



#### Thursday 6 June

Registration 18.00-19.00

##### Keynote 1: Adrian Forty, Bartlett School of Architecture

**The World before Design History**  
19.00-20.30

Design History emerged as a distinct discipline in the early 1970s. Adrian Forty reflects on what it was like to be thinking about designed objects when there was no disciplinary or theoretical apparatus to sustain the discussion. Looking back now, with almost fifty years hindsight, what different directions might have been taken? And, more particularly, what of architectural history's relationship to the then emergent discipline – was it a help, or a hindrance?

*Building-Object/Design-Architecture: Exploring Interconnections - Conference Programme*  
London, 6 – 8 June 2019

#### Friday 7 June

Registration 9.00-9.30

##### Panel 1: Historiographical Entanglements 1: Case studies 9.30-11.00

Chair: Lisa Godson

Jane Pavitt, Kingston University

##### **The stylistic end-games of modernism: High Tech design in criticism and history**

This paper will examine attitudes towards postmodern style in design and architectural writing in the 1980s as a means to explore the entanglements of architectural history and criticism with the emerging discipline of design history. The focus of the paper will be the place of High Tech – a highly contentious stylistic term generally rejected by the architects associated with it, and one that has been largely overlooked within recent analysis of postmodernism. High Tech occupies a peculiar position in the 'end-games' of modernism: positioned variously as an adherence to (or revival of) the techno-centric and functionalist principles of the modern movement in the face of postmodernism or as a fetishised version of a technological aesthetic within the variants of postmodern style. Its design history has been largely unexplored, yet as a tendency of the 1980s, in interior design, product styling and the pages of design magazines, it sits cheek-by-jowl with other 'versions' of postmodern pluralism. In architectural criticism, specifically that of Reyner Banham and Martin Pawley, the architecture of High Tech was a means of testing the limitations and possibilities of an unfinished modernism. As Todd Gannon has shown