6.25 pm CHARLES JENCKS

Rem Koolhaas Hello Charles.

Charles Jencks Hey, Rem. Yo!

RK Yo, Charles! *[Laughs]* You are the writer of many, many books and we will inevitably talk about them. We want to talk about London in every case, so perhaps the first question I would like to ask you is whether the messiness of London and the incoherence of the city alerted you to the aesthetic and the virtues of the post-modern and was in any way responsible for your insight into the post-modern condition.

CJ Absolutely. Steen Rasmussen – I guess he's Danish – the architectural historian and urbanist, wrote a book called *London: The Unique City* in the 1930s and London remains unique in a sense because it's a series of villages. And these villages, if you look at them from the air, or you look at them from the point of view of ethnicity, or you look at them in terms of different kinds of consumer groups, or any index of diversity, you get an incredible patchwork quilt that is irreducibly pluralist and very similar, actually, to Los Angeles, where I lived for twenty-five years. Los Angeles has the greatest diversity index of any place, at least it did. New York was supposed to be number one – and you wrote about that in *Delirious New York* – with two thousand and twenty-eight super blocks, and that was called the melting pot. In that image Los Angeles appeared like a kind of pizza with all the extras. London becomes even more diverse, apparently, according to sociologists. If you look up the *Guardian Index of Minorities* in Britain on the web you'll find that London has a shape rather like that which I illustrate in my book, *Heteropolis*, on Los Angeles. It has an incredible amount of ethnic groups, one hundred of them. Now those ethnicities are very strict, down to British categories, which are full of euphemisms, by the way, and false categories, but they still show a hundred different groups. I could start mentioning them from Australians through to Zimbabweans. I'm American as you can probably hear; when I came here there were a hundred thousand Americans in London. Now they don't call us a minority any more; they don't even keep count: we have disappeared. Like you're from London and you're Dutch; you don't appear as a minority either, Rem. So what I am trying to say is that this incredible diversity is, of course, the post-modern condition; the number one part of it that everybody agrees on is pluralism. It seems to me that a city is a mechanism for sustaining difference, and I think you see after 7/7, after 7 July last year, that amazingly sophisticated people in these minorities know that London is a kind of place of diversity: they didn't panic and they didn't turn against each other. That shows that the people of London have very good self-awareness; in the 1960s they used to be called 'the knowing consumer'. I think that Londoners are the most heteropolitan people in the world, so I am really happy to live here and talk about it.

Hans Ulrich Obrist In preparation for this Marathon Rem and I discussed in particular your book *Meaning in Architecture*, which I think is very interesting in relation to its proposing a different kind of rule of the game for how a book can work. It's a very polyphonic way of dealing with the authors in a book, so I was wondering if you could tell us a little bit about *Meaning in Architecture*.

CJ That was written in 1969, in a period when meaning was being denied in architecture and George Baird and I, who edited it, had a lot of time between the writing of it – it was written by fourteen people – and the publication. So we decided to send it out to all the contributors and have them comment on each other at the most vulnerable place in a text with a little arrow saying, for instance, 'Reyner Banham, you're completely wrong'. That's what George Baird would say. And then Banham would answer it in another little arrow going against Baird, 'Go back to Canada and learn about architecture', or something. It was very rude hypertext. It was one of the first hypertexts, I think, and it came out of this notion that difference and pluralism make meaning. In other words, people always used to think that what we wanted in culture, the Prince Charles view, the classical view, even the reigning view of modernists, is unanimity, what we want is some kind of consensus. Well, one doesn't have to exaggerate dissensus or disagreement to realise that conversation, which is what you intend to have here, the enjoyable quality of a conversation, is all about difference. If we didn't disagree, have some difference, we couldn't converse. It's like a battery; if you are a plus charge and I am a minus charge we can exchange energy, but if we're both minus charges, where do we go from there? For me the great example is a city like Edinburgh in the eighteenth century; the Enlightenment start-

ed at dining tables, conversing, and if you couldn't converse and keep the conversation going then you weren't invited back. I think that's the name of the city.

RK I think your character is, in a way, seemingly smooth but for me there are two recognisable sides: you as an actor and as somebody who converses and is provocative, playful, etc., but I think there is also a you who is more rigorous and, however much you may hate the word, dogmatic. I want to bring this in focus, your two sides, in your preoccupation with the future. I think that nobody has invested so much energy in a career in predicting facts, in predicting trends, in predicting events, basically in predicting the future. None of us would dare to make that such a crucial part of their career. Recently you told me that you actually have very high success rates, between seventy and eighty per cent. So what we all think is a playful game for you to predict the future, is in fact pretty much a life and death situation of almost grim precision. Can you say something about these two sides of you or why it is so important that the futures you predict actually happen?

CJ Well, maybe, as opposed to Brian Eno, I believe in teleology, in unfolding the predictability of events. In January 2003 a group of architects, of which you were one, signed a petition against war and we predicted five things that would happen if Bush took Blair and Blair took some others to Iraq. All five things happened, uncannily almost exactly as we wrote them in that open letter which was published. I think a lot of international relations are predictable.

Again, it's a cliché of our time that with global warming it's a fifty-year super tanker, as Brian Eno said, that can't be turned around. It takes fifty years to turn it around, if it's ever going to turn. We have apocalypse fatigue at the moment because there are so many negatives that are both happening and predicted for our future. Since you and I Rem – not you, Hans Ulrich, you're too young – are people from the 1960s when, in a sense, the apocalypse started at home, we've been predicting this meltdown for such a long time that we have apocalypse fatigue. I do believe we've got to invent humorous, enjoyable, funny metaphors for getting over that fatigue. I see globalisation like John Gray, the philosopher here in London, who says whatever you think about globalisation, don't be fooled. In global meltdowns there is going to be an incredible difference in the outcomes, just as there are five or six capitalisms around the world, struggling, competing, there is not a single way it's going. So we have to predict what the five possible outcomes could be, which ones are likely to occur, and be critical of them. So I see prediction as a critical tool in order to get a fulcrum on politics and the future. The best predictions wouldn't be true because they would be countered by our actions if we were effective politically. So I see prediction and intervention as two parts of the same coin.

That figure of getting it right eighty per cent of the time, of course, is ridiculous and made up by me. I wrote a book on the year 2000 in 1969 and I re-wrote it in the year 2000 to see what had come true. According to my score eighty per cent had come true, but I'm sure if you ask Ken Frampton, about five per cent came true. So never judge by the author!

RK You're primarily an intellectual, I would say, a writer, but recently you've also become a designer, or, you have been a designer for a very long time but design seems to become more important as part of your repertoire. Can you say something about your emergence as a designer and why it is happening and what you think you can contribute fundamentally which you cannot contribute as a writer?

CJ Well Rem, I started off designing and writing like you did and I think they are again two sides of the same thing. Although my designing has always been marginal, I am a writer who architects if you like, who designs, rather than a designer who writes. But I think that you gain insight if you struggle with design and you face things that you wouldn't face if you were just a writer. Le Corbusier is my model of a man who developed different parts of his character, of his brain and his activities through painting and all the rest of it. I think that it's multi-modal and the writing and design have to inform each other because the design has to be predictive of the future, it has to in a certain sense be utopian, in a certain sense ideal, in a certain sense critical. My design is very dogmatic, as you would say, and it has to do with the necessity of having iconography. I think one of the most evasive things of our time is our inability to come up with content (something you talk about) which is inter-subjective and fought over and believed in. So I am dogmatically committed to seeing if there are things that you can really have design about, and of course I've come up with all these ideas about nature and the universe. So I'm a dogmatist about cosmogenic art, which I'm happy to bore you with if you keep asking me. *[Laughs]*

HUO Can you give us an example in terms of your house? Rem has told me a lot about your house.

CJ I'm a bit embarrassed to talk about my house. Again experimenting on myself, it's a cosmic house. You enter the door; there are twenty-eight themes as you come in, each one is written. It starts off over your head with a bang and then the universe evolves around you. This was designed in 1979–84 and it was designed when the Steady State theory and the Big Bang and the Crunch were all competing, to a degree. So I hedged my bets at the end of the universe. Below that is a cultural story about pluralism which starts with the Willendorf *Venus* and ends with E. H. Gombrich, who disappears. He came once to the house and said, 'Oh, I always put people to sleep when I talk', which is rather nice, anyway. It's thematic: it's designed around themes and themes are mostly to do with nature and the cosmos, mostly the cosmos. That has been my interest from the beginning and still is.

HUO Can we talk a little bit more about London, a recurring theme of this Marathon? Is there such a thing as a theory of London? Certain cities have been consistently referred to with definitions; but is it possible to define London?

RK And I would like to complicate the question by asking whether you think the shapelessness of London, which is about to undergo a huge transformation with a lot of architectural additions by major, presumably iconic architects, will be enhanced or threatened by this future.

CJ Oh dear! That's kind of an impossible question. Anyway, in regard to impossible questions one always has a kind of escape. First of all, my belief about design in cities and theories about cities is that cities, in a way, are by-products of economy, like perspiration: when you run you perspire and when you have an economy you have the city. We should never forget that. So a city is a parasite on the countryside to a degree; ninety-five per cent of the energy and food comes from outside, eats up the countryside and pollutes everything. So it's this kind of unconscious process of economy and people are drawn to it for cultural, economic and social reasons. And then after it gets a consciousness of itself and survives various catastrophes, the city keeps restructuring itself, from the very beginning. So it's re-design and you get a mayor, for example Livingstone, or the mayor of Barcelona, who says we must grip the congestion or X or Y and then you get a burst of plans and re-design and then it sinks back into the perspiration mode. So I think a city is sometimes design and sometimes letting go and it's never been totally controlled, just as the economy has never been.

Architects have a completely false view of this, for very good reasons: they want to make work, they want to convince society they are in charge of the city and they can do something, and they maybe design three per cent of it or two per cent, maybe influence thirty to forty per cent, but it's always out of control. We are always trying to make it better. I'm not against design at all; I'm all in favour of it but I think we have a false consciousness when talking about it. One of the iconic buildings – and I have in my pocket here the most iconic building ever designed in the last fifteen minutes – which is the Tate Modern. It's just appeared. And it's amazing it's made it onto the front page. Anyone who hasn't seen this hasn't been reading the papers or watching television *[waves newspaper around]*. Now that's incredible for architects to find that from an unselfconscious background Herzog & De Meuron have suddenly jumped onto the iconic bandwagon with Nick Serota and managed to convince ninety per cent of the elite critics that we really need this kind of Frank Gehry icon. Frank designed one of these cubic buildings for Nîmes in 1985 and was beaten by Norman Foster. It's that kind of building, which Herzog said is freaky on the one hand and then he said it's very much designed from the inside out, a series of cubes. He didn't say, but there are fifty cubes there. Now fifty white cubes on the outside and eighty white cubes on the inside of his former Tate Modern makes a hundred and thirty white cubes. If you read the theory of the white cube in art – read Brian O'Doherty, Patrick Ireland on the white cube – modernism stuck a white cube into art and more or less killed the art object by putting it into a de-contextualised Protestant chapel. Having a hundred and thirty of them is maybe over-white-cubism, it's white cubism cubed. This is not to criticise it, because as Serota says, why can't art – finally the cathedral of our time, the cliché since the 1980s – why can't it be an icon rather than just commercial buildings? Absolutely right! I think that the argument from content is that if you are having an icon, let's have it there. And it's certainly a typical iconic building because it's completely enigmatic and not a pyramid. It's a non-pyramid – that famous phrase about the nude descending a staircase and an explosion in a shingle factory – it's a series of little white cubes that are exploding over each other and made out of this amazing Herzog glass. So, well...! *[Laughter]*

HUO Maybe that's a nice conclusion. We have one more question. I was wondering if you have any dreams for London, any projects you dream of?

RK Or whether you yourself have an unrealised project.

HUO Yes, projects which you tried to realise, which for all sorts of reasons have been unrealised, so they could also be realisable.

CJ Rem accused me of being dogmatic, and I am dogmatic about the cosmogenic and the universe project, which is what I am committed to. How about that as a project? – *The Unfinished Project* (to quote Habermas project about modernity), the unfinished project of the universe, 13.7 billion years old, and still running. It is really the ultimate referent; I think of it as a collective project of designing an appropriate iconography to understand and appreciate it. I'm interested in working with all sorts of different kinds of people, scientists and artists, craftsmen, designers, architects, builders, to re-route our culture in an understanding, as Gauguin painted, of "where we come from, who we are and where we are going". In that universe project it seems to me it's fundamental that cosmogenesis, like the Genesis myth, is the operating manual for our local solar system. So yes, that's an unfinished project that I'm very committed to.

HUO Many thanks to Charles Jencks. Thank you.

CJ Thank you.

Applause, end of interview

6.50 pm SIR KENNETH ADAM

Hans Ulrich Obrist It's a great pleasure to welcome Ken Adam.

Rem Koolhaas And we will start with a five to six minute compilation of his work as a set designer to refamiliarise each of you.

[Audio-visual film shown on ten monitors situated around the inside of the Pavilion]

HUO We are very happy to start the interview with Kenneth Adam after the introductory images. We'll ask some questions about these ground-breaking production designs but also about his architectural projects and about spy movies. To begin at the beginning, it would be interesting, having seen the document on the screens, if you could tell us a little bit about the great moment of your Oscar.

Kenneth Adam Well, the first nomination I had was in 1956 for the original *Around the World in Eighty Days* and my first Oscar I got for a film called *Barry Lyndon*, which Stanley Kubrick directed. Actually the film was not one of my happiest experiences, but you know *[Laughs]*, I was very happy to get the Academy Award. Then I had a second Oscar for a film from the same period, strangely enough, as *Barry Lyndon*, which we shot in England in 1995; it was called *The Madness of King George* and it is a film which we did for ten million dollars and shot in ten weeks before it came on the screen, so I was very proud of that. I was responsible for doing the first seven Bond films with the exception of *From Russia With Love* and I've always been asked why I never received an Academy Award for the Bond films. I think in a way at the time when I designed those Bond films, which was mainly in the 1960s and the 1970s, they were so successful that the producers or United Artists never thought of trying to sell them for Academy Award nomination. In fact I was nominated for one Bond film, which was *The Spy Who Loved Me* and I didn't get it. I lost it to *Star Wars*, well deserved at the time. *[Laughs]*

RK If you see all your work then the spaces that you designed for evil people or for evil processes stand out as by far the most memorable and intense. How do you explain your ability to design environments for evil?

KA I don't know. *[Laughter]*

1996 CHARLES JENCKS

13 Propositions of Post-Modern Architecture

This summary of the Post-Modern movement, made for architectural students at UCLA, collects together in a concise way the major ideas of thirty years.

General Values

1 Multivalence is preferred to univalence, imagination to fancy.
2 'Complexity and contradiction'are preferred to over-simplicity and 'Minimalism'.
3 Complexity and Chaos theories are considered more basic in explaining nature than linear dynamics; that is, 'more of nature' is nonlinear in behaviour than linear.
4 Memory and history are inevitable in DNA, language, style and the city and are positive catalysts for invention.

Linguistic and Aesthetic

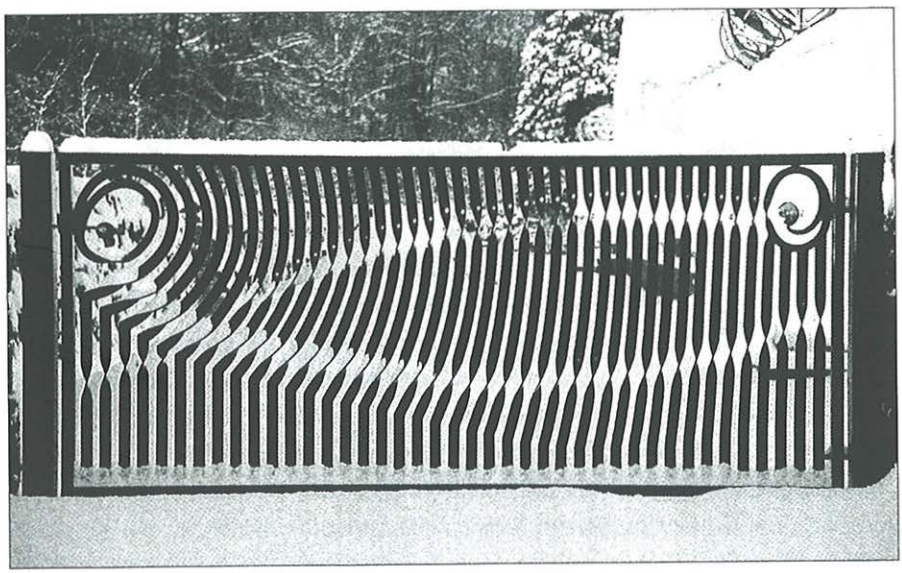
5 All architecture is invented and perceived through codes, hence the languages of architecture and symbolic architecture, hence the double-coding of architecture within the codes of both the professional and populace.
6 All codes are influenced by a semiotic community and various taste cultures, hence the need in a pluralist culture for a design based on Radical Eclecticism.
7 Architecture is a public language, hence the need for a Post-Modern Classicism which is partly based on architectural universals and a changing technology.
8 Architecture necessitates ornament (or patterns) which should be symbolic and symphonic, hence the relevance of information theory.
9 Architecture necessitates metaphor and this should relate us to natural and cultural concerns, hence the explosion of zoomorphic imagery, face houses and scientific iconography instead of 'machines for living'.

Urban, Political, Ecological

10 Architecture must form the city, hence Contextualism, Collage City, Neo-Rationalism, small-block planning, and mixed uses and ages of buildings.
11 Architecture must crystallise social reality and in the global city today, the Heteropolis, that very much means the pluralism of ethnic groups; hence participatory design and adhocism.

12 Architecture must confront the ecological reality and that means sustainable development, Green architecture and cosmic symbolism.

13 We live in a surprising, creative, self-organising universe which still gets locked-into various solutions; hence the need for a cosmogenic architecture which celebrates criticism, process and humour.



Charles Jencks, Soliton Gate III, Scotland, 1995 – cosmogenic architecture