

Alma tunnel and the overdone kitsch presentation in Harrods are sad and unattractive places but still capture the public's imagination. Their success testifies to the inadequate official representation of the memory of this popular and well-loved figure.

The apparently innovative strategies that were to celebrate Diana's care for charities and her love for children did not manage to successfully establish their legacy. The London fountain seems to enforce the self-referential aspect of memory's contemporary condition. The gates of Kensington Palace remained the most potent memorial site for the public as this is the focus where flowers are laid for her anniversaries. The continuing confusion stands in sharp contrast to a very conservative memorial for the Queen Mother. Her effigy was unveiled in 2009 and has been widely praised by both the public and the media. Sully concludes that the public was seemingly unprepared for the commemorative gestures they demanded for Diana, Princess of Wales. The establishment in the meantime has put up a temporary fence as the refurbishment of the Kensington Palace surrounds is undertaken. The results remain to be seen.

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The question of evidence

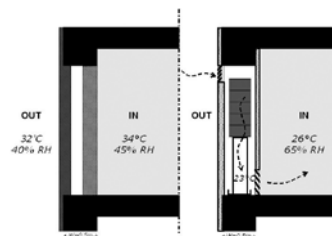
I can't remember who quipped that England and America are two countries separated by a common language, but the article 'The Question of Evidence' (arq 14.2, pp. 105–114) certainly supports the observation. It took me until the third page to realise that 'environmental design' was not what we mean very specifically by that in the UK – the physics-based process of reducing the impact of buildings on the physical environment – but simply the 'design of environments', specifically medical environments. Chastened, I began again, not wanting to short-change the two thoughtful writers. Then I realised I didn't know what was meant by 'evidence' either. A definition of sorts can be inferred from the second page:

'evidence-based design (EBD) is "the natural parallel and analogue to evidence-based medicine" [...] For its part, evidence-based medicine emphasises the use of research evidence generated through the scientific method as the basis for patient care'. Again, the British reader needs some editorial help. 'EBD' seems to be a hot topic in the States and the authors quite naturally assume that their readership is au fait with its complexities. One is therefore parachuted into the middle of a debate that, to the uninitiated, doesn't make much sense.

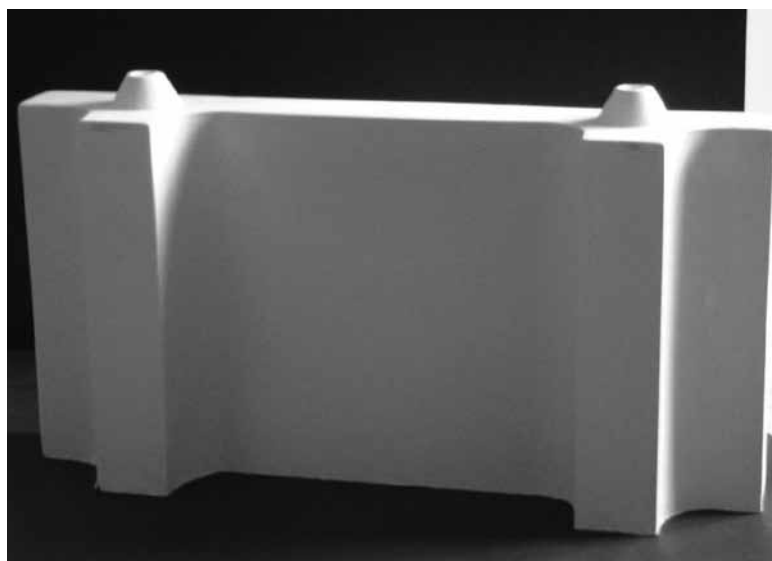
Evidence-based medicine relies on 'research evidence generated through the scientific method'. Evidence-based *design* delivers the spaces in which healthcare is developed and delivered, and by implication therefore also relies on 'research evidence generated through the scientific method', for example: the mapping of patients' survival and recovery rates, of staff efficiency levels, of medically and financially effective spatial organisation etc. In other words, a high performance industry has stimulated the development of a high performance design specialism – evidence-based design – both of which rely on the analysis of empirical data to formulate strategies. So far so good. What doesn't make sense is the authors' dissatisfaction with this. Or is it simply that I'm ignorant of the extent to which some American architects are impatient with the dominance of ill-defined design problems and overly intuitive solutions and are looking to EBD to introduce a little rigour? In which case, the authors' warning about EBD as a design

model for buildings other than instrumental medical buildings makes sense, as they quite rightly maintain that EBD doesn't include other ways of knowing and other forms of research more typical of a broader spectrum design process. The reader remains unclear as to whether 'environmental design' is ever intended to mean more than the design of healthcare buildings. If it isn't, then the authors are presumably saying that, even within the confines of [medical] 'environmental design', designs are generated by more than simply hard data, and that medical buildings should be more than simply machines if they are to be 'healing' as well as efficient. A point with which one can hardly quarrel; but was that the point?

Interestingly, if 'environmental' had meant in this article what it means in the UK, the same discussion would pertain. Like EBD, the empiricism of [ecological] environmental design is also criticised as an inadequate model for the design process and its architectural outcomes, even if it does introduce greater rigour to both. The ecological interpretation of 'environment', however, is much more pervasive. It is embedded in architecture, and always has been.



5 Integration of a porous ceramic system into an existing perimeter wall (before—left and after—right)



4 Stacking ceramic prototype, part of an experimental evaporative cooling system

All buildings sit within physical environments, whether made or given. Traditional vernacular architecture was often entirely determined by a response to its physical environment, usually using the means and materials of that physical environment. In a contemporary context, 'High Tech' ceased being rhetorical and became genuinely 'engineered' when it embraced environmental design and finally gave its advanced technology something to do. Rosa Schiano-Phan, in her article 'Environmental Retrofit' (*arq* 14.3, pp. 139–151), establishes a compelling case for the necessity of addressing the way buildings function in the physical environment. Here, in relation to the need to cut the growing energy demand for conventional mechanical cooling methods, because the conventional electricity grid is finding it increasingly difficult to supply that demand, leading, in cases like the 2003 heatwave, to thousands of deaths. As with EBD, the case for passive cooling – the building envelope doing much of the cooling work that air conditioners would otherwise do – is made by means of empirical data: temperatures, energy consumed, years when consumed, types of buildings doing the consuming, numbers of deaths etc. The closest the text gets to the architectural implications of the strategy emerging from this data – making the building envelope do the work – is in reference to 'geometric applicability', i.e. the effect on the dimensions of a building of inserting new passively cooling walls. It isn't the intention of the article to address these implications but they are implicit nevertheless. A building envelope configured in the interests of environmental performance will influence the design of that envelope. Like EBD, it can in fact *determine* the design, or it can be one of several considerations driving the design process.

The need to achieve high levels of particular kinds of performance, whether medical or energetic, has been convincingly argued by their champions, but the integration of the empirical and the testable with the intuitive and the conceptual may or may not be susceptible to a conscious procedural 'fix' in practice. We are trying but the effortless integration now achieved by the few may have to wait for the next generation to apply to the many, as architecture students

are taught both the empirical and the intuitive, and integrate them internally, as our forebears did. Is Palladio identified as an 'environmental designer'? He certainly was.

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The Stirling Turn

As indicated by Joseph Bedford's article on 'Stirling's Rational Façade' (*arq* 14.2, pp. 153–164), the second decade of the twenty-first century is becoming something of a James Stirling Renaissance. Exhibitions, essays, conferences and books are marking a renewed critical interest in the *wunderkind* of post-war British architecture. Among the most noteworthy is an exhibition featuring over 350 of his architectural works to be mounted at Yale in the Fall of 2010 and then again at the Canadian Centre for Architecture in Montreal (where the James Stirling archive is housed) in the Spring of 2012. The show is curated by Anthony Vidler, who is also publishing a book that includes much of the archival material featured in the exhibition, and who organized the symposium 'James Stirling: Architect and Teacher' in May 2009 which brought together academics and Stirling acquaintances to assess his impact and influence on the profession. Articles on Stirling are steadily appearing in architectural journals, including noteworthy contributions by Claire Zimmerman and Mark Crinson. The Dutch publication OASE dedicated an entire issue to Stirling in the Fall of 2009. No less than three new books on Stirling (in addition to Vidler's) are currently scheduled for publication—one investigating Stirling's partnership with James Gowan, another revisiting the seminal 'red brick' buildings of the 1960s, and another analysing his 'revisionary' techniques for reworking modernism (full disclosure – the last title is my own.)

Why this sudden burst of Stirling interest?

On the one hand, this seems a logical corrective to the appalling *lack* of Stirling scholarship up to this point. Most contemporary essays begin by pointing out this seeming oversight, while reminding readers of Stirling's

unparalleled influence on both academics and practitioners from roughly the mid-1950s until his premature death in 1992. Indeed, a review of the Stirling literature yields a seeming abundance of material which, upon more detailed inspection, reveals little of considered historical or theoretical content. Although nearly all the most important architectural critics and historians – including, but not limited to Colin Rowe, Manfredo Tafuri, Alan Colquhoun, Robert Maxwell, John Summerson, Charles Jencks, Peter Eisenman, Kenneth Frampton, and Anthony Vidler – wrote on Stirling's work, much of this is either hagiographic or anecdotal and none attempted a comprehensive analysis of his considerable oeuvre.

On the other hand, this spike in Stirling interest can be explained – at least partially – by the simple fact that enough distance has accumulated to allow for a reading of Stirling's architecture as 'history'. Of course this doesn't account for Stirling's absence relative to other post-war 'third generation' figures like Robert Venturi or Archigram who long ago entered into the historiographical mainstream. We might also consider that enough time has elapsed to allow at least some to forget the disastrous (and highly publicized) mechanical and operational failures of select Stirling buildings (tiles falling from the underside of the Florey Building at Oxford; rain falling inside the glass roof at the History Faculty at Cambridge) which severely damaged his reputation, particularly in his native England.

I would also conjecture that we are seeing more of Stirling these days for the simple reason that post-modernism – with which Stirling is inevitably affiliated – has recently come out of historical hiding and emerged as not only an acceptable but in fact a fertile area of architectural inquiry.

The irony of this resurgence would not have escaped Stirling, who refused the term postmodernism and any affiliation with it. Certainly his best-known works of the 1960s, particularly the Leicester Engineering Building of 1959–63, stand out as a culmination of post-war *modernism*, not postmodernism. When Leicester exploded onto the scene in 1964, Reyner Banham wrote that it was 'reinventing modern architecture' all over again, that it was the first post-war building to approximate the "heroic" work of the 1920s.¹ In the 1970s, however, Stirling's