

The article 'Come una Ola di Fuerza y Luz' (Like a wave of energy and light), written by Frans Sturkenboom, was published in *OASE* 20, some 20 years ago. The year was not mentioned, but it must have been 1988. For *OASE* and its editorial team the period from 1986 to 1990 was, in many ways, a period of transition. The direct links with Delft University of Technology were being relaxed, heralding the tentative start of an independent existence. Moreover, from *OASE* 17 onwards, the award of a government subsidy fostered the journal's 'professionalisation' in both form and content. One of the ways in which this professionalisation manifested itself was the decision to pursue a thematic approach, thus allowing *OASE* to develop into a programmatic journal.

*OASE* 20, which focused on the theme of the baroque, was one of the first programmatic issues to highlight the experience of architecture in a broad sense of the word. As a member of the editorial team, Frans Sturkenboom was one of the brains behind and writers of this issue. The issue was entitled 'flowers of evil' and its cover showed two anamorphic images. These peculiar, flattened and elongated images revealed their 'true' nature only when viewed through a rolled-up piece of reflecting paper that came with the issue. Six texts focused on the construction of images and illusions in and by architecture. The same is true of Sturkenboom's article on the architecture of Borromini. Its composition played a key role in the way Sturkenboom fostered our understanding of this architecture. Its lyrical sentences slowly tied the different strands of the arguments into a central point, namely that Borromini, 'beyond classicism' and without nostalgia, 'perhaps against his better judgment and certainly with great reservations, has once again explored the synthesis, architecture as a synthetic product'. Along with other allusions in this issue, this phrase briefly illuminates the issue's objective: the baroque as a 'countermove', as a potential strategy in a postmodern time.

In the late 1980s, the search for an answer to the present condition was highly topical. It was also an important question in architecture (and its relationship with urban planning processes). However, the editorial team of architects spent little time addressing this debate explicitly. Rather, it dedicated itself to exploring and establishing architecture as the outcome of experience and expertise, as a discipline. Frans Sturkenboom's statement in the editorial of *OASE* 21 epitomises this approach: 'Design and theory: beyond the dichotomy that presupposes a distinction . . . the design should be read as a form of expertise and theory as an architectural design. This not only reflects Grassi's proposition that the design is part of the analysis of architecture (of its theoretical tradition) . . . rather it reflects the idea that every single design, whether it draws on the *theoria*, *technè* or *poièsis*, incorporates a body of knowledge and therefore carries authority: either hypothetically in the assumption of a secret or the posing of a question, or synthetically in the offer of an answer.'

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from *OASE* 14 to 36

*Translated by Laura Vroomen*