

Last Word

Life&Arts



l that comes will all the
orms that need to be filled
The country may have
l its highest visitor
the month of February
ill much that could be
e it easier for visitors
country. They could also
ing down the heat in
to save energy.
co: where do I start? I
ed down there for a while
ay spent visiting all the big
nd being shown all their
eens bursting with
f kale and various essential
to question why all these
on't put a little more
designing better
Given that every tech
r is keen to show visitors
ng to reinvent the
ith yet more collaborative
ating" (a word that
ned), it's odd that
ilities are still an after-
zero-privacy toilets, ugly
rly designed sinks and
systems that could do
re engineering.
city planners here only
style of building? With so
and cranes swinging in
on across the skyline,
of differentiation in terms
offer and certainly an
for someone to raise the
omes to architecture.

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SNAPSHOT

George Harrison (1964) by Max Scheler

This shot of George Harrison on the set of the 1964 film *A Hard Day's Night* is part of an exhibition highlighting the use of windows as a framing device or conceptual tool, spanning the work of early to contemporary photographers.

In another photograph, John F. Kennedy appears on television giving a speech; beyond him, we look out through an open hotel window on to the long avenues of New York City.

Elsewhere in the show, JFK's wife, Jacqueline, is pictured arriving on a 1967 state visit to Cambodia sitting in the back of a car, the media scrum outside reflected on to the windows.

The Kennedys join Harrison as the identifiable faces in the works collected for the show but we also see the faces of strangers, as well as glamorous interiors, communal courtyards, vanishing reflections, the geometric patterns in architectural exteriors — all, of course, framed by a window.

Theo Leanse

'The Window — Das Fenster' is at Johanna Breede Photokunst Gallery, Berlin, until June 13; photography-now.com. For a slideshow, visit ft.com/snapshot