

offered a range of alternatives borrowed from literature and philosophy which in turn has offered architects a whole new vocabulary of form-making well removed from what many had come to regard as a doctrinaire modernist position. In this new pluralist world which revealed itself in the last quarter of the twentieth century, architects found themselves consumed by a 'freestyle' which on the one hand in revivalist mode quarried the whole gamut of architectural history (Figure 2.17), or on the other borrowed so-called 'de-construction' from the world of literature (Figure 2.18). Within this post-modern celebration of diversity, others sought a return to vernacular building forms, often applied to the most inappropriate of building types (Figure 2.19).

But as we enter the new millenium, deeper concerns of energy conservation and sustainability have to a large extent eclipsed the sty-

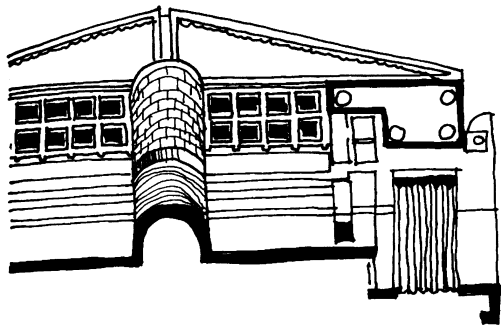


Figure 2.17 John Outram, *Terrace of Factories*, 1980. From *Architectural Design: Free-style Classicism*.

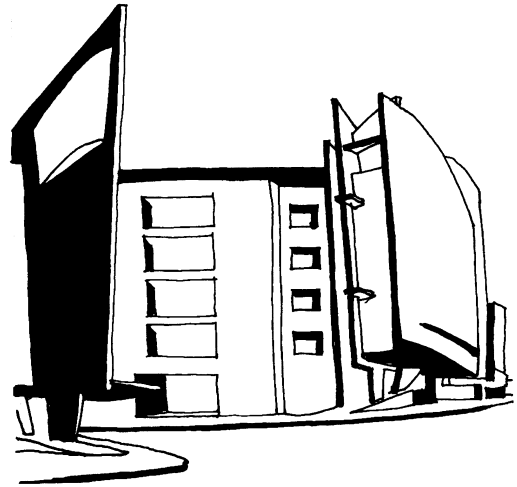


Figure 2.18 Zaha Hadid, *Kurfürstendamm, Project 1988*. From *Architectural Design: Deconstruction in Architecture*.



Figure 2.19 Robert Matthew, Johnson-Marshall and Partners, *Hillingdon Town Hall*, 1978.

listic obsessions of post-modern architects. Consequently, buildings which are thermally efficient, harness solar energy and rely on natural lighting and ventilation, reflect a return to the tectonic concerns of pioneering modernists. Moreover, like their modernist forebears, such buildings offer a fresh potential for form-making, always the primary concern of any architect (**Figure 2.20**).

Having briefly explored a shifting context for architectural design during the twentieth century, the whole complex process of establishing an appropriate form will be examined. Although parts of the process are identified separately for reasons of clarity, each design programme generates its own priorities and therefore a different point of departure for the

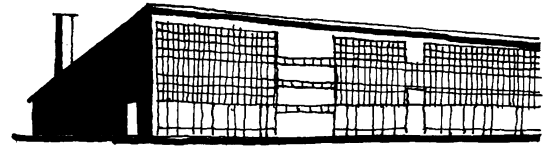


Figure 2.20 Emslie Morgan, *St Georges School, Wallasey, 1961*. From *The Architecture of the Well-tempered Environment, Banham R., Architectural Press*.

designer to get under way. Moreover, the designer will have to consider much of what follows simultaneously and, indeed, reconsider partially worked-out solutions as the design progresses, so that solving even relatively simple architectural problems emerges as a complex process far removed from a simple linear model.