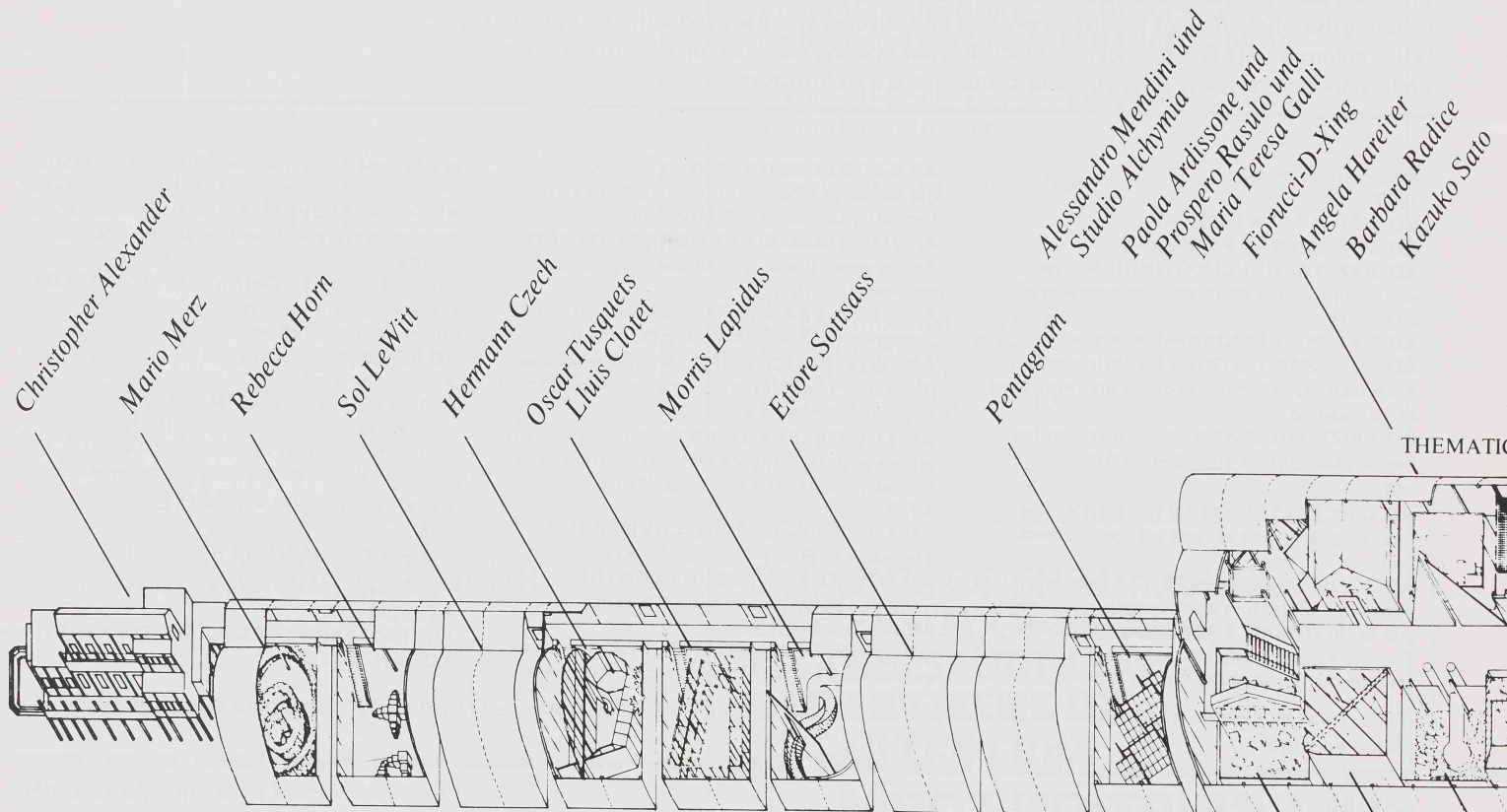


# FORUM

Preview of the Exhibition. Linz.

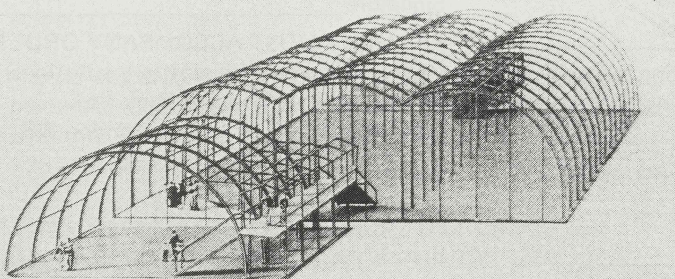


INDIVIDUAL DESIGN CONCEPTS

THEMATIC

HISTORICAL

Construction model of central section

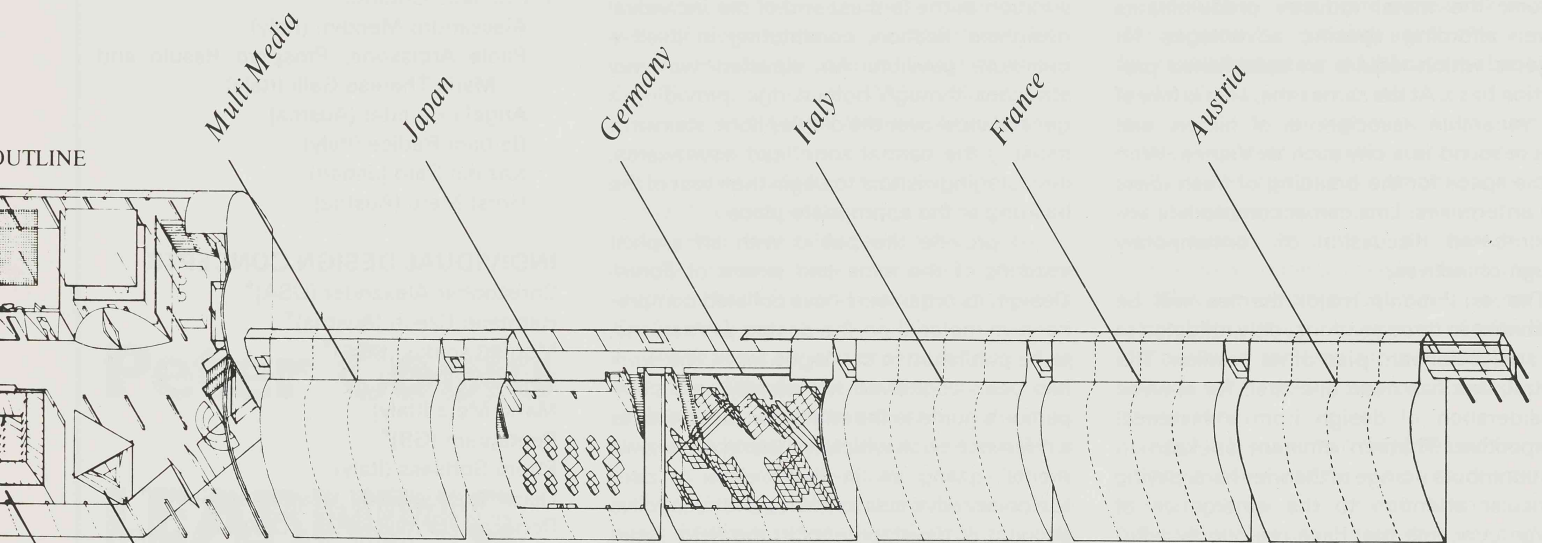


Robert A. M. Stern

Peter Cook & Christine Hawley

# DESIGN

Austria. 27 June-5 October 1980



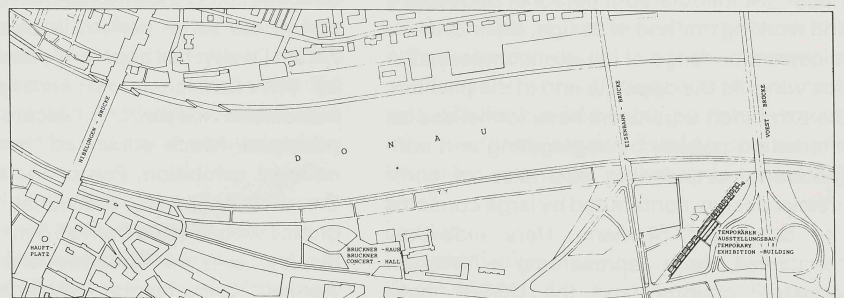
OUTLINE

OUTLINE

DESIGN CONCEPTS BY COMMERCIAL ENTERPRISES

Fritz Goffitzer  
Burkhard Bergius  
Horst Meru

Site plan



# FORUM DESIGN

Makers and users of design products stand only to gain from a definitive look at the design professions. That is exactly what the city of Linz, Austria hopes to provide at the international exhibition Forum Design, which will run from 27 June to 5 October. Organised by the *Linzer Hochschule für künstlerische und industrielle Gestaltung*, the exhibition will illustrate the myriad design phenomena that structure the world we experience, from the whole of the built environment to the familiar objects which constitute its parts.

As the chosen venue for Forum Design, Linz boasts a favourable combination of attributes. Located at the regional centre of heavy industry in Austria, the city presents itself as a plausible point of departure for technological development of a new product-culture; the metal industry predominates there, affording specific advantages for projects which require an established production base. At the same time, Linz is free of the venerable associations of history and culture found in a city such as Vienna. With ample space for the breeding of fresh ideas and enterprises, Linz can accommodate unencumbered discussion of contemporary design objectives.

The exhibition's major themes will be presented in three sections, duly reflected in the straightforward plan of its pavilion. The central area has been allocated for analytic consideration of design from a historical perspective. Thirteen eminent spokesmen will contribute a range of theories here, paying particular attention to the emergence of design concepts that have profoundly influenced the material character and quality of modern life. At either end of this mid-zone for visitor orientation, display areas have been situated so as to draw a distinction between individual and industrial contributions to the design fields.

The former section, comprising nine exhibits, will feature projects specially conceived for Forum Design by international architects, artists and designers. Each individual has elaborated a personal philosophy and working method of design, distinct in the idiosyncratic range of ideas encompassed in this wing. At the opposite end of the pavilion, the exhibition organisers have formalised an interesting polarity by segregating and consolidating outstanding examples of commercial design, contributed by large concerns like Sony and Siemens. Here individual companies, each representing a Western industrial country (and the USSR), have

geared their displays to subjects as varied as fashion design and communications. (The various contributors to each section of the exhibition are listed below.)

Haus-Rucker-Co designed the temporary exhibition building for Forum Design, scenically situated on the right bank of the Danube, near the renowned Brucknerhaus concert hall. Covering an area of 4600 square metres, it consists of an overarching steel frame with an outer skin of PVC-coated fabric. The building's total length (319 metres) is spanned by a single corridor which serves as a main artery from end to end, bordered by parallel rows of rooms of varying dimensions in the central area and connected to autonomous display spaces in each wing. Christopher Alexander's exhibit is a notable addition at the farthest end of the individual designers' section, constituting in itself a miniature pavilion. An elevated walkway stretches through both wings, providing a general view over the display floor; stairways flanking the central zone lead downwards, encouraging visitors to begin their tour of the building at the appropriate place.

To provide the public with an explicit account of the aims and extent of Forum Design, its organisers have collated comprehensive material on the design professions, to be published in catalogue form. The work has been conceived not merely as a companion's guide to the exhibition, but rather as a reference book which will stand on its own merits, giving an in-depth view of contemporary advances as well as a retrospective account of developments in the field. Apart from topical treatment of exhibition-related subjects, the catalogue will feature theoretical discourse of prescriptive value for would-be designers of the future.

A complementary programme of special events will be keyed in with Forum Design and hosted by cultural organisations throughout Linz, including municipal museums, art galleries and cinemas. A particularly pleasant ambience in the city will be assured by the concurrence of the international Brucknerfest during the same period. In these respects, Forum Design has apparently been organised by the *Hochschule für künstlerische und industrielle Gestaltung* according to the principles which enhanced their first international exhibition, Forum Metall, in 1977. On that occasion, individual artists and groups were invited from all over the world to display original constructions in metal. Twelve participants, including former

Bauhaus teacher Herbert Bayer, filled an open-air museum on the Danube with a diverse sampling of work that amounted to a bold document of current trends in art. With the collaboration of local industry, Linz proffered Forum Metall as a unique opportunity for professional self-criticism and public dialogue. Forum Design, this year's undertaking, should prove a second success.

## GENERAL EXHIBITION AREA

### I Historical Outline:

Robert Stern (USA)\*  
Peter Cook and Christine Hawley (GB)\*  
Fritz Goffitzer (Austria)  
Burkhard Bergius (Germany)

### II Thematic Outline:

Alessandro Mendini (Italy)  
Paola Ardissoni, Prospero Rasulo and  
Maria Theresa Galli (Italy)  
Angela Hareiter (Austria)  
Barbara Radice (Italy)  
Kazuko Sato (Japan)  
Horst Meru (Austria)

## INDIVIDUAL DESIGN CONCEPTS

Christopher Alexander (USA)\*  
Hermann Czech (Austria)\*  
Morris Lapidus (USA)\*  
Sol LeWitt (USA)  
Mario Merz (Italy)  
Pentagram (GB)\*  
Ettore Sottsass (Italy)  
Oscar Tusquets and Luis Clotet (Spain)\*  
Rebecca Horn (Germany/USA)

## DESIGN CONCEPTS AND PRODUCTS OF COMMERCIAL ENTERPRISES

France: Fashion and Personal Identity (J Ch de Castelbajac, Issey Miyake, Thierry Mugler, Sonia Rykiel, Michel Schreiber, Jean Dinh Van)

Germany: Communications Systems (Siemens)

Italy: Living and Furniture (Alessi Fratelli, Zanotta)

Japan: Entertainment and Electronics (Sony)

USSR: Engineering Constructions (Baikal-Amur-Magistrale)

Austria: Tourism (Austrian Tourism Assoc)  
A Multi-Media Pavilion (ORF, Austrian Broadcasters)

\* Details of this project, together with an explanatory text by the exhibitor, appear in the following pages.

### Acknowledgements

We wish to thank the organisers of Forum Design, especially Angela Hareiter, for providing us with material at short notice for this major AD feature. We are also grateful to many individual exhibitors who have supplied additional material, notably Peter Cook and Christine Hawley, Bob Stern, and Pentagram; Cedric Price has written a post-script posing some questions on the theme of 'Design'.

# Peter Cook: LEARNING FROM LINZ

In the 1960s the Austrians amazed us all by spawning the greatest number of consistently talented small groups of artist-architects. Even Hans Hollein and Walter Pichler were briefly a duo, at least for the purposes of their historic exhibition in 1965 at the Galerie Nachst St Stephen, Vienna. That must have been an extraordinary event: strange underground cities and erotic scribbles in that style of rubbed precision that characterises the

Austrian drawing. The sheer audacity of its inventiveness! Not for them the English dependence on engineering and function, or the Italian dependence on political rhetoric.

Almost immediately Raimund Abraham and Friedrich St Florian, graduates of the school at Graz, moved from making well-mannered concrete houses to drawing elegant moon vehicles, and Haus-Rucker-Co started manufacturing their dreamy inflatables. Co-op Himmelblau tended to copy them, and then came Missing Link, who combined street art with the (by now identifiable) Austrian predilection for membranes, telescopic legs and capsules, marking lines on pavements and acting out scenarios. Zundup was about the last group to emerge. By then the Sixties were virtually over and the Austrians had to choose between some dreary alternatives, from becoming office-architects to escaping to America as students or academics, or getting immersed in the art world.

Few took the first option, which again distinguishes them from their English or Italian counterparts. Several took the second, aided by the developing international network of radical architecture. At Rhode Island there was a happy moment when Abraham, St Florian, Michael Webb (Archigram-England) and Adolfo Natalini (Superstudio-Italy) came together as faculty cronies. A whole connection from Graz found their way to the University of California at Los Angeles, where Ron Herron, Arata Isozaki and I were faculty cronies; our imported graduate students from England were the embryonic Chrysalis Group.

The last option was the most fascinating and still difficult for the English to comprehend, for in Austria there is almost no dividing-line between drawn and modelled art and architecture. Hollein has, after all, exhibited at the Venice Biennale as a 'fine artist' (whatever *that* means). And it is little wonder that his work, along with that of Abraham, Pichler and St Florian, has really encouraged the art market to look seriously at architectural drawings, particularly in New York. The local network in Austria became almost impossible to disentangle: Terzych (sculptor), an assistant of Pichler (artist-book designer-room designer); cronies including Peter Kubelka (film maker); Brus and Nitsch (actionists); and so on. The architects (as always) were a little more flamboyant and articulate, but otherwise indistinguishable. Exhibiting at the Nachst St Stephen and the Grunengergasse Galleries along with the conceptualists and the stickers-of-feathers into dummies, the makers of coffins and the audio-visual helmeteers.

So sweet old Linz finds itself, one decade after the Sixties with a strange, long, skin-and-steel caterpillar: and the restful culture of Bruckner and Mozart absorbs one of the most

wayward (and original) combinations of talent in Europe. The secret is out: the organisers are none other than Laurids Ortner (Haus-Rucker-Co) and Angela Hareiter (ex-Missing Link), aided and abetted by sculptor Helmuth Gsöllpointner and the art historian Liesbeth Waechter-Böhm.

Quite consciously cocking a snook at the exclusivity of the *Oppositions-Lotus* axis represented by Venice and the caution of the Viennese and German establishments, they are doing in Linz what could only be done in Idaho, the Black Forest or Somerset, off the mainstream and without interference. The network is open and cross-cultural. We find ourselves deliciously next door to Bob Stern and down the passage from Christopher Alexander. Can the Englishness of our trellises say something to that post-ancient pediment, whilst Chris Alexander delights in the recreation of almost forgotten memories of his Viennese childhood? Rebecca Horn and Sol LeWitt are more interesting to us than other architects, with whom we play silly line-games every day.

If only there were more excuses like Forum Design for us all to watch each other at play. For such a laboratory of 100 days is absolutely legitimate as a series of spaces and images that are at once highly personal, greatly concerned with communication and very image-conscious, but not part of a consistent set of images. I have become bored by the international similarity of the design parts chosen by architects: in Oslo it looks like Los Angeles, in Bedford Square it looks like Luxembourg. It is all so *arch*, so careful. But a close look at the Linz list uncovers just one thread: overt enjoyment of objects, overt carelessness.

Angela Hareiter had disappeared from the architectural world for six or more years in order to direct arty movies. Laurids Ortner became part of the Düsseldorf wing of the continuing Haus-Rucker-Co (almost the last of the groups to remain intact), and this experience has put them in a more relaxed and objective position than we can attain in London or New York. Fortunately (so far as I can see) there is no left-over Sixties imagery at Linz, but rather something of the spirit of the Groups: the overt enjoyment of the designers—otherwise they wouldn't be there. They are all *performers* (which intrigues and amuses *me*, by the way).

Only 'This is Tomorrow' remains in the history books as an English attempt to combine the work of artists and architects: it was, similarly, a 'show-off' by natural show-offs. It virtually created English pop art and Brutalism in one go. So what do I expect of Linz?

Ideally.

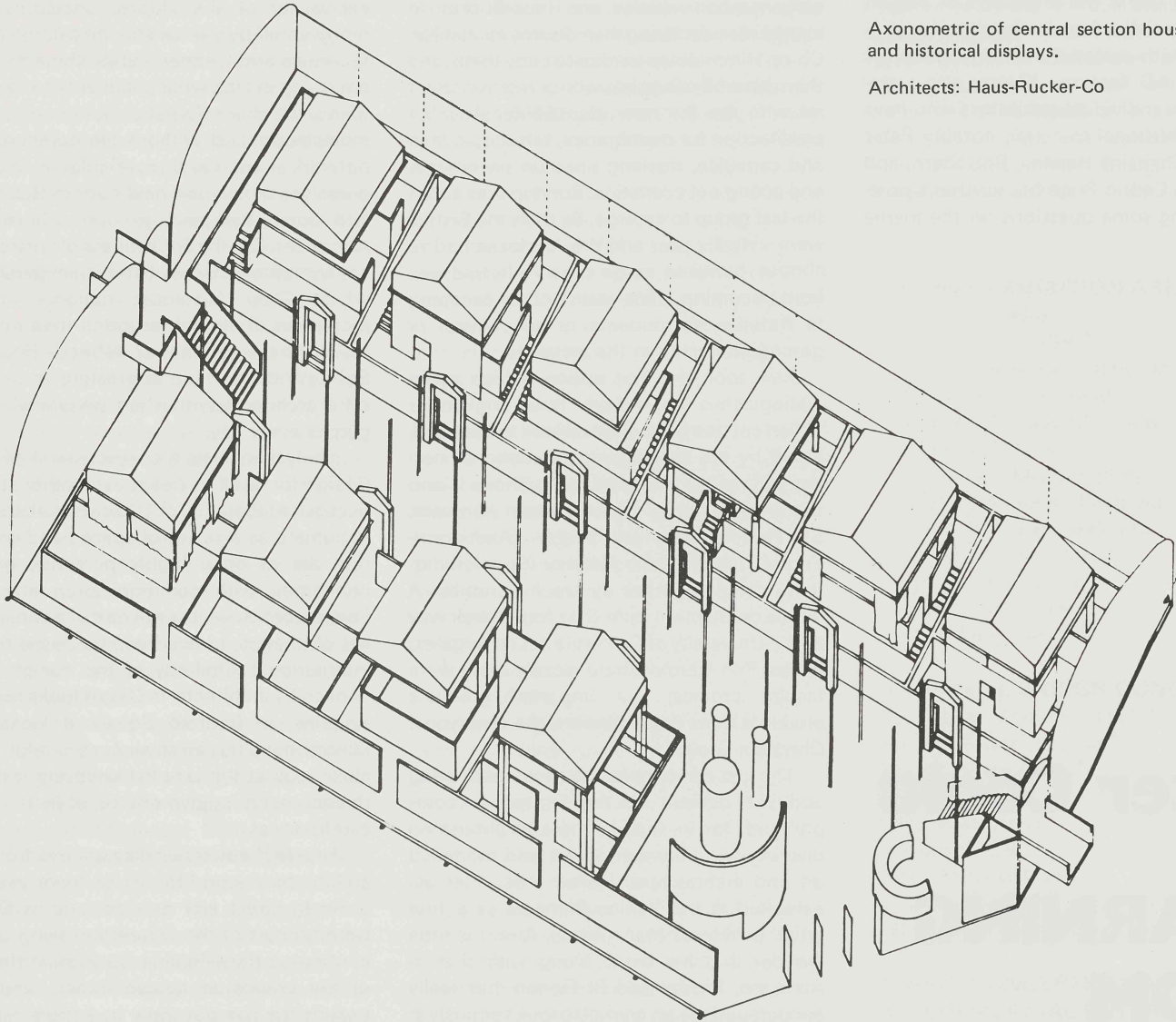
Hedonistically.

The unexpected.

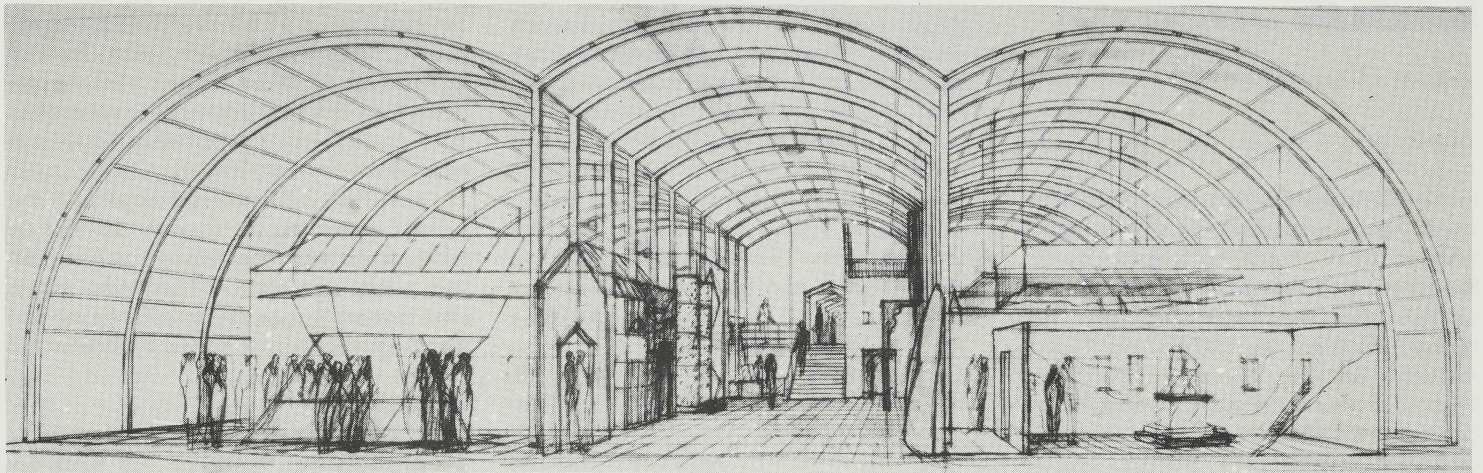
# The Exhibition Building

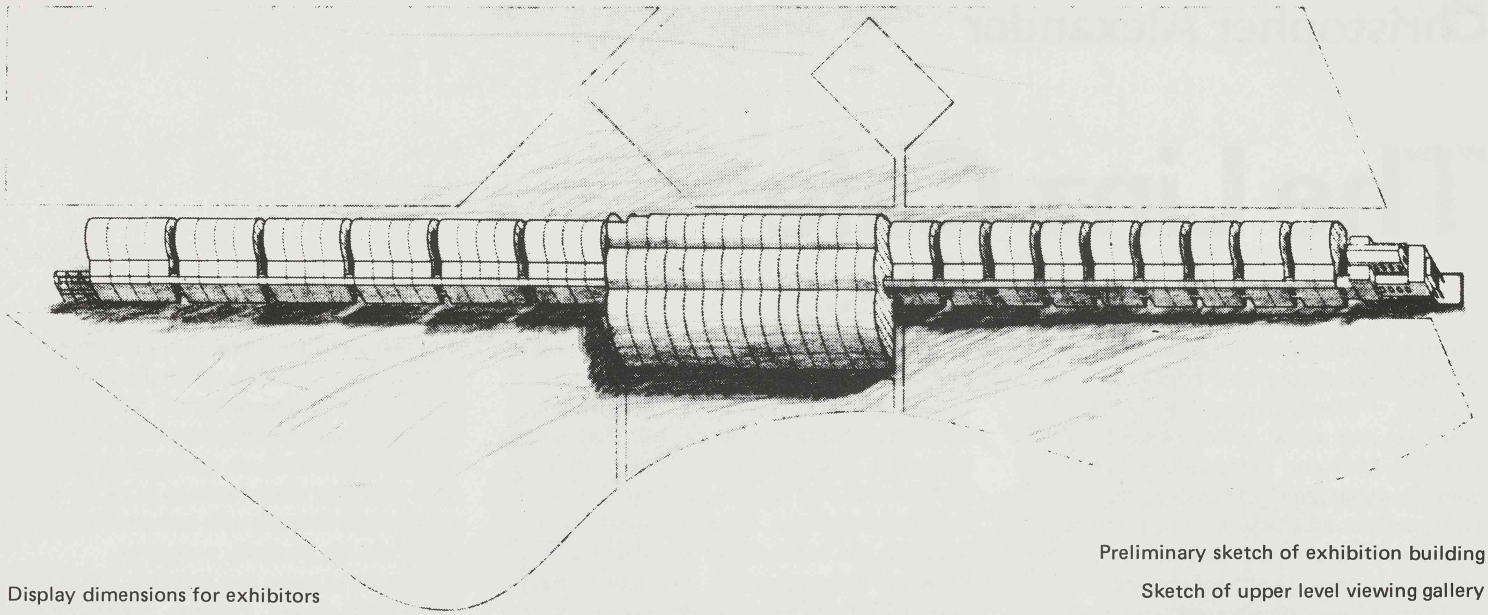
Axonometric of central section housing thematic and historical displays.

Architects: Haus-Rucker-Co



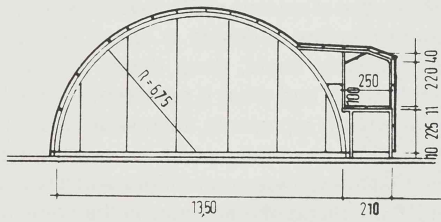
Preliminary sketch for central section and (right) opposite end.



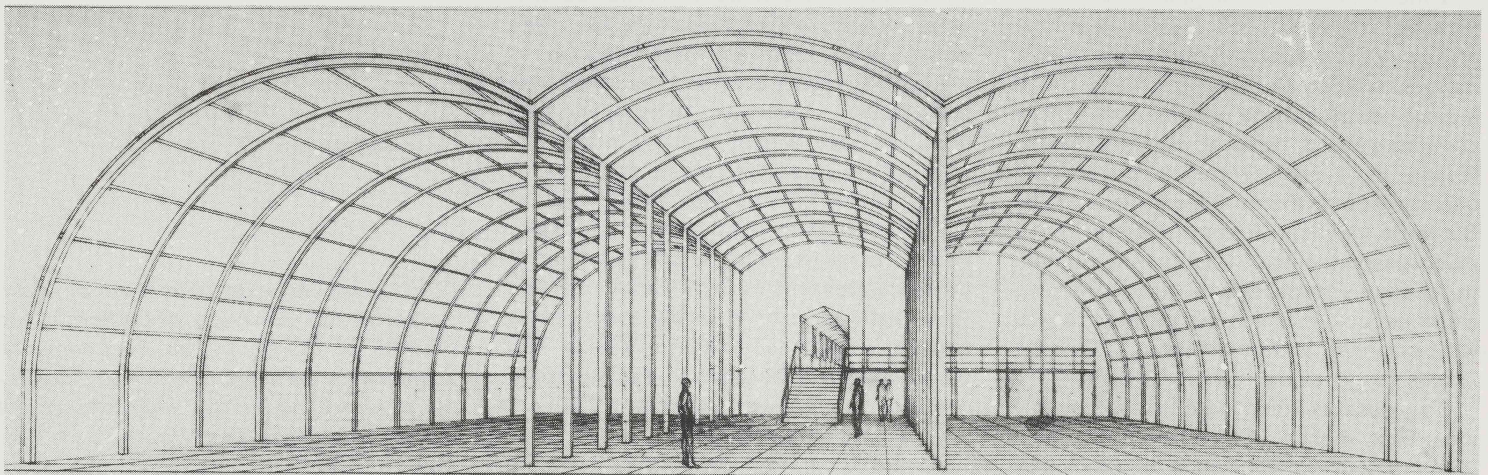
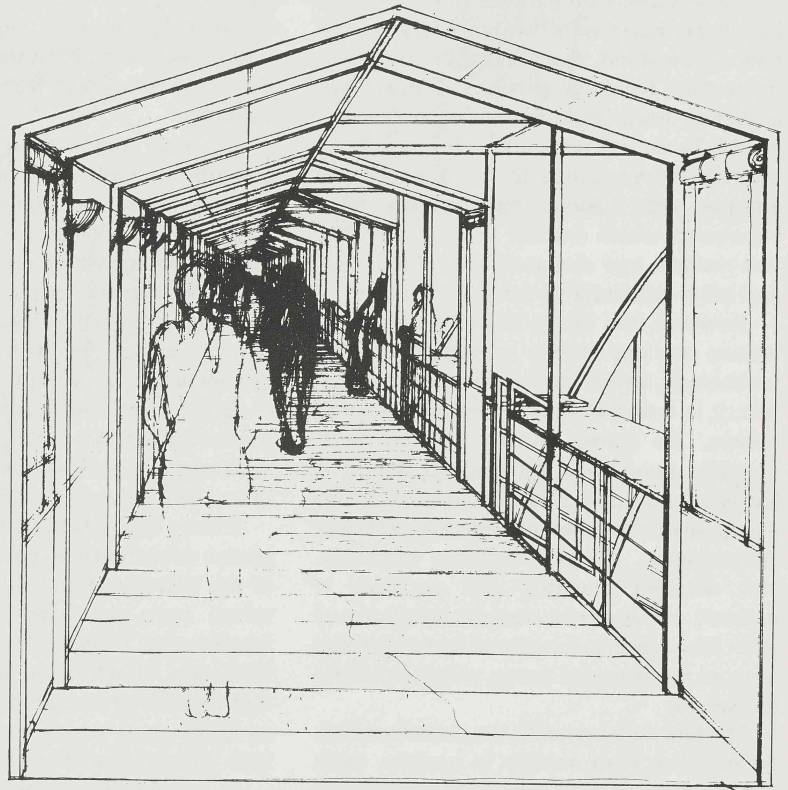
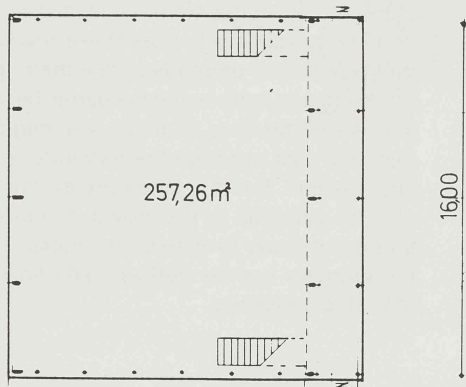


Display dimensions for exhibitors

Sketch of upper level viewing gallery



SCHNITT



# Tusquets & Clotet

# What can I enjoy for 2 schillings a day

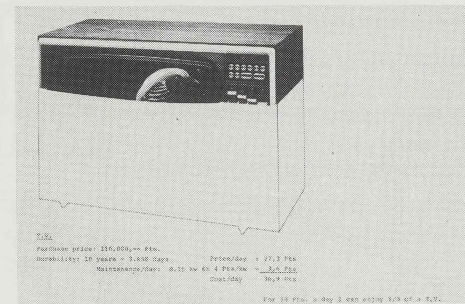
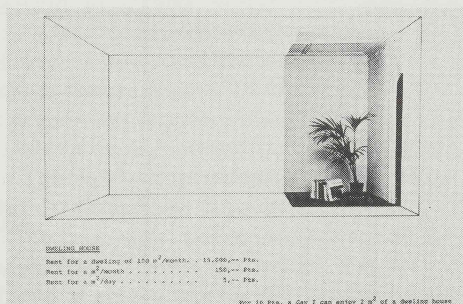
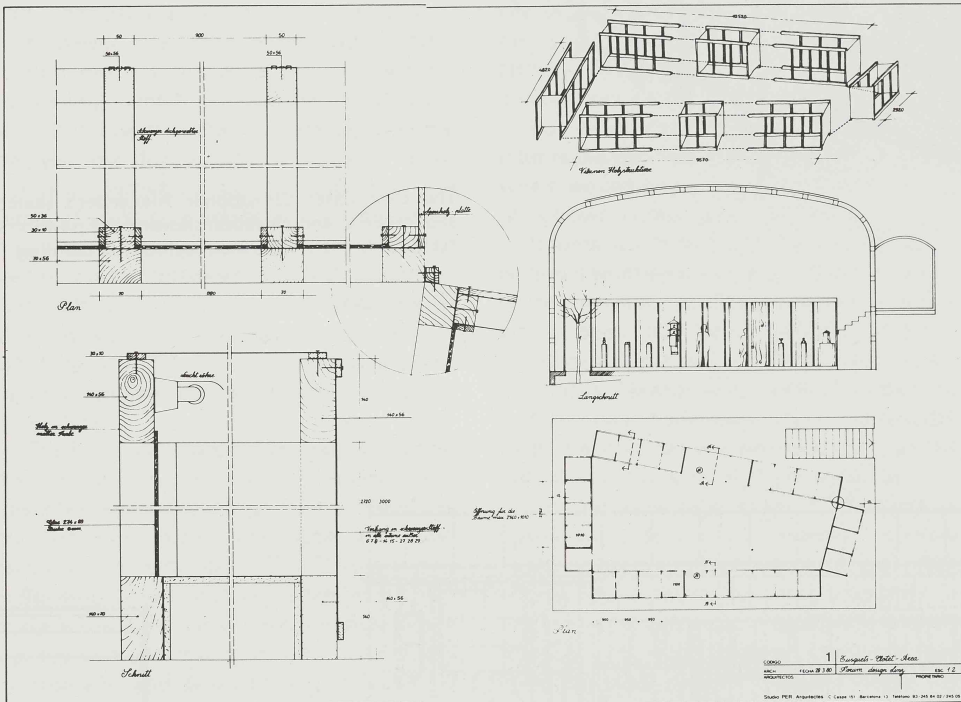
**Method.** To render comparison of different objects easier and more intelligible, we delineate the following categories:

- 1 Purchase price of the object.
- 2 Its durability.
- 3 Maintenance cost.

From 1, 2 and 3 we deduce the daily cost of each item. We then set an arbitrary amount of money per day, for instance 10 pesetas or 2 schillings. Thus, one can see what portion of each item or service can be bought for this set figure. Accordingly, we notice that for 2 schillings per day we can enjoy possession of: 2/5 of a daily newspaper, 2 sq metres of a dwelling house, 3 trees, 1/100 of a child, 1 lit 100-watt electric bulb, 1 mg of cocaine, 2½ cigarettes, ¾ of a Coca Cola, 1/3 of a TV, 1 km of an aerial trip, 750 metres of a car trip.

**Purpose.** We hope that our exhibit will lead visitors to consider the values and costs of various objects and daily requirements. We wanted to make obvious to the user the financial burden which every object or item imposes on him, and thus help him make decisions about the best use of his surplus money. The necessities of life are therefore excluded as being indispensable for subsistence, in order to focus attention on objects of free choice.

*The calculations have been based on prices in Barcelona, January 1980.*



# Morris Lapidus

# Forum

Design concepts in all of my work are based on the fact that Architecture is not limited to squares or rectangles or hexagons or octagons. Wherever possible I use curving, sweeping, circular lines to realise my concepts in the planning and design of any buildings for which plans have been commissioned. In this exhibit, I am trying to convey the idea that the circle and the curve and the sinuous line take precedence over the straight line.

Nature itself abhors a straight line, cube or square. All of the planets and all of the stellar spaces in the universe are circular in form. Everything in nature is curvilinear; rarely, if ever, is there found a simple straight line or a cube. Indeed, the human body has no straight lines. Every man, when he left his cave, used a shelter of bent twigs over which he applied animal skins in a primitive circular structure; this also applies to the igloo of the Eskimo and the wigwam of the American Indian. Only as civilisation developed did man resort to the straight line, the rectangle and the cube shelter.

There are many curved and circular buildings that were designed by the Romans, such as their temples and coliseums. Early Churches used a half-round for the apse as the focal point of religious services. Later on, we find curves in Renaissance and Baroque architecture. The Bauhaus in Germany eventually created what is called the International Style, which depended entirely upon the cube, to wit the glass buildings of Mies Van der Rohe. His dogma was that the form of a building follows its function. What he was referring to was the rectilinear steel structure rather than the function that the building was going to serve. For over 50 years, our architecture has followed the strict concept of Miesian design and yet the same Mies Van der Rohe gave me my first indication that a curved line is just as acceptable as a straight line. In fact, I felt that the curved line was far superior to the straight line. We find two examples in Mies Van der Rohe's work of curved walls, in the Tugendhad House and the Lang House; I find no example of a curved line in any of Van der Rohe's later work. Those two curved lines, which I discovered in my research during the late 1920s and early 1930s, gave me the clue to what I wanted my architecture to be. Wherever possible I decided to use circular lines to express the

# Design-A Performance

theory that the human being is more at ease in a curvy, sweeping space rather than in a rectangular space.

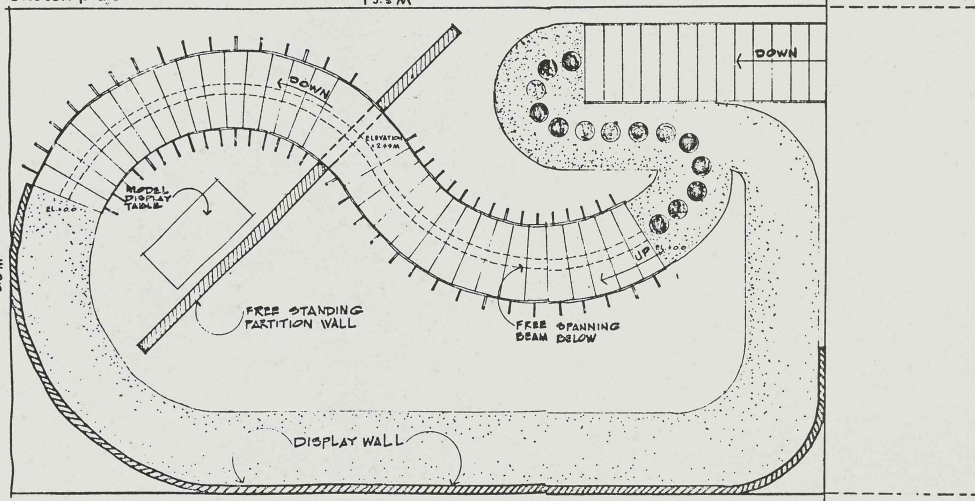
For a number of decades, my theory was questioned by the architectural profession. It seemed that I was the only one who designed with curves. A review of our latest architecture indicates a change in direction, and we are finding the buildings with a lavish use of curves and sweeping lines and surfaces. In my exhibit I have attempted to indicate the theory that, for the average human being, a sweeping curving line is far more interesting and exciting than a straight line or a rectangle. To express this in a single, rather small exhibit is more difficult, and for that reason I have chosen a design which sweeps and curves through the medium of a floating 'stairway to nowhere'. This rather simple form expresses my theory more eloquently than anything I can say.

The stairway in my exhibit depends on two curves, one reversed from the other. In order to carry out the idea of floating curves in space I have used steel as the structural element. Normally steel is associated with rectilinear designs forming a grid for most of our modern buildings. Very few designers have realised the potential of steel to be curved and twisted, while it is strong enough to withstand the stresses needed for support. My circular stairway springs from the ground and swoops up in a quarter circle to pass through an opening in a flat wall. From there it descends in a reverse curve to the ground again, where there is an exhibit of some of my work, both built and proposed. The effortless movement of the steel-carrying member makes it possible to support treads which once again depend upon the versatility of the steel to carry the treads with an effortless feeling in the design. The opening in the straight wall forms the central point of support, so that the stairway is supported at the spring line, then again at the opening in the wall, and finally as it once again touches the ground. By the use of the stairway I have indicated that curving line need not be represented only on a flat plane, but it can also be used to curve and sweep through space in another or third dimension.

Another element in my theory of design is the use of colour. Colour in architecture, especially in interiors, is a vital element in my alphabet of design. All of my interiors and



Morris Lapidus: Speisesaal and Clothing Shop  
Sketch plan



most of my structures, in one way or another, make a limited and sometimes even a lavish use of colour. The wall through which the stairway passes expresses this theory. The flat wall in this case might be considered the flat canvas that confronts a painter before he starts his work. The painter, through his artistry and the use of colour and form, conveys to the observer that emotional surge; indeed, the work is true art. All artists, and even architects, are mediums which convey deep individual emotions to the public at large. This flat wall I have used to convey that impression. The colours in and of themselves have no logical meaning, nor do they attempt to express any deep thought. It is simply an exuberance of colour to show that colour is very much a part of our life and the world we live in.

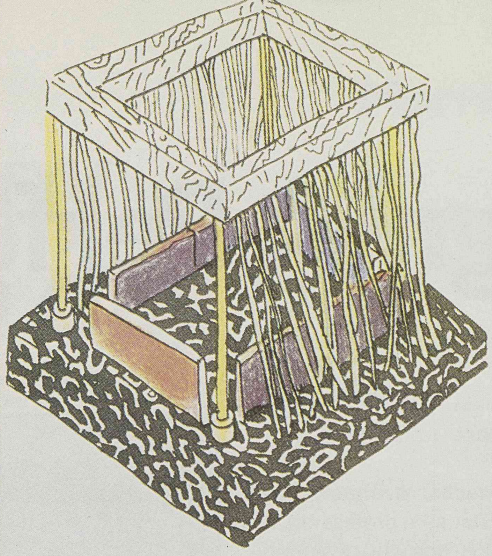
Once the visitor has ascended and descended my stairway, hopefully feeling the freedom of movement that it affords, he comes back to the ground and there he is

confronted by my other theory of design. The use of the straight line in planning and designing the structure should induce excitement, since obviously all buildings and all spaces cannot be curved. To create the excitement of the straight line in art I have turned to Piet Mondrian, who spent his entire career creating designs with lines and spots of colour to make an emotional impact upon the viewer. I have used the Mondrian design as a background for the display of my work. In the Mondrian design the spots of colour gave life and excitement to the rectilinear pattern; I have used these same colours in the structure that supports the exhibit of my work. To further carry out the feeling of the circle or the curve in design the circle was used as a background for mounting my work. Each circle is a display of either a finished piece of work or a proposed piece of work which may be built or in some instances definitely will never be built.



SOL LEWITT... EXHIBITION BUILDING... FIORUCCI...  
ALESSI... REBECCA HORN... ZANOTTI/CASTIGLIONI...

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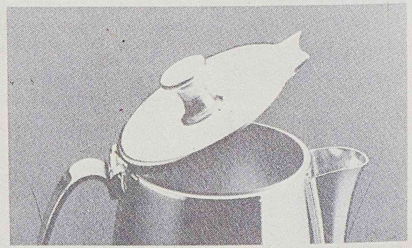
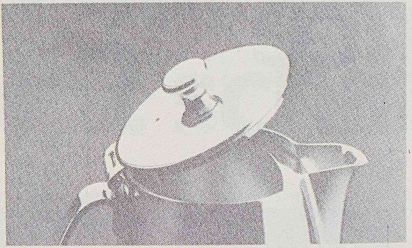
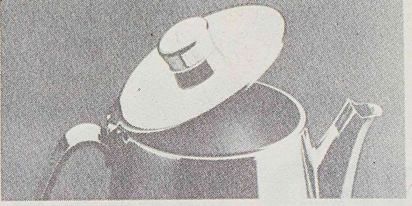
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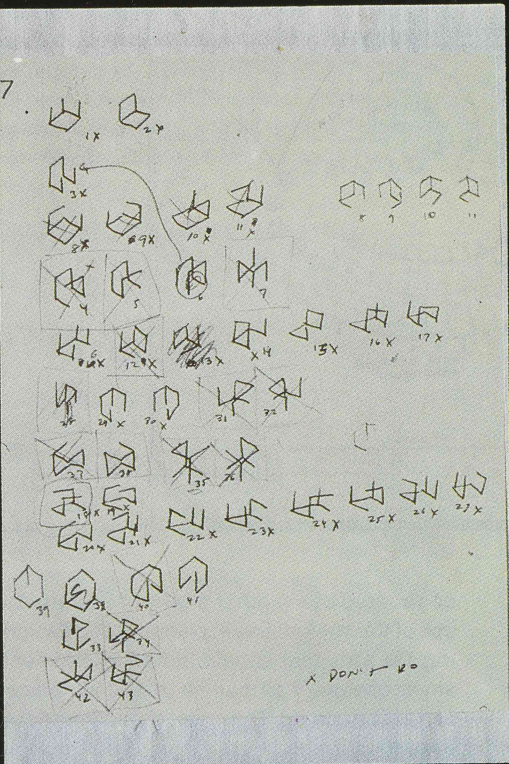
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Peter Cook & Christine Hawley

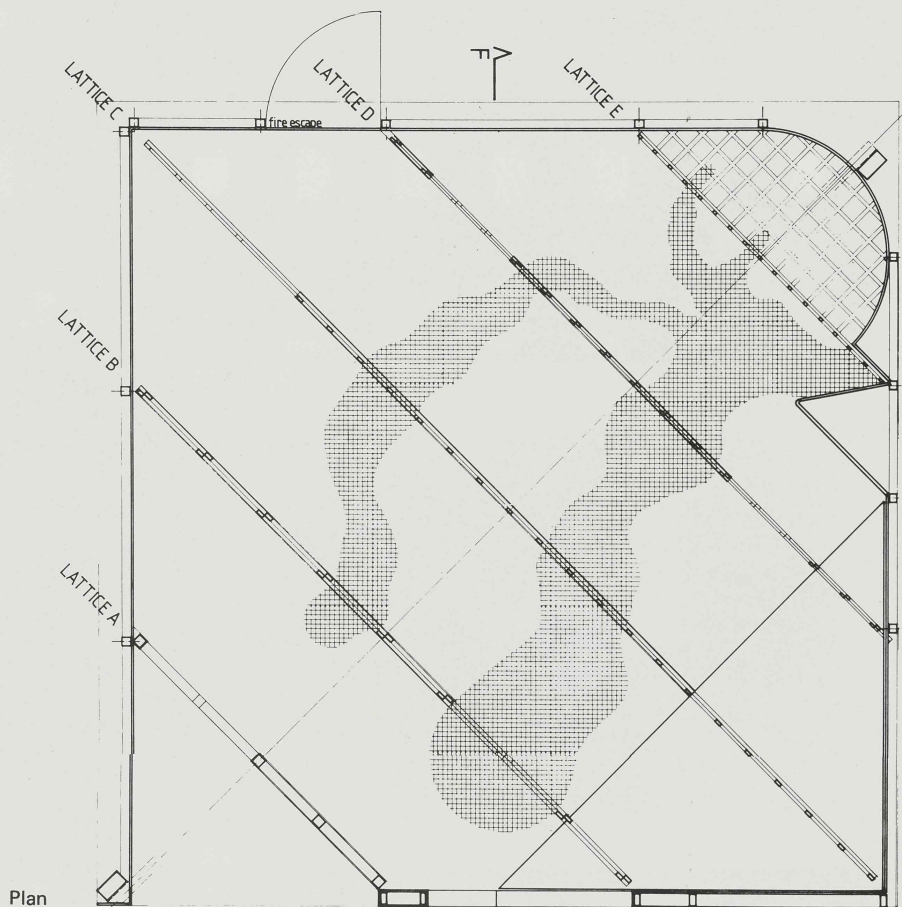
# Speed and Information

A few years ago, Marshall McLuhan went to great lengths to prepare us for the recognition that we are all victims of speed and information – but hopefully, reciprocal victims.

As we consciously contemplate the race for time and increasingly ridiculous ways in which to fill it, we become more and more fascinated. To go faster is like a drug, and even to drop out of the race is the strongest form of recognition of it. As our grandmothers collected gossip, we collect information. Eventually the content no longer matters: it is just a continual masturbation of the mind. We found ourselves the other day quite engrossed in the small town politics and local comings-and-goings of (of all places!) Anchorage, Alaska: it was the only newspaper to be loaded onto the 'plane between London and Tokyo. You find yourself reading last Tuesday's newspaper and then the small ads, for commodities that you have no more intention to buy than items listed in the telephone directory.

You run for 'buses that only take you one stop, for 'planes that have not yet landed, for cups of coffee that have yet to be poured. In order to survive, credit must be secured. Miles away, a computer bank's scurrilous information about our habits and ways of life – ways of spending money being a cynical (and accurate) means of monitoring. Now we can be hired or sacked, arrested or freed, paid or fined, allowed entry or debarred, scrutinised or ignored: all by the arrangement of silent digits on a remote tape, and the sweaty retention of a piece of plastic that carries no recognisable message. Yet it fascinates, and we can only go on into the unknown. . .

The exhibit presents a blue box. A black box would be total, for the apparatus, the scale and the dynamic of speed and information have some tangible structure. A series of meshes passes our vision, each disappearing into the future. As we move amongst them, groping from the past into the future, the meshes grow tighter but slimmer. The orthogonal meshes represent information; the diagonal meshes represent movement. They are the same device: speed and information are of the same order. As we look through them into the future, there is just a darkening haze. It is dusk, illuminated; or is it confused by the message that in the future is ever increasing speed and ever more precise,



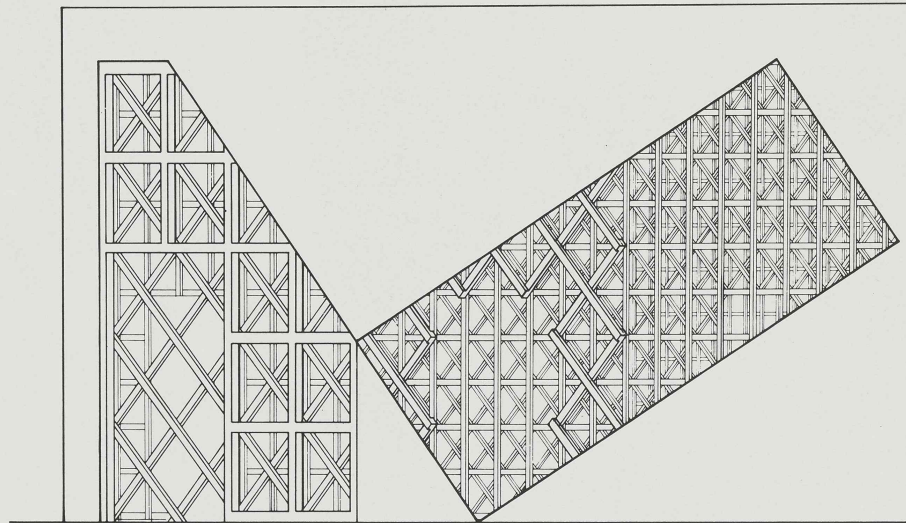
but almost invisible, messages?

In history, we engaged in events, and we understood. The message was explicit: we shouted, we waved our fists, we killed. With the invention of printing, messages suddenly became dynamic in themselves: the concept of an event, the idea of an idea, became an ignitive force in its own right. The longest mesh, lying on the longest diagonal, symbolises the point of greatest clarity and opportunity: the advent of the printed word. In the triangular tableau, we see it as the breaking point: before, the dominance of events; after, the dominance of ideas.

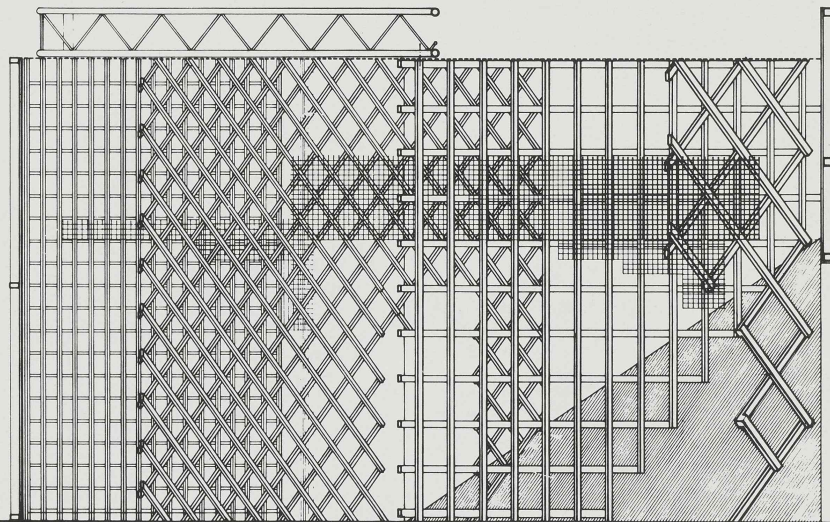
Moving on into the deepest, cave-like corner, we find that the answer concerning the future is denied to us: caged, mysterious, winking, blinking orifices (the media) present hints of a world of total software. The microchip is somehow, by its infinitesimal size, a

virtual conceptual object, though it is real. To one side we are ironically reminded of the fruits of speed and information. As we have delved, the speed of the winking and blinking has accelerated. Above our heads, the waywardness of man as a collector and reciprocator is apparent through all of this. Unstructured and acquisitive, he is a participant. So the 'humanist' mesh is a super-market basket of bizarre goodies: the flotsam and jetsam of this speed and information by which we survive.

Overleaf: Speed and Information model



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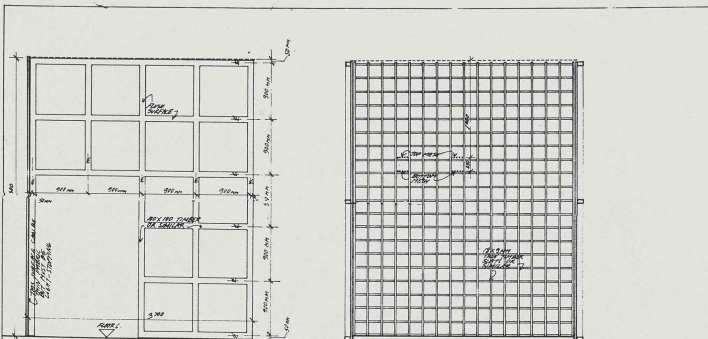
LINZ FORUM  
SEKTION: GESCHWINDIGKEIT UND INFORMATION L/04

25.2.80

PETER COOK  
CHRISTINE HAWLEY  
ARCHITECTS - LONDON

Section FF

Below and below right:  
detail sheets

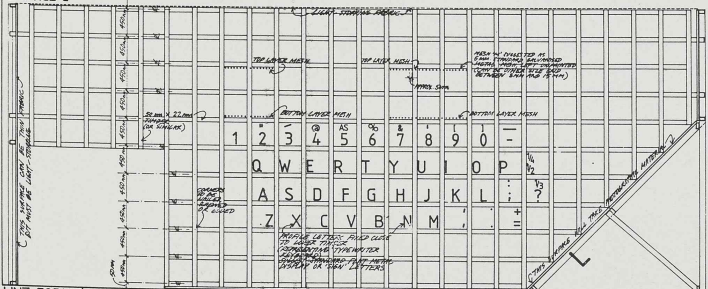


LATTICE A  
120  
LATTICE C

LATTICE E

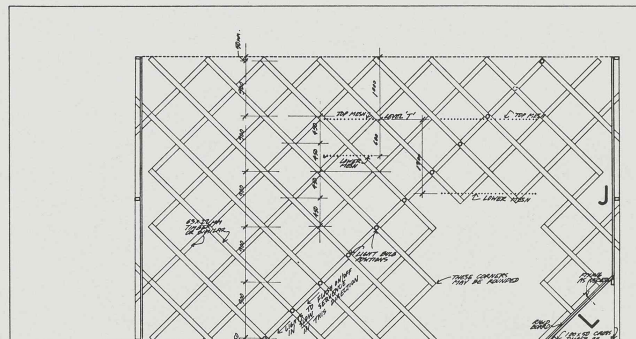
TECHNICAL INFORMATION

CHCK ALL DIMENSIONS  
ON SITE



LINZ FORUM  
SEKTION: GESCHWINDIGKEIT UND INFORMATION L/10

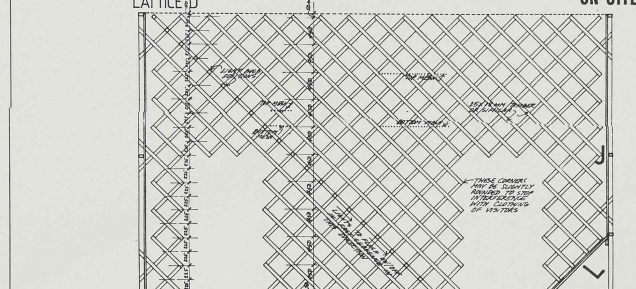
PETER COOK  
CHRISTINE HAWLEY  
ARCHITECTS - LONDON



LATTICE B

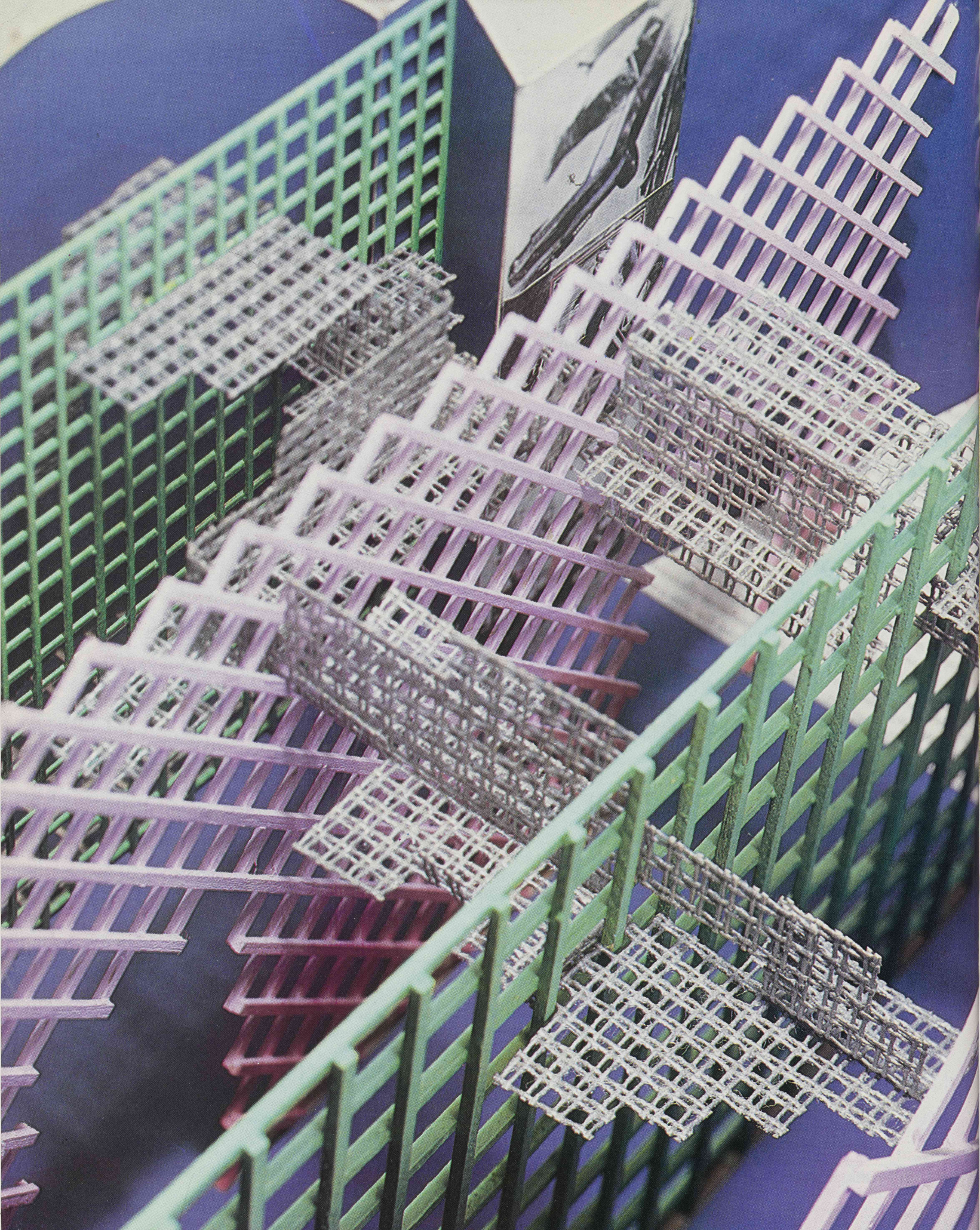
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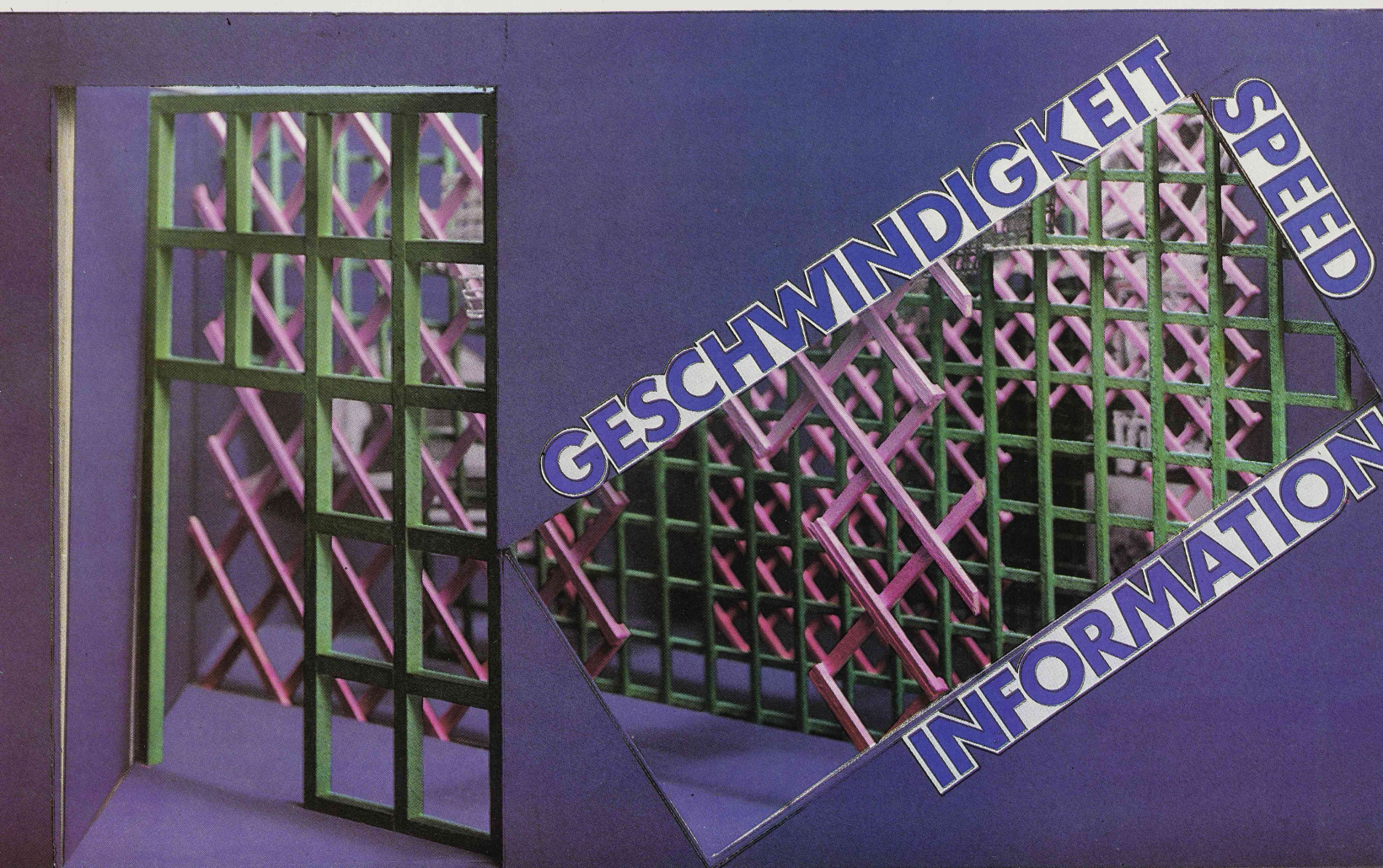
CHCK ALL DIMENSIONS  
ON SITE



LINZ FORUM  
SEKTION: GESCHWINDIGKEIT UND INFORMATION L/09

PETER COOK  
CHRISTINE HAWLEY  
ARCHITECTS - LONDON





Hermann Czech

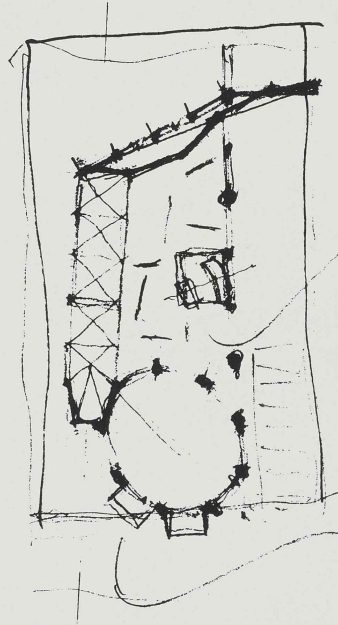
# Follow Me

The intention of this exhibit is, generally speaking, to keep the interest of the visitor solely by architectural means. It is an attempt to lead the observer through a succession of spatial experiences. One of the methods employed is the repeated alternation between the exterior and interior situation.

Rooms are created not only by walls but also by the incorporation of signs. The history of modern design reveals countless interiors, mostly exhibitions, where interior forms are marked by linear elements. Here there are common elements from such precedents — door profiles, window frames etc.

großer  
"sahaler"  
"Raum"  
verkleinert

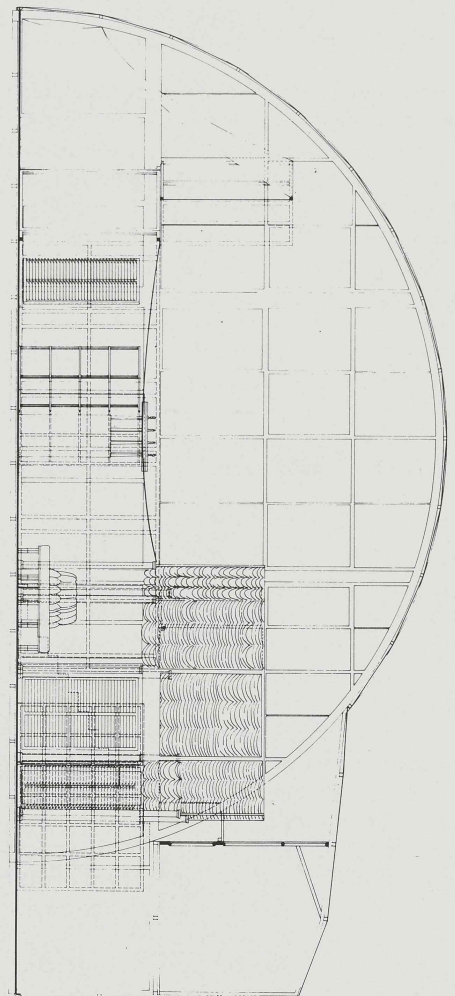
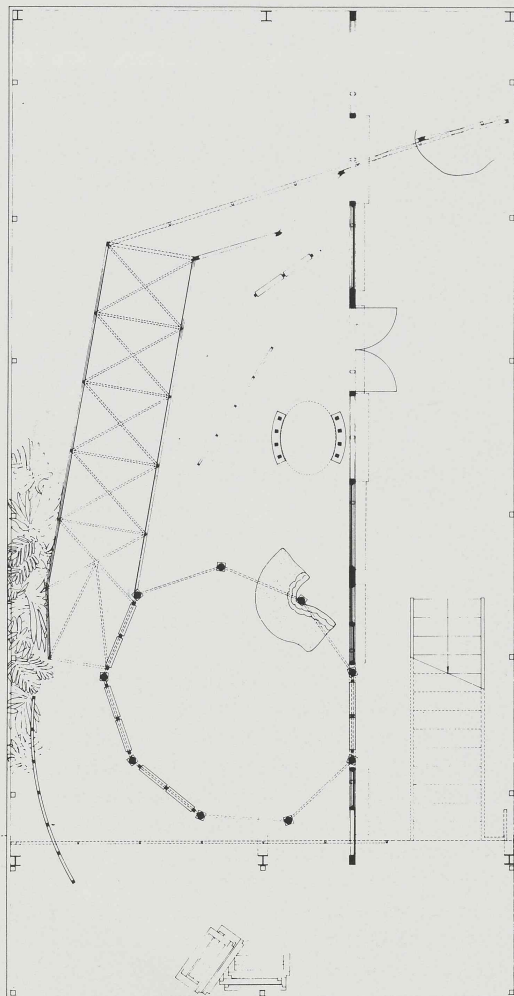
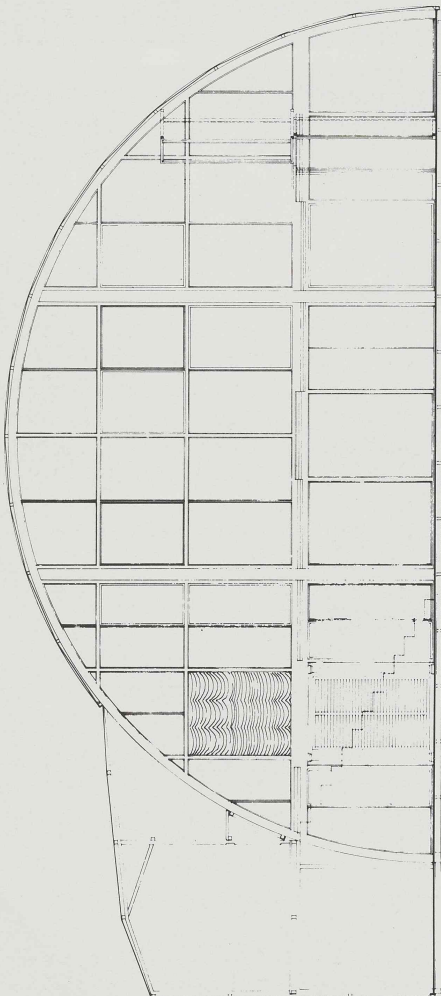
kleiner  
Wohnraum  
geräumig



Verkleinert hier  
zum "Maßstab" von  
über die Sporen  
Raum mit Sporen

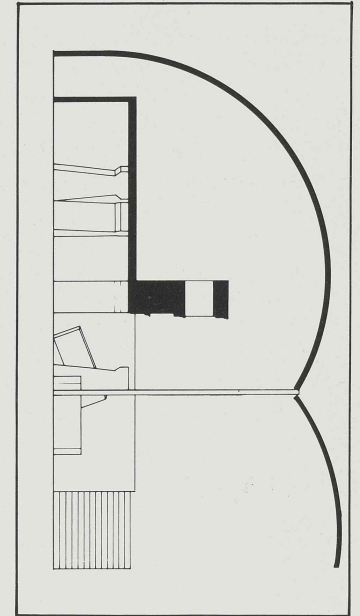
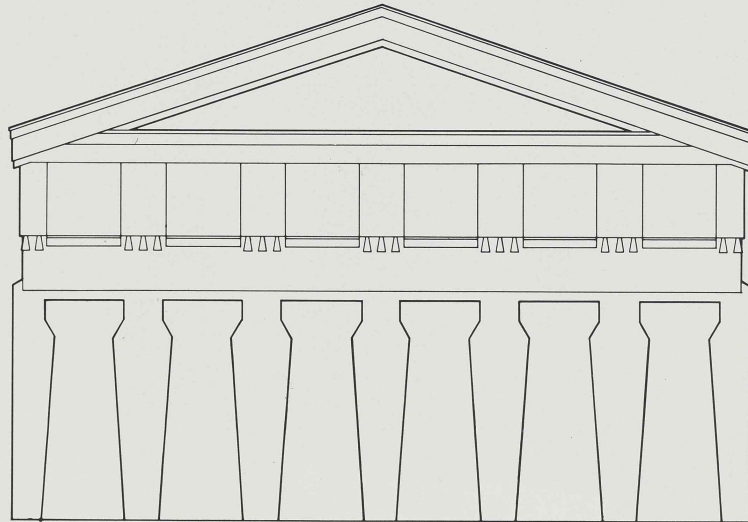
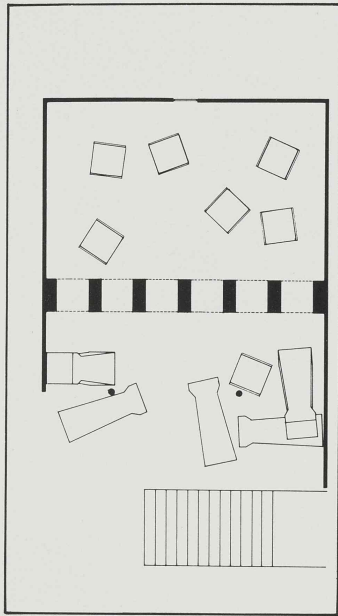
Sporen bilden  
schrittweise den  
Raumstabwechsel!

1-2 Möbel  
chaiselongue



Robert Stern

# Modern Architecture after Modernism



What is commonly called 'modern' architecture is in reality merely a phase of a broad, ongoing tradition that extends back to the Renaissance. 'Modern' in the broad sense combines three things: firstly, a search for iconographically appropriate form based on a sense of meaning derived from history, especially that of the classical past; secondly, a recognition of the unique characteristics of the present as expressed through technological innovation; and lastly, a certain continuing cultural malaise which is most powerfully expressed in the conviction that the vernacular forms of architecture represent a purer form of cultural expression. Modernism, on the other hand, is a phase which seeks to establish a new language by overthrowing modern architecture's roots in the classical past and vernacular in favour of a set of forms based solely on the processes of production. As a result, the function of the building and the way it is constructed are particularly emphasised at the expense of any symbolic means derived from the past or from everyday life. In the 1970s, it became widely apparent that after 50 years, Modernism had run its course; the Post-Modernism which succeeds it is not a new, anti-modern avant-garde style, but a reintegration with the broad stream of modern architecture. It is an attempt to resynthesise current production with its natural roots in classical and vernacu-

lar form, while at the same time making appropriate use of the advanced technological processes of the present. Hence, the title of the pavilion: 'Modern Architecture After Modernism.'

The central element of the pavilion is a polychromed Greek temple front, an icon representing the search that has been made recently into the past. The temple front recalls in a relatively literal manner early Greek temples such as those at Paestum, Selinus and Segesta, but with the columns rendered as voids, and the spaces between the columns as solids. Since the void columns are the means by which one enters the temple, it is as if one is walking through history into the past.

The six columns that have been removed from the temple front have a double life; they are the objects that populate the forecourt as well as those that populate the enclosed space within. These columns are humanistic embodiments of architects whose work is of special interest today, whether they are from the past, as outside, or the present, as inside.

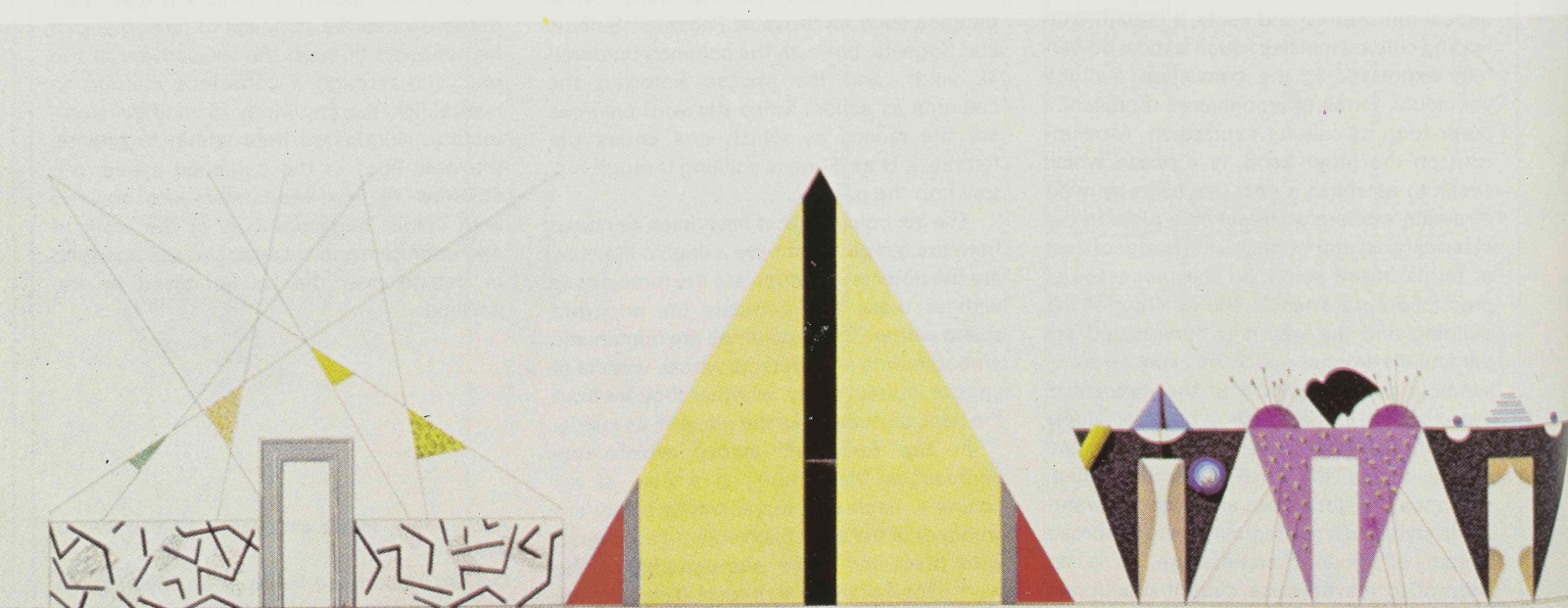
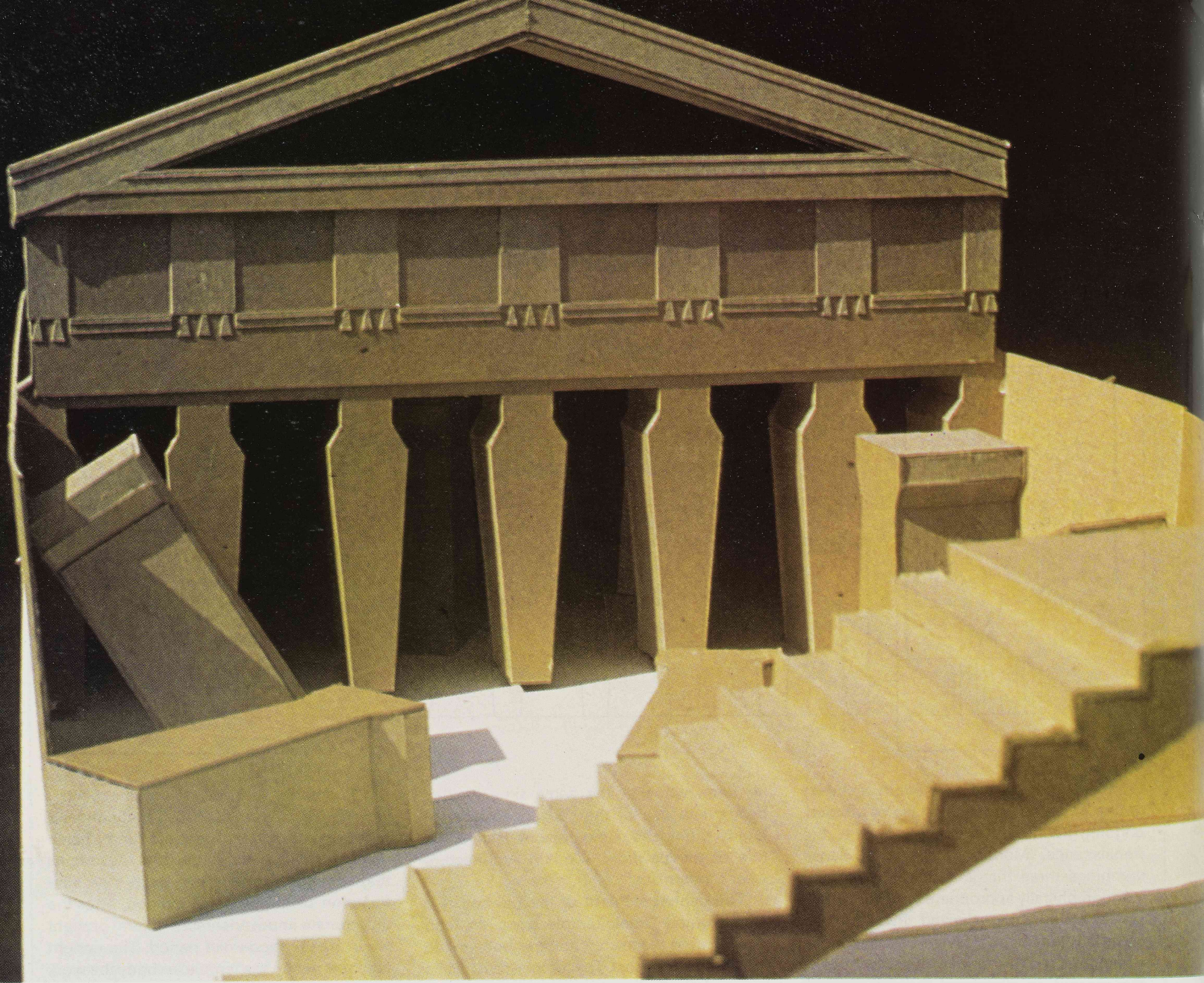
In the forecourt, across which one approaches the temple, is a field of six columns, each one representing a modern architect of the past. Each column is covered with black-and-white photographs of the work of one of these architects. The columns are arranged to present a ruin, enhancing the

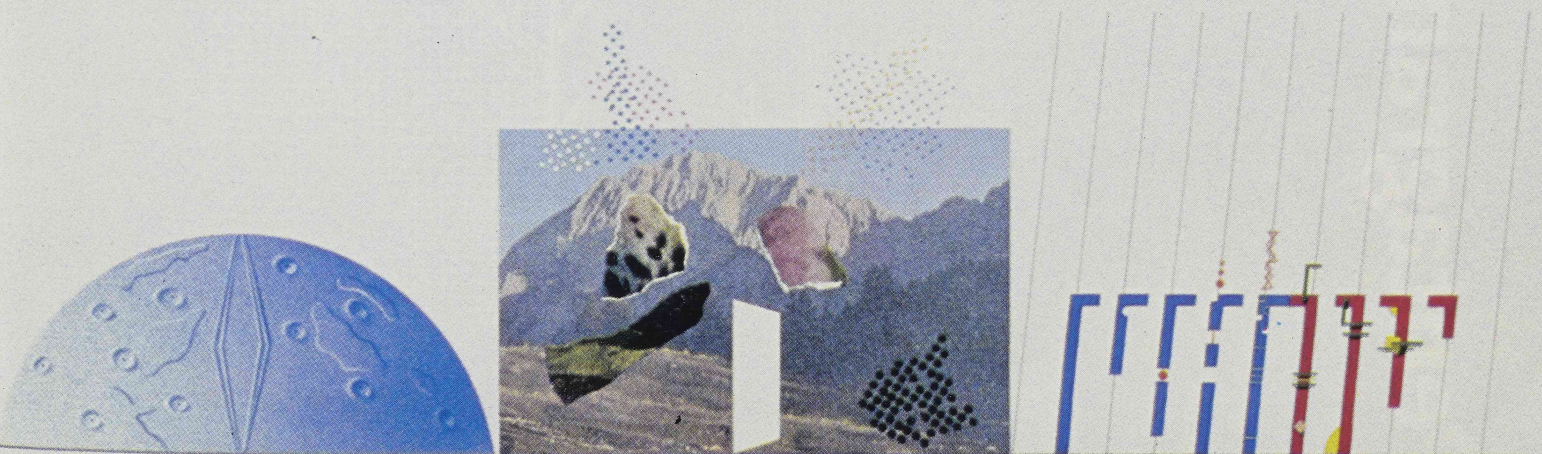
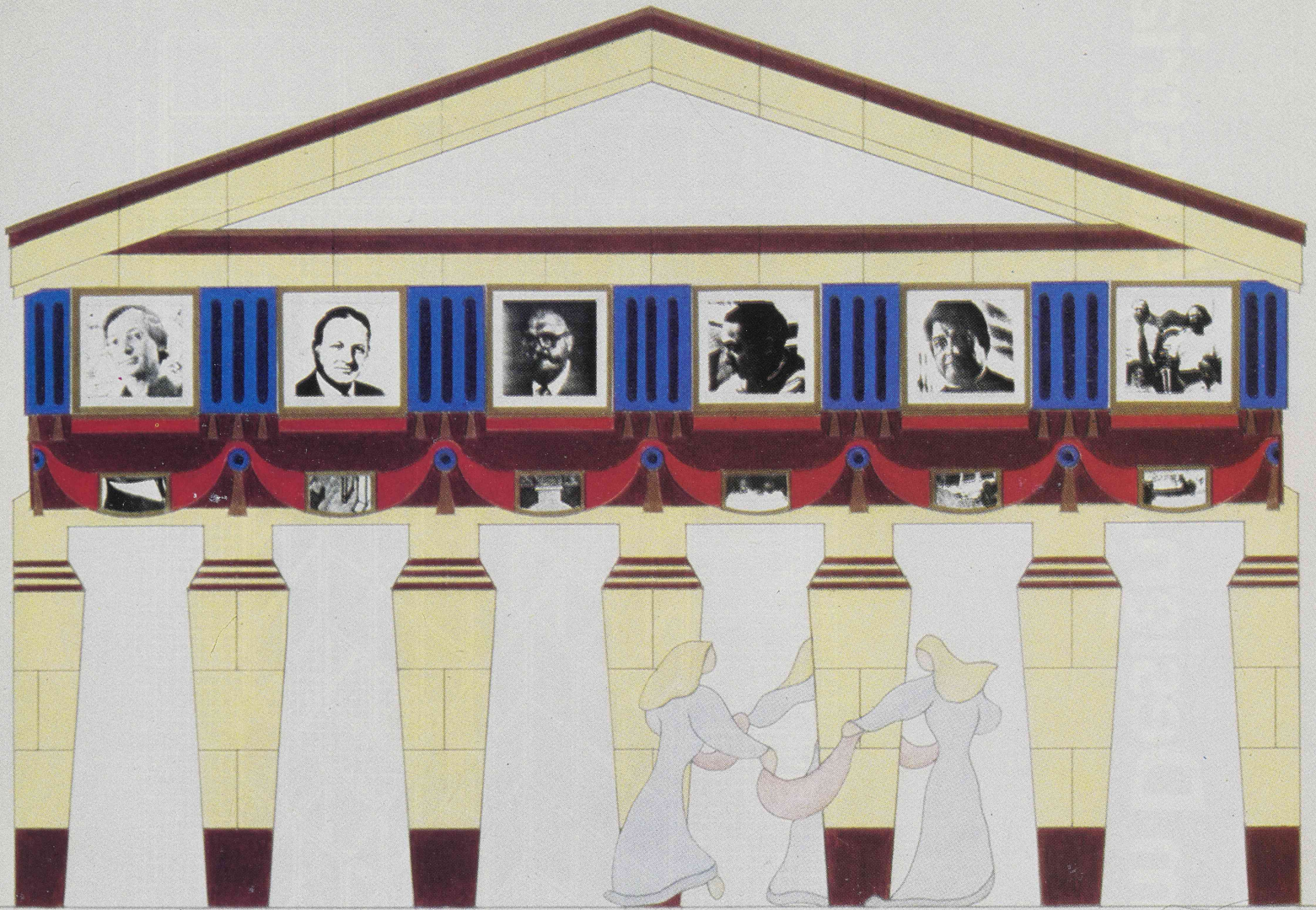
Greek ambience, emphasising the central importance of the classical tradition and portraying the state of the past after the harsh neglect of Modernism. It is from these ruins that strength can be drawn today for a continuation of the modern tradition, after the unfortunate impoverishment of form brought about by the modernist period. The upright columns within the temple embody the work of six contemporary architects whose work demonstrates the richness of form that can be achieved through the rediscovery of the past and through a conscious attempt to reestablish the continuity of modern architecture. Illuminated from within to provide the only light in the darkened space, the columns of Post-Modernism are covered with colour transparencies of the work of each architect and are arranged as if engaged in debate over the issues raised by the pavilion.

Above: Plan, facade and section of Bob Stern's pavilion.

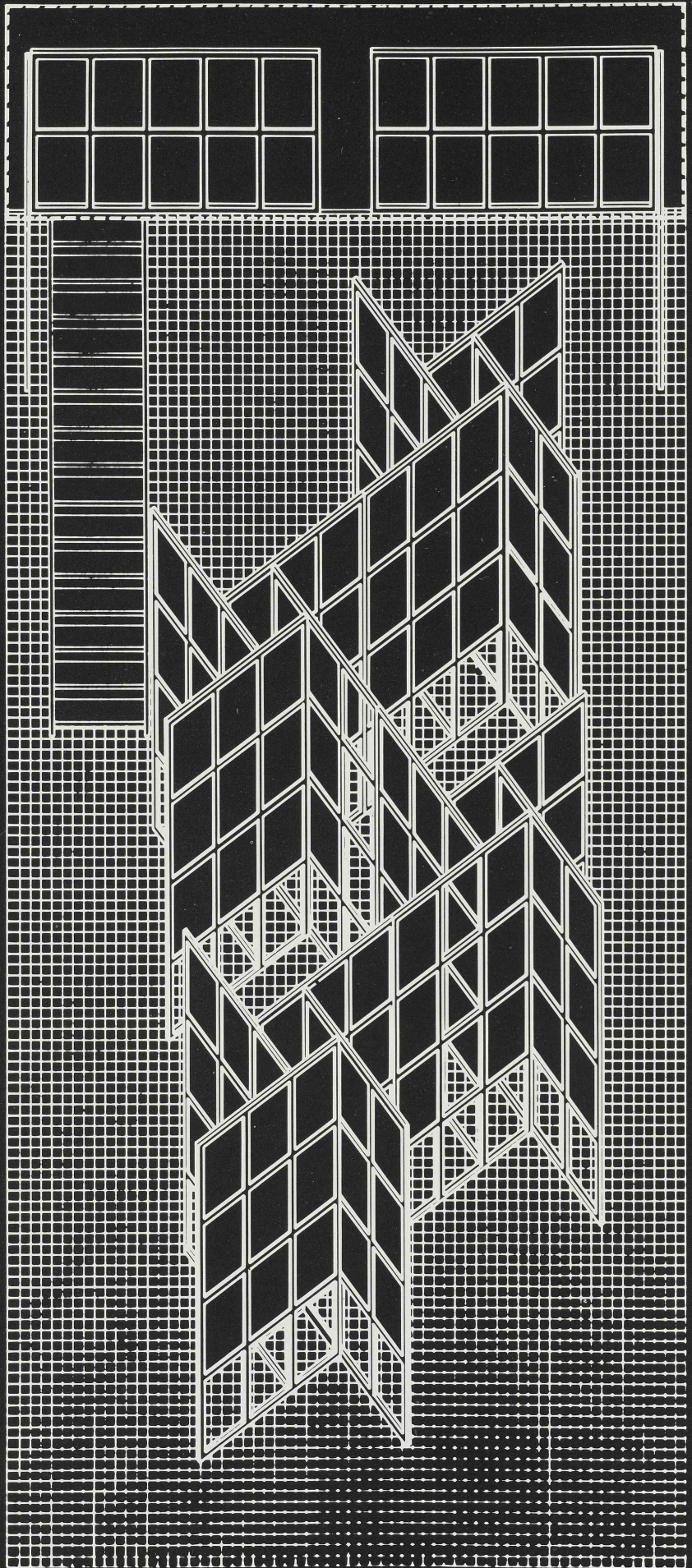
Overleaf: Model and facade of Bob Stern's pavilion and (below) internal elevation of 'Thematic Outline' exhibition area.





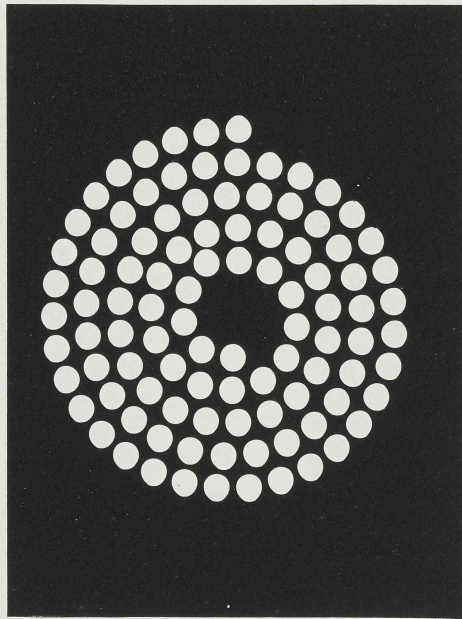


# Pentagram-Forum Design, Linz, Austria





*Altering a familiar image can disturb visual complacency. The introduction of a wink to this Shakespeare engraving establishes the theme of a light-hearted literary fraud.  
Penguin Books Ltd*



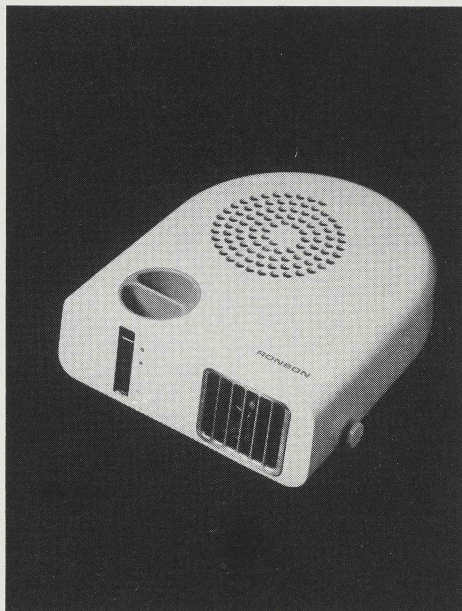
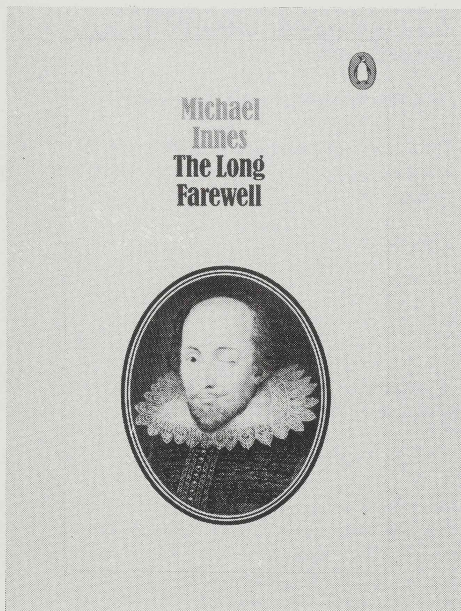
*Pattern combined with form reflects the spiral airflow and adds decoration to this hairdryer.  
Ronson Products Ltd*

## Pentagram

Pentagram's theme in the exhibition is concerned with the communicative visual idea and reflects both the partnership's design philosophy and its constant concern with concept, content and quality.

The free-standing structure within the translucent Forum gallery space consists of red-stained timber frames on a rectangular module, which forms a labyrinth plan. The structure is divided into a vertical grid of three panels to display three aspects of each design. The lower panel presents the piece of work, the centre panel a caption explaining the concept, and the top panel a large-scale image of the communicative idea or concept. The following page illustrates a few of these images.

The work exhibited is drawn from the output of the last 15 years, during which time Pentagram has grown from three to nine partners and gained a staff of 50, with offices in London and New York. Among the partners there are six graphic designers, two architects and one product designer – a spread which reflects interest in all aspects of design. The partners of Pentagram are Theo Crosby, Alan Fletcher, Colin Forbes, Kenneth Grange, Peter Harrison, Ron Herron, David Hillman, Mervyn Kurlansky and John McConnell.



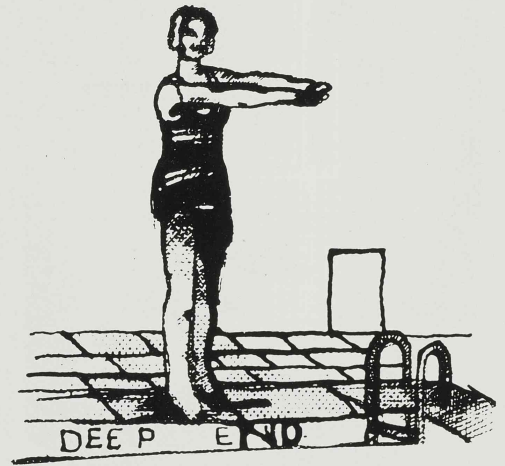
AD wishes to thank the members of Pentagram for supplying additional material for this feature (pp 62-65) and for designing the layout.



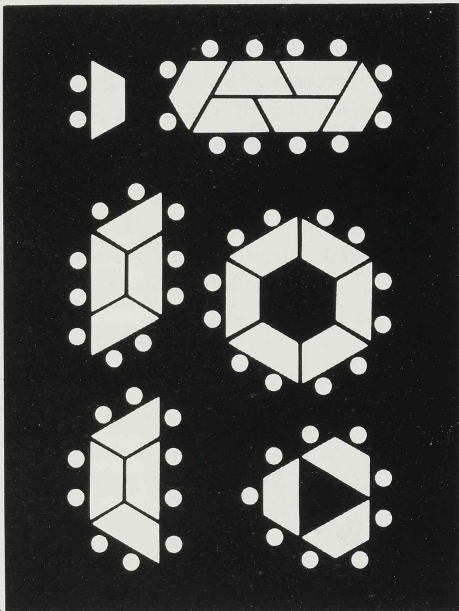
1



2



3



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6

1 Graphic ambiguity in this symbol represents a firm of architects and landscape architects.

(Lisney Associates)

4 Flexibility in spatial requirements was achieved by the geometry of this modular table unit.

(Boase Massimi Pollitt Partnership)

7 The problems of a travelling theatre company could be resolved by an inflatable auditorium.

(Bubble Theatre Company)

10 Combining symbols not only provided a monogram for the Stravinsky Festival, but also communicated overtones of musical activity.

(Stravinsky Festival Trust)

2 Investing letters with recognisable configurations can provoke spontaneous associations, in this case a piece of an alphabet for a music catalogue.

(Boosey & Hawkes Ltd)

5 The language of gestures confirms that pictures can sometimes speak louder than words. Image from the book jacket for 'Dictatorship and Democracy'

(Penguin Books Ltd)

8 This map of coloured woods, mirror and brass, for the reception of an advertising agency created a mural which was both decorative and informative.

(Boase Massimi Pollitt Partnership)

11 Pattern can be amplified through dimensions to create a design theme. The indigenous rattan was widely interpreted through the Malaysian Trade Commission interiors.

(Malaysian Trade Commission)

3 Informal sketches illustrated the walls of a leisure centre, enlivened the ambience, and hopefully discouraged graffiti.

(Riverdale Shopping Centre, Lewisham)

6 The distorting powers of a new photographic machine could be better communicated by example than by description.

(Conways')

9 A perceptive application of colour compressed the message of this book jacket.

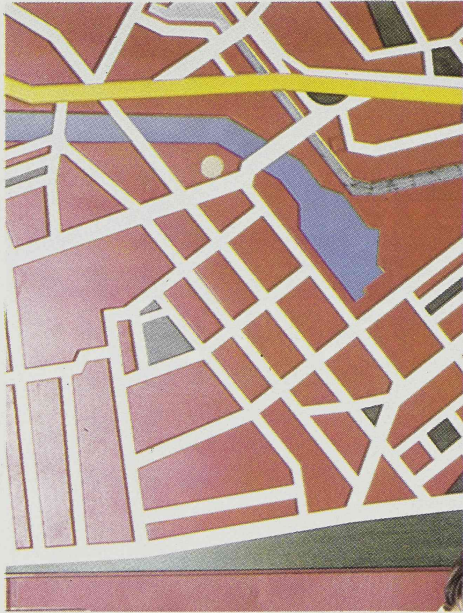
(Watson-Gupthill Publications)

12 Ideas are often born out of economic constraints and this simple device of elastic bands and thumb tacks provided flexibility and display for an exhibition at minimum cost.

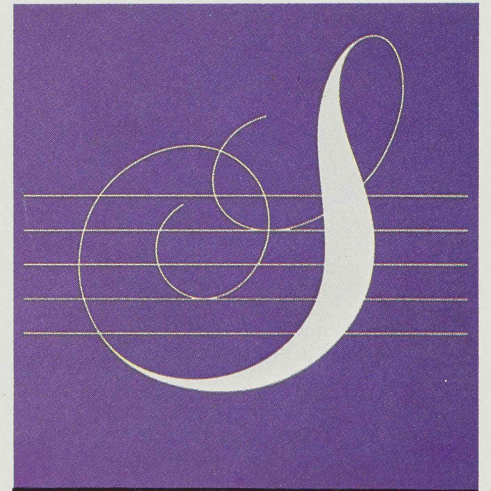
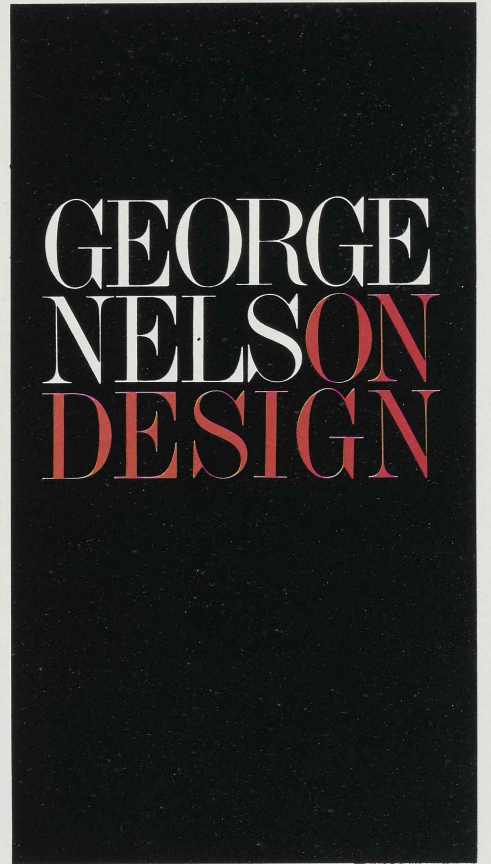
(Arts Council of Great Britain)



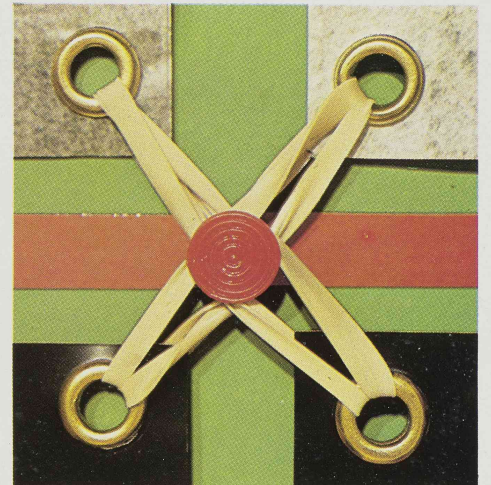
8



9



10



12

# If good design is worth questioning...

## Here are some questions

*To design is to consciously accept that the distortion of time, place, interval and speed is a worthwhile activity in artifactual terms.*

*Design, be it of a system, diet, military strategy, armchair, Christmas card or old persons' holiday home, requires the marshalling of disparate elements which, though recognisable, have not previously been so combined. The design process is the assembly of such elements, while design as such embraces that assembly with an end product or action in view.*

*However, some of the best designs ever achieved, whether in action or object, have been extremely loose – if not downright slovenly – in the selection and refinement of constituent parts. The Battle of Trafalgar and the Charles Eames House are good examples. Both were superb successes on the very borders of banal failure.*

*Is, then, fine design less dependent on content than on timing? Is something as apparently timeless as a building more likely to be successful due to its time of creation than to its mode of existence? Inigo Jones' house at Greenwich, built for a monarch, with access to both the river and the Observatory and straddling an east coast motorway, introduced an architecture of immediacy in its response to environmental, societal and technological patterning.*

*Has design therefore to be measured by its degree of response to existing conditions and, if so, is such response itself measured by its speed? I tend to think that this is so. Does such measuring improve the design through increasing common awareness of its inherent usefulness (cf, the continuing value of the National Health Service), or does it merely establish a pattern whereby the very conception of other design tasks may be evaluated? I doubt the latter, but suggest that conscious or unconscious introduction of a time design factor in both the conception and realisation of works does enhance the chances of producing a good design.*

*The increasing appetite for designers to show to others 'where they're at' may indicate such awareness – let us hope so.*