

Richard Rogers

Architecture of the Future

Bearbeitet von
Kenneth Powell, Robert Torday

1. Auflage 2005. Taschenbuch. 520 S. Paperback
ISBN 978 3 7643 7049 7
Format (B x L): 24 x 22 cm

[Weitere Fachgebiete > Kunst, Architektur, Design > Architektur: Allgemeines > Architekten & Architekturbüros](#)

schnell und portofrei erhältlich bei


DIE FACHBUCHHANDLUNG

Die Online-Fachbuchhandlung beck-shop.de ist spezialisiert auf Fachbücher, insbesondere Recht, Steuern und Wirtschaft. Im Sortiment finden Sie alle Medien (Bücher, Zeitschriften, CDs, eBooks, etc.) aller Verlage. Ergänzt wird das Programm durch Services wie Neuerscheinungsdienst oder Zusammenstellungen von Büchern zu Sonderpreisen. Der Shop führt mehr als 8 Millionen Produkte.

Introduction

Kenneth Powell

Clockwise from Top Left:
Lloyd's of London; Centre
Pompidou, Paris; Barajas
Airport, Madrid; and Antwerp
Law Courts.

For more than quarter of a century, Richard Rogers has been one of the undisputed leaders of British architecture and a major figure on the international architectural scene. He remains an inspirational figure, not only for those who work with him – his architecture is about teamwork – but for the architectural profession more widely and for many who believe that a better environment is the way to a healthier society.

Rogers achieved world renown with the Centre Pompidou in Paris, generally recognised as one of the key European buildings of the post-war years, created another masterpiece at the heart of London in the shape of Lloyd's and has since built throughout Europe and beyond. Current projects include international airport terminals for Madrid and London, the National Assembly for Wales in Cardiff, new law courts in Antwerp, a library for Birmingham and a City Academy for Hackney, one of London's most deprived inner-city areas. His practice is democratic in spirit, relentlessly inventive and innovative, with the enthusiasm of youth leavening the lessons of maturity. Appointed to the

House of Lords in 1996 as a Labour life peer, taking the title Lord Rogers of Riverside, Richard Rogers has never abandoned the radical convictions that drove him, for example, as a young man, to campaign for the abolition of nuclear weapons. He believes that architecture is a social art and that architects, though they cannot transform society through their professional labours alone, have a responsibility to work for a better world for all.

For all his fame and the honours he has accumulated, Richard Rogers in his early 70s retains his vision of the central role architecture can play within the evolution of a saner society and a more humane world order. Perhaps uniquely amongst the architects of his generation, he has inherited the moral and social conscience that was at the heart of the Modern Movement and is a campaigner and polemicist, prominent in Britain as a defender of the Modernist tradition in architecture in the face of the traditionalist backlash which took place in the 1980s.

Long recognised as a major European player in terms



Mossbourne Community Academy, London.

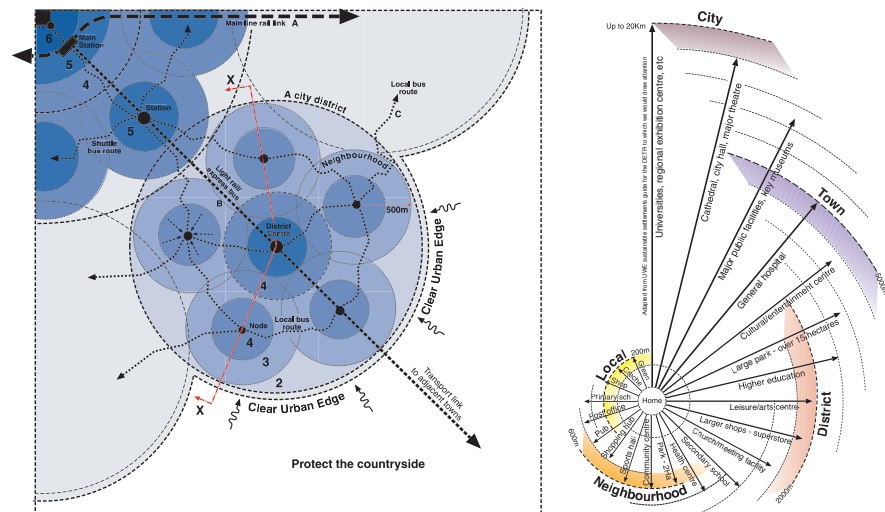
of urban design, Rogers continues to champion what he regards as the enormous potential of urban living. Cosmopolitan by nature, his influence as both architect and urban strategist is evident throughout Europe – he is Chief Adviser on Architecture and Urbanism to the Mayor of London and a member of the Mayor's Advisory Cabinet, while also advising the Mayor of Barcelona as a member of the Urban Strategies Council.

Although an architect practising on a global stage, Rogers is, more than ever before, a political activist involved in local and central government. In 1997, soon after the election of Tony Blair's Labour government in Britain, Rogers was appointed to chair the government's Urban Task Force (UTF) with a brief to 'establish a new vision for urban regeneration founded on the principles of design excellence, social well-being and environmental responsibility within a viable economic and legislative framework'. The Task Force produced a report championing the cause of brownfield redevelopment entitled 'Towards an Urban Renaissance' – a seminal document on the extent of England's inner-city decline, containing more than a hundred radical proposals to reverse this trend. The UTF vision is of compact, polycentric, live/work, socially mixed, well-connected, well-designed and environmentally responsible cities – a 'blue-print' that should become part of our everyday urban language, the norm rather

than the exception. Generally regarded as the most comprehensive set of guidelines for the delivery of sustainable compact cities, many of the report's recommendations were subsequently incorporated within the government's Urban White Paper, unveiled in November 2000.

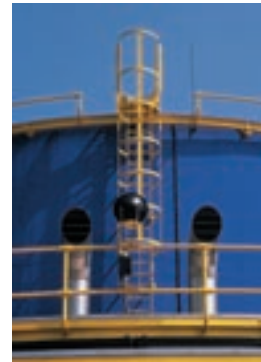
A life-long champion of urban living, Rogers remains a passionate Londoner who believes that London is the world's greatest city, with the potential to become an even better place if only those in power will give it the means to do so. 'Urban morphology', says Rogers, 'depends for its vitality on successful public spaces: a well-designed city is a fundamental catalyst for a civil society; and civility implies living in harmony with the past, the present, and the future.' The universality of Rogers' vision of architecture has inspired the practice's work: diverse, potent, expressive, sometimes startling, but, above all, designed with the needs of people in mind. It is the work of a great humanist – in the true, Renaissance sense of the word.

Humanism has always been at the centre of Richard Rogers' philosophy of architecture. If there is one architect in history whom he admires above all others (and claims, contentiously, as a pioneer of Modernism) it is the Florentine Renaissance master Filippo Brunelleschi. Rogers' first years were spent





Left to Right, Top Row:
Rogers House, Wimbledon,
London; Fleetguard, Quimper,
France. Second Row: INMOS
Microprocessor Factory,
Newport, UK; Reliance
Controls Factory, Swindon, UK;
Tidal Basin Pumping Station,
London, UK. Third Row: Centre
Commercial, Nantes, France;
PA Technology Laboratory,
Princeton, NJ, USA; B & B
Italia, Como, Italy. Fourth
Row: Kabuki-cho, Tokyo,
Japan; Zip-Up House.



in an apartment within sight of Brunelleschi's great dome, the supreme monument of the city of Florence. Rogers is proud of his Italian origins. He was born on 23 July 1933, in Florence, the son of Anglo-Italian parents who emigrated to England on the eve of the Second World War. After military service, he resolved to study architecture – inspired to no small degree, it seems, by the example of his older cousin, the architect Ernesto Rogers (1909–69), whose Milan-based BBPR practice had been one of the foundations of Modernism in Italy. Rogers entered the Architectural Association School in London in 1954. Between 1961 and 1962 he studied at Yale University, where his teachers included Paul Rudolph, Serge Chermayeff and the young James Stirling. It was at Yale that Rogers met Norman Foster, two years his junior and a graduate of Manchester University. When the two men returned from the USA in 1963, they founded, with Wendy Cheeseman (later Wendy Foster) and Rogers' first wife Su Rogers, their own practice – Team 4.

Team 4's first major work was the house at Creek Vean, Cornwall, built for the parents of Rogers' first wife, Su, and reflecting the strong influence on both Rogers and Foster of American domestic architecture and especially of Frank Lloyd Wright. The natural and 'organic' character of this house foreshadows themes to which Rogers and Foster were to return some years later; it received the first award ever given to a house by the



The Studio at the Rogers House, Wimbledon, London, UK.



Creek Vean, Feock, Cornwall, UK.

RIBA and is now clearly established as a key work in the careers of both architects. Better known at the time, however, was Reliance Controls, a factory, completed in 1966, notable for the flexibility and essentially democratic nature of its plan and the tough elegance of its structure and materials. The building was acclaimed, but the acclaim produced no new commissions. Towards the end of 1967, Team 4 was dissolved for sheer lack of work. Perhaps it is a memory of the difficulties that he faced in his early years of practice that has made Rogers such a staunch supporter of young architects and new movements in architecture.

After the dissolution of Team 4, Rogers spent three years in partnership with his then wife, Su. John Young later joined this team and together they worked on projects which, though small in scale, were to prove highly significant in the context of the practice's later work. Fortuitously, it seems in retrospect, he was able to experiment and to define more closely his key objectives as an architect. While Creek Vean had been a carefully crafted, one-off work of architecture, the house Rogers

designed for his own parents was more influenced by the Case Study houses of Rudolf Schindler, Rafael Soriano and Craig Ellwood, and by Charles and Ray Eames' house at Pacific Palisades, California, constructed as a kit of prefabricated parts.

The Rogers House, completed in 1969, incorporated the potential for a high degree of change. It was seen as a possible prototype for the mass-produced, energy-efficient houses which Rogers, influenced by Buckminster Fuller, saw (and still sees) as a solution to world housing shortages. The 'Zip-Up' house project was even more radical: an energy-efficient modular structure which could be extended, altered or even dismantled and moved to another site by its occupants. Rogers' use of materials was entirely in tune with the Fuller approach, which placed flexibility before monumentality. He has consistently resisted every influence that threatens to 'freeze' his architecture or confine it within fixed programmes. The experimentalism in his work has persisted into a new century.