

Forms of architectural expression

It remains common in architectural criticism to understand buildings as the expression of their architects' intentions. Yet the expressive capacity of buildings remains far richer and more subtle than that. Explicitly or implicitly, architecture yields insights into the social, cultural, intellectual, and political ideas of the people and *milieux* involved in its production and life in use. This issue of **arq** explores modes of architectural expression realised in built form.

Analysing the work of London-based architect Níall McLaughlin, Andrew Carr examines the role of the line in McLaughlin's projects as a device for expressing the passage of time (pp. 18–36). 'The line', Carr writes, 'quickens and accentuates temporal relations, becoming an instrument to reveal the fleeting.' Xiang Ren, meanwhile, examines how external walls have been configured as expressive surfaces in two projects, at Nottingham Contemporary Gallery, UK, and the Che'tian Village Cultural Centre, China (pp. 37–48). In building a wall, Ren asserts, 'Multiple narratives and collective memories have the potential to mediate conflicting desires [...] between perfection and spontaneity, clarity and vagueness, authority and anonymity, economic compromise and cultural resistance.' Felipe Lanuza, meanwhile, introduces the notion of absence and the method of layering to observe now-demolished forms of expression evident in the Heygate Estate, London, UK, which subsequently gave way to a contentious regeneration project (pp. 49–65).

Explicitly political forms of architectural expression are examined by Nicholas Coetzer in relation to counter-memorial and anti-memorial tactics recently employed by students and activists at the University of Cape Town, South Africa, known most famously through the famous removal of the statue there of colonialist Cecil John Rhodes, initiated by the 'Rhodes Must Fall' campaign (pp. 67–82). Meanwhile, Myrto Kiourti and Kostas Tsiambaos examine the formal expression of famous Greek modern architect Aris Konstantinidis, in relation to Beatriz Colomina's idea about the house as a 'spatial-psychological device' (pp. 83–94). Konstantinidis and his client fell out over the design and construction of her house in the 1960s: over the architect's translation of social conventions into form in a way that she experienced as constraining and oppressive. Her ideas having been thwarted in the design of the building, her ultimate act of expression was to have the house demolished only two decades after its construction.

THE EDITORS