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艾莉森 + 彼得·史密森

ALISON & PETER SMITHSON

英国建筑大师

艾莉森 + 彼得·史密森

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a l i s o n + p e t e r
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Marco Vidotto

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目录

Contents

8 前言——彼得·史密森

10 简介

1

摇摆的50年代

1950-1960

22 HUNSTANTON 现代中学

1950-1954

30 考文垂大教堂竞标

1950-1951

34 Golden Lane住宅竞标

1952

38 SOHO 的房屋

1952

40 多哈医院竞标

1953

42 设菲尔德大学竞标

1953

46 BATES房屋

1953-1954

48 "RUMBLE" 别墅

1954

50 山谷地区住宅群

1954-1956

56 SUGDEN 住宅

1955-1956

60 未来式住宅

1955-1956

64 柏林 HAUPTSTADT竞标

1957

70 器具房

1957-1959

74 WORKINGHAM 孤儿院竞标

1958

78 WAYLAND YOUNG凉亭

1959

80 LOSEY 住宅

1959-1960

83 CLIFF住宅

1959-1960

86 展览

92 家具

8 Foreward by Peter Smithson

10 Introduction

1

The "rocking 50's"

1950-1960

22 Hunstanton Secondary Modern School

1950-1954

30 Coventry Cathedral competition

1950-1951

34 Golden Lane Housing competition

1952

38 House in Soho

1952

40 Doha Hospital competition

1953

42 Sheffield University competition

1953

46 Bates House

1953-1954

48 The "Rumble" Villa

1954

50 The Valley Section Housing

1954-1956

56 Sugden House

1955-1956

60 The House of the Future

1955-1956

64 Berlin Hauptstadt competition

1957

70 The Appliance Houses

1957-1959

74 Wokingham Infants School competition

1958

78 Wayland Young Pavilion

1959

80 Losey House

1959-1960

83 Cliff House

1959-1960

86 Exhibitions

92 Furniture

2

尖叫的60年代

1959-1967

98 高地草坪

1959-1962

104 经济学家集团

1959-1964

114 伊拉克住宅

1960-1962

117 职业健康中心

1962-1964

118 巴西利亚的英国领事馆

1964-1965

122 ROBIN HOOD 花园

1966-1972

128 花园建筑, 圣希尔达学院

1967-1970

134 展览

3

层次之间

1968-1978

138 科威特 MAT 建筑

1968-1970

144 卢卡斯总部竞标

1973-1974

148 黄房子

1976

152 两构台住宅

1977

154 SHAHESTAN 巴列维图书馆竞标

1977-1978

4

聚结排序的出现

1979-1989

160 BATH 大学的干预

162 BATH 大学礼仪教研楼

1978-1980, 1984-1985

168 BATH 大学的第二艺术馆

1979-1981

174 LUTZOWSTRASSE IBA 竞标

1980

老年人的住宅

青年中心

育儿中心

180 BATH 大学的艺术房

1981

2

The "screaming 60's"

1959-1967

98 Upper Lawn

1959-1962

104 The Economist Group

1959-1964

114 Iraqi House

1960-1962

117 Occupational Health Centre

1962-1964

118 British Embassy in Brasilia

1964-1965

122 Robin Hood Gardens

1966-1972

128 Garden Building, St Hilda's College

1967-1970

134 Exhibitions

3

"Between the Layers"

1968-1978

138 Kuwait Mat-Building

1968-1970

144 Lucas Headquarters competition

1973-1974

148 The Yellow House

1976

152 The House with Two Gentries

1977

154 Shahestan Pahlavi Library competition

1977-1978

4

The emergence of Conglomerate Ordering

1979-1989

160 The interventions at the University
of Bath

162 Amenity Staff Building

University of Bath

1978-1980, 1984-1985

168 Second Arts Building

University of Bath

1979-1981

174 Lützowstrasse IBA competition

1980

The residential building

Housing for elderly

Youth Centre

Childcare centre

180 Arts Barn, University of Bath

1981-

- | | | | |
|-----|---------------------------------|-----|-------------------------------------|
| 186 | 国家艺术画廊 | 186 | The National Gallery competition |
| | 1982 | | 1982 |
| 190 | PARC DE LA VILLETTE 竞标 | 190 | Parc de La Villette competition |
| | 1982 | | 1982 |
| 194 | MARYHILL 21 世纪公寓住宅 | 194 | Maryhill, 21st Century Tenement |
| | 1984 | | competition |
| | | | 1984 |
| 196 | BATH 大学 6 号楼东方建筑 | 196 | 6 East Building, University of Bath |
| | 1984-1988 | | 1984-1988 |
| 204 | ALEX & KARLCHEN BRUCHHAUSER 的门廊 | 204 | Axel & Karlchen Bruchhauser's Porch |
| | 1985-1987 | | 1985-1987 |
| 208 | 亚力山大格式的图书馆 | 208 | Bibliotheca Alexandrina competition |
| | 1989 | | 1989 |
| 214 | 雅典卫城 | 214 | Acropolis competition |
| | 1989 | | 1989 |
| 218 | 家具 | 218 | Furniture |

前言

彼得·史密斯森

Foreword

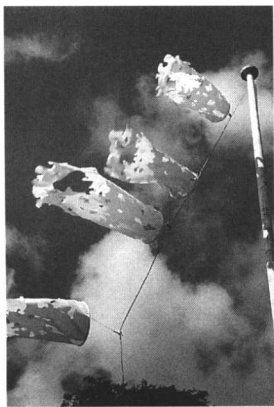
by Peter Smithson

回顾我们作品最初阶段(X 团队期间, 从 1953 年 Doorn Manifesto 到 1977 年在 Bonnieux 附近乔治 Candilis 房屋的最后会议) 的目的是受限于这样的警句中的: 建筑的首要任务是组成建筑的结构。我们的目的是使建筑朝着特性转变, 其形式的出现注意到人物及地点。第二阶段 (IIAUD 阶段, 从 1978 年至今) 是指聚结秩序的出现。在这个阶段, 对于建筑在地域塑造以及地域自身的空间塑造作用的理解应该是我们工作的中心。

希望 Marco Vidotto 一书所论述的将支持这种解释并且遵循从一个阶段到另一个阶段的自然流动。

Seen in retrospect the intention of the first period of our work —the Team X period, from the Doorn Manifesto in 1953 to the last meeting at George Candilis' house near Bonnieux in 1977— is captured in the aphorism that the building's first duty is to the fabric of which it forms part. Our intention was to shift architecture towards particularity; its forms to arise from attention to persons and place. The second period —the IIAUD period, from 1978 to this day— is that of the emergence of Conglomerate Ordering. In this period has grown the understanding that the building's action on the shaping of the territory and the spatial shaping of the territory itself should be at the centre of our work.

Hopefully what is shown here in Marco Vidotto's book will support this interpretation and follow the natural flow from one period to another.



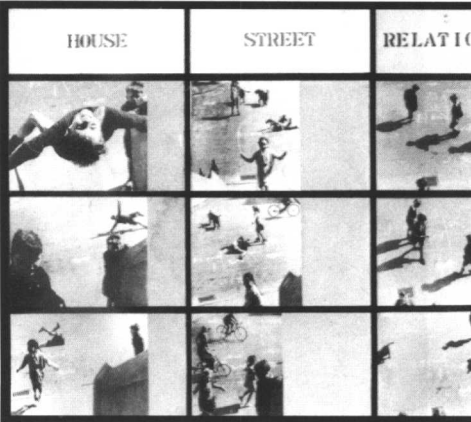


“当我们画一棵树的时候，它就是画纸上的一棵树……否则它是我们能够种的一棵树。” 1990年7月28日，PS。

建筑设计是一个复杂过程的结果，它需要苦心经营，需要智力及经验，需要唤起回忆和情感，它是通过研究综合形式、动机及需要的最初合成过程而发展的。设计的趣味和时事性以及艾莉森和彼得·史密斯森的思想将在智能及这项研究的反浮夸魅力中体现。

他们“平行探险”的创意有效地与每一场合（或大或小）对于建筑的反省保持相同的紧张水平，不论是建造、设计、绘图或是书面正文。大小并不重要，重要的是研究的质量以及反映的一致性，伴随着无法预测的、从来没有理由的诗人般思维自由，在对于历史、自然及社会现实的明显古怪理解中，成为一个具有创造性的苦心经营，从而成为一个发明、一个经常令人惊讶的设计建议……

“When we draw a tree it is a tree that is there... otherwise it is the tree we would plant”. PS. 28th July 1990.
An architectural project is the result of a complex process of elaboration, mental, empirical and evocative, and is developed through the process of researching an original synthesis that is the integration of forms, motivations and needs. The interest and the topicality of the projects and the thinking of Alison and Peter Smithson are to be found in the intelligence and the anti-rhetorical charm of this research.
The originality of their “parallel exploration” effectively maintains the same level of tension on each occasion —great or small— of reflection on architecture, whether it be construction, design, drawing or written text. It is not the size that matters, but the quality of the research and the coherence of the reflection, accompanied by an unpredictable and never gratuitous poetic freedom of thought that, in the apparent eccentricity of its interpretation of historical, physical and social reality, becomes a creative elaboration and thus an invention and a proposal of the project that is frequently surprising...



非凡的工程设计和五六十年代的理论以及并不密集的教学和接下来十几年的工程设计经验，这些不仅有利于强调职业道德规范，而且使史密森夫妇以此来指导他们最近50年的建筑实际活动以及知识分子最自由的思维，明晰但并不过分，不墨守成规。

1945年，刚刚随维多利亚女王 Own Madras 工兵与矿工从印度及缅甸服役回来，彼得·史密森在达拉谟重新开始了他在建筑才能方面中断的研究，艾丽森·玛格丽特·格尔也正在此地学习。“我们都来自于在街道两边建起的城市，工业城市，周围没有现代建筑……”¹

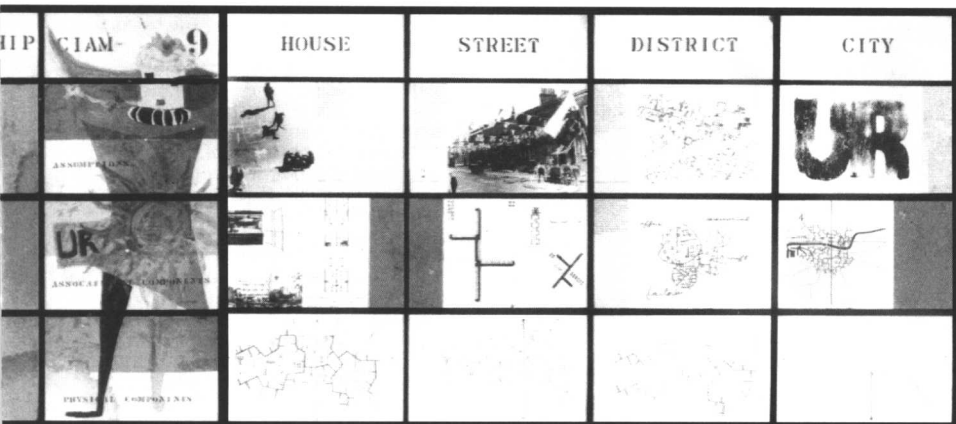
两人在搬到伦敦后，于1949年8月结了婚，受莱斯利·马丁理事的邀请，开始在伦敦理事会的学派部工作，同年他们花了4英镑买了本1947年美国出版的，菲利浦·约翰逊著的关于德裔美籍建筑师密斯的书。“美国国际电话电信公司的车间真的震惊世界，但我们要找寻的是如何运用密斯的方法而不是特殊风格。”² 这是史密森夫妇思考密斯语言的开始，并开始寻求有能力回应科技现代性、配件预先制造、细节及建造效率要求的建筑。

The extraordinary drive of the project design and the theory of the 50s and 60s and the no less intensive teaching and project work of the following decades serve to highlight the professional ethic that has allowed the Smithsons to direct both their practical activity and their thinking as the freest of intellectuals—lucid but not extravagant nonconformists—of the architecture of the last fifty years.

In 1945, newly returned from his period of military service with the Queen Victoria's Own Madras Sappers and Miners in India and Burma, Peter Denham Smithson resumed his interrupted studies at the Faculty of Architecture in Durham, where Alison Margaret Gill was also studying. “We both came from street-built towns. Industrial towns. There was no modern architecture around...”¹

Having moved to London, the couple were married in August 1949, and started work with the Schools Division of Greater London Council, at the invitation of its then director, Leslie Martin. That same year they bought, for the sum of £4 sterling, Philip Johnson's book on Mies van der Rohe, published in the United States in 1947. “Those ITT workshops really were world-shaking. But what we wanted to find out was how to use Mies' method without mannerism.”² This was the beginning of the Smithsons' reflection on Mies van der Rohe's language and the search for an architecture capable of

Grille presented by A+PS at CIAM IX in 1953



他们的第一个主要设计 Hunstanton 学校, 是工作以外的时间设计的, 形成一种反对战后英国公共建筑“迷惑”语言的态度, 这是受斯堪的纳维亚建筑经验主义影响。1950 年他们因获得此项竞争设计的成功而享有声望, 并得以委任来建造这所学校, 这使得年仅 21 岁的年轻的爱丽森和 26 岁的彼得能够辞去 GLC 的职务, 而凭本身的头衔树立建筑师的位置。

史密森夫妇深深意识到树立位置的需要, 批评的态度使得他们在全新建筑城市文化中充当积极角色。凭借设计、文章和讲演, 作为一种沿多行业研究发展的设计思维的主要代表者, 并且致力于实验与理论革新, 他们在所有工程设计应用前沿表现积极, 如同进一步显示的他们与 Ove Arup 工程公司, 尤其与 Ronald Jenkins 的合作。

道德需要是必须与新战后文化一致, 在建筑结构语言、科技以及社会变革和社会需要的当前状态的解释方面必须符合当代。“必须创造真实建筑。”

“作为 1910 年时期的德国 Stijl, 达达主义及立体派起点的建筑, 忽视具有四项功能的荒芜土地。一件艺术关注自然秩序, 生物与环境之间的理想关系, 我们不希望看到使自己感到耻辱的建筑, 羞耻于不能意识到 20 世纪的潜力, 羞耻于哲学家和物理学家一定认为我们是傻瓜, 画家认为我们不切题。我们生活在低能人制造的城市中, 我们这一代人必须努力制造人们在工作迹象。”

这段叙述发表在 1954 年 4 月的《建筑回顾》上, 用以澄清史密森夫妇作为建筑师的意图, 以及他们为何斗志旺盛地参加致力于设计研究并且好辩的群体。

在当代艺术学院, 他们参与建立独立团体, 致力于“大量美学”³ 的评论探究, 作为 MARS (CIAM 的英国部门) 成员, 他们以 X 团队共同创始人和积极参与者身份发挥了重要作用,

responding to the demands of technological modernity, prefabrication, detail and construction efficiency. In their first major project, the competition for the school in Hunstanton—designed at home outside office hours—there thus took shape an attitude of rejection of the “mystified” language of post-war British public architecture, influenced by Scandinavian architectural empiricism. In 1950, their prestigious success in winning the competition and with it the commission to build the school enabled the young Alison—only 21 years old—and Peter—then 26—to resign from the GLC and set up as architects in their own right.

The Smithsons were profoundly aware of the need to take up positions. Their critical attitude led them to take an active part in the construction of a new architectural and urban culture. By means of projects, articles and lectures, as leading exponents of a design thinking that developed along multiple lines of research, committed to experimentation and theoretical innovation, they were active on all the fronts of the application of project design, as their involvement with the engineering firm of Ove Arup, and in particular with Ronald Jenkins, further demonstrates.

The moral imperative was that of having to work in unison with the new post-war cultural scenarios. It was necessary to “be contemporary” in architectonic language, in technologies and in the interpretation of the current state of social transformations and needs.

“It is necessary to create an architecture of reality.

“An architecture which takes as its starting point the period of 1910—of de Stijl, Dada and Cubism—and which ignores the waste land of the four functions. An art concerned with the natural order, the poetic relationship between living things and environment. We wish to see towns and buildings which do not make us feel ashamed, ashamed that we cannot realise the potential of the twentieth century, ashamed that philosophers and physicists must think us fools, and painters think us irrelevant. We live in moron-made cities. Our generation must try and produce evidence that men are at work”.

This statement, published in the *Architectural Review* in April 1954, serves to clarify the Smithsons' intentions as architects and their combative and militant participation in groups devoted to project research and polemical engagement. At the Institute of Contemporary Art they were involved in setting up the Independent Group, committed

这个团体筹备了1956年8月在Dubrovnik召开的现代建筑国际大会，会议有效地解散了历史上与现代运动相关联的建筑师协会组织。然而，同时由于Hunstanton学校的建造，以及他们自己SOHO房屋的设计（从未建造），史密森夫妇关于建筑语言的概念给予了自己的定义；换句话说，建筑应表达它自身的方式。⁴事实上，以一种更深刻、更复杂的方式对在英国体现社会改革的流行建筑简化的批评，不仅是对国际风格被编成法典的学院派僵化的反对，而且也是对社会需求的理解的流行示意性方法的反对。

相反，史密森夫妇以摆脱语言前提的设计为城市建筑组织建议新目标树立新模型，这种语言是形成于对各种简洁的需求，并在对其详述中连贯地发展。如果术语“现代建筑形式的粗野主义”真是在一个十分不同的地理背景中被创造出来，并且第一次于1953年被史密森夫妇用来描述SOHO的设计（*），随后被国际上采纳，那么当然根据批评的命运以及随之发生的“现代建筑形式的粗野主义”标签的模糊性估计他们贡献的重要是不足的。

to a critical exploration of the “aesthetic of plenty”;³ as members of MARS —the British section of the CIAM— they played a significant role as co-founders and active participants in Team X, the group whose preparation of the X Congrès International d'Architecture Moderne in Dubrovnik, held in August 1956, effectively dissolved that institutional organization of the architects historically associated with the Modern Movement. At the same time, however, with the construction of the Hunstanton school, and above all with the project for their own house in Soho (never built), the Smithsons defined their conceptual position with regard to architectural language; in other words, the way that architecture should express itself.⁴ In fact, in a far more profound and complex fashion the critique of the popular simplification of architecture that embodied social reform in Britain was not directed only against the academicist rigidity in which the International Style was being codified, but also against the prevailing schematic approach to the interpretation of social needs.

The Smithsons proposed, in contrast, new objectives and models for the organization of the urban fabric with projects free of linguistic preconditions. The language was formed out of the various requirements of the brief, and developed coherently in its detailing. If it is true that the term “New Brutalism”, coined in a quite different geographical context and used for the first time by the Smith-

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SMITHSON
N
HENPERSON

摘自展览的目录 这是明天

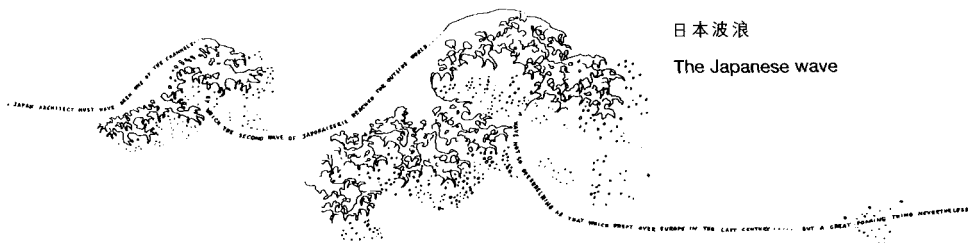
From the catalogue for the exhibition *This is Tomorrow*

对于史密森夫妇来说，“现代建筑形式的粗野主义”并不是一种明确的可辨认形式的语言，而是一种定位自身和涉及设计主题及材料操作的方式。作为一种人们与其对结交需求之间，自然与建筑之间更文雅关系（由于其拥有更强透明和更高品质）的仪器，它也是一种试探建筑可能性的态度，是每一次被重新发现的没有偏见的美学，就这一点来讲也是实验性的流行艺术。实验法既是概念上的又是经验主义的，因此形式仅仅是一种辅助、一个手迹，全无任何自治预想逻辑，正是这种极大的自由和确信致使在设计中缺少形式上的均一性，一种明显的对美的忽视。

“现代建筑形式的粗野主义对于我们意味着‘直接’，对于其他人则是粗糙、拙劣、超标准，并且使用的梁柱三倍稠密于必需。像耶鲁康式的作品，为了适应新形式，现代建筑形式的粗野主义是对应的、必需的，并不是粗糙、拙劣或超标准”。⁵

作为“新现代建筑形式的粗野主义”的“先知”，史密森夫妇被邀请为这种现象下定义，于是他们在1955年1月AD上作如下宣布：“我们相信新现代建筑形式的粗野主义在目前是现代运动唯一可能的发展，这一信念不仅产生于Le Corbusier是其实践者之一（开始于‘Béton Brut’）的认识，而且由于这些运动基本上把日本建筑（它的分析观点、原则及精神）用作其准绳。

sons in 1953 to describe the Soho project (”), was subsequently adopted internationally; it is certainly reductive to evaluate the importance of their contribution in terms of the critical fortunes and the consequent ambiguity of the label “New Brutalism”. For the Smithsons, “New Brutalism” was not a language of specifically recognizable forms, but a way of situating oneself and of operating in relation to the themes and materials of the project. It was an attitude with which to sound out the possibilities of architecture as an instrument of a more cultured relationship —because it possessed greater clarity and quality— between people and their needs for association, between nature and construction. It was an aesthetic to be rediscovered each time anew, without prejudices, and in that sense “Pop” and experimental. And the experimentation was both conceptual and empirical, so that the form is no more than an aid, a script, devoid of any autonomous preconceived logic. It is this great freedom and assurance that gives rise to the consequent lack of formal homogeneity in the projects and an apparent disregard for “beauty”. “Brutalism to us meant ‘direct’: to others it came to be a synonym for rough, crude, oversized, and using beams three times thicker than necessary. Brutalism was opposite, necessary to suit the new situation, like Kahn’s work at Yale. That wasn’t rough or crude or oversized”.⁵ Called on as “prophets” of “New Brutalism” to provide some definition of the phenomenon, the Smithsons made the following declaration in AD in January 1955: “Our belief that the New Brutalism is the only possible development for this moment for the Modern Movement stems not only from the knowledge that Le Corbusier is one of its practitioners (starting with the ‘béton brut’ of the Unité), but because fundamentally both movements have used as their yardstick Japanese Architecture —its underlying idea,



日本波浪

The Japanese wave



纸墙，1959

Wallpaper, 1959

1956年在CIAM X展示的关于“识别、联合、建筑组群、流动性”的声明

Manifesto on "Identity, Association, Cluster, Mobility" presented at CIAM X in 1956

日本建筑诱使一代人跨越1900, Frank Lloyd Wright, 创造开放平面图和一种古怪的建筑装饰; Le Corbusie, 纯化论者的美学——变化的屏幕、持续的空间、白色和土色的力量; Mies, 结构和屏幕作为绝对。通过日本建筑, Garnier 和 Behrens 这代人找到了形式。但对于日本人, 他们的形式仅是他们生活方式的一部分, 一种对自然世界的敬重, 对于建造世界材料的敬重, 这种对于材料的敬重(实现在建筑与人类之间建立的亲密关系)是所谓新建筑形式的粗野主义的根源。已经被提出 Hunstanton 学校, 也许归因于日本建筑的存在, 同样也归因于密斯式建筑, 是英国新建筑形式粗野主义的首次实现。这种材料的特殊处理, 不是 Frank Lloyd Wright 的手工艺感, 而是智力的评价, 已经在现代运动中被展示出来。在运动中关于新建筑形式粗野主义的新鲜地方是, 它所发现其最密切关系并不在过去的建筑风格中, 而在农夫居住的形式中, 与手工艺没有关系, 我们把建筑看作生活方式的直接结果。它是“没有花言巧语的诗学”。1961年 Reyner Banham 说史密森夫妇“并没提供一种风格而是一系列道德责任”⁶; 至于其他, Reyner Banham 本人在建筑回顾, Theo Crosby 及莫尼卡 Pidgeon 从1935年到80年代在《建筑设计》定期地为史密森夫妇对于理论辩论以及为原始建筑全景形成的贡献留有空间。

被邀请来略述他们自己特别的渴望时, 他们于1955年再一次在《建筑设计》上说“每一代人都感觉到一种新的不满意, 并且想象着一种新秩序, 这就是建筑。今天年轻的建筑师对于他们所看到的周围树起的建筑感觉非常的不满意。”

“对于他们来说, 住宅群, 社会中心以及公寓楼是毫无意义并且毫不相干的。他们感觉当我们今天醒来时, 大多数已经与现实失去联系并在建造昨天的建筑。他们不满意这些建筑所代表的观点, 花园城市运动的观点以及理性建筑运动的观点。(……)”

principles and spirit. Japanese Architecture seduced the generation spanning 1900, producing, in Frank Lloyd Wright, the open plan and an odd sort of constructed decoration; in Le Corbusier, the purist aesthetic—the sliding screen, continuous space, the power of white and earth colours; in Mies, the structure and the screen as absolutes. Through Japanese Architecture, the longing of the generation of Garnier and Behrens found FORM. But for the Japanese their FORM was only a part of their conception of life, a sort of reverence for the natural world and, from that, for the materials of the built world. It is this reverence for materials—a realization of the affinity which can be established between building and man—which is at the root of the so-called New Brutalism. It has been mooted that the Hunstanton School, which probably owes as much to the existence of Japanese Architecture as to Mies, is the first realization of the New Brutalism in England. This particular handling of materials, not in the craft sense of Frank Lloyd Wright but in intellectual appraisal, has been ever present in the Modern Movement (...). What is new about the New Brutalism among Movements is that it finds its closest affinities, not in a past architectural style, but in peasant dwelling forms. It has nothing to do with craft. We see architecture as the direct result of a way of life. It is a “poetics without rhetoric”. Reyner Banham said in 1961 that the Smithsons “do not offer a style but a series of moral responsibilities”;⁶ as for the rest, both Reyner Banham himself in the *Architectural Review* and Theo Crosby and Monica Pidgeon in *Architectural Design* from 1953 through to the 80s regularly gave space to the Smithsons’ contributions to the theoretical debate and to their proposals for the formulation of an original architectonic panorama. On being invited to outline their own particular aspirations, they wrote again in *Architectural Design*, in June 1955: “Each generation feels a new dissatisfaction, and conceives of a new idea of order. This is architecture. Young architects today feel a monumental dissatisfaction with the buildings they see going up around them. “For them, the housing estates, the social centres and the blocks of flats are meaningless and irrelevant. They feel that the majority have lost contact with reality and are building yesterday’s dreams when the rest of us have woken up to today. They are dissatisfied with the ideas these buildings represent, the ideas of the Garden City Movement