NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF DESIGN

Department of Industrial Design

THE POLITICS OF COLOUR

The use of polychromy in Post-Modern architecture
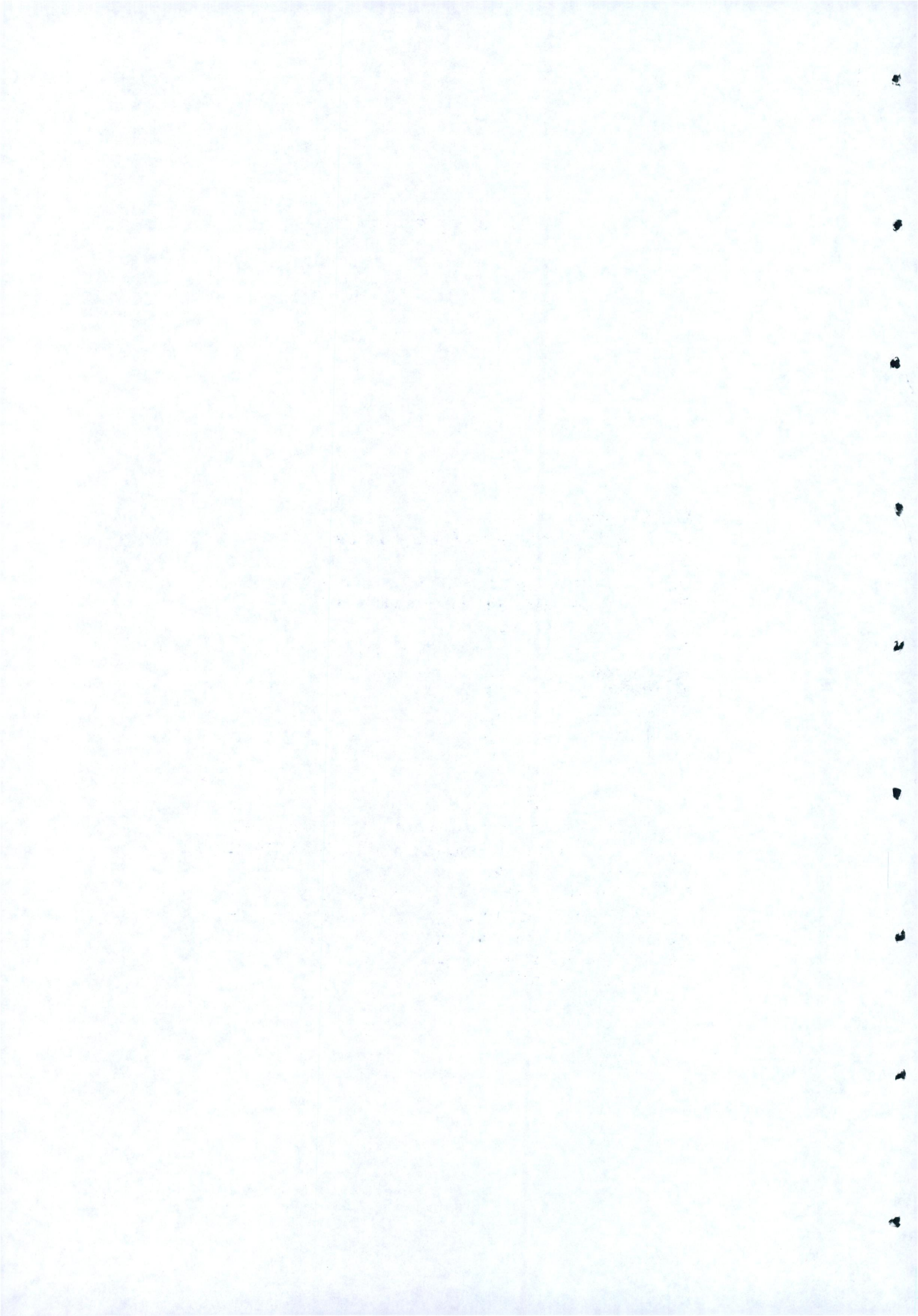
by

Damian Costello

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NOTE

The term Post-Modern (capitalised), in this thesis, refers to an identifiable movement in the arts. The term post-Modern refers to developments after an identifiable Modern movement in the arts. This usage refers to that of Charles Jencks. The term postmodern (lower case) refers to its non-specific usage, Heinrich Klotz's for example, and to its misuse.
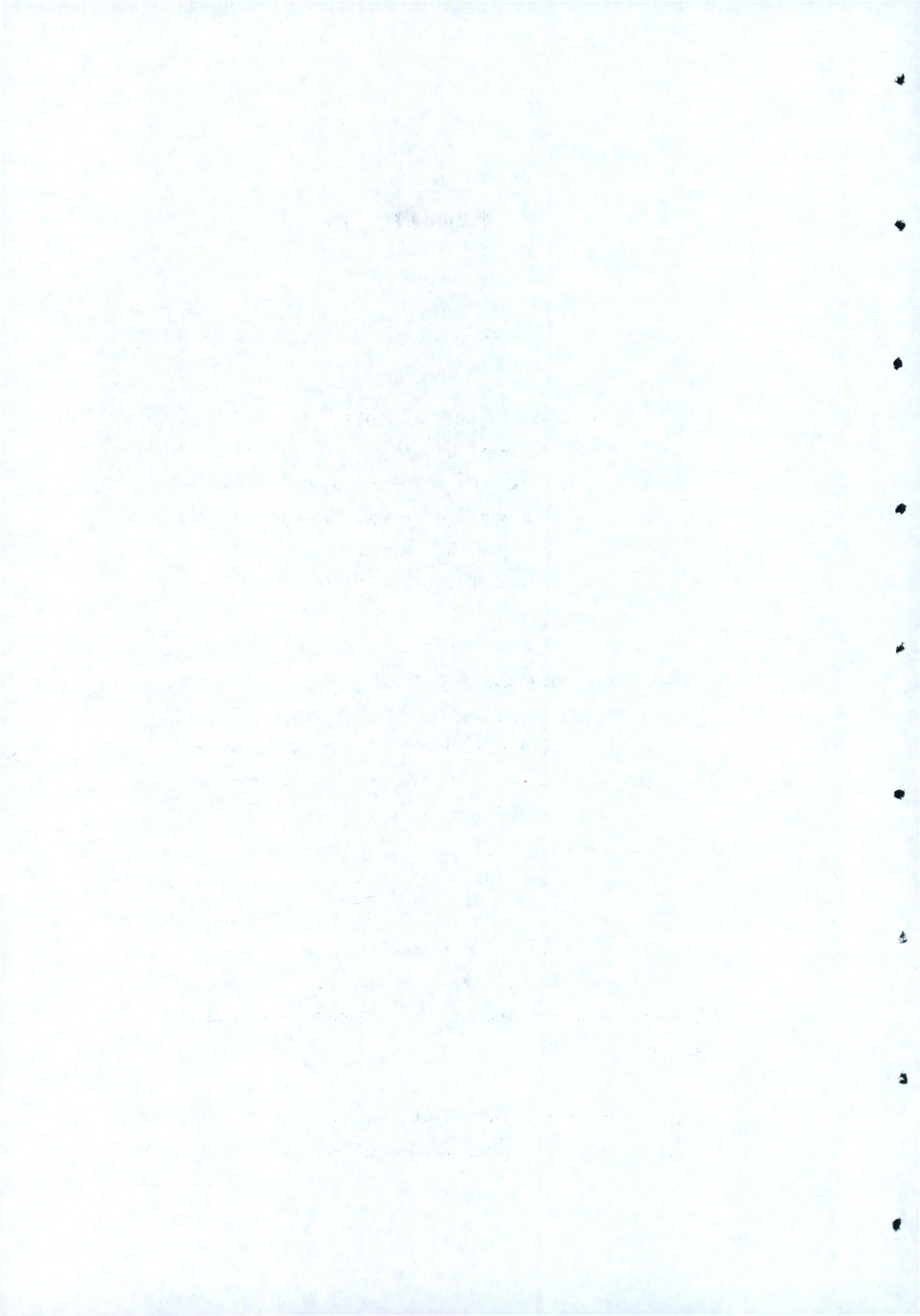
INTRODUCTION.

The Mystery of Post-Modernism.

The word "postmodern" is very much in fashion. It has become a 'buzz-word' for the 1990s. Everything is described as postmodern: literature, fashion, music, television, art, architecture, and society itself. Why then is there such confusion over its meaning? Because like its parent-word "modern" it is used and misused to an extent that, even if its meaning was originally clear - which it was not - any concept of what it actually means is obscured.

The term Post-Modern appears in the title of this thesis, however this thesis does not aim to provide a definition of Post-Modern architecture. It aims to give an indication of the underlying motives behind the movement, to give an insight into why a new breed of architects do what they do, rather than merely defining and listing their works. It is hoped that this work will give the reader an understanding of the complex concept of Post-Modernism in architecture. The reasons for not adding a definition of my own are four fold: firstly, there is no dogmatic manifesto to hail Post-Modern architecture; secondly the movement is extremely broad; thirdly, there is huge disagreement within the movement about its own definition; finally, and most importantly, the movement defies rigid definition as it is that very rigidity that it strives against.

Post-Modernism in architecture developed out of a sense of boredom with the pure functionalism of its predecessor Modernism, chiefly the International
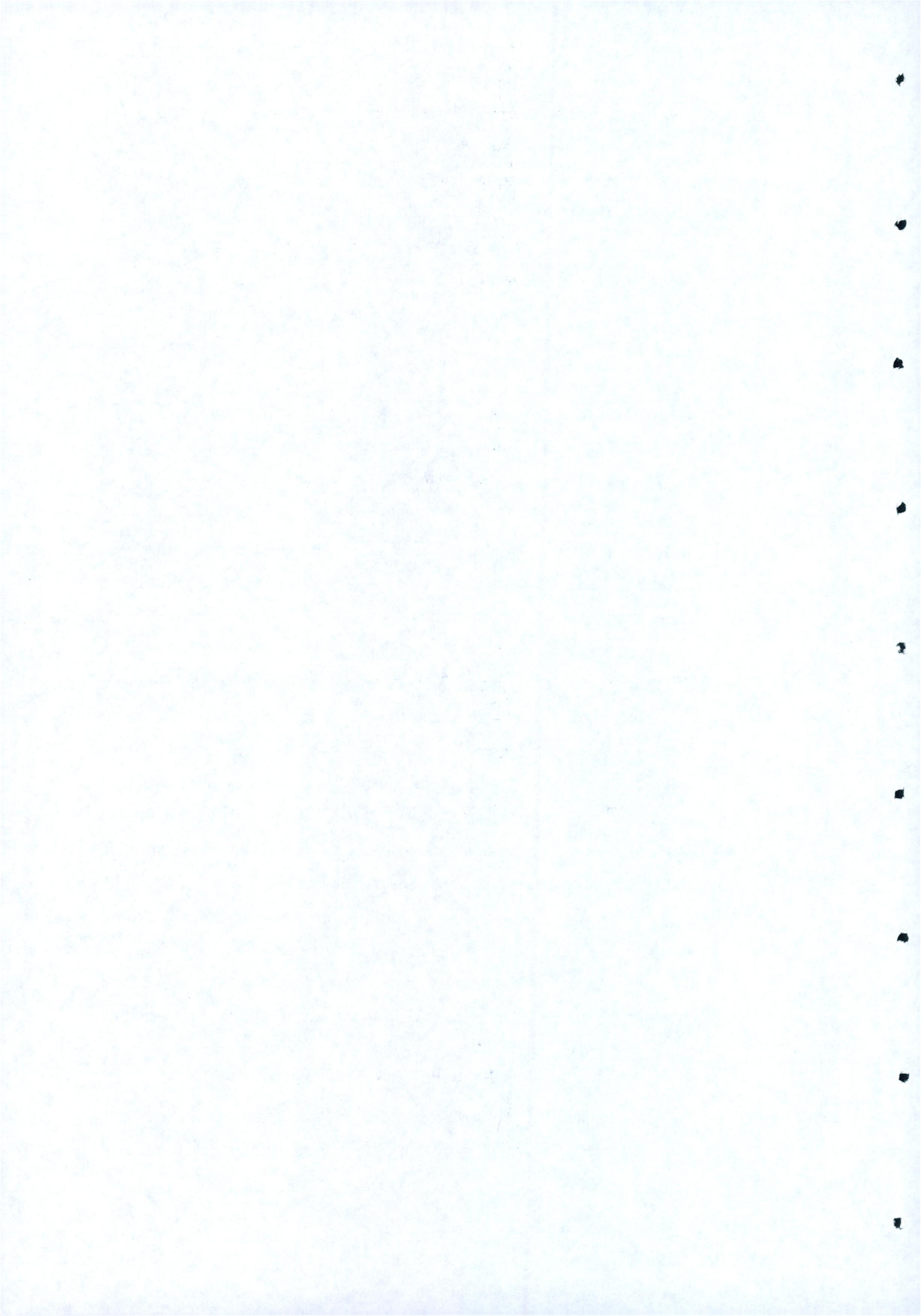
Style that stemmed from the Bauhaus. The early writings that were eventually to become the basis of Post-Modern thought include works by Robert Venturi and Charles Moore. These do not demand a call to arms - they are not revolutionary. They do, however, mark an awareness of the need for change. Venturi calls his essay <u>Non Straightforward Architecture - a Gentle Manifesto</u> (Venturi, 1966, p.23). The opening line says : "I like complexity and contradiction in architecture." (Venturi, 1966, p.23). Not exactly a battle cry.

By its nature, Post-Modernism is almost too broad for definition. Because of its eclectic foundations, imagery and metaphor can be taken from any source - regional or historical. With the whole history of architecture to draw from, definitions tend to be sweeping generalisations. So defining Post-Modernism without first describing the motives behind it, is putting the cart before the horse.

Those who have tried to define Post-Modernism, such as Charles Jencks and Heinrich Klotz, two of the foremost European theorists, disagree over the definition. Jencks was probably the first to attempt to define it in 1977 in his book <u>The Language of Post-Modern Architecture</u>, where he says;

> Post-Modern Architecture is doubly-coded, half-Modern and half-conventional, in its attempt to communicate with both the public and a concerned minority, usually architects.
>
> (Jencks, 1977, p.6)

This definition is complicated because it addresses two issues in one sentence. Post-Modernism's narrative may appeal to the public to such an extent that they can interpret the message and participate in it and hence derive satisfaction from the whole. However, the architecture has a deeper meaning, a meaning understandable by those with a knowledge of the medium. Historical reference, juxtaposition of order and architectural pun, all

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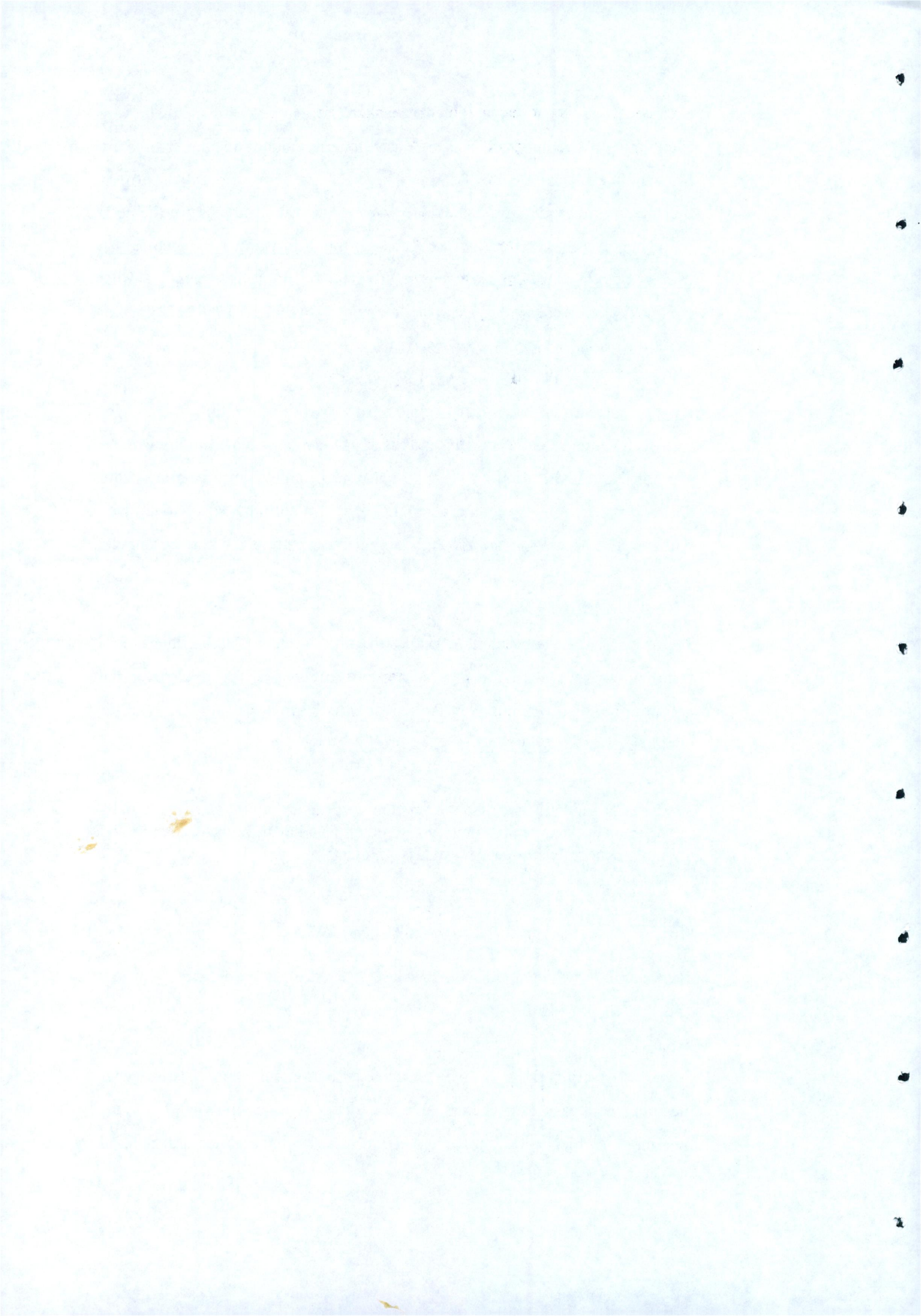
apparent to the adept, carry another message. The deeper message is usually one of defiance, wit or lost interest in the established authority of Modernism. Double-coding also means a mixture of new and old. New materials and techniques are mixed with old values and associations. It is from this balance of opposites - elite and popular, new and old - that Post-Modernism takes its depth. Because of this balance Post-Modernism cannot be accused of being merely revivalism or pastiche. The definition suggests Post-Modernism's complexity and its tolerance of difference in saying that it is "half-Modern" and half something else.

Yet this does not give any indication of the existence of what he goes on to describe as Late-Modernism, nor any suggestion of how to distinguish between Late-Modernism and Post-Modernism. But he does go on to address this issue, eventually devoting his book Current Architecture to it. In this book, written in 1982, he offers a chart listing thirty characteristics of architecture and how they differ between Modernism, Late-Modernism, and Post-Modernism (Appendix 1) and two charts to show the subsets of each style (Appendices 2-3). The need to define thirty variables - to differentiate between the styles - and the amount of identifiable subsets, demonstrates the complexity of the question.

Klotz on the other hand, offers a broader definition, saying that:

> Whenever present day architecture observes other laws in addition to functional aptness and maximum simplicity of basic forms, whenever it moves away from abstraction and tends towards representational objectivisation, I call it postmodern.

> (Klotz, 1984, p.4)

He goes on to say that only when architecture ceases to be an end in itself, can it become " a means for the visualisation of contents of a different, of a manifold nature."(Klotz, 1982, p.4) He also stresses, as does Jencks, that Post-Modernism is "not simply severed from Modernism" (Klotz, 1982, p.4)

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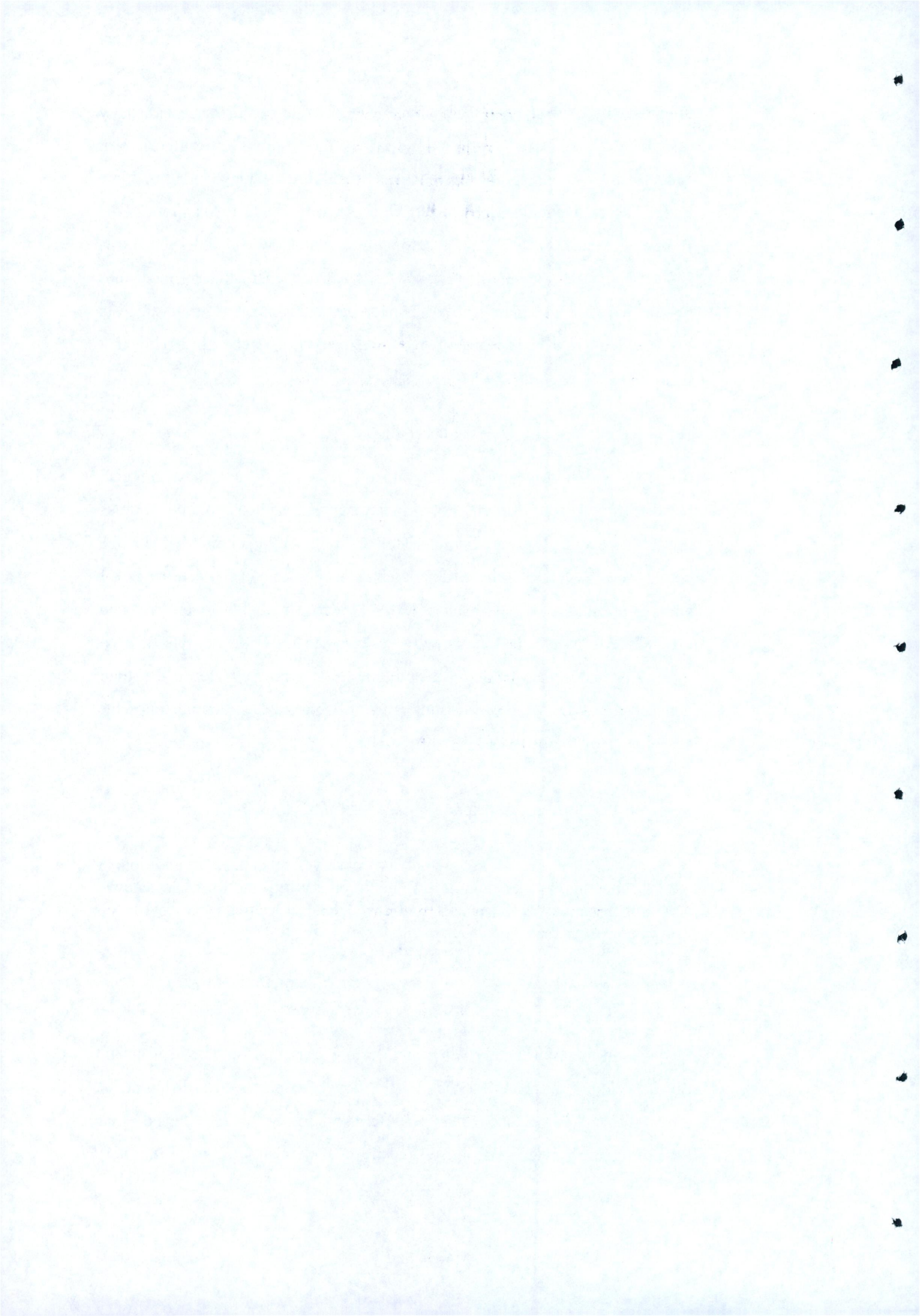
but rather has a very complicated relationship to its predecessor. However, if Post-Modernism learns from the lessons of the past, as this thesis contends, then obviously the most recent, most important, and by its nature, the purest lessons to be learnt are those of the Modern Movement.

If Jencks and Klotz agree on the complexity of the movements relationship to the past, both recent and ancient, and on the return to narrative, they fundamentally disagree on the scope of Post-Modernism. Klotz does not agree with the subdivision of current or post-Modern architecture saying,

> ....it was an ill advised move on the part of Jencks, after introducing the problematic concept of postmodernism, to add to it that of "late modernism,"

(Klotz, 1984, p.5)

However, to see the existence of a "problematic concept", and to ignore it because it complicated the issue, is to admit that the problem is too broad to interpret in its entirety. If Jencks was "ill-advised", then it was for introducing the Late/Post dichotomy too early in the debate. Nevertheless at this stage, this thesis recognises Late-Modernism as an independent entity and will discuss it only in terms of how it differs from, or illustrates a point in, Post-Modernism.

The difference in opinion is not confined to protagonists of the movement. Its critics too, either misunderstand or misrepresent Post-Modernism calling it Kitsch, pastiche, historicist, retrogressive and facadist. They are selective in their definition in order to epitomize their criticism.

With so many diverse definitions a new one can only add to the confusion. Therefore this thesis presents the aims and the convictions behind Post-Modernism, using the current definitions and writings, as well as an inspection of the Post-Modern use of colour.
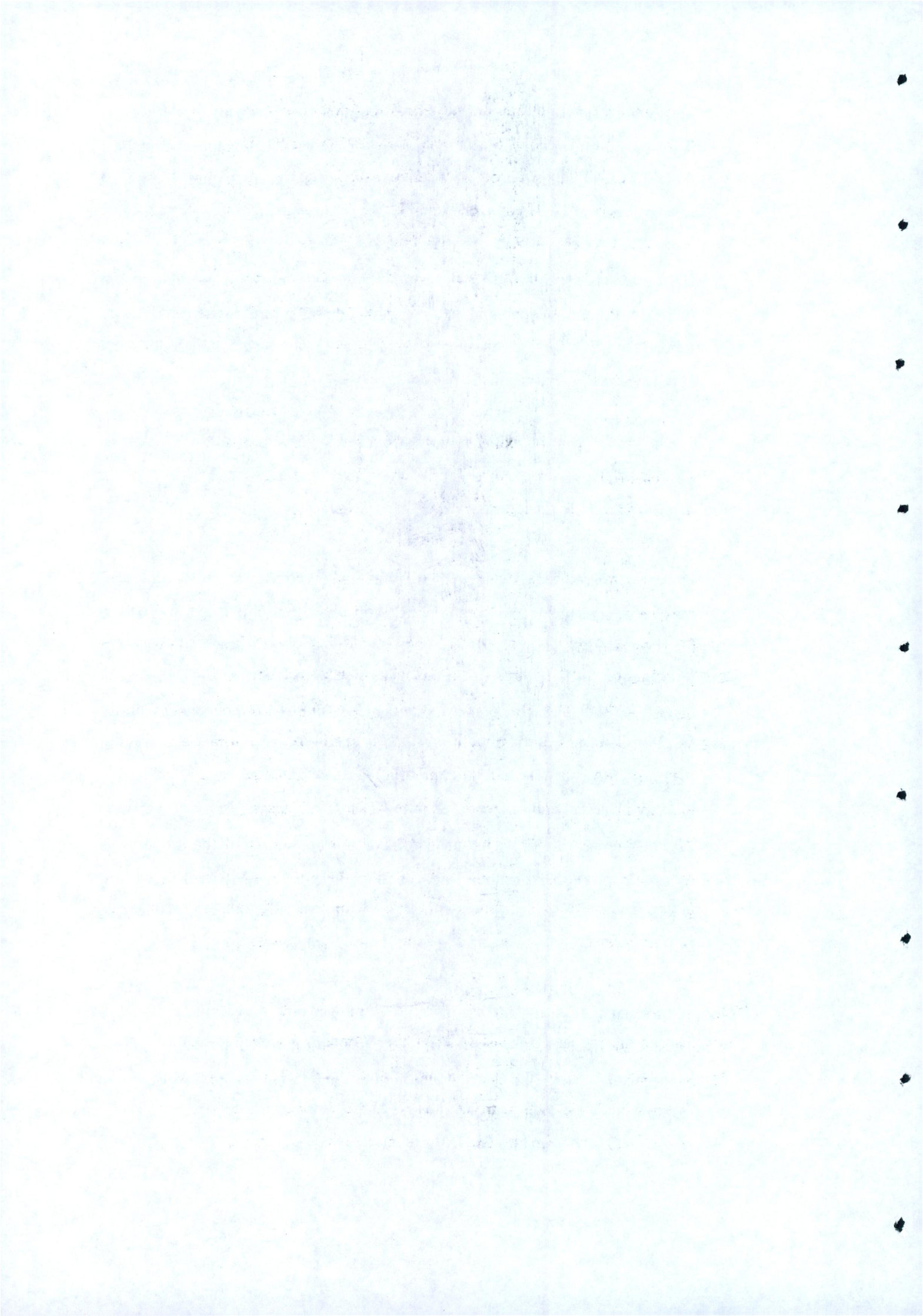
The final reason not to define Post-Modernism is that its basic goal is flexibility and tolerance of difference, indeed, many of its practitioners also work to different codes of at different times, depending on the client and circumstance. Arguably, their attitude in using other orthodoxies can be described as Post-Modern, if Post-Modernism is eclectic and tolerant. It is this attitude that prompts Jencks to say in 1991, that the existence of five styles of architecture in London is a "triumph of Post-Modernism" (Jencks, 1991, p.13). As it does not impose strict guide-lines, it is hard to impose a strict definition.

To illustrate the complexity, tolerance to different styles, narrative, and depth of Post-Modern architecture, this thesis will concentrate on the use of colour in this type of architecture. Colour is a primary ingredient in architectural decoration and, as such, the perceivable return to decoration emerging with the new movement, should be evident in an examination of how and why the architects use colour. This thesis contends that examining colour gives a good insight into the motives behind the movement. Colour has obvious associations with nature, but it also has deeper effects; colour can affect mood, convey warmth and cold, help us define objects, and identify surface texture. Colour is used in nature to attract attention or to attract a mate, but it is also used to hide and to camouflage. Colour is used in advertising to identify products and to create the impulse to buy. Because of advertising we make subliminal associations to products, certain proportional arrangements of red and white suggest Coca Cola, even without any reference to shape or lettering. This double meaning inherent in colour itself, mirrors the double-coding referred to in Jencks's definition of Post-Modernism. It is on this correlation that this thesis is based.

This thesis argues that Post-Modernism's concern for the user, as shown by its return to polychromy, is a more appropriate than Modernist elitism. Obviously Post-Modernism creates its share of cheap and tacky buildings where architects use the freedom of choice offered by such a democratic
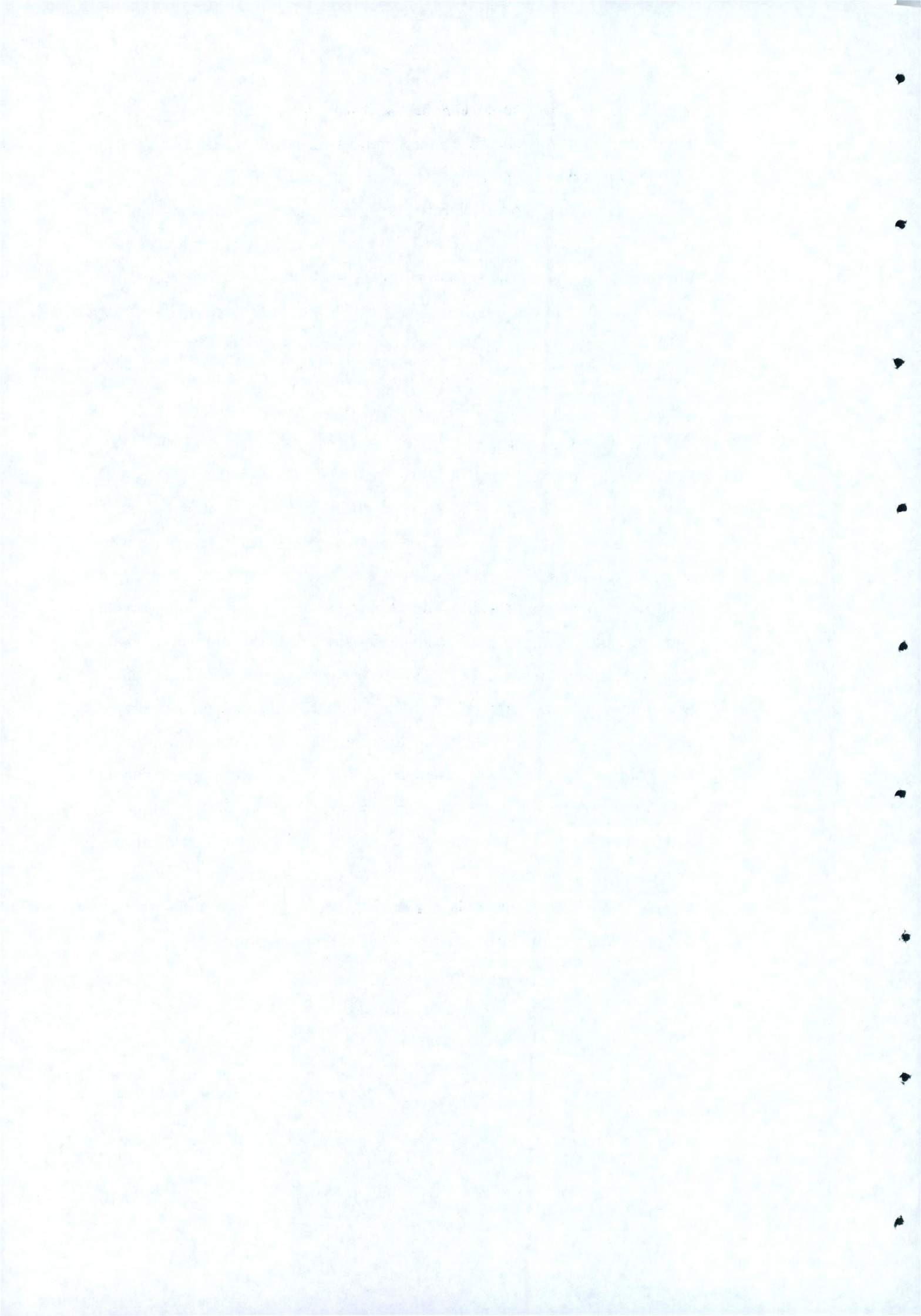
movement to conform to the commercial constraints of capitalism. However, Modernism too, was plagued by the same constraints and it is arguable that Post-Modernism merely inherited this flaw from its predecessor. Primarily this thesis compares Post-Modernism to Modernism and as both suffer from the same predicament this criticism is ignored and in its place is an effort to avoid comparing good examples of Post-Modernism with poor examples of Modernist works.

The thesis is divided into three chapters. Its structure is primarily chronological. The first chapter deals with the discontentment that prompted the changes being discussed and ends with what is clearly a new ideology of aptness and narrative - the period ranges from the early 1960s to 1976.

The second chapter opens with Jencks's definition in 1977, and illuminates his principle of double-coding. It also shows Post-Modernism becoming the established code with the profession. The first two chapters deal with the movements origins in America and review the work of some of the most important figures in the movement. The final chapter looks at the period 1986 to 1992. It shifts the spotlight to London and surveys Post-Modern Urbanism and the diversity and tolerance to differences that typifies the style and its concern for the vitality of the city. This work concludes with a definition, not of Post-Modern architecture, but of a Post-Modern attitude and outlook, as it is debatable if Post-Modernism, as Jencks sees it, exists without its accompanying rhetoric and justification. It may be, rather, a post-Modern mix of pastiche, Kitsch, vernacular, and retrospective buildings. The thesis contends that it is the attitudes, motives and outlook that best offer an understanding of Post-Modernism.
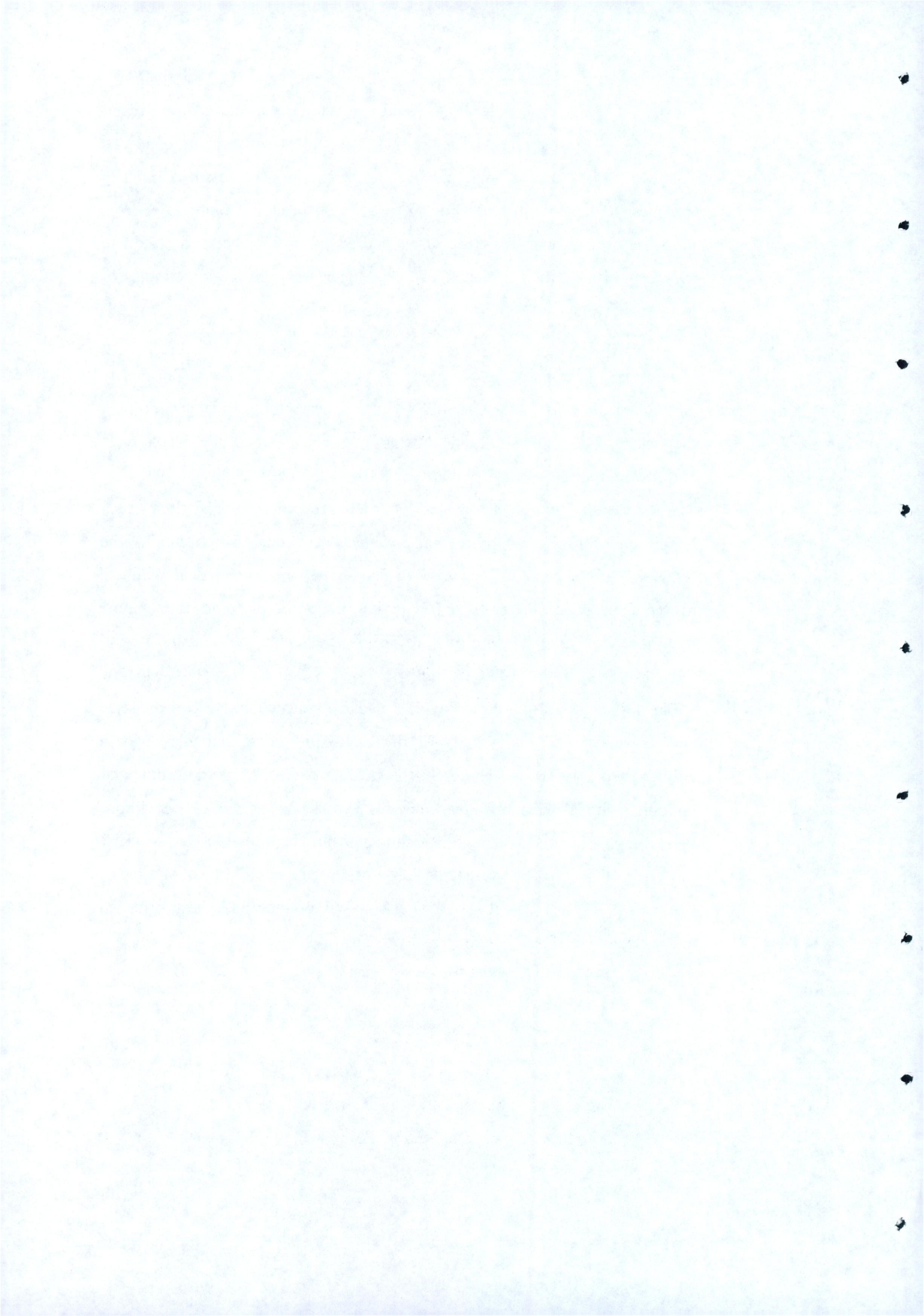
CHAPTER 1

Introduction

Colour has been used in, and accepted, as a part of architecture since prehistory. However, in the eighteenth and nineteenth centuries the revival of interest in the classics and the grand tours of the English gentry brought Western architecture to the misconceived view that Classical architecture was monochromatic. Greek and Roman temples were bleached of the colour that once adorned them by a Mediterranean sun. This set the basis for the common belief in the monochromatic nature of Classical architecture. We see around us in the neo-Classical architecture of our cities, the columns and motives and order of the classical architecture but we see it executed in granite, marble and stone. We have learned to accept neo-Classical architecture as monochromatic because it was built out of a misunderstanding of architectural history, and we have inherited both Georgian and Victorian society's misconception as well as their architecture.

It surprises one then to find out that the Greek city was more like the gilt and garish coloured carnival (see fig 2.) than the bleached image we have of the Acropolis. Man has decorated his home with colour since before he left the cave. Egyptians painted their ceilings blue to represent the heavens and
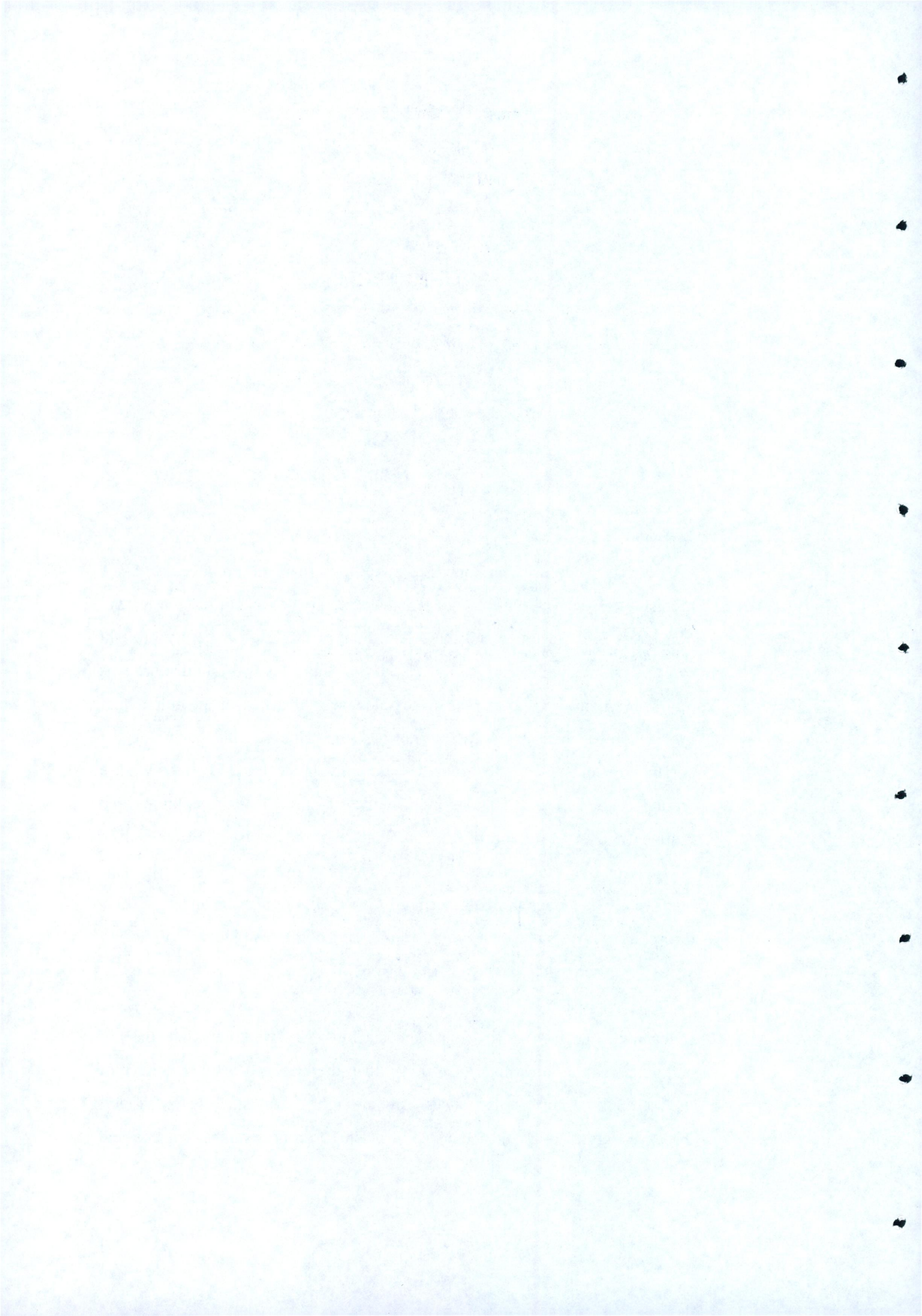
their floors green to represent the meadows of the Nile. Colour had religious symbolism - the planets all had their symbolic colour, as did the gods. Gothic cathedrals also used blue ceilings and green floors. Up until the Reformation, art and sculpture were merely architectural decorations. Evidence of polychromy has been found on the facade of the gothic cathedral of Notre Dame, Paris. With the Reformation came a rejection of the pagan overtones of this use of symbolic colours. The Puritan abolition of colour had long been accepted practice when the interest in the classics revived, and it was not until the mid nineteenth century that it became accepted that polychromy was an essential part of Greek and Roman architecture.

> While the idea of multicoloured temples was not at first readily accepted, the early nineteenth century saw new research into the colours of past and into non-Western cultures.

> (Porter, 1982, p.10)

At this time too, the Arts and Crafts movement with William Morris and John Ruskin was using warm earthy colours and natural materials for rural dwelling houses. But most importantly, and most unfortunately for the use of colour in building, it was at this time that the first strings of Modernism were appearing in art and later, architecture.

Modernism was to herald the end of meaning in architecture - the subject was no longer considered. Form was all important, a purity of form and function, where ornament and colour were stripped of their meaning. Writers like Alfred Loos who wrote "the path of culture is the path away from ornament" (Loos, 1910, p.2) influenced architects like Walter Gropius, Mies Van der Rohe and Le Corbusier who went on to create the International Modern Style. It is this that the Post-Modernists were so desperate to get away from. When Louis Sullivan said in 1896 in his essay <u>Ornament in Architecture</u> that: "Form ever follows function" (Sullivan, 1896, p.8) he did not envisage the use to which the Modernists would put his phrase. "Form follows function" was their catch-phrase and it was followed until pure form
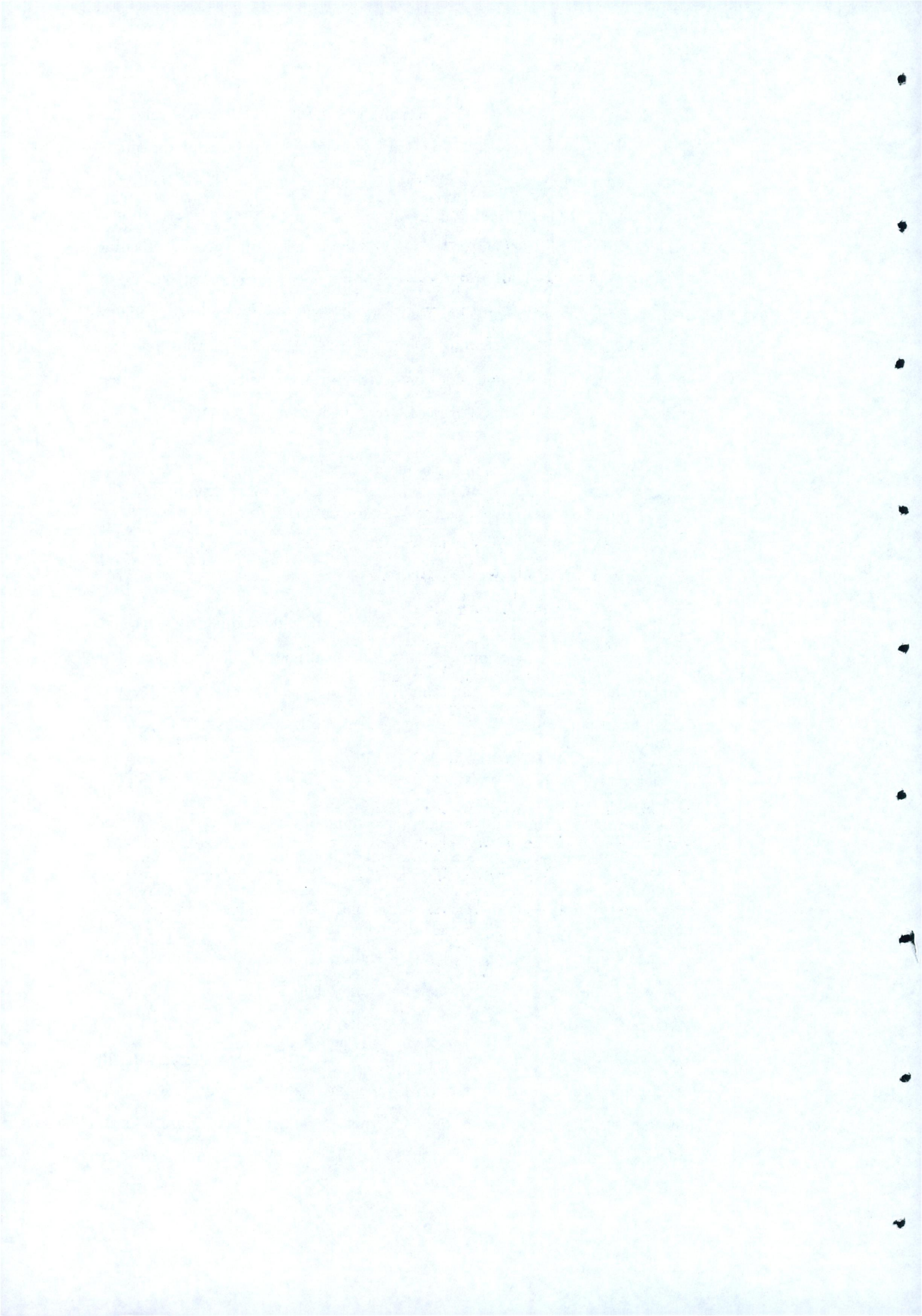
was all that mattered.

This led to black-and-white buildings, curtain-wall windowed tower blocks, streets-in-the-sky high rise apartments and the monotony that the Post-Modernists hated. It led also to urban decay and "mega-build" projects. It was the vandalism and crime rates in high rise apartments, that were "designed in a purist language at variance with the architectural codes of the inhabitants", (Jencks, 1977, p.9) that caused several apartment blocks in the Pruitt Igoe housing scheme, St. Louis (1952-55) to be blown up in 1972. This event Charles Jencks equates with the death of Modernism.

A Modernist like Le Corbusier did use colour in his work, in fact he wrote "the joy of white only explodes when surrounded by the powerful hum of colour" (Gatz, 1967, p.57). Colour was used by Modernists to define shape, define boundaries inside/outside, workspace/livingspace etc., but it was never used symbolically but rather as an optical illusion. Its subliminal properties were pushed aside in the quest for pure form. The Schroder house, Utrecht (1924), by Gerrit Rietveld (fig. 1.) in the De Stijl style shows the purists use of colour in Modern architecture. Primary colours are used to define space and form, to create depth and to add contrast to emphasize the white. The windows are painted black to make them recede into the wall. Colour is used here in its shallowest role - to emphasize or to frame pure form. While the form may in itself be interesting it does not create a comfortable, relaxed, homely building. This is where the first principle of Post-Modern architecture arises, that is, the issue of aptness of the architecture. This thesis uses the term 'apt' to qualify Post-Modern architecture. In addition to Klotz's "functional aptness" (Klotz, 1984, p.4), aptness in this context means psychological, environmental, and visual aptness.
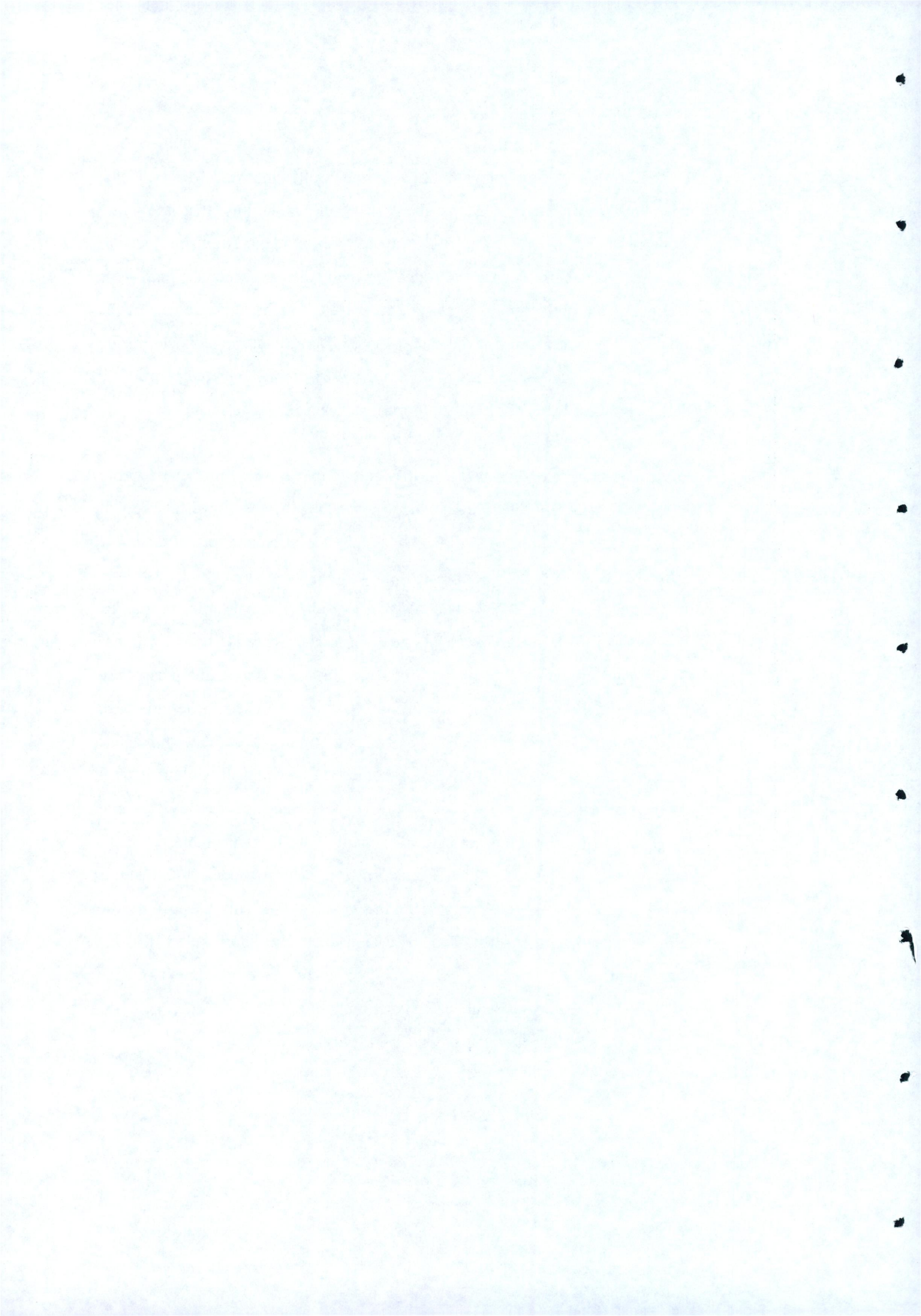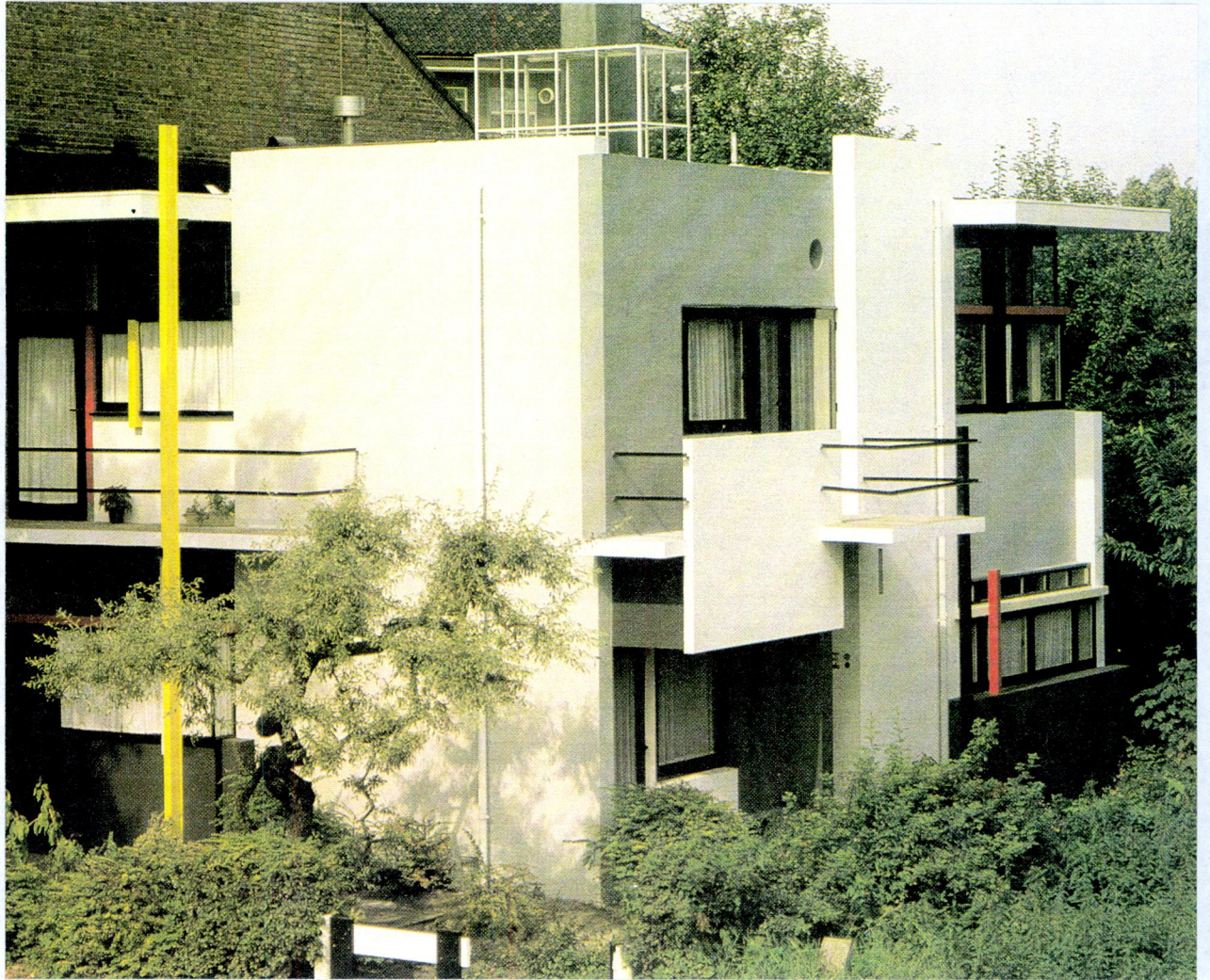
Fig 1. *Gerrit Rietveld, Schroder House (1924).*

Fig 2. *Wallis, Gilbert & Partners, Hoover Building (1932).*
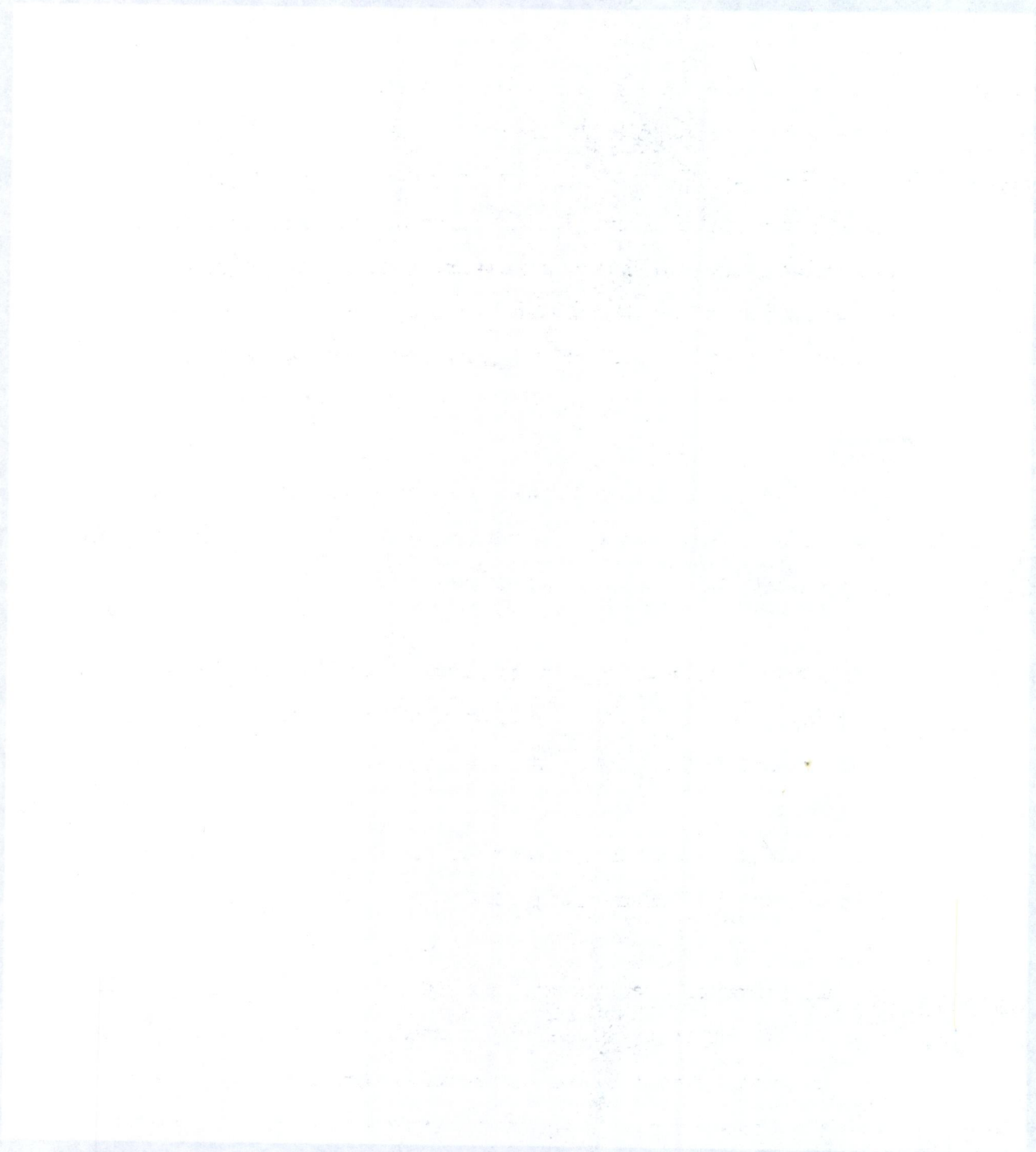
It is worth mentioning that not all Modernist movements had such a fundamentalist idea of colour. The Art Deco use of colour as in the Hoover Building, Perivale, Middlesex (1932) reflects a deeper respect for colour as a means of ornament (fig. 2.). Indeed Post-Modernist Michael Graves's Portland Building has been compared to the Art Deco style in its use of colour. This fact offers an example of why the argument presented in this thesis is far from clear cut. The difference between Art Deco and Post-Modernism is that Art Deco, like the International Style, is concerned with the building as an end in itself rather than a place for people to live and work. Jencks would argue that Art Deco does not exhibit double-coding. While the colour employed by Wallis, Gilbert & Partners in the Hoover Building may be apt as it strives to create an image of the company, the use of colour betrays no hidden meaning, no commentary on the past and no hidden criticisms. It is because of such exceptions even within Modernism that the complexity of Jencks's definition is necessary.

If Post-Modern architecture offers guidelines rather that rules, then the first is that the building, its plan, colour, ornament, materials, and its message should be apt. The building must fit the application - form is no longer enough. The debate surrounding architecture in the sixties and early seventies hinged on the issue of meaning in architecture. Historically, architecture was a medium which all educated individuals would have understood. It was a means of narrative, celebrating great events, and teaching religion by illustrating parables. Deep in metaphor, architecture was the means by which a society portrayed its beliefs. Great civilisations such as the Incan, Mesopotamian, Egyptian, Greek, Roman and later the Church architecture of the Holy Roman Empire all generated great architecture. Citizens were reminded of the military power and greatness of their culture by its architecture. Victor Hugo said the printing press would destroy architecture as a medium (Trachtehberg, ed., 1985, p.32) and in the period since, architecture has been overcome by other media have all become instantly more recognisable as a means of conveying meaning:
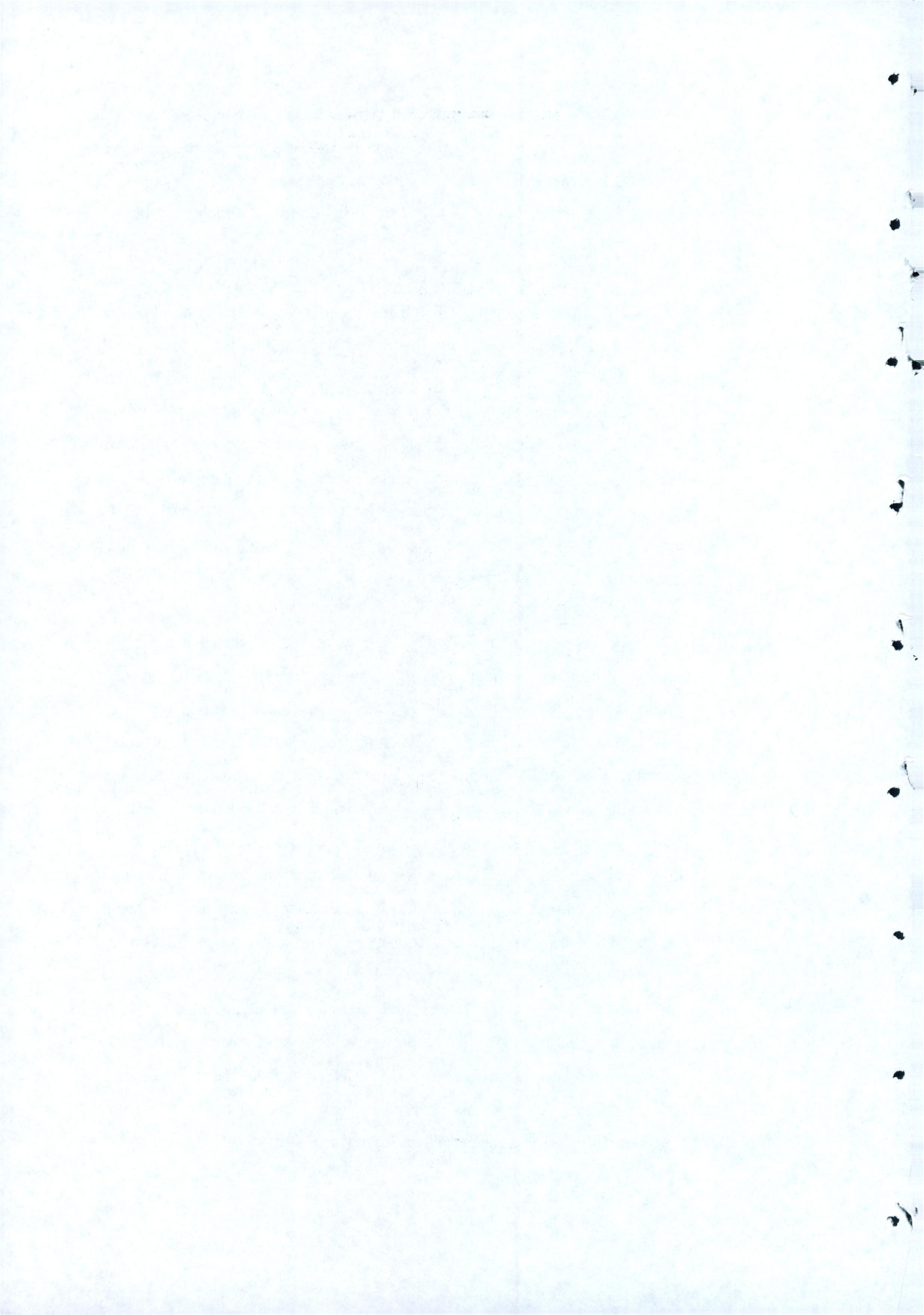
Architecture as a medium might still exist, but in the last century we can add television, film, and photography to the list of media that have usurped it architecture's role as a primary cultural statement

(Trachtehberg, ed., 1985, p.32)

In trying to reeducate the public and create a new language of architecture based on technology, science and pure forms which ignored the inherent knowledge and associations of the public, the Modern architecture of the International Style lost its audience. It meant nothing to people, so they lost interest. Without meaning or message architecture became repetitive and boring. Modern architecture lost its audience because it didn't take the user into account - it was more interested in its own self importance. Its manifesto was its quest for the perfect form.

This chapter examines the early work of the Post-Modernists the attempts to create a meaningful and apt architecture for everyone. Yet the Post-Modernists were trained as Modernists by Modernists, so their work is part Modernist and part something else. Post-Modernism has all the formal lessons of Modernism behind it and to them it adds the ingredients of meaning, metaphor, colour, fun, vitality, diversity and difference. This ability to learn from the past and to use those lessons to enrich the present, gives Post-Modernism a broad base to work from to create an architecture that is apt in both function and symbolism.

THE BIRTH OF A MOVEMENT

We should refrain entirely from the use of ornament for a period....

(Sullivan, 1892, p.2)

When Sullivan wrote this the seeds of Modernism in architecture were firmly
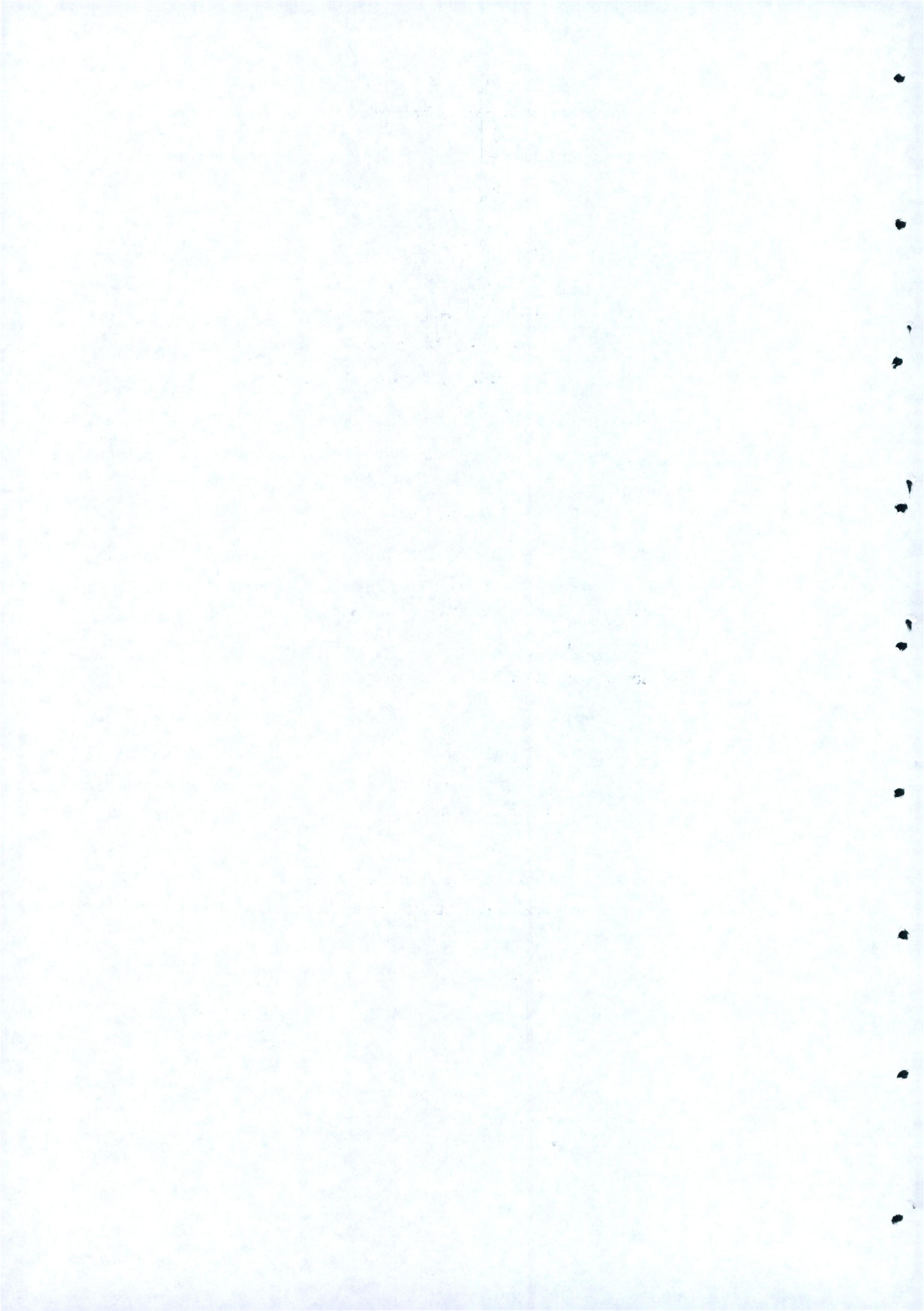
planted. When the International Modernists such as Le Corbusier and Ludwig Mies Van der Rohe fled Germany in the early thirties, they used Louis Sullivan's name for credibility. They claimed that the legendary architect was also a Modernist and used his phrase "form follows function" to justify their work. But Sullivan was never a modernist - his essay The Tall Office Block Artistically Considered (1896) proves this. He spoke of aptness of ornament and of a logical, almost Classical language of architecture that everyone could understand. Despite this, Modernism flourished in America and it is only since its decline that the importance of Sullivan's writings, especially Ornament in Architecture, has emerged. In it he states that a "harmoniously conceived, well-considered," building "cannot be stripped of its system or ornament without destroying its individuality" (Sullivan, 1892, p.8). He does say, however, that a building can be beautiful and excellent without ornament, and goes on to advocate a period of time where architecture could develop without ornament, a period to learn the formal lessons so that form and ornament could be "well considered". Some Post-Modernists have gone so far as to say that Modernism was an immature development in the evolution of architecture, but by examining Louis Sullivan's view it becomes clear it was more a laboratory experiment in the use of form. After such an analytical look at form, the relationship between form and ornament, and between form and meaning can be more clearly examined and thus Modernism can be seen as a lesson that Post-Modernism had to learn.

As Robert Venturi's Complexity and Contradiction in Architecture (Venturi, 1966) has already been mentioned as one of the more important treatises in the foundation of the new movement, it is poignant at this stage to look at his early works. Venturi had a great admiration for the American architect Frank Furness (1839 - 1912), of whom he says, in the article Learning from Philadelphia:

> In his studio during the summer of 1873, that fledgling Sullivan avidly followed the lessons in ornament that Furness was lavishly teaching with incomparable inventiveness...
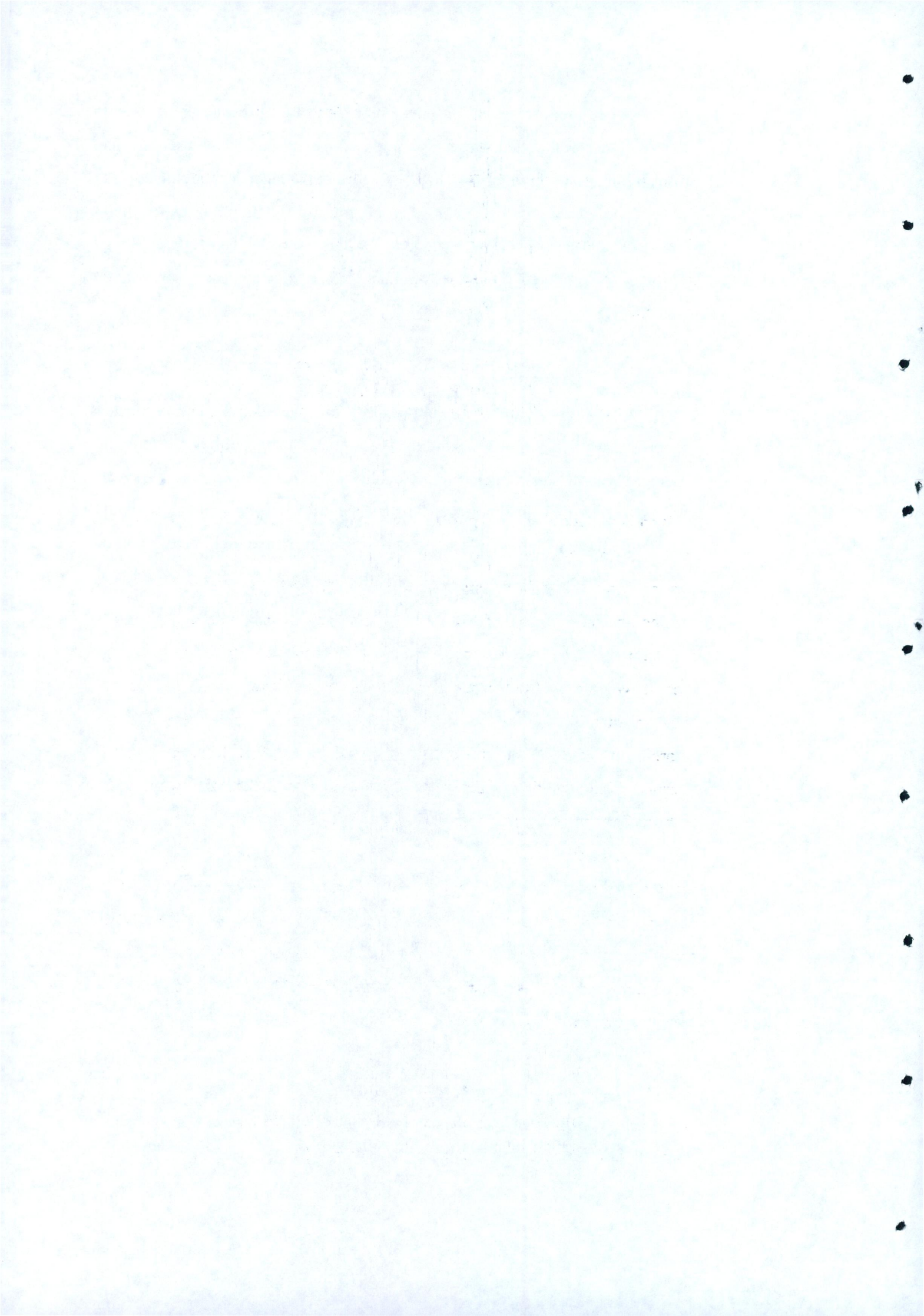
So a link between Sullivan and Post-Modernism starts with Venturi.

Venturi and Rauch designed the Brant house, Greenwich in 1971. The aptness of this dwelling is based on Venturi's grasp of history. Jencks says of Venturi:

> No other practising architect has such a complete and creative grasp of history...Complexity and Contradiction in Architecture established historical precedent as a major source for Post-Modernism.

Built to house the Brant's Art Deco collection, the house is full of reference to that style. The green-glazed bricks are, as Jencks puts it, "shiny and stepped back in Art Deco stagger" (Jencks, 1982, p.115). The cornice is of chrome and the streamlined curve of the plan reflect that style and thus the collection within. However, overtones of the Georgian country house are also present which echo the surroundings and our perceptions of what a country house should be. The white window bars and frames echo the panes of Georgian windows, and unlike the Rietveld house and Modern use of recessed black windows, the white of the frames makes the window a feature. Content and context, as well as the Art Deco/Georgian contradiction, add to the interest and aptness of this house's garden facade. A return to meaning in architecture for Venturi means one of two models: what he calls "the decorated shed", which sees a return to the concept of facade in architecture; and also what he calls "the duck" (Jencks, 1977, p.45). The decorated shed is a box with applied decoration. The duck is a building whose very form is the metaphor or image.

Venturi's decorated shed idea is explored in his work for the supermarket chains of Best and Basco. Here he had his shed and in one example he and his team (John Rauch and Denise Scott Brown - Venturi's wife) painted the
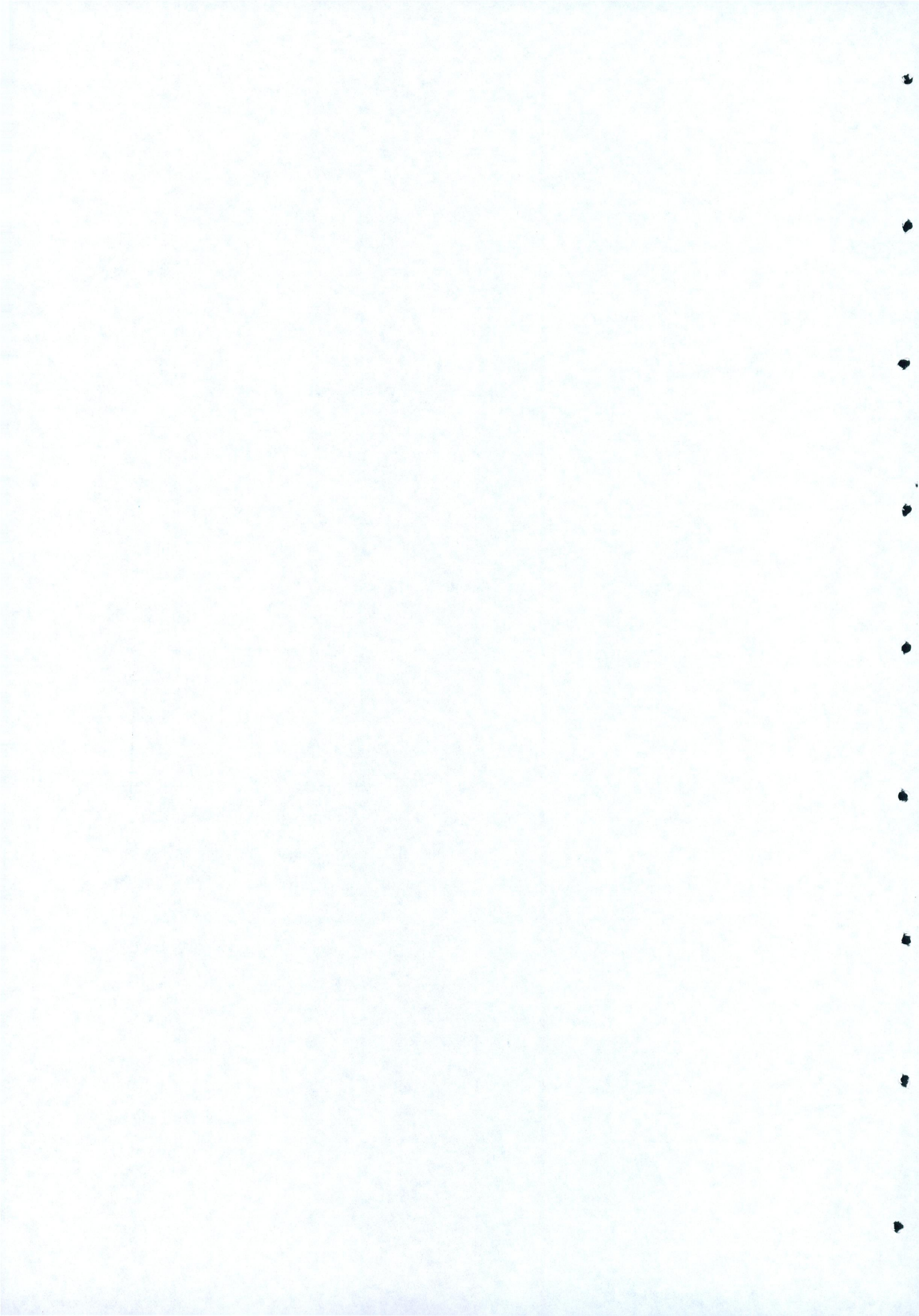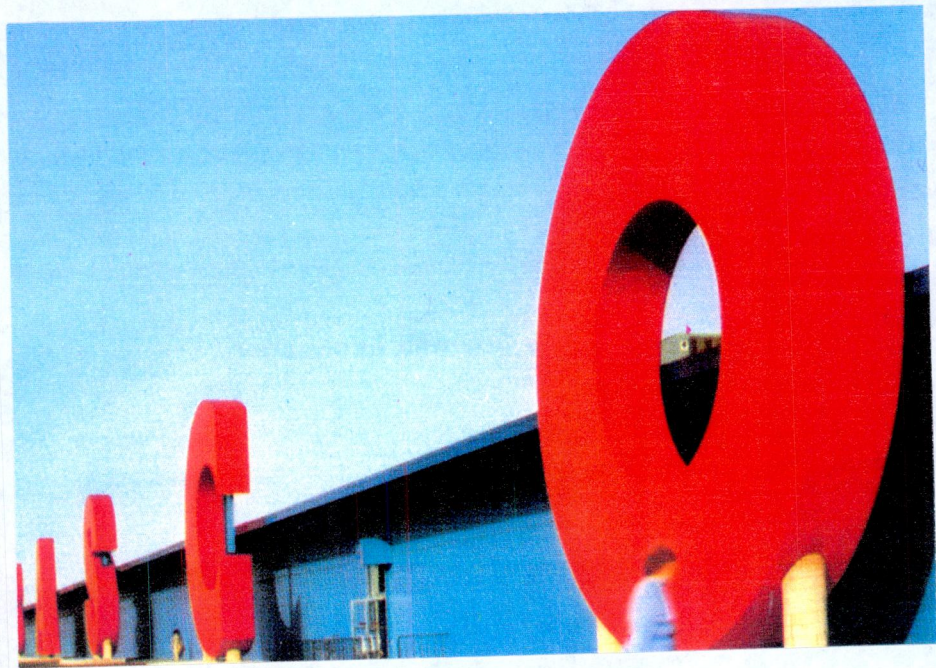
Fig. 3. Venturi/Rauch/Scott, Basco supermarket (1976).

whole building in giant pop flowers. Colour is used to attract attention and conceal the boring "shed" behind a blaze of colour. Another venture shows the name of the enterprise in huge letters evenly spaced across the facade (fig. 3). The red letters on a blue background shed stand larger than the building. They can be read by passing cars but stand as huge works of sculpture to the customer. Again, the colour screams for attention, but the red and blue are also the most common merchandising colours and reflect the interior colour scheme created by well-stocked shelves. The primary colours and giant scale make the whole supermarket look like a single piece of merchandise. This use of decoration is totally at odds with Modernist theory and brings up a major criticism of Post- Modernism, that of the use of decoration to cover up bad architecture. This will be addressed later: however, this seemingly shallow treatment of the architectural device is apt when one considers the function of supermarkets and the merchandising environment.

As noted already, Jencks's definition of architecture states that Post-Modernism architecture is double-coded, its ornament speaks to the public but at a deeper lever also appeals to an architectural elite who understand the language (Jencks, 1977, p.6). If so, Venturi's supermarkets are a statement on the shallowness of merchandising. If Modern architecture is criticised for being silent for too long, Venturi's use of colour is justified - no one can claim that Venturi's Basco supermarket (1976) is silent. To criticise all Post-Modern architecture by criticising this type of work out of context is unfair.

Another voice for change was Charles Moore. In 1976 Moore wrote:

> It seems to me that one of the things most violently wrong with architecture in the twentieth century is that the number of things that building have been allowed to say has shrunk so greatly that they have simply stopped being interesting to people.

(Moore, 1976, p.140).
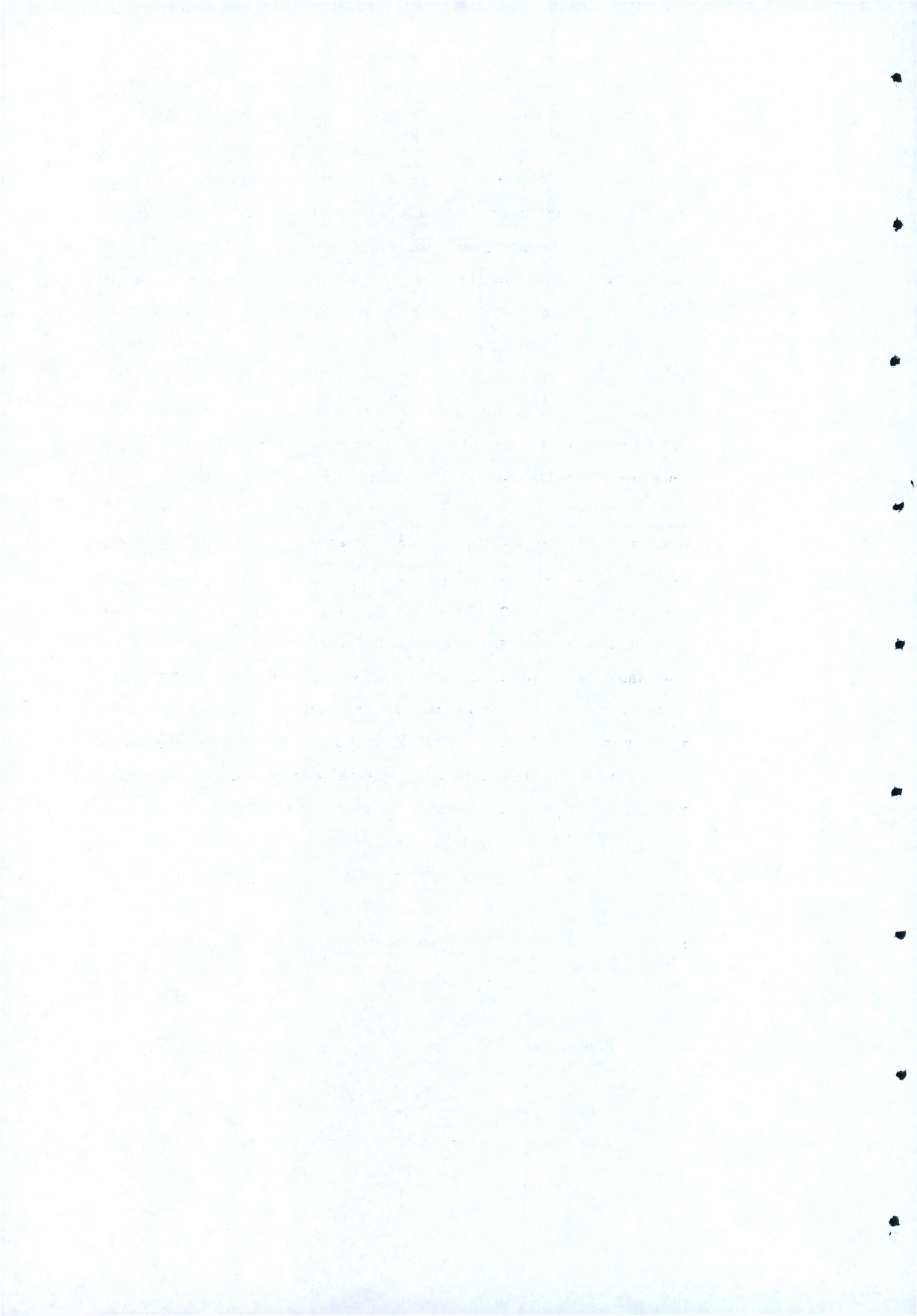
Moore recognised that architecture was losing its audience because of the vow of silence the Modernists had taken by stressing form and prohibiting narative. The most consistent motive behind Post-Modernist architecture is the need to convey meaning to the public on its own level. Later we shall examine the double-coding in Post-Modern architecture as well as the need for aptness and how aptness distinguishes what Charles Jencks describes as Late-Modernism from Post-Modernism, but the fundamental break from the past came in a return to meaning.

Moore's writings are concerned with creating a sense of place. Later in the "self portrait" article he says he and his partners are "making places rather than, manipulating formal configurations" (Moore, 1976, p.140).

In his work the Kresge College (University of California, Santa Cruz, 1973) colour indicates some of the motives behind all his work. The dormitory complex is reminiscent of a Mediterranean hill town (a motif that will appear again under Post-Modern Urbanism). The meandering plan and the brilliant white facades all indicate this allusion. However, the external walls that face the forest setting are painted brown and yellow ochre in sympathy with the natural world (fig. 4.). This colour scheme creates a coconut-like image, dark and rough on the outside, mirroring the redwood surrounding it, with a brilliant white heart. This idea of houses and villages having a heart is also a common theme in Post-Modern architecture. Behind the white facades, the hidden walls are painted bright colours which create the effect of discovery and activity. The complex lacks focal points: the students union, post office etc. are toned-down and lack monumentality. Moore's approach is to try and deflate the institutional tendencies that universities present. This approach mirrors the democratic nature of the Post-Modern orthodoxy as opposed to the elitist attitude promoted by Modernism.

The Kresge College complex is entered from its lowest point, and as one walks from the dark rough surface of the outside along the meandering
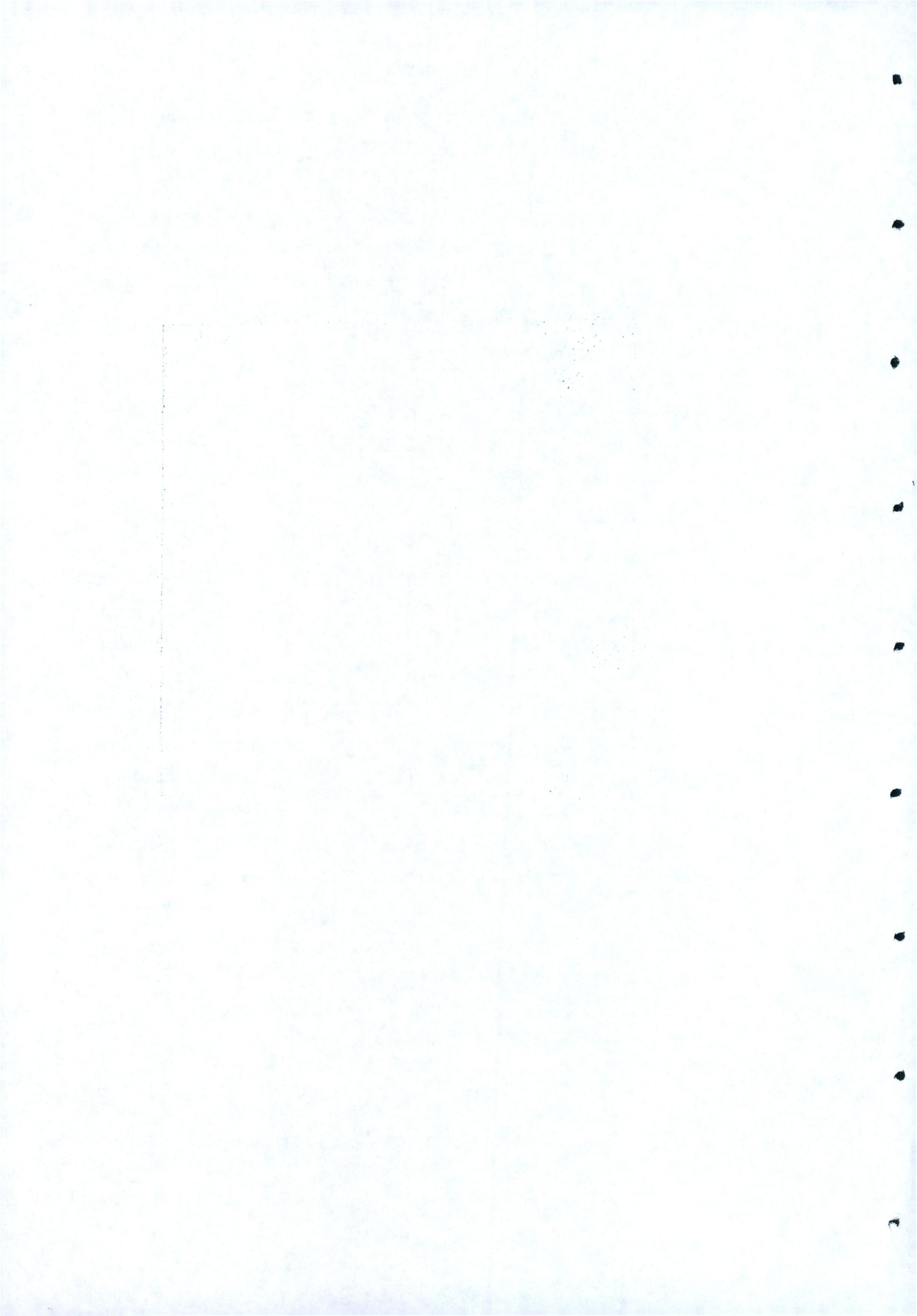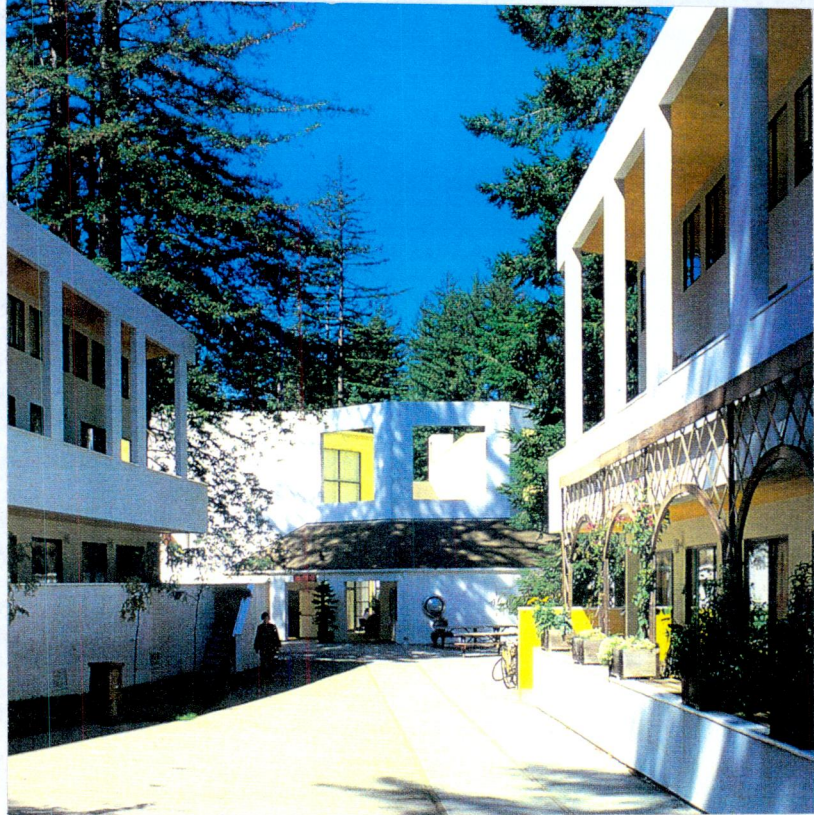
Fig. 4. Charles Moore, Kresge College (1976).

Fig. 5. Charles Moore, Kresge College (1976).

pathway, the coloured walls behind the white facade go from red to orange to yellow (fig. 5.). This gives a gradual progression from natural world to the heart of the college community and removes the severity of the transition from dark to light. The complex has its voice; the transience of student life is evoked by the lack of historical allusions as well as the lack of monumentality. The area has a humorous, independant, non-hierarchial air about it. The fact too that it is built in sunny California adds to the "unserious" air of the place. The voice it has and the aptness of what it says from a functional and contextual point of view, illustrates the aims that created the new movement.

In Europe also, there was a new narrative emerging in architecture. The Austrian architect Hans Hollein provides us with a good example of a work that is full of narrative and creates a sense of excitement that no Modernist building could ever hope to match. In 1978, Hollein designed the Austrian Travel Bureau, built behind an older front. Hollein creates a wonderland that generates all the excitement of exotic places. The lower half of the walls is green, not unlike the Egyptian temple. This creates, along with the glass roof a sense of the outdoor, of open spaces (fig 6.). The curved border between the green and the brighter wall colour conveys a sense of horizon. The blue-green concentric circles alternating with grey-white circles of marble on the floor, create an image of waves on a sandy shore (fig 7.). This image is emphasised by the brass palm trees. The second gable is blue, with wispy white clouds, and two bronze eagles soar against this summer sky. Air travel is evoked by this image. Elsewhere one is tempted by the illusions and stereotypical imagery of the broken column representing Greece or Rome (fig. 8.). Exotic paradises are evoked by the palm trees and the images from all over the world.

This is what Jencks describes as "radical eclecticism" (Jencks, 1977, p.127). Images borrowed from all over the world are mixed in together under one roof of glass. The result is almost the full spectrum of colour and an even
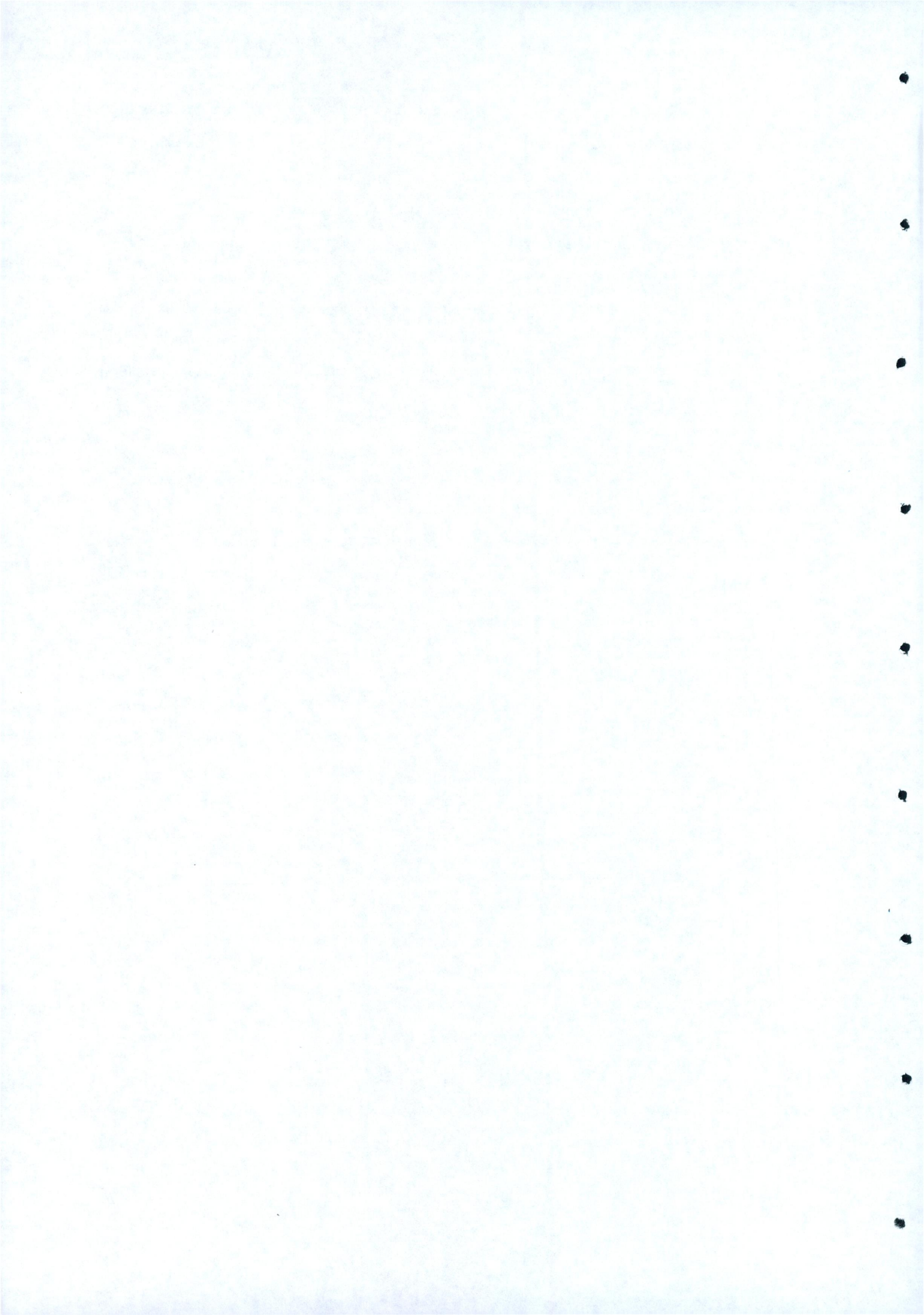
Fig. 6. Hans Hollein, Austrian Travel Bureau (1978).

Fig. 7. Austrian Travel Bureau.

Fig. 8. Austrian Travel Bureau, broken column.

broader spectrum of images. The sense of wonder, excitement and fun the place imparts is a long way from the sober world of Modernism. Travel and adventure, excitement and fantasy are all promised, creating an architecture that reaches out to a new audience, an architecture that has something to say to the public that uses it every day.

This chapter represents work from the early seventies and ideas from the early sixties. In his The History of Postmodern Architecture, (1984) Heinrich Klotz says

> ....almost every new architectural development and every creative architectural form developed since the mid 1970's has stood in opposition to the established authority of the modern movement.

> (Klotz, 1984, p.2).

One can now see the motives behind these developments and that Post-Modern architecture, far from being a mere joke, is striving for a return to a meaningful, symbolic and apt architecture.
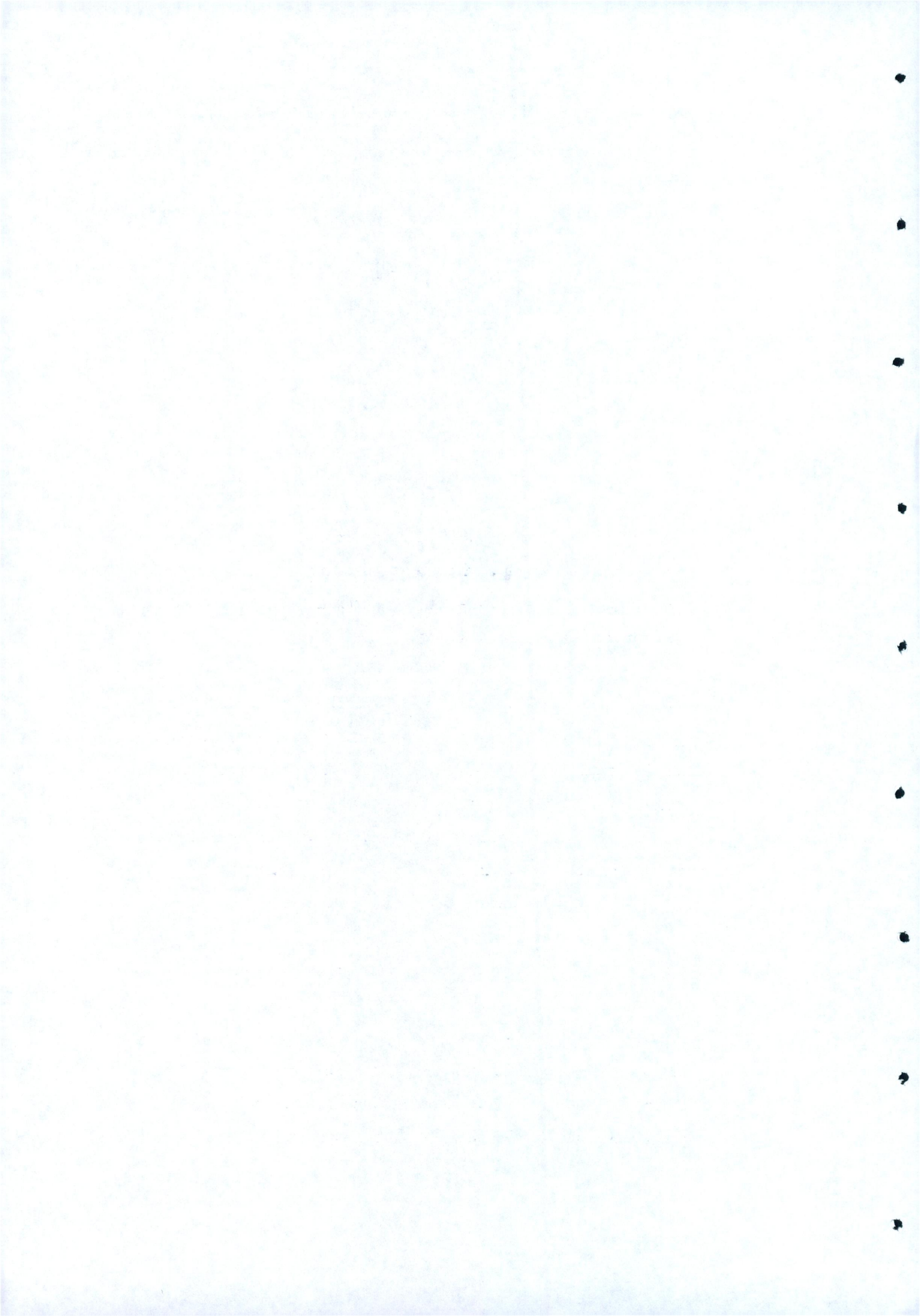
CHAPTER 2

Introduction

Even if we now accept the idea that architecture needs to return to symbolism and meaning as described in the last chapter, we still have only a very basic concept of Post-Modern architecture. We are also still a long way from even a working definition.

It was not until 1977, when Charles Jencks's The Language of Post-Modern Architecture was first published, that a definition of Post-Modern architecture was forwarded. The disillusionment with Modernism and the quest for complexity and meaning was already well-founded. Indeed the word postmodern was being used to describe architecture, but it was Jencks's book that first defined Post-Modernism and its various subsets as well as defining the contemporary architecture that he saw as still being Modern.

This chapter will endeavour to look at Jencks's definition, and some of the criticism of that definition, by looking at the work of Jencks himself and that of Michael Graves, while briefly looking at what is not, according to Jencks, Post-Modern. Charles Jencks is one of the most important theorists on the subject and his definition, while often criticised, even by Post-Modernists is nevertheless one of the most important steps in the history of Post-
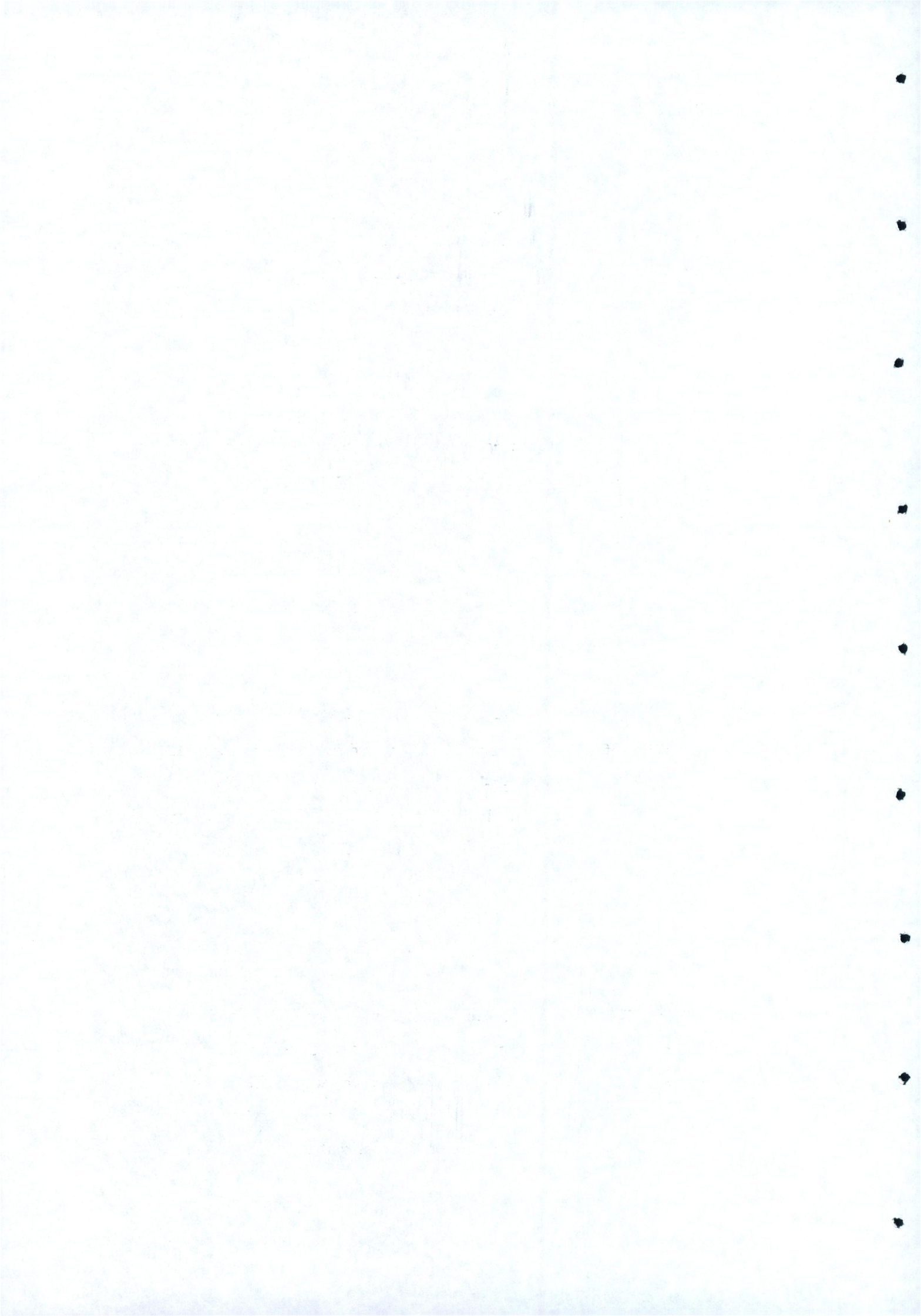
Modernism.

The use of colour in Post-Modern buildings reflects this idea of a building having more than one meaning and more than one use. While Modernists like Rietveld used colour to define shape and to make the pure white forms stand out, Post-Modernists use colour both to create optical illusion and to convey motion or meaning. They still define space and form with colour, but they also create the illusion of form where it does not exist. They have a deeper understanding of colour and use it to decorate, to shock, to excite as well as to create narrative and to create a feeling of place. This chapter therefore considers the notion of double-coding and depth of meaning in Post-Modern architecture in the period where it strove to become the established philosophy.

DEPTH AND MEANING

As the concept of double-coding originated with Charles Jencks, it would be useful briefly to discuss a small project undertaken by him around the time that The Language of Post-Modern Architecture was published. The building is called Garagia Rotunda and is in Cape Cod. The basic structure, a prefabricated garage, is meant to show a continuity with Modernism. The low cost of the structure allowed for the non-functional stylistic additions (fig. 9.). The structure is meant as a studio in a forest setting. The name itself, like Moore's Kresge College, is an ironic comment on the pomposity of architecture. The structure has bay windows, a porch, steps and a gate added. The architectural languages are mixed, and include Classical, Cape Cod Vernacular (the original structure and fittings were chosen from a Cape Cod Catalogue) and San Francisco painted house style. The finished building is painted six shades of blue to accentuate the form and frame (fig. 9. and 10.), but the colours are also used as an affront to Modernism as well as to
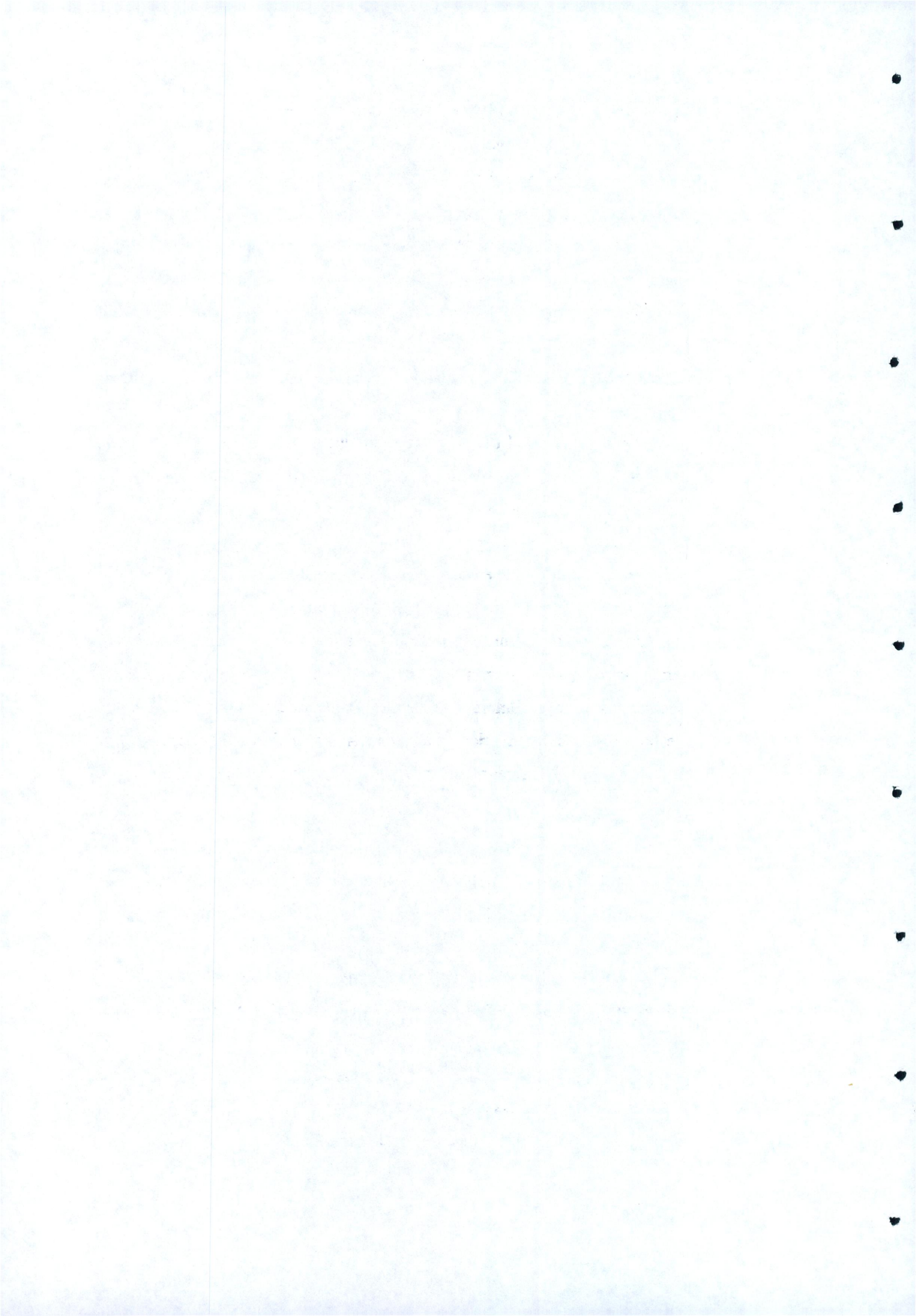
represent or reflect the changing blues of the sky over Cape Cod. The hues are also graded so that with the movement of the sun the light blues become dark as they go from light to shadow and the dark blues become brighter as they reflect the afternoon sun. Unlike the Modernist use of colour, Jencks uses colour in deeper, more sensitive and apter ways, as well as with wit and imagination. Jencks uses cliche and wit to convey a sense of the Cape. It is an attempt to address the fact that discussion on Post-Modernism was becoming more concerned with historical reference than with the task of communication.

While Jencks may well be the most important critic and theorist in defense of Post-Modernism, arguably the most successful, controversial and colourful practitioner of the movement is Michael Graves. His early work such as the Snyderman house, Fort Wayne Indiana (1973), shows his use of colour. However, the comfortable relationship between the pastel shades and the surrounding nature does not prepare us for his use of these colours to distort the pure white form. This contradictory application of colour describes the beginning of his break from Modernism. By the mid seventies, Graves's abstractions were becoming increasingly Post-Modern, more accessible on the one hand, while still rich in allusion. An example of this Post-Modern use of colour, is his Schulman House, which he extended and remodelled in 1976.

The street view (fig. 11.) of the house shows his employment of colour for its illusionary effect. Graves contends that we know colour from three dimensional experiences (Porter, 1982, p.72) and here he uses colour to create depth and form out of a flat gable. Colour on this facade is used, like the staggered plan, to emphasise the heart of the view - the front door. The heart image is strengthened by the keystone and marble over the front door. Thecolour of the door and its "chimney", mirrors the real heart or "hearth" of the house - the fireplace. The cream colour is repeated as is the stepped form on the chimney to the right of the door. The missing piece of column
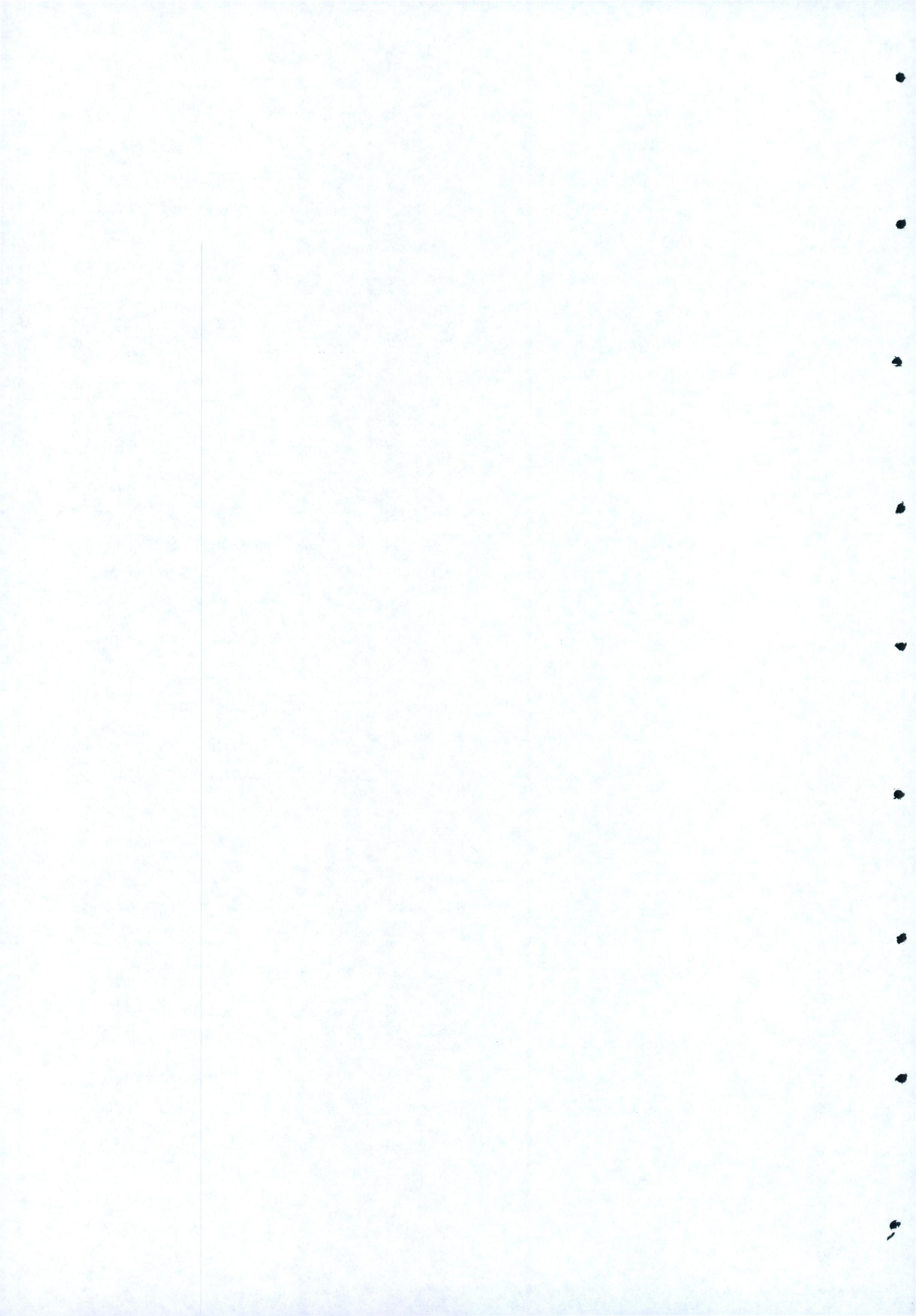
Fig 9. Charles Jencks, Garagia Rotunda (1977).

Fig 10. Garagia Rotunda, interior.
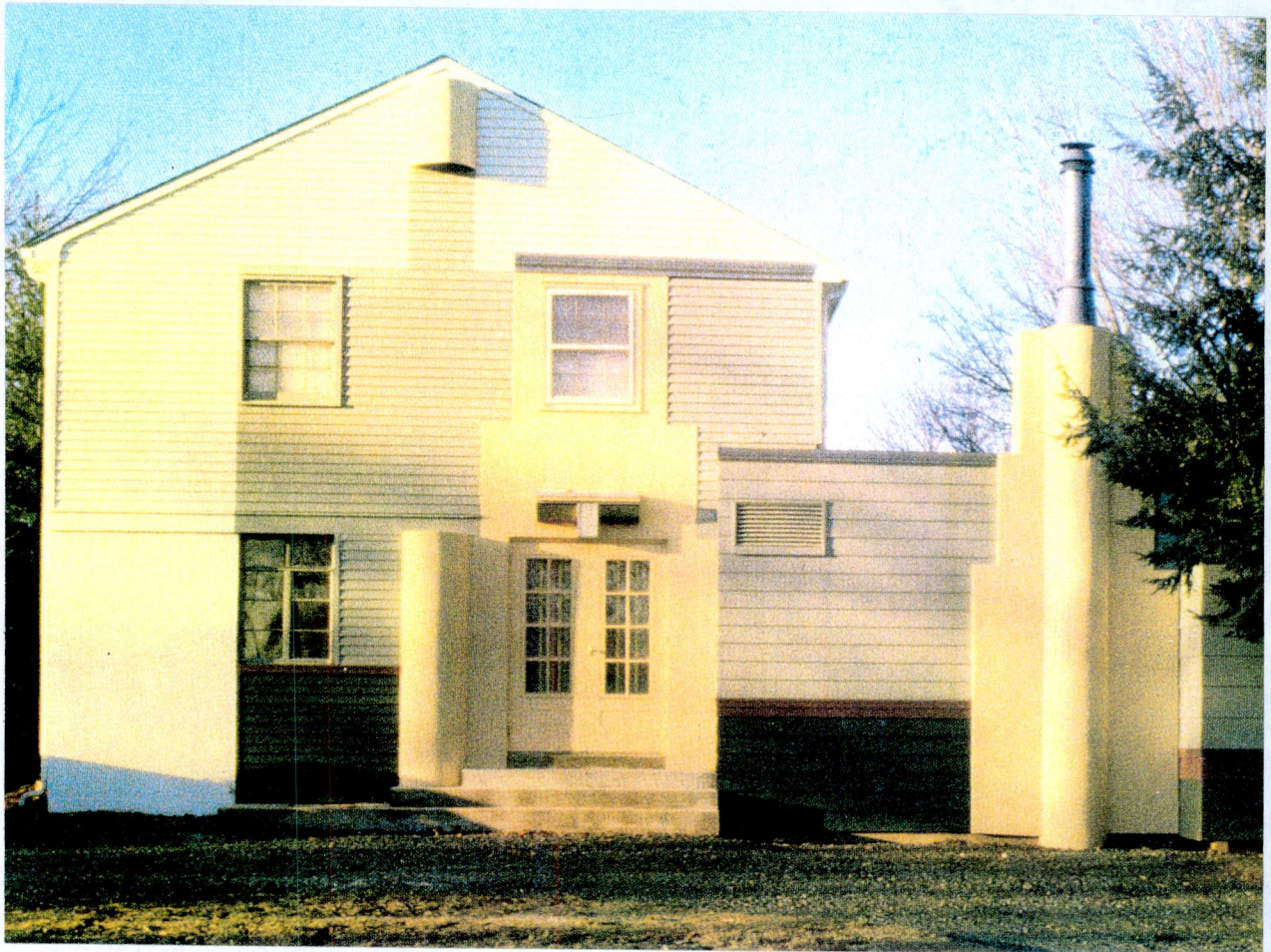
Fig 11. Michael Graves, Schulman House addition (1976).

to the right of the door reappears at the extreme right corner (just out of view in fig. 10.). The chimney recalls a historical reference to the ziggurat of Middle Eastern architecture.

The colour adds also to the feeling of "asymmetrical symmetry", a motif that stems from the Chinese garden, Japanese architecture and Zen design - it is a motif common in Post-Modern architecture. This asymmetrical symmetry is also added to by the split column and the depth of plan. The white background is disrupted by this polychromatic composition, yet we have to look at the garden elevation (fig. 12.) to get a clearer view of the other use - the other code - that Graves puts the colour to. Here too we have asymmetrical balance with the door at the centre. The garden face is the side view of the house. The screen wall to the front (left) shelters and gives privacy to the garden, like its front, the back of this screen wall has a dark green base which firmly plants the structure in the ground. The lighter green reflects the trees, as does the column. The column is painted cream which, to an extent, reflects the stone of its neo-Classical reference. The white of the main structure represents the Modernist basis of Post-Modernism which is adorned with colour and meaning. The multicolored moulding on the screen wall creates a dialogue "inside" and "outside" according to Tom Porter (Porter, 1982, p.73). While the blue architrave over the windows and door reflects the blue of the sky, not unlike medieval vaulting.

The use of green and the natural imagery expressed by the colours, as well as the embrace of the screen wall, creates the sense of the garden being an extension of the house and the house an extension of the garden. This example shows the flexibility and diversity of colour as an architectural and narrative tool, and stresses how important it is to Post-Modern architects. It also stresses how the examination of colour clearly contrasts Modernist and Post-Modernist aims in architecture.
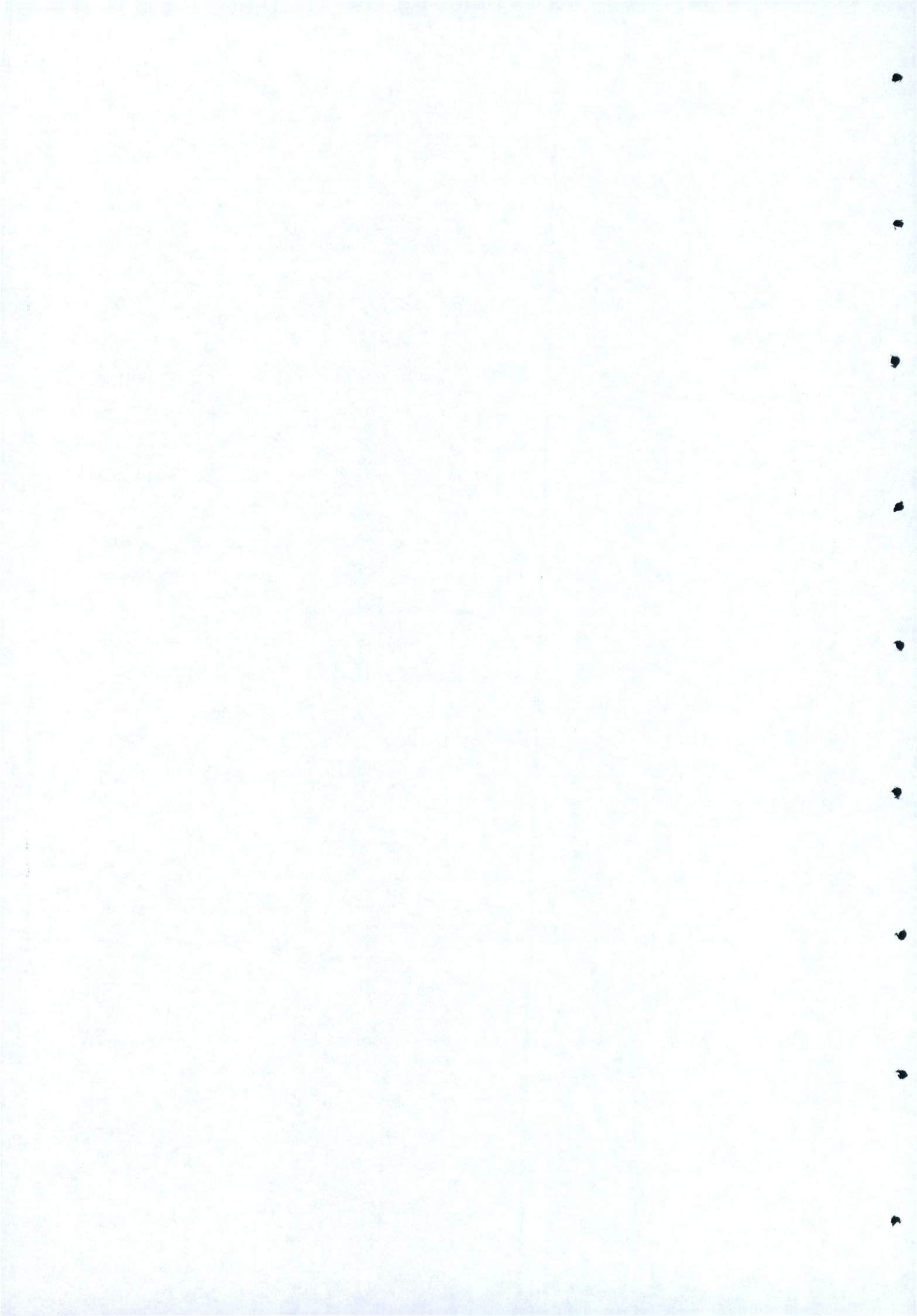
Fig. 12. Schulman House, garden facade.

Fig. 13. Michael Graves, Portland Building (1982)

One cannot discuss colour, meaning or indeed Michael Graves without discussing the Portland Public Services building which when completed in 1982 was the first public Post-Modernist building (fig. 13). It is, therefore, from the point of view of the Post-Modern principle of appealing to the public, an important and indeed much discussed development in the movement's history. The design was the winning entry in a design/build competition sponsored by the city of Portland, Oregon. The building is tripartite in elevation with a base, a body and a head. This is in line with Sullivan's Tall Office Block Artistically Considered. The use of colour reflects Graves' earlier work. One elevation faces a park, and like the Schulman House the building seems to be firmly grounded by the dark green base. This lower area steps up to the large, almost cubic body of the building. The most striking feature of this is the four-storey brown keystone and the large squat pilasters, also in brown, that support it. Graves uses this brown to refer to the predecessor of the architectural column which is the tree. The cream body may well represent the stone that succeeded the tree in architecture. The top or attic is, as one would now expect, a blue-grey to represent the sky but also to represent the cultures of Greece and Rome that first used it. This reference to the Classics alludes to the democratic nature of local government housed within. It is a comment on the democratic nature of Post-Modernism itself. Another motif which appeared in the earlier example is that of the heart - the fire place and the front door. This large brown keystone suggests this and the heart framed here consists of the large windows of the public services area. This glass walled public access area is the only allusion to Modernism in this building which Jencks describes as "the first monument of Post-Modern". (Jencks, 1977 p7)

It is the colours more than anything that make the building stand out from the monotony of the other office buildings in the city, with their curtain glass walls and steel frame. Its proportions and small windows give it a fortress-like appearance, almost Egyptian. The heavy dark green base plants the

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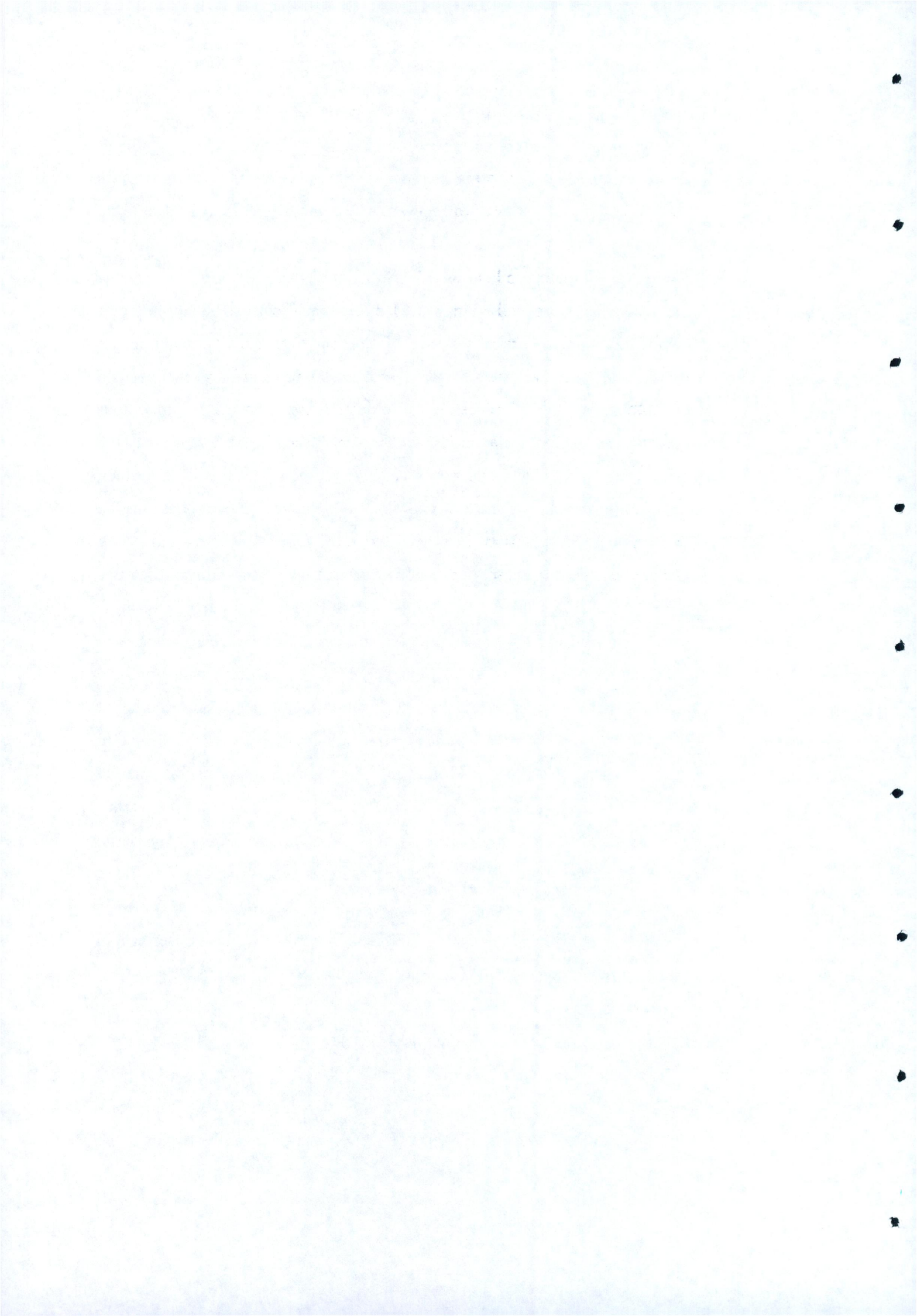
whole building, which unlike the Modernist model displays a very different and obvious break between the three parts of the facade. Due to financial constraints the building seems somewhat squat, but the eye is fooled and distracted from the square proportions.

This examination of the building looks only at colour and as such misses the most obvious and populist messages that the double-coded language sends, however, the use of green and blue for sky and earth are as obvious as the figure of "Portlandia", the sculpture based on the town seal, who represents civic hope and trade. The deeper references, those to stone and wood and their place in architectural history, that of the heart and hearth, that of the sky and earth and they historical background, all show the two levels of meaning in this type of architecture. The double use of colour, both formal and symbolic that illustrates all these references epitomises the depth of meaning and double-coding that is so important to the Post-Modern architect.
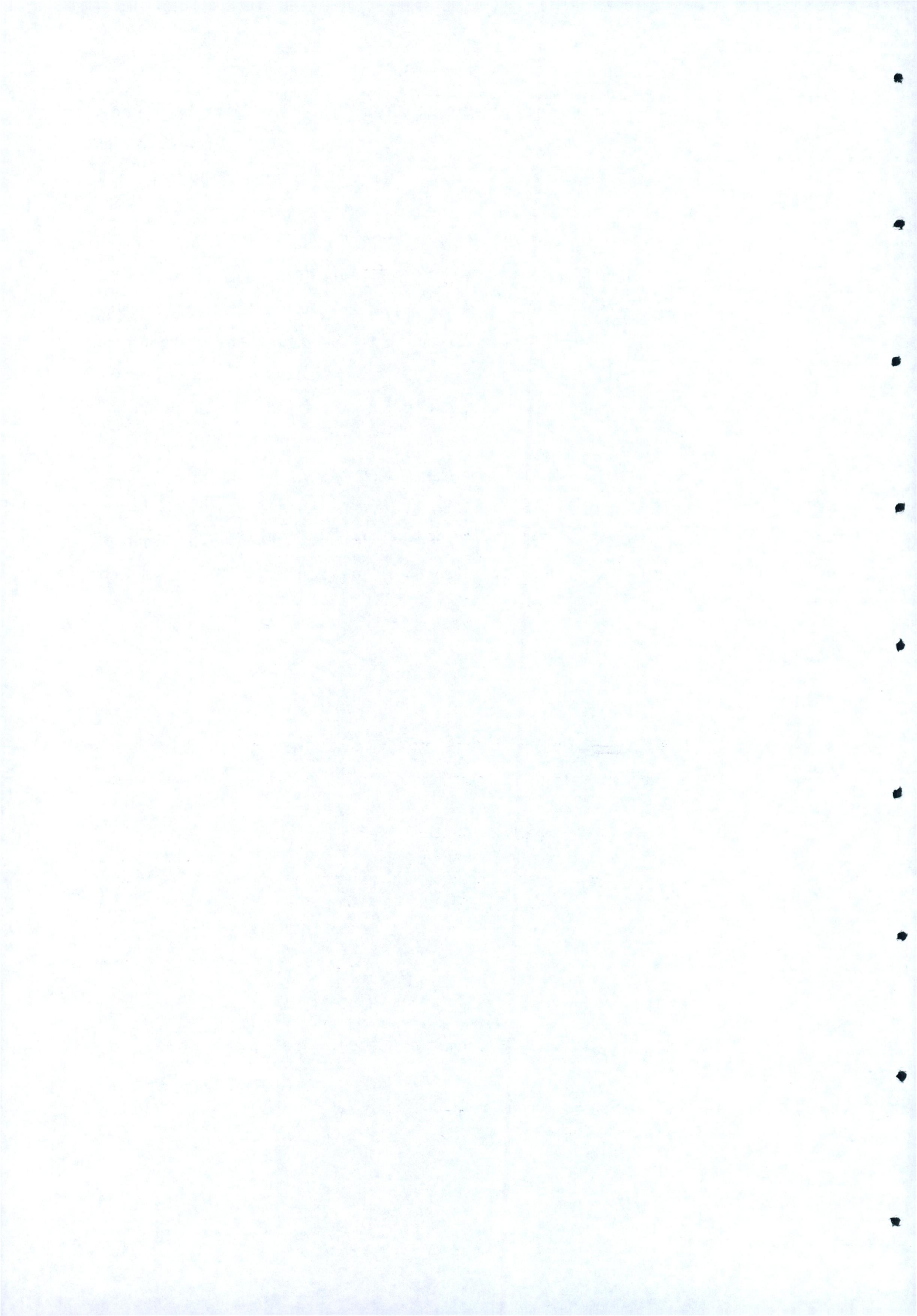
CHAPTER 3

Introduction

> It [Traditional Post-Modernism] recognises the language of form as communicating sign as well as infra-referenial symbol: that it to say, it deals with both physical and associate experience, it rejects the idea of a single style in favour of a view that acknowledges the existence of many styles ... each with its own meanings....

> (Stern, 1980, p86)

If Stern is correct, then nothing provides a better example of the existence of many styles than the recent architecture of London. Jencks claims that:

> No single orthodoxy dominates western society.......if anything reigns it is pluralism - and that "ism" is incapable of ruling since it depends on the fostering of choice. There is a paradox here because pluralism is the Post-Modern ideology above all others. How can this condition exist without the triumph of the style [Post-Modernism]...

> (Jencks, 1988, p.6)

In fact, he says in a later article that five styles co-exist in London,

> ...neo-Modernism dominates the young, Late-Modernism rules much of the profession, Revivalism reigns over Prince Charles, vernacular
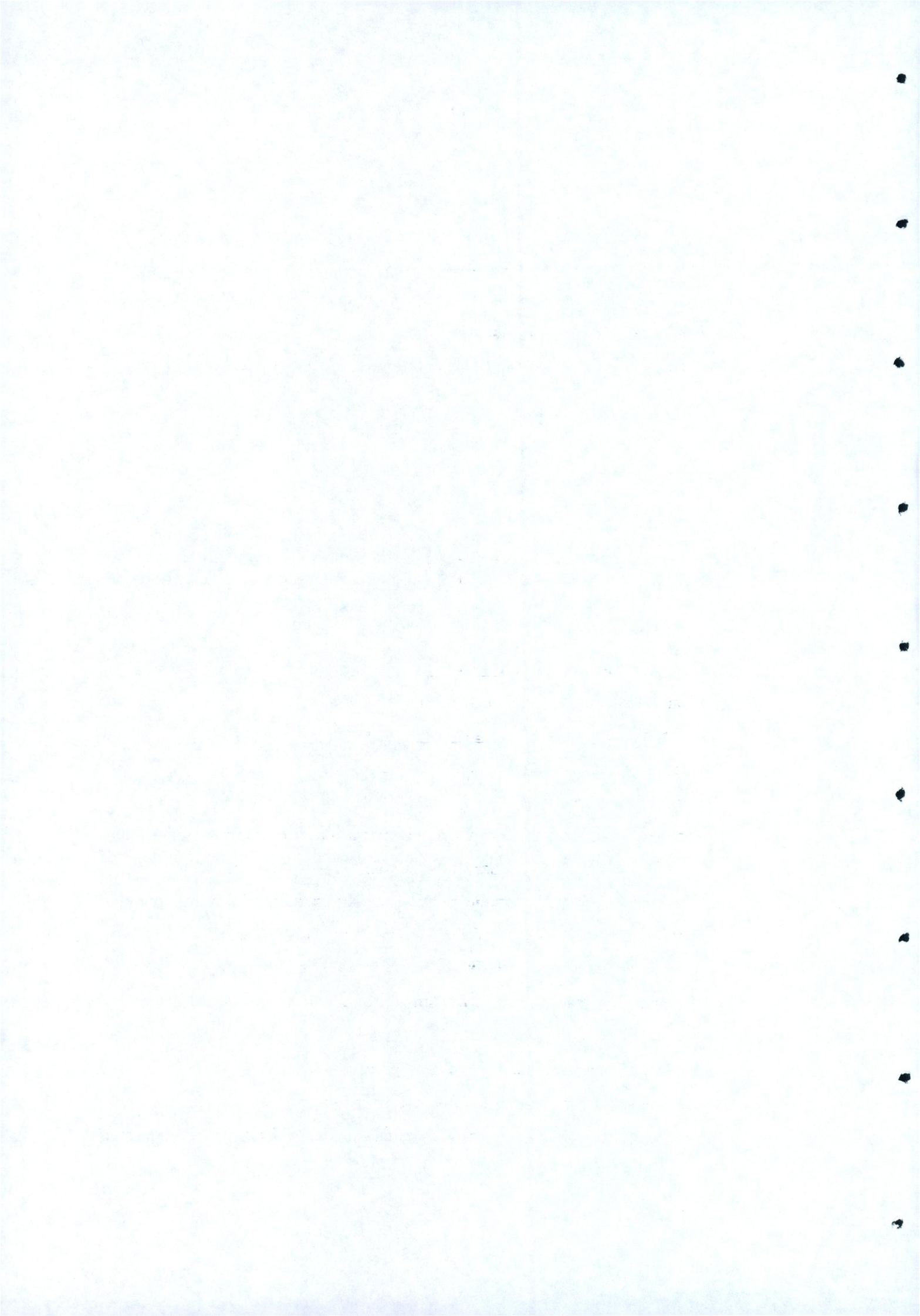
also wins in the shires and Post-Modernism leads commerce.

(Jencks, 1991, p.13)

So if this diversity is hailed by Jencks to be "the triumph of Post-Modernism" then an examination of Post-Modernism itself should reveal a parallel diversity, and if colour, and its use, is representative of Post-Modernism, colour should reflect this diversity. Therefore this chapter will examine the diverse use of colour in the Post-Modern buildings constructed in London since 1987.

DIVERSITY IN LONDON

Jane Jacobs's book Death and Life of Great American Cities is cited by Jencks as "the first shot of Post-Modernism" (Jencks, 1988, p.7), and even Venturi's text Complexity and Contradiction in Architecture is described by Jencks as "after Jacobs's book the second major treatise to start defining Post-Modern architecture." (Jencks, 1988, p.7) Jacobs's book, however, concerns Post-Modern Urbanism rather than architecture and contradictory to the skyscrapers-in-the-park urbanism of Le Corbusier, Jacobs's Urbanism advocates piecemeal development - village size developments growing organically - and like the village, incorporating mixed uses, ages and indeed even small areas designed by groups of diverse architects, and with such a basis surely Post-Modern Urbanism can do nothing if not reflect diversity.

Prince Charles has become a major figure in the question of Urbanism and architecture, supported Post-Modernism in his criticism of the Modernist disaster that had almost destroyed the development of the city. However, he

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was soon to turn on the Post-Modernists, describing their work as "wrapping paper architecture" while advocating revivalism. He mocks Post-Modernist works as "signature buildings and stonework pared down to the thinnest sheets modern technology can produce", (Jencks, 1991 p.12) while having no qualms about clipping on a Georgian facade onto a Modern structure for no better reason than to revive the style. His criticism may well be true of Post-Modernism but his alternative and his justification of it is as shallow as what he attacks. His answer to Modernism - Revivalism - is to pretend it never happened. This is in short what Jencks describes as the thinnest form of wrapping paper architecture (Jencks, 1991 p.12).

Two similar buildings by Terry Farrell - the Midland Bank 95-97 Fenchurch Street (fig. 14.) and the Comyn Ching Triangle (fig. 15.) - which are both sited on a corner between streets and follow the street line. Both have the striped brick and stone work and have a turret on the corner where the streets intersect. The turrets referring to the ship motif of Modernism but also to the tower of the medieval castle. The turrets are coloured differently: one blue - the Midland Bank - referring to the sky; the othere with blue glass and red frame. This red that frames the pieces of sky reflected in the glass is a reference to the more vibrant role of this mixed development. The red makes allusions to a colour which more than any other typifies London.

> London is a city dominated by red.
> The buses fill the streets with it, the countless billboards and advertising signs add their touches of it, and the buildings, with their red windows, doors and even walls complete the picture.
>
> (Duttmann, 1980, p.47)

Another of Farrell's works is Embankment Place (fig. 16.), built around or more correctly above Charing Cross station. The design addresses some of the urban problems associated with the surrounding streets. Infill buildings in granite and brick add diversity and life to the seedy surrounding streets.
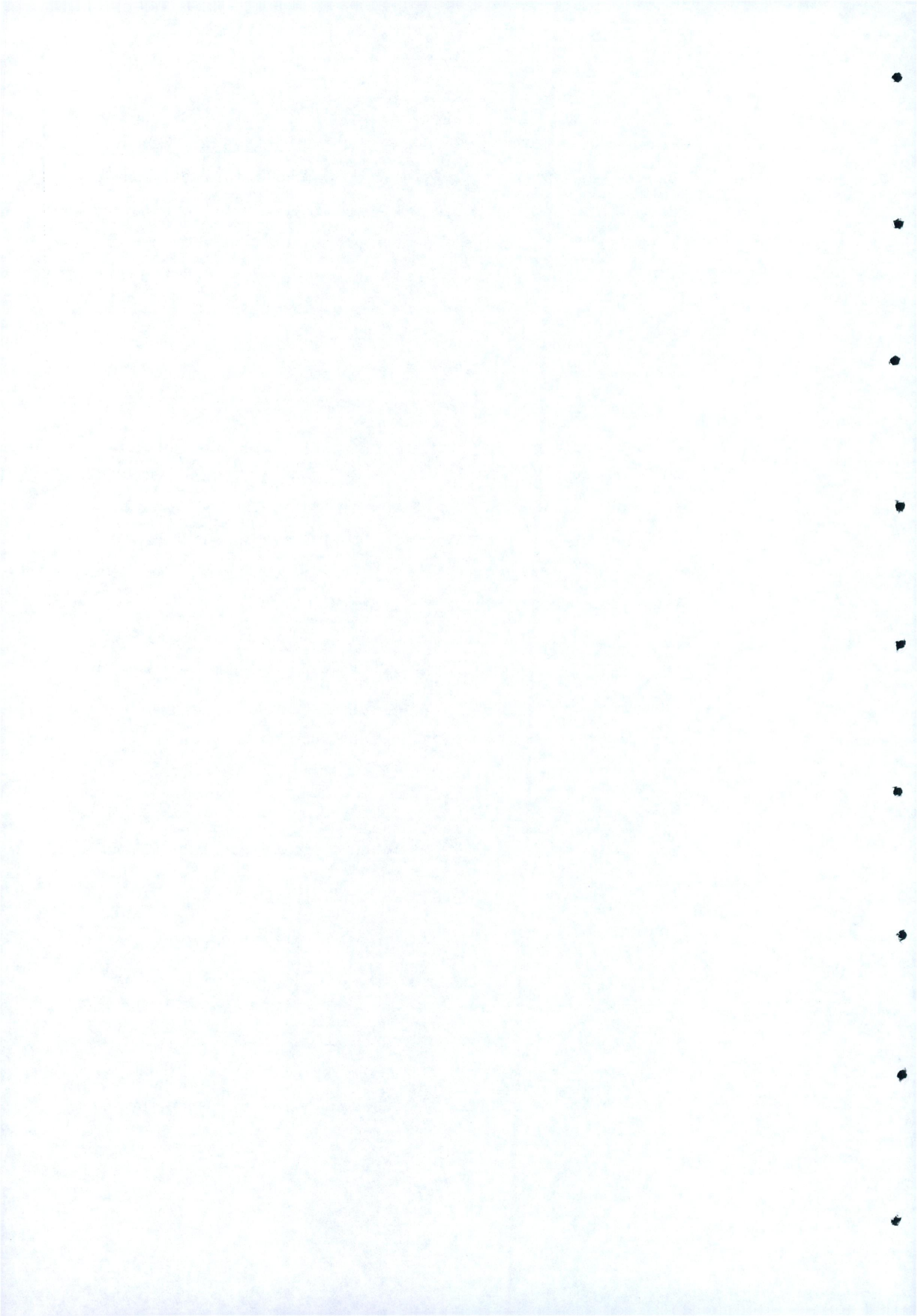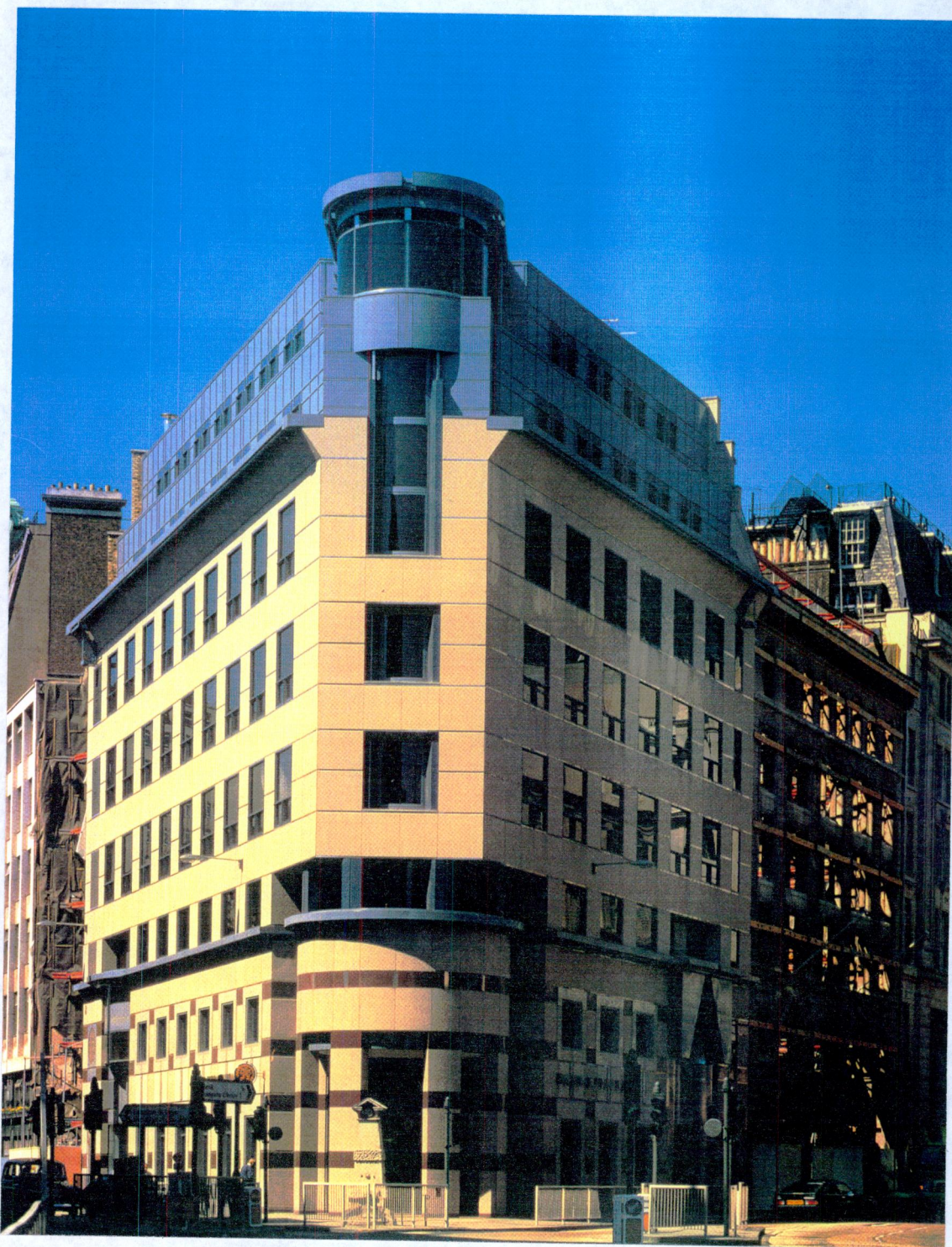
Fig. 14. Terry Farrell, Midland Bank (1987)

Fig. 15. Terry Farrell, Comyn Ching Triangle (1990)

Fig. 16. Terry Farrell, Embankment Place (1990)

> ...the development [Embankment Place] is in scale with Villiers Street
> and does much to set in progress a general upgrading of the entire
> length of the street.

<div align="right">(John Welsh, 1991, p.30)</div>

The overall effect of the blue/grey detailing against the white "stone" pillars and facade reflects a monumentality and permanence. The arch motif, shrunken between the shoulders adds an anthropomorphic ingredient that had been lost by Modernism. The architecture one understand best of all is that of one's own body, and one tends to associate architecture with body images and project those images onto buildings. This too is a recurring theme in Post-Modernism.

Another complex that uses colour to great effect is the London architectural firm Cambell/Zogolovitch/Wilkinson/Gough's (CZWG) The Circle (fig. 17.). Here a nineteenth century yellow ochre London brick is used to give a link to the surrounding wharfs. The street created by these buildings is abruptly interrupted by "the circle" - an open area enclosing a statue of a dray horse. The statue is a reference to the Courage Brewery which stood on the site. The most striking feature of the circle is not the "owl ears", or as architect Piers Gough of CZWG puts it "vase lips", but rather the blue glazed tiles that all four buildings, the quadrants that make up the circle, are faced in. Both interest and distraction are created by the colour. The interest is obvious, the distraction softens the harsh geometric motif of the pure circle, and adds life to it and the whole development.

Just as striking and also by CZWG is China Wharf, 29 Mill Street (fig. 18.). This development was designed to fill a hole in the waterfront. It acts as a reflection of the activity of the wharf, ships, etc., rather than of the local buildings. This building is merely a glass wall office block but its red facade jumps out boldly, softening and blending the block with the surrounding buildings and the wharf itself.

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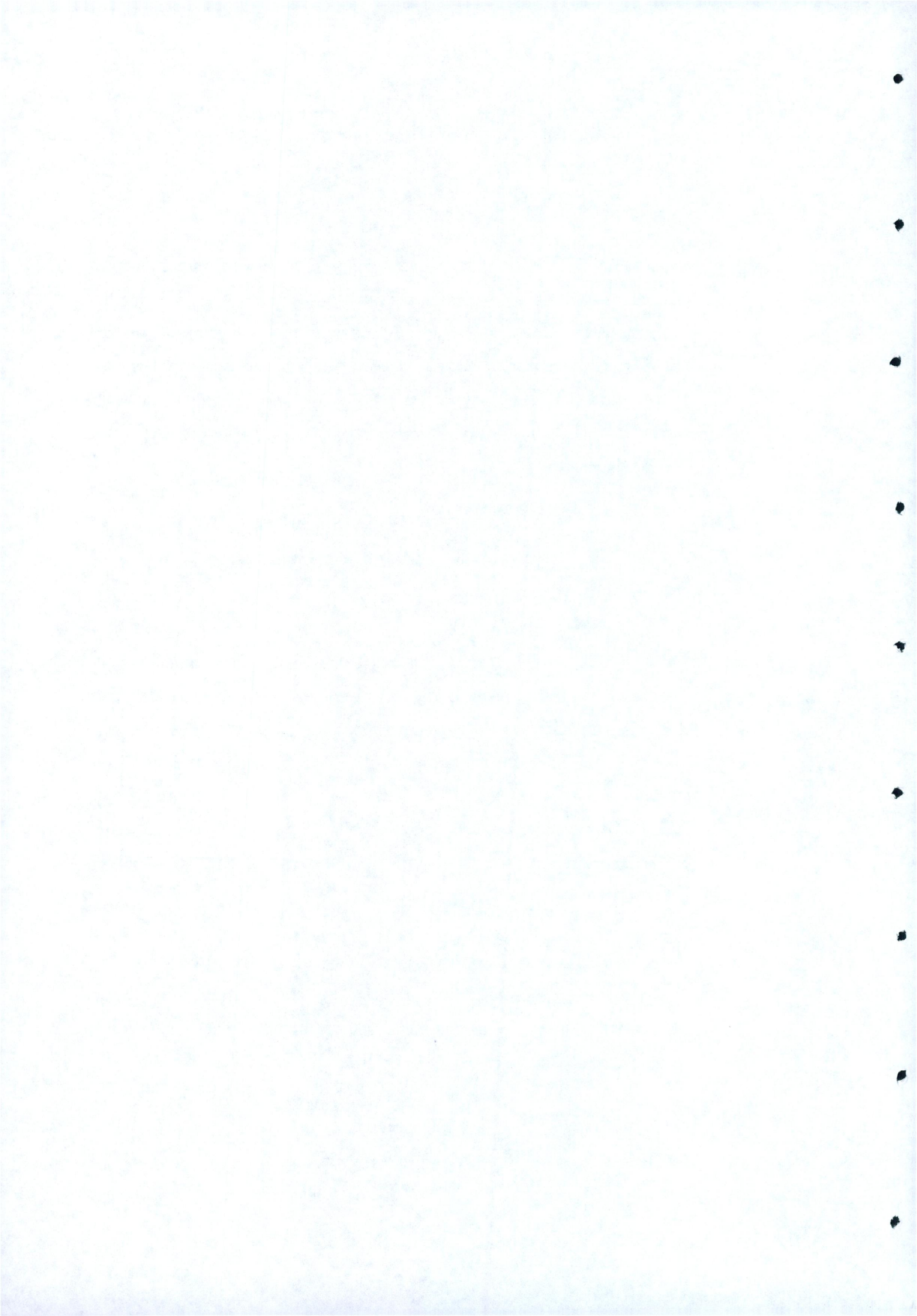
Fig. 17. CZWG, The Circle (1990)
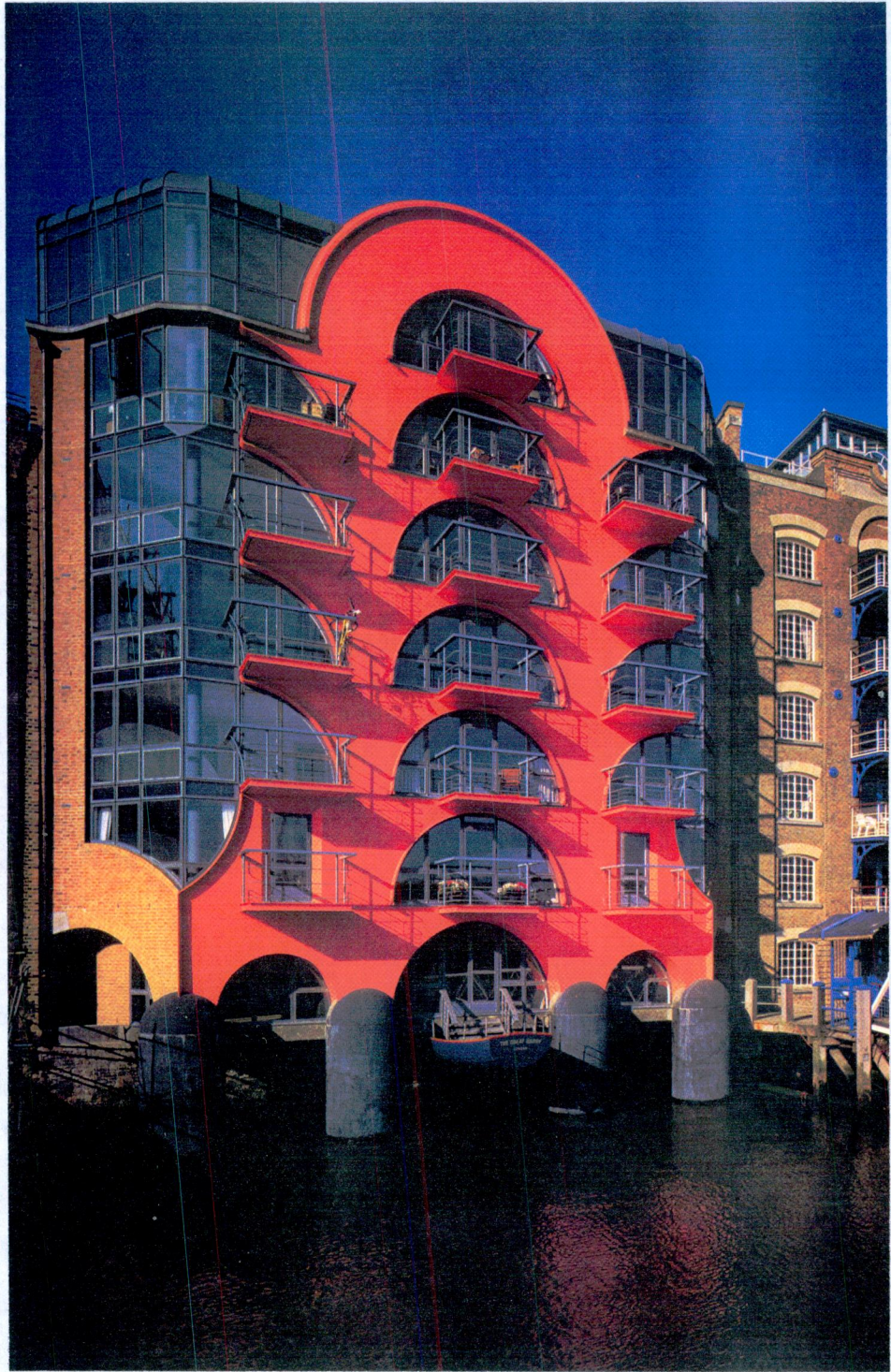
Fig. 18. CZWG, China Wharf (1989)

John Outram's Storm Water Pumping Station (fig. 19.), also on the Isle of Dogs betrays a more figurative use of polychromy. The building, as well as the pumping system - which used to prevent the area around the Isle of Dogs from flooding - was to be vandal, terrorist, storm and even earthquake proof. The graded colour on the sides of the building represents mountainsides, a reference to the origin of the river. Blue bricks represent the river, as does the blue in the capitals of the overly-sized columns. The columns in turn both refer to the strengths of the system and hence its permanence, as well as to the trees that columns originated from in architecture (as already mentioned). The most obvious reference to the function of the building is the "jet turbine" above the door, which is a direct reference to the equipment housed within. This small building give a good example of the narrative possible when colour is used to its full potential.

While much of the urban residential and light commercial Post-Modern works have a strong sense of the vernacular in their use of yellow and red brick etc., as with the double-coding, this usually means vernacular with a twist. CZWG's palette of colour, as in this example by David Quigley with its blue, white, red, blue/grey and yellow brick work, adds a sense of activity and vitality as well as diversity to the locations where their works are built.

The tolerance to difference and adherence to Venturi's "both/and" over "either/or" philosophy is shown in the reworking of Modernist slab blocks in the city. Modernists would argue that architecture is either good or it is ornamental. Venturi would claim it can be both good and ornamental. Renovating rather than blowing up and rebuilding, as was the Modernist practice, Post-Modernists are striving to improve the city rather than change it for the sake of change, believing both Post-Modern and other types of architecture can co-exist. Covell/Matthews/Wheatley's refurbishment of a 1965 tower block (fig. 20.) is an example of an improvement, where the addition of blue/green glass, circular motifs, and green balconies transforms the appearance visually while also transforming the work environment for the
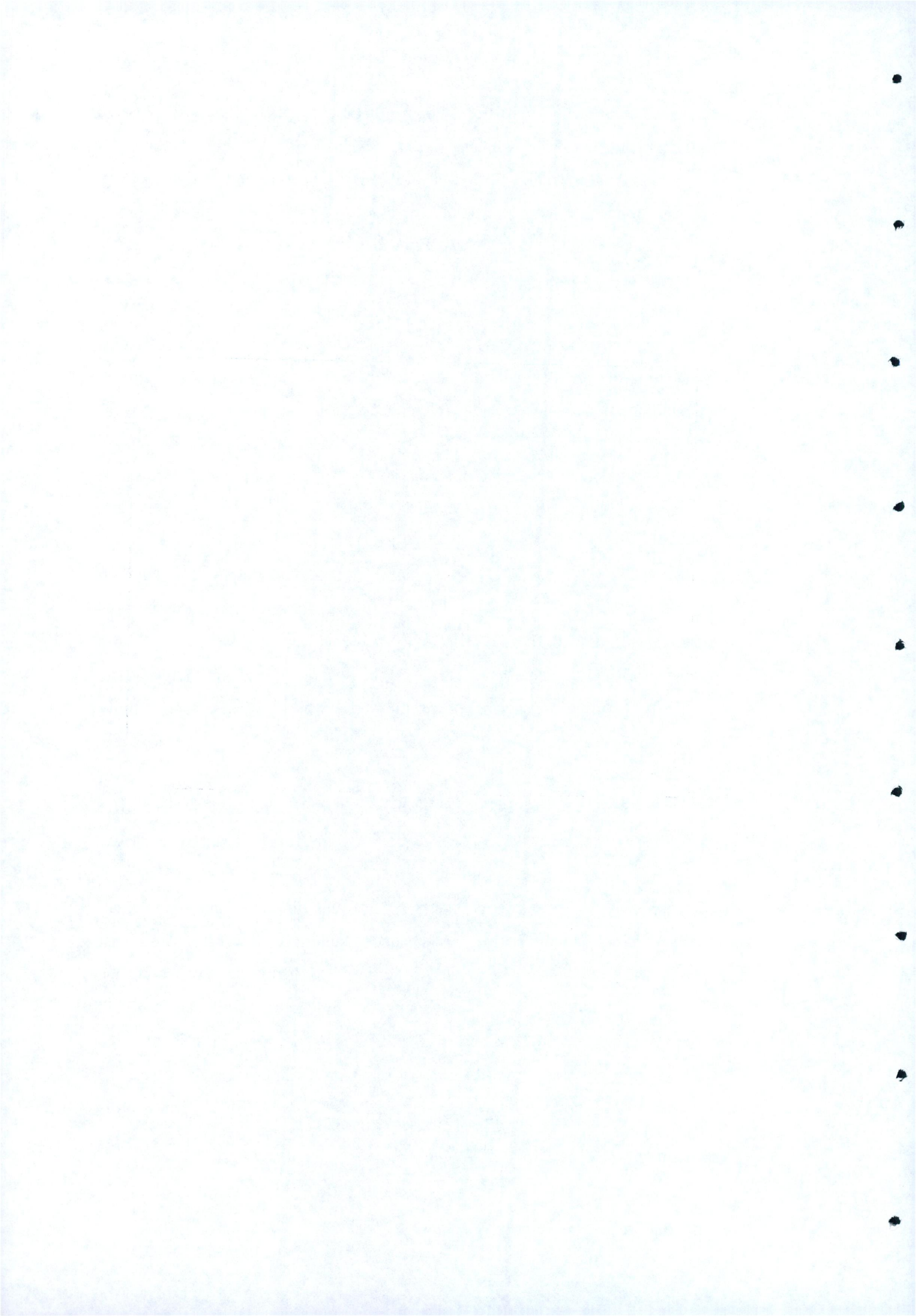
Fig. 19. John Outram, Storm Water Pumping Station (1988)
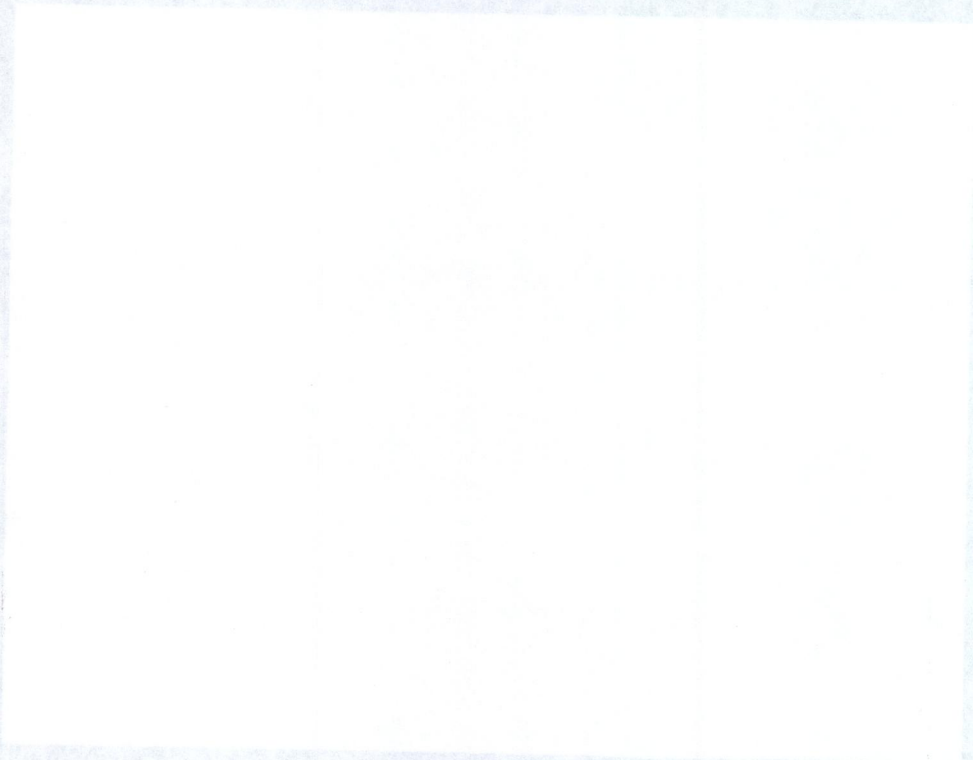
Fig. 20. Covell/Matthews/Wheatley, Vantage West ([orig. 1965] 1989)

user. Sheppard/Robson's block, at 338 Huston Road (fig. 21 and 22.) also shows how renovation, here with the use of white cladding and detailing can transform a Modernist block.

Finally, there is one type of building that more than any typifies the tolerance to difference and diversity of Post-Modernism, and two supreme examples of this genre exist in London. One is the Clore Gallery (extension) by Stirling and Wilford at the Tate Gallery, and the other is Venturi/Scott/Brown and Associates' Sainsbury Wing at the National Gallery, Trafalgar Square. While diversity is illustrated, through the movement, in this chapter by the diverse use of colour, here one building incorporates a diversity of styles and colours as it changes from facade to facade. This is what Jencks calls the chameleon building. He says it indicates "how seriously the Post-Modernist takes difference" (Jencks, 1991, p.14).

It is apt therefore to leave the final word to Venturi, with whom we started to examine the movement. The use of black and white on the main facade (fig. 23.) and what Jencks calls the second facade (fig. 24.) are explained by Venturi as "avoiding colour before you see the paintings" (Jencks, 1991, p.49). Small details of colour appear on the second facade as you leave Trafalgar Square. These islands of colours on the gate posts are Egyptian (fig. 25.) in reference and Venturi admits this to be loose imagery: "we just wanted a lot of detail at eye level" (Jencks, 1991, p.49). The third facade is an abrupt end to the stone work and is of cream brickwork to blend with what Venturi describes as "Dickensian" Whitcomb Street (fig. 26.). The use of colour is limited in comparison to Stirling's Clore but the Sainsbury Wing exhibits a sensitivity in colour, as it does in detail, ornament, grammar and narrative. It is that sensitivity that makes it viewed by Jencks and the profession as one of the most important Post-Modern buildings in London. This sensitivity to the surrounding, existing architecture and atmosphere is typical of the Post-Modern temperament. The diversity and tolerance to

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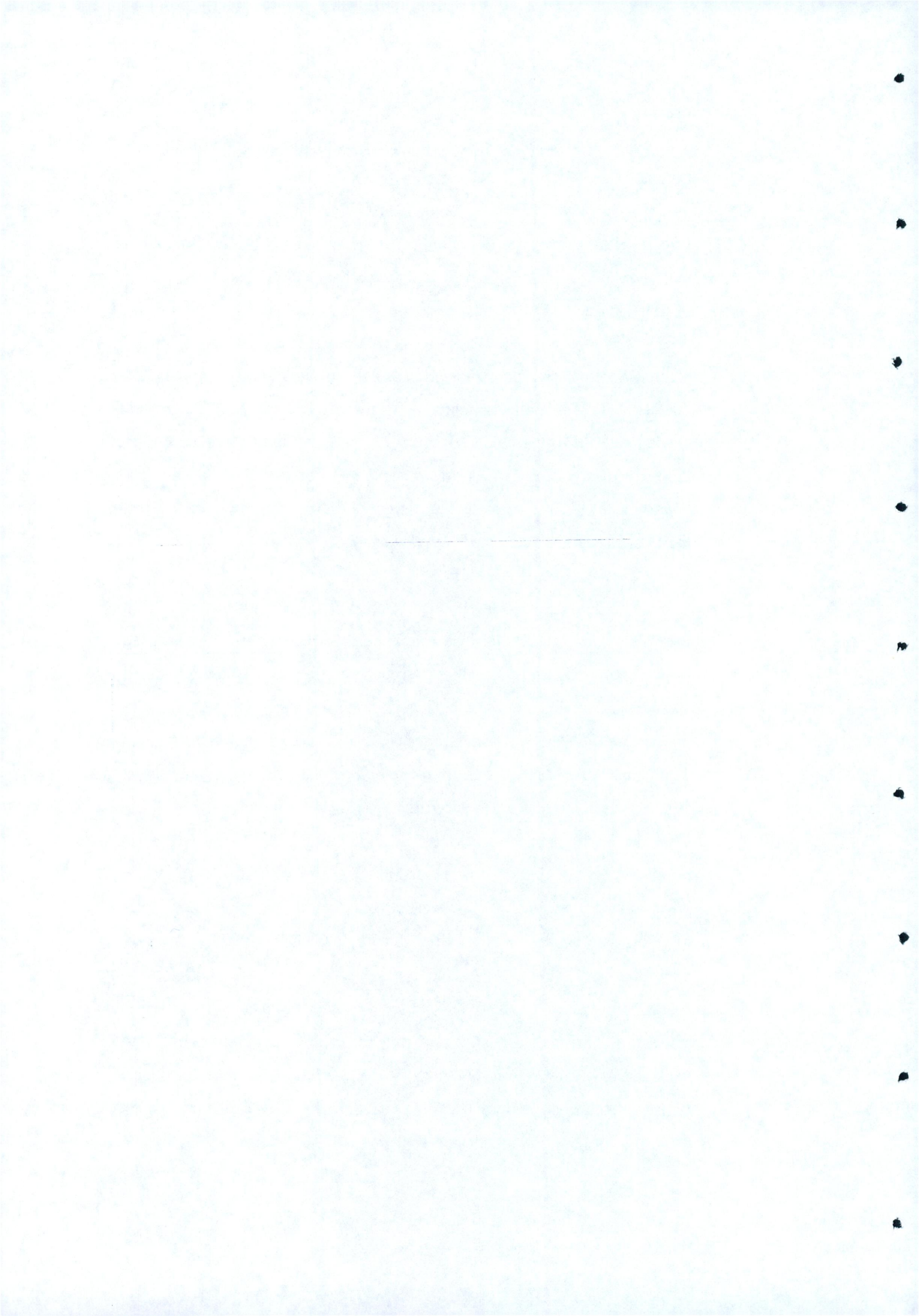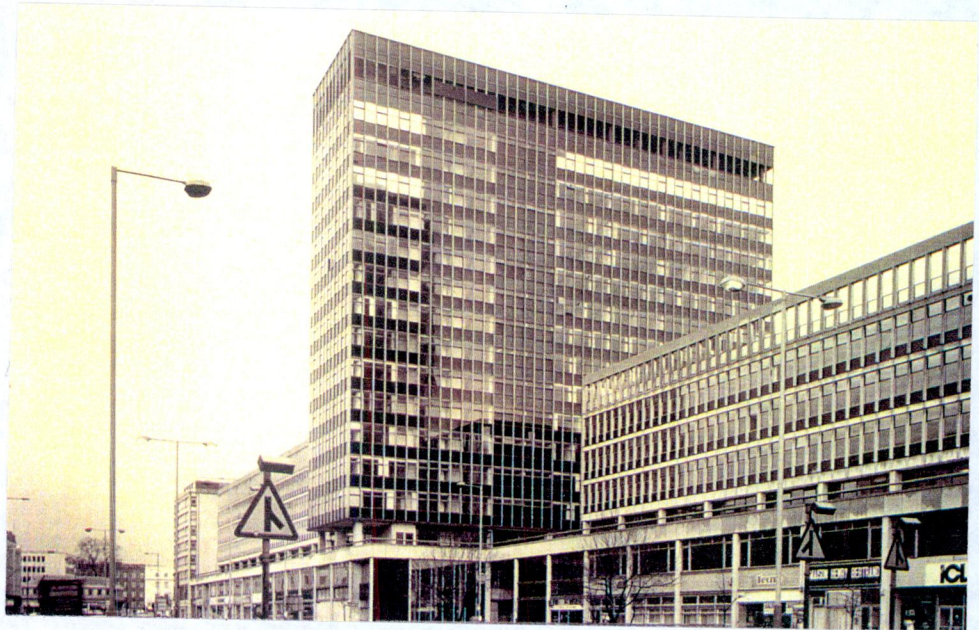
Fig 21. 338 Huston Road, original (1960s)

Fig 22. Sheppard/Robson, 338 Huston Road (1990)

Fig 23. Venturi/Scott/Brown & Associates, Sainsbury Wing (1991)

Fig 24. Sainsbury Wing, second facade.
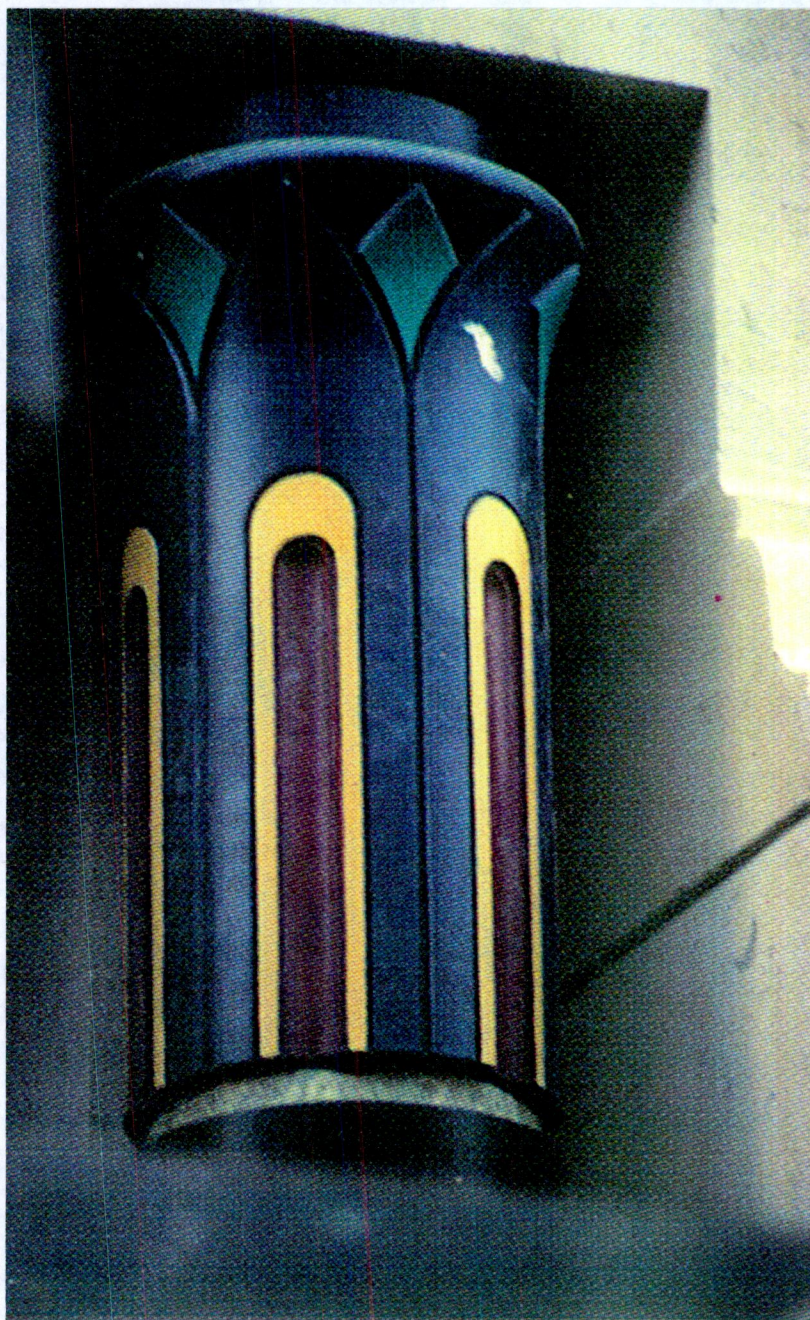
Fig 25. Sainsbury Wing, gate post.

Fig 26. Sainsbury Wing, third facade.

difference illustrated here in recent examples in London led Kenneth Powell to conclude in his essay <u>Diversity Vs Direction</u>

> Yet if the era is to be remembered with affection and respect, as well as curiosity, it will be at a time when the diversity of London was both rediscovered and reinforced. For all the horrors, that is no mean achievement.

> (Jencks, 1991, p.7)

The example that Post-Modernism in London offers shows how important colour is to the Post-Modern architect. The striking injection of colour that London has experienced, clearly reflects the assortment of styles, materials, convictions, and influences that epitomise Post-Modern diversity.
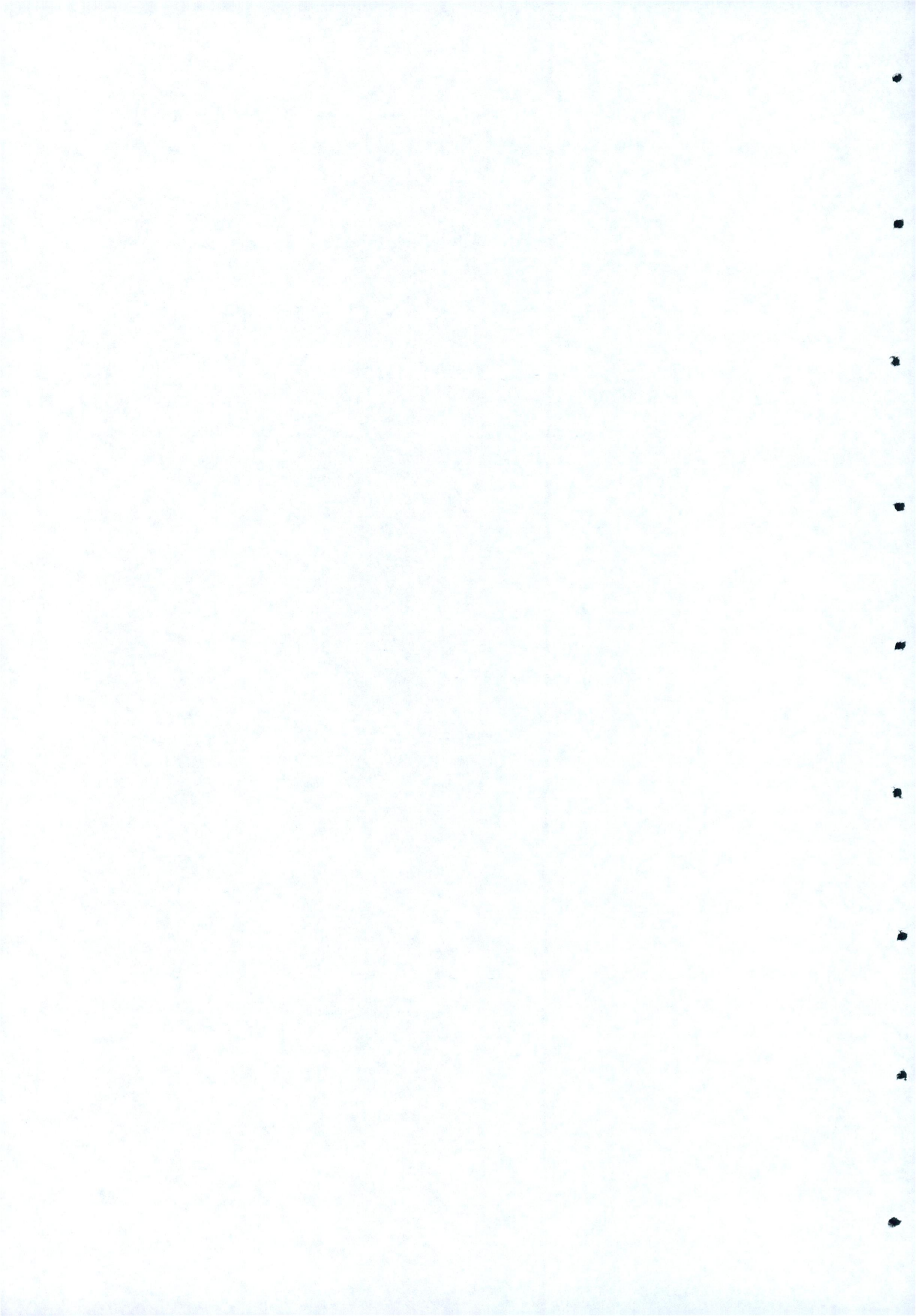
CONCLUSION

This thesis has traced the development of Post-Modern architecture over the last three decades. It shows, through the use of colour in the works of some of the most important practitioners of the movement, the development of Post-Modernist theory. From the outset it has declared its unwillingness to offer a new definition of Post-Modernism in architecture. Instead this thesis aimed to portray the Post-Modern motives behind this architecture.

Chapter one shows how Modernism had forfeited the public's interest in architecture and how visionaries like Moore and Venturi in America longed for an architecture full of meaning, aptness, complexity, and sense of place. Chapter two introduced Jencks's definition of double-coding. In a movement criticised as pastiche the works of Jencks himself and those of Michael Graves, exhibit the principles of underlying narrative and depth of meaning in Post-Modernism. Finally the diversity of Post-Modern Urbanism and its tolerance to difference are presented by the London example in chapter three. The overall picture is of an architecture that considers the people who will live and work in the buildings it designs. For all its faults it is not an authoritarian, inflexible orthodoxy but more "humanist" and socially aware.

Issues such as consumerism and the abuses permitted by Post-Modernism's indigenous flexibility, are not discussed at length as they confuse an already complicated and often ambiguous concept. Post-Modernism's development can be compared to the development of subliminal advertising in America a decade earlier, indeed, Post-Modern architecture strives to impart a subliminal narrative. The fact that it has popular appeal, is eclectic, and has

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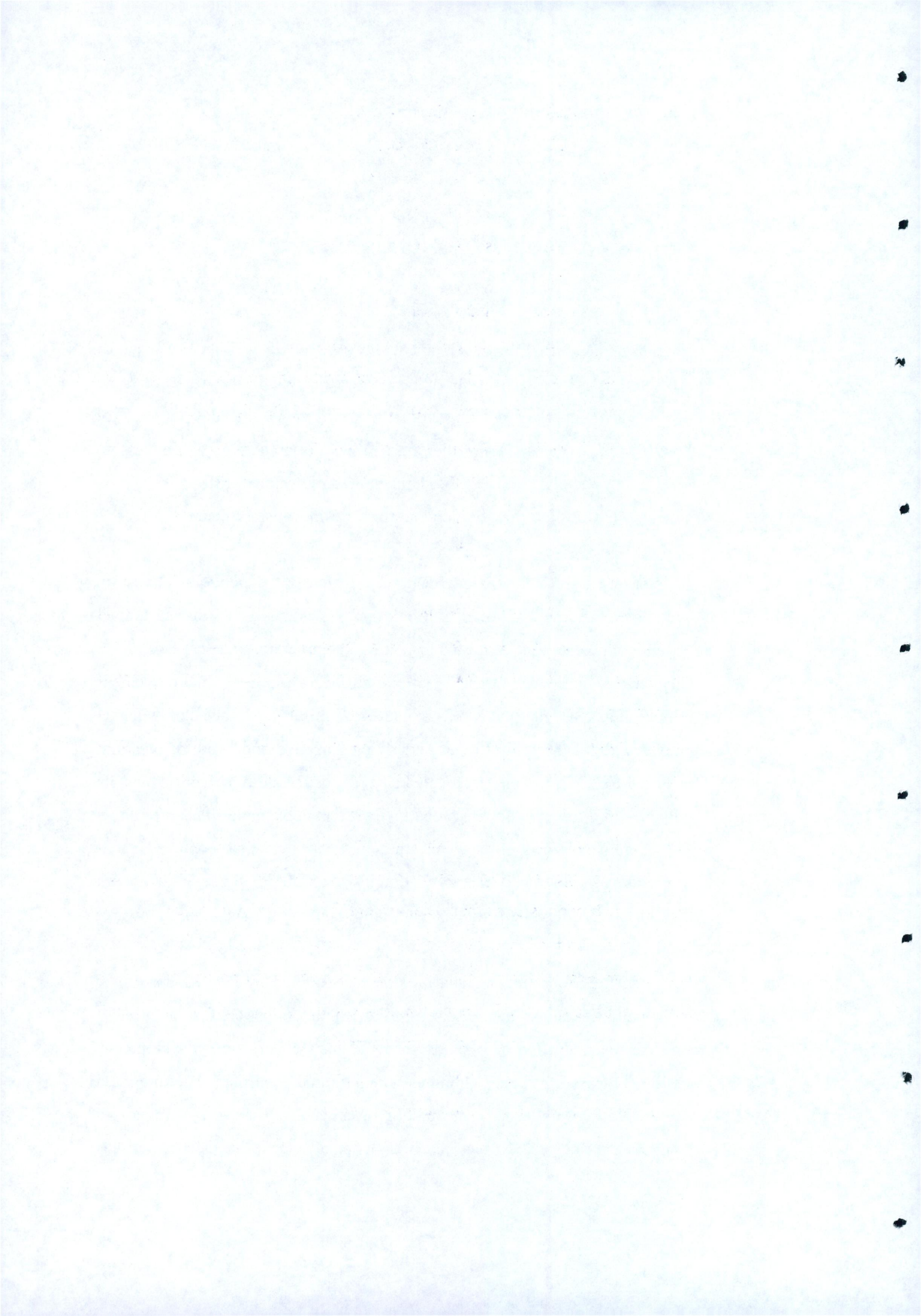
the inherent ability to convey ideas makes it an ideal target of commercial interest. This leads to the criticism that Post-Modernism is for sale to the highest bidder. However, Modernism too fell prey to the pressures of capitalism, so as this thesis contrasts Post-Modernism with Modernism this criticism of Post-Modernism has being omitted in the interest of clarity.

Even so the concept of Post-Modernism is far from simple. In order to understand Post-Modern motives one must rid oneself of the belief in the future. Without a belief in the future one must take responsibility for the present, and to do so one must learn from the mistakes the past. Klotz says that "the defence of progress in architecture is, by the same token, the defence of progress in society" (Klotz, 1984, p.2). Therefore, if we are dissatisfied with the development of society, we must question the notion of progress, not only in architecture, but in society itself.

Modern architecture was based on progress, it strove to find technological answers to the problems of society. After seventy years of this experiment surely the only rational (to use a Modernist term) conclusion is that science has not brought us the answers it promised. It is left to us therefore, to examine why Modernism failed. The Post-Modernists would contend that its predecessor failed because it did not take the public's wishes and experiences into account. In approaching problems from first principles, Modernism ignored people's need to associate the new with what they already know. Its solutions, though often beautiful in their purity, were sterile and too unfamiliar. Modernism, as the social organiser it endeavoured to be, was too avant-garde, too remote. Modernism tried to impose its idea of Utopia on the whole of society, and that authoritarian self-importance in a sense mirrors the fascism that caused the International Modernists to flee Europe in the first place. This thesis in demonstrating the return to colour in architecture and the spectrum of uses colour is put to by the Post-Modern architect, shows the democratic progression from Modernism to the more liberal Post-Modernism.
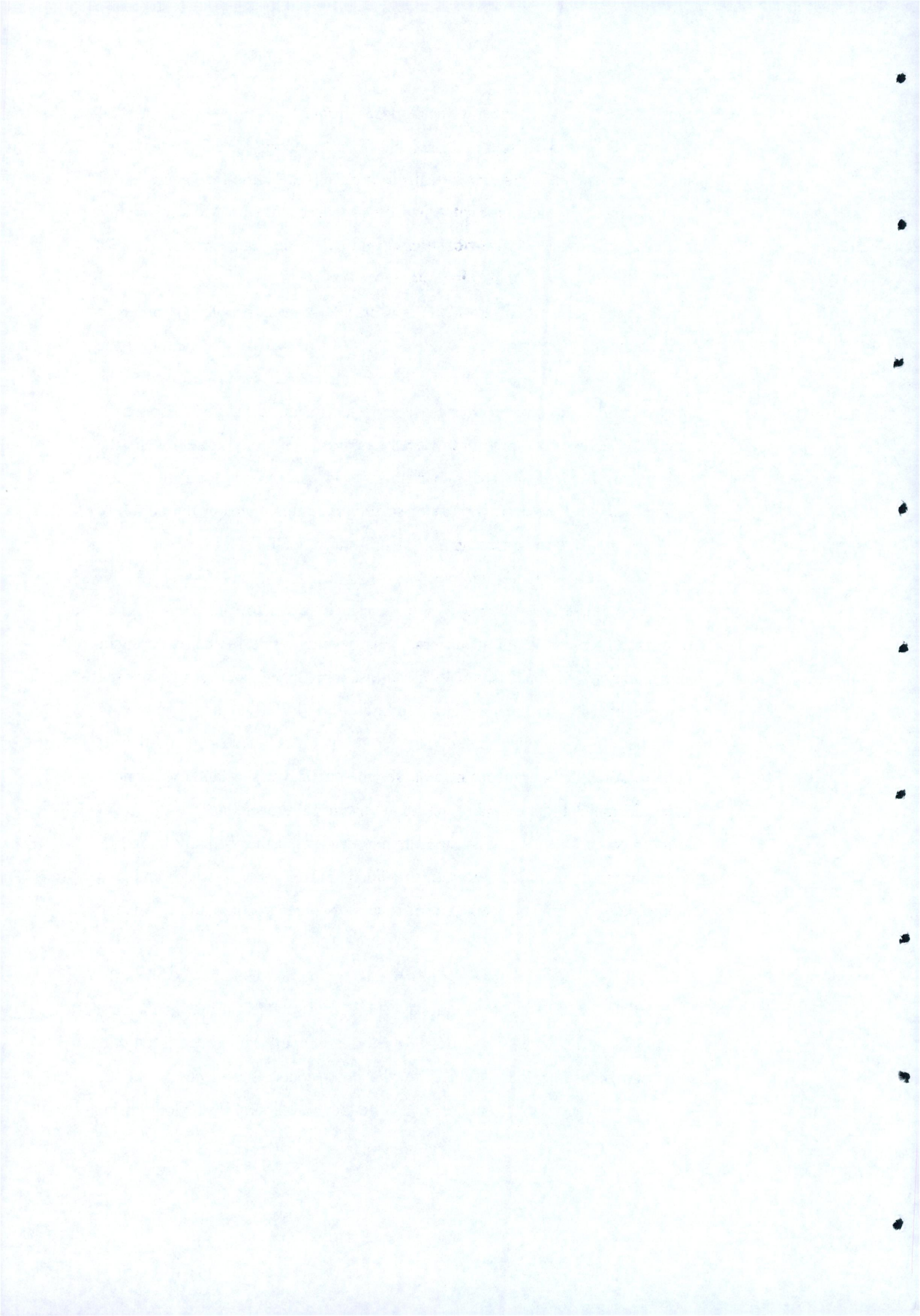
Using the lessons of the past as its guide, Post-Modernism confronts the problems of the present. In designing for people and labouring to address both the physical and psychological needs of the populace, Post-Modernism records for the future, a profile of late twentieth century, post-industrial society. This raises the question of architecture's role either as chronicler of society or dominator of society. Modernism, in trying to re-educate society became too engrossed in its own self-importance and thus it failed in its role as cultural commentator.

The revival of colour in architecture reveals the return to narrative in architecture. Colour was only used in Modernism as punctuation in an essay in pure form. Polychromy, like narrative, was banished for over half a century, to reduce the variables in the experiment in form that was Modernism. Society is not simple - it is full of the illogical contradictions that emerge from human emotions. Society is eclectic and diverse, full of conceit and hidden meaning. As people experience life they build up a reference library of associations. Post-Modernism in its eclecticism endeavour to meet society's need for humour, familiarity, variety and stimulation.

Michael Graves summed it up in his reply to Mies van der Rohe's assertion "I would rather be good than interesting" to which Graves says "I would not know how to be good" (Trachtehberg ed., 1985, p.35). Both the sentiment and the tongue-in-cheek manner in which it is conveyed are as good a representation of the Post-Modern attitude as anything written on the subject.
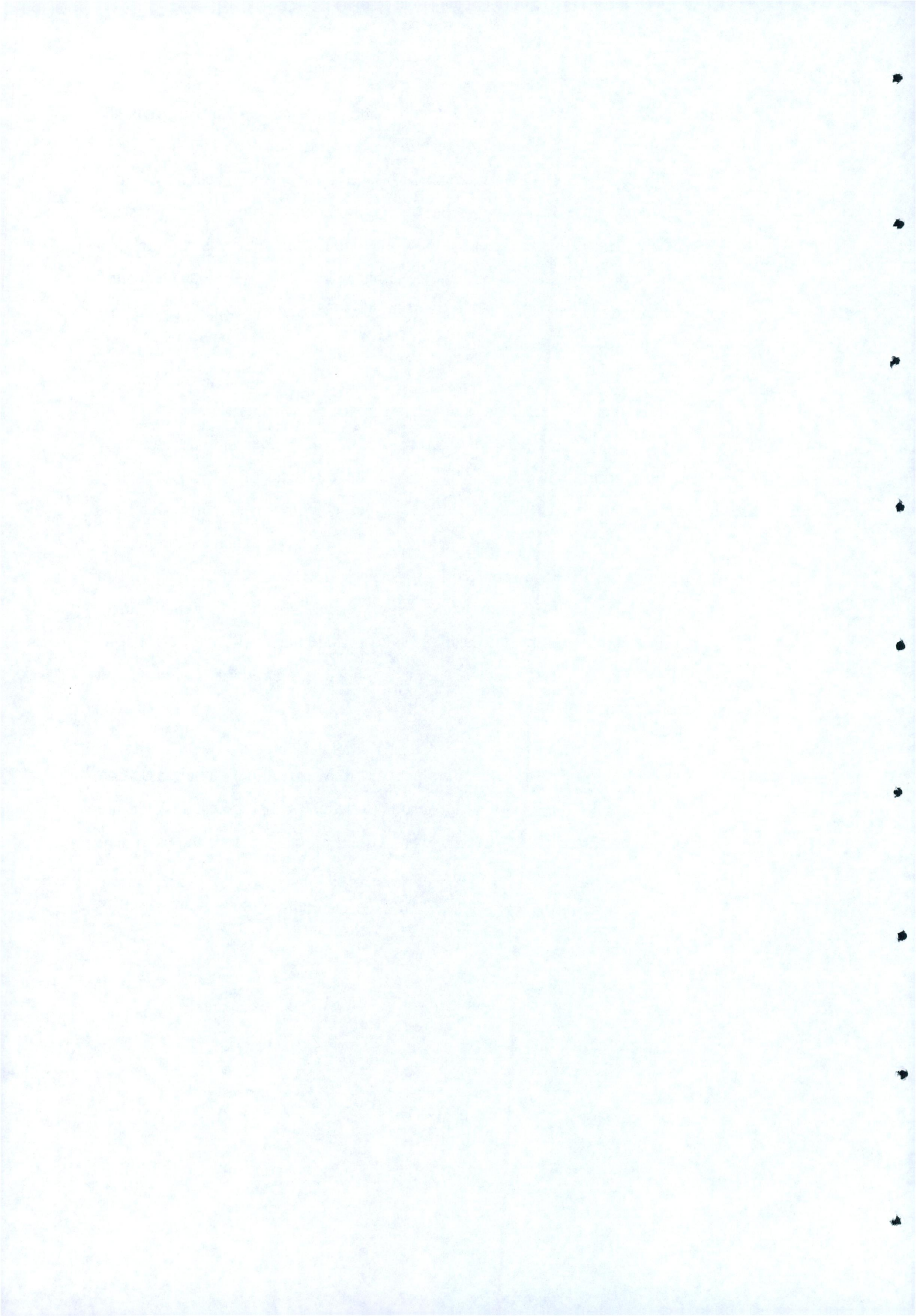
APPENDIX 1

JENCKS'S THIRTY STYLISTIC VARIBLES

MODERN (1920-60)	LATE-MODERN (1960-)	POST-MODERN (1960-)
IDEOLOGICAL		
1 one international style, or "no style"	unconscious style	double-coding of style
2 utopian and idealist	pragmatic	"popular" and pluralist
3 deterministic form, functional	loose fit	semiotic form
4 *Zeitgeist*	late-capitalist	traditions and choice
5 artist as prophet/healer	suppressed artist	artist/client
6 elitist/for "everyman"	elitist professional	elitist and participative
7 wholistic, comprehensive redevelopment	wholistic	piecemeal
8 architect as savior/doctor	architect provides service	architect as representative and activist
STYLISTIC		
9 "straightforwardness"	supersensualism/slick-tech/high-tech	hybrid expression
10 simplicity	complex simplicity—oxymoron, ambiguous reference	complexity
11 isotropic space (Chicago frame, Domino)	extreme isotropic space (open office planning, "shed space"), redundancy, and flatness	variable space with surprises
12 abstract form	sculptural form, hyperbole, enigmatic form	conventional and abstract form
13 purist	extreme repetition and purist	eclectic
14 inarticulate "dumb box"	extreme articulation	semiotic articulation
15 machine aesthetic, straightforward logic, circulation, mechanical, technology, and structure	2nd machine aesthetic, extreme logic, circulation, mechanical, technology, and structure	variable mixed aesthetic depending on context; expression of content and semantic appropriateness toward function
16 anti-ornament	structure and construction as ornament	pro-organic and applied ornament
17 anti-representational	represent logic, circulation, mechanical, technology, and structure, frozen movement	pro-representation
18 anti-metaphor	anti-metaphor	pro-metaphor
19 anti-historical memory	anti-historical	pro-historical reference
20 anti-humor	unintended humor, malapropism	pro-humor
21 anti-symbolic	unintended symbolic	pro-symbolic
DESIGN IDEAS		
22 city in park	"monuments" in park	contextual urbanism and rehabilitation
23 functional separation	functions within a "shed"	functional mixing
24 "skin and bones"	slick skin with Op effects, wet-look distortion, sfumato	"Mannerist and Baroque"
25 *Gesamtkunstwerk*	reductive, elliptical gridism, "irrational grid"	all rhetorical means
26 "volume not mass"	enclosed skin volumes, mass denied; "all-over form"—synecdoche	skew space and extensions
27 slab, point block	extruded building, linearity	street building
28 transparency	literal transparency	ambiguity
29 asymmetry and "regularity"	tends to symmetry and formal rotaion, mirroring, and series	tends to asymmetrical symmetry (Queen Anne Revival)
30 harmonious integration	packaged harmony, forced harmonization	collage/collision

JENCKS'S POST-MODERN SUBDIVISIONS

1960	1965	1970	1975	1980

HISTORICISM

RUDOLPH – Jewett Center – Wellesley Coll.
VENTURI – N. Penn Nurses HQ – Venturi Hse – *Complexity and Contradiction* – Brant Hse
REGIONALISM
FORMALISM
SAARINEN
JOHNSON – Dumbarton Oaks   YAMASAKI   BARDESCHI
Learning from Las Vegas
VENTURI SCHOOL
HHP – Hadley Hse   GIURGOLA – Sherman Fairchild Center
SCULLY
BROOKS – Btwth
NEO-SHINGLE STYLE
BOFILL – Meritxell – Arcades du Lac
OMA
KOOLHAAS
CLOTET & TUSQUETS DRAWING
NEO-STYLES
NEO-LIBERTY
GARDELLA   ALBINI
AULENTI
MORETTI   CORREA   MBM   BARCELONA SCHOOL
JOHNSON – AT&T Building
VENTURI – Trubek + Wislocki Hses – Franklin Ct – Signs of Life – Brant Hse
FRANZEN – Morris HQ
RIGHTER, ROSE + LANKIN – Pavillon 70
MOORE – Xanadune – Kresge Coll. – Piazza d'Italia
HHP – Washington
COHEN   PRAN
T.G. SMITH – Doric Hse   KOTAS – Matthews St Hse – Long Hse – Tuscan Hse
DIXON – St Mark's Rd
FRIDAY
BEEBY – Townhouse
MOZUNA   KOSTELAC   TAFT ARCHITECTS

RADICAL ECLECTICISM
STERN – Bourke Hse Poolhse – Washington – Stern Townhse
PORTOGHESI   GRAU
JAPAN STYLE
MAEKAWA   KIKUTAKE
TANGE   KUROKAWA
PORTOGHESI – Casa Papanice – Islamic Centre
JOWSEY   GLENDENNING
OUTRAM
GOWAN
GOUGH – Voysey Rev
GRAVES – Schulman Hse – Crooks Hse – Kalko Hse – Fargo-Moorhead – Sunar Showroom – Portland Building
HOLLEIN – Perchtoldsdorf – Tehran Museum – Travel Bureaux
REICHLIN + REINHART – Maison Tonini
ZO ATELIER
T. WATANABE – Nakauchi Hse
TIGERMAN – Apartments

STRAIGHT REVIVALISM

PORTMEIRION
WAR REBUILDING – WARSAW
TRUE VERNACULAR – FATHY
REED   PASTICHE
DISNEYLAND   ERITH
ORNAMENT
EXHIBITIONS
REHABILITATION
GRADIGE
LAPIDUS   Madonna Inn
PUERTO BANUS
SPOERRY – Port Grimaud
L.A. POP   L.A. Hse
GAY ECLECTIC
INTERIOR DECORATION
HICKS
BENNISON
POST-MODERN CLASSICISM
M. JOHNSON – Ovenden Hse
HIGUERAS – Cuidad Real City Hall
KIJIMA – Matsuo Shrine
STERN – Jerome Greene Hall – McGarry/Appignani Bedroom – X Residence
LUTYENS REVIVAL
BEAUX-ARTS EXHIBITION
BOLOGNA
Getty Museum
GREENBERG – Courthouse – House
PATTERN BOOKS
JAMESON
TERRY – Country Houses – Mosque
CASSON – Plunkett

NEO·VERNACULAR

DARBOURNE & DARKE – Pimlico – Islington – Pershore
STOUT & LITCHFIELD
REGIONALISM
KUMP – Foothill Coll.
BARNES – Haystack Mountain School – St Paul's School
MBM
ABK – Chichester Coll.
MAGUIRE & MURRAY
MOORE – Sea Ranch
ESHERICK
INSTANT COMMUNITIES
ERSKINE
VENTURI – Trubek & Wislocki Hses – Franklin Ct
GLENDENNING
GUEDES
RECYCLING 'LOST NEW YORK'
PORT GRIMAUD
BOLOGNA
MINSTER LOVELL
DERBYSHIRE – Hillingdon Centre
FISHER & FRIEDMAN
REHABILITATION
FEILDEN & MAWSON   JOURDAN
VAN EYCK – Zwolle Housing – Hubertus Home
BOUT & LEY
CULLINAN – Leighton Crescent
ARQUITECTONICA – Miami Hse – Skyscrapers
DIXON – St Mark's Rd
ISHII
GLC POLICY

AD·HOC URBANIST

GOFF – Price Hse – Gryder Hse
TOWNSCAPE
COLLINS – 'Sitte Revival'
GOODMAN
BOFILL – Calle J.S. Bach – S. Greg – Barrio Gaudi – Xanadu
UNGERS – Student Hostel – Tiergarten Museum – Marburg
SELLERS – Goddard Coll.
GUEDES   HANDMADE HOUSES   DROP CITY   SELF-BUILD
GREENE
ROSSI – *L'Architettura della citta*
CONTEXTUALISM
URBAN PROTEST
Covent Garden   Les Halles
AMSTERDAM   BRUSSELS   AYMONINO
PINON
L. KRIER – Echternach – Royal Mint Sq. – La Villette – Luxembourg – Nolli's Rome
DE FEO
JOHANSEN – Mummers Theater – Johansen Hse
TAKEYAMA – Housing
ERSKINE – Byker
ADHOCISM
WAMPLER
TURNER
ARAU
R. KRIER – Morphology – Stuttgart – Ritterstrasse
GREGOTTI
LA TENDENZA
NEO-RATIONALISM
ROSSI – Gallaratese – Modena Cemetery – Fagnano Olona School – Teatro del Mondo
BENAMO & PORTZAMPARC – Rue des Hautes Formes
CIRIANI – Housing
MOORE – Church Street S. Hsing – Kresge Coll.
KROLL – Louvain Univ.
R. WALKER – Houses
SURRATIONALISM
OMA
KLEIHUES
BLOMEYER
HUET
COSENTINO
STIRLING – Dusseldorf Museum – Meineke Strasse – Staatsgalerie Stuttgart – Harvard Museum – Columbia Univ. – Rice Univ.
BLOM
ROWE – *Collage City*
MISSING LINK
PORPHYRIOS
BOFILL – Arcades du Lac
BOTTA – Morbio School
MONTES – Cergy-Pontoise
GIBBERD – Coutts Bank
GRAU

METAPHOR METAPHYSICAL

RONCHAMP
UTZON   Sydney Opera House
TWA Terminal
BARRAGAN
GOFF – Nicol Hse
PIETILA
SEMIOTICS
MEANING IN ARCHITECTURE
NORBERG-SCHULZ
LEO
ISHIYAMA – Fantasy Villa
TAKEYAMA – Pepsi Plant – Beverly Tom Hotel
MIYAWAKI – Blue Box Hse – Akita Sogo Bank
PORRO
AIDA – Nirvana Hse – Hse like a Die – Stepped-Platform Hse
ANTHROPOMORPHISM
'Blue Whale'   HOWARD
AULENTI   ARQUITECTONICA
PICHLER   RANALLI
SHIRAI   SCOLARI
COATE
ISOZAKI – Fujimi Club
HARA – Hara Hse – Awazu Hse
TIGERMAN – Hot Dog Hse – Daisy Hse – Animal Crackers – Best Home of All – Pensacola Place
MOZUNA – Heaven Phase – Yin-Yang Hse – Zen Temple – Yosue Hse
ABRAHAM
FACE HOUSES
AGREST   FERRI   WILSON
MACHADO   GOUGH   MACK
SILVETTI
ITO – PMT Building
BOTTA – Houses
ISHII – 54 Windows – Naoshima
SITE – Peeling Project – Indeterminate Facade – Notch Project
YAMASHITA – Face Hse – Dental Clinic – Tokyo Office
OMA – *Delirious New York* – Hotel Sphinx
VENTURI – Brant-Johnson Hse
BOFILL – Monument

POST·MODERN SPACE

AALTO – Saynatsalo Town Hall – Imatra
SCHAROUN – Berlin Phil.
LE CORBUSIER – Carpenter Center
SKEWS, DIAGONALS
VENTURI – N. Penn Nurses HQ – Venturi Hse – Brant Hse
KAHN – wrap around ruins – Goldenberg Hse – Salk Lab.
MOORE – Aedicules – Moore Hse – Sea Ranch – Santa Barbara – Klotz Hse – Stern Hse – Rudolph Hse
REVERSE PERSPECTIVE
NETSCH
MICHELS   JOHANSEN
WALKER   ELISION
SUPERGRAPHICS
TURNBULL – Zimmermann Hse
HHP
STERN – Bourke Hse Poolhse – Westchester Res.
ASYMMETRICAL SYMMETRY
GRAVES – Mezzo Hse – Crooks Hse – Warehouse conversion – Kalko Hse – Plocek Hse
POSITIVE/NEGATIVE REVERSALS
LAYERING + AMBIGUITY
'Hotel de Beauvais   Folly Farm   'Hotel Matignon'   'La Malgrange
PASANELLA – Dunbar Hse – Gray Hse
FRONTALITY/ROTATION
GRAVES – Hanselmann Hse – Gunwyn Ventures
MEIER – Smith Hse – Douglas Hse
EISENMAN – Houses I-XI
HEJDUK – Diamond Series – Wall Hses
'Hadrian's Villa
DEMI-FORMS + SURPRISES
COATE – Alexander Hse
PELLI – Pacific Design Center
FUJII – Houses
MOZUNA – Anti-Dwelling Box – Yin-Yang Hse
MOORE – Burns Hse – Kresge Coll. – Piazza d'Italia
SHIFTED AXES
T.G. SMITH – Matthews Street Hse – Long Hse
KUPPER – Nilsson Hse
GEHRY – Gehry Hse
ASPLUND REVIVAL – Villa Snellman
VENTURI – Brant Hse
MEIER – Atheneum

JENCKS'S LATE-MODERN SUBDIVISIONS

1960   1965   1970   1975   1980

SCULPTURAL FORM

TANGE – Olympic Gymnasia
BREUER – Whitney Museum
NIEMEYER – Paris
– Brasilia
SCHAROUN – Berlin Phil.

PEREIRA – Transamerica Corp.
AILLAUD – La Grande Borne
UTZON – Sydney Opera
RUDOLPH – Yale Art Building
FOAM BUILDINGS
JOHANSEN

T. WATANABE – Sky Hse
CLAY
ERICKSON

OSLAND & GOODWIN
GOLDBERG

WOTRUBA – Church
KUROKAWA – Sony Tower
ROCHE DINKELOO – Knights of Columbus
PORTMAN – Hyatt Atlanta
– Peachtree Center
– Bonaventure Hotel
– Renaissance Center
PELLI – Pacific Design Center

BRUTALISM

GEOMETRIC EXPRESSION
I.M. PEI – Cornell Museum
– Christian Science Ch.
– Dallas Center
– National Gallery
– Kennedy Library

SAARINEN – Ingalls Rink
– TWA
– Dulles Airport
AALTO – Finlandia Hall
– Riola Church

LASDUN – National Theatre
SCHWANZER
SCHWEIGHOFER

JOHNSON – Kline Science Center
– IDS Center
– S. Texas Art Museum
PEICHL

GWATHMEY – Prismatic Architecture

EXTREME ARTICULATION

TEAM TEN

GILLESPIE, KID + COIA
CUMBERNAULD NEW TOWN
STIRLING – Leicester Univ.
– Cambridge Univ.
– St Andrews Univ.

HECKER – Bat Yam City Hall
CJW – Berlin Free Univ.
FUNCTIONAL ARTICULATION
NETSCH – Chicago Circle

BUNSHAFT – Beinecke Library

FRANZEN
BROWN – Alexandra Rd

LE CORBUSIER – Unite d'Habitation
LYONS
SAARINEN – CBS
YAMASAKI – World Trade Center
GRAHAM & SOM – Hancock Center
VAN EYCK – Children's Home
FULLER – Domes
KAHN – Trenton Center
– Richards Building
– Dacca

ISRAEL & ELLIS – Polytechnic of Central London
RUDOLPH – Yale Art Building
– Boston Center
YRM
HKPA – Weston Rise
– St Anne's Oxford
– St Anthony's Oxford
LASDUN – Univ. of East Anglia
– Inst. of Education & Law
KALLMANN & McKINNELL – Boston City Hall
– Phillips Exeter Acad.
– Boston Savings Bank
VALLE – Factories
KIKUTAKE – Izumo Shrine

SERT – Boston Univ.
DE CARLO – Urbino
STRUCTURALISM

HODGKINSON – Foundling Estate
COLQUHOUN & MILLER – Royal Holloway Coll.
ABK – Keble Coll.
R. KRIER – Siemer Hse
HERTZBERGER – Centraal Beheer
– Old People's Home
– Music Centre
ANDREWS – Scarborough Coll.
– Gund Hall
EXTREME REPETITION

EVANS + SHALEV – Bettws School
– Irish PM's Hse
SIZA – Porto Housing
– Post Office HQ
ROGERS – Lloyds
JOHNSON – IDS Center
– Garden Grove Church
– Pennzoil Place
SERT – Eastwood
BLOM
BOTTA – Morbio School

SECOND MACHINE AESTHETIC

LIGHT-WEIGHT TECHNOLOGY

SCSD
FULLER – WDSD
SMITHSONS – Hse of the Future
ARCHIGRAM – Walking City
– Plug-In City
– Instant City
KIKUTAKE – Cities
MEGASTRUCTURES
TANGE – Shizuoka Office
– Media Centre
KUROKAWA

OTTO – Nets
– Tents
'OFF-THE-PEG'
ARUP – Offices
LONDON SCHOOL
D. WALKER
FARRELL & GRIMSHAW
CONRAN
Vehicle Assembly Bldg
T. WATANABE – Sky Hse
ISOZAKI – Fukuoka Bank
SEKKEI – All Japan Youths' Hall

FOSTER – Computer Technology
CAPSULES
KUROKAWA – Nakagin Tower
– Odakyu Drive-In
– Takara Pavilion
– Toshiba Pavilion
PIANO & ROGERS – POMPIDOU CENTRE
MAKI
STRUCTURE AS ORNAMENT
JAHN – St Mary's Facility
– Bartle Hall
LASDUN – Inst. of Education & Law

BEHNISCH – Patent Office
– Olympic Stadia
– Lorch School
ELLWOOD – Art Center Coll.
HHP – Columbus Health Center
– Mt Healthy School
– Firemen's Center
– UOP Fragrances Lab.
HOPKINS – Hampstead Hse
DE BRETVILLE – House
SCHULITZ – Architect's Hse
High-Tech
BREGMAN, HAMANN & ZEIDLER – Eaton Center
Condeep Platform, Norway
Rotterdam Docks

SLICK·TECH

HOLLEIN – Retti Shop
– Christa Metek Shop
– Schullin Shop
LE CORBUSIER – Centre Le Corbusier
AULENTI
SOTTSASS

STIRLING – Olivetti Training Centre
KING'S ROAD
JAMES BOND
SOM
YRM

'PURE WALL'
FOSTER – IBM Office
– Olsen Terminal
– Willis Faber Dumas
– Hong Kong Bank
BEN JOHNSON – Paintings
SLICK SKIN
SHAPED SKYSCRAPERS
TIGERMAN – Michigan Hse
MALAPROPISM
PORTMAN – Hyatt O'Hare
– Bonaventure Hotel
– Renaissance Center
GIGANTISM
ROCHE DINKELOO – Ford Foundation
– Metropolitan Museum
– College Life Co.
– Worcester Bank
– One UN Plaza

LUMSDEN – One Park Plaza
– Bumi Daya Bank
– Beverly Hills Hotel
BECKET – Hyatt Dallas
MEMBRANE
ODELL – Blue Cross HQ
COBB – Hancock Tower
PEARSON – Burne Hse
ISOZAKI – Gunma Museum
MEIER – Bronx Center
STUBBINS – Citicorp
COMPLEX SIMPLICITY
PELLI – Pacific Design Center
WET LOOK
JOHNSON – IDS Center
– Pennzoil Place
BIRKERTS – Minneapolis Bank
TAC – J. Man

TWENTIES REVIVALISM

NEO-TERRAGNI
ROWE
EISENMAN – Houses I-III
FRONTALITY & ROTATION
PROPYLAEA & BRIDGES
MEIER – Smith Hse
– Douglas Hse
GRAVES – pre-1974
NEO-CUBISM

HEJDUK – One-Half Hse
– Diamond Series
– Wall Hses
NEO-CORB
SELIGMANN – Willard State Hospital Admin. Bldg
LASDUN – National Theatre
BROWN – Alexandra Rd
GWATHMEY – Gwathmey Res.
VALLE

GIURGOLA – Dayton Hse
PASANELLA – Gray Hse
CLAY
COLQUHOUN & MILLER
TYPOLOGY
ROSSI
AYMONINO – Monte Amiata Housing
DE FEO – Inst. for Draughtsmen

GEDDES
SCHNEBLI – Washington Univ.
PETERSEN
CHIMACOFF
BOTTA – Morbio School
– Riva San Vitale Hse
MEIER – Atheneum

LATE·MODERN SPACE

FRIEDMAN
SPACE-FRAMES
POP CONCERTS
SCHULTZE & FIELITZ
MEGASTRUCTURES
ANDREWS – Scarborough Coll.
SUPERSTUDIO – Continuous Monument
ARCHIZOOM – No-Stop City
GRIDISM
Argentina Bank

LONDON SCHOOL
D. WALKER & MKDC – Milton Keynes
ARUP ASSOCIATES
PRICE – Fun Palace
– Potteries Thinkbelt
ARCHIGRAM – Instant City

FARRELL & GRIMSHAW – Herman Miller
STEPHENS & MAXWELL – Swindon
ABK – Habitat
ASTRODOME
SHED AESTHETIC
FOSTER – IBM Office
– Willis Faber Dumas
– Sainsbury Centre
EXTREME ISOTROPIC SPACE

STIRLING – Runcorn New Town Hsg
GRIDISM
DE FEO
PELLI – Pacific Design Center
– Rainbow Center Mall
REYNAUD – Maison Reynaud
RANALLI – 1st of August Store
FUJII – Miyajima Hse

PRICE – Inter-Action Centre
ERICKSON – Simon Fraser Univ.
COMPLEX SIMPLICITY
VAN KLINGEREN – Agora
YRM – Wills Factory
GEHRY/KUPPER – Concord Pavilion
HOPKINS – Hampstead Hse
JAHN – Bartle Hall
– St Mary's Facility
ISOZAKI – Ropponmatsu Bank
– Kitakyushu Museum
– Gunma Museum
ITO – PMT Building
MEIER – Bronx Center
JOHNSON – Pennzoil Place
MINIMALISM
EISENMAN – House X
KOSTELAC – House
LUMSDEN – One Park Plaza
– Bumi Daya Bank
– Beverly Hills Hotel

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