrum of lamps available today offers the possibility of optimising the lighting from the point of view of lamps and performance, brilliance and shade, light colour and colour rendering; but above all in respect of energy costs, lamp and maintenance costs.

Lighting has to be suited to the type and function of a particular room and it must be remembered that rooms are seldom used for one purpose. I have often found that lighting has been planned without sufficient regard for the function to which the room is placed. For example, it is not sufficient to light a conference room just by the use of dimmable fluorescent lamps – even though this seems to be the obvious economic solution. A conference room is not only for conferences – it is a meeting place where receptions are held and discussions take place. Moreover, a conference may be convened during the day or the evening, with a slide presentation or without. Each of these special roles requires an optimum form of lighting.

Lighting must, therefore, be planned properly – lights of different quality and quantity must be distributed via a number of circuits. Each single circuit should be optimised with respect to the light intensity and switching and be dependent on the function of the room. Simple, programmable light modulation can couple the circuits to form the required lighting effects.

Darklight practice and visual comfort

We expect more and more sophistication from light plannings. Different tasks demand different lamps – the characteristics of which are finely tuned to the tasks for which they are designed. The illumination of a complete wall, for example, demands quite different lamps to those required to light a single object. The use of a current collecting rail enables the lighting to be laid out in a variable manner and the individual requirements of differing uses to be met. With proper

Sun protection on vertical windows is provided by exterior textile blinds together with interior variable horizontal lamella.

planning, only as much light energy as is necessary to fulfil its function in the design of the room need be deployed.

In view of this, the application of mirror reflectors has increased considerably since the energy crisis. The effects of this are a much improved visual comfort and a higher efficiency of the lamps. Furthermore mirror reflectors enable any light distribution on horizontal or vertical surfaces from any point in the room. These properties are the basis of the realisation of good architectural illumination. Terms such as wall, ceiling and floor floodlights, and directional beams etc., derive from the principles of mirror reflector technology.

Mirror reflector technolgoy or 'dark light' technology is of particular importance. At the beginning of the 1980's, headlines in New York caused a stir by announcing the achievement of connect load of less than 2 W/m^2 for nominal illumination intensity of 100 lux. Since then the demand for visual comfort has increased. The development of so-called secondary lamps and low reflection indirect lamps stems from this need.

Daylight and the concept of ground illumination

Daylight technology is having a renaissance. In the early days of illumination technology, daylight was superior to any source of artificial light and was therefore the customary type of light at the workplace. The use of daylight in interiors declined in the 1950's and 1960's at the time of the energy surplus, and replaced by the flood of light from fluorescent lamps.

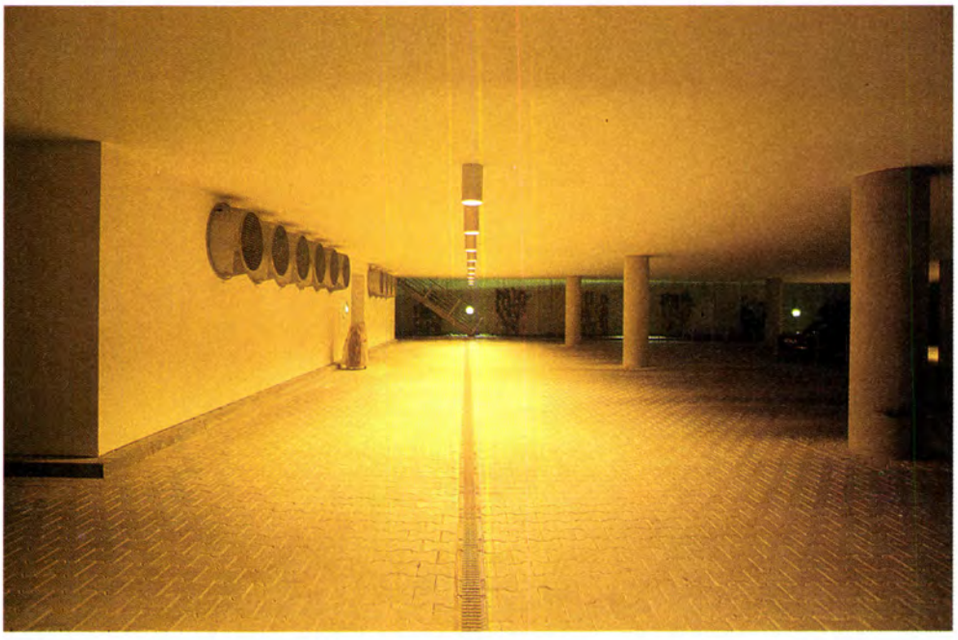
However, modern forms of architecture, are open and more transmissive of light. Moreover, a 'natural' light yield of almost

100 lumen/W affords daylight a place in the register of the most efficient light sources.

Traditionally, the use of daylight as a lighting source was passive – directional guidance of the light was almost unknown. Now however, this passive use of daylight is contrasted with the active guidance of daylight. Norman Foster's spectacular suntrap on the south front of the Hong Kong and Shanghai Bank brought the possibilities of the active directional guidance of sunlight or daylight to the attention of many planners and architects. Now numerous planners and engineers occupy themselves with the question of how to steer daylight into interiors with maximum efficiency and energy saving by means of light guiding equipment such as arrays of prisms and reflectors.

With the help of a reliable means of guidance, daylight, sunlight and artificial light may be balanced. Daylight, as the purest form of low energy lighting, contributes to the reduction of the electrical illumination costs.

Subsidiary rooms and corridors; downlights for compact fluorescent lamps TC 2 × 9 W, neutral white colour; median specific connect load 5 W/m².



Garages: mounted downlights for sodium high pressure lamps 50 W; median illumination intensity 50 lux; median specific connect load 2 W/m².

Summary

Lack of knowledge of the principles of lighting design causes light to be wasted. Dark, absorbing areas are illuminated and white well reflecting areas in the same room under-illuminated. Rooms which are occupied for only a short time are lit as strongly as if they are to be worked in for 8 hours. But, at the pressing of a button, depending on the use of the room, the optimal, most appropriate and most economical illumination can be brought into play.

Rational light planning is an excellent tool for controlling and minimising the energy and cost expenditure of illumination in the context of low energy lighting: light planning also fulfils the task of using light to increase the well-being of the people who work and live there. Not last, light is the instrument to emphasise the form and character of architecture: light, the fourth dimension of architecture. □

After the Darkness

Architecture and politics in post-war Eastern Europe. Andras Ferkai examines the consequences of the long embrace between centralised planning and architecture. He expresses some hope for creativity, choice and humanity after the period of stagnation.

What does architecture have to do with politics? It was never asserted even by Marxist theorists that architecture depends directly on politics. Architecture has always been determined by several factors, including economic and social ones, but the political will hardly ever interfere in this domain. The only exception is the totalitarian dictatorship in which the powerful realm of politics attempts to subjugate the whole of civil society with its culture and architecture.

Eastern European countries absorbed into the Soviet sphere of interest, were compelled to follow the Stalinist model. Many similar dictatorships grew from the ground of this region. The essence of the last forty years' history in the given region is how these countries could take off the uncomfortable uniform of Stalinism and how they found their own way. There are still some states where Party leaders give architecture directives. Elsewhere the situation is quite different. Political changes are going on and the civil society and the cultural sphere are regaining their independence. If somebody wants to deal with contemporary Eastern European architecture he cannot do his job well without taking the impact of politics into consideration.

Diverse Traditions

The region extending from Western Europe to the Soviet Union and from the Adriatic to the Baltic Sea, which some call Eastern Europe and others Central Eastern Europe, has various traditions. Despite common characteristics such as a relative backwardness dating from the Middle Ages and mixed nationalities, this is a region of rather different parts. Looking back to the end of the Great War, when states were established more or less in their present form, we can see the differences between these countries. Some of them were bourgeois-democratic republics with advanced industry (Germany, Czechoslovakia), while others were under-developed agrarian ones, living nearly on the Nomad level (Albania, Macedonia). The German-Austrian social model, the Polish and Hungarian aristocratic society and the Balkan societies led by a bureaucratic-military elite, each represented a characteristic way of social progress.

The architectural trends of these countries were also diverse. Germany and Czechoslovakia played an important role in the creation of 20th century modern architecture. Only they financed social housing on a large scale in this part of Europe. Other avantgarde centres existed in Poland, Hungary and Yugoslavia. In all five countries there existed national sections of CIAM. Architects in the Balkans kept stronger historical traditions. The problem of National Style was not limited to the Balkan countries – this question was important for all nations which had struggled for political independence for a long time. On the eve of the Second World War every country had developed its own modern architecture corresponding to climate, needs and taste.

Trends in the years 1944-48

At the end of the war the Yalta Conference acknowledged Eastern Europe as a zone of Soviet interest. Many kinds of countries of

varying status got into the same camp: the Baltic republics were incorporated in the Soviet Union; Bulgaria, Hungary and the Eastern zone of Germany were occupied as losers by Soviet troops, as was Rumania whose government went over to the side of the Allies in 1944; Poland and Czechoslovakia which were liberated from German occupation, Albania from Italian occupation, and Yugoslavia after having liberated itself. The Yalta agreement imposed free elections in these countries (except for the Baltic republics of course), and consequently coalition governments were to be established. At the first elections the workers' parties did not get the majority of the votes. Private ownership remained for some years the basis of the economy and measures of the new governments served the cause of democratic transformations.

The changes favoured left-wing architects and followers of functionalist architecture, including former CIAM-members. Most of them had drafted their standpoint in declarations during the war or just after it.[1] The main point of their statements was that although modern architecture had been the product of capitalism, its original social programme could be realised only within the framework of a new, more progressive society. And they were convinced that their dreams which had proved to be a Utopia in the 1930s could now come true.

The post-war period gave architects the opportunity for extensive work. A lot of buildings were in ruins, there was a housing shortage, and industrial plants had to be rebuilt. For the first time in the history of mankind architects met the need of systematic settlement regulation. The great question of the period was whether to restore or to reconstruct towns. Specialists usually overestimated the loss and wanted to rebuild not only the whole of Berlin or Warsaw, but other towns that had suffered much less in the war.

Masterplans were made in the spirit of the Athens Charter and their authors did not even care about the remaining parts of inner cities. For example the "Socialist Warsaw" project by former CIAM delegate Szymon Syrkus or a masterplan proposal by Maciej Nowicki, a leading architect of BOS (Capital Reconstruction Office), both suggested the construction of an absolutely new town on the spot of the former historical Warsaw downtown.[2] From 1945 the reconstruction of Berlin was directed by Hans Scharoun and the first ideas such as the Forum in Berlin's core by Richard Paulick continued urban planning methods of the 1920s with the "Stadtkrone" conception.[3] The competition project by Aladár Münnich, made in 1945 for Budapest's regulation, built castles in the air.[4] Czech architects worked out ideal projects: Karel Honzik a "Pedestrian Town" conception in 1945 and Jiri Vozenilek a linear industrial town project in 1947, showing the influence of the Soviet avantgarde architect Miliutin.[5] Regulation plans were worked out for every important Bulgarian, Rumanian and Yugoslavian town.

But most radical architectural interventions once again remained on paper. In Warsaw, for example, public opinion claimed the restoration of the historical city core instead of the new plans. Generally, the urgent need for habitable housing was in favour of restoration. From avantgarde dreams a few state or cooperative housing estates were realised in Czechoslovakia (Brno-Tabor 1946-48 J. Kroha, V. Kuba, J. Polašek; Labská Kotlina 1945-50 J. Havliček, F. Bartoš; Prague-Solidarità 1947-49 F. Jech, H. Mayer, K. Storch etc), in Poland (Warsaw-Zoliborz 1948-50 B. and S. Malicki; Warsaw-Kolo 1947-56 H. and S. Syrkus) and two collective houses in Czechoslovakia (Zlin 1947-50 J. Voženilek; Litvinov 1946-58 E. Linhart and V. Hilsky).

Architecture of those years was linked by several threads to the former period. Private firms and cooperatives survived, architects could continue private practice and previous groups and associations of professionals renewed their activity. Polish, Czech and Hungarian CIAM sections were re-established and got connected to the CIAM leadership. Their delegations took part in conferences until the 1947 Bridgwater meeting. Most of the pre-war tendencies went on and the optimistic atmosphere of the reconstruction period stimulated creative fancy.

From Diversity to Uniformity

Coalition years proved to be only a short period in the history of Eastern Europe. The struggle for political power led sooner or later to the break-up of the coalition and a one-party dictatorship was built up everywhere. The process in diffferent countries was carried out according to a choreography of ghostly similarity. Workers' parties acquired most important portfolios first, then started to oust bourgeois and peasant parties from power. The so-called "salami-tactics" cutting up parties one after the other, from the right to the left, used all but honest means. The last act of the play was the union of the Social-Democratic and Communist parties, the latter incorporating the former. Where several parties survived (e.g. in Poland), the others beside the communist party existed only pro forma.

The political turning putting an end to coalition went on in most places in 1948, except for Yugoslavia and East Germany where the union of workers' parties and nationalisation had already taken place in 1946. At the same time there was a process of centralisation of the economic, financial and administrative domains going on.

The Cold War made its influence strongly felt: the psychosis of fear forced the Soviet block to organise a common defence. National economies had been turned into a Stalinist 'war-communism' system, the essence of which was the forced march industrialisation, the complete nationalisation and the establishment of centrally planned economy.

In this system the Central Planning Office watches all parts of national economy, centralizes all means and redestributes them according to long-term plans. The Soviet-like economic system cannot work without a centralized investment and building policy. The nationalisation of these domains was inevitable. It successively formed a new network of state project and investment institutes. Architects had to enter these offices after having given up their private practice. The process of becoming state employees went on in 1948-49 (in Yugoslavia from 1946, in East Germany from about 1947). The organisation of a new ministry for construction was good for screening the staff from a political angle. Political power liquidated independent professional organisations, trade-unions, previous groups and even magazines. Higher education and the Academy of Sciences were transformed, research institutes for elaborating standards and standard projects were established and the network of project institutes became even more intricate. The model for all this was the Soviet system.

The path leading up to uniformity was full of conflicts. Apart from existence problems, the greatest conflict was a cultural one. For Eastern European architects it went without saying that their modern architecture was the most appropriate to the aims of the new social order. By that time the Soviet Union had already eliminated its avantgarde architecture for more than 15 years. The clash between architects developing their architecture in an organic way and the Soviet patterns following official cultural policy was necessary. The Cominform (Communist Information Board) founded in 1947 to co-ordinate the peoples' democracies' policy, had by July 1948, categorically denied the possibility of separate ways both in politics and culture. Yugoslavia was ostracized exactly at that time. In the same year a paper of Cominform, The Central European Observer, published an article whose author under the

pseudonym of K. J. Campbell launched an attack on Czech avantgarde architect Karel Teige, a communist. He questioned the idea that modern art could serve peoples' democracies as Teige had asserted in his study about recent Czechoslovakian architecture one year earlier. This was the beginning of a sharp campaign against modern art and architecture. The assault was conducted apparently by Zhdanov and carried out by 'ideologists' having just returned home from the Soviet Union (Kurt Liebknecht in Germany, Edmund Golzamt in Poland, Imre Perényi in Hungary and others).

Western architecture was rejected, contacts with Western countries were broken, and architects became uncertain of their conviction, the more so as the propaganda for Socialist Realism became more and more aggressive. Soviet exhibitions were organised in all capitals, professionals were invited to study in the Soviet Union and Soviet advisors appeared in state project institutes and in competition juries.[6] Convinced modern architects such as Hermann Henselmann and Jiří Kroha joined the choir praising Socialist Realism. However, there were heated debates among architects, especially in Poland and Hungary. Even in 1951 Polish architect Marek Leykam and Hungarian Máté Major disagreed in public with Socialist Realism. Leykam could continue to a certain extent his previous activity, but Major was forced to exert self-criticism in a discussion organised by the highest party circles.[7]

Socialist Realism in Architecture

The 'choreography' presented above resulted in the establishment of centrally planned economies and that of party-states. Professional unity prompted the first national congress of architects which was followed by the foundation of the Union of architects. This event took place in each country at different times.[8] The centralised system and political pressure managed to introduce Socialist Realism, a doctrine totally alien to the culture of the countries in question with the sole exeption of Yugoslavia. The conditions were given for the same future there, but thanks to the excluding resolution of the Cominform, Yugoslavian architects could avoid this forced style. Meanwhile, they were neglected by the pragmatic power in favour of engineers during the whole reconstruction period.

Socialist Realism contained an inner contradiction. The Stalinist system was prepared for the war, so it put the emphasis on heavy industry and strategic districts only and at the same time limited consumption. Therefore civil construction had to be as cheap as possible. That is the reason why standards and mass production methods were to be initiated. The keywords of the Stalinist Era were the 'reduction of building costs'. But there was another demand diametrically opposed to the former one, and this was the claim for a 'monumental propaganda'.[9] Architecture was expected to herald spectacularly the success of the new era. Architecture was to have this effect by erecting pompous and monumental buildings.

Thus architecture was driven into a schizophrenic situation: architects had to create a style against their wishes, which was to be both luxurious and cheap. Contemporary theorists could not say more than Stalin's axiom: "Socialist Realism is what is socialist in content and national in form." Interpretation of these enigmatic notions was intrusted to the architects themselves. Eastern European architects attempted to give a fair answer to this challenge since the simplest way, copying Soviet patterns, was not acceptable to most of them.

The only help was given by the second part of the axiom: *national in form.* Some architects turned to vernacular architecture as their ancestors had done at the turn of the century or later on. Others resorted to historical periods considered progressive (Czechs to the renaissance of the Husit Era, Poles to their renaissance and classical revival period, Hungarians, Rumanians and Bulgarians to the middle of the 19th century classical revival, Germans to Schinkel and the Nordic brickwork style). Some Hungarians (Gy. Rimanóczy, A. Ivánka and P. Németh) wanted to solve the conflict between modernism and traditionalism in the manner of Nordic Classicism. Jiří Kroha mixed a strange style having borrowed elements of his own cubist period.

The real area for Socialist Realism was urban planning. The outstanding significance of urbanism is reflected by the fact that the principles of urbanism had been codified in several countries[10], and 'socialist reconstruction' of East Berlin, Warsaw, Bukarest and Sofia was commanded by party resolutions. The Stalinallee in East Berlin, the Marszalkowska in Warsaw, the Lenin Square in Sofia, the surroundings of Scînteia Headquarters in Bukarest were all built according to Stalinist principles. So were new industrial towns where nothing limited the designers' imagination. Yet, the conception of these towns is as similar as if they had been conceived by the same mind.

Pragmatism Instead of Ideology

Signs of a change appeared shortly after Stalin's death. After the years of obedience there was a revolt in East Berlin (1953), Hungary changed Prime Minister in June 1953 and the new one, Imry Nagy, started a reform programme. Stalinist architecture was first criticised prudently by Poles and Hungarians in the spring of 1954. Khrushchev touched upon the question at the Moscow Conference for the Building Industry held in the same autumn. Soviet architects did not reappraise the former period before their second All-Union Congress in December 1955, where contradiction between traditionalism and industrialised construction was discussed.

In Eastern Europe only the events of the year 1956 put an end to Stalinism and Socialist Realism. Polish, Czechoslovakian and Hungarian architects broke with Stalinist practice in stormy congresses[11] as did architects in the other countries. Their complete isolation was over, they could renew contacts with the World and follow again contemporary tendencies of architecture. There was a great interest towards new structural and functional solutions. It is not by chance that some important centres for designing and investing new kinds of structures were formed just by the end of the 1950s. (Research Institute for Concrete Shell Structures in Bukarest, experimental structures of the Polish Waclaw Zalewski, the non-tectonic building system of the Hungarian Béla Sámsondi-Kiss.)

The renewal of architecture coincided with a great prosperity. The selective development policy and housing limited only to industrial centres of the early 1950s were followed by another building policy, which was more just and more productive. Communal, commercial, sanitary and cultural investments and housing construction multiplied in the next few years. Historical city cores were repaired, empty plots were built in.

Change also provided a chance for individual contributions and, although Western influences often led to simple imitation of forms, a lot of interesting attempts arose. A faith in the possibilities of unlimited progress was reflected in fantastic urban plans and utopian housing projects. In Czechoslovakia the older generation represented this tendency. Josef Havliček designed pyramidal skyscrapers (1957-61), Jiří Kroha cylindrical ones (at the beginning of the 1960s), while Karel Honzik in his 'Domurbia' project worked out a three-pointed housing unit, starting from which he expected to create a triangular network, the base of an organically growing town (1962-65). The Hungarian Elemér Zalotay developed from the mid-fifties his notorious band-house idea estimating a more than mile-long, ten-storey high building for solving the housing shortage of Budapest.

In the Rakowiec district of Warsaw an

unusual apartment unit was completed in 1958. Oscar and Zofia Hansen realised the idea of the 'open work' there, having determined only the framework of the building whilst offering free choice to the inhabitants for developing their flats to their taste and allowing them to alter them at any time later on. The Hansens continued to develop their idea during the 1960s, turning it into a 'linear-continuous system', which like Honzik's network, could have become the principle of regional as well as local regulation. The triangular urban network appeared in the project of another Pole, Tadeusz Zipser in 1964.

The epoch of experiment ended around the mid-sixties. The reason for this was, first of all, that the centralised and bureaucratic organisation of building affairs remained intact and, after Socialist Realism had been rejected, leaders of this field considered architecture merely as a building industry. They thought mass needs could be satisfied only by mass production and standardization. Early experiments with large panels of the 1950s were renewed,[12] and panel factories were built. Some countries (e.g. Hungary) bought, despite the protest of architects, rather primitive Soviet-made large panel factories because of political motives. Long-term housing programmes resulted in every country in huge housing estates in the outskirts of towns with generally two types of prefabricated houses: five-storey high and ten-storey high ones.

In these circumstances particular interests of constructors prevailed over human aspects of architecture. Architects became in these over-regulated and bureaucratic organisations pressed engineers with an artist complex.

Politicians did not care about architectural quality, they only wanted to prove the supremacy of Socialism, not by artistic works, but by quantitative results. The charismatic legitimation of the 'Cult of the Personality' was over, but was replaced by a more rational one. According to the new pragmatism that then prevailed it was believed that the bigger the housing estate the more socialist it was. Following this logic, building enterprises in Poland and the GDR were drawn together and transformed into trusts, the so-called 'Kombinats'. In these two countries, design was also integrated into building trusts. The overwhelming part of design work was reduced to standard project adaptations. On the whole, architectural art had to retreat into a few protected ateliers – it nearly became something to hide like smuggled goods. The process was carried out similarly in all Eastern European countries but with some deviation because of divergent paths of some reform-oriented states.

Attempts to Reform

After 1956 several attempts took place in Eastern Europe to replace the Stalinist model by something else. Yugoslavia took the first step. Although Yugoslavia was more independent of the Soviet Union in the 1950s, its system was as centralised as the others. Yugoslavs introduced a 'self-governing socialism', in which the state sector was controlled by workers' collectives and there was a possibility to pursue private enterprises. Architects could again open private offices, working in a way more fit for creative activity and the education of new generations than that of hierarchial state offices.

The competition of different project organisations animated professional life and exerted a good influence on the quality of the works. Among peoples' democracies, Yugoslavia was the most open to the world, so it made it possible for architects to have a look around or enter service in famous Western offices. Foreign architects also worked for Yugoslavian sites.[13] Hence, Yugoslavian architecture joined the European mainstream. When the 8th Congress of the Yugoslavian Communist Party reported a reform programme, private architects claimed new forms of association for protecting their own interest.[14] After that private and cooperative offices became equal to those belonging to the state.

In Czechoslovakia the 2nd Congress of the Union of Architects worked out important proposals for new organisation forms in the field of design and for new investment policy. They demanded the elimination of the building firms' monopoly. They achieved only partial results: together with some co-ordination centres, Architektonická služba, the project institute of the Union started to work and the Institution of Municipal Chief Architects came into being. New winds of the 'Prague Spring' in 1968 made architects enthusiastic and got them to set up independent associations and cooperatives. The most famous group was the Atelier SIAL in Liberec under Karel Hubaček's leadership (1968-71) with Školka, a master-school for young graduates directed by Miroslav Masák (1969-83)[15]. Both of them offered members an environment cut to human scale and stimulating enough for many-sided work at a high level. The Czechoslovakian reform-process was interrupted in August 1968 by the Warsaw Pact troops' invasion, which was followed by the restoration of the party-state. In the years of normalisation independent professional organisations were successively eliminated. The Union of Czech Architects did not accept these changes and on the 8th August 1972 the Ministry of the Interior dissolved the union because of its resistance. The Atelier SIAL had to merge again in local Stavoproject office, only Skolka survived as a marginal group. A great number of architects emigrated at that time.

The roots of the Hungarian reforms rest in October 1956, but the progress could not develop before 1964. The 'new Economic Mechanism', officially initiated in 1968, broke the previous centrally planned system of economy and ceded certain jurisdictions of decision-making to lower levels. Enterprises have obtained a relative independence on a controlled market. The liberalisation exerted a good influence, mainly on agriculture and small industry, but for the architects it brought few changes. They could thereafter form cooperatives and undertake smaller commissions from inhabitants in private. The indirect influence of reforms was more important for architecture. The broadening of foreign contacts and that of the spiritual horizon provided better conditions for intellectual work.

In Poland, despite repeated revolts, all attempts to change the *status quo* failed until August 1980. The GDR and Rumania have always been against reform and, together with Czechoslovakia, they seem to have created in the past few years an anti-reform block, considering transformations as a betrayal of the right way of Socialism. Bulgaria falls rather into the latter group, however, its leaders have expressed the intention of certain changes.

National Character in Architecture

If we make a survey of the last hundred years' history of Eastern Europe we can see that nationalism is the most obstinately returning problem. Why? Firstly, this region has always been of mixed nationality. Secondly, the nations obtained independence late in the day and thirdly, new state frontiers do not exactly cover ethnic borders. There are hardly any pure nation-states: some are confederacies, most of them have important minorities (Rumania, Bulgaria, Yugoslavia, Czechoslovakia). To turn socio-economic problems into nationalist temper directed against a neighbouring country or their own minorities is an unfortunate tradition in Eastern Europe. Everybody thought Socialism would automatically solve this problem, but Stalinism served only bad examples. We heard about forced transmigrations, the scattering of nations and the carrying of whole minorities into camps. Since the 1960s nationality problems have been swept under the carpet as if they had not existed. Recent troubles show how ethnic problems are far from being solved.

Thus, it is no wonder that the question of national identity has been periodically posed in

Eastern European art and architecture. Let us just think of myths of origin or national tendencies in painting and architecture at the beginning of this century. These tendencies were checked after the Second World War, when the new alliance of the peoples' democracies wanted to present an appearance of unity, even when such unity did not exist. Although Socialist Realism insisted on national form, it was still international in spirit and ideology. Pompous traditionalism made local nuances non-essential and hardly comprehensible. After that, architects chose international modernism of their own free will. Yet, the monotony and rootlessness of the latter produced a reaction in the mid-sixties.

There were two typical ways in which national characteristics expressed themselves in architecture: individual contributions and state programmes drawn up by politicians. The first way could be represented by the activity of Grabrian and Neidhardt, Makovecz and Group Pécs, the second one by official Rumanian and Bulgarian architecture.

In Yugoslavia, Professor Grabrian, who had earlier been a co-worker of Le Corbusier, and Grabrian's student Juraj Neidhardt, began to search for rules of traditional Bosnian architecture and town planning before the war. They were convinced that 'the only way to establish a modern Bosnian architecture is to learn from traditions'. They wanted to create a national architecture speaking their own 'language'. The aim – to reveal a hidden coherence in the way of life and its vernacular architecture – was just the same as Christopher Alexander's thirty years later in his work for a 'Timeless Way of Building'. In the context of this post-war reality such a task was unique. Most architects, having taken part in the reconstruction, did not usually care about traditional values; they were orientated around the future. On the other hand, Grabrian and Neidhardt's experiment opposed the doctrine of Social Realism, too, because it proved that 'cosmopolitan' modern architecture could be appropriate to local traditions and, in being so, could possess a national character.[16]

In Hungary Imre Makovecz and the Pécs Youth Office (led by György Csete) revolted at the end of the 1960s against the monolithic structure of the building industry and the characterless architecture of the country. To preserve his 'self-respect and Hungarian feelings' Makovecz had to leave the state sector. He worked for the Pilis forestry until he could establish his own office. Whilst he insists on the national character of architecture, his organic conception is not limited to Hungarian folk architecture only. He takes inspiration from ancestral myths of any nation, from oriental philosophies and mainly from Rudolf Steiner's antroposophy. His buildings, which usually stand in the country and use natural building materials, look like monsters or other creatures (see World Architecture 2).[17]

Group Pécs used to be in the 1970s an atelier formed within the State Project Institute of the city Pécs. This spiritual community of young architects wanted to follow Bartók's example.[18] They tried to create a modern architecture starting from folkloric motifs, the ancestral and cosmological interpretaton of 'home', continuing at the same time the traditions of Liberty Style and National Romanticism. Their attempt has not been greeted with sympathy. Having built large-panel apartment units decorated by organic forms in the town of Paks they were strongly criticised. Soon thereafter they were deprived of the commission and subsequently were dissolved as an independent branch of the Institute. This administrative measure together with the official judgement of Makovecz's activity clearly shows the fear of Hungarian leaders of being accused of nationalism.

Meanwhile in Rumania the 9th Congress of the Party held in 1965 heralded a new era. Party leaders criticised the schematism of Modern architecture and expressed their wish: 'Our architecture must preserve its individual character and . . . must develop in a creative manner the precious artistic traditions of Rumanian architecture'.[19] This might have been a surprise for architects since they could not react at once to this proclamation. Only in February 1967 on a plenary meeting were different approaches set forth.

Two main tendencies took shape during the following years: one a monumental, sculpturesque style, borrowing structural motifs from vernacular wooden architecture but made of reinforced concrete; the other is less strict, more romantic and richer in form and material. The leading figures of the former have been N. Porumbescu and his wife M. Porumbescu-Vaida, while the latter have been represented by the activity of M. Alifanti or C. Savescu. National style in architecture is still a very important factor in the Ceausescu Era.

The problem of national character in Bulgaria has not been linked so strongly to political campaigns, even though such tasks in architecture have always gained the regime's sympathy. The first criticisms of modern Bulgarian architecture were published as early as 1968. The authors objected to monotony and encouraged architects to keep the national character of Balkan settlements.[20] In fact, Bulgarian architecture has had a regional flavour since that time. The task for regionalism appeared in the other countries too, in the late 1970s. Only the GDR and Bohemia remained untouched by the problem, which had never been relevant to them before.

The Years of Stagnation

The conservative policy of Brezhnev slowed down reform. Having interrupted Czechoslovakia's peaceful revolution, the Soviet Party leader felt it necessary to draw up new rules for the whole Eastern block. Brezhnev's doctrine made deviation from the Neo-Stalinist model dangerous. The restoraton of the old order was completed in Czechoslovakia around 1972 and this was the year when extremist inner opposition pushed Hungarian reforms underground. In Poland the regime had defeated the rebellion of workers in the previous year. The turning justified the line in Bulgaria, Rumania and the GDR.

The following years saw in these countries a new recentralisation both in economy and culture. As if no crisis could really shake them, large investments and prestige constructions were started one after the other. Mighty long-term housing programmes were proclaimed aiming to solve the housing problem within 15 or 20 years. Slogans like 'We are going to build a second Poland!' date back to that time. East German and Polish trusts uniting contractors and planning architects were created to accomplish these gigantic programmes. A nationwide, unified large panel system was introduced both in the GDR (Wohnbausystem WBS-70) and Poland (W-70). The number of panel factories increased, for example in Poland, by five times within a decade. In the GDR practically all construction activity (95%) took place with large panels. Beside quantitative results it mattered little that industrialised technology made new housing estates more and more inhuman.

Most of the prestige buildings were designed by privileged architects in a decorated modern style. These buildings, mostly headquarters of party committees, town halls and 'palaces of culture', full of crystal lustres, red carpets, mosaics or reliefs and other kinds of works of art, represented by different means the same 'monumental propaganda' role that Socialist Realism did.

At this point we can realise to what extent things were inherited unchanged from the 1950s. Architecture remained directed by party resolutions especially in the GDR, Rumania and Bulgaria. Ideological relation to the past survived. Old districts, even whole settlements were demolished as symbols of the 'outworn past'. This practice was quite normal in all

countries during the 1970s and still is in Rumania (see the new government district in Bukarest and the programme for 'systematisation' of settlements all over Rumania).

'Paper Projects' as Signs of the Crisis

Behind the loudly optimistic propaganda and spectacular results often financed from loans, the crisis has ripened.

Architects, feeling the crisis, worked out different strategies of escaping. Some of them emigrated, others looked for a workplace fit for creative work such as the protection of historical monuments, university chairs, and art schools, or they changed into other fields (fine arts, films and theatre). A good indication of the crisis was the so-called 'paper projects'[21]. These are projects that are made without the intention of being realised. Partly the lack of sensible work and partly the typically absurd Eastern European situation, made architects express their critical or ironical opinion about actual circumstances in drawings, paintings and competition projects. It is not by chance that a large number of projects made by young Poles, Bulgarians and Soviets have taken part in international competitions with success in the last few years. These works provide evidence of soaring imagination and good sense of humour, and, sometimes, fear and aversion. Presentiments appear in realistic projects too. At the turn of the decade a couple of Hungarian architects made projects in the form of a slanting prism like a sinking ship.

Prospects and Limits

The crisis foreshadowed by 'paper projects' ensued in the first half of the 1980s. The ancient regime failed in August 1980 in Poland and in May 1986 in Hungary. Yugoslavia is fighting a continuing crisis. All three countries have run into serious debt. Nevertheless, these countries are the bearers of reforms in Eastern Europe. The *detente* after Brezhnev offered again a larger scope for progress. Gorbachev's break with Brezhnev doctrine made it possible for Eastern European countries to choose their own ways, hereby he contributed (without wanting to) to the division of the Soviet Block.

The GDR, Czechoslovakia, Rumania and to a certain extent Bulgaria have resisted all transformations and they are still stating they can avoid the 'chaos' coming from reform only if the old establishment survives. But such an approach seems to hide problems, not solve them.

Reformist governments would like to get out of crisis by building up a democratic political system and demolishing the centrally planned economy in favour of a real market. Attempts vary from Soviet 'perestroika' to self-governing model and entrepreneurial socialism.

Political changes first of all altered the institutional part of architecture. New rules made private practice possible again in Poland (1980), in Hungary (1982) and in the Soviet Union (1987). The co-existence of diverse institutions and various interests will surely exert a beneficial influence on architecture although the conditions of a fair competition are not yet given. Compared to their Western colleagues, Eastern European architects are in a situation such that, if they had to take part in a swimming match where the length is the same, the Western swimmers advance in water while Eastern swimmers advance in honey. (This parable is from Imre Makovecz.)

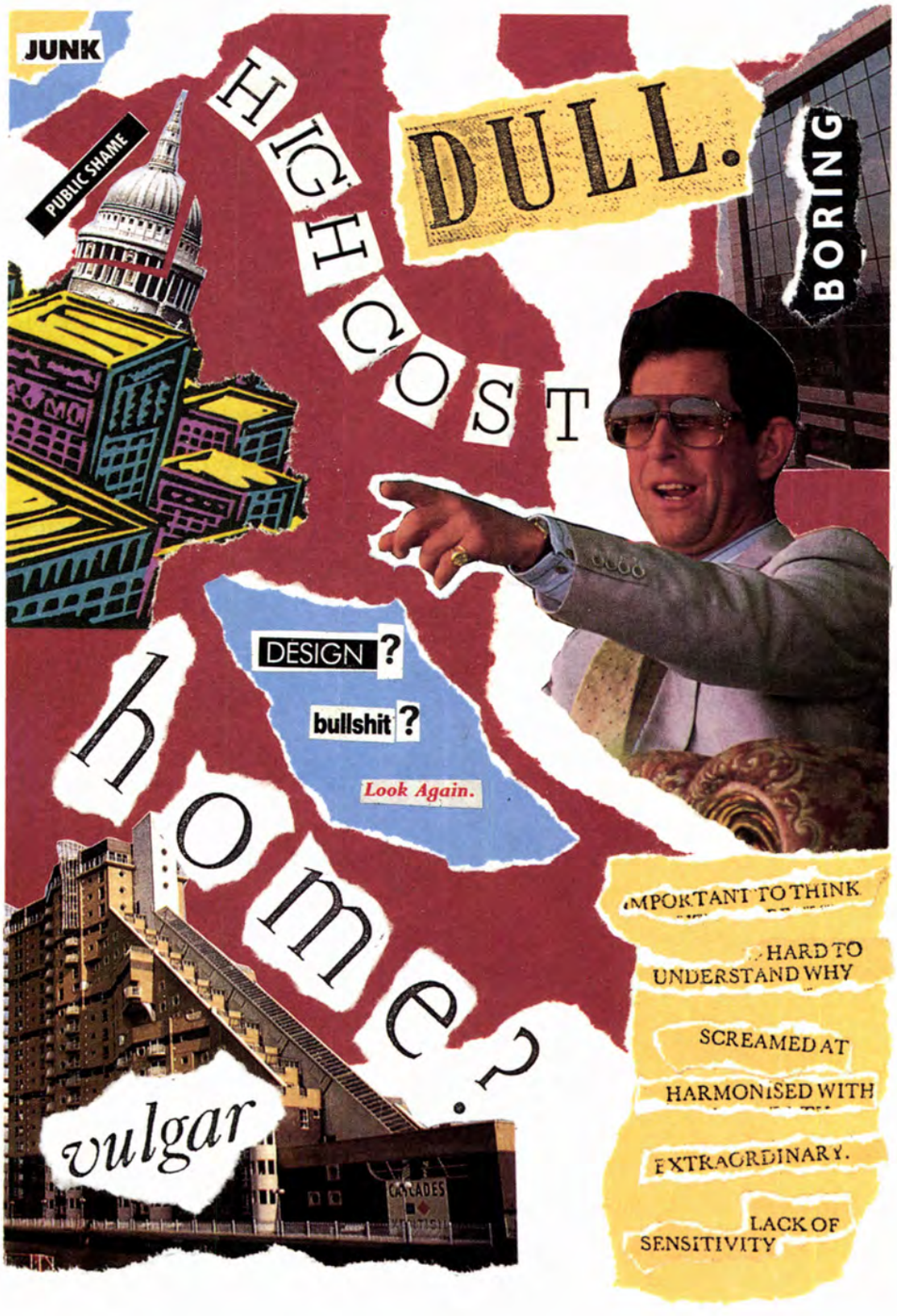
Worldwide tendencies, such as Post-Modernism, leave their mark on the architecture of these countries too, however strict their political system is. At the most, gables and cornices will be put together from special large panels. But, in joining the European mainstream, it will not be enough to copy Western fashion. A Bofill-like complex has quite another meaning if it is built, for example, in the downtown of Bukarest. The main question is: What can architects, working in different Eastern European states, add of their own to the common European culture? I am convinced the creative energy of this region is more than enough to take part in the construction of the 'common European house' mentioned so often by leading politicians in the last few months.

Notes

1. Yugoslavian architects held their first national conference in 1944 in Split. A small group of Hungarian architects drew up this declaration in October 1944, which could not be published before next autumn. See in 'tér és forma' 1944-1945 No.11 pl58. In Czechoslovakia the 'Block of Progressive Architectural Societies' (BAPS) had its first meeting in May 1945. The Polish Union SARP organised the first conference in Lublin in November 1944.
2. About Warsaw projects see Andrzej Glinski – Stefan Müller – Zyta Kusztra: Architektura Polska 1944-1984 in: Architektura 1984 No.1 p.65.
3. "Die sozialistische Umgestaltung des Zentrums von Berlin" in Deutsche Architektur 1959 No.1.
4. See Vadas, Ferenc: Budapesti tervpályázatok 1945-ben (Competitions on Budapest 1945) in: Magyar Épitómúvészet 1985 no.3 p52-55.
5. See the book of Josef Pechar: Ceskoslovenská architektura 1945-1977, Praha 1979.
6. Soviet advisors arrived first in Bulgaria in 1944-45 on the occasion of the Sofia regulation competition. They appeared in the other peoples' democracies by 1949.
7. About Leykam's role see Architektura Warszawa 1951. No.5-6, about the "Great discussion on architecture" together with Major's speech in: Uj épitészet, új társadalom (New architecture, new society) Budapest, 1981 (in Hungarian only).
8. Bulgaria – June 1947, Hungary – October 1951, the GDR – December 1951, Poland – April 1952, Rumania – December 1952, Czechoslovakia – July 1953.
9. The conception of the "monumental propaganda" is originally from Lenin, enlarged later by Stalin to include architecture and town planning.
10. In Bulgaria during the year 1949, in the GDR on 9th September 1950, in Rumania on 13th November 1952.
11. Polish SARP on 25-26th March 1956, Czechoslovakian Union on 15th April 1956, Hungarian MÉSZ on 6-7th May 1956.
12. In Poland prototype in 1956 (Sz. and H. Syrkus), in Czechoslovakia prototype in 1953, mass production from 1957 (V. Karfik), in Hungary prototype in 1954, production from 1964, in the GDR prototype in 1956, production from 1958.
13. For example, Radovan Niksić worked for the Bakema and van der Broek office in the Netherlands, Janko Konstantinov returned home after having spent several years in Scandinavia and California. The most famous foreign architect working for Yugoslavia was Kenzo Tange with his masterplan for Skopje reconstruction.
14. "Kolaborativ' 66", "Zadruga architekta" and "Plavi 9".
15. See among others an illustrated article in Casabella 512, April 1985. p.4-17.
16. Dusan Grabrian – Juraj Neidhardt: Architektura Bosne i put u Suvremeno Ljubljana 1957. With preface by Le Corbusier.
17. See articles in AR, A+U, Arkkitehti etc.
18. See AR 1981. No.12.
19. From the speech of Gheorghe Apostol on the 2nd Congress of Rumanian Architects' Association. In: Architectura R.P.R. 1965. No.3
20. See the conference under the title "Are we constructing our towns, villages and housing estates well?" In: Architektura 1969. No.6-7-8. p. 112.
21. Typical 'paper projects' were made in large numbers for international competitions of the Japan Architect magazine and later for that of Architectural Design magazine. A rich collection of Soviet 'paper projects' was exhibited this summer in the Architectural Museum of Frankfurt.

A CRITICISM OF CRITICISM

Pierre Vago argues that those who wish to publicise their opinions about architecture should first be sure of their facts. Rigour as well as vigour is demanded of those who parade themselves in print.



Each time we meet, my friend the critic Bruno Zevi kindly tells me that I "invented" the CICA, the International Committee of Architectural Critics. Whilst I do not deserve such praise, it is nonetheless true that I do take an active part in this "non-Organisation" which has no headquarters, no budget, no salaried staff . . . in other words, no bureaucratic structure whatsoever. It all began in October 1978 with the signing of a document by a group of architectural critics who, at my suggestion, had been invited to attend a UIA meeting for the first time.

The necessity for criticism in general and for architectural criticism in particular is generally acknowledged. Competent independent critics are needed more than ever in this era of communication where the "media" play a greater role than ever before in history. Architectural criticism does, however, entail a number of problems that result precisely from this importance that it now has and also from the freedom given to architectural critics. For example, I have frequently found it regrettable when architectural critics base their "critique" on photographs of a building which they haven't actually *seen themselves*. One cannot dismiss the skills of the photographer who, in photographing the building from the most flattering angle and using the most favourable lighting, can ignore or conceal its faults and weak points. All too frequently one is impressed by the photographs of a building seen in books and magazines, only to be disappointed when one actually *sees* it!

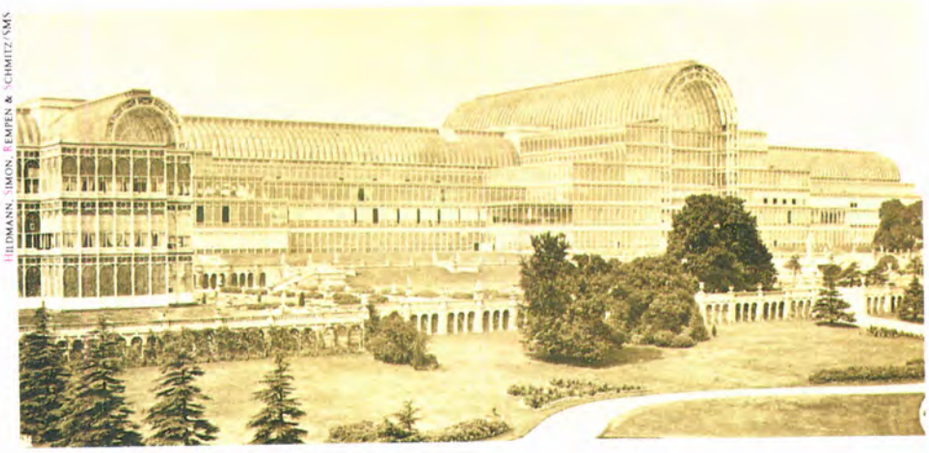
And all too often one finds that the building looks out of place with the surrounding architecture and that the photographs have given only a very limited idea, if any, of the building's *space* and in particular its interior space. A poorly designed building photographed when brand new, can rapidly deteriorate to the point of becoming unrecognisable. Both the architect and his photographer always present the building from the most flattering angle.

And then there is the question of the actual *function* of the building, surely the most important factor to take into account when appraising it. Whilst not belittling the importance of other factors, a building must surely meet the requirements for which it was built. And yet architectural criticism is all too frequently purely formalistic and in the absence of generally accepted criteria it can easily become devoid of any real value or meaning. Likewise, I have frequently expressed my misgivings with regard to the awarding of prizes to works that one has not been able to read, either because one lacks the necessary linguistic knowledge or because one simply did not have enough time. That is no way to go about things.

Anyone can deem himself to be and set himself up as an architectural critic, and then embark on the criticism or defence of such-and-such an architect, building or architectural concept. All it requires is the finding, by whatever means chosen, of a vehicle for the critique: a newspaper, a periodical, a publisher, a television or radio programme (or even a Congress!). How often one reads or hears something that makes one shudder . . . even from the pen or the mouth of well-known critics considered to be authorities, whom the young rush to hear and whose views determine choices made by politicians and other people with decision making powers, who are by definition incompetent.

The very least one has the right to expect of critics is that they know what they are talking about and that they express an objective point of view. It is their *knowledge* and not their subjective opinion that is wanted. Here is a recent example of what I mean. The talented and brilliant Charles Jenks has every right not to like the glass polyhedron in the new entrance hall of the Louvre, and nobody would dream of not allowing him to express his dislike of it. But how can he possibly say that the well known Pei pyramid "blocks" the view to the west that has been respected by all those who have built, extended and transformed the Louvre over the centuries? This contradicts historical facts for everyone knows that the Tuileries obstructed and closed off this so-called view until they were burnt down and demolished in 1882. Our eminent architectural critics should, in my view, take their subject more seriously.

It is not that I am against freedom of criticism. I whole-heartedly endorse the following sentence which will become famous in time to come: "I do not share your views but I am prepared to fight for your right to express them." □



Crystal Palace, erected by Sir Joseph Paxton for London's World Exhibition in 1851, was, as one of the first works of pure iron and glass architecture, a turning point in architecture.

1800 sheets of glass formed the grid for the construction measuring a length of 563 metres, a width of 124 metres and a height of 33 metres.

The design for the frame and advances in the technology of materials have made bicycles lighter and sturdier.

Constructed using only the criteria of statics, 75200 tons of steel and 297500 cubic metres of concrete, the Golden Gate Bridge is a notable example for the architecture of engineers.

After an assembly time of only 16 months, the Eiffel Tower was presented to the visitors of the World Exhibition in Paris. With his 300 metre high construction, the engineer and constructor of bridges Gustave Eiffel realized a new principle of architectural thought: functionality.

Gantry's main beam is constructed in modules of 0.5 metres. Maximum length per beam is 4 metres.

Maximum free span length of this system is 9.5 metres, no matter which method of installation is used.

The suspended version allows a projection of up to 3 metres beyond the suspension points.

The Aesthetic Value of the Technologically Sound.

At first glance, the pictures you see here may appear to show entirely different things.

However, when looked at through the eyes of an architect or engineer, it becomes clear that they have something very decisive in common: a way of thinking which is the basis for their construction and design.

This approach is determined by pure technological necessity. To realize the concept of an airship, for example, Graf Zeppelin needed a light but extremely sturdy beam construction.

The method of construction used to build the Crystal Palace, which was composed of prefabricated modules, simplified the construction and significantly shortened construction time.

The apparently simple construction of bicycle frames has made the bicycle lighter, more sturdy and thereby usable.

Our new constructional system Gantry evolved from the same intellectual approach: the precise definition of utility value is applied to the technologically most plausible solution.

Our goal was to increase the span of lighting track. Unsupported track, spanned over great distances, would sag under the weight of the spotlights. It reaches its limits wherever structures need to be created and lighting track must span great distances.

In galleries, for example, in museums, shopping centres, exhibition halls, small theatres, or airport and hotel lobbies.

Therefore, in co-operation with the architect and designer Roy Fleetwood (structural analysis: Ove Arup & Partners), we developed a new lattice beam system with integrated track. This system combines the structure and cuitry for light for the first time.

With Gantry, lighting track has become a latt beam, allowing free spa lighting structures of up 9.5 metres in length. Th lattice beam, from whic