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Jan Kaplicky

, the architect, who died on January 14 aged 71, was an uncompromising visionary whose relatively few built works belied the extent of his influence on the international architectural scene.

He was one of the team working with Richard Rogers and the Italian architect Renzo Piano on their winning 1971 design for the Pompidou Centre in Paris, and once planned to build London a Pompidou on the Thames. He did complete the new media centre at Lords cricket ground, however a building whose award-winning, strikingly sculptural form, hovering like an alien craft, was true to Kaplickys determination to bring revolutionary concepts to even the most traditional sites.

Jan Kaplicky was born in Prague on April 18 1937, training at the citys College of Applied Arts and Architecture and establishing his own practice there in 1964. Later in life, Kaplicky recalled with bitterness the deadening impact of Soviet Communism on his country dining in a Prague restaurant after the collapse of Communism, he recalled the days when the screams of prisoners could be heard from a secret police station across the street. In 1968, following the Russian invasion of Czechoslovakia, he left the country and settled in London, finding employment in the office of Denys Lasdun.

Within a few years, however, Kaplicky had left Lasdun to work for the then husband-and-wife team of Richard and Su Rogers, initially on a modest roof extension to the West End offices of Design Research Unit. A couple of years after winning the Pompidou competition he moved on to work for Spence & Webster on proposed new parliamentary offices adjacent to the Palace of Westminster; the unrealised scheme, which envisaged debates being televised on giant screens in a public courtyard, was dubbed Pompidou on Thames. Between 1975 and 1977 he worked with the office of Louis de Soissons on plans for the proposed marina at Brighton.

It was in the de Soissons office that Kaplicky met David Nixon, a decade younger than himself but equally radical in his belief that architecture could be revolutionised by the application of new technologies developed by the motor car and aircraft industries and, even more significantly, by the designers of spacecraft and satellites. Technology transfer was a concept fundamental to the rise of High-tech, a school of design associated particularly with Richard Rogers and his former partner Norman Foster.

In 1977 Kaplicky joined Fosters practice, contributing significantly to its success in the competition for the new offices of the Hong Kong & Shanghai Bank in Hong Kong, a project which made Foster an international superstar. He remained with Foster for six years, and among the projects on which he worked was that for a subterranean theatre at St Peters College, Oxford. The scheme marked the first collaboration between Foster and the American architect Richard Buckminster Fuller, whose work on geodesic domes and lightweight structures certainly influenced Kaplicky.

By this time, however, Future Systems, as Kaplickys partnership with Nixon was to be known, was already in the process of being formed.

Future Systems was less an architectural practice than a think-tank, though many of its ideas, which seemed outrageously radical at the time, were subsequently subsumed into the real world of development the coexistence tower concept, for example, was a model for future mixed-use, low-energy high-rise buildings. Future Systems was transformed after 1989, when Amanda Levete, formerly with Rogers and then in her mid-thirties, joined the practice as Kaplickys partner. (The two later married, and had a son, Josef, but the marriage ended in divorce, leading in turn to the severance of their professional partnership.) Together they entered

the competition for the new Bibliothèque de France, the last of the Parisian grands projets of the Mitterrand era. Critically acclaimed, their proposal was eventually runner-up to one by the French architect Dominique Perrault, which was chosen, it was widely believed, on nationalistic grounds. Levetes determination to build, however, resulted in a number of completed projects private houses for a London restaurateur and a Labour MP; store fit-outs for the fashion industry; a pedestrian bridge at Canary Wharf; and, most notably, the media centre at Lords cricket ground, which won the RIBA Stirling Prize in 1999.

The success of this project led to the commission for a new Selfridges store, opened in 2003 as part of the otherwise banal Bull Ring redevelopment in Birmingham. The new emporium was clad in aluminium discs that some irreverent locals compared to dustbin lids.

Competition schemes for an addition to the Natural History Museum, for the new Acropolis Museum in Athens, and for the memorial to Diana, Princess of Wales, in Kensington Gardens (with the sculptor Anish Kapoor) were unsuccessful. Kaplicky, always ready to suspect a conspiracy, was depressed by these rejections and suggested that, in some of these instances, malign and reactionary influences were at work, influencing the outcome. He did, however, win the competition for a new National Library in Prague in 2007. The globular green wave design divided Czech opinion, and it remains uncertain whether it will be realised.

His work grew bolder as he grew older: a 1990 high-rise project, modelled in pink plastic, had a distinctly phallic quality which prefigured Fosters Swiss Re tower. Apart from buildings, there were designs for cars, caravans, furniture, jewellery and even champagne buckets for the Ivy restaurant.

For all the vehemence of his views the fundamental optimism of his work seemed at odds with his apparently pessimistic personality Kaplicky was a gentle and diffident man, not a natural public speaker and indifferent to professional politics. Though some found him gloomy, he could sparkle in company, and he loved good food and wine.

After the break-up of his marriage to Amanda Leveté, Jan Kaplicky married the film producer Eliska Fuchsov, who gave birth to his daughter only hours before his death. Mother and daughter survive him, along with the son from his first marriage.