

without complying with any of the criteria. Six further dimensions of the sixth criterion – integration – or, as it is sometimes disparagingly (and incorrectly) called, ‘fitting in’, were also identified – ‘siting’, ‘massing’, ‘scale’, ‘proportion’, ‘rhythm’, and ‘materials’. The criteria provide a framework to discuss, and perhaps also to evaluate, the visual success of urban architecture and urban development generally.

Chapter 23 is **Peter Buchanan’s**, ‘A report from the front’, originally published in the *Architects Journal* in 1988. The preface to Buchanan’s article stated that:

‘Late twentieth century capitalism in the UK, at least for the moment, has the confidence and cash to care about its face in the public domain. . . . Not all patrons want to hide the complex yet banal realities of contemporary life. They simply want something better than what reductive Modernists have offered to date.’

Recognising the problem of ‘repetitive, boring elevations, prefabricated for speedy erection’ and, *inter alia*, going beyond the visual-aesthetic role of façades, Buchanan outlines the qualities that façades should have. The article is valuable in reminding us

that most façades are designed by architects for private interests, and that these private interests may be very different to the public interest of good place-making. While, at one level, a paper evidently of its time (the property boom of the late 1980s), it also presents a set of universal lessons for urban architectural design – that façades should help to create a sense-of-place; mediate between inside and out, private and public space, and provide gradations between the two; have windows that suggest the potential presence of people and that reveal and ‘frame’ internal life; have character and coherence that both acknowledge conventions and enter into a dialogue with adjacent buildings; have compositions that create rhythm and repose and hold the eye; have a sense of mass and materials, which should be combined with an expression of the form of construction; have substantial, tactile and decorative materials, which are natural and which weather gracefully; and have decoration that distracts, delights and intrigues.

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